

Original Research Article

Criteria Affecting the Preservation of the Authenticity in Restoration of Sadaghiani's House in Tabriz*

Ahad Nejad Ebrahimi^{1**}, Shahin Farrokhi², Mahsa Shabahang³

1. Professor of Architecture, Faculty of Architecture and Urbanism, Tabriz Islamic Art University, Tabriz, Iran.

2. Ph.D. Candidate in Islamic Architecture, Faculty of Architecture and Urbanism, Tabriz Islamic Art University, Tabriz, Iran.

3. Master of Architecture, Faculty of Architecture and Urbanism, Tabriz Islamic Art University, Tabriz, Iran.

Received: 07/04/2020 ;

accepted: 22/12/2021 ;

available online: 22/05/2022

Abstract

Problem statement: Authenticity is evidence of the historicity of ancient monuments. If the restoration of architectural works is not based on the preservation of their authenticity, their historical identity will be damaged and they can no longer be considered historical works. Therefore, during the restoration of historical monuments such as the Sadaghiani's house in Tabriz, it seems necessary to consider the authenticity criteria.

Research objective: This study aimed to provide knowledge of the main authenticity criteria in architectural works by reviewing and analyzing the international documents and conventions and the views of experts. It also attempted to evaluate the criteria considered during the restoration of Sadaghiani's house in Tabriz.

Research method: The applied research design was used in the present study, and the qualitative research method and the content analysis were employed for the theoretical study and the field surveys. Data related to the theoretical foundations of the research were obtained by studying various resources and the authenticity criteria were recognized by reviewing and analyzing international documents and conventions and the views of experts. Finally, by selecting Sadaghiani's house in Tabriz as a case study, the preservation of the authenticity criteria in this house during its restoration was investigated based on the criteria recognized in the section of theoretical study.

Conclusion: According to the investigations, materials integrity as one of the authenticity criteria has not been preserved in this house. In terms of formal integrity, the external form has been preserved. However, in the interior spaces, the authenticity of the main lines and the inter-spatial relations have only been preserved. Regarding the authenticity criterion of design, the intervention in the design of spatial relations can be seen while the authenticity of the lines has been maintained. Concerning the regular restoration or the tendency to keep the monument intact, the preservation of authenticity is evident and the existing materials have been used for the reconstruction. Part of the authenticity has been affected by structural alterations in terms of construction techniques continuity. According to the preservation of the historical environment and the spirit of the Iranian house, authenticity has also been maintained in aspects of the condition of ritual use continuity and symbolic value stability. Because of the location of the house in the city's historical context, the authenticity of the work has been retained in terms of environmental interactions.

Keywords: *Authenticity in the restoration of historical monuments, Historical structure, The authenticity of historical monuments, Sadaghiani's house in Tabriz.*

* This paper has been extracted from a research project entitled "Authenticity of structure in the conservation of historical monuments (A Case Study of Sadaghiani's Historic House in Tabriz)" which in

the 2018 years has been conducted by the authors of this paper at the Tabriz Islamic Art University.

**Corresponding Author: 04135539208, Ahadebrahimi@tabriziau.

Introduction

Restoring historical monuments aims to preserve the authenticity and values by which the identity of the work is maintained and the preservation of the authenticity means to transfer the identity, historical and cultural values, and heritage of each land from generation to generation. Therefore, international conventions and charters have emphasized the use of criteria for preserving the authenticity of works. Thus, any restoration should be based on a minimal intervention to maintain the authenticity of the work specifically and the authenticity of the culture of the society in general. The need for the re-use of historical monuments has challenged the traditional ideas of conservation so that people are seeking a genuine truth. Authenticity is a concept that is always considered in historical buildings and conservationists try to intervene in the historical buildings in such a way that the authenticity of the work is not distorted. In the discussion of the conservation of historical monuments, the preservation of the basic structure of the buildings, namely the authenticity of the architectural works, is considered as a criterion for the success of conservation activities because otherwise, the works seem unrelated to each other before and after restoration. Authenticity is a multifaceted concept and is not only concerned with the physical characteristics of the building. The definitions presented seem to be deeply related to the cultural context of different nations and the criteria determined for the authenticity of the works may be different from those specified in another culture. Therefore, the important issue is that there is no fixed and common theory for evaluating and studying the authenticity in the restoration of architectural works. When a monument is severely damaged by natural disasters or urban developments, a lot of intervention in the structure of the monument is required to protect it against earthquakes or other environmental factors. In the present study, it has been tried to answer the questions of what are the authenticity criteria for the restoration of historical monuments and what have been the criteria affecting the preservation of the

authenticity during the restoration of the Sadaghiani House in Tabriz? The present study seeks to provide knowledge of the main authenticity criteria considered during the restoration of the Tabriz Sadaghiani House by reviewing and analyzing international documents and conventions and the views of experts.

Research questions

What are the criteria contributing to recognizing authenticity in cultural heritage? and what have been the authenticity criteria preserved during the restoration of Sadaghiani's house in Tabriz?

Research method

In this study, the applied research design was used and the qualitative research technique and the content analysis were employed for the theoretical study and the field surveys. In the section of the theoretical study, data were collected using library and documentary research methods to investigate the issue of authenticity in the restoration of historical monuments. Data related to the theoretical foundations of the research were obtained by studying various resources and the authenticity criteria were recognized by reviewing and analyzing international documents and conventions and the views of experts. By selecting Sadaghiani's house in Tabriz for a case study, the preservation of the authenticity criteria in this house during its restoration was investigated based on the criteria recognized in the section of the theoretical study. This house is considered important because it has been structurally transformed several times due to direct man-made and natural disasters in the last one hundred years. On the other hand, the eastern side of the house was completely destroyed during the construction of South Artesh Street of Tabriz in 1941-1951, and the connection between the house and the Sadr Alley and Hajjafar Mosque was cut off. Additionally, the northern part of the house was completely destroyed due to a missile strike during the Iran-Iraq war in 1985. The construction of Mosalla Street in 2001 caused the north side and the inner courtyard of the house to be destroyed and

the street was built in their place. In 2011, Tabriz Islamic Art University took possession of the house and decided to reuse it as part of the Faculty of Architecture and Urbanism. Since this house has witnessed many changes in the last century, a lot of effort has been made to restore the house while preserving its authenticity. In the present research, it has been tried to investigate authenticity criteria for this house by studying and comparing the building conditions and the techniques used before and after restoration.

Research background

Inquiries related to authenticity go back to ancient Greece (Naghizadeh, 2000). According to Bina Motlagh (2006), Plato argues that a traditional man remains faithful to his authenticity and defines authenticity as faithfulness to tradition. In fact, he considers authenticity as a sum of form and substance (Raahil Ghavami, 2007).

The term "Gentrification" was first coined by Ruth Glass (1964). He was from England and one of the pioneers of urban sociology in Europe. Glass used gentrification to explain new and distinct processes of urban transformation (Smith & Williams, 1986, 10). Since the 1970s when MacCannell introduced the concept of authenticity to sociological studies, researchers have debated the validity of this concept in various fields, such as true authenticity, symbolic authenticity, and the authenticity of historical sites.

In general, there is no single theory on the process of gentrification. The relevant theories which have been addressed largely in existing literature are not known for many researchers in Iran and those who are familiar with them do not have complete knowledge of their theoretical foundations (Soleimani, Tavalae, Karimipour & Aghayeezadeh, 2012). Therefore, before explaining the theoretical foundations of the research, it seems necessary to review the numerous studies conducted previously on the subject (Table 1). Naghizadeh (2000) considered authenticity and the availability of a pattern as lasting beauty criteria. In this regard, Tizdel et al. (Tiesdell, Oc & Heath,

2000 cited in Masoud, Hojat & Nasekhian, 2013) argue that the sense of place and belonging to a place are needed to achieve lasting beauty, which is a necessary condition for achieving authenticity in a context. In a study entitled "Considerations on authenticity and integrity in world heritage", Jokilehto (2016) connected the concept of authenticity with the concepts of continuity, change, and truth. Jokilehto (2006) considered the concept of history in the Qur'an as synonymous with the concept of authenticity. In the Qur'an, the word history is associated with the words narratives, hadith, and prophesy. The word "narratives" means to be in search of reality and to find it. The word hadith refers to making a new, creative, and innovative statement (being innovative). Prophesy means news free from lies, which is consistent, continuous, and divine (Fadaei Nezhad & Eshrati, 2015).

With the aim of applying the concept of authenticity, Van Balen (2008) presented a template based on the recommendations of the Nara Charter on Authenticity (1994) to understand the various aspects and dimensions of the authenticity of built heritage. He described an experiment and presented a grid based on the Nara Document. Given that this grid can be combined with other grids used to recognize authenticity in other places and new grids can be achieved, it can be used as a basis for recognizing the value and meaning of a place so that other grids can be adapted to it. Andrew and Buggey (2008) emphasized the cultural landscapes and contexts and the important role of people in the context where they live. They argued that the measures of authenticity need to respect the cultural contexts to which places belong, the belief systems associated with them, and the related concepts of land, time, and movement that embody meaning in the cultural landscape. Authenticity is not exclusively about places, but it is about the people and cultures, living traditions that commemorate, recognize, and value heritage places through people's daily activities. As mentioned, their study was concerned with the

Table 1. Review of literature. Source: Authors.

Authors	Title	Purpose	Methods	Results
Fadaei Nezhad & Eshrati (2015)	Analysis of authenticity recognition components in cultural heritage conservation	Achieving knowledge and recognizing the main aspects and dimensions of authenticity	Qualitative research method and content analysis	Two tangible and intangible aspects, as well as three dimensions of stability, continuity, and change as the basis of the conceptual framework of authenticity
Masoud, Hojat & Nasekhian (2013)	Authenticity status in context restoration	Providing a better understanding of the restoration of the historical textures in Iran and enhancing their acceptability	Qualitative research method based on meta-analysis and using a comparative model	The enhancement of the sense of place and the sense of belonging can be effective in giving authenticity to a place, leading to the increased appreciation of the aesthetic sense of a place
Soleimani et al. (2012)	An introduction to the effects of the authenticity of worn-out urban textures in Tehran (A case study of Moftabad neighborhood)	Investigating the effects of the implementation of the gentrification theory	The library research method and field study using a questionnaire	Restoration of the worn-out textures of a city using the gentrification theory can cause the problem of worn-out textures to be solved, but the dispersal of the poor population may lead to the regeneration of similar spaces in other parts of the city.
Pedram, Oulia & Vahidzadeh (2011)	Evaluation of the authenticity in the conservation of Persian heritage	studying the concept of continuity of a vernacular culture of artistic creation	The library research method	The continuity of vernacular culture can help to complete the process of the evaluation of authenticity
Zebardast & Emami (2012)	Investigating the authenticity of urban development plans in historical contexts (A case study of the restoration plan of Imam Ali Square in Isfahan)	Extracting functional criteria of the authenticity	An inductive-detective approach using The library research method and Documentary research method	Three criteria of authenticity include: preserving and enhancing place identity, non-attendance to anti-authenticity approaches and paying attention to authentic urban planning strategies
Rashidi (2011)	Modernity and cultural authenticity in Russia and Iran	Investigating the outcomes of the modernity imported into the non-western countries	Theoretical study	Seeking cultural authenticity can help to reinterpret the past to overcome backwardness and meet social needs in modern conditions
Shobeiri Zanjani & Dehghani (2015)	Comparative study of the condition of uniqueness in industrial designs and comparing it with the condition of authenticity	Defining the new approach to the authenticity and explaining the strengths and weaknesses of the substantive condition of the "uniqueness" or "distinctiveness"	library and documentary research method	Moving away from the common meaning of authenticity in different legal systems and having an incomplete understanding of the condition of uniqueness, the views of the authenticity of the industrial designs have approached this substantive condition.
Salmani, Rahimi & Khakzand (2016)	Study of the importance, priority, and authenticity of open spaces in mosques	Investigating the importance and authenticity of open spaces	Interpretive- historical research	The open spaces have importance and authenticity in mosques so that they are relatively superior to the closed spaces.
Ehteshami & Soltaninejad (2020)	The concept of authenticity in the restoration of cultural heritage	Investigating the importance of cultural context and values for non-physical authenticity	Interpretive- historical and qualitative- quantitative research	Presenting authenticity criteria to monitor and restore cultural heritage
Weiler & Gutschow (2016)	Authenticity in architectural heritage conservation	Describing views of authenticity in architecture	Explanation and analysis	A comparative study of the research and theories related to authenticity in the restoration of architectural works
Motamedmanesh (2016)	Authenticity and restoration: The benefits of historical studies on re-examining the implemented restorations in Persepolis	Investigating the authenticity with regard to the performance of IsMEO Institute in the restoration of Persepolis in Iran	Historical research	The results obtained indicate the mistakes made by Italian restorers in the restoration of the gate of all nations in Persepolis
Giombini (2018)	But is this really authentic? Revising authenticity in restoration philosophy	The static or dynamic paradigm of authenticity in the restoration of artworks	Theoretical and comparative study	A universal law cannot apply to the authenticity of all artworks, and it depends on the culture of each region and the context.

cultural context in which people live. In this regard, the important point considered was the authenticity of oral traditions and practices. Andrews and Buggey noted that the authenticity of vernacular cultural landscapes within their cultural context requires the acceptance of oral traditions that are a valid source of information. They are the researched sources of knowledge serving as rulings of evidence in indigenous communities.

Authenticity and restoration of historical monuments

Authenticity in the restoration of historical monuments forms the basis of a restorer's thinking, and he devotes all his efforts to preserving the authenticity of the work. Due to the awareness of the threats to authenticity, identifying and explaining the concept of authenticity and evaluating it in the context of different types of heritage categories seem necessary (Araoz, 2008, 36). Being authentic means functioning autonomously, having credibility and authority, as well as being original, unique, accurate, and true. However, in relation to the time, it should be said that the authenticity of artwork means the continuity of truthfulness, inherent unity, creative process, physical appearance, and the message conveyed by the work throughout history (Jokilehto & Stovel, 1995, 6). The word authentic stems from the Greek word *authentikos* and can be defined as original versus copy, real versus artificial, and genuine versus fake (MacCannell, 1973). Authenticity is related to the concepts of continuity, change, and truth. In other words, while the work is real, there is continuity, and change within the framework is determined by the main essence of the work (Nili, Diba & Mahdavinejad, 2018). As Plato argues, if the form is separated from the substance, the space loses its authenticity and it is interpreted as an apparent or non-original form (Masoud, Hojat & Nasekhian, 2013). Thus, it can be said that authenticity and identity are a kind of container and contained in a work that creates beauty together. Authenticity is an important aspect when assessing

cultural heritage. It generally reflects the significant phases of construction and utilization in different phases of a work's historical timeline (Feilden & Jokilehto, 2003). Muslim scholars believed in the authenticity of the qualitative factors in the work. The age of enlightenment began with making the space empty as absolute space and the architecture is considered as giving shape to the amorphous empty. Minimalism that is considered a value for architecture at the height of modernism causes a kind of space gentrification, i.e., returning the space to the original emptiness, in modern times (Damyar & Nari Ghomi, 2012). In the phenomenological discussions of architecture, authenticity or enclosure and introspection as an innate quality of human beings is important (Norberg-Schulz, 1991). In bourgeois thought, the authenticity of the spatial separation is based on the identity-constructing utilization that each space has for the owner of the house (Nari Ghomi & Abbaszadeh, 2014). Table 2 briefly categorizes the views of experts on authenticity in cultural heritage. Assessing the authenticity in the restoration of cultural works is a complex process due to the ambiguity of the concept and the material and spiritual assumptions embedded in it. However, according to Table 2, authenticity is related to the cultural and social factors in the context, the transformation of materials, form, and design, tradition, technique, documentary values (written documents), living and non-living components of cultural heritage, ideological systems, earth-related principles, time and movement, oral traditions, life and daily activities, cultural relations with nature, knowledge, and experiences related to nature and the world, art, special collective values and memories, supernatural powers in heritage, the spirit of the place (especially in natural landscapes) and the intangible aspects of heritage.

The international conventions issued in the 20th and 21st centuries refer to the values in the conservation of the works. Assessing the place of value in the historical context of conservation indicate that this concept has been proposed due to changes made in

Table 2. Categorization of experts' views on the concept of authenticity in cultural heritage. Source: authors.

Row	Theorist	The main points of the theory
1	Giombini (2018)	A universal norm cannot apply to the authenticity of all works, which should be determined by each region's culture and the setting of the work of art.
2	Feilden & Jokilehto (2003)	A heritage deposit is considered original if it is materially original or intact (the same shape it had at the time of its initial construction) and has become outdated or altered over time.
3	Stovel (1998)	Authenticity entails balancing partial and comprehensive methods in accordance with the context's cultural and social qualities.
4	Jokilehto (2016)	The authenticity of the work may be determined by looking at the materials used during the many stages of its creation and completion, from the past to the present.
5	Van Balen (2008)	Form and design, materials, customs, methods, and documentary qualities (written documents) are all components of cultural authenticity that may be analyzed.
6	Andrew & Buggey (2008)	Some of the components that may be assessed for authenticity are oral traditions, cultural links with nature, and community-based proof of communal existence.
7	Araoz (2008)	Aspects of authenticity investigated are collective values and memories, supernatural abilities in legacy, and the spirit of place (particularly in natural environments).
8	Rosler (2008)	To conserve and assess the history of authenticity, attention to the criteria of aesthetic, functional, and structural integrity is required.
9	Mitchell (2008)	Material integrity is only one aspect of authenticity. The combination of tangible and intangible characteristics is reflected in the originality of cultural landscapes.
10	Zancheti, Flaviana, & Piccolo (2009)	The material dimension, or the process of city construction over time, is linked to the expressive and immaterial dimensions of authenticity.
11	Jokilehto (2016)	Only then could authenticity fit the standards of current conservation theory, since it must take into consideration the history of the heritage's source.
12	Hajipour Shoushtari (2007)	Artifacts must reflect authenticity in cultural heritage, cultural identity, and aesthetic and traditional values.
13	Masoud, Hojat & Nasekhian (2013)	One of the qualities of beauty is authenticity and patterning. When the form is divorced from the content, the space loses its originality and is regarded as an apparent or non-original shape, according to Platonic insight.
14	Fadaei Nezhad & Eshrati (2015)	When a source is original in terms of raw resources, it is said to be authentic (when it is made).
15	Nili, Diba & Mahdaveinejad (2018)	The concept of authenticity is now strongly associated with a feeling of self and nostalgia for communal memories; it connects the past, present, and future.
16	Naghizadeh (2000)	The origins of authenticity may be traced back to ancient Greece, and originality is defined as congruence with one's inner essence.
17	Larsen (1995)	Because of the obscurity of the idea and the cultural assumptions contained in it, assessing the authenticity of architecture is even more difficult than defining it.

approaches to conservation over time and it has been recognized as one of the foundations of conservation. These approaches have caused the characteristics of value to be considered in various rules and theories (Ahmadi & Vatandoost, 2017). Authenticity and integrity are key concepts in the World Heritage Convention and are critical for discussing the threats to World Heritage Sites (WHC, 2008). Table 3 summarizes the scope of the intervention of international conventions in emphasizing the value in the conservation of works. According to the table, authenticity can be examined in relation to such factors as design, materials, and substance,

construction, how the work is established in the environment (setting), cultural context, preservation of intrinsic and internal identity in interventions - physical integrity in the cultural context - time and transformation of approaches to conservation, traditions, techniques and management systems, location and setting, language and other forms of intangible heritage, spirit and feeling. According to Tables 2 & 3 and considering the factors emphasized to indicate the value of preserving the authenticity of the works, which have been extracted from international documents and conventions and the views of experts, preservation of authenticity

Table 3. The scope of the intervention of international conventions in emphasizing the value in the conservation of works. Source: Authors.

Charter name	year	Emphasis on expressing the value of preserving the authenticity
Athens Charter	1931	Physical protection of historical artifacts-reconstruction of anastylosis in an interventional approach
Venice Charter	1964	Prioritizing materials - historical and aesthetic value in conservation - archaeological integrity and integrity
UNESCO	1972	Physical and metaphysical protection - Integration in protection - Temporal changes in protection
1st session of the World Heritage Committee UNESCO, Paris	1978	Assessing the authenticity of a place is based on four components: 1. authenticity in design; 2. authenticity in materials; 3. authenticity in construction; 4. authenticity in how the work is placed in the environment (context)
First Burra Charter	1981	Physical and metaphysical components of protection include attention to the context and environment of the activity, as well as the preservation of intrinsic and internal identity in interventions.
ICOMOS Charters New Zealand	1993	Attention to cultural and indigenous context - Interventions to protect values - Physical health of the effect in valuation and emphasis on the audience
The Nara Document	1994	Authenticity of materials and effects - Preservation of intrinsic and internal identity in interventions - Physical integrity in the cultural context - Time and change of protectionist view
San Antonio Statement	1996	Authenticity and factor integration on tourism economy - attention to cultural and indigenous context
Final Burra Charter	1999-2002	Emphasis on the cultural and historical context of the work - Interventions based on privacy and environment - Demonstration of cultural values in conservation - Identification of the work
ICOMOS Charters	2002	Authenticity and integrity of the work as a criterion of importance and validity - Attention to the cultural context in the metaphysical dimensions of protection - Importance and cultural home
Intangible Heritage Preservation Association	2003	Preservation of funds of environmental and material components
Guide to the operation of the World Heritage Convention	2005	Authenticity in shape and design elements, materials, usage and performance, traditions, methods, and management systems, location, and context, language, and other components of intangible heritage include spirit and emotion.
Vienna notes on the historic urban landscape	2005	The significance of authentic principles in balancing conservation and development strategies
Charter for the preservation of Quebec's heritage	2008	Preservation of tangible and intangible values of the work - authenticity and factor integration in determining the importance - The role of identity in protection - Time change
ICOMOS Charter on Cultural Routes	2008	The importance of historical and factual, artistic, cultural, and social qualities in uniqueness is discussed. The notion of uniqueness is emphasized in developing strategies and policies to manage the consequences of development.

International instruments, conventions, and charters

in the restoration of historical monuments can be related to 8 general criteria. These criteria include materials integrity, form integrity, continuity of ritual use, stability of symbolic values, regular restoration or tendency to keep the work intact, continuity of environmental interactions, continuity of construction techniques, and design integrity (Table 4).

Case study: Sadaghiani's House in Tabriz

Sadaghiani's historic house is a complex of several

interconnected houses and courtyards. This house belongs to the middle of the Qajar period and some parts belong to the Pahlavi period. It is located in Nobar neighborhood of Tabriz. The buildings and spaces of this historical complex have changed over time. The construction of a new street on the east and north sides of the complex caused a significant part of it to be destroyed and parts of it to be separated or destroyed due to the widening of the surrounding streets and the missile strike during the Iran-Iraq war in 1985. This house is one of the

Table 4. Authenticity criteria in the restoration of historical monuments based on the international conventions and the experts' views. Source: Authors.

No.	Criteria	Important aspects of the work	Description
1	Materials integrity	used materials/ uniqueness at the time of construction of the work	In the Venice Charter, the restoration process is considered as a very specialized operation, the purpose of it is to care for and reveal the aesthetic and historical values of the monument, and it is based on respect for original material and authentic documents (Brandt, 2013).
2	Form integrity	Preservation of form and design features	In principle, the unity and non-distinction between form and substance in art and the non-rupture between objectivity and subjectivity, as well as the relation of signifier and signified in an artwork. Appearance has an inherent signification to the interior and the interior has a direct and immediate appearance in the tangible form. "Imitation of the face" or representation is also one of the Aristotelian methods of teaching art (Zeimaran, 2005), and its effect on the preservation of the face in historical works has caused even the restoration and intervention in the material structure of the work to not invalidate it in terms of authenticity.
3	Continuity of ritual use	Maintaining human relationships that the work is a container for their emergence	Restoration of (historic or traditional) buildings that have been completely destroyed can restore a person's relationship with the past and evoke a sense of continuity because these buildings play a significant role in restoring the identity and history of a city, a region, or a country (Denslagen, 2009). Often when restoring traditional buildings, there is an urgent need to change their use.
4	Stability of symbolic values	Emphasis on the work as a religious, national, ethnic, family symbol	According to international conventions, all restorations must be based on the previous conditions of the work. The value of important historical buildings depends on the age of the materials used and the traces of time that have affected the structure of the building (Philokyrou, 2015). Each building consists of layers of information that have accumulated over time, and the absence of any of these layers may impair the authenticity of the work. The Venice Charter states that new interventions should occur only when necessary and the new materials used to preserve a historical structure should be distinguished from the original construction (Maddah, Sanadi & Ahmadi, 2018).
5	Regular restoration or tendency to keep the work intact	Ritual relationship between man and matter	Restoration is a dominant approach to the preservation of historic buildings. It is a continuous work that cannot be applied intermittently at a specific time (Habibi & Maghsoudi, 2011). Continuous restoration and reconstruction of the body of the Shinto Ise Shrine in Japan are done under the guise of preserving the spiritual purity of the space. Restoration of the shrine is repeated at intervals of twenty years (Ford, 1997)
6	Continuity of environmental interactions	Respect for the environment, integration of the human and the environment	In addition to the conceptual analysis of authenticity, the interaction between the various dimensions of authenticity can be examined. The current conditions of an artwork may be influenced by actions of environmental, chemical, physical, and biological factors that lead to the changes in the artwork (Scott, 2015). Both in late modern art and in ancient times, the artworks have been not only the product of the interaction of the artist and matter, but also the product of the interaction of matter and environment, and authenticity is sought in completing the natural erosion process (Pedram, Oulia & Vahidzadeh, 2011).
7	Continuity of construction techniques	Preservation of skills and knowledge related to the creation of the work	In addition to preserving the material structure, where possible, re-experimentation and recognition of construction techniques (Akieda, 2001).
8	Design integrity	Preservation of the original design and preventing excessive additions	The purpose of design is to show how the architect responds to the need that has led to the formation of the work (Hidaloo, 2008). The historical developments and additions to the work, if they are in the right direction, do not damage the authenticity of the design of the work.

historical houses in Tabriz that include decorations and has a unique plan. Considering the historical importance of this house and the change of its use as a part of the Faculty of Architecture and Urbanism of Tabriz Islamic Art University as well as the special

restoration of this building, the house was selected for a case study to examine authenticity criteria in the restoration of historical buildings. Fig. 1 presents the general trend of changes in recent decades. Sadaghiani's house belonged to one of the wealthy

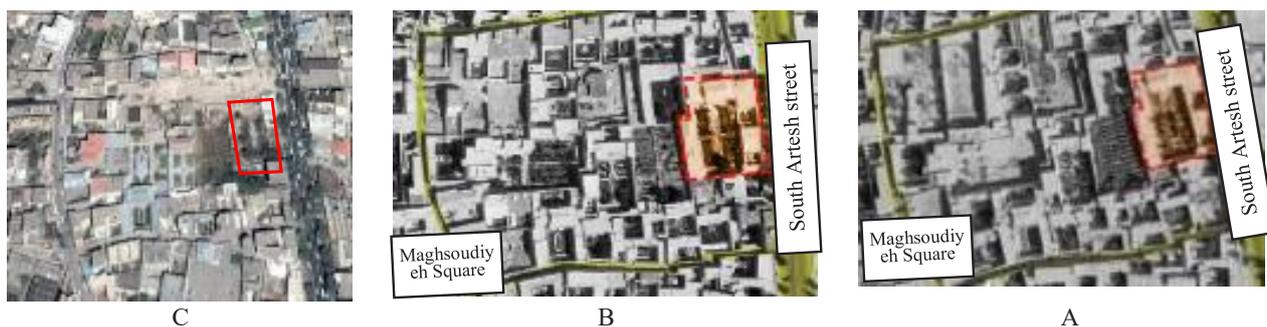


Fig. 1. The process of changing Sadaghiani's house in recent decades due to street construction, A: Aerial photo of Nobar neighborhood of Tabriz, 1956, B: Aerial photo of Nobar neighborhood of Tabriz, 1967 & C: Aerial photo of Nobar neighborhood of Tabriz, 1991. Source: Authors.

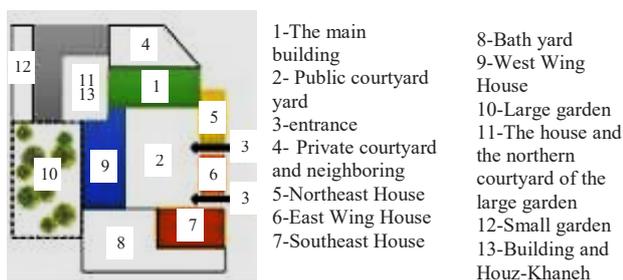


Fig. 2. Different spaces of Sadaghiani complex. Source: Authors.

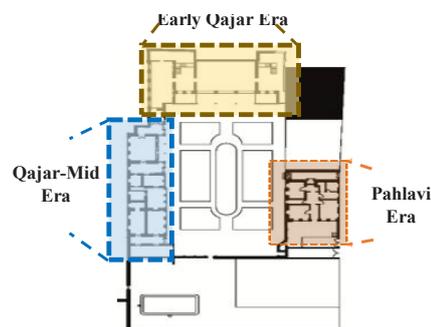


Fig. 3. Historical periodization of the parts of Sadaghiani's house. Source: Authors.

merchants of Tabriz who engaged in various activities and lived next to family and relatives. Therefore, as presented in Fig. 2, the multiplicity of spaces in this building is not far from expectation. According to Fig. 3, the house included three separate parts from the very beginning, which were related to each other despite their independent identities and were reminiscent of the U-shape. However, they have been combined in subsequent periods. In the first period, the main front of the house and courtyard was on the west side (Fig. 4). In the northern front, according to the prevailing design of houses in Tabriz, there were a Tanabi¹ and a Houz-Khaneh² (Fig. 5).

The oldest available image of this building has been presented in Fig. 6. The Qajar-style facade of the main building is a part of the central courtyard and the house on the western side, the date of which is unknown. In this figure, stretched porches on the north front and the main spaces of the house on the west front can be seen. In this figure, the porches on the northern front and the main spaces of the house on the western front can be seen. In the houses that belong to the early or middle Qajar period, there are



Fig. 4. The house's main building on the west side. Source: Authors.

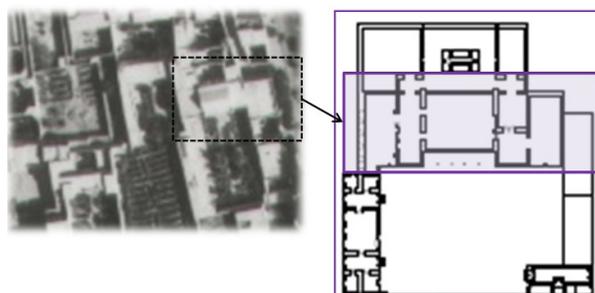


Fig. 5. The house's main building on the north side with long porches. Source: Authors.

a sitting room, a Houz-Khaneh, corner upper rooms, and a porch (Fig. 7) as the main spaces and they are located along the main axis of the house.



Fig. 6. The house's main building on the west side. Source: Archive of the Technical Office of Tabriz University of Islamic Art.



Fig. 7. The house's main building on the Northside with long porches. Source: Archive of the Technical Office of Tabriz University of Islamic Art.

• First period

There is no exact information about the first period of the construction of the Sadaghiani's house, and only according to the remains of the northern side of the Houz-Khaneh, it can be said that there might be a porch in this section. The presence of corner upper rooms on the eastern and western sides and the remains of the arch covering and the height of 4.7 meters on the northern side of the Houz-Khaneh and the connection of the Houz-Khaneh covering to it indicate that this part is the remains of a porch overlooking the south. According to Fig. 8 which presents the changes made in the first period of construction, the private courtyard house (cooking), the perimeter spaces, the sitting room, and the corner upper rooms were located on the northern front. With the destruction of the northern courtyard and side spaces due to the construction of the new street of Mosalla, the sitting room was changed to a large hall, the corner upper rooms were changed over time, and the balconies were created. Now, based on available evidence, the northern courtyard was revived as far as possible and combined with the adjacent urban sidewalk in the new design.

• Second period

according to the remains and the soundage trenches created in different parts of the building during the last decade, the building included three independent houses which were related to each other at the same time (Fig. 9). The southern part of the

present courtyard of Sadaghiani's house included an independent courtyard and house which was separated from the northern part of the courtyard by a wall, there was a porch in front of the main hall, and the main front of the house and courtyard was on the western side. However, despite its independent identity, this house had a connection with the houses on the northern and eastern sides. A larger courtyard was created in later periods by removing parts of this house.

• Third period

Merging the northern and southern houses and turning them into a house could be seen in this period. At the same time, a large courtyard was created for Sadaghiani's house by destroying parts of the southern house and the wall between the houses. As the southern and northern courtyards were not in the same direction and the northern courtyard was backward compared to the southern courtyard, a porch was constructed in front of the house in the northern courtyard and both courtyards were located in one direction and a bevel was created in the middle of the courtyard, the junction of the two courtyards. The eastern entrance as well as the windows overlooking the western garden were blocked during this period by merging the houses.

• Fourth period

The changes in this period coincided with extensive urban changes in Tabriz. With the passage of the Road Development Law, the current Artesh Street



Fig. 8. An overall view of house’s changes on the northern side. A: Changing the earrings to the balcony , B: Converting Tanabi to the hall & C: Destroying the inner part with the construction of a new street.Source: Authors.

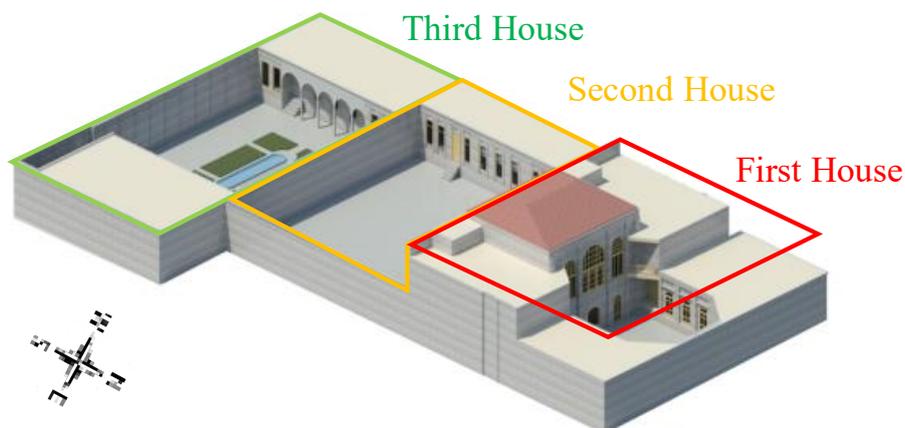


Fig. 9. Building changes in the second period. Source: Authors.

was constructed, causing some of the monuments to be destroyed and transformed. During this period, parts of the building on the eastern side were destroyed and added to the street and a wall facing the street with a new pattern was added to the complex in this part (Fig. 10).

• **Fifth period**

In the second Pahlavi period, many changes were made in the interior and exterior of the house, including the removal of a part of the northeastern front of the house, which was separated due to dividing the house between the heirs. The northern

porch belonging to the Qajar period and its sashes were removed and it was added to the sitting room, and the eastern and western stairs also underwent many changes. Part of the large garden was demolished and an L-shaped building was built, which was later demolished along with a part of the northern courtyard house and the Houz-Khaneh as a result of the construction of Ark Street (Fig. 11).

The Sadaghiani historical house has been affected by the changes in neighborhood planning and urban planning during its lifetime so that all the changes have affected the overall structure of the complex and

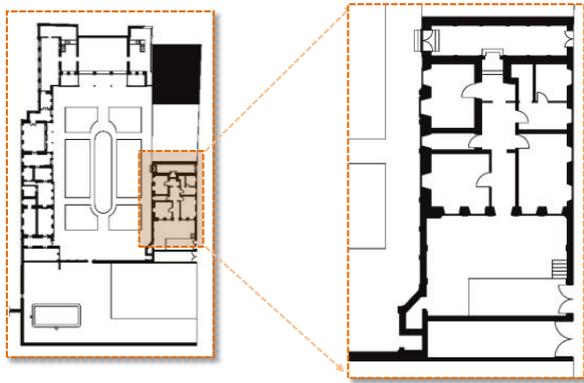


Fig. 10. The eastern part of the house that changed in the Pahlavi period with new patterns. Source: Authors.

have damaged its integrity. Undoubtedly, planning for its restoration has led to the continuation of its life and the achievement of a dynamic balance in this complex that was previously abandoned. To achieve this important goal, after pathological studies and examinations, it has been necessary to start interventions to maintain the existing conditions and to provide the grounds for advancing the process of restoration and reconstruction.

Interventions in Sadaghiani historical house

As the building of Sadaghiani House was severely worn out, it was needed to eliminate threats and prevent irreparable damages. This should be done based on the new use of the house after the restoration phase. Restoration measures taken considering the threats have been presented in Table 5.

Discussion

Using comparative analysis, 8 authenticity criteria for the restoration of historical monuments were recognized, including materials integrity, form integrity, continuity of ritual use, stability of symbolic values, regular restoration, continuity of environmental interactions, continuity of construction techniques, and design integrity. These authenticity criteria have been analyzed below in relation to the restoration of Tabriz Sadaghiani House (Table 6).

• Materials, form, and design integrity

Due to the change of use, the connections to the

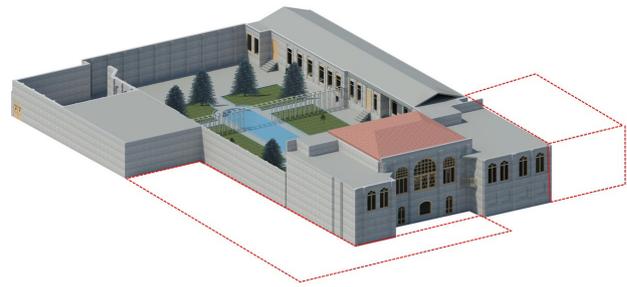


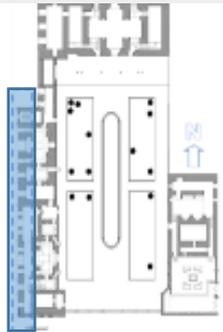
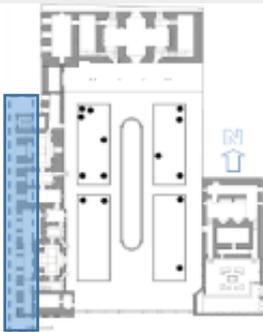
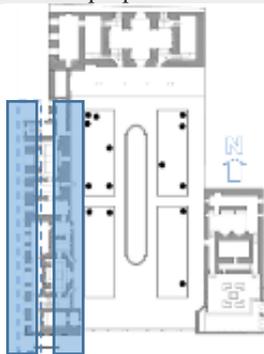
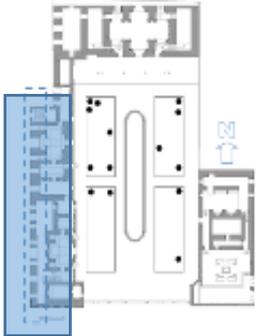
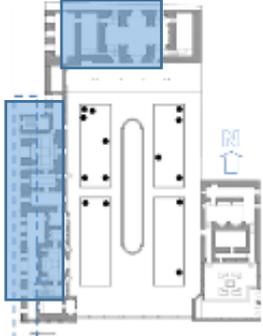
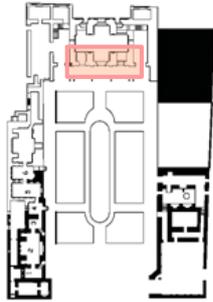
Fig. 11. Changes made in the fifth period of the building. Source: Authors.

basement of this building have been deliberately transformed and major physical changes have taken place on the ground floor. Of course, it has been tried to show the location of the changes by signs on the ceilings (the location of the walls removed to use the space as an educational space). The basement has remained completely the same as in the old days. While the shape of the interior spaces has been changed (eliminations or additions) in the eastern side of the ground floor due to the change of use and the presence of more people, there has been no change on the western side. Materials integrity as one of the authenticity criteria has not been observed on the western side. However, form integrity has been observed in the facade and the basement of the building. The building also enjoys design integrity due to the presence of humans and their activities in it.

• Continuity of ritual use and stability of symbolic values

Despite the passage of time and changes made over time in the use of the building, the materials, and the interior spaces in some parts of the building (caused by the change of use), this building is still considered as an old Iranian house that has retained its original name (Sadaghiani house). In fact, such factors as preserving the old texture and the spirit of the Iranian house with its unique features and non-interference of non-homogeneous materials with the old materials have led to the preservation of some symbolic values. However, the changes in the use

Table 5. Threats and Basic actions in different parts of the building. Source: Authors.

Actions	Damp-Proofing Channel	Reinforce The Foundation	Walls	
Restoration Efforts	Construction of damp-proofing channel on the eastern side to deal with the rising moisture at the bottom of the east walls of the west wing.	Using cement sand mortar, stone carcasses, and monocultural materials, the foundation of the inner walls of the basement of the west wing was strengthened and reinforced.	-Basement interior wall renovation and reinforcement -Conditioning plus an additional new appearance -The restoration of the west porch, which overlooks the enormous garden. -First-floor spatial division for educational purposes.	
Location in the building complex				
	Western side of Sadaghiani's house in Pahlavi part	Western side of Sadaghiani's house in Pahlavi part	Western and Eastern side of Sadaghiani's house in Pahlavi part	
Actions	Truss Roof	Stairs	Flooring	Southern Elevation
Restoration Efforts	Truss roof design in response to new space needs despite the tolerance of external forces	- Additional North stairs - Additional South stairs -Exposed Stairs in the yard - Spatial division of the first floor with educational uses	Due to the allocation of overloaded users, time-consuming and sequential operations on each floor, homogenous materials, and simple cleaning, the floor design was created.	Based on historical papers, photos, and documents, a reconstruction of the identical southern façade has been made.
Location in the building complex				
	West wing of Sadaghiani house		Northside of Sadaghiani house	

and the developments in different periods, including the construction of a street on the northern side of the building, have caused the value of privacy, which was previously very important in the Iranian house, to be overlooked now.

• **Regular restoration or the tendency to keep the monument intact**

After the missile strike in 1985, which caused damage to a large area of the northern side, the same structural system and the materials that had remained intact

should be used to restore the building to its previous form. However, alternative materials that might be older than the materials of this house were used. In fact, it was necessary to reconstruct the northern side to be able to reuse the building.

• Continuity of environmental interactions

The identity of each building is formed based on its interaction with the surroundings. The surrounding area plays a significant role in defining the building and preserving its cultural values. Due to its location in the historical and traditional context of the city, this building has a historical identity that is completely compatible with its surroundings. This compatibility means that it does not interfere with its surrounding context and is not heterogeneous in form.

• Continuity of construction techniques

In the basements located at the eastern side of the building, the arches in the northern side of them (the Houz-Khaneh) were affected by many damages after the missile strike in 1985. During the restoration process, the Houz-Khaneh has been restored in the same previous traditional way. In the western and eastern sides of the basement, the arches were remained intact and there was no need for restoration. To strengthen the building structure, it has been necessary to change the structural system and use durable and high-quality materials. For this purpose, the horizontal and vertical ties used in walls and ceilings have been replaced by reinforced concrete columns with bars, concrete slabs all over the basement ceiling, and steel trusses on the ground floor ceiling. Wooden lintels have also been replaced by steel lintels. Thus, the authenticity of construction details and techniques has not been maintained (Table 6).

Conclusion

Authenticity is a concept that has always been considered in the restoration of historical buildings. Restorers are always trying to intervene in a historical monument in such a way that the original work is not distorted. The restoration of the Sadaghiani's house in Tabriz, which belongs to the pre-Qajar, Qajar, and Pahlavi periods, has been carried out in 5 periods. Exact information is not available from the first period

and it can only be deduced from the remains of the northern side of the Houz-Khaneh that there was a porch-like building in this part which belongs to the pre-Qajar period. In the second period, according to the remains and the sondage trenches that were created in different parts of the building, it seems that the building was in the form of three independent but at the same time interconnected houses. The third period of the construction of Sadaghiani House can be considered as the period of merging the northern and southern houses and turning them into a house. The changes of the fourth period coincided with extensive urban changes in Tabriz. During this period, parts of the building on the eastern side of the complex were destroyed and added to the street and a wall facing the street with a new pattern was added to the complex. In the fifth period and simultaneously with the second Pahlavi, many changes were made in the interior and exterior spaces of the house, including the removal of a part of the house on the northeastern front of the building, which was separated due to dividing the house between the heirs. The northern porch (belonging to the Qajar period) and its sashes were removed and it was added to the sitting room, and the eastern and western stairs also underwent many changes. Part of the large garden was demolished and an L-shaped building was built, which was later demolished along with a part of the northern courtyard house and the Houz-Khaneh as a result of the construction of Ark Street. The results obtained from the analysis of the authenticity criteria in the restoration of Sadaghiani's house during various periods can be summarized as follows (Table 7).

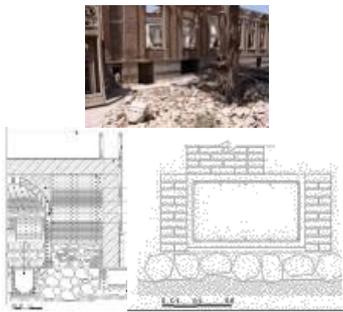
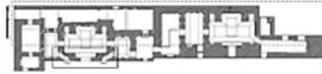
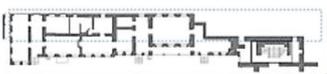
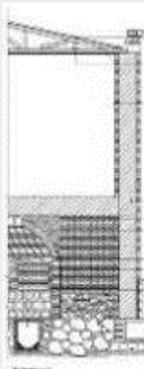
Endnote

1. Biggest room in a house in which people and guests can sit down, greet and relax.
2. Similar to springhouse- a small space generally in basement of a house, situated over a spring and used for cool storage (as of dairy products or meat).

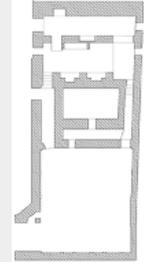
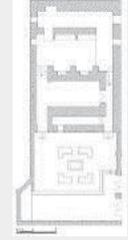
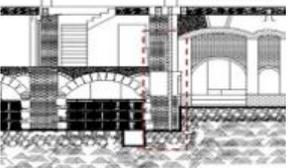
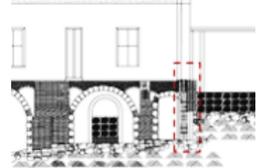
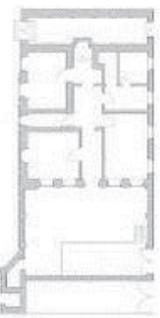
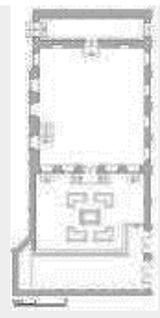
Reference list

- Ahmadi, H. & Vatandoost, R. (2017). Recognition of the value and value factors in the transformation of views on the protection of Cultural Heritage in present century. *HONAR-HA-YE-ZIBA*, 21 (4), 39-50.
- Akieda, Y.I. (2001). *Translation of Charter for Conservation of*

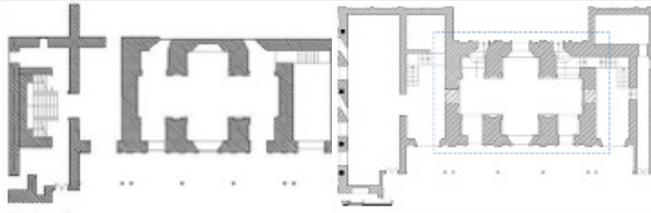
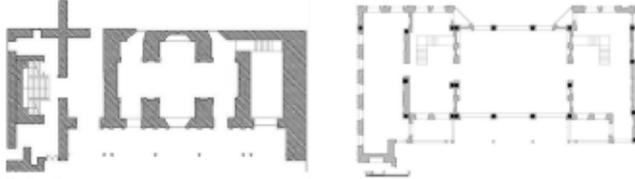
Table 6. Comparative comparison of restoration interventions with the characteristics of Authenticity in the reconstruction of Sadaghiani Historical House. Source: Authors.

Analyzed Position	Studied Elements	Photo - Details before intervention	Photo - Details after intervention	Analysis of preserving the subject's authenticity
West Wing	Elevation			Maintaining the authenticity standards relevant to the case under investigation
	Underground structure			To strengthen the wall section and the foundation, wooden columns were removed and concrete columns were built, distorting the authenticity of the materials, the creativity of the details, and the authenticity of the design and execution system.
	Underground plan			Maintaining the authenticity requirements for the case under investigation
	First Floor Plan			Due to the change in function, the authenticity of the design and shape, the creativity of the thinking, and the authenticity of the meaning in the inner spaces of this portion have been warped.
Eastern wing	First floor structure			Removal of wooden columns and their replacement with concrete columns, removal of wooden cobblestones under external walls and their replacement with cobblestones, and removal of wooden trusses and replacement with steel trusses have all resulted in a loss of authenticity in materials, construction system, mind, and meaning.
	Elevation		Maintaining the authenticity standards relevant to the case under investigation South	
			Eastern Elevation	

Rest of Table 6.

Analyzed Position	Studied Elements	Photo - Details before intervention	Photo - Details after intervention	Analysis of preserving the subject's authenticity
Underground plan				<p>-The construction of a new staircase in the basement's western section to connect to the first floor, has interrupted the authenticity of design, the authenticity of mind, and the meaning's authenticity.</p> <p>-The authenticity of the design, the creativity of the thinking, and the authenticity of meaning have been corrupted as a result of the change of use and removal of the western wall of the reservoir to promote communication and circulation.</p>
Underground structure				<p>Only one concrete pillar has been installed on the longest side of the Pahlavi courtyard at floor-to-ceiling height to avoid major interference in the east side's basement texture, and the next column extends next to the upper floor interface stairs and another in the northern part of the basement to the upper floor.</p> <p>The authenticity of the building system, the authenticity of the execution details, and the authenticity of the intellect have all been twisted as a result.</p>
First Floor Plan				<p>- Removing inner walls and creating a vast area; removing the courtyard's entrance platform and building new steps to link to the basement have damaged the design's authenticity, the mind's creativity, and the meaning's authenticity.</p> <p>- The demolition of the wall that had separated the yard into two portions in subsequent eras has resulted in a restoration to the design's authenticity, as well as the mind's and meaning's authenticity.</p>
First floor structure				<p>- Wooden floor beams are used instead of concrete slabs.</p> <p>- Wooden columns were removed and replaced with reinforced concrete columns. The use of a steel truss roof instead of a flat wooden beam roof has warped the design's authenticity, the materials'</p>

Rest of Table 6.

Analyzed Position	Studied Elements	Photo - Details before intervention	Photo - Details after intervention	Analysis of preserving the subject's authenticity
North Wing	Elevation			<p>authenticity, the execution's authenticity, the building system's authenticity, and the mind's creativity.</p> <ul style="list-style-type: none"> - The wooden arch was replaced to reinforce the metal arch, resulting in a distortion of the materials' authenticity, as well as the authenticity of the thought. - The authenticity of the design and shape has been retained in the northern vista of the north wing.
	Underground plan			Maintaining the authenticity standards relevant to the case under investigation
	Underground structure			Maintaining the authenticity standards relevant to the case under investigation
	First Floor Plan			<ul style="list-style-type: none"> -The steps on both sides of the hall were symmetrical during the Qajar period, but during the Pahlavi period, the stairs on the left side of the hall were destroyed and a new staircase was constructed perpendicular to it, connecting the house to the western courtyard, according to the demands of the owner. - The steps have since been reconstructed in their original location as part of the building's restoration. - Some interior walls were removed to modify the usage, which affected the authenticity of the design, the creativity of the intellect, and the authenticity of the meaning.
				

Historic Towns and Settlements of Japan the Machinami Charter. Tokyo: Tokyo National University of Fine Arts and Music.

- Andrews, T.D. & Buggey, S. (2008). Authenticity in Aboriginal Cultural Landscape, In Waite, Diana. (Ed.). *APT Bulletin The Journal of Preservation Technology*, 39(2-3), 63-71.
- Araoz, G.F. (2008). World-Heritage Historic Urban Landscapes:

Defining and Protecting Authenticity. *APT Bulletin*, 39, 33-37.

- Bina Motlagh, M. (2006). *Nazm va Raz* [Order and mystery]. Tehran: Hermes.
- Brandi, G. (2013). *Theory of Restoration* (P. Hanachi, Trans.). Tehran: University of Tehran.
- Damyar, S. & Nari Ghomi, M. (2012). The Comparative Study

Rest of Table 6.

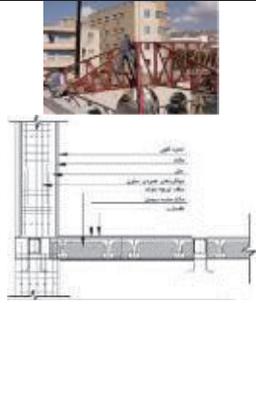
Analyzed Position	Studied Elements	Photo - Details before intervention	Photo - Details after intervention	Analysis of preserving the subject's authenticity
	First floor structure			<p>- Wooden floor beams are used instead of concrete slabs. Wooden columns were removed and replaced with reinforced concrete columns. The use of a steel truss roof instead of a flat wooden beam roof has warped the design's authenticity, the materials' authenticity, the execution's authenticity, the building system's authenticity, and the mind's creativity.</p>

Table 7. Authenticity criteria in the restoration of Sadaghiani's house in Tabriz. Source: Authors.

Criteria	Western side	Eastern side	Northern side
Materials integrity	<p>Failure to consider authenticity due to:</p> <ul style="list-style-type: none"> - Removal of wooden columns and construction of concrete columns to strengthen the walls - Removal of wooden ties under external walls and construction of concrete ties. - Removal of wooden trusses and the construction of steel trusses 	<p>Failure to consider authenticity due to:</p> <ul style="list-style-type: none"> - Replacement of concrete slabs with wooden floor beams - Removal of wooden columns and replacement with reinforced concrete columns - Using steel roof trusses instead of flat wooden roof beams 	<p>Failure to consider authenticity due to:</p> <ul style="list-style-type: none"> - Replacement of a metal arch with a wooden arch - Replacement of concrete slabs with wooden floor beams - Removal of wooden columns and replacement with reinforced concrete columns - Using steel roof trusses instead of flat wooden roof beams
Form integrity	<p>Attempts to maintain authenticity due to:</p> <ul style="list-style-type: none"> - Attempt to make the exterior form exactly according to its historical form to maintain its authenticity. However, due to the change in its use, the authenticity of the interior spaces has been maintained only in showing main lines and not in the generalities of the historical space. 	<p>Intervention in the authenticity of space relations:</p> <ul style="list-style-type: none"> - Creating an opening in the wall of the reservoir because of the change in the use and the removal of the western wall of the reservoir to establish a connection and spatial circulation 	<p>Interference in the authenticity of form</p> <ul style="list-style-type: none"> - Changes in the form of both sides of the hall due to the need for large open space. The walls of the building were removed and only the main lines of the building were shown on the floor and ceiling.
Design integrity	<p>Intervention in the design of spatial relationships while adhering to the authenticity of the lines:</p> <ul style="list-style-type: none"> - Removal of some partition walls in the interior spaces due to changes in use and providing a studio or classroom space 	<p>Maintaining authenticity by preserving the main lines of the design:</p> <ul style="list-style-type: none"> - Creating an opening in the wall of the reservoir because of the change in the use and the removal of the western wall of the reservoir to establish a connection and spatial circulation - Removal of interior walls and creating a large space; - Creating new access stairs from the courtyard to the hall - Creating holes in the western wall to allow the use of natural light - During the Qajar period, the stairs on both sides of the hall were symmetrical. However, in the Pahlavi period, according to the needs of the owner, the stairs on the left side of the hall were removed and another staircase was built perpendicular to it, which connected the house with the western courtyard. Now, in the process of restoring the building, the stairs have been rebuilt in their original place. 	<p>Distortion of a part of authenticity due to:</p> <ul style="list-style-type: none"> - Removal of the inner walls in the corner upper rooms to change the use

Rest of Table 7.

Criteria	Western side	Eastern side	Northern side
Regular restoration or tendency to keep the work intact	<p>Preservation of authenticity:</p> <ul style="list-style-type: none"> - Attempt to use the existing materials of the building façade as much as possible to restore various parts. The existing materials were also used to restore the main facade and basement spaces, and only joints were reconstructed. 	<p>Preservation of authenticity:</p> <ul style="list-style-type: none"> - Alternative materials that may be older than the materials of the house have been used in the restoration. 	<p>Failure to consider authenticity due to:</p> <ul style="list-style-type: none"> - The complete destruction of this section and many changes. To restore the northern side, the reconstruction was needed to be able to use this building again by recognizing the pattern and main lines of the work and allowing the interaction with urban development.
Continuity of construction techniques	<p>Distortion of a part of authenticity due to:</p> <ul style="list-style-type: none"> - Removal of wooden trusses and construction of steel trusses 	<p>Distortion of a part of authenticity due to:</p> <ul style="list-style-type: none"> - avoiding major interference in the basement structure on the eastern side by constructing only one concrete column with a floor-to-floor height on the side adjacent to the courtyard. Other columns were constructed next to the access stairs to the upper floor and the northern part of the basement. 	<p>Distortion of a part of authenticity due to:</p> <ul style="list-style-type: none"> - Removal of wooden columns and their replacement with reinforced concrete columns - using steel roof trusses instead of flat wooden roof beams
Continuity of ritual use and the stability of symbolic values	<p>Preservation of authenticity:</p> <ul style="list-style-type: none"> - despite the passage of time and changes made over time in the use of the building, the materials, and the interior spaces in some parts of the building (caused by the change of use), this building is still considered as an old Iranian house that has retained its original name (Sadaghiani's house). In fact, such factors as preserving the old texture and the spirit of the Iranian house with its unique features and non-interference of non-homogeneous materials with the old materials have led to the preservation of some symbolic values 		<p>Distortion of a part of authenticity due to:</p> <p>The changes in the use and the developments in different periods, including the construction of a street on the northern side of the building, have caused the value of privacy, which was previously very important in the Iranian house, to be overlooked now.</p>
Continuity of environmental interactions	<p>Preservation of authenticity:</p> <ul style="list-style-type: none"> - The identity of each building is formed based on its interaction with the surroundings. The surrounding area plays a significant role in defining the building and preserving its cultural values. Due to its location in the historical and traditional context of the city, this building has a historical identity that is completely compatible with its surroundings. This compatibility means that it does not interfere with its surrounding context and is not heterogeneous in form. 		

of the Space Concept in the Vernacular Architecture and Modern Architecture. *HONAR_HA_YE_ZIBA*, 17 (1), 65-72.

- Denslagen, W. (2009). *Romantic Modernism: Nostalgia in the World of Conservation*. Amsterdam: Amsterdam University Press.
- Ehteshami, A. & Soltaninejad, M. (2020). The Concept of Authenticity in Restoration Analysis of Monitoring and Restoration in the Authenticity Preservation of Cultural Heritage. *Advances in Anthropology*, 10(2), 81-96.
- Fadaei Nezhad, S. & Eshtrati, P. (2015). Analysis of Authenticity Recognition Components in Cultural Heritage Conservation. *HONAR-HA-YE-ZIBA*, 19 (4), 77-86.
- Feilden, B. M. & Jokilehto, Y. (2003). Evaluation for conservation. *Haft Shahr*, 1(12-13), 17-25.
- Ford, E. (1997). The Theory and Practice of Impermanence: Illusion of Durability. *Harvard Desig Magazine*, (3).
- Giombini, L. (2018). But is this really authentic? Revising authenticity in restoration philosophy. *Lebenswelt. Aesthetics and Philosophy of Experience*. (12),21-35.
- Habibi, M. & Maghsoudi, M. (2011). *Urban Renovation*. Tehran: University of Tehran.
- Hajipour Shoushtari, A. (2007). Authenticity seal of UNESCO for handicrafts. *Goljaam*, (6-7), 155-171.

- Hidaloo. (2008). *Report on the process of registration of immovable cultural heritage in Iran, from nature to realization*. Consulting engineers of the eighth millennium Hidaloo. Retrieved from <https://hidaloo.com/#home>.
- Jokilehto, J. & Stovel, H. (1995). Viewpoints: The Debate on Authenticity. *ICCROM Newsletter*, 21, 6-8.
- Jokilehto, J. (2006). Considerations on authenticity and integrity in world heritage context. *City & Time*, 2(1), 1-16.
- Jokilehto, Y. (2016). *A History of Architectural Conservation* (M. H. Talebian, Kh. Bahari, Trans.). Tehran: Rozaneh.
- Larsen, K. E. (1995). A note on the authenticity of historic timber buildings with particular reference to Japan. *In Proceedings of the 8th ICOMOS International Wood Committee (IIWCC)*, Kathmandu, Patan, and Bhaktapur, Nepal.
- MacCannell, D. (1973). Staged Authenticity: Arrangements of Social Space in Tourist Settings. *American Journal of Sociology*, 79(3), 589-603.
- Maddah, M., Sanadi, M. & Ahmadi, M. (2018). The place of urban restoration in sustainable urban development and interaction with new structures in the historical context. *Architecture Journal of Ivane charsou*, 4, 151-164.
- Masoud, M. & Hojat, E. & Nasekhian, S. (2013). Authenticity Status

In Context Restoration. *ARMANSHAH*, 5(9), 271-283.

- Mitchell, N. (2008). Considering the Authenticity of Cultural Landscape. *APT Bulletin*, 39(2-3), 25-32.
- Motamedmanesh, M. (2016). Authenticity and Restoration: The Benefits of Historical Studies on Re-Examining the Implemented Restorations in Persepolis. *Arts*, 5(1), 2.
- Naghizadeh, M. (2000). Rabete-ye hoviati-e sonat-e me'mari-ye Iran ba modernism va nogeraei [Identity Of «Iranian Architecture» And «Modernism»]. *HONAR-HA-YE-ZIBA*, (7), 79-91.
- Nari Ghomi, M. & Abbaszadeh, M. J. (2014). he Guest at Home: a Comparative Study between Iran and the West at the Threshold of Modern Age (Case Study: Qajar Houses in Tabriz). *Journal of Researches in Islamic Architecture*, 3 (1), 109-93.
- Nili, R., Diba, D. & Mahdaveinejad, M. (2018) The review and reflection of Authenticity Concept in Iranian contemporary architecture (Case study: an eclectic selection of outstanding Iranian contemporary architecture). *Journal Of Environmental Science And Technology*, 19, 1-13.
- Norberg-Schulz, C. (1991). *Genius Loci: Towards a Phenomenology of Architecture*. London: Studio Visa.
- Pedram, B., Oulia, M. R. & Vahidzadeh, R. (2011). Assessing the authenticity in the process of preserving Iranian historical monuments: the need to pay attention to the continuation of the indigenous culture of artistic creation. *Maremat & Me'mari-e Iran*, 1 (2), 1-16.
- Philokyprou, M. (2015). Continuities and Discontinuities in the Vernacular Architecture. *Athens Journal of Architecture*, 1(1), 20-30.
- Raahil Ghavami, F. (2007). Form and Content in Plato's World. *Kimia-ye-Honar*, 1(4), 17-34.
- Rashidi, A. (2011). Modernity and cultural Authenticism: a comparative study between Russia and Iran. *Politics*, 41(1), 115-134.
- Rossler, M. (2008). Applying Authenticity to Cultural Landscapes. *APT Bulletin*, 39(2-3), 47-59.
- Salmani, A., Rahimi, M.H. & Khakzand, M. (2016). Analysis of the Importance, Priority and Originality of Open Space in the Mosque. *Journal of Researches in Islamic Architecture*, 3(4), 34-48.
- Scott, D. A. (2015). Conservation and authenticity: Interactions and enquiries. *Studies in Conservation*, 60(5), 291-305.
- Smith, N. & Williams, P. (eds.) (1986). *Gentrification of the City*. London: Allen and Unwin.
- Soleimani, M., Tavalae, S., Karimipour, Y. & Aghayeezadeh, I. (2012). An Introduction on the Effects of Originality of Deteriorated Textures of Tehran (A Case Study: Moftabad District). *Journal of Studies on Iranian- Islamic City*, 2(5), 67-78.
- Shoberi Zanjani, Sh. & Dehghani, S.A. (2015). Comparative Study of Individual Character Condition in Industrial Designs Law and Its Comparison with the Condition of Originality. *Comparative Law Researches*, 19(2), 75-96.
- Stovel, H. (1998). *Risk Preparedness: A Managment Manual for World Cultural Heritage*. Roma: iccrom / unesco whc / icomos.
- Tiesdell, S., Oc, T. & Heath, T. (2000). *Revitalising Historic Urban Quarters* (S. Sarikhani, Trans.). Shiraz: Navid-e Shiraz.
- Van Balen, K. (2008). The Nara Grid: An Evaluation Scheme Based on the Nara Document on Authenticity. *Association for Preservation Technology International (APT Bulletin)*, 39(2 & 3), 39-45.
- Weiler, K. & Gutschow, N. (2016). *Authenticity in Architectural Heritage Conservation*. Switzerland: Springer International Publishing.
- World Heritage Centre (WHC). (2008). *Operational Guidelines for the Implementation of the World Heritage Convention*. UNESCO, World Heritage Centre.
- Zancheti, S.M; Flaviana, L. & Piccolo, R. (2009). Judging the authenticity of the city. In N. Stanley-Price & J. King (Eds.), *Conserving the Authentic: Essays in Honour of Jukka Jokilehto* (pp. 163-168), Rome: ICCROM Conservation Studies 10, ICCROM.
- Zebardast, E. & Emami, S.M. (2012). The Evaluation of Urban Development Plans Based on Interconnectedness and Connectivity Principle using AHP Model Case Study: Imam Ali Square Revitalization Plan in Isfahan. *Motaleate Shahri*, 3(11), 19-36.
- Zeimaran, M. (2005). *Falsafe-ye honar-e Arastoo* [Aristotle's philosophy of art]. Tehran: Farhangestan-e Honar.

COPYRIGHTS

Copyright for this article is retained by the author(s), with publication rights granted to the Bagh-e Nazar Journal. This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution License (<https://creativecommons.org/licenses/by/4.0/>).



HOW TO CITE THIS ARTICLE

Nejad Ebrahimi, A.; Farrokhi, Sh. & Shabahang, M. (2022). Criteria Affecting the Preservation of the Authenticity in Restoration of Sadaghiani's House in Tabriz. *Bagh-e Nazar*, 19(108), 99-118.

DOI: 10.22034/BAGH.2022.295674.4973

URL: http://www.bagh-sj.com/article_145710.html?lang=en

