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Original Research Article

Paradigms of Architectural Conservation in Contemporary Iran

Mahnaz Peyrovi[1], Mohammad Bagher Kabirsaber[2**], Mohammadreza Pakdelfard[3], Adel Ferdousi[4]

1. Ph.D. in Architecture, Faculty of Architecture and Art, Department of Architecture, Tabriz Branch, Islamic Azad University, Tabriz, Iran.
2. Assistant Professor, Faculty of Architecture, College of Fine Arts, University of Tehran, Tehran, Iran.
3. Assistant Professor, Faculty of Architecture and Art, Department of Architecture, Tabriz Branch, Islamic Azad University, Tabriz, Iran.
4. Assistant Professor, Faculty of Technical and Engineering, Department of Civil engineering, Tabriz Branch, Islamic Azad University, Tabriz, Iran.

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Abstract

Problem statement: With respect to the multidisciplinary nature of architectural conservationbeing underlined in the international charters, a proper roleof an architect, one of the specialists contributing to this profession, has a positive impact on the success of conservation measures. However, after the introduction of the scientific conservation concepts in Iran, the performance of the architect in this profession became relatively weak compared to what was expected from this expertise in architectural conservation. It seems that determinants in contemporary conservation paradigms have weakened this performance.

Research objectives: The purpose of this study was to investigate the effect of paradigm changes in architectural conservation in Iran on the performance of the architectafter the introduction of scientific conservation.

Research method: This research employshistorical and causal methods, which are among the subcategories of qualitative research.

Conclusion: In the traditional conservation period in Iran, the prevailing paradigm prioritizing social ideals required cultural performance from the architects that is their main task in conservation. However, withthe introduction of scientific conservation and the superiority of other ideals in the dominant paradigm, social values were neglected, and the need for the architect's cultural performance was eliminated.The long persistence of this paradigm weakened this ability of the architect. Despitethe introduction of the culturalist paradigm since the beginning of the last decade of the 20th century, the majority of the architectural scientific community has not yet been able to perform their cultural role, and this paradigm has not been established. However, due to the efforts of a small group of architects in approachingthe culturalist paradigm, the present era can be considered a period of transition. In the current conditions, a more serious definition of the architect's position in the field of conservation, training of architects for cultural performance, and proper use of these abilities will play an effective role in the coordination of the majority of architects with the few pioneer architects and establishment of the culturalist paradigm.

Keywords: *Conservation paradigm, Scientific conservation, Architectural heritage, Cultural performance, Iranian architect.*

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* Corresponding Author: 02166409696, kabirsaber@ut.ac.ir

Introduction

One of the issues addressed and emphasized in recent international charters of architectural conservation is the multidisciplinary nature of architectural conservation measures. Accordingly, the mentioned measures require the role-playing of specialists in different fields who work together (ICOMOS., 2020). It is obvious that in this case, playing the desired role of each field in the conservation team becomes significant, and the weakness of each will result in the failure of the conservation project, despite the proper role-playing of other fields.

One of the specialties participating in the conservation issue is architecture (ibid.). According to ICOMOS guidelines, the architect must be able to provide designs and solutions to conserve the architectural heritage space to meet the needs of the current society, based on the various characteristics of a historical building (Feilden, 2016, 210-211). In fact, the most important role of the architect in the conservation team is to restore the life that once existed in the building. The architect has such a skill based on the nature of his profession, which is to understand space and spatial values (Scott, 2019, 189; Golijani Moghaddam, 2008, 25-30).

However, in Iran, there are considerable weaknesses in the architects' performance in the conservation measures of contemporary architecture, and experts in several pieces of research have noted this weakness; in the literature review of the research, some of them are mentioned. Of course, in the present century, especially in recent decades in Iran, significant creations and efforts have been made by architects in the field of architectural creations1. Still, the problem is that these efforts are not spread to the field of architectural conservation, and this relative weakness persists to some extent. However, in the past, the traditional architect, in addition to creating the building, also played a decisiverole in architectural conservation2. For instance, the conservation measures in the complex of Jame'a Mosque of Isfahan for several centuries, known asa successful example of traditional Iranian conservation, have been performed by the same architect of the Sunni period (AbbasiHarofteh, 2016, 176). The weakness of the Iranian architect in the conservation of buildings is an issue that has been arisen after the country's confrontation with the scientific conservation of the West from the Qajar dynasty (Abolghasemi, 1995; AbbasiHarofteh, 2016; Vatandoust, 2015).

However, nowadays there is a multidisciplinary discussion of conservation. Therefore comparing the current performance of the architect, who plays a role as one of several participating specialties in the field of conservation, with the performance of the architects of the traditional community around them, who played a role in the conservation of the building alone, is incorrect and not dealt with in this research. The present paper aimed to investigate the effect of architectural conservation paradigm changes on the architect's performance as a conservation team member. It seems that after Iran's confrontation with the concepts of scientific conservation, determinants in conservation paradigms have influenced the functional weakness of the architect. Therefore, determining the root of the problem will help adopt an appropriate approach to improve the architect's performance in this field. Based on the mentioned aim, the present study is to answer the question: What isthe relationship between the determining components in the scientific conservation paradigms in Iran and the decline of the architect's performance in this field?

The importance and necessity of addressing this issue are that in case of continuation of the architect's role-playing weakness in the conservation team, the expectations of the current society from the heritage space will not be met. Because, as mentioned earlier, it is the architect who has the task of making life flow in the historical buildings according to the needs of the society. So far, this weakness has reduced the visitors'attraction to historic buildings and the abandonment of many of these buildings. It is evidentthat the abandonment of the architectural heritage causes the country to be deprived of the

many incomes that could have been obtained from this rich heritage.

Literature review

Few studies have focused on the decline of architect performance in architectural conservation after the country is faced with the concepts of scientific conservation. These studies are as follows:

Latif Abolghasemi is one of the first researchers who expressed regret over the forgetfulness of the architectural aspect of the country's architectural conservation measures. He wrote an article entitled "Architecture Facing Restoration" where he has pointed out that restoration in the past of this land was an action in continuation of the action of architecture and, like architectural creations, was done by considering a wide range of cultural factors. But after the introduction of the concepts of scientific conservation from European societies to Iran, restoration has been confronted with architecture and human and cultural needs (1995). In addition, Flamaki, in his book "Revitalization of Historical Monuments & Cities", has expressed concern about Iran's being affected by European scientific conservation, regardless of local, traditional, and historical norms. Furthermore,to conserve cultural values, he has recommended the strong presence of the architect in architectural conservation projects (2011, 13 & 67-68). Maziar Asefi and Mahsa Radmehr, in an article entitled "Promotion of improvement of physical heritage in the technical area and architecture restoration with an attitude of reconciliation between the two attitudes", highlighted the weakness of architect's role-playing in today's conservation measures, from the architects' lack of attention to understand the exclusive view of restaurateurs and engineers.They also believed that with interdisciplinary knowledge and cultural insight, architects can understand these two perspectives and strengthen the components of identity (2014, 40-41). AbbasiHarafteh, in his book "Tradition of Architecture Conservation",considered the desired performance of the Iranian architect in the conservation of traditional architecture from the perspective of cultural needs and values, and introduced the lack of attention to meet today's social needs and values as one of the most significantweaknesses that currently exist in Iranian architecture (2016). Peyrovi, BagherKabirsaber, RezaPakdelfard, and Ferdousi, in a new article entitled "Relationship of Technology and Conservation in Contemporary Architecture:An Analysis Based on Re-Reading the Role transformations of Architect in Architectural Conservation",pointed to the weakness and insignificance of the cultural performance of the Iranian architect in the conservation of architecture after the emergenceof scientific concepts of conservation of the West in Iran. However, the scope of study in this article is the developed western societies and re-reading the developments in those societies to heed the developing countries, including Iran, to the current position of the architect in the field of architectural conservation (2021, a).

The extant literature concerningthe present discussion hasall considered the degradation of the Iranian architect in the conservation of heritage in the undesirable cultural role-playing of this specialty. In the present paper, attempts have been made to examine the effective factors and, in fact, the cause of this decline in cultural performance at different times, with more reflection on this issue that has not been addressed in previous studies. The necessity of the cultural performance of the architect is a concept considered after the introduction of the culturalist paradigm in the field of architecture. This paradigm has been proposed in the developed societies of the West since the end of the twentieth century in criticism of the dictated paradigms. Attention to cultural fields has been the most decisive component in the architect's goals (NariQomi, Tehrani, Raja Qomi, Abbaszadeh & Mahallatian, 2016, 125). After a short period, the mentioned paradigm was extended to the architectural conservation field, and culture and social ideals were considered the most essentialprinciples in conservation measures

(Jokilehto, 2009, 344). Based on the above discussions, architects are also responsible for this cultural task in the architectural conservation team due to theirprofession's nature. In the present article, by following the paradigms of architectural conservation in different periods, the impact of paradigm changes on the decline of the cultural performance of the Iranian architect is investigated in terms of the dominant paradigm's attention to the provision of social ideals.

Theoretical foundations

Based on the study approach, a significant issue to be considered is the discussion of "paradigm". The paradigm means a pattern for designing and solving the problems of the scientific community that have changed in different periods and, consequently, affects the goals and performance of each specialty in the field of work (Kuhn, 2017, 171). Meanwhile, in the field of Iranian architecture, after the entrance of modern architectural thought and technology, changes were made in the paradigm of architectural design, and subsequently, the goals and performance of architects were affected by these changes (NariQomi et al., 2016, 48-72; Hojjat, 2015). For instance, since the 2nd decade of the 20th century, due to various political and social factors, technologicalismhas become a more decisive factor in solving architectural problems and encouraged architects to prioritize the technological power of government in theirgoals. However, in the 60s, 70s, and 80s, the dominant paradigm changed due to newsocial conditions, traditionalism, localism, the creation of statues, and, in general, the determining factors of art were prioritized by the architects. Based on the issues mentioned above, the present study seeks to follow the paradigmatic evolutions of Iranian architectural heritage conservation after the country confronts the concepts of scientific conservation to investigate the effect of these developments on the architect's goals and performance in the field of conservation.

Research method

The present research is qualitative. Considering the investigation of the paradigmatic evolution of architectural conservation in different historical periods of Iran the historical method was used.In addition,the causal method was used to examine the cause and effect relationships among paradigmatic changes and the quality of cultural performance of the architect[3].

Paradigmatic evolution of conservation in Iran

• From the beginning to the early 18 thcentury (Before the Qajar Period)

Although the time interval in the present study is from the Qajar period onwards, to investigate the changes in the transition from traditional to scientific conservation, a brief review of the dominant paradigm in traditional Iranian conservationwas also conducted.

Restoration and maintenance of buildings in Iran have a long history. Evidently, this idea has existed in Iran since about five hundred years BC. Because Darius the Achaemenid in the inscription of Bisotun (522-521 BC), discussed destruction, restoration, and maintenance. After that, the restoration and maintenance of buildings in this land have always existed (Vatandoust, 2015, 14-35).

Regarding this historical period, what is referred to as the conservation of traditional architecture, is not something differentfrom architecture, and the most important determining factor in the restoration and maintenance of buildings, such as architectural creations, is responding to social ideals and the needs of human life (Abolghasemi, 1995; Memarian, 2017, 22).

Therefore, the prevailing paradigm, with the excellence of social ideals, required the creation of a specialist who was skillful in cultural performance and because in the traditional period, the architect saw himself as impossible in society and its standards (Rahimnia, 2020, 52-53), has also been the best option for conservative measures. Accordingly, the architect as a conserver thought about the continuity of the building formed by his colleagues (AbbasiHarofteh, 2016, 176); Therefore, architectural conservation has not had a differentapproach from the architectural practice.

• From the late 18th to the 3rd decade of the 20thcentury (Qajar Period)

From the beginning of this period, following the commencement of influences from the West in the

field of architecture, influences appeared in the field of architectural conservation,with Iranians paying attention to the maintenance of historical monuments in the West (Haghir & Salavati, 2020, 10). From the beginning of this period, gradually, in the renovation of historical buildings, Western symbols appeared in the buildings (Banimasoud, 2015, 181-73; Ghobadian, 2016, 19-123). Of course, these influences were superficial and limited to decorations (Hojjat, 2015, 140-142; Ghobadian, 2016, 45).

An aspect of conservation affairs that began to be influenced by scientific conservation was related to thefield of archeology of the country. Accordingly, parallel with Iran's confrontation with Western scientific conservation, the country's officials concluded contracts with European governments regarding archaeological excavations. The first contract was concluded with the French for excavations in Shush (Figs. 1 & 2). Of course, the primarymotivation for this action was the profiteering ideas of the Iranian governors and the Europeans. It is as if the antiquities discovered from these excavations emerged from museums abroad (Jokileto, 2008, 298).

Another reason that certifies the economic goals of the Iranian governors is that without such a goal, seeking the help of European experts could include the conservation of architecture and archeological measures in a balanced way, not in the form of focusing on archeological excavations. Of course, Iran cooperated with Western experts in historical monuments conservation, such as the conservative measures in the buildings around Naghsh-e Jahan Square in Isfahan with the help of the Frencharcheologist and architect André Godard. However, this was on a small scale compared to the archeological activities.

Eventually, profiteering reached a point that forced the intellectuals of the society to think of a solution. In this regard, on September 4, 1910, the parliament approved the law of the Ministry of Education, Endowments, and Industries (Vatandoust, 2015, 26-27). This was while, according to a contract in 1895 and also the license of 1900, all archaeological excavations throughout Iran were exclusively assigned to the French government. In practice, it greatly limited the powers of Iran'sministry (Mustafavi Kashani, 2002, 104). On the other hand, the ministry's area of operation was excavations and antiques, not archit e ctural heritage (Ibid.). Therefore, the passage of this law could not moderate the country's focus on p r ofiteering archeological measures.

Accordingly, by prioritizing the economic ideals of government over social values and ideals, the dominant paradigm led the architect's presence to archaeological practice. In addition, the architect's companyin these measures should be in line with responding to the mentioned ideals. In fact, it can be said that due to the lack of priority of social standardsin the architectural conservation paradigm of this period, there was no need for the architect to do cultural role-playing.

• From the 3rd decade of the 20thto the early 6th decades of the 20th century (The first Pahlavi period until the middle of the second Pahlavi)

In 1922 with the help of several outstanding figures of culture and art, an association named the National Works Association was established. With the beginning of the monarchy of the first Pahlavi, its activities increased. One of its activities was preparing a law for the preservation of antiquities under the title of Antiquities Law in 1930 and the General Directorate of Archeologystarted its workbased on this law (Mustafavi Kashani, 2002, 104-106). Nevertheless, little attention was paid to the conservation of scientific architecture. Traditional architects carried out few architectural conservation measures in the traditional way[4] (Jokileto, 2009, 298).

The reason for not paying attention to scientific architecture conservation was the government's concentration on the development of scientific conservation in another dimension of heritage. The first Pahlavi dynasty was looking for underground

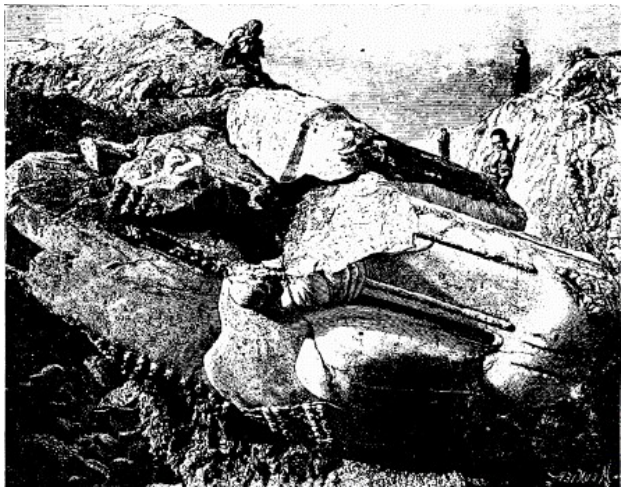

Fig. 1. Fragments of the head of a two-headed cow discovered in the excavations of Shush by the French board in the late 19th century. Source: Dieulafoy, 1997, 104.

Fig. 2. Part of the columns discovered in the same excavations. Source: Dieulafoy, 1997, 104.

antiques from pre-Islamic times to create an identity for his monarchy. The same policy was followed in the early second Pahlavi period (Banimassoud, 2015, 201 and 26; Hojjat, 2015, 155). This issue caused a largebudget allocation for Western experts to engage in archaeological excavations (Figs. 3 & 4). On the other hand, it ledto a lack of adequate funding to conserve historic buildings. In this regard, Ashraf Hallcan be mentioned, which is one of the most beautiful historical buildings of the Safavid era in Isfahan.Although the building was about to be destroyed, the government did not take measures to provide the necessary budget for the conservation of this building (Mustafavi Kashani, 2004, 624). Influenced by this policy, the educated architect was guided to archeological works as in the previous period.

In fact, in this period, the paradigm that set the direction for scientific conservation did not pay attention to social ideals. The primarydeterminant was still the excellence of government ideals, but this time with nationalist rather than economic goals. Therefore, the architect's presence in archeological measures was in line with the mentioned ideals and not the ideals and values expected by society. So, in the continuation of the previous period, there was still no need for the cultural role-playing of the architect.

- **From the early 6th to the late 8th decades of the 20 th century (Approximately the second half of the second Pahlavi period and the early Islamic Republic)**

Since HoushangSeyhoun became the dean of the Architecture College of Tehran University in the early 6th decade of the 20th century, more measurements had been taken in the educational system of this college. HoushangSeyhoun as a graduate of the Beaux-Arts School played a key role in such measurements, which started in 1950 andwere alignedwith the educational programs of the Paris Beaux-Arts, for example, historical buildings measurement course was presented as an introductory course of the faculty (Banimassoud, 2015, 285-286). It was also from these periods that he gradually interested architecture students in Iran'shistory and architectural heritage in his studios. All efforts of HoushangSeyhoun resulted in the attention of architecture students to the conservation of Iranian architectural heritage.For instance, people like Bagher Ayatollahzadeh Shirazi, who later had valuable activities in architectural heritage conservation in the country, were students of Seyhoun studio. Ayatollahzadeh Shirazi was the head of the Antiquities Conservation Organization for several years at the beginning of the establishment of the Islamic Republic in Iran. Subsequent heads of the Cultural Heritage Organization, such as Mehdi Hojjat, Akbar Zargar, and SirajuddinKazeruni,

Fig. 3. The excavations of Persepolis in 1936. Source: Hojjat, 2015, 154.

Fig. 4. Reza Shah visiting the excavations of Persepolis. Source: Hojjat, 2015, 154.

were also educated in architecture. The educational system mentioned above had directly or indirectly affected their educational process.

Almost parallel with these evolutions, changes were also made in managing the country's cultural heritage conservation. In 1965, the National Organization for the Conservation of Antiquities was established under the supervision of the Ministry of Culture and Art (Vatandoust, 2015, 29; Jokileto, 2009, 298) and was managed by Mahmoud Mehran. As stated by many of the country's architectural conservation protagonists, he was a competent and conscientious person. During Mahmoud Mehran's tenure, other prominent persons also cooperated with him, who were members of that organization's technical council.

This favorable management context and the favorable intellectual context that originated from the Faculty of Architecture of the University of Tehran led to architectural conservation placement in scientific conservation, which previously focused on archaeological measures. Among the positive actionsin this regard, was getting help from an Italian company called Izmeu in 1964, whose purpose was to scientifically conserve some of the historical monuments in Isfahan and other cities (Zander, 2018, 15), (Figs. 5 & 6).

The actions of this group were based on creativity using new materials and based on historical features, current requirements, and environmental conditions of the heritage building, or in other words, based on the cultural characteristics of the building5. Following the success of these projects, other conservation projects were carried out by Iranian experts. Still, the measures taken were mostly to imitate and replicate the methods used by foreign experts. For example, we can mention the implementation of the reinforced concrete ring to strengthen the dome of many Iranian historical monuments; which was an incomplete imitation of the conservation technique of foreign experts in the dome of Soltanieh (Peyrovi, Kabirsaber, PakdelFard & Ferdousi, 2021b, 111).

Weaknesses in architectural innovations based on cultural fields have been influenced by a paradigm that has dominated the field of architectural conservation in that period. A paradigm that still did not require cultural performance from the architect. Although, as mentioned, in the period of discussion, attention ofthe archeology field was also drawn to architectural conservation, influenced by the archaeological roots of scientific conservation in Iran, in architectural conservation also the dominant paradigm, was the excellence of historical archeological ideals. This issue can be studied and investigated in education and heritage conservation management in this period.

In the education sector, paying attention to architectural heritage mainly was the result of knowledge obtained by archaeological excavations

Fig. 5. Show the filature of the AaliQapu Palace of Isfahan in the 60s of the 20th century by the Italian company Izmeu. Source: Zander, 2018, 322.

Fig. 6. Moving the pillar of Isfahan ChehelSotoun monument to strengthen it, in the same decade and by the same company. Source: Zander, 2018, 322.

during the Qajar and Pahlavi periods (Habibi, 2012, 37). Therefore, a historical and archaeological mentality prevailed in this area.

In the management sector, a restoration laboratory was established at the Archaeological Center of Iran[6] in the early 70s of the 20th century using imported laboratory tools and equipment to start conservation based on scientific methods (Vatandoust, 2015, 30-31). This action indicates that the mentality of the period under discussion of the scientific method of conservation did not include the field of architecture. Particularly, the beginning of scientific methods from the Archaeological Center confirms this field's historical and archaeological perspective.

The same trend continued after the Islamic Revolution in the 80s of the 20th century (Figs. 7 & 8) and influenced by the ideals of the Islamic Revolution, based on liberation from intellectual dependence on the West, indigenous and traditional ideals were further strengthened (Hojjat, 2015, 167). As stated in the statute of the Cultural Heritage Organization in 1988, in the definition of cultural heritage, art and architecture were neglected, and the historical and archaeological aspects of heritage were considered (Vatandoust, 2015, 32-33). Therefore, the architect's role-playing continued to respond to these ideals, and still, a historical and archaeological approach to conserving the country's architecture prevailed. The difference was that many conservation measures were affected by the emergencyofthe situation during the Iran-Iraq war, and after the war, they were significantlyreduced. Therefore, it can be said that in this period also, the paradigm that determined the direction for the scientific conservation of the country still did not pay attention to the provision of social ideals. This time, the main determinant in the dominant paradigm was paying attention to the historical and archeological standardsin the educational and management system of the country. Therefore, the architect's presence in conservation measures was in line with the mentioned ideals and not the ideals and values expected by society. So, there was still no need for the architect's role-playing in the continuation of the previous period.

• From the last decade of the 20th century until the present

From the first years of the last decade of the 20th century, efforts were made in Iran to benefit from architectural heritage instead of conserving mere museums; These include land-use change and restoration of historic buildings. These measures started in the early 1st decade of the 21st centurydue to merging the Cultural Heritage Organization with the Iran Tourism Organization to develop tourism and economic exploitation. Accordingly, the beginning of attention to the issue of land-use change and revitalization was one of the reasons that proposed the need for cultural role-playing of the architect, which had been forgotten since the Qajar period. Because considering the community's cultural needs is an essentialcomponent in these measures.

In this regard and following an increase in the

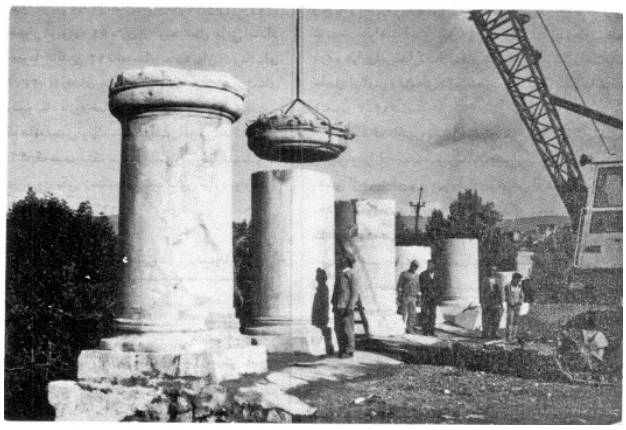

Fig. 7. Superimposing the pieces on the Kangavar Temple, 1988. Source: Mehryar, 1991, 48.

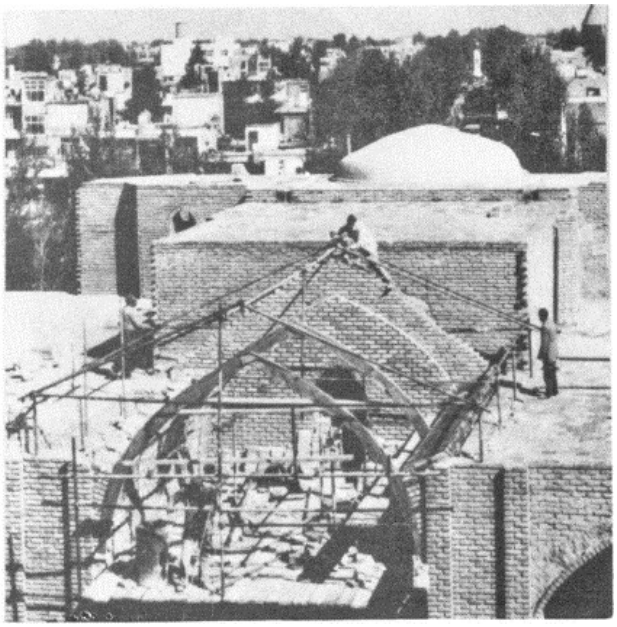

Fig. 8. Reconstructions of Varamin Grand Mosque, 1990. Source: Sheibani, 1993, 111.

number of nationally registered buildings, especially since the early 1st decade of the 21st century in 2005, "The Fund for the Rehabilitation and Exploitation of Historic Sites"was established to transfer part of the non-exquisite registered heritage to private investors (Ministry of Cultural Heritage, Handicrafts and Tourism, November 2021). But it is noteworthy that the success of the assigned projects and the continuation of governmental trust depend on the desired cultural role-playing of architects and creative designs of this specialty to connect historical buildings with contemporary life (Azad & Darsouei, 2021, 54). Therefore, the establishment of this fund doubled the necessity of the architect's cultural performance.

On the other hand, in the last decade of the 20th century and the first decade of the 21st century, the multidisciplinary view of architectural conservation and the differentiation of the architectural and restoration specialty tasks in this profession were more considered with establishing the university field of restoration. During the mentioned decades, in several Iranian universities, the recruitment of students in the field of restoration at different educational levels began. Of course, this approach was proposed earlier in the 70s of the 20th century. The establishment of the master's degree program in restoration at the Farabi University of Isfahan in the academic year 1976-1977 has been influenced by this approach. But in practice, the multidisciplinary nature of this profession was not considered (Keshavarz, JabalAmeli & Mehdizadeh, 2018, 93). However, as mentioned, these considerations have been regarded more seriously since the last decade of the 20th century.

In parallel with these activities, some experts also paid attention to the necessity of the architect's cultural performance in various architectural conservation measures and land-use change and restoration measures, some of them are mentioned in the research background section.

Thus, in Iran, with a delay of several decades compared to European societies, a paradigm was introduced in paying attention to social ideals, which required the architect's cultural role-playing to meet these ideals. However, the confrontation of the scientific-architectural community with this new culturalist paradigm had two different aspects, which we will be discussedin the following.

- Weakness of the majority of the architectural scientific community in confrontation with the culturalist paradigm

The confrontation of the architectural, scientific community with this new paradigm often manifested itself in the inability of the architect to perform culturally because the archaeological origin

of scientific conservation in Iran and the lack of cultural performance of the architect from the Qajar period had caused the archaeological mentality of conservation to be formed in the mind of the architect and forget his main task (Figs. 9 &10).

In recent decades, although positive moves have been made by architects, especially architecture schools, to increase the cultural function of this specialty in the conservation of architectural heritage, the penetration of the archaeological mentality in the minds resulted that we do not witness a worthy cultural design by the architect. In fact, despite the departure from the archaeological approach, the multidisciplinary approach has not yet been fully established (Fig. 9).

Comparing recent conservation measures in Iran and similar measures in developed countries confirms this claim. In this regard, for example, we can mention the ancient site of the Iron Age Museum of Tabriz, that after its accidental discovery in the last decade of the 20th century and conservation measures in the last decade of the 20th century and the 1st decade of the 21st century, finally, the erected building does not meet the needs and expectations of the current society from the museum space (Figs. 11&12). This example can be compared with the new Acropolis Museum in Athens, designed by Bernard Choumi, or the development of the Louvre Museum in Paris, designed by I. M. P., who had a story almost similar to the Iron Age site Tabriz in terms of the accidental discovery of antiquities. In the mentioned projects, the creative architect, in addition to preserving the discovered works, has used them to make them attractive to the audience. At the same time, other experts such as archaeologists and restoration specialists have played the best role.

Regarding the multidimensional nature of architecture and its influence by many expectations from this field, architect's role-playing in the field of architectural conservation also has various dimensions and includes a range of role-playing in the field of "restoration architecture" to "development architecture". The examples given in the above paragraph about western developed societies were the ones in which the architect's role in "development architecture" was more prominent. In the mentioned projects, due to the necessity of new architectural creations with interventions such as intermediate designs or revival and modernization of old structures, the significance of architect's role-playing and the weakness of the performance of this specialty are more evident in them.

However, in most conservation projects, development and new designs are less considered, and the architect's role in these projects is more in the form of a restoration architect. Obviously, the architect does not play a key role in these interventions. Due to the priority of archaeological and restoration measures or the strengthening of structures, the main responsibility is to restorers or structural engineers. In such measures, the architect, by being aware of the historical and artistic values of the building on the one hand and familiarity with modern technologies, on the other hand, can be active by considering both dimensions at the same time and also considering social values and lead the activities of both groups towards the cultural values of the society (Peyrovi, et al., 2021 a). In Iran, in such conservative measures, the exclusive view of the two groups towards their professional goals usually leads to the dominance of experts in one field over another, and the response to social ideals is overshadowed. However, as experts who are aware of the needs of both aspects and have interdisciplinary knowledge, architects can create a practical and intellectual correlation between these two areas (Asefi & Radmehr, 2014, 40).

Of course, the above explanations do not mean that the specialized role of restorersor structural engineers is excluded; but, the purpose is to explain the architect's role in leading the activities of the conservation team towards social values. In fact, in such projects, the architect must indirectly highlight the spatial values and draw attention and attract the population to the heritage space. However, as mentioned, the architect usually does not perform

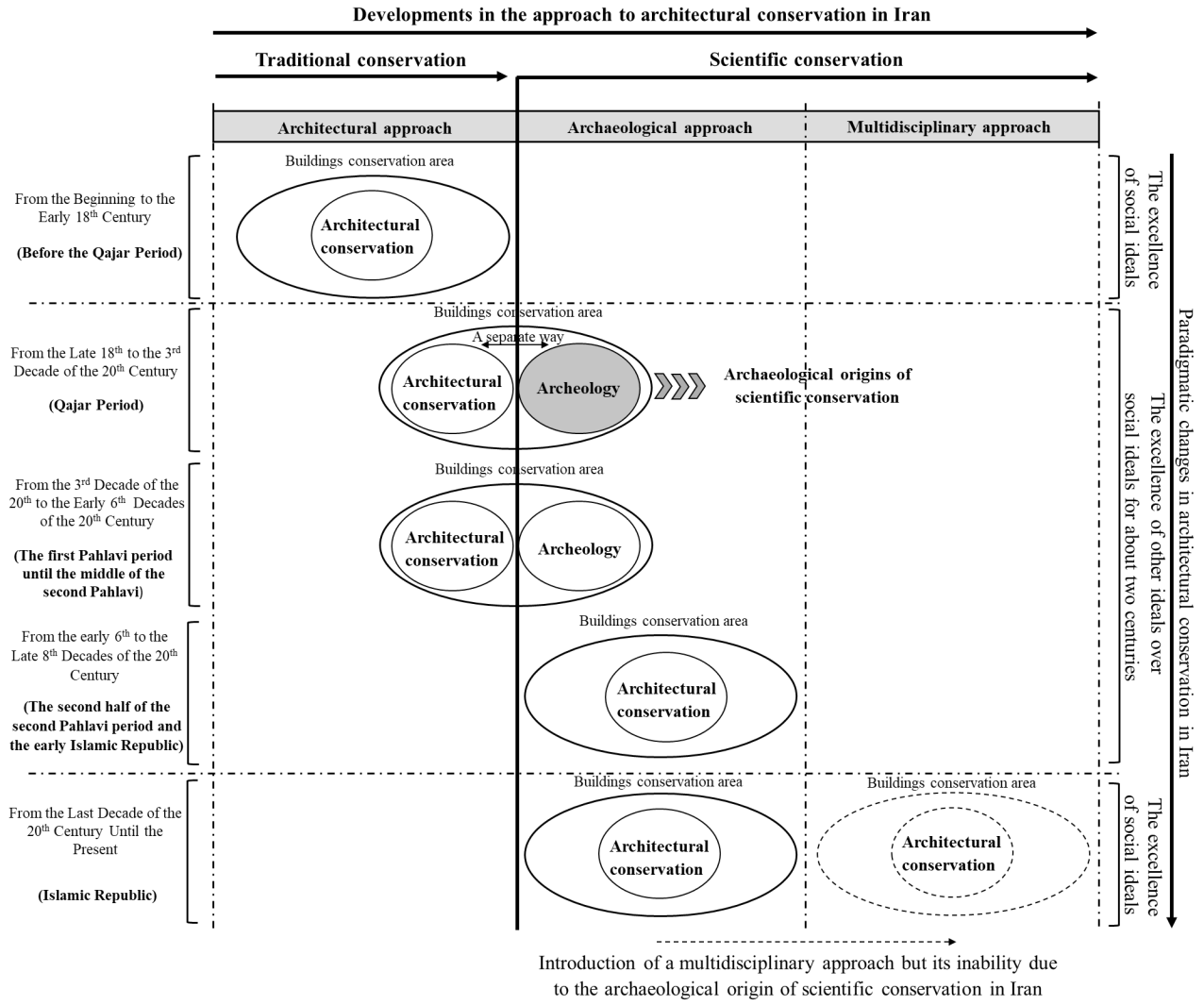

Fig. 9. The evolution of the architectural conservation approach due to the paradigmatic shifts of conservation in Iran. Source: Authors.

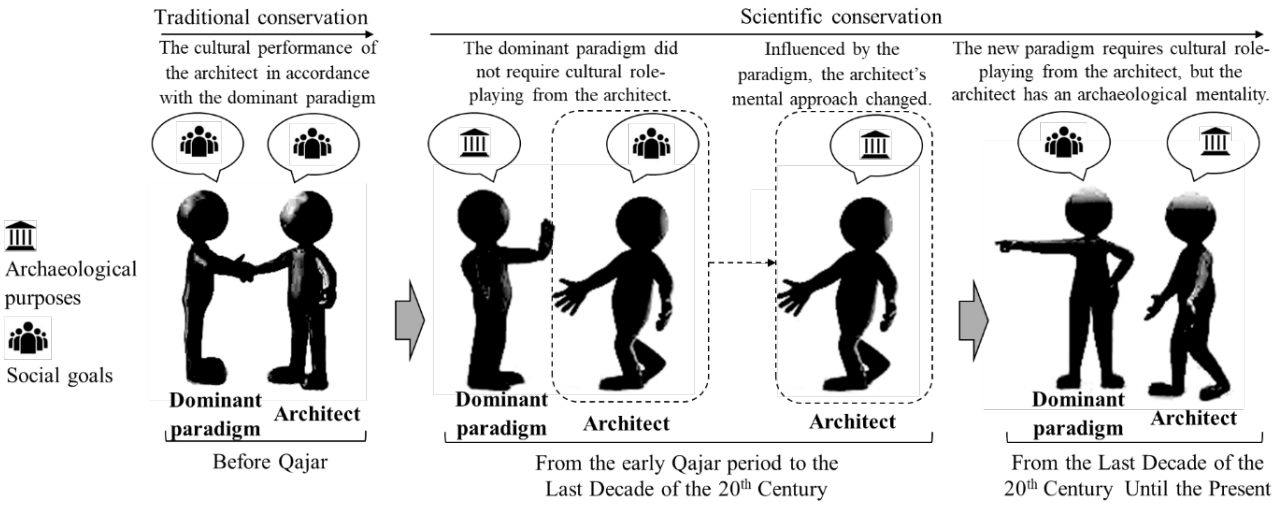

Fig. 10. The architect's performance in confrontation with the dominant paradigm at different times. Source: Authors.

Fig. 11. the Interior Space of the Iron Age Museum, Tabriz, Source: (Authors) and the Exterior View of the Same Museum. Source: Authors' archive.

Fig. 12.the Exterior View of the Same Museum. Source: Authors' archive.

well in such situations in Iran. Its example is dozens of mosques, inns, bathhouses, and other buildings of historical value. Despite the acceptableconservation of historical elements by the relevant specialties, due to the poor cultural performance of the architect, they have been abandoned (AbbasiHarofteh, 2016, 165-166). However, in developed societies, the architect fulfills his cultural task in the best way in such situations.

Sometimes the position of architecture in the field of conservation cannot be defined in either "development architecture" or "restoration architecture", and the architects with aninconspicuousrole, and only with cultural ideas, play theirrole in this area. For example, a new shopping center near Salisbury Church can be mentioned, that in addition to creating a new shopping center, the architect has also supported the historical values of the church by designing a glass roof and creating a suitable view of the church (Orbaşli, 2008, 201). Or, as another example, the design of stores with famous global brands for supplying food, clothing, etc. in the vicinity of the architectural heritage in some European societies can be mentioned, that in addition to attracting tourists, it has also attracted the indigenous population to the historical context and has created vitality in the environment (ibid., 190-187). These cultural-based programs conserve the architectural heritage and the vitality of these textures and pave the wayforeconomic growth of the mentioned communities in terms of income from architectural heritage (Moradi, Zarabadi & Majedi, 2019, 14-15).

It should be noted that although nowadays in Iran, the architect has a relatively better performance in the field of architecture, the determining component in the performance of the architect in this area is usually the display of one of the artistic or technical aspects regardless of cultural criteria (NariQomi, 2013, 147). The architect usually does not have a proper cultural function in creating new works. In this regard, for example, we can mention the design of Milad Tower in Tehran with its dominant technical aspect. Although it is very tall and magnificent, it is never a symbol of a country with a civilization like Iran (Banimasoud, 2015, 511). A brief look at the numerous works built in the country in the last one or two decades indicates the same functional weakness of the architect. Since the last decades of the twentieth century in developed societies, attention to social values and ideals influenced by the culturalist paradigm has been the functional model of architects and artistic and technological creations concerning meeting the cultural needs. Therefore, not approaching the common paradigm includes the scale of the country's architecture;

and this issue and the weak cultural performance of architects in this fieldplay a key role in the distance between architectural conservation and the culturalist paradigm (Peyroviet et al., 2021 b, 114).

- Approximation of a limited stratum of the architectural scientific community to the culturalist paradigm

Following the introduction of the cultural paradigm from the early years of the last decade of the 20th centuryin Iran, successful projects were carried out in architectural conservation according to the regulations of this new paradigm. In this regard, as an example, we can mention the plan to revive Manouchehri Kashan House, which was a successful sample of private sector investment in this area. In this project, through close cooperation with architects, various cultural components have been significantly addressed, such as increasing the sense of belonging of the people to their city, reviving the traditional and indigenous arts of the region, preserving the originality, paying attention to the aspects of aesthetics and at the same time, economic efficiency (Azad & Darsouei, 2021). Conservative measures in Chalabioghlou mausoleum are another example in this regard. The main approach of interventions in this building has been to recognize the needs of society to benefit a wide range of users from this heritage along with maximum conservation of the original and historical parts of the complex (Nikbakht, 2009). In addition, from the successful examples of preserving the heritage of contemporary architecture in terms of the desired cultural performance of the architect, we can mention the project of Hana Hotel in Tehran and the Taropood Museum in Shiraz.

However, the projects, in which ideals and social values (i.e., adherence to the rules and limitations of the culturalist paradigm), are the basis of conservative interventions to a considerable extent, the number of conservation measures in the countryis limited. There are several nationally registered monuments and even monuments on the World Heritage List that have not been considered, and cultural interventions have not been done about them. In this regard, as an example, we can mention the ChoghaZanbil Zigguratin Khuzestan province, that despite being built several thousand years agoand registered as the first work in the World Heritage List, it is in an inappropriate situation in terms of attracting tourists and indigenous people due to not meeting the needs and social ideals (Moridi & HatemiKahkesh, 2015, 46). In addition, the fact that a large part of the restoration and change of use projects do not benefit from cultural considerations, including the large number of buildings entrusted to the private sector through the fund for the Restoration and Exploitation of Historic Sites, indicates that most architects do not adhere to rules and restrictions of culturalist paradigm.

Regarding the heritage of contemporary architecture, in only a few examples, architectural conservation has been carried outbased on attention to cultural components. This is while many magnificent contemporary architectural works in the country have the potential to become a heritage for the future (Mahdavinejad, 2017). Among this heritage, we can mention the heritage of contemporary industrial architecture. In Iran, despite the existence of unique industrial buildings, especially the heritage of industrial architecture of the Pahlavi era, which are among the best and most beautiful examples of industrial architecture in the world, the destruction of this group of buildings has been done more than their conservation. Only a few examples have been restoredand their uses have changed (Mahdavinejad, Didehban, & Bazazzadeh, 2016, 42). The few conserved exampleshave often failed to address the cultural components. In this regard, we can refer to conservative measures in the Tabriz Pashmineh factory. The main feature of this building, which was built in 1939, is the executive delicacy of concrete trusses. However, during the interventions, the structure of the building was disturbed, and no trace of its original elements and components remained. Although a proper strengthening technique has been done for its construction, this building can no longer

be a good representative of Iranian culture (Asefi & Radmehr, 2014, 38-39). The reason is the lack of desirable cultural performance of the architect in adjusting the exclusive view of engineers and the predominance of technical attention (ibid., 40-41).

Based on what has been mentioned, it can be said that despite the introduction of the culturalist paradigm from the early last decade of the 20th centuryin Iran, paying attention to cultural components and providing social ideals are not still a model for solving the problems of conserving the country's architectural heritage. The majority of the architectural, scientific community as professionals responsible for creating cultural role-playing in conservation measures do not obey the rules and limitations of this paradigm. The attention of a limited number of the country's architectural experts to the culturalist paradigm may create a possibility for practicing this paradigm in future periods. However, it takes constant effort to achieve this. In the discussions of the philosophy of science, a transition period from a crisis paradigm to a new paradigm will occur when the attention of some prominent figures is being drawn to the existing paradigm and initial attacks for a departure from a deviated tradition start. This transition period ends whenthe majority of the scientific community joins this new trend (Kuhn, 2017, 155-179). Therefore, if the time comes when the approach of the majority of architects is aligned with this leading limited group, it can be acknowledged that the transition period is over. Then the current paradigm of the country's architectural conservation can be called the cultural paradigm.

Searching for a solution to improve the performance of architectsin architectural conservation

From the last decade of the 20th century in Iran, following the consideration of the need for the cultural performance of the architect in the conservation of historic buildings, some experts have pointed out the need for review in conservation education (Abolghasemi, 1995, 42; Ayatollahzadeh Shirazi, 1996, 50-53). But in those years, the country's education system was not very successful in this regard. Nasrin Golijani believed that in teaching the conservation-related courses to architecture students - that is, courses in history of architecture - still an archaeological attitude based on quantitative and physical knowledge of heritage is dominant, not an attitude based on the nature of the field of architecture, which is paying attention to space and the values of architectural spaces (Golijani Moghaddam, 2008, 264-265).

In recent decades, positive activities have beendone in the country, especi a lly in the architecture faculties, to cultural l y enhance the architect's ability to perform con s ervation measures. But the problem is that the mu l tidisciplinary approach has not yet been completel y embedded in the planning of restoration educati o n. This weakness has led to the lack of definition of the position of effective disciplines in this profession, including architecture (Keshavarz et al., 201 8). Indeed, when the position of effective specialti e s in conservation measures is not properly defined, t he necessary motivation for better conservation education based on the nature of each specialized field is not provided.

Therefore, in the curr e nt situation, it is necessary to define better the p o sition of all influential disciplines in conserv a tion, including architecture, civil engineering, che m istry, physics, etc. (ibid.). In this case, conserva t ion education for students of each field will be pla n ned with more motivation based on the nature of the same field. Education for architecture students a ccording to the nature of this field and the necessar y ability for cultural planning will be created in the architect.

However, the proper us e of these capabilities under the correctmanag e ment is another issue that needs to be reviewed i n the country. For instance, in most architectural c onservation projects in Iran, the necessary research on society's values and cultural requirements h as not been conducted d ue to the contracting of p rojects and time limi t ations.

Allocating sufficient opportunity to this significant matter before designing and implementing conservation plans in the group of consultants and contractors will lead architectural innovations and creativity to a more straightforwardpath (Mohebali, 2004, 29). Or, as another example, the availability of Iranianized guidelines for architecture conservation is crucial to the architect's desirable cultural performance. There are usually no such directives in the country for conservation measures. In this case, the architect will inevitably refer to the general regulations of the building. This will lead to major problems in architectural conservation (Krouchi, 2016, 151).

Moreover, granting the field of action for the architect to play a role in conservation measures, as is common in developed societies in this field is one of the issues that should be considered in guiding and managing the architect's abilities. Of course, at this managerial level in the country, perhaps dozens of other cases can improve the current situation. Still, we will suffice the cases mentioned above to avoid deviating from the main discussion.

By improving the management of the educational system in creating abilities and correct management of the use of these abilities and, consequently, improving the cultural performance of the architect, gradually the attention and trust of senior managers in the abilities of this specialty have been attracted. The budget of various tools and necessary techniques for architectural innovations in this field will be provided (Taghizadeh & SoltanPanah, 2012, 214). This will lead to more powerful role-playing of this specialty. In addition, if we are sure of architectural capabilities and legal support for these capabilities, the private sector will be willing to invest in this area. As in recent years in the country, due to the relative progress in this field, positive movements have begun in the form of the fund for the restoration and exploitation of historical and cultural sites, which can be further developed. With the completion of more conservation projects with the desired artistic design of the architect, the culturalist paradigm in the field of conservation of Iran will gradually gain its privileged position.

In (Fig. 13) the paradigmatic developments of architectural conservation in Iran, its effect on the type of architectural design, and the effect of the quality of role-playing onthe type of architectural conservation approach. In this image, the solutions and the ideal situation after implementing the solution are distinguished from the current situation on the right side of the image.

Conclusion

This study investigates the impact ofparadigm changes of architectural conservation in Iran on the decline of the performance of architects in this field after the country's confrontation with the concepts of scientific conservation. For this purpose, based on the theoretical foundations of this article, the evolution of conservation paradigms in terms of attention to the prevailing paradigm to provide social ideals was pursued, and the effect of these developments on the goals and performance of the architect in each period was examined. This study found that in the traditional conservation period in Iran, the main determinant in the conservation paradigm was the response to social values and ideals. Therefore the dominant paradigm has demanded cultural performance from the architect. Butafter considering the scientific conservation, with the excellence of other ideals such as economic, nationalist, and historical ideals, attention to social values has been overshadowed, and the need for the cultural performance of the architect was almost eliminated. The long-term persistence of paradigms that did not require the architect to create cultural role-playing led to the neglect of the architect's primarytask of conserving the heritage and weakening its ability to do so.

In a way, despite the introduction of the culturalist paradigm from the early last decade of the 20th century, and the need for the architect to create a cultural map in the conservation of historic buildings, the majority of the scientific community

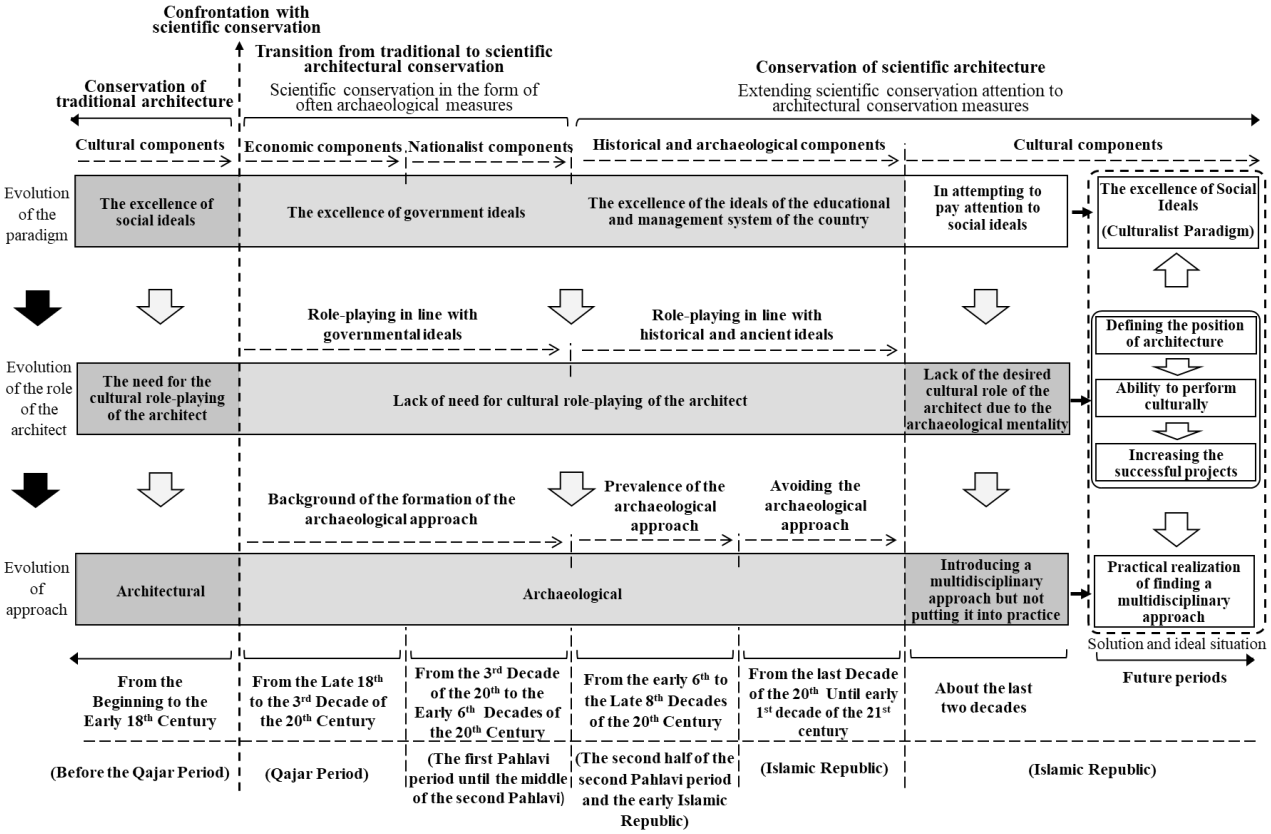

Fig. 13. Paradigm Developments, the Role of the Architect and the Approach in the Iranian Architecture Conservation. Source: Authors.

of architecture still cannot function culturally. Therefore, the culturalist paradigm has not been put into practice. However, due to the efforts of a limited group of architectural experts in the country to get out of the current crisis paradigm and approach the new paradigm, the current period can be considered a transitional period. During the last two decades, many efforts have been made to promote this ability in architecture.However, it is necessary to define the position of architectural expertise in conservation measures; and more attention must be paid to the conservation education for architects based on the specialty of this field, i.e., for the desired cultural performance so that it improves the quality of the architect's performance along with other specialties in the conservation team. In the next step, the proper use of these capabilities with the correctmanagement and the realization of these capabilities in the form of architectural creativity can increase the trust and motivation of public and private investors to support these creativities. This in itself has an effective role in creating a stronger cultural role of the architect in conservation and aligning the dominant class of architects with the few top class, in which case the paradigm of the country's conservation can be called a cultural paradigm.

Endnotes

1. However, the field of architecture of the country is far from the signs of progress of developed societies. But it can be mentioned that in the field of architectural creations, better and more efforts have been made.
2. Although the concept of "conservation" did not exist before the introduction of scientific methods in this profession, to avoid the multiplicity of words and complicate the text and diagrams, the word conservation has been used for the traditional maintenance period of the building.
3. Both of the mentioned methods are subsets of the qualitative method (see Barati, Davoudpour & Montazeri, 2014, 100-114).
4. In line with Reza Shah's authoritarian modernity, the use of new materials such as concrete and rebar in the restoration of historical buildings had begun. But this was only to the extent of utilizing new materials, and such measures could not be called a new or scientific method.
5. According to Greg Young, culture includes "intangible history

and heritage", "society and current lifestyles", and "geography and environment" (Young, 2014, 114). It should be noted that the definition of culture by most scholars includes almost all three of these areas, with slight differences in the use of words.

6. In 1972, with the formation of the Deputy of Research and Conservation of Cultural Heritage in the Ministry of Culture and Arts, the four units including: "General Directorate of Conservation of Antiquities and Historical Monuments", "Iranian Archaeological Center", "Anthropology Center" and "General Directorate of Museums" were organized and worked together with the National Organization for the Conservation of Antiquities (Vatandoust, 2015).

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