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Analyzing Truth and Time in the Conservation and Restoration of Cultural Heritage

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Abstract

Statement of Problem: The confrontation of restoration and truth oriented to the problem of time is investigated in this article. With the erosion of the work in the environment based on the type of inorganic or organic matter, a question arises for the restorer, how is the truth evaluated in the worn-out work? The challenge of the existence of the work in the past, or its current state of deterioration as a truth, is a problem which the restoration always faces, and responding to it by time analysis can determine the approach and the selection of conservation method for the work's survival.

Objective: The current study aims to create a time oriented theory for determining the position of the truth of the work as an entity in the present or the past.

Research method: In this research, truth has been studied based on the theories of time, with the theoretical foundations of phenomenology. Accordingly, the truth hidden in the mask of the material of the work related to the human existence, and from other aspects, the truth as the existence of the work in the past or its current condition in the present has been discussed.

Conclusion: With the phenomenological view, the dependence of truth on the human existence gives to the work a protective status. In addition, the theory proposed in this article determines the truth of the work as an existence in the present or past, based on time theories and can create the theoretical foundations for selecting suitable restoration methods to optimally protect and maintain the work. By accepting the theory of dynamic time, there is no past; there is only present time, and the truth consists in the entire existence of the work in the present, not a thing left in the past, that, by eliminating the surface layers of the work, the restoration pursues it; the totality of the existence of the work in the present is conserved and maintained for transmission to the future. In the theory of static time, with a chronological look at time, there is past, and the truth of the work is its past. With a reference to valid documentation, the existence of the past of the work is restored in the present.

Keywords: *Time, Truth, Restoration, Phenomenology, Conservation, Cultural heritage.*

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Introduction and statement of problem

Restoration is an action combined of knowledge, philosophy, and skill that is done on the damaged historical-cultural works in order to protect and

conserve them optimally. Philosophy defines its goals and assesses the conservation of the work; the skill improves its ability to function, and the knowledge leads to finding useful and accessible remedies for restorers (McCrary, 1997). Historical-cultural works, at first glance, since they have a material body, do not differ from other things around them; they are human artefacts like any artefacts using material, and they are destructible like all the bodies, because we know that “the eternal permanence of material body is impossible” (Sadr al-Din Shirazi, 2013: 191). However, which feature is that in spite of the knowledge of destructibility of the matter, makes these works worthy of conservation and distinguishes them from the other bodies? It is a fundamental question in the field of restoration, why do we choose and conserve a thing among the various things that exist in the world around us? distinguishing their special feature from the other things is a particular point in understanding the place of restoration in conserving historical and cultural works. Therefore, this article first explores the significant element that transforms the material structure manufactured by the human being into a distinct and lasting thing. After understanding the place of restoration and conservation of the works, a challenge with which the restoration always faces is its attitude and performance in dealing with worn-out works and selecting appropriate methods for their longer life. Historical and cultural works are eroded and transformed over time in the environment due to their material structure and the environmental conditions in which they occur and the reactions occurring in the material of the work; therefore, it is significant how can the truth of the work be evaluated in confronting them? Is the first status of the work in the past or its current worn-out condition in the present, the true state of the work and should it be conserved in the same manner of existence? This is a challenge that can be effective in determining the restorer’s attitude to the work and in determining the appropriate restoration

methods. In fact, this is the restorer’s knowledge and skill, which, with the help of philosophy, can protect the worn-out thing by making the right decision and make it to be survived. A concept that can be effective in responding to the proposed conditions is the fundamental issue of time, because when we speak of the first state of the work in the past or its current worn-out condition in the present, we are confronted with the problem of time, and to understand the existence under question in the past and the present, the understanding of the time has a special significance. It is necessary for clarifying the position of the work in the time to which so far has not been paid attention in existing theories. Proposing the theories on the time, we deal with them in this research. The objective of this research is to analyze the problem of time and determine the position of the truth of the work in it in the restoration process; determining what is the truth of the works in the past or the present. Also, determining a feature that distinguishes historical-cultural works from other material bodies in the world and gives them a conservational and lasting status.

Theoretical foundations and research background

In the theoretical principles of restoration and conservation of cultural heritage has been mentioned that: “the only legitimate moment for the act of restoration is the actual moment of the consciousness contemplating the work of art. at this time, the work of art exists in the moment and is historically present; yet it is also part of the past .for restoration to be a legitimate operation it can not presume that time is reversible or that history can be abolished. restoration can not develop secretly or in a manner unrelated The problem of truth has already been raised but neither established in the contemporary theory of conservation; nor has it been considered as a fundamental time problem in the analysis of the truth of the work as an existence in the present or the past. In this article, we analyze

the role of time in determining the truth of the historical-cultural work for designing optimal conservation and restoration programs. To do this research, an interpretive and analytical method has been used; for this reason, the key concepts of this research, namely truth and time, are introduced as the factors that have a decisive role in restoring functions in the face of restoration with historical-cultural works. Based on theoretical foundations of the phenomenological method, they are analyzed thoroughly for the provision of qualitative data, and the achievement of the research's theory in the field of conservation and restoration. The domain of phenomenology is unlimited, so that it cannot be placed within the limits of a particular science. Therefore, this method can be also used to analyze fundamental issues in restoration and conservation. One noteworthy point is that the task of phenomenology and its field of action is not merely superficially looking at the things (Husserl, 2014), because "the phenomenology is not only the thin shell behind which the secret of things lies, and is not the description of what is being contemplated, but also the questioning of data that is a subject for the study and analysis" (Dartigues, 2017: 144). All of the meaning of a phenomenology or its last meaning is a search for the implicit form of a concept, a determination, or a thought (Levinas, 2013); In the phenomenology we deal with things as they are appeared in our experience or, in other words, the ways we experience things, like what is considered in this research, by focusing on the concepts of truth and time; that is, the meaning that the things have as they are experienced in our *Lebenswelt*. The starting point of the phenomenology is our conscious experience of the desired concepts. In Kant's¹ view, it is what is appeared for mind, or in the opinion of August Comte², the things as they are given to our consciousness, whether they are perceived or analyzed by thinking. The phenomenology, in Husserl's³ view, examines the compound of consciousness and phenomena under study. Based on these theoretical foundations,

the phenomenology ultimately "leads to the interpretation and analysis of hidden meanings" (Smith, 2016: 27), and starts with things themselves, whether they are visible data of consciousness, or the things that hide their inner self and must be revealed by interpretation and analysis (Jamadi, 2016).

Thus, a question which this research seeks to analyze, namely, the question of truth in the historical-cultural works is studied and analyzed by focusing on the time and manner of confrontation of the restoration with them with a phenomenological strategy. These two concepts should be analyzed from different aspects and constituted on the restorer's consciousness. Based on the theoretical foundations of the phenomenological approach we inquire on the concept of things, through the introspection or the eidetic intuition (Sokolowski, 2016). For Heidegger⁴, "what often does not show itself and needs reflection is the foundation and the most appropriate subject for the beginning of phenomenology" (Heidegger, 2016: 37). In this article, with a phenomenological approach, we deal with interpreting and analyzing the research's fundamental concepts, each of which requires analysis and disclosure in the scope of conservation and restoration, and describing a hidden phenomenon in the historical-cultural works that distinguishes them from other things and makes them worth of being preserved. We describe our dealing with the restoration and the truth of historical-cultural works centered on the question of time.

Method of Research

The problems of this research have been studied by an interpretive and analytical method. According to this view, the reality is conditioned by the human experience based on scientific data and their analysis and interpretation is our task. Based on extensive studies and analysis of qualitative data, the human beings can make the knowledge of the reality in their minds. Through interaction with the subject matter, the researcher can achieve its knowledge (Adcock, 2003). The phenomenology

was introduced in the twentieth century with the work of Edmund Husserl in Germany and with the motto of returning to the thing itself and in France by Maurice Merleau-Ponty⁵. The research, according to Husserl, will be exact when all its stages are determined and justified. His phenomenological method was proposed for achieving such goals (Primožic, 2009). Phenomenology is a fundamental movement in the twentieth century and has been proposed as the philosophy of the century; its aim is to provide a clear view for finding the meaning of research questions or a phenomenological approach to philosophical questions (Glendinning, 2008); in fact, "it is a subjective way for scientific systematization of the philosophy" (Val, 2016: 14). In Heidegger's words, "it determines the way in which research is to be done" (Heidegger, 2016 a: 37). In phenomenology, "we overlook our receiver and hear to the sender beyond us" (Jamadi, 2016: 407). Thus, this research aims to study in a phenomenological way the main concepts of research in the scientific sources and collect qualitative data based on the scientific theories as the theoretical basis of the research. An explanation of the philosophical assumptions of research and the systematic collection of data and establishing a link between them leads to a theory for describing the answer to the research question; it has been attempted, through the process of analyzing concepts, to achieve the desired goals of research from different dimensions, and through the inductive approach, a thing be achieved that is considered in the research (Cresswell, 2005; Torrance, 2008). In solving the problem through the phenomenological method, there are some steps in this study; for doing enquiry on a particular subject, first, all the beliefs about it are suspended, and by returning to it itself, it is intuited and analyzed from different aspects. Thus, one can interpret the hidden meaning of the subject from different aspects. In the phenomenology we cannot describe a phenomenon without analyzing it from different aspects. Then, with the phenomenological strategy, referring to the fundamental problems of the research, we deal with their analysis;

so we investigate the truth in the restoration functions.

Phenomenology of truth and its place in historical and cultural works

Here we analyze phenomenologically the truth by the various aspects of its concepts and its manner of appearing on the human consciousness in the range of historical-cultural works by searching for meanings, the emergence of its hidden meanings.

"The truth is that which is definitely fixed; truth is in the pure sense of the word being fixed, fulfilled and cleared, and is in accordance with the reality; also, it means the essence and hidden interior opposed to the appearance, and also the right and the true. The truth of the thing is that by which the thing is constituted and that "is what it is." Abdul Rahman Jami⁶, in the description of the Bezels of Wisdom, has defined three truths in the first Bezel: one is the active absolute truth of the necessary being and that is the truth of the God. Another passive conditional truth that is received through the grace and the manifestation from the necessary truth, the truth of the universe; the third is the truth of absolute unity comprehending the absoluteness and determination, action and passion which is active on the one hand and the passive on the other, and this truth is the summation of the two truths and it is of being prior and being ultimate. The appearance of this truth is that is called naturally active and passive" (Dehkhoda, 1999: 745). By reflecting on the meanings of the truth, it is clear that what we find in the human artifacts that are the result of the world of the imagination and thought of man, arising from his existence, either on the basis of the form of science or the artistic sphere, fall under the recent definition of the truth; on the one hand, because they originate from human existence, they have an active and supernatural aspect, and on the other hand, due to their material aspect, they have a conditional and passive nature that has been affected by the other. This truth, as mentioned above, is related to the human existence, and in his works it sometimes presents itself in the form of paper and color, sometimes embodied in stone and clay, and

finds an architectural manifestation; every work of art has a truth. It transmits or reveals it and is the place where the truth emerges (Fig. 1). Jonathan Barnes⁷ says: “The first reality is that the artworks produce the truth” (Sheppard, 2016: 198). In Heidegger’s view, the truth is the manifestation of being, the openness and the aletheia; the beings, as far as they are manifestations of the existence are dependent on the truth, but the truth itself does not exist (Jamadi, 2016).

Thus, the truth, in our view, is the non-existence of the things, and the search for this deep truth requires a look for non-existence; a phenomenon that, in its hiddenness, sometimes appears as a sparkle for the pure mind and the understanding of the human being, and it appears to him who contemplates and searches. “The truth in the above meaning is not in the sensible things of the world, but it is intelligible, and its recognition does not depend on human senses and needs to be studied, reasoned, and argued” (Tabatabaei, 1966: 31, 15). Man is the first origin of the truth, the truth is within him, and is bound to the human being of the creator of the work (Pivcevic, 1970). It is the truth of the human existence that, as much as the skill in the techniques and, of course, the workability of matter is transferred to the work and in this way allows the truth to be manifested, the artist disappears in art work, and this is the very dimension of truth in the historical-cultural works that distinguishes them from other things around them and gives them a conservational status.

Here, it is necessary that the restorer, in the face of the work, has enough knowledge to receive the openness of the phenomenon of the truth lying in the midst of the work. In the face of the historical-cultural works, the restorer’s look simultaneously focuses on its two aspects. On the other hand, he should think the active truth emerging from the artist’s existence hidden in the mask of the matter; this “hiddenness is itself a reason for the aletheia and presence of the truth” (Jamadi, 2016: 627); it is one of the reasons why the conservational thing is distinguished from other objects; on the other

hand, his view should be oriented to its material passive and conditional aspect, perceived and recognized by the different types of laboratory and material evaluation of the work; in fact, the matter is a part which gives existence to the artistic thing and makes it tangible and defines and determines it in a definite manner and in a definite space, and makes it perceivable for the human perception (Falamaki, 2011). In the restoration of works, the necessity of systematic work within the framework of basic sciences and engineering cannot be ignored for recognizing the material truths of the work; however, due to his limitation of senses, the human being can always examine only some parts of the true aspects of the matter by searching, examining and perceiving signs, symbols and images. He endeavors to know the truth in the works, but that truth mentioned in the works cannot be described in the language of his intellect, because our knowledge, though broad, does not make us ever face the whole truth, that is, the real nature of truth is always hidden for us (Jeans, 2009). Here, we will refer to the precious doctrine: “All of us begin with naive realism, that is, the things are as they appear; when one observer imagines that he observes a stone, if we accept physics, he observes the effects of stone on his own; therefore, the naive realism leads to physics, and physics, if true, will show that the naive realism is a lie” (Einstein, 2007: 79). The human being can understand his senses the things that have material existence. He can extend his perception by the instruments; he can significantly penetrate the depths of the realities of the world. A brief glance at the progress and development of sciences in different fields in recent years shows that the man has dominated a wide range of realities of the universe and what makes him achieve this level of cognition of the universe is his instrumentality; but it is worth noting that homo faciens is also created by his exploration in the surrounding world, with the application of science and creativity, and in the end it is his own creation, and in a sort he is limited by his abilities.



(a)



(b)

Fig. 1. a) Decorations of carving stone, temple of Kailassa Elora, India. Source: www.gardeshgarha.com.

b) Decorations of tile-work under dome in the mosque Sheikh Lotfollah, Safavid period, Isfahan. Photo: S. Yousefnejad, 2016.

The type of intellectual relationship that humans establish with the objects around them depends on the existence of those objects. The things that are merely material, are perceived either intuitively or an instrument is used for their observation, which, as it passed, necessarily it does not lead to the complete knowledge. However, in the case of those things that, in addition to the material and sensual aspect received by human sense powers, they have a rational quality, that is, features that are not solely relied upon on the senses, and they should be perceived by the intellect (Tabatabaei, 1966). The human beings can know the world around by their senses, but what is perceived and known by their senses include those that have a sensual and material existence, and those things that, in addition to material aspects, are of a rational quality, that is, are formed based on a special thought and have a truth in the essence of its material, require an attitude beyond the closed circle of sense perception, such as the historical-cultural works. These works come from the thought of the humans who have a distance with us and call to think about their knowledge. The invisible true knowledge hidden in the mask of the matter has been used in these material works,

like what is done in making instrument; it has not been just consumed, but also the matter is somehow manifested during the creation of art. The work of art itself is the foundation of the emergence of the truth. It can be said that the artist is a creator who, in his artistic creation, makes the material a ground for the truth, and in fact, it is the truth that is suitable for conservation and preservation; the Art itself does this firstly. "Art allows the existing truth to be realized" (Lacoste, 2011: 109). In other words, the work of art is correlated with the truth. Therefore, based on the phenomenological approach, the work of art is one of the ways of the realization and the manifestation of the truth; it has an inexplicable truth within itself and, by concealing it, it can reveal it, and it is upon us to uncover its curtain (Sauvanet, 2014). "In the realm of invention, the artist makes an insensible and intangible thing a tangible thing or transfers it from one world to another" (Madadpour, 1993: 32). The work constructs a world, not only it does not destroy the matter, but also brings it into the universe; the rock becomes a base and calms down; the color becomes sparkling, the metal receives shining, and the word finds speaking in the text. In other words, the sculptor does not consume

stone; the colors are not consumed in painting, but materials come to the manifestation through the truth placed in the work attached to the human existence of the artist; because the work of art is the creative conservation of truth in art work, the artist's art is also an aspect of the occurrence and emergence of the truth, or it is setting-in-the-work of the truth. "Reflection on the artist's art is determined by the question of existence. Art is an event; through which the meaning of existence is determined, and the human existence is dependent on the truth" (Descartes, 2016: 38). Between man and the truth, as previously mentioned, there is a relation; he is at the center of this relation, and any truth is defined in relation to him (Kant, 1996). Art is the beginning, and a distinctive and distinguished way of being, and the truth is the openness of the being, and because it is put in the work by human beings it is manifested (Heidegger, 2015); that is, the truth is a human concept in the work, which not only makes the historical-cultural works to be distinguished and, among all things in the world, to be worth of being conserved and lasted, but the conservation of truth creates a firm and human place for the necessity and importance of the performances of conservation and restoration.

Thus, by phenomenological analysis, the truth is in the essence a concept that is manifested by art, the artist - or the human existence of the artist - and the work of art itself; it is manifested in the consciousness of man, so the emergence and existence of a work for man is itself one way of the appearance of the truth (Fig. 2). How should it be evaluated in the scope of restoration in relation to the worn-out work of this truth, its current worn-out existence in the present or its former state in the past?

Analysis of the truth in relation to restoration

In the classical and contemporary theories of the restoration and conservation of historical-cultural works, the concept of truth has been addressed from the point of view of restoration of the work,

but there is no reason on the place of truth, why the existence of a thing in the past is its truth based on the classical theories, or why the existence of a thing in the present is its truth on the basis of Contemporary Theories. In our research, the analysis of these places is addressed with the help of the theories of time to prove the position of the truth in the past or present. The restoration, as an action on the work of art, requires thinking carefully and methodically, if it will not have a material and instrumentalist look and fulfill its mission of protecting the truth of the work properly.

"The art work is self-sufficient and unique" and reveals itself as it is mentioned in previous sections of the article with the event of "its truth to the audience, and thus the art work will always be the same as it is and based on this look it requires conservation and maintenance" (Khatami, 2014: 224). The historical-cultural work must always remain what it is, in order to be able, with its totality, to reveal the phenomenon of the truth set-in-the-work to humans at all times. "Human beings cannot and should not make the work obedient to their desires. They should only help with the conservation of the truth in the work" (Lacoste, 2011: 108). Conserving the truth is established by the future actors – the thinking people who are capable of acquiring active truth before taking any action. But, being oriented to the works, the restoration confronts in its operational method always with a major challenge, and it is the determination of the truth, that whether the truth of the work is in the past, or its current transformed state in the present. This is a problem whose solving, in addition to the phenomenological description of the truth, requires also the determination of the past and present time. Transformation of the work over time, as its material characteristic in the surrounding environment, can shake the context of the conservation of the truth, and thus the methods of conservation and restoration are erected to maintain its durability. In the theory of classical conversation and restoration, the conservation is a kind of truth-

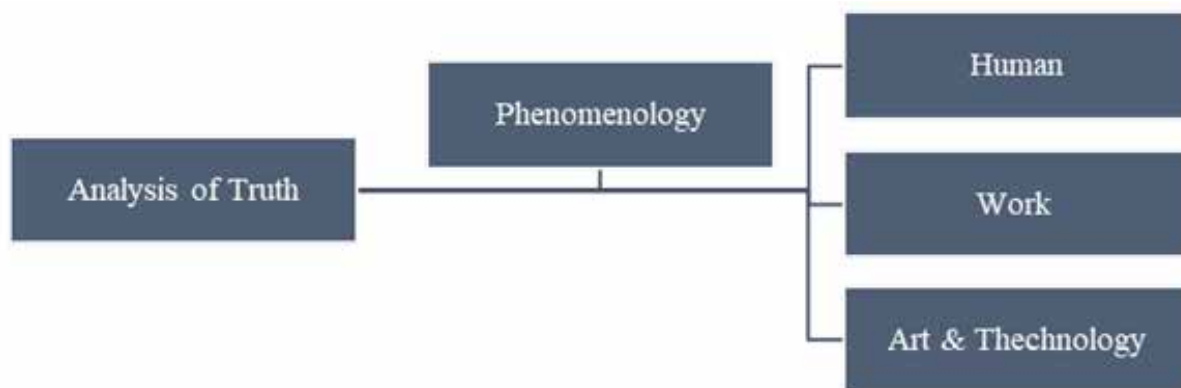


Fig. 2. phenomenological analysis of truth in the historical-cultural work. Source: authors.

enforcement activity, and from the first moments of formation, its main purpose has been to protect or reveal the real nature or integration of the thing in terms of the physical, aesthetic, and historical aspects. In scientific restoration, Camilo Boito⁸ considered the truth as a guiding principle, which achieving it was only possible through scientific method; however, it should always be borne in mind that the restoration of the work should not create the idea that time is repeatable; in the contemporary theory of the restoration any object is truth at any given moment; the truth is, in fact, the present reality and the totality of the existence of the object at any given moment, and the restoration should allow the work, which is a historical event, to remain real, because it is human activity and the event must be transferred to the future as the thing conserved. The human work should not overshadow the work. Only it should give it strength to survive the truth. This should be an intervention with elegance and focusing on the inner truth of the thing and not influenced by personal opinion (Vinas, 2005). Of course, it should be noted that the truth is the totality and characteristic of the existence of the historical-cultural work, and is identified with the existence of the work, because, according to Farabi⁹, “the material and spiritual existence of the work is not two separate realms; in his opinion, the totality of the existence of the thing is its truth; the whole individuation of the thing depends

on it” (Alfarabi, 1984: 47). In the philosophical structure of Ibn Sina¹⁰, a similar interpretation is presented of the existing thing. “The thing itself is a combination of material and spiritual properties, and this is the totality of its existence” (Avicenna, 1996: 5). According to Allamah Tabatabai¹¹, “the totality of the existence of everything is its truth” (Tabatabaei, 1996: 64). As mentioned above, the existence of the work is correlated with the truth and is somehow the place where it occurs and the truth or “the truth is one of the last approaches to the work of art” (Sauvanet, 2014: 102). In the scientific conservation provided by Camilo Boitto, it was intended to open up a way to find the truth by using a variety of scientific methods - which is also part of the conservation process; in this way, the scientific efforts to understand the erosion processes of the work are done based on scientific methods and have been considered as a major component of the process of conservation of the work, and this is done for the scientific decoding of the work and has priority over the restoration process (ICOM, 1984). The scientific approach was a common method for acquiring knowledge (Wagensberg, 1985). But it is noteworthy that scientific methods have been generated solely for the purpose of contributing to the development of the circle of human senses in knowing phenomena. They are not able to achieve the whole truth. For this reason, with the development and the emergence of more advanced

types of scientific methods over time, more and more truthful facts are derived from the studies of past material; as today, more information is obtained by relying on a variety of more advanced machine methods in material analysis. The scientific approach restricts the occurrence of personal tastes in restoration. Its purpose is to conserve the true nature of the thing, but the question is what is the truth of the thing?, its current state in the present or its past; in the classic theory of restoration and conservation, it is said that it has revealed the true state of the thing or the thing has been returned to its original state. In this approach, the main idea is that the true state of the work is that which was in the past, and the restoration, by resolving the problem of truth, has revealed the true nature of the thing which has been concealed. The notion that the conservation can reveal or maintain the true nature of the thing connects the whole process of conservation to the truth and transforms the truth into the guiding principle. In this view, the erosion of the work is thought to be the layers that have put the thing in an untrue condition and have hidden the essence of the truth; therefore, in this approach, the status of the work in the past has been recognized as to be true and valid, and by removing the old layers and performing all kinds of cleansing, the purpose is to reveal the true status of the work. But the remarkable point is that the thing is not in an artificial state, and it is truth with all its existence in the present time, and no process can put the object in a more realistic position than what it is. To put a thing in a more appropriate state, the restoration, in some cases, can produce improvements, but cannot in any way make the work truer, because the thing that exists here and now in the present is the truth with all its existence. Nothing has an artificial nature, and every point of its useful life in the present can be understood as its true nature; therefore, not only the existence of a thing in the past, but also the thing at any given moment in the present implies its truth. Recognizing that merely the past state of a thing is its truth, and that with the

process of restoration, we can reveal the truth of the thing, created a deep gap in the theory of classical conservation and restoration and opened the way for contemplation of the theoretical foundations of contemporary theory. Damages to the work is a silent testimony to the true development of the thing, and it is not acceptable that by removing the layers of damage we can achieve the truth, because the same damage is associated with the truth of the work and must be preserved (Vinas, 2005); (Fig. 4). In this view, the state of the work in the present is valid and true, and the work with its whole existence in the present is true and must be conserved. Thus, there are two issues in determining the truth, the existence of a work in the past, or its current existence in the present, which can be effective in dealing with the worn-out work in the restoration decision-makings. Therefore, in order to clarify this subject, the problem of past and present time is investigated to analyze and determine the position of the truth of the thing in each one.

The problem of time in relation to restoration and truth

In the classical restoration theory, the truth is the status of the thing in the past, and the restoration methods, including a variety of cleansing, were performed to eliminate the layers formed on the work to achieve the true state of the work; it was said that the restoration has returned the thing into its first state in the past or revealed the truth of the thing. In this view, the existence of a work in the past has been considered to be its truth, but the fundamental question that is posed is what is the past itself in which the status of the work has been considered to be the truth? Therefore, it is necessary to first determine the position of the past time in order to illustrate the status of the work and to this end, we study time among the theories proposed in this area.

The human being perceives the passage of time through the change in his environment (stanford encyclopedia of philosophy ,2018), but it is



Fig. 3. Achaemenian conserved glazed bricks, with worn-out surfaces, Metropolitan museum. Source: <https://metmuseum.org/art/collection>.

challenging to explain the concepts of past, present and future in the study of time; that we consider the past as a thing completed or the present as real, or the past and the present as real and to assume that the future is open, not fixed and unreal, each one will have a particular approach in the analysis of the events. It is said that the study of these states depends on the assumption of time as to be static or dynamic. In the static time theory, the past, present, and future are equally real, but if the theory of dynamic time is accepted, only the present has been considered real (Butterfield, 2006). In 1908 Ellis McTaggart¹² the English philosopher introduced the theory of dynamic time and static time. In the static theory or sequence B, there is a chronological like look at events in which the present, the past and the future are equally real; in this case the things have been recorded in the past just like the events in the calendar days are recorded; but the point is that, with the exception of events of the present time, any access to events in the past or future is not possible concretely and definitively for humans in the natural state. In the restoration, if any, a reference to the remaining documents can create an imagination of the past, which is always accompanied with a coefficient of uncertainty. This uncertainty also affects the level of confidence in the findings from the past, and the achievement of correctness is always accompanied with; the cultural heritage area is not never exposed to trials and errors due to the

uniqueness of the works and the irreversibility and inaccessibility of them.

In the theory of dynamic time or sequence A, the present is in motion. Events are constantly approaching to the present and passing, and everything that is happening now joins the past and fades in it; thus, the time passes and in this sequence of time, only the existing present is valid (Smart, 1968; Bourne, 2009). There is no past and future. This thought is due to the fact that the time is conceived current and the present is known to be valid, because the past time has expired and the future is still unavailable. Due to the memory, we remember the past, but we do not know anything about the future; because, according to the second law of thermodynamics, in any closed system, the amount of disorder is expanding and increasing over time, so that the universe tends to advance and extend and so the past is distinguished from the future (Hawking, 2015). Only the present time has reality and in the present time, the remnants of the past exist in the form of various works and things left by humans, and what will be projected in the future is present only as a mental subject. The works and remnants of architecture and the historical things belong irreversibly to the earlier time and events of that time; however, “now” they can be present as “a piece of the past” (Heidegger, 2016 a: 474). So understanding the past time is no longer to understand the present as a sequel of

events, but it is occurred by those works and the material remnants (Bardon, 2016). For Augustine¹³, the present is also true. He was influenced by the idea that time is the characteristic of the existence and a creature of God, which did not exist before the creation (Russell, 2015). According to this view, only the present exists, and in the present time, there are three components: a part in relation to the past, which is a memory and a part related to the future that is expected, and only what exists in relation to the present is presence and intuition (Jaspers, 1985). Among the Islamic scholars, Khajeh Nasir al-Din Tusi¹⁴ also considers “the present time as real and its amount as very little, as “the moment” and does not consider the past as real” (Tusi, 2014: 21). The time implies past and future; the past is not more, and the future does not exist yet; the nature of the past and the future is the non-existence. In other words, time has two hands, each one extending to somewhere of nothing, no the past, no the future, and only the present is there. In fact, the time has been constituted of the collection of the moments or the presents at hand, and in every “moment” what it is, it is only “this moment”, the rest either do not exist else or have not yet arrived. Time is “moment” and whatever it is, it is in that “moment.” Time is, according to Aristotle, and consciousness of all, is the constant passage of the moments, from no longer to now to not-now (Heidegger, 2016 b). The time is connected, continuous and indivisible, and its division into the past, present and future is what human beings consider for time; these terminals of time are called the “moment” and connect the past to the future. Time is intelligible and its conception is not possible without imagining what is happening in the time; understanding the past is possible by understanding its events and understanding the future is possible with the events of the future (Ibrahimi Dinani, 2014). The present is continuously progressing itself, that is, what is currently going is left behind in the past. This way of advancing the present is a reality that cannot be explained by the human sensory system. The present time is

alive and the past is a form of human consciousness that separates memories from the lived experiences and distinguishes them from the present. The past and the future are not real, and they are shaped by memory and imagination in man, what is real is the present that is a realized self-consciousness (Dilthey, 2010). Time is expressed as the present, and the past only becomes meaningful when we look at it based on the present. Understanding the past through the historical works and things left behind is possible, and it has been possible for us to overcome the distance of the time between the present and the past through a reference to the works (Heidegger, 2009). In fact, in this kind of attitude the truth is the presence, intuition and evidence in the live experience of this moment and its course in the later moments (Pivcevic, 1970). Everything that is here and now is true with all its constituents. The time passes by its transient events, and the present is only real and present (Valberg, 2013); (Diekenper, 2014). According to Cesare Brandi¹⁵, the contemporary theorist in the field of restoration, the historical and cultural works are a moment at the present time being dealt with human consciousness (Brandi, 2005). This phenomenological “moment”, which is the moment of the coincidence of the work with human consciousness, is different from the life of the work that is its elapsed time. This time, as Heidegger expresses, is “the moment of vision”¹⁶the moment that awakens the human consciousness for designing an appropriate and work-oriented future (Heidegger, 2016 b: 426),. Thus, in the contemporary theory of restoration and conservation, the preservation of the work is sought with all the historical layers and the existing evidence, and it seems that in this theory, unlike the classical restoration theory, the presence and intuition of the work attracts the restorers’ attention with its entirety of existence in the present time. Preserving its historical layers - to the extent that it does not harm the health and survival of the work - is important (Fig. 4); the damages of the work are the condition of recognizing the work, and the

time interval actually reveals the truth of the work (Weissenheimer, 2014), so maintaining the time interval that usually appears as damaged layers at the surface of its work, in addition to protecting the existence of the work in the present in the historical-cultural work, leads to the correct understanding of the past in the present. Each historical-cultural work is a ring of chains that have been extended from the past to the future; in fact, the research on the works of the past can bring them back to the present and bring them life (White, 1977). Something that goes on from the past extends beyond the present moment; so the man has the ability to study and research about the past, focusing on the works and the remaining layers of it in the form of certain data (Husserl, 2014). In the words of Henri Bergson¹⁷, a contemporary French philosopher, “the past experiences are existent in the present, and the past, even more so than before, exists now” (Bernard, 2011: 175); various things, monuments and architectural remains are the bodily time and the conservation of the entire existence of the remains and works of the past as a cultural heritage opens the way for understanding and knowledge of past time and conserving it for human beings in the present as well as the future.

According to John Ruskin¹⁸, the English architect and theorist, the present time connects to the past. Therefore, he believes in a dynamic and transient time and, like Bergson, has seen the existence of past and present remains as a way to understand past time in the present. The worn-out surfaces of works are a place for the presence of the past in the present. For him, the process of weathering and erosion in past works has not been the cause of destruction, but it has been considered as a positive place for the works through which the past time is present and can be studied (Brilmyer, 2016). The totality of the existence of the thing at any moment of the present is its truth. Therefore, with a dynamic and transient view of the time in which the past has spent, and the intuition and presence is something related to the present, and the past is perceived as an existence in

the present by the memory and the material works being left. So the status of the work in the present time is considered as its truth and by this approach, it should be conserved and maintained effectively. This approach can be effective in the adoption of optimal restoration methods in such a way as to conserve the true existence of the work. In fact, this is a complete reading of the past, which leads to the correct writing in the present, writing which includes the trusteeship, endurance and design of optimal scientific conservation and preservation programs for the future of cultural heritage or, in other words, conservation and preservation of the future of the past.

Discussion and Conclusion

In this research, with a phenomenological approach, we dealt with the interpretation and analysis of truth in the conservation and restoration of historical-cultural works with a focus on the time. The position of the truth of the work as an existence in the past or present was proved by the use of dynamic and static time theories, which had not previously been addressed in existing theories on conservation and restoration. In the historical-cultural works and remains, due to their material and supra-material aspects, the truth comprehends the absoluteness and conditionality, action and passion. Due to the work's material existence and being covered by the mask of the matter, it has a passive and conditional nature; it is partly perceivable by the human senses and by his instrumentality. The truth is the entirety of the existence of the historical-cultural work in the present that comprehends the material and supra-material aspect. Phenomenologically speaking, the human existence of the constructive artist, the art and the techniques of making, also the historical-cultural work itself, are some ways of appearance of the truth on human consciousness. To remove the instrumentalist look at the works and to achieve a comprehensive, methodical and truth-end, as it is intended in the scientific perspectives, the attention to both the material and the supra-material aspects



Fig. 4. Mesopotamian and Sassanid Ancient glass utensils with conservation of layers resulting from superficial erosion.

Source: http://www.britishmuseum.org/research/collection_online.

of the work is necessary; the active truth hidden in the work, along with the identification of its material, should be recognized; for determining and defining future performances and designing the optimal programs for effective conservation, with a phenomenological view, suspending all beliefs, a return to the thing self should be done; before embarking upon any measure, the restorer should listen to all the hidden and evident angles of the work in order to perceive the truth in a phenomenological way; namely to all manners of the appearance of the truth from the human being in virtue of which the work is preserved, to the art and techniques of construction. Based on the recognition of the active truth of the work along with the knowledge of its material, he must design the special conservation programs, because the goal of restoration is always to conserve the truth of the work. In this research, to answer the question whether, in the confrontation of the restorer with the truth of the work, the first state of the work is in the past, or its worn-out conditions in the present. The time theories have been used to understand the past and the present; based on the theory of dynamic time, only the present time exists, there is no such a thing as the past we want to determine the existence of the work in it; the work in every moment is truth with the entirety of its existence in the present. Accordingly, the truth is the reality of the existence of the work in the present, and not something left in the past that the restoration would

follow by eliminating the layers of the work. The state of the work at any given moment is its truth, and it is not that only its manner in the past expresses the truth of the work, because the essence of the work in each moment is correlated with the truth. Proving this problem, as mentioned, was studied by the help of theories of time; in these theories, based on the theory of dynamic time, the time is constantly transient, flowing continuously from the present to the past, in which it fades away and is as real as “the moment”, and the past and the future are not real, and this is the present time that is valid. Therefore, the past is perceived only by the works and remnants of it as the bodily time; the historical and cultural remnants have truth with the entirety of their existence in the present, not somewhere in the past, and they should be conserved on the basis of this attitude. According to the static time theory, which has a chronological look at the time, the past, present and future are equally real. In this view, it has been stated that the events such as calendar are somewhere in the past recorded; in this kind of attitude any objective and tangible achievement of the past is impossible naturally, as in the case of the live perception of present events by human consciousness, except for the valid documents. The recovery of the past status of the work in the present is done by the help of restoration and by reference to the documents as evidence of the past. Of course, it should be noted that referring to documents could always be accompanied by a coefficient of

uncertainty. This uncertainty about the cultural heritage is not consistent with their unique and irreversible situation. Thus, the restoration and conservation in confronting the truth recognize the whole existence of the historical-cultural works and remains of the past in the present as an undeniable fact, and even conserve the presence of the past by conserving the integrity of the work; it carries out its mission correctly, which is to maintain the work and transfer the truth from the present to the future and the coexistence of the past with the future.

Endnote

1. Immanuel Kant (22 April 1724 – 12 February 1804). Was a German philosopher who is a central figure in modern philosophy, Kant argued that the human mind creates the structure of human experience.
2. Auguste Comte (19 January 1798 – 5 September 1857). Was a French philosopher who founded the discipline of praxeology, and the doctrine of positivism. He is sometimes regarded as the first philosopher of science in the modern sense of the term
3. Edmund Gustav Albrecht Husserl (8 April 1859 – 27 April 1938). was a German philosopher who established the school of phenomenology
4. Martin Heidegger (26 September 1889 – 26 May 1976) was a German philosopher and a seminal thinker in the Continental tradition and philosophical hermeneutics, and is “widely acknowledged to be one of the most original and important philosophers of the 20th century.” Heidegger is best known for his contributions to phenomenology and existentialism.
5. Maurice Merleau-Ponty (14 March 1908 – 3 May 1961). Was a French phenomenological philosopher, strongly influenced by Edmund Husserl and Martin Heidegger.
6. Abdul Rahman Jami (7 November 1414 – 9 November 1492), was a Persian poet who is known for his achievements as a prolific scholar and writer of mystical Sufi literature. He was primarily a prominent poet-theologian of the school of Ibn Arabi and a Khwājagāni Sūfi, recognized for his eloquence and for his analysis of the metaphysics of mercy.
7. Jonathan Barnes, (born 26 December 1942 in Wenlock, Shropshire) is an English scholar of ancient philosophy.
8. Camillo Boito (October 30, 1836 – June 28, 1914), was an Italian architect and engineer, and a noted art critic
9. Al-Farabi (Abū Naṣr Muḥammad ibn Muḥammad al Farabi; known in the West as Alfarabius; (between 14 December, 950 and 12 January, 951) was a renowned philosopher and jurist who wrote in the fields of political philosophy, metaphysics, ethics and logic. He was also a scientist, cosmologist, mathematician and music scholar.
10. Avicenna (Abu Ali Sina .c. 980 – June 1037) was a Persian polymath who is regarded as one of the most significant physicians, astronomers, thinkers and writers of the Islamic Golden Age. He has been described as the father of early modern medicine. Of the 450 works he is known to have written, around 240 have survived, including 150 on philosophy and 40 on medicine.

11. Muhammad Husayn Tabataba'i or Seyed Mohammad Hossein Tabataba'i (16 March 1903 – 15 November 1981) was one of the most prominent thinkers of philosophy and contemporary Shia Islam.

12. John McTaggart Ellis (3 September 1866 – 18 January 1925). was an idealist metaphysician. For most of his life, McTaggart was a fellow and lecturer in philosophy at Trinity College, Cambridge. He was an exponent of the philosophy of Georg Wilhelm Friedrich Hegel and among the most notable of the British idealists. McTaggart is known for “The Unreality of Time” (1908), in which he argues that time is unreal. The work has been widely discussed through the 20th Century and into the 21st.

13. Saint Augustine of Hippo (13 November 354 – 28 August 430) was a Roman African, early Christian theologian and philosopher from Numidia whose writings influenced the development of Western Christianity and Western philosophy.

14. Muhammad ibn Muhammad ibn al-Hasan al-Tūsī (18 February 1201 – 26 June 1274), better known as Nasir al-Din Tūsī was a Persian polymath, architect, philosopher, physician, scientist, and theologian. He is often considered the creator of trigonometry as a mathematical discipline in its own right.

15. Cesare Brandi (Siena, 8 April 1906 – Vignano, 19 January 1988) was an art critic and historian, specialist in conservation-restoration theory.

16. Augenblicklich-character of a moment of vision-instanté

17. Henri Bergson (18 October 1859 – 4 January 1941), French philosopher who was influential in the tradition of continental philosophy, especially during the first half of the 20th century until World War I

18. John Ruskin (8 February 1819 – 20 January 1900) was the leading English art critic of the Victorian era, as well as an art patron, draughtsman, watercolorist, a prominent social thinker and philanthropist. He wrote on subjects as varied as geology, architecture, nithology, literature, education, botany and political economy.

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