

A DEFINITION OF AUTHENTICITY CONCEPT IN CONSERVATION OF CULTURAL LANDSCAPES

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Abstract

Cultural landscape can be defined as the result of human interaction with nature over time, which has led to the formation of the many and diverse layers of value. Currently, the UNESCO World Heritage Centre has a unique role among other scientific associations. In recent years, the World Heritage Center has put efforts into developing a framework and measures for evaluation and management of cultural landscapes. Moreover, the concept of authenticity; as the transmitter of values and significance of cultural landscape, is considered as the key component in the process of cultural landscape conservation. A lot of scientific resources have pointed out the importance of authenticity in the process of conserving cultural landscapes. However, the role of authenticity within the domain of conservation of cultural landscapes has received little attention. One of the main reasons can be lack of adaptation between conventional definitions of UNESCO and international documents concerning the authenticity for including the flexible and dynamic structure of cultural landscapes around the world. Therefore, this paper seeks to explore and develop a flexible framework in order to redefine the concept of authenticity in relation to cultural landscapes, which has some overlaps with UNESCO definitions despite its differences. For developing this framework, Iranian-Islamic philosophy of Mollasadra is applied and described with some examples of cultural landscapes in Iran.

Keywords: *Heritage; authenticity; conservation; cultural landscape; stability; dynamism.*

INTRODUCTION

Following the development and the qualitative and quantitative changes in communities, that have made substantial changes in historic environments; the authenticity concept has attracted attention in order to strike a balance between conservation and development approaches. The published document of *English Heritage* defined authenticity as “those characteristics that most truthfully reflect and embody the cultural heritage values of a place” (English Heritage, 2008: 71). In recent years, the conservation domain has been expanded from the restoration of monuments into the spaces between buildings and historic cities and finally developed to conserve cultural landscapes. The concept of cultural landscape, for the very first time in 1992, was taken into consideration as a common heritage of mankind in the field of conservation in operational guidelines of the World Cultural and Natural Heritage Convention. Since then, the *World Heritage Centre* and other associated organizations have put effort into developing a framework and measures for evaluation, conservation and management of cultural landscapes. Moreover, the concept of authenticity, as the transmitter of values and significance of cultural landscape, besides the integrity has played the major role in the process of registration, conservation and management of cultural landscapes. Review and analysis of documents, conventions and theories concerning the role of authenticity in the conservation of cultural heritage, cultural landscape in particular, show that in recent decades the tangible and intangible aspects of authenticity have been considered together to evaluate, conserve and manage cultural landscapes. Hence, this paper aims to redefine the tangible and intangible aspects of authenticity

in a framework which is flexible and compatible with the dynamic nature of cultural landscapes. For this purpose, first, review and analyse of authenticity in cultural landscape conservation based on the opinions of experts and international conventions and documents are carried out. After that, the conceptual framework of authenticity in the cultural landscape will be developed, based on the literature review. The conceptual framework of authenticity in cultural landscapes from the viewpoint of Mollasadra Iranian-Islamic philosophy is developed and described with some examples. Based on research questions and goals, the qualitative research methodology is chosen and with applying logical reasoning strategy as well as 'content analysis' and 'logical inference'. This paper aims to analyze the content by recognizing and categorizing international documents and theories. So, by determining the effective components in authenticity concept recognition, the conceptual framework for authenticity in cultural heritage is presented. Moreover, reading and evidential observation based on books, papers and authentic documents are used as research tools.

Reviewing the concept of authenticity in the views of experts, international conventions and documents

Content analysis of international documents represents a universal consensus on the importance of authenticity in the conservation process of heritage sites. The *Venice Charter* (1964) is the first international document that discussed the concept of authenticity in the field of cultural heritage. The topic of authenticity appeared only in the preamble of the *Venice Charter*: The historic monuments of generations of people remain to the present day as living witnesses of their age-old traditions. People are becoming more and more conscious of the unity of human values and regard ancient monuments as a common heritage. The common responsibility to safeguard them for future generations is recognized. It is our duty to hand them on in the full richness of their authenticity.

Thus, the definition of authenticity, based on the *Venice Charter*, indicates as historicity and how to slow down the heritage property erosion process; especially in buildings with more durable materials (stone and brick) which have been discussed in many international charters and recommendations. The truth is that historicity and evidential research refer to historic and evidential values which are one aspect of authenticity. And it is necessary to gain various information layers for recognition the other diverse aspects. Since then, lots of discussions have been raised about the authenticity. The World Heritage Committee (1978) introduced four criteria for assessment of the authenticity in heritage structures: 'Design', 'Materials', 'Workmanship' and 'Setting'. The measure of authenticity was first used as the initial criterion for assessment of the property in the World Heritage List; while the ICOMOS Committee (1976), in its official report, had introduced the concept of integrity as a key criterion for registration. Obtaining the integrity criterion and preserving it are considered not only as the requisite conditions for assessment before registration, but also as the purposes of heritage conservation and management. The importance of the use of authenticity criterion for guiding decisions after the registration process was first stressed in management guidelines of UNESCO and Feilden for the World Heritage Sites (1993), titled as 'Authenticity and Treatment'. Furthermore, 'the *Bergen* meeting in 1994 laid the groundwork for the *Nara* conference later that year' (Rossler, 2008: 48). Gradually, *Nara Charter* (1994) focused on notions like 'cultural diversity' and 'indigenous culture', in a world in which diverse cultures are experiencing globalization; and verified the significance of 'socio-cultural values' as a main criterion for explaining authenticity and the process of conservation. "Japan was the first country in the world to introduce intangible heritage concepts into the heritage protection system" (Inaba, 2009: 161). The *Nara Conference on Authenticity* developed 'ways and means of broadening our horizons to bring greater respect for cultural and heritage diversity to conservation practice' (*Nara Document on Authenticity*, 1994). The *Nara Charter*, for the first time, considered the importance of intangible and associated aspects of heritage. Natalia



Dushkina, representative of Russia ICOMOS, argued in her paper in *Nara* meeting (1994) that; things that have tangible and material aspects (form, setting, techniques, techniques) and things that have intangible and immaterial aspects (function, use, tradition, spirit) “used to be the bearers of authenticity in a monument...” that “they transmitted authenticity to us and thus are relative to it...” and that “authenticity is a value category of culture” (Dushkina, 1995: 310, cited in Stovel, 2007: 29). Following from that, the *Burra* Charter, by emphasizing on the significance of ‘Place’ and ‘Setting’, again shifted the focus on ‘socio-cultural values’ of the Setting. Other events associated with authenticity and intangible aspect which can be mentioned are the 2003 Convention for the *Safeguarding of the Intangible Heritage*, and also the 2005 operational guidelines of the World Heritage Convention. It has been noted in this regard that:

The 2003 Convention for the Safeguarding of the Intangible Heritage is particularly relevant for cultural landscapes based on the content presented in 1972 World Heritage Convention. According to this 2003 Convention, the intangible cultural heritage or living heritage is a basis for our cultural diversity and its maintenance is a guarantee for continuing creativity (Mitchell et al., 2009: 27).

Later, the 2005 World Heritage Convention introduced criteria for ‘test of authenticity’ in the operational guidelines to assess the measure of authenticity, these criteria are: form and design; materials and substance; use and function; traditions, techniques and management systems; location and setting; language and other forms of intangible heritage; spirit and feeling; and other internal and external factors (UNESCO, 2005: paragraph 82). Based on the definition provided in the Operational Guidelines of the World Heritage in 2005, the concept of authenticity can be defined as the capability of the property to transmit the cultural significance of a place. As mentioned earlier, the concept of authenticity mentioned four parameters: design, materials, workmanship and setting. The proposed parameters basically pointed the tangible and physical aspect of heritage. Consequently, “the *Nara* Document on Authenticity, which was later integrated into the Operational Guidelines (Annex IV of the Operational Guidelines of 2005), provided a practical basis for examining the authenticity of properties proposed for World Heritage Listing” (Rossler, 2008: 48). Some of the documents published in recent years, including Quebec ICOMOS (2008), have expanded the scope of heritage to ‘Cultural Routs’ by developing the concept of authenticity in conservation process as well as emphasizing on preservation of the *spirit* and sense of place. Having highlighted the ‘Spirit of Place’ in evaluating authenticity with regards to intangible heritage and significance of heritage, and having considered the definitions given for ‘Spirit of Place’; it can be concluded that, in recent years, the concept of authenticity has moved beyond the physical aspect of heritage and have been proposed as social and intellectual structures. As Jenny Kidd (2011: 25) has pointed out that “the concept of authenticity is of course socially constructed.” Therefore, authenticity can be considered as registering the properties in the World Heritage List and analysing the required criteria for conservation and management of them after the registration process. For this reason, the more capable the authenticity measure of transmitting the values and significance of heritage, and the stronger the integrity measure for maintaining them over the passage of time; the more lasting the property would be (see Table 1).



Table 1. The most important international documents on the importance of authenticity in the conservation process, (Source: Authors).

No.	Title	Date	Fundamental Principals
1	International Charter for the Conservation and Restoration of Monuments and Sites (The Venice Charter)	1964	- Historic values as the concept of authenticity; - Expansion of the conservation scope from one monument to surrounding spaces indicates the concept of integrity.
2	The first session of the World Heritage Committee in Paris *	1978	- Assessment of authenticity of place based on four criteria: 1) Design, 2) Material, 3) Workmanship, and 4) Setting.
3	The Nara Document on Authenticity*	1994	- Referring to authenticity as a key measure for conservation and management of heritage places; - Authenticity assessment based on form and design; materials and substance; use and function; spirit; traditions, techniques and management systems; location and setting (tangible and intangible expressions together); - Authenticity as the key factor in determining value; - The importance of evidential values in designation the authenticity of the property; - Referring to the necessity of consideration and evaluation of heritage properties within the various cultural contexts.
4	The Declaration of San Antonio *	1996	- Presenting indicators for the assessment of conservation and authenticity: 1) Reflection of the true value, 2) Integrity, 3) Context, 4) Identity, and 5) Use and function; - Presenting discussions on topics such as authenticity and identity, authenticity and history, authenticity and social values, authenticity and management, authenticity and economy; - Emphasizing on the authenticity of cultural landscapes; - Considering the significance in conserving and managing cultural heritage.
5	The International Declaration of Stockholm	1998	- Respecting the authenticity of heritage and cultural diversity of communities.
6	The Burra Charter	1999	- Introducing the 'Cultural Significance' as aesthetic, historic, scientific, social or spiritual value for the past, present and future generations; - Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects; - Conservation of natural and cultural significance of place.
7	Expert Meeting, Great Zimbabwe	2000	- Focused on Authenticity in African Context; - The importance of management system and other forms of intangible heritage in order to determine the features of authenticity.
8	Convention for the Safeguarding of the Intangible Heritage+	2003	- The necessity of recognition and safeguarding of the intangible heritage and conserving it.
9	The International Declaration of Bam +	2004	- Conservation of Bam Cultural Landscape; - The importance of authenticity and integrity conditions in conservation of Bam Cultural Landscape.
10	The International Declaration of Seoul	2005	- Conserving authenticity of heritage in historic environments.
11	Vienna Memorandum on 'World Heritage and Contemporary Architecture - Managing the Historic Urban Landscape'* +	2005	- The importance of authenticity and integrity to guarantee well-balanced approaches of conservation and development in managing Historic Urban Landscape.
12	The International Declaration of Jerusalem *	2006	- Referring the concept of 'Sense of Place' in conservation process; - The importance of authenticity in conservation and management of heritage sites; - Recognizing and examining values of tangible and intangible heritage.

13 ICOMOS Charter on the Preservation of the Spirit of Place (Quebec Charter) * +	2008	- The need to identify the values of tangible and intangible heritage; - Referring the role of historical-evidential, aesthetic and socio-cultural values in authenticity; - The importance of authenticity and integrity to determine and develop guidelines and policies for controlling the effects of development.
14 UNESCO Draft Recommendation on Historic Urban Landscape +	2011	-The importance of authenticity in conservation of urban landscape.
* Main Sessions + Documents that directly or indirectly refer to some aspects of the cultural landscape		

Reviewing authenticity in the cultural landscape with the views of experts, international conventions and documents

Authenticity is presented against copying or reconstructing without any creativity. Formal copy cannot represent the authenticity of heritage and may stifle creativity and the unnamed quality of heritage. Alivizatou (2012: 139) has mentioned, "Authenticity does not mean blind perpetuation of traditions, but rather a more creative engagement with how to make relevant the traditions of the past in the present, something that implies change and transformation rather than cultural stagnation." An authentic property is based on not only independence and fluidity in form and shape, but also on internal criteria of the nature and significance. "Authenticity is not a value itself; however, it refers to the concept of value in the very essence of itself" (Stovel, 1995 cited in Talebian, 2005: 65). Authenticity possesses abstract origin and roots of the significance and value of the property and is the vehicle for transmitting and realization of this concept in the time and place of the real world. The authenticity cannot be undermined over time. Although the physical aspect of heritage is experiencing gradual changes consciously or unconsciously over time; in different cultures, the correlation between memory and authenticity continues regardless of the physical aspects and do not necessarily require its physical continuity. This is especially evident in the holy sites, for example, Japanese and African temples.

Interest in using authenticity to guide post-inscription decision making could first be found in Jokilehto and Feilden's Management Guidelines for World Cultural Heritage Sites (1993) on the chapter on 'Authenticity and Treatment' which demonstrates how each of the four authenticities named in the original Test of Authenticity can be used in practical ways to define needed treatment for properties. The decision to demand that cultural heritage properties meet both the conditions of authenticity and of integrity bespeaks a new interest in using the presence of these qualifying conditions, both as references that outstanding universal value is carried by attributes genuinely and credibly expressing that value, and that as references guiding management decision making to priority concerns in sustaining outstanding universal (Stovel, 2007: 26). It is now important to turn our attention to ways in which the proposed new framework for authenticity and integrity analysis (concerned with conveying significance and also with securing/ sustaining significance) could strengthen the quality of nomination analysis for the World Heritage List, and also the quality and scope of references in place for improving management of World Heritage properties (Stovel, 2007: 30). The raised issues endorse the importance of authenticity in the process of registration, conservation and management of the World Heritage. Due to differences among cultures, it is not possible to judge authenticity based upon fixed criteria; and moreover, respect for all cultures requires cultural heritage to be identified and assessed in its own cultural context and in a flexible structure. Based on *Nara Document*, it can be concluded that conservation of cultural landscapes in each cultural context differs and needs a flexible framework. Having considered the dynamic nature of cultural landscapes; developing the concept of authenticity becomes more complex. The meaning and intangible aspect of heritage were first attracted attention in *Nara Document* (1994) in Japan. *Nara Document* failed to achieve a precise conceptual definition of authenticity, as it is said that, "The term does not have a clearly fixed

meaning, but that is essentially a vague” (Heynen, 2006: 289). Overall, it was operationally appropriate. Some other documents have highlighted the importance of this issue at international level; for instance, the Convention for the Safeguarding of the Intangible Heritage in 2003. Based on the content of this Convention, the intangible cultural heritage, besides preserving and perpetuating tradition and adhering to fixed principals over the passage of time, constantly finds new shape and reproduced again and again. Hence the evolution and dynamism in the nature of intangible cultural heritage and cultural landscapes, which have tangible and intangible aspects together, have complicated redefining authenticity concept. So some experts are not successful in redefining authenticity in a flexible framework which is compatible with the dynamic nature of cultural landscape, because of not paying enough attention to the dynamic nature of intangible heritage and its great role in explaining cultural landscape (Mitchell et al, 2009).

Herb Stovel has introduced two main approaches for analysis and assessment of authenticity: 1) considering authenticity in connection with all attributes; 2) considering authenticity in relation to a set of selected attributes of the property (2007: 29). It is not entirely clear that all attributes related to the authenticity of the property should be checked or it is better to have a selective approach. “Natalia Dushkina draws a useful distinction in attacking this problem by trying to link absolute assessments to assessments focused on individual attributes” (Stovel, 2007: 29).

As authenticity and its evaluation are a qualitative issue, it is hard to call it as an absolute concept. Since it is really difficult to have a comprehensive assessment of authenticity, considering all of the measures in all attributes which show it; mostly the assessment is done by using a selective approach that focuses on individual attributes. The operational guideline of the World Heritage Convention in 2003 has also shown that authenticity is a relative concept. It means that, like value, authenticity certain attributes of each property are capable of transmitting some key recognized values of the property that indicate its authenticity. Therefore, it is possible that all of the attributes of a property may not indicate its overall authenticity and shows it partially and not as an integrated totality; as a consequence, each attribute may also carry some particular indicators for authenticity and not all of them. Hence, authenticity is a relative concept, not an absolute one; however, there are various interpretations around the world and some recognize authenticity as an absolute issue which can be assessed by all of the indicators considering all of the attributes in all parts and some consider it as a relative concept. Thus, trying to find a method by which authenticity can be assessed in all countries has failed (Stovel, 2007: 30).

So in some parts of the world like Japan and African countries, exact reconstructing of Japanese and African temples, using the same material and form of the past, casts no doubt on their authenticity; because the significance and social context are much important than physical structures in these communities. Quite the contrary, the tangible and physical aspect of authenticity is as important as social and intellectual dimensions; to such an extent that UNESCO often expresses doubts about those properties that have been mostly or completely reconstructed due to their lack of capability of material authenticity. Reconstruction after *World War II* in Warsaw, capital of Poland and Church of Dresden City can be mentioned as examples.

Philosophers such as Rygel, Ruskin, Bergson, Heidegger and Brandy, by presenting diverse issues, see artworks in the context of its significance and authenticity. Jokilehto (2006: 4), following the thinking of Martin Heidegger, states that ‘we could say that the more a work represents a creative and innovative contribution, the more truthful and the more authentic it is’ (Zancheti et al, 2009: 164). As Jokilehto mentioned in 2006, the concept of authenticity has a close relation with the concept of truth. The concept of truth is included in the very first issues which have been discussed in philosophy of all times and all places, both in holiness and unholy texts (Zancheti et al, 2009: 164).



In addition, Jokilehto has discussed about the importance of truth and its correlation with creativity. As he has mentioned the concept of truth attracted attention in ancient Asian and policies adopted by the Achaemenid kings. An outstanding example can be the use of a form of 'Square' in Achaemenid architecture which was also used by the Sassanians for designing Zoroastrian sanctuary some centuries later. With the emergence of Islam, these forms became constituent elements in the design of mosque ensembles. Particular attention was then given to the ingenious design of the dome, and the connection of the square plan of the room with the circular dome. An example of this is the mausoleum of Oljaytu, built in 1302-12 in the city of Soltaniyeh, the capital of the Ilkhanid dynasty (Jokilehto, 2006: 8-9).

Reviewing the examples raised by Jokilehto reflects an emphasis on the creative aspect based upon the cultural and historical dimensions which should be considered in test of authenticity. Review of literature and perspectives relevant to authenticity proves that 'social-cultural authenticity' beside 'material change' and 'considering the creativity aspect while maintaining its continuity over several generations' have been effective in designation of authenticity (Jokilehto, 2006). Hence, based on definitions presented by Jokilehto (2007), the effective components for authenticity assessment can be categorized into three main groups: 1) 'Historical-Evidential Authentication'; 2) 'Artistic and Creative Value'; 3) 'identifying Social-Cultural Authentication of the context'. According to the definition provided by Jokilehto (2007), the tangible and intangible aspects of heritage have taken into consideration for assessment of authenticity. 'Historical-evidential authenticity' refers to illustrate dimensions of history as well as old documents. Therefore the tangible aspect has been more stressed than associated aspects of historic values which refer to intangible aspect. In addition, 'Artistic and Creative Value' and 'Social-Cultural Authentication' has emphasized on tangible and especially intangible aspects.

In another definition presented by Silvio Mendes Zancheti and his colleagues, authenticity in relation to the city is expressed based on three major dimensions: the 'material dimension', the 'constructive dimension' and the 'expressive dimension'. The 'material dimension', as it is obvious from its title, refers to tangible aspects of authenticity whereas 'the constructive dimension' alludes to an intangible aspect besides the tangible one. The 'expressive dimension' has a great emphasis on intangible aspect of authenticity (Zancheti et. al, 2009: 166).

Moreover, Nora Mitchell (2008) presented a new analytical framework for the assessment, conserving, and monitoring of cultural landscapes for continuation of its authenticity over time in three phases of Definition, Evaluation and Management Strategy. The proposed framework draws attention to tangible and intangible aspects and time process in cultural landscapes. In other words, the proposed framework takes the past, present and future of cultural landscapes into consideration. "Authenticity of cultural landscapes represents the interplay of tangible and intangible values and the dynamic relationship between nature and culture. Sustaining the authenticity of cultural landscapes requires finding a delicate balance between continuity and change" (Mitchell, 2008: 29). Consequently, the tangible and intangible aspects of cultural landscapes should be supported and conserved, and by applying appropriate management strategy will become stable in future.

Definitions and categories provided by Jokilehto (2007), Zancheti and his colleagues (2009) and especially Mitchell (2008) refer to the importance of conservation and durability of the intangible aspect besides the tangible aspect of authenticity. Mitchell placed a strong emphasis on time process in conservation of cultural landscapes and introduced a new analytical framework for the assessment, conserving, and monitoring of tangible and intangible aspects of cultural landscapes and their balance and durability over the passage of time.

Result: Developing a conceptual framework of authenticity in the cultural landscape

Paul Phillipot (2002) argues that “the authenticity of a work of art is in the internal unity of the mental process and of the material realization of the work” (Zancheti, et al, 2009: 165). As a consequence, even though reconstructing based on the origin of property may reduce its authentication, it is possible to justify reconstructing a property in some special cases by considering reasons such as the importance of social structure of authenticity and the relation between authenticity and memory. Therefore the concept of authenticity, besides physical structure, contains social structure which develops based on socio-cultural values of indigenous people.

In recent decades, the social aspect of authenticity has been more emphasized; the *Nara* Document is considered as a serious start in this field. So even if the physical structure of authenticity changed; on the condition of durability of social structures; the appearance of cultural landscape significance and its continuity over time would be witnessed. This indicates the importance of the intangible and intellectual aspects besides its physical and tangible dimensions. Cultural landscape conservation, rather than the physical aspects, is more associated with a set of abstract aspects that need a vehicle and framework to be expressed in the real world. Authenticity provides the necessary vehicle for indication of physical and intellectual concepts which are achieved in the form of diverse values in the context of the cultural landscape.

Therefore, cultural landscape enjoys both durability and variability; durability is the very spirit of place. Cultural landscape should maintain its identity and significance during fluctuations. In general, it can be said that variability and adaptation to time and place are essential for continuity; though ambiguities in contemporary approaches, which have paid a lot of attention to variability, question the continuity.

Jokilehto (2006: 2) has mentioned: “Over the centuries, philosophers have been discussing concepts such as continuity and change, and the notion of truth, all of them relevant also when touching the notion of authenticity.” Iranian philosophy has known everything in the essence of itself, and has called it ‘existential authentication’. The existence and nature, or the authentic aspects of each object are not directly understood and only by having recourse to a lower level called ‘form’ become understandable. Therefore, in order to truly analyse and evaluate the definition of authenticity based on philosophical definition, it is required to develop criteria that are sublime.

Hence, authenticity is a physical-intellectual issue that all its dimensions cannot be comprehended directly; in fact, what is considered as authenticity for heritage is its form that has been formed in the mind. So in defining criteria for authenticity assessment of a property, its form is being paid more attention, not its essence. The static part of authenticity refers to the special values of nature of the property that have been derived from the initial cultural resource of the time of its formation, and also refers to the relative notion of authenticity to the cultural diversity of different periods and how heritage is defined and interpreted with regards to the context and socio-cultural features of it during various generations. Therefore, analysis of authenticity indicates that “authenticity is associated with both the nature and essence of the property and also its gradual changes over time and heritage are looking for a dynamic balance at all times and places” (Talebian, 2005: 62).

The purpose of dynamic balance between durability and variability is the very interaction between being and becoming; or from the viewpoint of this paper, between ‘stability’ and ‘dynamism’. There are different approaches to the interaction between being and becoming in different schools of philosophy; for instance, Aristotle used to get assistance from both matter and form to describe motion. Having believed in the essence of things, he was looking for the root of motion in a deeper level of matter and form components (Mottahari, 2008). Muslim philosophers, for interpreting motion, were influenced by the ideas of Aristotle. They used to have



an 'essence-oriented' or a 'nature-oriented' vision and considered a stable nature of phenomena. Aristotle believed in something at underlying face of a phenomenon and thought these figures to be sustainable. Sinai or Peripatetic Philosophy, which is the expanded version of Aristotelian philosophy, is placed in this group and believed in the durability of essence (Noghrekar, 2008). Among Islamic philosophers, Mollasadra presented an interactive vision of being, becoming and motion in essence by proposing his analytical theory. In his theory, he argued that "the fact of becoming is the very being; it is a lower level of it though" (Haeri Yazdi, 2006: 149-150).

According to Islamic philosophy 'the things that we dream is non-inherent matters; in fact, levels are the essence itself... and non-inherent matters gradually has turned to a manifestation of the essence' (Mottahari, 2008: 534). Having accepted layers of existence from depth to surface or from essence to the objectivity of the phenomenon, it becomes important to consider this hierarchy for explaining stability and dynamism. Consequently, it can be said that changes of phenomenon are quick and sensible beneath the surface and the deeper we go, the calmer and slower they are. In Hillier and Leaman viewpoint (1972-73), motion occurs in different layers of phenomenon, i.e. in depth and surface. It should be noted that the nature of motion varies in depth and surface. In depth, the motion is calm, slow and evolutionary and in the surface, it is fast and experiences diversity. In addition, Norberg-Schulz in the field of transformation of the sustainable structure of existence, or in other words the essence, believes that this structure is experiencing a relatively slow transformation (Norberg-Schulz, 2004: 539).

Considering the proposed issues of Islamic Philosophy of Mollasadra, the limits designated by the nature of the property have been introduced as 'Essence'. Changes, diversity and differentiation in form and non-inherent matters can be defined by the limits designated by the essence and along the line of continuity of the existence and meaning of the cultural landscape. The issues related to existence and meaning of cultural landscape can be explained owing to depositing in the culture of indigenous people and manifesting through socio-cultural values of them. This means that the meaning of the cultural landscape is more comprehensible for indigenous people rather than experts; not unless for experts who are also native. According to the raised issues about expert viewpoints on one hand, and Islamic- Iranian philosophy on the other hand; the conceptual framework for authenticity is proposed as follows (see Figure 1).

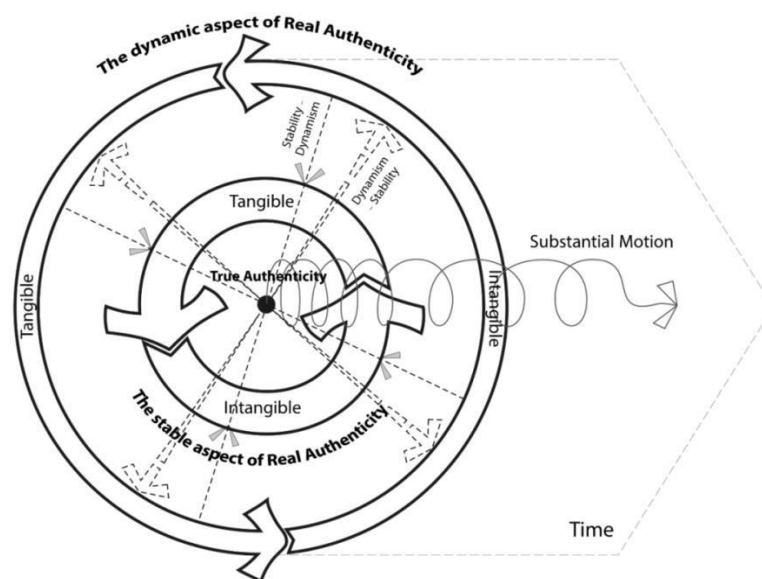


Figure 1. The conceptual framework for authenticity in cultural landscape (Source: Authors).

Based on the proposed framework, two dimensions are recognizable for tangible and intangible achievements of human: *'True Authenticity'* and *'Real Authenticity'*. True Authenticity is rooted in depth, nature and the explanatory essence of the cultural landscape that, based on Mollasadra's definition, has "*essential motion*". What emerges from True Authenticity, both in tangible and intangible forms, is Real Authenticity which manifests in surface and has two stable and dynamic aspects. The dynamic aspect reveals that dimension of cultural landscape authenticity which is experiencing the process of becoming in the present time; or in other words, has a continuous flow; however, this does not mean that all changes, happening in the present within the domain of cultural landscapes and considered as a part of its dynamic authentication, become stable. Those changes of the present time are considered as the most stable aspect of authenticity if tended to have True Authenticity. In this case, the tangible and intangible expressions of True Authenticity in present time form the dynamic aspect of authenticity which becomes an inseparable part of culture by experiencing institutionalization in the culture of indigenous people over the passage of time and create the stable dimension of authenticity. Otherwise the activities which do not deposit in the culture over time are like the foam on water that appear temporary, and gradually disappear and never turn to stable aspect.

It should be noted that tangible and intangible aspects of both of the static and dynamic dimensions of Real Authenticity are constantly spinning and turning into each other. This means that, in surface there is the possibility of transformation of tangible dynamic authenticity to intangible one and vice versa. Moreover, in depth, the changes of tangible stable authenticity into intangible one and vice versa are possible. In addition, the tangible aspects of dynamic authenticity can deposit over time and shape the tangible or intangible aspects of stable authenticity; as well as the intangible aspect of dynamic authenticity. Similarly the tangible dimension of stable authenticity can be expressed tangibly or intangibly in a period of time, as well as the intangible aspect of stable authenticity.

The example of the use of square form in ancient Iranian Architecture, discussed earlier, indicates how the quadrilateral forms used to be considered sacred in the Iranians' minds. Moreover, the formation of geographical directions in ancient myths has been linked with this issue. In Iranian myths, it has been said that in the beginning of the universe; there used to be four flowing streams of a central fountain that divided the earth into four equal parts. So the number "four", representing the four directions, found a special position in Iranian culture. The four streams and four parts of the world were symbolically pictured in a square and got a sacred meaning. In addition to the four directions, the number four refers to the four elements; water, fire, earth and wind, in Islamic culture. These four elements, in Islamic mysticism, are symbols of knowledge, the devil, the human being and the dynamism of spirit that have been mentioned in a lot of mystical poetry. After the arrival of Islam in Iran, the significance of the sacred number of four increased owing to the four heavenly rivers mentioned in Quran. For describing these four rivers in Quran, it is said that; water, milk, wine and honey flow in them and they symbolize different levels of consciousness. This concept refers to the True Authenticity of all expressions, tangible (physical) and intangible (intellectual), of the form of square which have been manifested in different forms in Iranian cultural landscape. In other words, the inherent dynamism of cultural landscape had led the True Authenticity of the square form to find the opportunities to be expressed in different forms and to manifest its Real Authenticity.

The tangible and intangible aspects which are the real manifestation of this True Authenticity; had experienced change and conformed to time and place. For example this sacred rectangle was woven in Persian carpet as a symbol of paradise. It also manifested in the rectangular geometry of Persian Garden; in which, there are four flowing streams as the symbol of the four heavenly rivers of consciousness. Thus, the archetype of four-garden continued in Persian Gardens after the rise of Islam. Another example for the dynamism of Real Authenticity of the concept of four can be seen in the holy Four-arched Fire Temples (Char Taghi) of pre-Islamic

times that their open parts are toward the four directions and they refer to the True Authenticity of the concept of “four” in Iranian culture. The pattern of the four-arched temples, with minor changes, used as the basis of the form of mosques after Islam; and after their process of change and development, led to the formation of four-Ivan mosques. This can be considered as another example of the True Authenticity manifestation in different contexts of time and place. Sacred fire which was the symbol of spiritual light was preserved in these temples. It seems that the square form of Char Taghi plans and their four open *Iwans* toward the four main directions have referred to true authenticity in Iranian culture.

As it is mentioned, with the passage of time, square and rectangular forms have been found a special role in architecture, urban and landscape design as well as in art; in other words, what has been the True Authenticity of a geometrical form can find numerous physical expressions and Real Authenticity.

This Real Authenticity achieved in the design of squares in Safavid Era, Naghsh-e Jahan Square in Isfahan for instance; first started in a dynamic aspect but then it has turned to stable aspect. As a consequence the use of rectangular form of the square can be seen in periods after the Safavid Era for example, in Zend Dynasty in Ganjalikhan Square in Kerman, Khan Square in Yazd and Karimkhan Square of Shiraz; and also in squares of Qajar Dynasty like Arg Square and Toopkhane Square of Tehran; the examples can also be found in squares of Phahlavi Era and even in the contemporary time. Reviewing examples show that how the quadrilateral form has been inspiring Iranian designers and artists during different periods. Putting it differently, sometimes the dynamic aspects of Real Authenticity through adaptation to the True Authenticity context of its time and place acts so successfully that it can deposit in stable dimension of authenticity. Naghsh-e Jahan Square in Isfahan can be pointed out as an example. Having had numerous experiences in other cities of Iran and owing to scientific and administrative capability of the time, it has managed to emanate the physical expression of that True Authenticity in the greatest and finest possible extent; and with the passage of time, the dynamic aspect of its Real Authenticity has become permanent as stable aspect and has provided inspiration for many designers and artists in different parts of Iran. It also continues to grow and move forward in the contemporary world. One of the reasons that leads Naghsh-e Jahan Square to become an artistic masterpiece, is creativity and innovation in making the True Authenticity dynamically in accordance with the context of time, place and culture of its own period (see Figure 2).



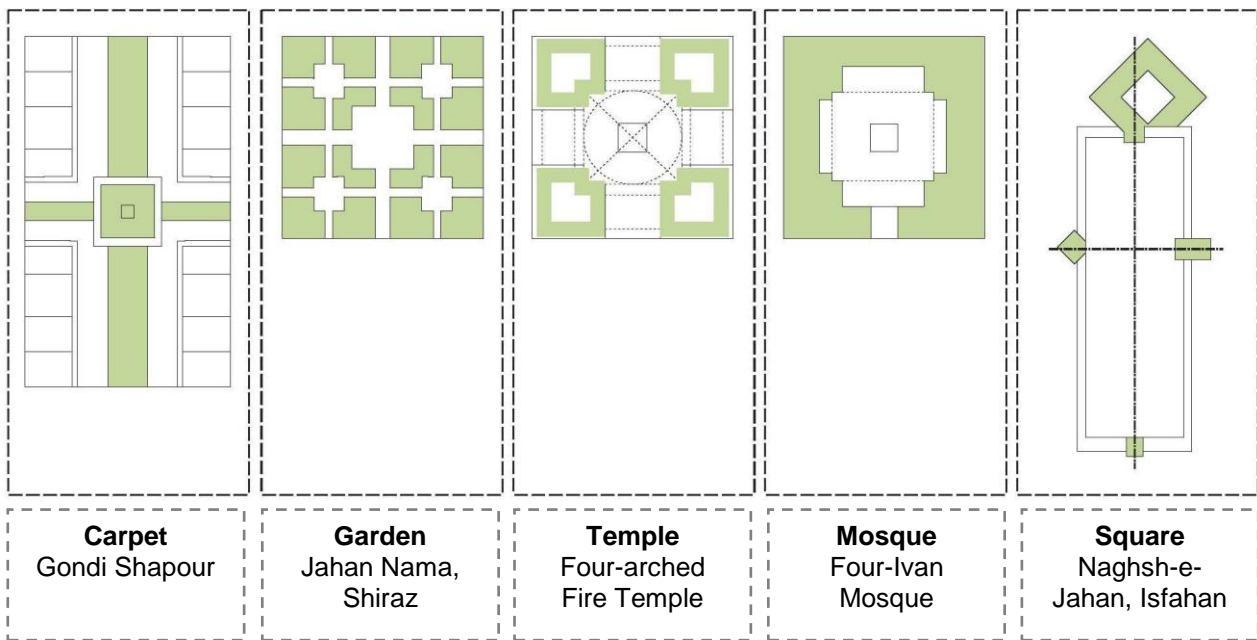


Figure 2. The dynamism in authenticity of the concept of “four” in Iranian culture (Source: Authors).

Therefore, the symbolic concept of four has found the opportunity to be tangibly and intangibly expressed in various ways in accordance with different condition of times and places that indicates the dynamism of the real authenticity of this concept. Like Persian Garden archetype that has got different physical shapes and used as the basis of diverse Islamic gardening in Islamic countries.

CONCLUSION

Cultural landscape as the product of the interaction between culture and nature over time requires a special attention in recognition of the concept of authenticity since both players of creating cultural landscape, nature and culture, are dynamic in the essence of them. Hence, dynamism is within the nature of the cultural landscape. Consequently, if for recognition of cultural landscape authenticity, a limited period of time is considered; those changes which occur in cultural landscape due to dynamism of nature and culture may consider to be threatening rather than regarding as a part of the cultural landscape authentication. Analytical reviews on definitions of authenticity reveal that because of not paying enough attention to the dynamic nature of authenticity and its domain to an intangible aspect of heritage, this concept has been little considered as a dynamic system in cultural landscape conservation. This means that definitions have focused more on authenticity of the product and the heritage tangible aspects rather than the process and the intangible aspects. Therefore, it is required to have criteria and framework that, besides tangible and intangible aspects, can include the flexible character of the cultural landscape. The character that if recognized with fixed criteria not dynamic ones, may threaten cultural landscape identified authenticity and interrupts its continuous changing process in its formation process and continues. From what has been said so far, it can be mentioned that although the definitions presented for authenticity until now, have recognized and assessed authenticity in a definite period of time; with the cultural landscape approach, authenticity is considered to be a dynamic phenomenon and as a result it can change over time. Therefore authenticity in cultural landscape needs passage of time and a holistic view, and any recognition

of authenticity in any finite interval of time and regardless of none of the tangible and intangible aspects may consider to be imperfect and could lead to a wrong assessment. The analytical framework proposed in this paper, demonstrates that authenticity can be divided into two types of True and Real Authenticity which are recognizable in component as well as in the whole. Real Authenticity has two dynamic and stable dimensions that both of them can have tangible and intangible aspects. Tangible and intangible aspects can influence each other over time and have the capability to turn to each other. In addition, the dynamic dimension of authenticity over the passage of time and being established in the culture of indigenous people can manifest as the most stable aspect of authenticity and vice versa. In other words, each of the tangible and intangible aspects of stable authenticity can be expressed dynamically at different time intervals. Moreover, each of the tangible and intangible aspects of dynamic authenticity can deposit and become stable through the filter of indigenous peoples' culture. So for the manifestation of the importance of their meaning and realization of their significance continuity; cultural landscapes require a sense of dynamism, change and adaptation to time and place. Dynamism can be defined as change, proliferation and differentiation of non-inherent matters from the limits imposed by the essence for the existence and significance continuity of cultural landscapes. Future researches could take the advantage of using the proposed conceptual framework of this paper for analysing the authenticity in different case studies of the diverse cultural contexts in order to provide analytical and action frameworks, and consequently lead to the development of the proposed framework of this paper.

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