

# Theory of Time in the Conservation and Restoration of Historical and Cultural Monuments



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## Abstract

Time analysis has been performed as the fourth dimension and the principle of the existence of objects in the conservation and restoration. The question is how the dimension of time is identified and what role it plays in conservation. To solve the problem with the phenomenological strategy, the time and methods of its emergence have been analyzed on human consciousness; thus, time is equivalent to the event, material culture, worn-out layers, place, and human. Based on the phenomenological understanding of time and its relation to the principle of the existence, the conservation of worn-out surfaces is necessary as the accumulation of present layers; worn-out an assessment based on the principles of material timeliness and its relationship with motion and transformation will provide the possibility of time measurement, pathological analysis, and the adoption of appropriate methods of optimal protection. As a result, the phenomenology of time places humans on the horizon of the goals of the conservation and answers the basic questions in this area and in addition to material analysis, also provide the meta-material analysis of the work. By focusing on the concept of material culture, human time, in addition to the time of construction, the time elapsed and the time of encountering the work in restoration are discussed. The conservation of the remnants of the past causes the understanding of the past in the present and the beginning of the process of transferring the past from the present and its coexistence with the future.

**Keywords:** Time; Phenomenology; Human; Historical-Cultural Monuments; Conservation; Restoration

## Introduction

Restoration is an action performed on historical-cultural objects and monuments for their optimal conservation and permanence. The manner and its scope of functions is a subject matter of fully recognizing the existence of the object. Restoration has an artistic-technical approach on one hand since it is performed on the damaged work, and on the other hand, since it also deals with the physical and chemical properties of the material of the work, it has a scientific approach based on the physical and chemical properties of the material. Comprehensive knowledge of the work is essential for restoration in the beginning. Recognition of the historical-cultural work can determine the scope of its restoration performance and how it is done, in a way that it can be said that this stage is the most basic stage before any intervention in the work. Comprehensive knowledge of the work is a prerequisite for scientific restoration, which leads to its effective conservation and permanence. Historical-cultural works, like all other objects, have a material dimension and can be recognized to some extent by the human senses and with the help of tools, but the problem is that based on extensive studies from the distant past to the

present and theories of the presentation by the greats of science and thought in the East and the West, all objects in the world, in addition to the tangible and visible dimension of material, also have a dimension of time; Attention to the phenomenon of time and change, and debate over the past is one of the fundamental issues of postmodernism and has received much attention in recent decades, Brown [1]. Time has been proven and proposed as the fourth dimension of objects based on studies and theories presented by thinkers.

But due to its complex nature, different theories have been proposed, each of which has a strategic role in understanding the problem of time; by establishing the role of time as the fourth dimension, in scientific discussions that deal with various objects and works, including its restoration, recognition and its analysis in a historical-cultural work, has been focused. Thus, restoration as an intervention action that is performed as a result of a historical-cultural effect, due to the encounter with objects in a subtle and contemplative way, also faces the problem of time and the purpose of this research is to examine all the dimensions and consequences

of this encounter will be based on the phenomenological recognition of the problem of time. First, in the stage of recognizing objects, one cannot claim to know it completely by relying only on knowing the tangible dimensions of the object in the place, since it is not possible that in line with identifying the material dimensions of the work that is today with the help of various methods, we ignore the effect of the time dimension and did not attempt to identify it in the study of objects, including historical and cultural artifacts. But to know this dimension, it is necessary to first pay attention to and recognize the time itself, then to study and analyze it in historical-cultural monuments and to preserve and restore them. But how to ask about time, as well as how to answer it, is a matter for reflection, because about time due to its indescribability we cannot be satisfied with just one answer and hastily commented that this or that was time; Therefore, in this case, one should be a phenomenologist and with a multifaceted analysis, phenomenological methods of the emergence of time and its valuation on human consciousness (Heidegger, 200+: 61, 62), which is the basic strategy in this research.

Therefore, in this article, based on compiling data arising from the scientific and philosophical theories of thinkers, from the past to the present, with a phenomenological approach we understand and analyze the problem of time as a considerable dimension of the dimensions of objects and the manner of its connection with historical-cultural objects is discussed. With this approach, what is the place of time in the range of historical-cultural works what species are valued and identified in human consciousness, what role they play in the process of restoration and conservation of works, and how it relates to humans. Addressing this issue, in addition to creating a four-dimensional approach to restoration, can be an important step in the process of comprehensive knowledge of historical and cultural monuments; As their dignity requires because of their oneness and irreversibility; This is why any intervention in historical-cultural monuments without comprehensive studies on them in all dimensions of the body is incomplete and accelerated. Extensive studies have been conducted around the world about time, which are discussed in the background section of the study.

### Research Background

The studies of researchers who have previously researched about time and how humans perceive it are reviewed and presented as categorized data. Time and the manner of understanding human time is one of the fundamental issues in science and philosophy that will be examined by referring to the scientific theories of thinkers from the past to the present, here is a review of studies that have been done from different angles around the time axis. Some of these studies have been done on how human beings perceive time about the objects around them, and in others, the relationship between time and historical-cultural works and objects has been done in the form of material culture. Man perceives the sequence of the passage of time by changing

the environment around him, as an event following another event; But how he perceives time is different from how he perceives place; The acceptance of time as the fourth dimension of objects transforms them from a mass of purely material into an event, perception of time by man depends on the perception of the event; And he has the mental ability to perceive the sequence of events as we did before and after, and thus to understand the passage of time. Accordingly, time is identified in the form of an event Horel [2]. Also, our knowledge of the past is not based on the mind, but rather on the use of historical-cultural evidence and remnants of predecessors. Thus, one can gain knowledge of the past in the present without being in that time Campbell [3] because man has special cognitive mechanisms that allow him to understand time. And this understanding is in the form of simulating the future in the mind as well as representing the past through memory and remembrance in the form of studying and recognizing historical-cultural works and remnants; Man can identify time much more accurately by studying historical and cultural material as facts known from the past than by relying solely on his memory De Smedt et al. [4]. Man can recognize and retrieve the past through the memories he has in mind, and more tangibly through the objects and relics left as material culture, while he knows nothing of the future. Because time passes and events from now on merge into and disappear in it, the perception of the passage of time is related to changes in the surrounding objects, and how man experiences time depends on understanding and analyzing the concept of the event. Addressing this issue, especially in the case of human cultural artifacts in different historical periods can be considered Le Poitevin [5] and creates a special place for the conservation and restoration of past works, because historical and cultural artifacts and objects by focusing on the time dimension, are in fact events that involve the accumulation of information and memory left over from the past, as in many studies that have been done in recent years with a focus on time, the main subject is the material cultures of the past and all kinds of scientific and systematic studies on them, always with this look The past tense is now before us.

In his book *Science and Art*, James Young argues that works of art are important because they are the source of knowledge and technology, and that knowledge is not only about the material of the work of art but also are relevant to its relationship to human beings and communities Young [6]: 65, 70, Which play a key role in recognizing and rebuilding the past. In this regard, Matthew Davidson discusses the subject of time in them by raising the problem of time and four-dimensionality in the works. His subject matter revolves around the event, about the time of objects. The author explicitly acknowledges that no person can do in-depth scientific study and study of the material of objects without having studied about time because time is in direct relation to objects and is connected to them Davidson [7]. Information arising from objects represents the past tense, so we perceive past objects in the present tense, while they are a reflection of

the time and the people who made them, used them, and or were the owner of those objects. Thus, objects are a source of valuable information and that is why human physical remains have been called material culture, these are objects that are evidence of time and have not been produced in isolation. but are related to their background elements, which have provided the conditions for their construction, and a comprehensive study of the work can provide points about its background.

Therefore, today in modern approaches in the field of conservation and restoration, works have been considered not only as material objects but also social events and processes by which matter and content along with objects, buildings architectural remains, and other artifacts are transferred during the time Caple [8], Richmond & Bracker [9], Avrami et al. [10]. In this type of study, the main focus of understanding time is to address the concept of "material cultures". In this regard, Andrew Jones and Chris Wright have also studied the past by studying materials culture issues by raising issues such as memory and diary. All man-made objects are a kind of memory that is the accumulation of knowledge and culture of their time. Historical-cultural objects do not only matter, but essentially historical events or happenings that have happened in the past and are now in the present; From the point of view of material analysis, historical objects have a fundamental connection with the problem of time, and in fact, it is through their experience that the past comes into contact with the present and It becomes a tangible and understandable truth Jones [11], Wright [12]. Susan Pierce, in interpreting objects and collections with the focus on the concept of time in objects as an event, has stated that the object has matter and can be studied and analyzed experimentally in various branches of science such as chemistry, physics, and biology.

On the other hand, historical-cultural objects have a truth as semantic content, that is, in the intellectual communication with the historical-cultural object itself, first its position, that is, when the work was a part of it, is explained and described; The position of time, place, and activity performed with the object are also an integral part of the reality of the work, and Thus, the study of objects is a way of understanding time, which in itself will be in line with the concept of material culture and the identification and analysis of the dimension of time in the work, therefore, the next generation of conservation and restoration will be equipped with a comprehensive and all-dimensional approach in dealing with historical-cultural monuments Pearce [13], Agnew [14]. As we have seen, in these studies, in addition to emphasizing the special mental and cognitive mechanisms of man to understand the problem of time, relying on the fourth dimension, objects were introduced as events and based on this, works, and objects remains of the past as a materials culture have a fundamental communication with time and according to the concept of the event, was proposed as a way to know time. Thus, returning to the work itself, which is the basis of phenomenology, is one of the most

basic methods for recognizing time, and in studying historical-cultural works and objects, focusing on all its dimensions, the phenomenological approach and the principle of returning to the work itself is adopted, in this approach, the method of comprehensive identification and analysis of the work is used by researchers as a following article<sup>7</sup> in the historical-cultural work Weismantel et al. [15].

Based on this background, the problems such as time as the fourth dimension of objects, how to understand the human time, and focus on the concept of event in the perception of time have been mentioned, in many studies to understand the past through the remaining objects. It was discussed that historical-cultural objects left from the past are considered as memory and accumulation of information and source of knowledge and technology, and the knowledge of time is done by knowing them. In the theory of restoration, Cesare Brandi has discussed the problem of time in three stages: time has elapsed and time of human exposure to historical and cultural works Brandi [16] and in continuation of his theory, In this article, by projecting fundamental research with a phenomenological strategy, the problem of time and its role in the scientific and philosophical issues of conservation and restoration are analyzed to reach a time-oriented theory in restoration.

### Research Method

This study is fundamental research that has been done with an interpretive and analytical perspective and the phenomenological method by collecting data. According to this view, reality is conditioned by human experience based on scientific data and their analysis and interpretation. Based on extensive studies and analysis of qualitative data, knowledge about the searched reality is generated and the researcher can achieve it by interacting with the subject matter of research Adcock [17] based on this, the researcher, based on the qualitative data provided from the theories in the field of study and establishes a regular and logical relationship between the confirmed data and propositions and analyzes and interprets them will synthesize his research theory. But how to ask questions and how to research in time-centered research is itself a fundamental issue. In the case of time, one should know what the question is and how it should be asked, then think of ways to answer it Bardou [18] therefore, so we should think about time. And one cannot answer in a hurry and be satisfied with one answer that this or that thing is time. This is why in this case, by focusing on all aspects of the problem, phenomenologies how time appeared on human consciousness Heidegger [19], which is the basic approach and method of this research.

Phenomenology was recognized in the twentieth century with the works of Edmund Husserl in Germany with the slogan of a return to things and in France through Maurice Merleau-Ponty, research, according to Husserl, will be accurate when all its steps

are determined and justified. He introduced his Phenomenological method to achieve such goals Primusic [20]. Phenomenology is a fundamental movement in the twentieth century and has been proposed as the philosophy of the century; Its purpose is to provide a clear perspective for finding the meaning of research questions or a phenomenological approach toward philosophical issues Glendinning [21]. It is a mental way of scientific philosophy Wall [22] and in Heidegger's expression determines the method of research Heidegger [23]; In phenomenology, we turn off our receiver and listen to the transmitter beyond us Jamadi [24]. Thus, in this research, with this approach, a comprehensive study of the main problem of research, namely time in scientific sources and the collection of qualitative data, based on scientific theories and as a theoretical basis for the research is studying. Explaining the philosophical information of the research and the regular collection of data and the communication between them ultimately leads to the construction of a theory to explain the answer to the research; Attempts have been made to gain access through the process of analyzing concepts in line with the aims of the research from different dimensions, and by relating them inductively to the meaning that is in the domain of answering the basic questions of the research Cresswell [25], Torrance [26]. A noteworthy point in this study, which deals with the phenomenology of problems such as time, is that the task of phenomenology and its performance field, is not as simple as to look at objects superficially, but in this way in the lowest methods of cognition, the most problems are placed on the path of analysis Husserl [27] the whole meaning of phenomenology or its last meaning as a search to find the implicit form of a concept, is a determination or a thought Levinas [28]; where we deal with things as they are expressed in our experience; or in other words, how we experience things; as in this study focusing on the problem of time; That is, the meaning of things as they are experienced in our life-world.

The starting point of phenomenology is our conscious experience of the concept in question. According to Kant, what comes to mind, or according to Augustine, things as they are given to our consciousness, whether they are perceived or thoughtfully analyzed, Phenomenology, according to Husserl, examines the comprehensiveness of consciousness and the phenomenon under study. The method of phenomenology eventually leads to the interpretation and analysis of hidden meanings Woodruff [29] and in each of its forms it begins with things themselves, whether they are tangible data of consciousness, or things that hide their inner self and need to be revealed through interpretation and analysis Ijmadi [23]. The realm of phenomenology is so infinite that it cannot be confined to a particular science. Phenomenology is not just a thin shell behind which lies the mystery of objects, and it is not just a description of what is being observed, but a question of data that is not ostensibly to be seen, but are examined thematically for understanding and analysis Dartig [30]; In which the concept of things is deliberated and introspection is performed, or in other words, Eidetic intuition Sakalovsky [31].

From Heidegger point of view, what does not show itself in the beginning and often needs to be pondered, is the most appropriate theme for the beginning of phenomenology Jamadi [23], thus in this article a comprehensive reflection and analysis of time will be made by the method of phenomenology. With this approach, time is dealt with as a matter of recognizing it in the form of a phenomenon that is obvious and in hand, but in practice, it is a hidden phenomenon and needs to be pondered to identify, and describes how phenomenological cognition and its function as the fourth dimension of objects in the conservation and restoration of historical and cultural monuments as a process that deals directly with objects. Phenomenology begins in silence, amazement at how the phenomenon of time in the range of historical and cultural works and objects and the role of this fundamental principle in the process of conservation and restoration is the main axis of the formation of this research.

In the projection of phenomenological method in this research, some steps are taken; In order to study a particular phenomenon, one must first suspend one's beliefs about it, and by returning to the thing itself, its intuition and analytical study of its various aspects and modes of occurrence must be dealt with. In this way, the desired phenomenon can be evaluated, and its hidden meanings can be interpreted. Nothing can be described without analyzing the phenomenon and describing it from different aspects. In phenomenology, eidetic intuition is performed in which, based on seeing and paying attention to the details of objects and examining them, we can reach the common nature between them and understand their relationship. Also, observing how the phenomenon under study appears in human consciousness is a step-in phenomenology that leads to the valuation of the phenomenon in question in our consciousness, which is a key step in Husserl's phenomenology Spiegelberg [32]. Therefore, in the following, first, the analysis of time and then the methods of its emergence and its valuation on human consciousness in the field of conservation and restoration of historical monuments and remnants and their role are discussed. It reveals its role as the fundamental dimension of the object in this process.

### Theoretical framework

According to the theoretical framework of phenomenology, this section analyzes the phenomenon of time and then examines how it appears. Time is one of the most fundamental scientific and philosophical issues that have preoccupied many thinkers over the years. Many of the main concepts in science are based on the time factor, while recognition of time for the users of this concept is complex. What is certain is that the various sciences alone are not able to explain the problem of time and time can be considered a common concept between science and philosophy. Man perceives the world around him through his senses. He sees colors, hears sounds, touches softness and roughness, but the question is, how does he understand a concept like time? Perception of time requires something beyond the ordinary human sensory ability,

and it seems strange to say that we see or hear the passage of time, yet we perceive the passage of time by changing our thought patterns and by the indirect perception of other things around us; Event after event, they are in time, and it seems that time is not an event, but the only relation between events; But how can a relationship be assumed to be independent of its factors?! Thus, it can be said that there is a significant and meaningful relationship between time and event, which ultimately leads to an understanding of the problem of time Le Poitevin [33].

The ability to understand the problem of time for humans can be mentioned in different ways; the past, present, future, change and the meaning of the event are different ways in which the question of time arises in human consciousness Smart [34]. Man perceives time in his mind as a sequential and transient perception of events, and the idea that time is transient is related to the flow of events from the present to the past. Our knowledge of the past is in the form of recall of memories in our split memory, or we perceive the past in the form of written history, and in a much more tangible state, they perceive by relying on the concept of the event and the material culture of the past in the form of artifacts and remnants, tangible objects and comprehensible monuments that are present in the present. How perception of time relates to objects around it is a key point in understanding the problem of time, it is also important to address the issue that what was once the future is now the past, and this issue can be considered especially in the case of historical and cultural monuments of man in the different historical period because it was said, our understanding of the past is through receiving and understanding the remnants of it in the present Le Poitevin [5].

Over several thousand years, thinkers have done much research on the problem of time. Plato was one of the first thinkers to raise the problem of time in Timaeus' treatise. In the framework of his theory of forms, he considered time to be limited to the natural world, as well as a moving image of eternity that is constantly moving according to the multiplicity of numbers Plato [35]. For him, time was related to ordinary physical movements, such as the movements of an astronomical object, which are considered a suitable tool for humans to measure time due to their cyclical movement Weinert [36]. But the first philosopher to offer a comprehensive explanation of time was Aristotle. He devoted parts of his book on Physics (Natural Hearing) to time and, like Plato, related time to number and motion. He says: "Time is the number of motions in terms of before and after" Aristotle [37]. In general, the theories put forward by various thinkers about time can be placed in the three main categories of idealism, realism, and relativism. Idealists believe that time is merely a subjective or subjective matter that exists in the mind and has no correspondence to reality, they believe that time and change are merely mental phenomena related to the human mind because the human mind can understand and analyze sequences. In idealistic thinking, the past is merely a recollection and a prediction of the

future that gives human experience dimension of time. Bertrand Russell considers the continuous perception of movement and change, which is based on the perception of the moment leading to the awareness of time, to be real, and claims that man understands the true and exact meaning of the word change; Edmund Husserl considers the act of awareness in the human experience to be continuous.

Man becomes aware of time through the ability to comprehend the change in a real and direct way, and this awareness is incompatible with realism about the time due to his understanding of sequence. Therefore, realists consider the time to be an objective thing, real and in the context of events. In a position against idealistic thinking, they believe that change and movement in the reality of things without man and outside the way of his mental perception also happens in the world and time passes. Man, experiences change directly and objectively, so he can be realistic about time. In Newtonian realist thinking, time means flowing, lapsing, and passing. Isaac Newton considered time as real and absolute in the fundamental issues of the laws of motion in classical physics based on the existence of absolute motion. He considered time as a useful metric and believed in an absolute universal time without any consideration to external affairs flow uniformly throughout the world. Relativists, meanwhile, have a middle position between the subjective and the objective, and see time not as merely a fact but as a way of relating events to each other, which, of course, the relation describes by relativism concerning time is a real relationship; Bardou [18], Jeans [38].

In relativistic thinking, time, like other abstract quantities, measures and counts the real affairs in nature. As mentioned, Aristotle defined time-based on the movements of nature Wall [22]. He considered time as the number of changes before and after, and many thinkers, following Aristotle, define time-based on its motion and size. Due to its connected identity, time measures and counts the existence of objects. Mulla Sadra has introduced time as one of the analytical properties of objects and considers the nature of objects due to the existence of temporal motion; therefore, he considered time as a dimension out of the dimensions of matter; but this dimension, unlike other dimensions, is transient and gradual Sadraddin-Shirazi [39]. Suhrawardi considers time as the amount of motion when the amount of before and after is accumulated in the intellect, he considers the maintenance of time counting based on daily movements, which are the most obvious in the world Suhrawardi [40].

Avecinna also considers time as a measure of motion and considers motion as dependent on movable. He affirms the integral inseparability of movable from matter. When Avecinna considers time as a measure of motion and considers the motion of the movable as a state of matter, he considers more than anything else the aspect of realism in time Ebrahimi Dinani [41]. Each of the theories presented by thinkers has important and remarkable points about time, but the common nature of different views

on time is that what is called time is a measure of change and transformation that causes movement. The world is changing due to motion, and time is a measure of this motion and change Russell [42]. Thus, in the objects that we face in the field of conservation and restoration, the material used in the work is constant with time, and the historical-cultural work at the beginning is naturally temporal. Because it has a material structure, and in the heart of the matter in the atomic structure, an orderly and continuous motion is flowing, and time is related to movement. Based on the basics of inherent timeliness is the material of the work, which can be measured exact age of the works in tracing methods in scientific studies of conservation and restoration by benchmarking a specific change in the material of the work and measuring that change in a certain period as a criterion, with the help of instrumental methods and instrumentation in various experiments, that plays an important role in the conservation and restoration due to determination of the period of the work in the technological studies of the works Laritza et al. [43] since the composition of a work changes over time, its age can be determined accurately or relatively depending on the methods chosen Caple [8].

Also, due to the change in the material structure in the face of the environmental factors in which it was located, the work is constantly subject to change and transformation, which often manifests itself as worn-out layers on the surface of the work. In pathological studies, the works are the focus of attention with the help of scientific and laboratory methods and are not only evidence of the elapsed time of the work and its antiquity, but also a sign of environmental conditions affecting the structure of the work over the time. They can be, according to the brand theory, time in the conservation and protection of historical and cultural monuments is considered in three stages: The stage of construction of the work and the elapsed time on the work, which is manifested by the erosion processes and the worn-out layers of the work surface, as well as the time of the work's exposure to the restorer. The construction time of the work can be accurately identified by comparative studies of the work with its contemporaneous works as well as by chronometric experiments. The elapsed time of the work in the worn-out layers of the surface of the work manifests itself but the moment the work strikes the restorer consciousness is a methodological and reflective phenomenological moment which, in Heidegger's words, is called the "instant moment".

The "moment of vision" means to get out of oneself and intersect with the object in hand or hegemony at the moment at which understanding takes place; Understanding means the intersection of something with oneself, the phenomenological moment in which man realizes the existence of the object he encounters Heidegger [23]. Restoration begins from the instant moment, when the object of the past, in it, strikes the consciousness of the restorer, is understood by him, and the past is thus prepared for the transfer to the future and coexistence with it. In the study of historical and philosophical cases of conservation, it has been suggested that restoration is when the understanding

and awareness of the work occurs; the work exists at the moment. In other words, the work exists historically in the present. Work is still a part of the past that is in the present, and in the correct restoration of the work, its time and fundamental function cannot be ignored. Restoration due to the complex historical nature of the work cannot be developed without connection with time and its understanding. Restoration should be done with a focus on the concept of the event as human functional work Price et al., 1996. By analyzing time in this theoretical framework and its role in conservation and restoration, the ways of its emergence and valuation on consciousness in the form of events and material culture, worn-out layers, man, and place are examined.

### How time appears and its calendar in consciousness

**Event, and materials cultural:** At the beginning of the twentieth century, Newton's thinking about time evolved, and Einstein's theory of relativity changed the way modern man viewed the world, and the progressive thought of the world, which was keen to discover the mysteries of nature, welcomed the idea of this great scientist.

This important theory took time and space out of absoluteness, contrary to previous notions, and defined the concept of the event. According to Einstein's theory, four-dimensionality is necessary to know the world. Determining a position in addition to Cartesian coordinates requires four measurements, and these measurements establish not the position of the object in place, but an event in position, thus in modern physics. The concept of event replaced material objects, and position or place-time replaced place and time, meaning that in the face of objects we are dealing with events, not just organized masses from the material; If, according to the previous theories, it was possible to imagine several objects all at once and ignore them because time was the same for all of them, Now, in the face of objects - or more accurately - events, the time of the object must also be identified and analyzed as the fourth dimension.

The world that the theory of relativity introduces to us is the world of events, the place within which matter moves at a given time, and objects are events that occurred at a particular time. Matter, place, time, and motion are the building materials of the world. The fusion of time and place, so-called place or place-time, entails the fusion of history and geography in the sense that history is the same as temporal geography; Time is the foundation of the existential nature of matter. The theory of relativity tells us that time is not a different and separate subject from matter, and that all objects are temporal events or events in their place and constitute the place of the real context of events (objects) Russell [41]. Indeed, time does not have an identity independent of the identity of time; In other words, things do not have an identity outside of time, and time is the basis of everything Tabatabai [43]; Because time is not separate from existence, the time of every object is its existential order, and "the existential order of an object is not like a garment that can be changed at any moment," but the

existential order of an object is the truth of that object Ebrahimi-Dinani [40].

At the moment when human beings disappear, the accidental and mortal objects of time create and remain Heidegger [19], so by reflecting on the basic concept of the event, in conservation and restoration of historical-cultural works and objects, in the face of different works, we face not with masses consisting of material that is made of different materials, but in scientific expression with an event in a real and possible relationship. and the act of preserving and restoring the work at the beginning is the matter of preserving the event when it is done for its survival and permanence, Attention to this principle can play a key role in determining the boundaries and methodology of restoration interventions in the work by focusing on the principle of optimal conservation of the time event; Because, as stated, time is the principle of the existence of all objects, including historical-cultural monuments; Thus, in the process of conservation and restoration to preserve the survival of the work, as much as possible, its entire existence at present should always be considered and protected. Controlling the optimal conservation conditions of the work in the present preserves the survival of the past, and it is the conservation of the survival of the past that leads to the control of the future Caple [8].

Trustworthiness and, under optimal conditions, transfers to the future and coexists with the future. The whole work must be received as the existing truth at the present and protected by its layers (Vinas, 2005, 173). Time is a fundamental and mysterious issue; works of art and objects that we often deal with in restoration - document the time in the "moment" of its creation in a photorealistic way and make it possible to retrieve and understand past tense in the present. Historical works and objects are events for the perception of the past in the consciousness of man today in the present and their conservation in the present, for the transfer of the past event to the future in such a way that the past is properly perceived in the consciousness of the future because the event has a meaningful and deep connection with time and is one of how the phenomenon of time emerges for human beings so that our knowledge and awareness of the past only includes the use of evidence and remnants of predecessors as material culture. On this basis, it is possible to know about the past without being in that position, but through being an event in the present, or in other words, the coexistence of the past with the present through the materials culture Brown [1].

Thoughts, beliefs, techniques, and knowledge, in other words, human culture in the process of making objects, become materials. Thus, man-made objects are materials cultural. On the other hand, the objects of time in the moment of their creation are documented and embodied in a photorealistic way, objects made by man are temporalized or materialized, so there is a close connection between time and culture. Materials culture has become physical or material time. Humans pass over time, and the remnants of the objects made by them remain as their materialized culture or

timeless, so historical artifacts are a thing of objectified the past Jones [11] by which man finds the past by referring to them. The materialization of time, or in other words, the emergence of time and its incarnation in objects, is one of how time and its valuation in human consciousness (Gonzalez, 2016: 144), thus the restorer in the process and conservation of objects (including all kinds of objects, buildings, and works and architectural remains, etc.) In other words, an event - protects the time that is the essence of the existence of the object, and he is the face with the remnants of the past, it faces time, not in three stages but four stages: The time of the creation of the work, the time elapsed on the work and the time of the restorer' visit the work - which was mentioned earlier in the theory of restoration - another stage, that is, human time, which includes being temporal and materials culture is also added to them in identifying the time in restoration.

**Erosion processes:** We measure weight with a scale and temperature with a thermometer, but when we measure time, what we get is a measure of change. The universe is changing and transforming. For nature, change has been proven, and time is the result of these changes and its regular movements, time in this view measures motion and is its number.

As mentioned in the previous sections, Aristotle is the main supporter of this idea. Change is a real phenomenon, in this thinking, time is an objective phenomenon, and it can be measured in terms of time units Sadraddin Shirazi [39]; Bardon [18]. The concept of time that arises from the phenomenon of motion is the first concept of time, which more than any other concept belongs to scientific studies in the field of motion, and to the science of physics, the relationship between time and motion is the same as measuring motion with the help of time Heidegger [19]. The passage of time, or the emergence of events, is irreversible and unique. Change and transformation are considerably dependent on time. The spatial coordinates of objects are a function of time variables. For each second passing: (t) we can provide three spatial measurements: (x, y, z) These coordinates can be for any point whose value is a is subjected to time. Thus, whenever the time changes very little, the values of spatial coordinates also change (ibid, 78). This change in motion is true of all parts of the object, and it happens in the heart, which seems to be still. According to Mulla Sadra, different states of an object correspond to different moments. He, as well as Aviceenna [44], believes that the changes that take place in an object are of the motion type, that time depends on motion, and that the seemingly stationary object is inherently in motion. Movement has two dimensions: time and distance.

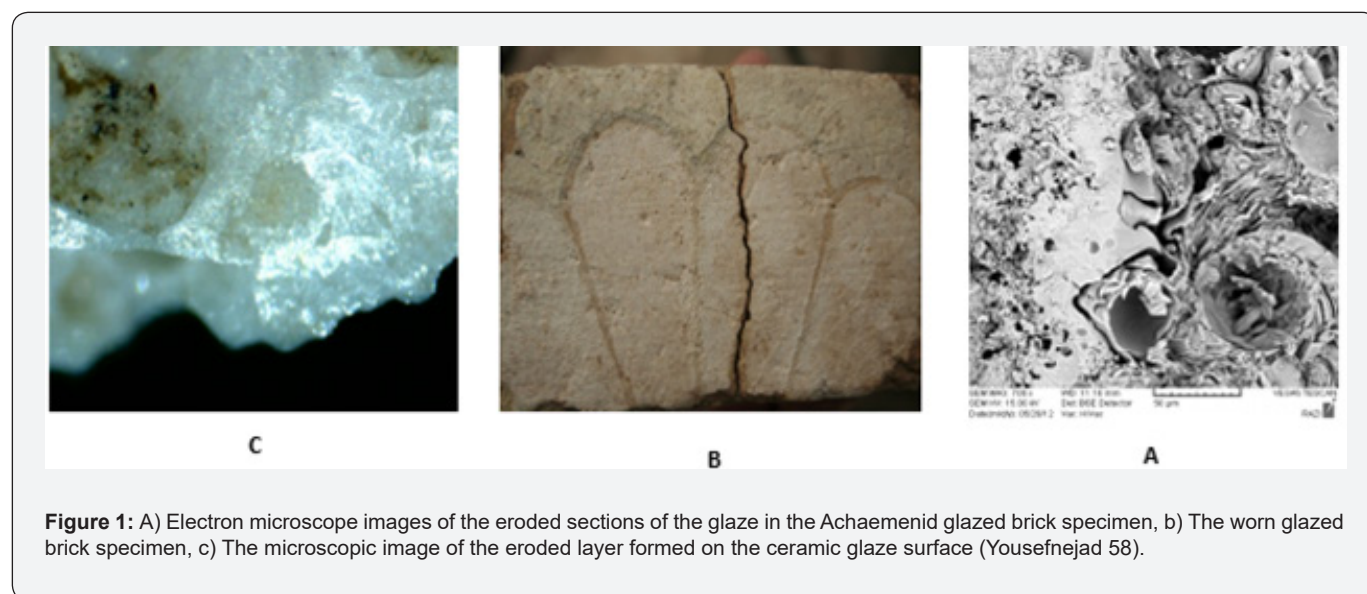
That stillness occurs in the dimension of time Motahari [45]. Mulla Sadra did not know motion and time only outside the object, but he considered the nature of objects to be temporal. If this were not the case, it would not be possible to measure them with time and determine the age of the object with time - as if objects do not have the length or weight, it is not possible to be measured by

length and weight scales - on the other hand, time is the amount of motion, so the nature of objects must have motion. This is because, over time, change and transformation occur in the object, and this change occurs not only in the appearance but also in the interior of the object due to the existence of motion and changes, the object inherently has movement and is temporal Sadr al-Din Shirazi [46]. Based on chemistry-physics issues, we know that within the material objects in their molecular structure, the constant motion of atoms around themselves and the nucleus occurs in a regular and calculated manner in orbitals. These motions are inherent in all the states of matter that flow within the structure of the matter of the universe and are among the effects of matter. The origin of motion is what the origin of the first matter is." There is no matter without motion Ebrahimi-Dinani [47]. The movement of molecules and the performance of various chemical reactions in the face of the environmental conditions of the work, make any object susceptible to change and transformation, and perishability.

Thus, all objects, including works of art and artifacts of human artifacts are also subject to erosion and destruction, because "the eternal survival of the object is impossible" Sadr al-Din Shirazi [39], conservation and restoration, despite the knowledge of the immortality of works due to their unity and human dignity as material culture or physical time, effectively maintains them and thus it retains the reality of the past as the truth in the present. According to the contemporary philosopher Henri Bergson, there is a material world as a moving continuum in which everything changes and remains as remnants, and its transformed existence in the present is the truth of the object Fell [48]. Change is

possible over time and can create an objective understanding of the passage of time. The objective existence of the passage of time means that infinitely many layers of the "now" have been created continuously Kennedy [49]. Erosion is usually seen in the form of eroded layers on the surface of the work. These layers appear on the surface of historical-cultural monuments with a different appearance and color from the work itself, which represents the passage of time and the accumulation of the layer at present and are created due to the material interaction of the work with the conditions of the surrounding environment; because nothing in the world is destroyed by itself, but is consumed and destroyed by something other than itself Ebrahimi-Dinani [47].

In the case of historical and cultural relics, various environmental conditions, especially the presence of moisture in burial environments or exposure to light and electromagnetic waves, air gases, and sometimes in urban environments, the presence of pollutants and various haze is an effective factor in initiating chemical and photochemical reactions and changing the substance of the work and its transformation, all of these chemical transformation processes occur in the form of movement in the molecular structure. as a result of these chemical interactions, the substance sometimes turns into another substance over the years, and this change itself somehow reflects the passage of time and the antiquity of the work, or with Phenomenological attitude is the emergence of time on human consciousness in the form of eroded layers (Figure 1). Therefore, the worn-out layers of the work should be protected as much as possible as the phenomenon of time and the present status of work over time.



**Figure 1:** A) Electron microscope images of the eroded sections of the glaze in the Achaemenid glazed brick specimen, b) The worn glazed brick specimen, c) The microscopic image of the eroded layer formed on the ceramic glaze surface (Yousefnejad 58).

Change is the law of nature that efforts are conservation; its reduction and protect the past in the present. In the present, change is inevitable, so the goal of conservation and restoration, despite the knowledge that the object is in itself constantly evolving and, like everything else in the material world is perishable, is the

conservation of truth and try to preserve it; Because conservation cannot stop change in the work, in this case, it only forces the work into endless cycles of extensive treatments, which in itself can be a threat to the health of the work Edgren [50].



**Human:** Time is valued as an objective or natural phenomenon as well as subjectively on consciousness because time is a feature of the physical world as well as a feature of human beings Bardon [18]. The first case was recognized as an objective time, the objective in the discussion of objects and - materials culture as an event, as well as the accumulation of present layers as erosion processes and the creation of worn-out surfaces in historical and cultural works in the previous section.

In the traditional sense from Aristotle to Bergson, the popular understanding of time is that every change and every object is variable and every movement is in time Heidegger [23]; But it is also appropriate to ask the question that if the man did not exist as a thinking counter that reveals to his consciousness time based on countable and orderly motion in the world, time couldn't come into being and appear, but only motion, which is an adjective of time, would exist Heidegger [19]. Time as well as the place in historical and cultural works not only have an objective meaning, but they are also considered subjective, and man, as a Dasein "being there" or "presence", implies the concept of time and place in the work Duffrene [51] concerning historical works and objects, which are presented as the materials culture and in other words, is the event, it is the man who receives the object and by thinking and analyzing it, the meaning of the event appears on his consciousness. According to Kant, time is the formal condition of all phenomena, which of course depends on the human sense. Man is aware of his perceptions as if they exist in a time sequence, that is, based on his inner sense, so in this view, time depends on man Kant [52]. Accordingly, the idea of a sequence of time, which is also regular, must be internal and applied by us to our experiences; as if we were mistakenly looking for time outside, while time is related to how we organize our experience of the world Bardon [18].

The relation of man to time is fundamentally different from the relation of other beings to it. As it can be said, these are the only people who understand that they live in the space of time, they use their intellect to make a regular movement in the standard world and by counting it make time comprehensible to themselves, and man has an identity commensurate with the time. Man's integration with time is such that it is impossible to separate him from time Avicinna [44]. If human existence is in its original sense in time, then according to Heidegger, man is a being who is described as "being there" or Dasein Heidegger [19]. Thus, time can be counted and measured as long as it is considered homogeneous, and thus it is a regular cycle of events counted by man, which is the universal time or popular conception of time. But time, according to Heidegger, is the moment when a man dominates, time is the "now", but what is the "now"? He replied: "Now" is the man himself. Dasein (being there) is the existence of human beings is the time itself. In the eleventh book of his confessions, Augustine expresses the question of time, whether the soul is time itself, and replied that: in you, my soul, I measure time; I measure you as I measure time. "Man measures the current

Dasein by measuring time," I measure my being and my state, the moment I measure time.

Thus, the question of time turns our attitude and reflection to Dasein, the being in whom we are ourselves in every moment, Dasein in the ultimate possibility of his existence is time itself, not in time" Heidegger [23]. It's time for Dasein; Man is time itself and has time because every time belongs to a man" Heidegger [19]. "Time is not a place that already exists, and the man enters to pursue something. Man is not in time, he is time itself, which is divided into three areas of past, present, and future. Existence is only apparent in terms of time, and it is understood" Dartig [30]. In this view of time, "present tense", "I" and "moment" are "aspects of a single event" Levinas [28]. In fact, in this phenomenological view, are referred to different dimensions of the phenomenon of time from the concept of the event to human. In the subject of the analysis of time and material cultures, as in the previous section, the passage of time was introduced according to this basic principle, which is the fourth dimension of objects, related to the event or material cultures. The thinkers said that man is time and existence is understood from the horizon of time, thus a meaningful connection between man and event is inferred, and man, too, like time is placed in the fourth dimension of objects or events.

Thus, the conservation and restoration of historical and cultural monuments and objects in the face of past objects and remnants (events) is actually faced with human beings and has human dignity and status, and thus is considered a metamaterial process are constructed based on human meanings and this answers one of the fundamental questions in "postmodern conservation and restoration, conservation and restoration of what, why preserves and for what" Brown [1], the answer to this question. According to what has been said in this article, it is a man who, based on the phenomenological analysis of time, forms the main axis of historical and cultural works.

**1.1.1.Place:** Aristotle analyzed and defined the concept of place in his book on physics. A place is determined by the surface of the body that surrounds it, he referred to objects whose place is determined by their surface for determination of place. The basis of his theory of time is the motion of space, which is a continuous occurrence.

The ability to analyze a spatial quantity with a distance and motion led to a definition of time, which expresses the time counts the successive changes. Aristotle's main contribution to philosophy was the achievement that time and motion are inseparable. "Movement is also related to place and is considered its change" Aristotle [37]. Therefore, there is a fundamental connection between time and space, and the place itself is a very temporal concept because as soon as a point moves and becomes a line, time comes into play. It's wrong to distinguish between time and space when a line turns into a surface as it moves, and as time

travels from surface to spaces also time is flowing. Because if we are careful, not every work is created all at once, but always goes through a developmental process, and in fact, it is a formation rather than a form, a historical and cultural work should not be looked at once, Rather, it is necessary to understand its process as a continuous-time, as in a time course, music is listened to Savaneh [53].

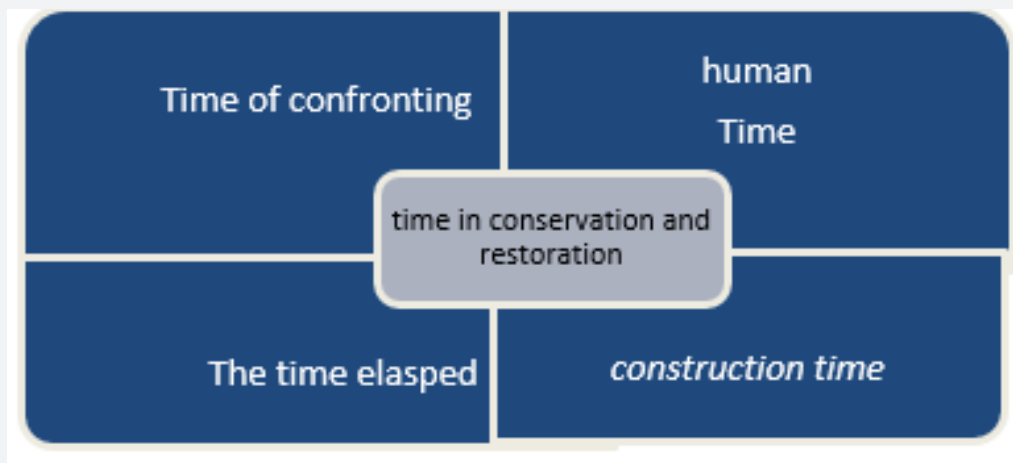
In modern and relativistic physics, place and time give way to place-time. According to Minkowski and Einstein, space and time are not separate phenomena and form a unit. There is no place in itself and no time in itself, and only a kind of unity of the two is presented as an independent reality. The concept of space-time as a place for objects in the context of Einstein’s theory encompasses the world of objects and the events we encounter and know and has an identity of its own, which is the same as event or objects Bardon [18]. We do not live in a three-dimensional world, but in a four-dimensional place-time, and objects are not just masses of matter rather, the event in a place-time are its unique unrepeatability Kennedy [49]. In objects, time is localized and space is temporal; This interaction is especially noticeable in historical and cultural objects Duffrene [51]. Cultural objects and architectural remains as an event, are the same material cultures either embodied or spatial. The place does not exist by itself and is revealed by works, remains and objects, and objects are temporal events because time does not exist by itself and it is if it appears Heidegger [19], so place itself is one of the ways of emergence and the place of emergence of time.

Hegel also puts place and time together, but he does not do so as place and time, but it is “space itself” that makes this transition from place to time. The place is time and time is the truth of place”. According to Hegel’s point of view, existence reveals its place as time Hegel [54]. Because space is one of the ways in which time

appears and time itself is related to human beings, so place also finds human dignity and the restoration of anything that deals with an object, from various works, including buildings and architectural remains, to preserve them, is confronted with the human being according to the phenomenological analytical view of time, this is human dignity that is at the bottom of the horizon of restoration and is always worthy of permanence [55-58].

**Conclusion**

Time as a fourth dimension of objects in scientific and philosophical studies of restoration and conservation of historical and cultural monuments was studied with a phenomenological analytical approach, based on this method to answer the research question what is the dimension of time in works and how to study and what role it plays in conservation and restoration, the phenomenological study of time and the ways of its emergence and valuation on human consciousness from different aspects were studied; Thus the event, the material culture, the worn-out layers by the work are the accumulation of the present layers, as well as man and place, with a phenomenological view of the various aspects of the phenomenon of time and manner of its emergence and valuation on human consciousness. According to Brandi, the role of time in the conservation and restoration of historical-cultural works and objects was discussed in three stages, based on the phenomenological analysis of time in this research and the emergence of material culture or physical time that is based on the subjectivity of time is its human meaning; Another basic step is added to the knowledge of time in restoration theory, and time is presented in four stages: the stage of making the work, the time elapsed, and the time of the restorator encounter with the work, in addition to these human time, which includes physical or material time, is also established as a subjective understanding of time in conservation and restoration (Figure 2).

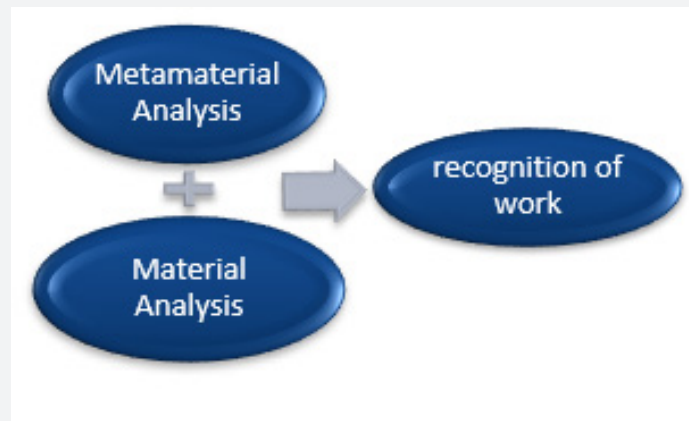


**Figure 2:** Diagram of the stages of recognizing time in protection and restoration.

It should be noted that the time encounters with the work is the same as the phenomenological moment which, in Heidegger's words, "Moment of Vision" a methodical reflection which at that moment understanding takes place. An understanding which is recognized in the work at the present being transmitted to the future and is the beginning of conservation and restoration. From a realistic point of view, time depends on motion, change, and transformation and is considered the number of changes, and the study and analysis of the phenomenon of change and transformation leads to an understanding of the problem of time. Changes and transforms manifest themselves in the form of erosion processes and the appearance of worn-out layers in the work. As a result, erosion at the surface of the work, the emergence of time elapsed in the work is on human consciousness and it is its truth and even It should be preserved and maintained as much as possible; Also, based on the realistic view of time, based on measuring the standard change in the material of the work in a certain period, the exact age of the work can be calculated with the help of instrumental methods. But the fundamental question that arises in understanding the phenomenon of time is that if the man

does not measure change as a contemplative counter, time will not be understood.

In this view, time as Dasein (being there) is equivalent to man, who, like time, is placed in the fourth dimension of objects. In the phenomenological study of how time appeared and its valuation on human consciousness, the concept of the event was dealt with. Consequently, time is the principle of existence, and the fourth dimension of their objects transforms from masses of matter into events or happenings.; And this is the basis of the four-dimensional approach to conservation and restoration that deals with objects; In this view, recognizing the work as material culture or physical time - which is a kind of memory and accumulation of knowledge and information - is not limited to its material and it is necessary to first know this dimension of works by recognizing time and its phenomenology, and as a result of this attitude, the work should be considered in addition to analysis, considering that it is not a mass of matter but an event that is possible with the help of various laboratory and instrumental methods and also analyzed materials as an event (Figure 3).



**Figure 3:** Diagram of recognizing the work in protection and restoration.

The process of conservation and restoration, by helping to preserve the works, actually protects the event, in other words, preserves time; With the connection established between time and event on the one hand, and time and the man on the other, a connection between man and event or materials cultures is inferred; location also depends on time as an event, On other words, space is temporal, and in a way, is how the phenomenon of time appears and is the valuation of the phenomenon of on conscious and it is humanistic. Therefore, in the conservation and restoration of works, objects, buildings, and remnants of past architecture, as an event or material culture, we face human beings, and this in itself by targeting human beings and the human

dignity of works, answers one of the fundamental questions in the conservation and restoration of postmodernism that the conservation and restoration of the works and remnants of the past despite the knowledge of the perishability of the material and for what purpose preserve. The answer according to what was stated in this article, based on the phenomenological analysis of time, is the man who is at the end of the horizon of conservation and restoration of works and is aware of the ways of emergence and valuation of time. As a result, time and man are fundamental factors in creating the dignity of conservation and permanence for objects.

## Postscript

- i.** Material culture
- ii.** constitution
- iii.** Event, événement
- iv.** Scientific studies
- v.** Follow the material
- vi.** Cesare Brandi (Siena, 8 April 1906 – Vignano, 19 January 1988) was an art critic and historian, specialist in conservation-restoration theory.
- vii.** Phenomenology
- viii.** Edmund Gustav Albrecht Husserl (8 April 1859 – 27 April 1938), was a German philosopher who established the school of phenomenology
- ix.** Maurice Merleau-Ponty (14 March 1908 – 3 May 1961), was a French phenomenological philosopher, strongly influenced by Edmund Husserl and Martin Heidegger.
- x.** 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.
- xi.** 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.
- xii.** Eidetic intuition
- xiii.** Idealism
- xiv.** Realism
- xv.** Relationism
- xvi.** Subjective
- xvii.** Bertrand Arthur William Russell, 3rd Earl Russell, (18 May 1872 – 2 February 1970). British philosopher, logician, mathematician, historian, writer, social critic, political activist, and Nobel laureate.
- xviii.** Objective
- xix.** Newton, Sir Isaac (1642-1727), English natural philosopher, generally regarded as the most original and influential theorist in the history of science.
- xx.** Methodological moment
- xxi.** Moment of vision, Moment l'instant
- xxii.** Handy, Utilizable

- xxiii.** Present at hand, Subsistent, seus-la-main
- xxiv.** Albert Einstein (14 March 1879 – 18 April 1955) was a German-born theoretical physicist, who developed the theory of relativity, one of the two pillars of modern physics.
- xxv.** Space- time
- xxvi.** Coexistence
- xxvii.** Photorealistic
- xxviii.** Embodiment
- xxix.** Materializing
- xxx.** Henri-Louis 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
- xxxi.** Objective Perception
- xxxii.** Burial environment
- xxxiii.** Dasein
- xxxiv.** Hermann Minkowski (22 June 1864 – 12 January 1909) was a German mathematician and professor at Königsberg, Zürich and Göttingen.
- xxxv.** Georg Wilhelm Friedrich Hegel (August 27, 1770 – November 14, 1831) was a German philosopher and an important figure of German idealism.
- xxxvi.** Methodological moment

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