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TÍTULO: Investigación acerca de la interrelación entre la continuidad de la memoria colectiva y la restauración de las pinturas de pared de Zand en Shiraz.

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RESUMEN: La hipótesis de investigación es que la búsqueda de medidas de protección en relación con las pinturas murales históricas puede experimentar un cambio en la memoria colectiva de una comunidad, estudiándose las pinturas murales de la Karim Khan en Shiraz. La recolección de datos se realizó en dos etapas: de biblioteca y de estudio de campo, siendo los datos analizados con el software SPSS. Los resultados mostraron que aspectos como los históricos, los culturales, los físico-espaciales, los físico-mentales, los económicos, los sociales, los estructurales y los estéticos de la conservación y la protección de los murales, manteniendo los valores históricos y los estéticos, pueden fortalecer el sentido de pertenencia, la cohesión social y el sentido del lugar hacia el mural histórico, conduciendo esto hacia la continuidad de la memoria colectiva mural a través del tiempo.

PALABRAS CLAVES: pinturas murales, memoria colectiva, restauración, conservación, Karim Khan.

TITLE: Investigating the interrelationship between the Continuity of Collective Memory and Restoration of the Zand Wall Paintings in Shiraz.

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ABSTRACT: The research hypothesis of the study is that the search for protective measures in relation to historical mural paintings can undergo a change in the collective memory of a community. Based on the above, the mural paintings of Karim Khan in Shiraz were studied. The data collection was carried out in two stages: library and field study. Data was analyzed with the SPSS software. The results showed that aspects such as historical, cultural, physical-spatial, physical-mental, economic, social, structural and the aesthetic conservation and protection of murals, maintaining the historical and aesthetic values, can strengthen the sense of belonging, social cohesion and sense of place towards the historical mural, leading to the continuity of the collective mural memory through time.

KEY WORDS: wall paintings, collective memory, restoration, conservation, Karim Khan citadel.

INTRODUCTION.¹

Murals are considered as the bed of human creativity over history which involve a major part of monuments and historical and cultural areas. Historical mural is also as a part of historical places and gives more identity to them. The history of protection and repair show numerous samples of methods,

¹ This article is based on the Ph.D. Thesis in the field of Cultural and Historical Objects titled "The role of collective memory in the repair and cleaning of wall paintings (a case study on the paintings of the Karim Khan citadel in Shiraz)", by Zahra Abbasi and Dr. Kouros Samanian, Assistant Professor of Art Restoration at the University of Art, and with the advice of Dr. Seyed Saeed Zahed Zahedani, Associate Professor of Economics, Management and Social Sciences in Shiraz University.

in which the things have undergone the changes, rebuilding and destruction given the increasing need of society.

Murals in monuments represent a tangible joint with people, accidents and past customs. The damage on an artistic work can be the result of an event, drawing the attention of society and adding new components to the current layers. In fact, the damage of artistic work is always a part of object's memory because in most cases, its effect can never be deleted profoundly.

Repair measures in the field of protection can be affected by tendency to remembering a noticeable event or forgetting or deleting that unpleasant part from collective awareness or even tendency to change or manipulate the memory.

Most of conducted studies in the field of conservation of paintings are regardless of theoretical discussions about this topic. In the mentioned studies, the repair measures and the efficiency of mentioned methods have been only technically investigated as an efficient tool for conservation. Lack of related discussions to visual effectiveness on paintings as the most important aspect of such works can be well seen in these studies (Farahmand Boroujeni, 1993; Gaetani & Santamaria, 2000; Morrison, Bagley-Young, Burnstock, Van den Berg, & Van Keulen, 2007; "Painting of Bethlehem Church," 2011; "Restoration of the paintings of Chehelsotoon Palace," 2016; Saeedi, 1995; Vatandoost, 2013; White & Roy, 1998).

It can be generally said that in the studies of conservation of murals abroad, theoretical and philosophical aspect of conservation paintings is somehow investigated but particularly the role of collective memory in conservation murals has been discussed only as theoretical topics and there is no applied research in this field (Anderson, 1990; Daley, 2013; Gombrich, 1962; Keck, 1984; Munoz-Vinas, 2012; Petrie, 1995; Rhyne, 2006; Richardson, 1983; Wasserman, 2003).

Datamining the history of studies in other countries, most of studies has been conducted related to collective memory and art field with the contents of relationship between collective memorial and history and culture. In such studies, the rate, direction and manner of beliefs' effect on propositions, texts, historical and memorials objects have been investigated (Olick & Robbins, 1998; Schwartz, Fukuoka, & Takita-Ishii, 2005; Schwartz & Schuman, 2005).

Interdisciplinary researches are collective or social memory. Many fields of study have investigated collective memory: sociology, history, literary critique, anthropology, psychology, history of art and political sciences (Radstone, 2008). The role of memory in protecting materialistic culture has been somehow investigated but the researches in this field are usually focused on particular cases such as historical buildings or monument museums especially those, including unpleasant or controversial aspects of memory (Muir, 2007). Among conducted studies in the field of collective memory in Iran, most of references are related to expertise fields of urban designing, social sciences and political sciences especially identity (Davoudi, 2012; K. Kazemi, 2009; K. M. Kazemi, Ali, 2014).

Given the results of investigations in research history, related studies to history and collective memory can be considered as the nearest studies to art era (Abdollahi Chanzanagh, 2013), and related studies to collective memory and urban designing as the nearest studies related to conservation field (Azad, 2013; Falahi, et. al., 2015; Gohari, 2016; Hosseini Komala, 2013; Mirmoghtadai, 2009; Tavakoliyan Ferdosieh, 2016; Zakaee, 2012). The topics studied in these studies generally include a comparative study of the importance of the city's monuments in preserving and improving the collective memory of citizens, recognizing the components affecting the formation of identity and collective memory in urban spaces surrounding the important buildings of the city and the role of collective memory in the regeneration of urban texture. In general, it can be admitted that there has not been much study in relation to collective memory in the field of restoration of historical and cultural monuments.

The question that emerged in response to this research is that, what is the interaction of collective memory and protective measures on wall paintings in historical monuments? On the other hand, repair measures encounter a thing, having different levels of meaning and these levels are prone to change in one field to another. This issue puts emphasis on accurate and philosophical investigation of modern protection criteria of artistic works.

Time interval between artistic creation and current historical time consists of several historical “present times” which form the past. Artistic work may maintain some works of these steps. Accordingly, any protection and repair intervention in different times affect the artistic work and it keeps the effects of such measures over history. Hence, protection and repair measures on wall painting, belonging to monuments, can be also considered as one of effective and changing factors of place meaning over history, and ultimately, it changes the historical memory of a society and leads to lack of identity and stability of place and social identity.

In order to dynamicity and durability of hidden values in a historical work, the existing values in society need to be more sustainable and norms should be more coordinated with the values of historical work, that it can be done by collective memory within different societies. But, in spite of its high status and mission in promoting the culture and knowledge of societies, in the field of the restoration of historical works, it has never been defined and has not been discussed. This topic explicitly reveals that it cannot be expected that what is known as collective memory based on the components in other areas so far can be protected in the field of historical monuments to enhance the quality of management strategies. In this regard, the aim of current study is to identify effective components in the continuity of collective memory over time as well as effective factors of protection and conservation the murals on maintaining and continuing collective memories of murals over time.

Research methodology and methods used.

Mixed method of qualitative and quantitative research method is used in this study to access to the results and goals and after collecting data. Classified perceptual and analytical descriptions will be proposed to be able to reach an accurate cognition of effectiveness of cleaning murals on formation of collective memory in the field of conservation historical and cultural effects.

Analysis unit in this study is individual which involves all internal levels of two different social groups with cultural foundations, fundamental culture in addition to expertise culture and public culture. The tool of collecting data is questionnaire. The questions are based on the variables identified in the research, that will be developed and dealt with. After data collection, data were analyzed using SPSS software in Windows environment.

Introducing the study sample.

Karim Khan citadel is the first building which was built after city fortification and it used to be located in the north of Shiraz on that time, but now, it is in Karim Khan Zand street near municipality square (figure 1). This building was built to the order of Karim Khan Zand in a land of 11800 square meters' area with 4000 square meters' infrastructure (Esfandiyaripour, 2010). Since citadel is the residential area of the king and needed to have high security, both military and residential architecture can be seen in this building (Kamali Sarvestani, 2005).

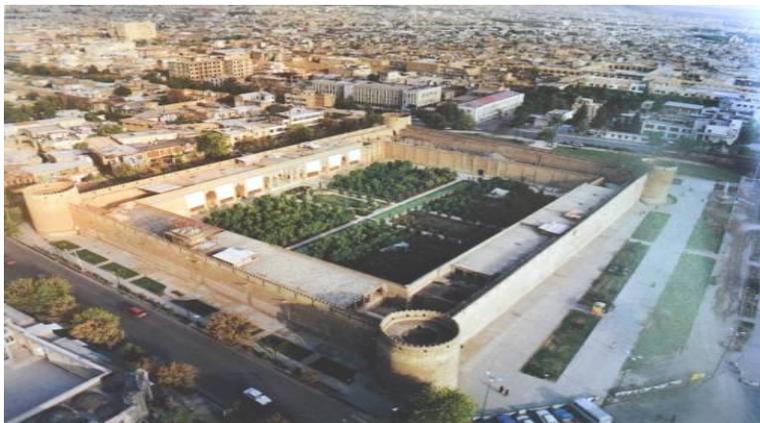


Figure (1). Overview of the Karim Khan Organ. Source (Mirshamsi, 2014).

The interventions in Karim Khan citadel.

Among the main extensions added to the Karim Khan citadel is the mansion, it had been built in 1940 to the order of Malik Mansour Mirza Shoaosaltaneh, Fars governor, on a part of basin in the middle of citadel.

Of the other possessions of the Qajar period, some of walls and a part of northwest backyard of building and the tiles of external view of citadel can be mentioned. In the bathroom of citadel, liming of Zandieh has been covered by that of Qajar. Moreover, some manipulations were also conducted inside the rooms as conservation and rebuilding the murals which were more in muqarnas of shelves and ceiling groins that can be profoundly recognizable. In addition to that, in some of west angle rooms, on the murals of shelves above thong, there are some scenes of trees and birds such as lunar, pigeon and Hodge (Shafiei, 2005).

In Pahlavi era, due to the strength of citadel, this building was considered as the state prison of Fars and major changes were created in its buildings and rooms such as changing the use of whole citadel to prison, changing the added building of Qajar as prison clinic, eliminating whole watering canal and wastewater disposal, converting the citadel rooms to prison cells so that big windows are pasted off and a wall of 30-40cm is built instead of them, by making the ceiling in thongs and wall in the middle of room, each one of citadel rooms were divided into four smaller cells and covered all decorations and murals (Shafiei, 2005).

The tiles of this building were repaired first at the time of Abdolhossein Mirza Farmanfarma by himself in 1961 (Sami, 1984), and in 1977, rebuilding the citadel started to taking the Zandiyeh paintings out of plasters and in 1994, the plan of reviving Zandieh complex by destructing extensions around the citadel.

Discussion.

Sociological studies of Halbwachs about collective memory have clearly revealed the effect of space on memory and collective memories of residents (Halbwachs, 1992).

Investigating the attitudes of theorists about the concept of “collective memory”, it is figured out that required components for formation of collective memory in a society, are time, place and people of a community. Moreover, collective memory makes a strong relationship with history, memory and past materialistic works. Finally, it can be said that collective memories, linking with remained objects and places from past, are of the effective factors on creating the sense of belonging to the place through making a light sense of mutual past.

Linking the members of society, these memories also lead to social cohesion and strengthening the collective spirit and people participation. Sense of belonging to the place means people’s mental perception of environment and their more or less conscious feelings of their environment that put the person in internal relationship with environment so that perceiving the feelings of the person is linked with semantic background of the environment and becomes integrated. Sense of place not only creates comfortable feeling in an environment, but also support people cultural concepts, society social and cultural relationships in a certain place and reminds the past experiences and causes achieving to identity for people.

Places have a pivotal role in developing and maintaining group identity of people (Falahat, 2006). Using global historians and theorists’ viewpoints about conservation related to collective memory and determining the important aspects of it, resulted from investigating these attitudes, it can be ultimately concluded that effective components on continuity of collective memory include creating the sense of place, creating sense of belonging and creating social cohesion in a social bed are given the time and place axes.

According to the conducted investigations, noticeable various values in protecting and conservation murals include attention to aesthetic, historical value, integration, originality, rust or patina, reversibility and the manner of encountering the attachment in such works. Related to identifying each historical work, some questions have been raised about the quality of architecture or social-cultural role of that work will be discussed. Some of questions and responses to them clarify the physical values and features of that work. As it was mentioned before, the artistic creation should be studied in three individual, relational and social territories in the area of art sociology (Zahed, 2015). Planning this study, this theory will be used, due to its comprehensiveness in the research fields for determining the independent variables of study, comparatively in the field of removing murals.

The main attitudes of Zahed is that artistic work has three individual, relational and collective aspects or three fundamental, expertise and public aspects. As conservation an artistic work has also such aspects. Now, if we want to investigate existing values in citadel of Karim Khan historical building in three fundamental, expertise and public levels as independent variables of the study, in fundamental level, the primary structural value, in expertise level to the content of paintings and in public level to the existing values in plan and form should be noticed.

In case of primary structural values of murals in citadel of Karim Khan, it can be said that using images and paintings has been common to show the political authority and influence of ruling class to all classes of society in different eras. As Warner states that using hidden power in such images has been severely related to ideological concepts (De Jong, 2005).

In Zandie period, due to social conditions of that time and lack of security, façade of many buildings lacked decorations and used to be conducted simply but there were a lot of murals inside buildings. Different parts of internal spaces in the buildings of Zandie involves the most rate of murals. Moreover, the use of citadel of Karim Khan building at the time of constructing it has been the residential area of royal family and governmental place (Mirshamsi, 2014). As the result, existing

murals in this royal-governmental building can be considered as a sign of political authority and influence of ruling class. In relations with the content of murals, almost the level of all walls, ceilings and even some of stone basements in the building of Karim Khan citadel have been full of painting. Generally, the existing paintings in the building of Karim Khan citadel includes arabesque paintings in combination with flowers and birds (Shafiei, 2005). Finally, the existing values in this form of murals in this building can be divided into types of historical and aesthetic values.

Since conservation affects the form of artistic work, it may be effective on the content of it as well. Also as mentioned before, an artistic work can be known as a source from historical and sociological evidences as an intermediate between present and past. As the result, the common point between studies in the field of producing an artistic work in the society and conservation it and their effect on collective memory as an artistic work. Moreover, collective memory, related to historical and artistic work, represents its values over history. As it was also previously mentioned, eliminating the historical and artistic works can affect existing values of them.

Given the aim of investigating mutual relationship between collective memory and removing artistic works in this study, existing values of an artistic-historical work can be considered as the independent variable of study. on this basis, some items have been designed for investigating the historical and aesthetics values in this study (table 1). Given the discussed topics, required components for designing items in questionnaire were formed based on the functions of historical memory related to different aspects of conservation and restoration murals (table 2).

Table (1): Sets for independent research variables. Source: Writer.

Historical values.	Originality	I knew that in the Pahlavi period all the paintings were covered with a layer of gypsum.
		I knew that engraving on paintings was due to the erosion of paintings in the Pahlavi era.
	Identity	I knew that now part of the wall paintings of the citadel belong to the Zandieh period and part of the Qajar period.
		I feel the connection of the wall paintings of this place with other Iranian monuments.
	Antiquity	I have information about the historical paintings of this place.
		The effects of time pass on wall paintings.
The values of aesthetics.	Integrity	The scaffolding in front of the wall paintings in this place does not matter to me.
		Wall paintings have a good integrity.
		Visual perturbation is not visible in the wall paintings of this place.
	Shape and color	Wall paintings are impressive in the beauty and memorable nature of this place.
		In my opinion, the graffiti has been well repaired.
		I feel satisfied with how to display the graffiti.
		In the paintings of this place, I feel the harmony and integrity of the design and color.
		I knew that engraving on paintings was due to the erosion of paintings in the Pahlavi era.
		I think the paintings are well cleaned up.

Table (2): Different Effective components of collective memory continuity in relation to different dimensions of conservation and restoration of wall paintings. Source: Writer.

Concept	Effective components of collective memory continuity	Dimensions of restoration and protection of murals	Component
Collective memory.	Sense of belonging	Physical-space	Antiquity
			The space around the paintings
		Subjective-mental	Historical, aesthetic and structural values
		Economic	Avoid damage
		Social	Cultural Confidence
			Partnership spirit
			Social Solidarity
	Aesthetic	Continued Visit	
	social solidarity	Historical	Antiquity
			Attention to historical roots
		social	Cultural Confidence
			Social Solidarity
			Partnership spirit
		Managerial	Organize Visitor Management
			Organizing Principle Protection Management
	Subjective-mental	Historical, aesthetic and structural values	
	Sense of Place	Cultural	cultural diversity
			Technical structure
		Structural	Integration of the beauty of the work
			Decrease visual disturbance
		Aesthetic	The history of technical structure
			Antiquity of paintings
		Historical	Antiquity
			The space around the paintings
Physical-space	Antiquity		
	The space around the paintings		

Field of study.

In this study, theoretical framework of research and effective factors on the functions of collective memory, related to various aspects of conservation and protecting murals were first developed through library studies. Then, by direct observation of researchers in research area as well as investigation of scholars' ideas, some components were explained for each of the three factors, sense of place, sense of belonging and social cohesion.

Given the components, a questionnaire of 25 items was prepared and distributed in the form of Likert scale. Existing variables in this study includes effective components on the function of collective memory, related to protecting and conservation murals as dependent variables and the components of historical and aesthetic values as independent ones. Then the rate of correlation between each one of effective components on the function of collective memory, related to protecting and conservation murals were measured using MANOVA multi-variable variance analysis.

Morgan table was used in this study for sampling. In this table, for different values of population size, sample was estimated using Cochran's formula. The sample size of study includes 132 participants. It has been tried to have random sampling between expert and general groups with different education levels to reflect the idea of all people. the expert groups in this study includes people, educating in art fields of universities in the majors such as conservation historical and cultural works, conservation historical buildings, museum, architecture, art research and so on in different educational grades. General group also includes all people in different occupational and social classes with academic degrees or without it.

The scale of measuring participants' attitudes in the questionnaire is Likert, in which the questions are answered in a five degrees' form (absolutely agree to absolutely disagree). To quantify the responses, the degrees are scored 5 to 1. The sum of these degrees leads to the score of participants in this scale.

To determine the validity of the questionnaire, the primary plan of it was prepared and investigated by professors and experts that some cases were suggested for reformation and after applying them, the final questionnaire was developed. To determine the reliability of questionnaire, Cronbach's alpha was used. Since the base number of Cronbach's alpha is 0.7 and this coefficient is more than 7 for developed items, related to different aspects of collective memory, the questionnaire has a good reliability (figure 2). Also to analyze the obtained information from questionnaires, SPSS software was used.

		N	%
Cases	Valid	91	68.9
	Excluded ^a	41	31.1
	Total	132	100.0

a. Listwise deletion based on all variables in the procedure.

Cronbach's Alpha	N of Items
.869	25

Figure (2): Cronbach's alpha coefficient questionnaire questions. Source: Writer.

Research Findings.

To collect data, 132 users of area were chosen. There were 57 men and 62 women and 13 ones who didn't answer the question. The respondents were divided into age ranges of 15-35 and 36-70 in which the most frequency is related to 15-35 (figure 3)). Also among respondents to the questionnaire there were some of general group and some of experts (figure 4). The rate of respondents' education was also divided into below diploma, diploma, bachelor, master and Ph.D. in which the most frequency was for bachelor, master and Ph.D. educational group (figure 5).

age		
N	Valid	95
	Missing	37

age					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	15-35	57	43.2	60.0	60.0
	36-70	38	28.8	40.0	100.0
	Total	95	72.0	100.0	
Missing	System	37	28.0		
Total		132	100.0		

Figure (3): The frequency of age groups. Source: Writer.

major		
N	Valid	132
	Missing	0

major					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	general	45	34.1	34.1	34.1
	art	87	65.9	65.9	100.0
	Total	132	100.0	100.0	

Figure (4): The frequency of specialized and general groups. Source: Writer.

education		
N	Valid	113
	Missing	19

education					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	undergraduate and diploma	21	15.9	18.6	18.6
	bachelors, master and PHD	92	69.7	81.4	100.0
	Total	113	65.6	100.0	
Missing	System	19	14.4		
Total		132	100.0		

Figure (5): Frequency of academic groups. Source: Writer.

In the current study, the role of functions of sense of place, sense of belonging and social cohesion, related to different aspects of conservation and protecting murals were investigated in form of different items one by one and separately.

To compare the mean of effects of one or several independent variables on a dependent one based on different experimental plans, numerous statistical methods such as t-test and ANOVA single-variable variance analysis method are used. But when there is more than one dependent variable, given the dependency between dependent variables, multi-variable analysis methods are used. In multi-variable variance analysis method, two or several dependent variables are evaluated with one or several independent variables. MANOVA test enables the researchers to investigate the relationships between dependent variables in each level of independent variables. This method contributes identification of dependent variables with the most power of separation in grouping. Because of increased power in multi-variable condition, MANOVA method can reveal the uncertain group differences under single-variable statistical analyses conditions (Meyers, Gamst, & Guarino, 2016). The role of Effective components of collective memory continuity in relation with different aspects of conservation and protecting murals among experts and general groups was investigated by controlling the variables of historical and aesthetic values (table 3).

Given the obtained results, the value of sig in all three components of sense of place, sense of belonging and social cohesion is less than 0.05.; therefore, the difference of mean of Effective components of collective memory continuity, related to different aspects of conservation and protecting murals based on all three components of test are confirmed in 95% coincidence level. As the result, it can be said that Effective components of collective memory continuity, related to different aspects of conservation and protecting murals have significant relationship with historical and aesthetic values and can affect such values in the murals and be affected by them.

Also given that sig value in all three components of sense of place, sense of belonging and social cohesion related to expertise and general groups is more than 0.05, it can be concluded that the value represents lack of significance level between experts and general groups and effectiveness of collective memory related to different aspects of conservation and protecting murals on historical and aesthetic values of historical work.

Table (3): Investigating the role of Effective components of collective memory continuity in relation to different dimensions of conservation and restoration of wall paintings among the specialized and general groups with the control of independent test variables. Source: Writer.

Tests of Between-Subjects Effects.

Source	Dependent Variable	Type III Sum of Squares	Df	Mean Square	F	Sig.
Historical values	Sense of belonging	417.968	1	417.968	18.789	.000
	Social cohesion	687.056	1	687.056	34.320	.000
	Sense of place	2313.899	1	2313.899	228.778	.000
Aesthetics values	Sense of belonging	1194.204	1	1194.204	53.683	.000
	Social cohesion	1564.564	1	1564.564	78.153	.000
	Sense of place	602.534	1	602.534	59.573	.000
Major	Sense of belonging	.185	1	.185	.008	.927
	Social cohesion	3.970	1	3.970	.198	.657
	Sense of place	.819	1	.819	.081	.776

Now, the difference between expertise and general groups is investigated in micro-components of Effective components of collective memory continuity related to different aspects of conservation and protecting murals, controlling values variables.

The sense of belonging has 5 micro-components of physical-spatial, physical-mental, economic, social and aesthetic. The value of sig, controlling the variables of historical values in micro components of physical-spatial, physical-mental, economic and social is less than 0.05 and in micro component of aesthetic is more than 0.05. The value of sig also, controlling the variables of aesthetic values in micro components of physical-spatial, physical-mental, economic and aesthetic is less than 0.05 and in micro component of social is more than 0.05 (table 4). These results show that micro-components of physical-spatial, physical-mental, economic and social have significant relationship with mutual effects of historical values in Effective components of collective memory continuity related to different aspects of conservation and protecting murals and micro-components of aesthetic doesn't have relationship with mutual effects of historical values in Effective components of collective memory continuity related to different aspects of conservation and protecting murals.

Micro-components of physical-spatial, physical-mental, economic and aesthetic have significant relationship with mutual effects of aesthetic values in Effective components of collective memory continuity related to different aspects of conservation and protecting murals and micro-components of social doesn't have relationship with mutual effect of aesthetic values in Effective components of collective memory continuity related to different aspects of conservation and protecting murals.

Table (4): Significance level of the components of sense of belonging. Source: Writer.

Thin components of sense of belonging	physical-spatial	physical-mental	Economic	Social	Aesthetic
Significance level (sig) relative to historical values	0.000	0.000	0.001	0.000	0.076
Significance level (sig) relative to the values of aesthetics	0.000	0.000	0.011	0.119	0.001

Social cohesion has four micro-components of historical, social, management and physical-mental. The value of sig, controlling the variables of historical values in historical, social and physical-mental micro-components is less than 0.05 and in management micro-component is more than that. Also, the value of sig, controlling the variables of aesthetic values in management, physical-mental micro-components is less than 0.05 and in historical and social micro-components is more than that (table 5). These results show that historical, social, physical and mental micro-components have significant relationship with mutual effects of historical values in Effective components of collective memory continuity related to different aspects of conservation and protecting murals and management micro-component doesn't have relationship with mutual effects of historical values in Effective components of collective memory continuity related to different aspects of conservation and protecting murals. Also, management and physical-mental micro-components have significant relationship with mutual effects of aesthetic values in Effective components of collective memory continuity related to different aspects of conservation and protecting murals and social and historical micro-components doesn't have significant relationship with mutual effects of aesthetic values in Effective components of collective memory continuity related to different aspects of conservation and protecting murals.

Table (5): Significance level of the components of Social cohesion. Source: Writer

Thin components of Social cohesion.	Historical	social	Managerial	physical-mental
Significance level (sig) relative to historical values.	0.000	0.000	0.901	0.000
Significance level (sig) relative to the values of aesthetics.	0.272	0.119	0.000	0.000

Sense of place has five cultural, structural, aesthetic, historical and physical-spatial micro-components. the value of sig, controlling the variables of historical values in cultural, historical and physical-spatial micro-components is less than 0.05 and in structural and aesthetic micro-components is more than that. Also, the value of sig, controlling the variables of aesthetic values in structural, aesthetic and physical-spatial micro-components is less than 0.05 and in cultural and historical micro-components is more than that (table 6). These results show that cultural, historical and physical-spatial micro-components have significant relationship with mutual effects of historical values in Effective components of collective memory continuity related to different aspects of conservation and protecting murals and structural and aesthetic micro-components don't have significant relationship with mutual effects of historical values in Effective components of collective memory continuity related to different aspects of conservation and protecting murals.

Also structural, aesthetic and physical-spatial micro-components have significant relationship with mutual effects of aesthetic values in Effective components of collective memory continuity related to different aspects of conservation and protecting murals and cultural and historical micro-components don't have significant relationship with mutual effects of aesthetic values in Effective components of collective memory continuity related to different aspects of conservation and protecting murals.

Table (6): Significance level of the components of sense of place. Source: Writer.

Thin components of sense of place.	Cultural	Structural	Aesthetic	Historical	Physical- spatial
Significance level (sig) relative to historical values.	0.000	0.658	0.084	0.000	0.000
Significance level (sig) relative to the values of aesthetics.	0.201	0.000	0.000	0.925	0.000

CONCLUSIONS.

The murals of historical buildings are the vulnerable areas of them against unconsidered protective and repair measures which require coordinated planning and intervention for organizing. The date of protecting and conservation show numerous samples of methods in which the things have been maintained, changed, rebuilt and destroyed given the increasing needs of society. Changing, maintaining, rebuilding and destroying the artistic works are conducted in the society and given the needs of it and people of society accept such changes as collective agreed perception.

The concept of collective memory is one of key topics in sociology discussions and has a pivotal role in the process of maintaining cultural heritage and transferring it to the future people. as the result, the attempt for creating and continuity of collective memory about murals of monuments as a part if these places can be one of required issues for transferring and sustainability of such buildings for future people. given the obtained results, it can be said that in the component sense of belonging, physical-spatial, physical-mental, economic and social aspects of conservation and protecting murals have significant relationship with mutual effects of historical values and also physical-spatial, physical-mental, economic and aesthetic of conservation and protecting murals have significant relationship with mutual aesthetic values with sense of belonging in continuity of collective memory of murals. In these aspects, maintaining historical and aesthetic values can strengthen sense of belonging to a historical mural through attention to the history, the space around paintings, historical

values, aesthetic and structural values, avoiding damage, cultural self-confidence, social cohesion and the spirit of participation as well as continuing the visit and therefore causes the continuity of collective memory of murals over time.

In social cohesion also, historical, social and physical-mental aspects of conservation and protecting the murals, with mutual effects of historical values, also management and physical-mental aspects of conservation and protecting murals, have significant relationship with mutual effect of aesthetic values in continuity of collective memory of murals. In the mentioned aspects, maintaining historical and aesthetic values creates social cohesion towards a historical mural and consequently the continuity of collective memory through attention to the history, historical, aesthetic and structural roots, cultural self-confidence, social correlation and the spirit of participation, organizing visit management and principled protection. In the sense of place, cultural, historical and physical-spatial aspects of conservation and protecting murals have significant relationship with mutual effects of historical values and also structural, aesthetic and physical-spatial aspects of conservation and protecting murals with mutual effects of aesthetic values in the continuity of collective memory of murals. In the mentioned aspects, maintaining historical and aesthetic values strengthen sense of place towards a historical mural and as the result cause the continuity of collective memory of murals over time through attention to cultural diversity, the history of paintings, structural and technical history of paintings, the space around the painting, integrating the work's beauty and reducing the visual chaos.

Finally, it can be said that historical, cultural, physical-spatial, physical-mental, economic, social, structural and aesthetic aspects of conservation and protecting murals, maintaining the historical and aesthetic values can strengthen the sense of belonging, social cohesion and sense of place towards a historical mural and as the result cause the continuity of collective memory towards murals over time.

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