

## **Problems and Prospects of Protection of Historical Building as a Corner Stone of Cultural Policy for International Collaboration in New Era: A Study of Fars Province, Iran**

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**Abstract :** Fars province Fārs or Pārs is a vast land located in the southwest of Iran. All over the province, you can see and feel the glory of Ancient Iranian culture and civilization. There are many monuments from pre-historical to the Islamic era within this province. The existence of ancient cultural and historical monuments in Fars province including the historical complex of Persepolis, the tombs of Persian poets Hafez and Saadi, and dozens of other valuable cultural and historical works of this province as a symbol of Iranian national identity and the manifestation of transcendent cultural values of this national identity. Fars province is quintessentially Persian. Its name is the modern version of ancient Parsa, the homeland, if not the place of origin, of the Persians, one of the great powers of antiquity. From here, the Persian Empire ruled much of Western and Central Asia, receiving ambassadors and messengers at Persepolis. It was here that the Persian kings were buried, both in the mountain behind Persepolis and in the rock face of nearby Naqsh-e Rostam. We have a complex paradox in Persian and Islamic ideology in the age of technology in Iran. The main purpose of the present article is to identify and describe the problems and prospects of origin and development of the modern approach to the conservation and restoration of ancient monuments and historic buildings, the influence that this development has had on international collaboration in the protection and conservation of cultural heritage, and the present consequences worldwide. The definition of objects and structures of the past as heritage, and the policies related to their protection, restoration, and conservation, have evolved together with modernity, and are currently recognized as an essential part of the responsibilities of modern society. Since the eighteenth century, the goal of this protection has been defined as the cultural heritage of humanity; gradually this has included not only ancient monuments and past works of art but even entire territories for a variety of new values generated in recent decades. In its medium-term program of 1989, UNESCO defined the full scope of such heritage. The cultural heritage may be defined as the entire corpus of material signs either artistic or symbolic handed on by the past to each culture and, therefore, to the whole of humankind. As a constituent part of the affirmation and enrichment of cultural identities, as a legacy belonging to all humankind, the cultural heritage gives each particular place its recognizable features and is the storehouse of human experience. The preservation and the presentation of the cultural heritage are therefore a corner-stone of any cultural policy. The process, from which these concepts and policies have emerged, has been identified as the 'modern conservation movement'.

**Keywords :** tradition, modern, heritage, historical building, protection, cultural policy, fars province

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