main function of the work (Munoz Vinas, 2018). In the World Heritage Guide (2010), the concept of integrity is defined as integrity, completeness, and purity. A state of the work that includes all its components and is materially free from any damage or inherent defect (Guidance for World Heritage Properties 2010).

4-Conservation Method

Once the conservation objective is determined, the question arises as to how conservation should be carried out; this is where the "conservation method" becomes important. What is certain is that conservation objects should not continue to exist in the same way as non-conservation objects and be repaired, updated, or turned into waste (Muñoz-Vinas, 2018). This means that in dealing with these objects, an intervention method should be chosen that can pay attention to all the characteristics of a work and propose an action accordingly. As mentioned, the objectives determine the intervention method and the intervention method determines the level of intervention, and since conservation covers a wide area, it also requires a variety of measures, which makes it difficult to decide on the method of action. Of course, part of this difficulty goes back to the previous stages, namely the difficulty of making decisions in selecting and prioritizing the subject to be protected, the reasons and objectives of conservation; But another part refers to the problems of defining the terms used in the field of conservation. In this context, Daniel McGilvaray (1988) says: "There are many terms that are used interchangeably to describe different activities and objects. This creates a kind of confusion (...) about the meaning of the words (both explicit and implicit)" (McGilvaray, 1988). He also found 32 concepts that were used in different types of activities related to building conservation, but when discussing the broader field of "heritage" conservation, the issues become even more complicated, because in this field the field of application of the terms is less uniform. The many possible meanings that can be associated with basic conservation terms are important obstacles to any response in this field (Muñoz-Viñas, 2018, 7).

Discussion and Conclusion

Contemporary conservation theorists such as Munoz Vinas (2018), influenced by post-structuralist thought, propose "meaning" instead of truth as a new conservation paradigm and a new focal point for the perspective and choice of tools, context, and subject matter to be protected; in this way, they criticize the ethical principles and standards that were formed during the nineteenth and twentieth centuries (in the context of modern and structuralist thought) and consider subjects as the focus of an abundance of meaning that allows for different readings. "The judgment about the good or bad of the conservation carried out on the heritage is the responsibility of the people whose lives are affected by the heritage or its meanings" (Avrami & De La Torre, 2000, 24). Therefore, the characteristics of a phenomenon are not equally recognizable and understandable to all individuals, and a work can contain different meanings for different individuals (Mason & Avrami, 2000). According to De La Torre, "values are attributed and not inherent, changeable and not fixed; they are multiple and often ambiguous or contradictory, and can challenge the fundamental principles of conservation" (De La Torre, 2013, 159). From a deconstructive perspective, ethical principles and criteria such as minimal intervention, reversibility in interventions, similarity of materials and conservation techniques to the original part, and distinction between interventions and original parts agree on one thing: that the conservator should make decisions about the effect away from personal biases and preferences. This idea, called sustainability, on the one hand, accompanies contemporary conservation theory in preventing the misuse of the concept of negotiation with a long-term purpose, on the other hand, by valuing the pluralism and relativity of meaning, it views ethics as adaptable. That is, the small decisions that the conservationist makes according to the conditions and variables that occur in time and thus affect the implementation of larger decisions (Muñoz-Vinas, 2018); prevents the single standard of conservation that is produced in a small part of the world and is issued in ready-made and uniform versions throughout the world. Because, according to Henderson and Waller (2016), even if the views are very close, the index of honesty, knowledge and ability to interpret the facts in them is not equal. In addition, the states of the judge fluctuate uncontrollably, from stubborn to soft and flexible ways.

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and roles and do not accept a fixed definition, but rather act as a fluid and changing factor in their cultural and situational context. The result is that contemporary ethics, with greater flexibility. Ethics are not applied as static and mechanical principles at the time of intervention, but are prepared to face unpredictable behavior by "adaptation" and "compatibility" and are considered as added values, that is, they are not mandatory in any case and can be ignored depending on the circumstances. Ethical principles and criteria such as minimal intervention, reversibility in interventions, similarity of materials and conservation techniques to the original part.

Keywords: Conservation ethics, reversibility, minimal intervention, sustainable conservation, deconstruction

The Challenge of Applying Ethical Criteria in Classical Conservation

1- The subject matter to be protected

Ethical principles depend more than anything on the "subject matter to be protected." "These are the subjects that are considered in the conservation process. ... Subjects have the greatest contribution to contemporary conservation theory." (Muñoz Vinas, 2018, 113). The subjects determine the reasons and objectives of conservation. The variety of subjects and concepts in explaining what is the subject of conservation is so great that it has practically created tensions in theory and practice. By reviewing the literature on conservation and restoration, we find that the subject of conservation has reached the broad concept of "heritage" from a very small work as a "work of art" (ibid., 2018). Since the Renaissance, many classical works have been respected by scholars. Collections of works of art from different countries were not only amazing or rare works, but also "antique", a concept that was initially used to describe conservation works. With the advancement of science, as the preferred method for discovering and establishing facts, the works obtained during archaeological operations were considered as evidence for historical sciences. Therefore, these works had to be preserved in such a way that their information could be transmitted without being transformed or hidden. This way of understanding works as witnesses soon penetrated other branches of conservation, and has left a key concept called "historical monuments" since then. In the twentieth century, a broader branch called "cultural heritage" emerged. Cultural heritage also included intangible heritage. The concept of "heritage" is even broader and includes non-cultural heritage such as forests, landscapes and animal species. Of course, in the meantime, Alois Riegel, in his book "Modern Monument Style", tried to achieve a complete understanding of conservation as a whole and without being limited to a specific specialized branch. Riegel used the term "monument" to describe conservation works, and by monument he meant a work of historical or artistic value. In his view, even a sheet of paper can be considered a monument if it represents the passage of time (Reigel, 1982).

2- Reasons for protection

The selection and prioritization of a work as a subject of protection is carried out on the basis of various reasons; including political, nationalistic, hereditary, psychological and emotional, economic, etc. In fact, objects become protected because a number of people agree on the principle that they have scientific or specific and socially desirable meanings. In order for them to become social symbols, they must be socially accepted; in order for them to contain scientific meanings, they must be recognized by scientists; in order to be an object of protection, they must have specific meanings for a family, a group, or even an individual (Muñoz-Vinas, 2018). Therefore, if there is no agreement on the meaning of having an object, it will simply lose the reason for protection. Accordingly, protection is an action that is taken based on the prevailing tastes in a period or a specific person.

3- The purpose of conservation

It is the act of conservation itself that makes a work part of the cultural heritage (Cosgrove, 1994). The idea behind this definition is that the true essence of a work is hidden or covered by obscure factors or is subject to forgery and deception. Some theorists consider the true essence of a work to be the values hidden in it, others to preserve the authenticity and integrity of the work; the development of conservation shows that philosophical views, schools of thought and events have transformed the concepts proposed and have introduced new perspectives on conservation. Although this process is still developing, there is no general agreement among theorists and decision-makers in the field of conservation: first, because concepts such as value, authenticity, and integrity are relative concepts, there is no consensus on their definition and sometimes one concept is used instead of another or considered as part of it. For example, according to people like Brandy, Fielden, Riegel, etc., the "value" of a historical monument is its manifested capacity. A capacity arising from the essence and nature of the work (Mason et al., 2002; Matero, 2003), which justifies the conservation of that work. On the other hand, Jokilehto considers the true essence to be related to the "authenticity" of the work, which is free from deviation (Jokilehto, 2006). On the other hand, Munoz Vinas is among those who equate the true essence of a work with its integrity and presents four main factors for achieving the integrity of a work: 1- The material components of the work; 2- The tangible characteristics of the work; 3- The intention of the producer of the work; and 4- The

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Analysis and Criticism of Ethical Principles in Contemporary Theory of Monument Conservation with a Deconstructive Approach

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The idea behind the principle of sustainability - which has shaped the entire body of contemporary conservation ethics- is to consider future users when making decisions and interventions. This principle tries to prevent extreme decisions based on taste and prejudice or interventions based on current knowledge. Ethical principles such as "reversibility" and "least intervention" have been shaped by different theoretical approaches and are widely used in conservation literature today. However, these fundamental principles, as influential variables in ethical and technical decision-making, have become a subject of debate and criticism in contemporary conservation thought. The aim of the present study is to address these criticisms from the perspective of sustainability in contemporary conservation by using the method of "deconstruction". Deconstruction is a critical thinking that examines variables in detail with the aim of showing gaps and contradictions. Having a critical approach means examining the causal relationships of issues and revealing what has remained hidden. Therefore, deconstruction does not want to destroy the truth, but rather restores it. Therefore, this research aims to reveal challenges such as the "subject of conservation", "reasons", "objectives" and "method" that have made the ethical principles of conservation contradictory, opaque and sometimes impossible, and also to criticize and deconstruct the principles that were accepted as axiomatic and unquestionable in classical conservation, trying to denaturalize what has always been natural. The present study has gone to the deconstructionist approach in order to examine the criticisms because it believes that with the deconstructionist approach, firstly, the real thing or, in other words, the "thing in itself" in the sense of pure truth, independent of human perception and senses, does not exist; secondly, theorists such as Marcuse (1988) and Nietzsche (1992) believe that what is known as truth within a culture is a form of communication and social peace contract between people. All moral standards are created by specific conditions (such as culture) and are solely related to these conditions. In this thinking, awareness of indeterminacy and uncertainty is the most real characteristic and truest characteristic of cultural and artistic phenomena. An issue in which moral standards and valuation do not remain in the monopoly of fixed principles and predetermined functions

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