

# HERITAGE VALUES IN THE REHABILITATION OF GOBBE-SABZ, IRAN

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## 1. Introduction

When a monument is deteriorating or being destroyed over time as a result of natural disasters and/or human action, it may be known as a 'ruin'. In this regard, what has happened to the building and transformed it into a ruin shows that the mentioned building was unable to find any compatibility with human needs and other situations. In fact, the usual expectations from the rehabilitation of historic buildings is to grant them a new function and adapt that function to the physical attributes of the building. On the other hand, it would be unusual and irrational to revert the building to its original state. So, the potential rehabilitation and the selection of a compatible function for this kind of heritage, are of an ambiguous nature. Its destruction may, moreover, exacerbate the problem. Monuments that have been designed to meet specific functions in their own time, gradually accept changes in their physical attributes in order to respond to human activities and needs. According to theoretical approaches, rehabilitation seeks to extend the useful life of an existing building [1]. Rehabilitation tries to revive the building by creating exploitative conditions which have a consequential effect on the surrounding environment. By granting a compatible function, rehabilitation promotes conservation and ensures the survival of monuments. It thus creates the right circumstances to achieve sustainable conservation.

Hence, a number of approaches are presented for rehabilitation. For example, every reasonable effort should be made to provide a compatible use for a property which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose. Also, "the distinguishing original qualities or character of a building, structure, or site and its environment, should not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible" [2]. Besides, ruins and many other 'damaged' objects may become meaningful because of their alteration. The rehabilitation of historic buildings is possible when remaining objects are compatible with human

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needs and activities together with physical attributes in a specific function. However, in the case of ruins, achieving this compatibility is too complicated, so any scientific and technological change requires a strong theoretical basis.

*Gobbe-Sabz* was a collection of buildings which included a school, a mosque, a hospital, and tombs which unfortunately were all destroyed in an earthquake in 1897. Only the entrance porch and some tombs are left. Considering that *Gobbe-Sabz's* present condition means that it would be impossible for it to return to its previous condition, a different approach is required to conserve the remnants today. So, to experience an architectural monument as a place, apart from the physical attributes and activities, a user's conception of the monument is important [3]. What characteristics do the determination of rehabilitation strategies show? How have the characteristics in these monuments been created? From the creation of the work to the present situation, as a building deteriorates values develop, so that even as a ruin it can offer heritage value in its rehabilitation. This paper firstly uses a deductive method of reasoning and inference (as proposed by Brandi), to protect architectural works and consequently determine a theoretical framework for conservation of the ruins. It then puts forward a strategy for the protection of *Gobbe-Sabz* based on Brandi's theory, by expressing the heritage values which have been created over time (from its creation to its present condition).

## 2. Identification of heritage values

In terms of values, Jokilehto [4] asserts there are two basic categories: cultural values and contemporary socio-economic values. "Cultural values include identity values and emotive values based on recognition; relative artistic and relative technical values, based on evidence and research; and rarity value, which is more of an administrative nature and based on statistics. Contemporary socio-economic values are based on heritage as a resource; functional value and usefulness of the property; educational value, tourism, social value, awareness, and the political value that often depends on the priorities of the ruling regime" [4]. Based on the situation of historic ruins, several changes occur in the monuments' identified heritage values through time. It is necessary for conservation reasons that not only the present situation be considered, but also those values that have been added during the life of the site/monument. The identification of a monument requires phenomenological approaches and restorative doctrines which have been formed in these areas. Considering the studies and views of the researchers, who have taken into account the heritage values and conservation of the historic monument, Brandi's view is highly valuable in this regard. Influenced by the philosophy of Heidegger, Brandi [5-7] theorized that a monument is regarded as a work of art. Hidden values in it are considered as an issue of conservation and restoration.

On the ideas raised by Brandi, in "*A History of Architectural Conservation*", Jokilehto states, "In contrast with certain trends, tending to integrate human creativity in the general socio-economic context, Brandi sustained the specificity of a work of art, claiming that it was the result of a unique, creative process. Consequently, also its perception required a critical process to reclaim its significance in human consciousness, a process that came to follow similar lines with the philosophy of Heidegger" [2]. Furthermore, Brandi does not believe that a work is an outcome of the temporal and spatial requirements which are spent on it, but it is real and its existence is sustained independently from the time and place that can be related to the creator. Even the

creator or owner of that work, who is apparently influenced by the conditions of their time and place, is only an intermediary in the emergence. In this regard, the independence of the work from time and place constraints has clearly been emphasized.

Jokilehto [2] explains Brandi's idea [4] that "following from the definition of the work of art, that time and space constitute its formal condition, and are fused in a synthesis – each in relation to the other, in a rhythm that constitutes the form". In addition, Jokilehto [2] considers a three-phase "phenomenological relation" for the work of art which shapes "its historical time-line". The three phases are:

1. The duration required by the artist to bring the work of art into being;
2. The interval from the end of the formulation by the artist till the present;
3. The instant of recognition of the work of art in the consciousness at the present moment." [2]

Defining restoration as more of a critical act than a technical one, "Brandi disagrees with *archaeological restoration*, where the remains are often treated from a purely historic viewpoint. He thus asserts that even ruins are often remains of works of art that should be examined following the same critical process. Ruins can also be part of a more recent construction, a part of another work of art" [2]. "Each work of art, therefore, has its own individual history and involves resolving different, individual problems" rather than the use of a generalist method [8]. Consider the three phases for a monument: firstly, it is built for the purpose of responding to certain human needs or functions in its own time; secondly, sometimes an evolutionary and developmental process is carried out after the establishment of the building that is beyond the creator's control; thirdly, some concepts, based on visitors' individual perceptions, exist, regardless of the motivation for the creation and subsequent fate of the work.

The degree of stability and habitability of the monument is not necessarily a criterion to understand how strong or weak these values and their impact are. After the emergence stage, until the time a building is regarded as a historic monument in viewers' eyes, it experiences different circumstances which cover a broad and complicated area of reference. In the second stage, the fate of the building has been formed and influenced based on the time period and what happened during that period along with the degree of its safety and originality, when compared with the time in which it was built. Therefore, a historic monument - in whatever condition, either physically stable or in ruins - provides different opportunities which need to be protected. For example, in *Persepolis*, near the city of Shiraz in Iran, which was built for ritual ceremonies and was the seat of government, the perception that today emerges from the ruins is different from the founding intentions. Thinking about a site which is 2500 years old that belonged to the period of the *Achaemenid Empire*, when compared to others, may bring to mind concepts of durability, glory and learning lessons from history. Such concepts, which come readily to a visitor's mind, are opportunities that might be exploited in restoration issues. In other words, the mentioned concepts reveal the existing values of a building which can be added to those that have already been identified. By generalizing Brandi's approach, a ruin which is basically the remnant of a legacy, can be accepted as a work of art. This ruined place is not only a place where people lived, it is a source of information about the way people lived. Consequently, viewers can be informed and learn about the life and history of the place. These monuments may thus be regarded as valuable documents that can have effects on people's minds and stimulate their contemplation.

### 3. Existing values in the historic monument

In most cases, the actual condition of the historic ruin provides insufficient information for it to be rebuilt as an active and complete form of architecture, a fact that leads to determining how to implement the process of rehabilitation. As mentioned, some heritage values and meaning are added to a historic ruin over time and thus become a collection of ideas and concepts that can be useful in deciding the rehabilitation process. They include:

**Originality:** Originality is a key criterion in the evaluation of historic monuments. The originality of the work refers to the integrity and original characteristics found in the form of its primary structure, taking into account the changes caused by the passing of time. The value of originality of a monument is related to the definition of its nature, so it is possible that based on the context in which a monument's significance is evaluated, different interpretations may be provided.

**Age:** Since architectural works are regarded as important cultural symbols of a country or of humanity in general, in addition to their technical and artistic qualities, they are considered as vessels of human life. As such, they are able to transfer a collection of information and knowledge related to the generation in which they were created. As time passes, the historic aspects of the building become more prominent and are regarded as real *documents* that show the evolution and development of life styles and construction techniques over time. However, other concepts such as survival and resistance are added to its value. In this regard, it can be noted that the concept of age dates back to a time that we have not lived in. In other words, a monument that is hundreds or thousands of years old, has experienced many events from its emergence to the present time and has therefore acquired many historical references. The value of the historical references will increase over time, as the distance between the appurtenance of building characteristics and the perceiver increases. Thus, the assessment of the monument is a combination of contemporary outlooks and those from previous ages.

**Uniqueness:** Since each monument is formed based on its own era of spatial and temporal characteristics, as well as those imposed on it by specific compatible changes over time, each has its own particular features that distinguish it from other monuments. Nevertheless, some order and similarity can be seen in the architecture within a specific geographic location or in popular architectural patterns and techniques of the time. But every building may contain features that in comparison with similar buildings show their unique values.

**Rarity:** Basically, many historic monuments were created with unique features in their own time and illustrate the opinions and thoughts of their creators. However, because of natural events such as erosion, earthquakes, floods, and war, they may be destroyed. Today, there may be mere fragments and, in some cases, only one sample of these monuments which can be regarded as representative of features and commonalities. To understand the distinction between the concept of 'uniqueness' and 'rarity', consider items produced in large quantities (mass-production) which have a uniform design, such as machine-made carpets. These items have equal value, but when a large number of them are lost, the remainder may attain rarity status. The value of uniqueness, on the other hand is not formed in the mass production process. It is the

influence of the specific circumstances in producing each product that makes it unique (for example, hand-woven carpets).

**Aesthetics:** Artistic and general conceptual aspects of an architectural work, achieved through the composition of the elements and spaces, as well as the location and landscape of the building are also affective. The combination of the mentioned dimensions may lead to a different dignity for a building and bring values that can be studied in terms of aesthetics.

**Demographic events:** This feature shows the meanings which have originated from the events that have constantly impinged on a monument through continued interaction with its surroundings. The demographic events are repeated by people as stories over time which can reveal the human lifestyles, beliefs and thoughts that have played a part in the monument's life history.

Brandi identified adding value to historic monuments by investigating and studying a monument's background within the three time phases previously given. In addition to mentioned values, there are other values including archaeological, national, technical, and dramatic life values. Given the above discussion, it can be noted that in addition to the physical and functional aspects of the monument, meaningfulness is also added through the process of time, as the monument becomes recognized as being worthy of conservation and consideration of revitalization. Created over time, these values and their effects can be compared with the context and effects of other buildings playing an important role in the monument's identity and character within the surrounding community.

#### **4. A ruin's values in the heritage context: the case of *Gobbe-Sabz***

*Gobbe-Sabz*, consisted of a collection of buildings which included a school, mosque and tombs. It belonged to the *Qara-khitai* dynasty and was one of the most important and prominent buildings in Kerman, Iran. It was one of the largest existing architectural complexes of the time but was unfortunately destroyed in various earthquakes. Today only the entrance porch and several tombs have survived [9-10]. Some action has been taken to protect what remains of *Gobbe-Sabz* by emphasizing its background and moving toward the rehabilitation of this construction, which could eventually lead to the re-creation of the great old architecture. According to the historic documents relating to *Gobbe-Sabz*, it was a place where people learned science and literature and was the first university in Kerman; it has been extensively damaged through the ages and only a small part remains, the entrance porch. The most beautiful part of this structure is the top of the porch with its tiles and the two spiral columns on the sides. The building is highly admired by the people of Kerman, as well as Iranian people (Figure 1 and 2).

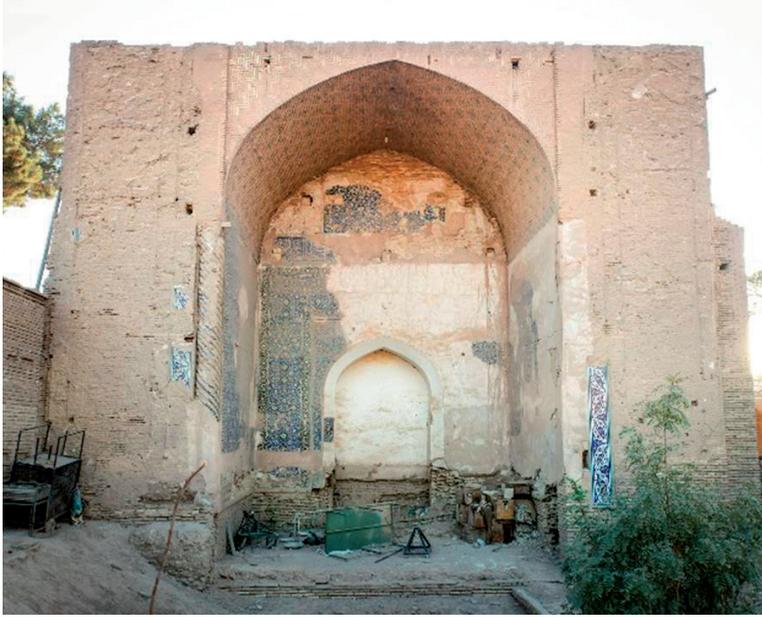


Figure 1. A view of the present situation from the entrance porch. Source: Authors, 2016.



Figure 2. The entrance porch is surrounded by a low wall which distinguishes the boundary between the building and private properties and streets. Source: Authors, 2016.

The *Qara-khitai* dynasty was founded by *Boraq Hajeb* in Kerman, in late 1222 AD. He died after almost 13 years of governance, in 1235 AD in Kerman. He was buried in a school he had built in the *Tork-Abad* neighborhood in Kerman. According to historic documents, it was found that *Boraq Hajeb*, in his later years, had designated an area

outside the city (*Tork-Abad*) for the construction of his tomb but died before it was completed. Now, the area is called *Khaja Khezr* and the tomb is known as *Gobbe-Sabz*. *Gobbe-Sabz* was completed in the time of *Boraq Hajeb's* son and the tombs of seven other *Qara-khitai* kings are also situated in Kerman. Until 1896, *Gobbe-Sabz* was regarded as the most important building in Kerman, but after an earthquake, and already partly in ruins, it was completely destroyed. "Until 1896, the *Kuba Sabz* [*Gobbe Sabz*] or *Green Dome* was by far the most conspicuous building in Kerman. It was the tomb of the *Kara Khitei* dynasty, and formed part of a college, known as the *Madrasa of Turkabdd*. The *Kuba* was a curious cylindrical building, perhaps fifty feet high, with greenish-blue mosaic work outside, the plastered interior showing traces of rich gilding. [...] The date was A.H. 640 (1242), which would be eight years after the death of *Bordk Hdjib*, the founder of the dynasty" [11].

There were also some other buildings, such as a mosque, hospital, and dormitory around the school that have now disappeared completely. Only a small central area where a grave covered by thick marble, the entrance porch, some tiles and the base of the dome's wall still survive. Today, most of the *Gobbe-Sabz* area, school, hospital, Great Mosque and all adjacent facilities have been pillaged by people and the pillaged materials used to construct residences. This, of course, means that the physical attributes of the ruin have been substantially changed. The close proximity of the neighborhood, in addition to the human interference of building roads and new constructions, has led to serious damage to the main structure of the remaining ruin, with a separation of the features and a breakdown in the structure of the complex. Only the partial remains of *Gobbe-Sabz* resist, ostentatiously appearing as a single valuable structure, seemingly bearing no relationship with other parts of the complex. The new constructions around this monument have, moreover, been erected without considering the value of the ruin and its relationship with other parts of the complex, consequently disturbing the visual quality of the surrounding landscape. The lack of accessibility and absence of principal communicating streets in the vicinity have also contributed to the neglect of this building.

As mentioned earlier, one of the main criteria in evaluating historic monuments is 'originality'. In the case of *Gobbe-Sabz*, although only a small part is currently accessible, its remnants are worthy of study in order to identify its primary structure and the changes that have taken place over the years. It belongs to the *Qara-khitai* period and tombs are located inside this building, dating back to the 12<sup>th</sup> century AD. Today, they are regarded as a historic document important in the understanding of architectural history.

The historic descriptions and the *Gobbe-Sabz* remnants reflect the 'unique' features of this construction. While the constructions of the *IL-Khanid* period in Iran benefited from decorative styles, the use of certain architectural elements and composition of volumes, *Gobbe-Sabz* has special features that make it unique among other monuments of the *IL-Khanid* period. One of its special features is the double dome which originally had a very tall stem reaching the height of the outer dome which turned it into a static and vertical component and was an exclusive particular belonging to this building. The construction and the use of green tiles on the dome, moreover, resulted in *Gobbe-Sabz* becoming a prominent feature of the city. In addition, the detail of the porch in this building is a good example of the uniqueness and innovation of Iranian architecture (Figure 3) [12].

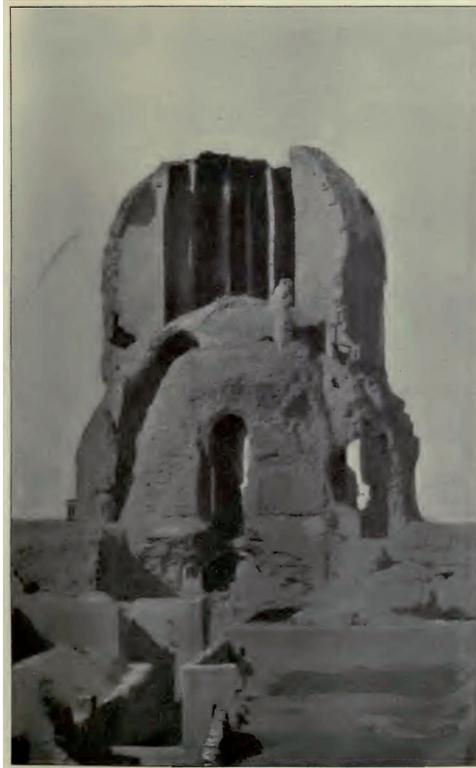


Figure 3. The morphology of the dome in Gobbe-Sabz [11].

Other special features of *Gobbe-Sabz* are its ornamentation and aesthetic values, which include mosaic tile work in the entrance porch, the brick and tile porch ceiling, the broad and narrow margins, and the spiral columns and tabloids around the porch. Although this building has changed due to different events and ensuing damage, it is still valuable and beautiful. In addition to the applied ornaments, in terms of artistic and 'aesthetic' values, this building benefited from the architectural features of its era, and in spite of the major destruction of the ornamentation in the earthquake, the left porch still remains to remind people of these values [13]. In the *Gobbe-Sabz* remnants, the spiral tile (known as *Zaghreh*) is an element applied in the entrance porch of the building and is a well-known prominent feature. These decorative ornaments, delicately and beautifully worked on both sides of the porch, are unique in terms of elegance and precision (Figure 4, 5 and 6).



*Figure 4. Mosaic tiles in the entrance porch. Source: Authors, 2016.*



*Figure 5. Detailed view of mosaic tiles in the left side of porch. Source: Authors, 2016*



Figure 6. Remains of part of the mosaic tiles in the right side of porch and mosaic pieces in boxes. Source: Authors, 2016.

The value of 'rarity' in the example of *Gobbe-Sabz* is present due to the surviving parts and are what remains of the *Qara-khitai* and *Turkan Khatun* historic buildings (schools, mosques, and tombs) which have unfortunately been destroyed. Therefore, the remaining porch, which is a small part of the collection, is more important than other similar monuments. In addition, the spiral tile in this building is not present in any other monuments from these periods and therefore increases the value of *Gobbe-Sabz* in terms of rarity.

Another important point to consider in the conservation of *Gobbe-Sabz*, is its 'demographic' value and the relationship that has been formed between the people and this building across the centuries. Although *Gobbe-Sabz* was founded as a scientific and educational center, it was not used as such for many years. However, more recently, because of the tombs inside and perhaps owing to the religious form of the dome and use of the colour green, which was regarded as holy in the *Safavid* dynasty, it has been used for religious purposes. People living in the neighborhood still hold *Tasu'a* and *Ashura* rituals and other religious ceremonies here. They hang religious clothes and symbols and have even built a religious center (*Tekye*) with the same name next to the *Gobbe-Sabz* monument (Figure 7). The site today holds such an important position among people for ritualistic ceremonies that it has become a significant value in considering the conservation and restoration of the monument (Table 1).



Figure 7. The religious center (Tekye) next to Gobbe-Sabz. Source: Authors, 2016.

Table 1. Heritage values in the Gobbe-Sabz monument

Heritage values	Description
Originality	Primary structure Study the changes over time
Age	As a historic document
Uniqueness	The morphology of dome Ornaments and decorative style
Rarity	Only remaining part of a huge historic complex Spiral tile ( <i>Zaghareh</i> )
Aesthetics	Mosaic tile Spiral tile ( <i>Zaghareh</i> )
Demographic Events	Relationship between people and the monument Religious center

### 5. Strategies for the rehabilitation of *Gobbe-Sabz* based on its heritage values

Considering Brandi's theory on restoration, there are three critical times within the life of a monument which are likely to have important roles in intervention for rehabilitation. From its creation to the present, a historic monument introduces a range of values that could prove useful in the creative process of rehabilitating the historic ruins. Based on *Gobbe-Sabz's* present situation and the conceptual framework that has been presented for the rehabilitation of the historic ruins in this study, we suggest several strategies; these strategies can be categorized in two scales: context scale and building scale.

### 5.1. The context scale

The context scale is defined as the surrounding area which includes the monument, its accessibility and position in the neighbourhood. The context scale can be used for protecting and properly understanding the architectural space that is referred to. Today, in the context scale, there is no well-defined space related to the historic period of the *Gobbe-Sabz* building; however, the open space next to the porch affords an appropriate relationship with the surrounding context. The presence of the porch in an open adjacent space affords visibility from the surrounding streets. By determining the historic area, it can be defined in architectural design guidelines to control the architectural forms, skyline and materials in the buildings around the monument (Figure 8).

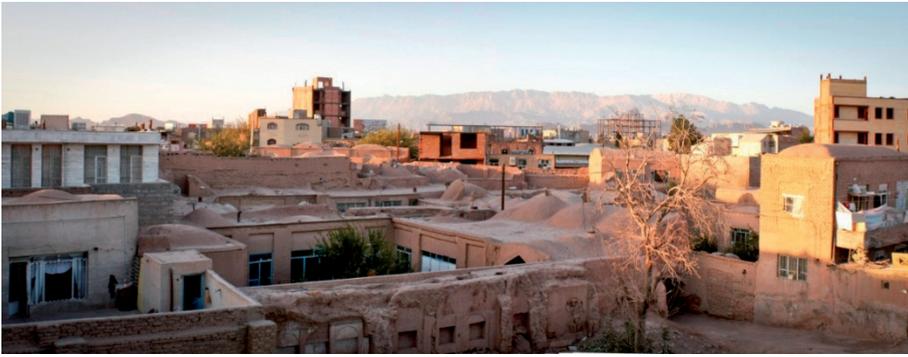


Figure 8. A view from Gobbe-Sabz showing skyline and diversity of private buildings. Source: Authors, 2016.

Moreover, in the conservation process, conditions may be created in which people are not just onlookers but are brought face to face with the dramatic aspects of the monument; thus, by following an appropriate hierarchy and understanding the aesthetics and spatial aspects, visitors can come face to face with its values as well. For example, in the design of the surrounding landscape, it will be necessary to create specific perspectives and proper access to the porch, so that the porch itself is located at the center of the view and attracts the visitors' attention. In this case, temporary events, like annual religious street festivals which occur at certain times of the year and other special occasions, can easily take place in this context. This kind of event, besides not requiring any specific functional prerequisites, also have considerable meaning correspondences with the mentioned values of the building. The benefits achieved from the considerable adaptability with the mentioned heritage values and meanings are quite significant.

Since some religious rituals are held in the *Tekye* (religious center) next to *Gobbe-Sabz*, its presence within this context is appropriate. While these activities are temporary and only held for special events, they may take a long time to prepare in terms of the presence of visitors to the place and their integration. The continuity of these religious rituals has a great influence in creating a sense of belonging to this place and is a key point to be considered in rehabilitating the monument. Increasing this sense of belonging and attachment to the neighborhood will consequently be an extremely

important element in the conservation process and may be further strengthened by giving a special name to one of the surrounding streets, such as *Gobbe-Sabz* Street.

## **5.2 The monument scale**

It should be noted that in order to protect a monument in the scale of its building, even where the remnants are just a small part of a great collection, there are features which can strengthen its cultural values. This scale can define micro strategies which are applied to the monument and its features rather than its context. Since a large part of *Gobbe-Sabz* has been destroyed and reconstruction is impossible, the existing physical features should be made evident to widen the range of accepted values. Thus, the first strategy is 'cleaning', in other words, making these manifestations more readable. In addition, physical aspects can reinforce the values related to rarity (the only remaining part of a huge collection) and uniqueness (spiral tile) and other historic values.

Another considerable point that can be effective in the monument's scale strategies and reinforce the acceptance of visitor reference is to present the monument to professionals from different fields who will be able to recognize its values. Research and educational activities in the field of restoration of historic monuments and cultural heritage can also help to identify, understand and communicate the values in the monument. In this regard, due to the limitation caused by physical interference, it is necessary to consider the possible adaptability of the immediate space surrounding the monument to suit visitor traffic and activities. For example, if there is a direct relationship between an activity and the number of visitors, then activities that require fewer visitors would be more suitable for a monument which has lost most of its physical features; in the case of short-term activities, the number of visitors might be increased. In other words, activities without specific guidelines and restrictions create conditions with greater flexibility, and so the appropriation of space for visitors can be adapted to the physical remnants of the monument.

Generally, the approaches can be classified as follows:

In the scale of context:

- Organizing the open space around the monument.
  - Determining the historic area and establishing guidelines for urban construction and development.
  - Defining a hierarchy of access and determining appropriate views to the monument.
  - Naming the street leading to the monument.
- In the scale of the monument:
- Highlighting the effects and values.
  - Strengthening activities that encourage the presence of experts, who may be unfamiliar with the monument, in order to increase appreciation and knowledge of the values.

Finally, in regarding the international context of conservation, one can also consider the following issues to determine how to deal with historic ruins.

The monument must be considered based on its context scale and accessibility with respect to the monument design environment. In other words, the access routes which lead to the monument and provide the visitor with their first impressions of the

various aspects of the monument have a significant effect on the viewers' perceptions and therefore require special attention.

It is necessary to listen to the people who live in the neighbourhood of the monument and study the relationship that exists between them (demographically and anthropologically). This demographic study should not only be limited to the monument and the activities inside it but should also be expanded to include a wider area outside that is also affected.

Consideration should be given to the process of protecting the monument.

People's relationship with the context and monument, as well as their sense of identity and belonging to the monument should be strengthened.

The values that have accrued over long periods of time should be reported prominently in the present time. Although this may occur in different ways, setting up a presentation inside the monument naturally has the potential to manifest its values, such as rarity and uniqueness and aesthetic aspects, more successfully. Any restorative activity that impair these values should be excluded.

The meanings that have been created in the monument over time and have formed its historic nature should have a significant role in deciding the programme for its conservation and restoration. Therefore, such activities should be selected so that they enhance these meanings and their significance. Monuments which contain the concept of rarity should host activities infrequently, so they have a measure of protection that will in the long-term extend their preservation. Therefore, special events and short-term activities should be chosen which will certainly contribute to creating awareness among the population of the importance of historic monuments, but care must be taken with how it is organised.

## 6. Conclusion

Over time, a monument is damaged and undergoes deterioration and loss, but it can also acquire values. In other words, a monument, in addition to the artistic and functional values which were considered at the time of its creation, may undergo changes across the years which add other values.

Therefore, with each physical condition that buildings experience, according to Brandi's theory, conservation not only goes beyond the historical value-based approach but should also consider the changes that occur over time. Monuments that have acquired different values and significance should adopt new sets of strategies for their conservation or modify them. Strategies to appropriately address the monument and its values must be correctly implemented to restore and protect the historic monuments.

As presented in this paper, *Gobbe-Sabz* is a historically valuable building, situated in Kerman in Iran. It is unfortunately not in a good state of conservation today due to the many different events it has experienced. It may, however, be possible to identify the values inherent in *Gobbe-Sabz* based on the changes and evolutions that have taken place in it through the years. Its present situation can, therefore, be regarded as an opportunity for study and to propose strategies for its conservation. In spite of the poor physical condition of the *Gobbe-sabz* monument investigated in this study, from the discussion of its issues many relevant aspects have arisen that may be applied to other historic monuments wherever they may be located and whatever their condition.

## Notes

1. This article is a further development of two publications based on research published in the Persian language. They are:

- Mohammadi, M. Mohammadi, M. and Khajepour, M. (2013) Identification and Protection of Present Values in *Gobbe-Sabz*: A Historical Monument in Kerman. *Journal of studies on Iranian-Islamic City*, 3 (12), pp. 79-88.

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## Biographical Notes

**Mohsen Mohammadi** is an architect and holds a PhD degree in architecture from the School of Architecture and Urban Design, Art University of Isfahan. He has been a lecturer in architecture at the Saba Faculty of Art and Architecture, Shahid Bahonar University of Kerman since 2011. His research and teaching explore the links between

visual and spatial properties of the built environment and behavioural and educational outcomes. His main research interests lie at the interface between people and the built environment and the meaning perceived by people in architectural design. He follows meaning in architecture through a philosophical approach with the theory of 'place', and the notion of affordances in ecological and perceptual psychology. He currently focuses on investigating the links between affordances and the built environment from an architectural viewpoint, with an aim to further understanding the relationship between environmental design, human behaviour in the community, and its contribution to a healthy lifestyle. Moreover, he has conducted some architectural and urban research projects which include historical conservation projects in Iran.

**Mohammad Mohammadi** is an architect and PhD candidate at the School of Architecture and Urban Design, RMIT University, Australia. He specializes in the social life of public spaces, mainly privately owned public spaces. He is interested in exploring the past, current and future life of public spaces. Mohammad currently focuses on an activity-based approach toward the analysis of privately-owned public spaces and how the built environment can engage in social interactions through different activities. He has also been involved in different professional conservation research projects and practices in Iran.

**Kazem Mondegarı** is an Assistant Professor of architecture at the School of Art and Architecture, Yazd University, Iran. He also has been Vice President for Social & Cultural Affairs of Yazd University since 2013. Kazem got his PhD degree in architecture from the University of Tehran in 2004. His thesis was entitled "Tacit Knowing of Site as a Place; Effective Presence in Architectural Concept". He is interested in the preservation of historical buildings and context, as well as in architectural design in the historical context, in both academic and professional areas. Since 1994, he has been in charge of different decision-making and consultant positions in governmental and city council centres related to cultural heritage, such as Director of Cultural Heritage of Yazd Province (1994-1997), Director of Strategic Board of Heritage Office of Iran (1997), Member of Technical Council of Cultural Heritage of Yazd Province (1999-now). He has been actively engaged in heritage conservation research and programs as a member of the Strategic Board in research centres of many historical cities including Yazd (2003), Meybod (2003), Abarkuh (2004).

### Summary

*Gobbe-Sabz* (Green Cupola) is one of the most important and prominent buildings in Kerman, Iran, dating back to the *Qara-khitai* dynasty (1222 – 1306 AD). It was a huge complex of buildings that was almost totally destroyed in an earthquake. Every building during its lifecycle from creation to deterioration acquires values that are important in making any decision about restoration. Brandi's theory of restoration considers ruins as a work of art, claiming that they are the result of a unique, creative process. He asserts it is necessary to have a creative process for restoration to reclaim its significance in the human consciousness. Although there remains only a small part of *Gobbe-Sabz*, many remarkable heritage values have been added over time that could be helpful in the creative process for its conservation. The present situation of *Gobbe-Sabz* precludes rebuilding it as active and complete architecture, determining

the process of rehabilitating its original condition. Moreover, some heritage values and meanings have been added to it across the years which are a collection of ideas and concepts that can be useful in deciding the conservation process. In this regard, this research proposes conservation strategies and a conceptual framework for the rehabilitation of the historic ruins based on their current situation.

### **Riassunto**

Gobbe-Sabz (Cupola verde) è una delle costruzioni più importanti di Kerman, in Iran, risalente alla dinastia Qara-khitai (1222 - 1306 d.C.). Era costituito da un enorme complesso di edifici che fu quasi completamente distrutto da un terremoto. Ogni edificio durante il suo ciclo di vita dalla ideazione al deterioramento acquisisce valori importanti fondamentali per progettare il restauro. La teoria del restauro di Brandi considera le rovine come un'opera d'arte, sostenendo che esse sono il risultato di un processo unico e creativo. Afferma che è necessario un processo creativo per il restauro al fine di restituire il suo significato nella coscienza umana. Sebbene rimanga solo una piccola parte di Gobbe-Sabz, nel tempo sono stati aggiunti molti valori culturali che potrebbero essere utili nel processo creativo per la sua conservazione. L'attuale situazione di Gobbe-Sabz preclude la ricostruzione come architettura attiva e completa, determinando il processo di ripristino della sua condizione originale. Inoltre, alcuni valori e significati storici sono stati aggiunti nel corso degli anni. Questi forniscono una raccolta di idee e concetti che possono essere utili nel decidere il processo di conservazione. A tal proposito, questa ricerca propone strategie di conservazione e un quadro concettuale per la valorizzazione delle rovine storiche in base alla loro situazione attuale.