

Original Research Article

Exploring Functional Features of Landscape Approach in Regeneration of Historical Fabrics

Case Study: Takht-e Gonbad Neighborhood, Isfahan*

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Abstract | The sustainability of historical fabrics poses a challenging issue for architects, conservators, and other professionals and stakeholders in this field. Numerous articles, research papers, and projects have been proposed and implemented, which can be broadly categorized into two approaches. The first approach focuses on the physical aspects and the built environment of historical fabrics, addressing the issues related to structures and their physical connections. The second approach presents behavioral, socio-cultural, and symbolic studies regarding historical fabrics. Neither of these two approaches, which provide a discrete and tangible understanding of these valuable places, has been able to be effectively implemented on its own. Therefore, the primary concern of this research is how to employ landscape-oriented approaches in preserving and revitalizing the values of historical fabrics and strengthening the collective memory as an influential factor in their sustainability within the reconstruction and revitalization programs. In this study, after defining the landscape and its relationship with place and the significant factors that enhance this relationship, the landscape and spatial characteristics of historical fabrics are analyzed. Furthermore, various opinions of experts in this field are examined and classified. The aim is to identify the landscape values and their impact on the identity of historical fabrics, formulating a general roadmap for their sustainable regeneration and revitalization. Various approaches and strategies have been proposed to conserve, restore, and revitalize historical fabrics in cities. However, in most cases, the role of landscape and landscape-oriented approaches as influential factors in reviving and retrieving their identities must be adequately emphasized. Therefore, the primary objective of this paper is to identify and utilize the landscape values and collective memories to develop a model for the sustainable revival and revitalization of historical fabrics that can effectively contribute to the interpretation and perception of the narratives of these places in interaction with the landscape. This study is an analytical-descriptive research methodology employing a case study approach. Data were collected through library and field research. It explores the relevant literature on the landscape, landscape-oriented approaches, place identity, sense of place, and their different dimensions. The landscape-oriented perspective, as a novel approach to the conservation and revitalization of historical fabrics (as places), can assist in protecting their tangible and intangible values and ensuring their sustainability. Moreover, on a larger scale, it can contribute to preserving the historical narrative of cities. This aspect can significantly impact enhancing the sense of belonging among citizens, which is an influential factor in the continuity and sustainability of a place. Historical fabrics inherently possess a wealthy textual content; any intervention, alteration, or interaction without understanding and perceiving the related narrative would be incomplete. In this regard, employing a landscape-oriented approach by strengthening the connection with the place is essential and valuable. Integrating landscape-oriented approaches in revitalizing and restoring historical fabrics can enable a correct interpretation of the landscape narrative and the historical narrative of the place within historical fabrics and contribute to their sustainable stability.

Keywords | *Landscape, Landscape approaches, Sustainability, Historical urban fabrics, Revitalization.*

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Introduction Today, the subject of historic fabrics has transcended cultural, artistic, and historical boundaries, and the importance of their continuity as a continuous life flow has been emphasized (Abouei & Danaeinia, 2011). The diversity of criteria in human societies for preserving the authenticity of their historical heritage has been considered an indicator of global cultural diversity. The values of historic fabrics refer to tangible and intangible manifestations whose memories go beyond their own time, transforming into enduring and historical memories that are part of a community's social solid and national conscience. These values take various forms and dimensions in cities, becoming significant and prominent in urban fabrics (Safamanesh & Manadizadeh, 2012). Rehabilitating historic fabrics without considering the residents' social-functional identity and cultural and daily life needs would transform the landmark fabric into a lifeless space and merely a historic shell. Attention must be given to the continuity of the past and the present, viewing the city not as separate and disconnected historical elements but as a historic fabric and a living, dynamic organism (Pourjafar & Rezaei Rad, 2013). In this regard, the question arises of how the landscape approach can be practical in the continuity of historical fabrics. What tangible and intangible characteristics in the landscape of historical urban fabrics can contribute to successfully revitalizing these places? Attention to the landscape and landscape values in historic fabrics can be very enlightening, which will be discussed later.

Research Methodology

The present paper utilized an analytical-descriptive research method, and data collection was carried out through fieldwork and library research. The data collection was based on reviewing documentary studies, prominent research, and investigations in the landscape, landscape approach, sense of place, place identity, and their levels. The paper is structured into three sections. The first section examines the theories and definitions related to landscape and its characteristics. In the second section, the discussion revolves around the influential factors in shaping a place and the relevant factors associated with it. The third section provides a synthesis and model of landscape, human, and place, encompassing dimensions, factors, and the process of their formation. Finally, using qualitative content analysis, the paper presents solutions for revitalizing historic fabrics from the perspective of the landscape approach.

Theoretical Foundation

• Landscape perspective

- Concept of landscape

The landscape concept comprises three interconnected and unified elements: site, viewpoint, and image. In the idea of landscape as a perceptual phenomenon, the landscape is defined as a perceived space from the human point of

view (Collot, 2011). The landscape is another form of place (Mansouri, 2008) and the product of interaction between humans and the external environment (Berque, 2010). The landscape has the nature of place and the product of human experience in space, a dynamic and relative physical-mental phenomenon that takes shape in interaction with history and character (Mansouri, 2005). Landscape, as a new branch of sciences that analyzes and studies the human living environment, provides a non-cartesian interpretation of the world, a systemic perspective, and a redefined understanding of "intrinsic material content" through a reconsideration of human thinking methods (Mansouri & Farzin, 2016). The essential principle in the landscape is forming or integrating form and meaning. In other words, its holistic view is the most significant point that distinguishes the landscape approach from other sciences and orientations and defines a clear difference. The landscape approach, similar to the concept of landscape, can be expressed in various ways by emphasizing each of its components: human, environment, and their relationship; meanwhile, common grounds can be established between different approaches (Masnavi, 2003). Landscape, as an intermediary and interface between humans and places Fig. 1, is a concept that has been addressed in many fields related to the environment, including architecture, urban planning, landscape archaeology, environmental psychology, and sociology. Landscape can be defined as the result of the integration of human activities and nature, representing the evolution of human societies over time. As an intermediary and interface between humans and places, the landscape reflects perspectives, values, cultures, and human experiences in spatial arrangements (Heydari, 2020). As a phenomenon in Fig. 2, the landscape takes shape in the exchange between the tangible and perceptible characteristics of the environment on one side and patterns, cultural symbols, and the observer's mental capabilities on the other (Ansari, 2017).

Therefore, the role of landscape as an intermediary and interface between humans and places lies in facilitating the interaction and exchange of information between a place's tangible and mental layers. With this communicative role resulting from interaction, the landscape can generate a sense of attachment to a place, demonstrating the highest level of human-place relationship.

- Definition of Place

The place is a spatial entity that carries meaning for individuals or groups. People react to their environment

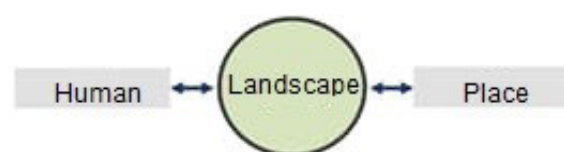


Fig. 1. Interaction of Landscape with humans and place.
Source: Authors.

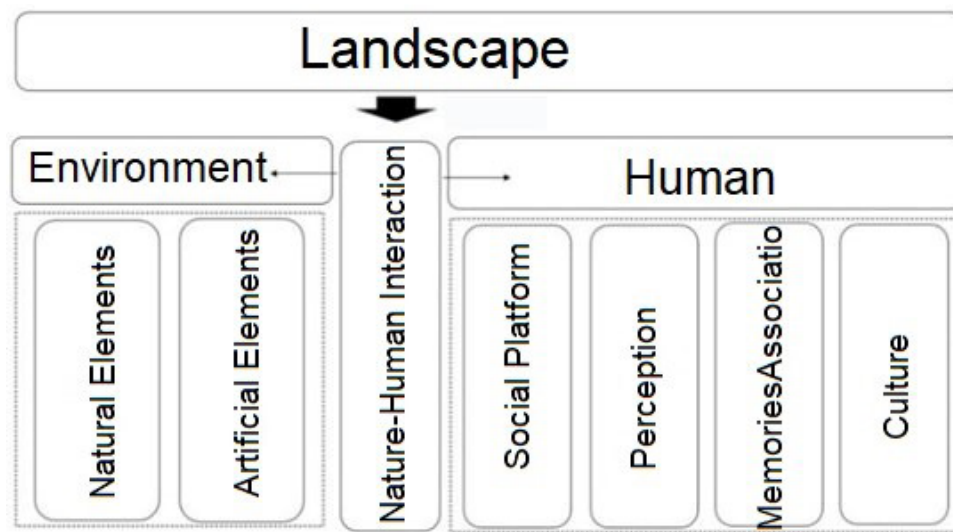


Fig. 2. Influential Components of the Landscape Phenomenon. Source: Farsi Astaneh, Haghighatbin & Rahbarnia, 2022.

based on the perceptions it creates for them (Rapoport, 1982). The place encompasses various characteristics that together make diverse potential meanings. As a collection, the place has the potential to facilitate a process in which individuals develop and maintain a sense of place, belonging, and identity. Place resides at the center of the world or social realm. Places take shape or are constructed when human interactions with their physical environment occur. Places are defined by physical entities and social and psychological activities and processes within them (Stedman, 2002). The place is not merely comprised of physical locations; instead, it is filled with symbolic meanings, emotional attachments, and sentiments that individuals have about a specific set of surroundings (Dominy, 2002).

The physical components, activities, and meanings are the constitutive elements of places, forming both a place's tangible and mental layers. While the first two elements may be relatively easy to comprehend, understanding the meaning component is much more challenging. The meanings of places may have roots in the physical arrangement of objects and activities, but meanings are not solely derived from these factors; they are heavily influenced by people's initial expectations, experiences, intentions, and purposes as observers and users of places (Relph, 1976). Thus, the environment represents the shared mental constructs of individuals (Carmona, 2021).

Lynch defines the identity of a place as the distinguishing factor that determines it from other places, making it recognizable as a unique entity (Lynch, 1972). Therefore, the identity of a place can be adequately understood through individualization. The identity of a place focuses more on the mental and emotional satisfactions of human beings rather than their bodily needs. Both individual and collective values shape the identity of a place and evolve, gaining depth,

expansion, and change (Relph, 1976). Schultz views the study of place as the study of events and incidents that occur within it, and he believes that a collection of events, forms, colors, and textures shapes the character of a place or its identity. He establishes a connection between architecture, place, and cultural identity and argues that the experience of place is an experience of the meaning of place (Norberg-Schulz, 1981). Landscape can serve as a narrator and mediator of the human experience of place and, therefore, has a direct relationship with the sense of place and its continuity (Table 1). examines various opinions of different experts regarding the components and influential indicators of the sense of place, which validate the relationship between landscape and the sense of place.

Sense of place is an emotional bond that develops through an individual's attachment, awareness, belonging, satisfaction, and commitment to a place (Shamai, 1991; Kaltenborn, 1998). The perception of the sense of place varies over time. It depends on individuals' understanding, their level of presence and engagement in the place, and the perceived quality and clarity of the landscape (Kashi & Bonyadi, 2013). Understanding the influential factors at different levels of the sense of place is crucial to enhancing the sense of place and ultimately creating a sense of place identity. These factors can be considered as criteria for measuring the existence of the sense of place and, finally, place identity. As discussed, at the initial levels of the sense of place, the focus is primarily on physical factors and physical presence in a place. In the intermediate levels of the sense of place, participation and attachment to the place through activities play a significant role. At the final levels of the sense of place, a sense of unity and complete commitment to the place can be observed due to the meanings shaped in the minds of individuals (Fig. 3). The sense of place describes an individual's cognitive,

Table 1. Definitions of Place. Source: Authors.

No.	Researcher	Practical components strengthen the sense of place
1	Rapaport	Physical signs consider the organization of the environment dependent on the organization of the four elements of space, time, communication, and meaning. They generally consider it equivalent to a series of communications and consider meaning to be the relationship between the environment and people. The individual's attitude and the discovery of environment connections - cultural symbols and symbols - social experiences - emphasize the role of socio-cultural components in forming the physical environment; with the theory of non-verbal communication, the environment is a collection of fixed, semi-fixed, and mobile physical elements. It means a person infers his meaning and concept from the environment and its elements based on his cultural codes and ideas. From his point of view, in this approach, the place becomes a symbolic place where each element symbolically shows a part of the social culture of its environment.
2	David Simon	A place is an environment that collects human experiences, actions, and meanings both spatially and temporally. Among the components of meaning, there is a common sign of the three principles of differentiation, continuity, and communication, which are surrounded by a circle. The location model is shown.
3	Kanter	According to Kanter's model, the place consists of form, activity, and meaning and has three dimensions: physical, functional, and perceptual-cognitive. The physical characteristics of the place's environment are the most tangible, and they are the most critical components of the place compared to the other two elements (activity and imagination).
4	Relph	He considers the place to consist of natural and artificial environments, human actions, and meanings that can be experienced on different scales.
5	Norberg-Schulz	He considers the spirit of the place to be the essence of communication between man and place. The sense of place is found in places with a specific and distinct character, and the environmental character is made of tangible things with materials, shape, fabric, and color. It creates unity, and the space must have a perceptible identity and be recognizable, memorable, and visible to create a sense of place. This kind of sense of place also brings a sense of belonging.
6	Kormuna	He considers the place to be the result of three factors: form, activity, and individual imagination, which lead to the formation of the place in an interactive relationship. In addition, they have stated that parts of the city remain unchanged over time about the continuity of the signs of the place. They create a sense of continuity and continuity in the place.
7	Jennifer Kross	He considers the factors affecting the sense of place to be the relationship with the place and the sense of community. He categorizes the connection with the place into autobiographical, spiritual, ideological, narrative, material, and forced dependence forms related to factors. Identity, interiority, and satisfaction create five levels of sense of place.
8	Altman	The influential factors in strengthening the sense of place are the cultural beliefs related to the environment, the scale of the climate, exclusivity, and accessibility.
9	Falahat, Kamali & Shahidi (2017)	Sense of place means people's subjective perception of the environment and the factor of transforming a space into a place with unique sensory and behavioral characteristics for certain people.
10	Kashi & Baniadi (2013)	Participation and attachment to the place through its activities lead to a stronger relationship with the place. At the last level of the sense of place, the feeling of being one and fully committed to the place is observed due to the meanings formed in people's minds.
11	Prozhanski	He considers the factors influential in strengthening the sense of place to be an attachment to the place - the identity of the place - interaction with the environment - a close connection between the person and the environment.
12	Kersul	The place is a combination of matter, meaning, and action. In his drawing model, the place of connecting a person with activities and functions that are geographically located. This phenomenon starts from the personal level and expands to the level related to lived experiences.

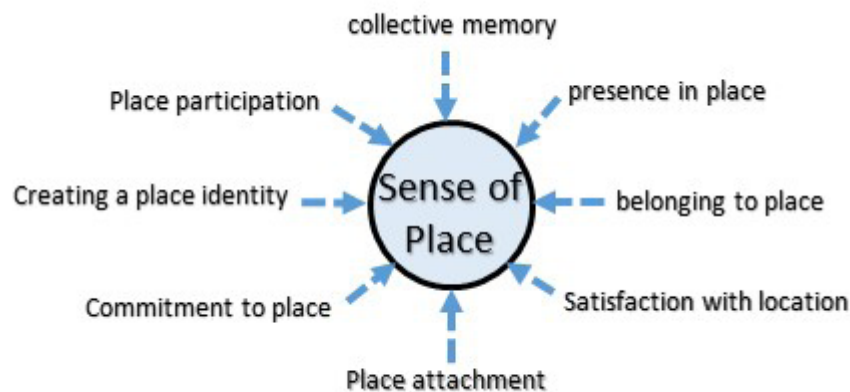


Fig. 3. The sense of place and factors related to it. Source: Authors.

emotional, and functional relationship with a specific location. It often leads individuals to develop a sense of belonging or to perceive meanings associated with that place (Tuan, 1993). Therefore, the sense of place is closely related to the landscape, and the mental layers of the landscape form the influential factors of the sense of place within a location.

The relationship between the sense of place, landscape, and humans is a complex and multidimensional subject studied in various fields such as geography, psychology, art, and architecture. The sense of place refers to humans' cognitive and emotional perception of a space or environment, which creates attachment, identity, and meaning for individuals or communities. The landscape plays a significant role in shaping the sense of place. It presents a beautiful image of a space. It stimulates the five senses, providing sensory and spiritual experiences for humans. Through their interaction with space and the landscape, humans also reflect their cultural, historical, social, and personal factors, producing the spirit of a place. Therefore, the relationship between the sense of place, landscape, and humans is a two-way relationship that depends on the environment's physical and non-physical aspects and humans' mental and emotional factors (Rashid Kalvir, Abbaszadeh Diz, Akbari & Shahrودي Kalver, 2019). One of the influential factors in the sense of place is collective memory, which will be discussed further.

- Collective memory and its impact on the continuity of place

From Halbwachs' perspective, collective memory is an interpersonal and psychological capacity that occurs socially. It includes all the selectively chosen and agreed-upon things remembered by group members and takes its place in their minds like a myth. Ron Eyerman, a sociologist at Yale University, in his book "Cultural Trauma: Slavery and the Formation of African-American Identity," refers to Bernard Giesen's statement that collective memory, in the form of a temporal map, connects a nation or a community through time or space, shaping individual identity. Kevin Lynch also emphasizes the importance of having a clear mental image of the time-space aspect of a place for the mental well-being of individuals (Lynch, 1972). Our encounter with objects and places that have survived from the past has the power to evoke a vivid sense of our past, which is closely related to personal identity and place identity, and creating a sense of place identity itself enhances the sense of place (Hull IV, Lam & Vigo, 1994).

Aldo Rossi, an Italian neo-rationalist architect, was the first to introduce the concept of collective memory in architectural and urban literature. In a section of his famous book "The Architecture of the City," Rossi refers

to the city as a historical artifact and discusses two historical approaches to the city. First, the city is seen as a material construct that bears the imprint of time, and second, history is seen as the study of the formal structure of urban artifacts (Rossi & Tarragó, 1982). The city itself is the collective memory of its people and is connected to objects and places. The city is the manifestation of collective memory. Therefore, the relationship between this manifestation and citizenship shapes the dominant perception of architecture and the landscape, creating a new image when specific artifacts are transformed into a part of memory (ibid.).

Jack Nasar, the proponent of the "mental-image appraisal" theory of the environment, in his book of the same name, emphasizes the importance of evaluation in behavior and identifies two motivating factors: creating a sense of enchantment in a place and generating emotional solid and sensory effects. According to him, historical significance is one of the five factors influencing emotional and sensory preferences and enchanting a place (Nasar & Jones, 1997). Nasar's studies implicitly indicate the influence of memories on the sense of belonging to a place. In other words, the connection to time (memories, hopes, etc.) is one factor that creates a sense of belonging to a place (Pakzad, 2009). Collective memories, in connection with objects and places that have survived the past, are influential in creating a shared sense of the past and contribute to the sense of belonging to a place. Additionally, these memories foster social cohesion and enhance individuals' collective spirit and participation in society. Collective memory is a common point in the perceived landscape and the relationship between a group of citizens and a specific place, which directly relates to the sense of place and the continuity of the place's existence.

In Persian "continuity" refers to the endurance and perpetuity of something over time. Stable phenomena are continuous both in terms of space-time and qualitative properties. Psychologists believe these qualitative properties include position, colors, textures, etc (Hall, 1998). Although phenomena may change, they remain continuous and stable. Continuity implies both stability and dynamism simultaneously. This temporal variability is a crucial point about enduring elements. Durability indicates variability in such a way that the changes are not significant (Carmona, 2021).

• Narrative landscape

The discussion of narrative clarification initially necessitates defining the concept of narrative. From Leman's perspective, the narrative is a descriptive account of what has happened, understood through a chain of events. Accordingly, a narrative is structured based on the sequence of "this event, then that event" (LeMone, 2023). The narrative has been the oldest and most effective

means of conveying meaning throughout the history of civilization. The inherent mechanism of the narrative is the representation of natural spaces or the creation of imaginary spaces and situations in which story characters experience life in a way that imparts a lesson to the story's audience. Constructed space also contains the narration of the ups and downs of individuals' and communities' lives, which they have recounted for future generations and, on a larger scale, transcending the constraints of time and place for all members of society. Therefore, encountering space, particularly a specific place, is a narrative reading in which both the obvious and the hidden teachings of life and its highs and lows are concealed, and understanding it depends on the level of the audience's comprehension and interpretation of the work. The view of any place is a narrative text.

As a narrative text, the landscape is a temporal and contemporary nature and a process resulting from the interpretation and re-creation of the text's meaning. Reading the landscape as a narrative text becomes a suitable product of relations interpreted into intertextual relationships. Intertextuality involves the connection of layers of one phenomenon with the layers of other phenomena, which leads to the development of cognitive and social beauty codes of the landscape as a text in two types of synchronous and diachronic relationships (Raeesi & Noghrekar, 2016). The reader, with the help of the horizon of semantic connotations, their contemporary knowledge, and intertextual relationships, which means the ties this text has with the reader's previous readings and understanding, engages in the reading of the text. Thus, the text has various subjects that influence its interpretation and open the way for multiple meanings within the text (Rahimi Atani, Bazrafkan & Raeisi, 2020). Therefore, the narrative text of the landscape is influenced by intertextual subjects both in its creation and reading, and the audience engages in the reading through a mental process. Based on this, the landscape results from continually recreating the text in a fresh experience and a different journey constantly renewed among the cognitive horizons of the audience and the text.

Understanding and reading the landscape in historical city fabrics as a form of narrative landscape is also influenced by intertextual subjects. It relies on being present in the city and the mentioned fabrics to identify their various layers. Of course, historical presuppositions, judgments, and personal and collective memories of the audience affect the reading and understanding of the landscape narrative in these places.

Given the provided definition and clarification, the landscape, through its tangible, mental, and metaphorical attributes, narrates the meaning of a place in the form of emotions, activities, and social engagements. As a link

between humans and place, the landscape is a narrative that produces, reproduces, and protects another level of human existence, filled with their desires, ideals, beliefs, and myths. Hence, protecting the narrative of the landscape is of particular importance in the process of interventions and occupancies that occur in a place. Any improper substitution or coexistence can influence the narrative of the place and, consequently, affect the connection with the place, the sense of place, and, ultimately, the sense of belonging to the place. This matter is of paramount importance in historical city fabrics, which is the main subject of this paper".

• The theoretical framework of the landscape approach in the revitalization of historic urban fabrics

As mentioned earlier, the landscape is a visual amalgamation of the values of a place, narrating the experiences and collective memories associated with the tangible elements and spaces that have endured from the past. It directly relates the sense of place to a feeling of belonging, evoking nostalgic memories and more. Therefore, within courtyards and historical urban fabrics, the landscape can play a crucial role in the sustainability and revitalization of these areas—landscape (Fig. 4).

Architects and their management provide a simultaneous foundation for creating and sustaining meaning within historical contexts. This foundation offers a holistic perspective on historic fabrics, which ultimately leads to their revitalization and rejuvenation.

Discussion

Historical places and fabrics have hidden potentials within their context. The landscape and its narrative are interpreted differently in historical fabrics than elsewhere. This interpretation is derived from a text with transcendent values beyond humans' spatial experiences in other areas. Thus, the landscape in historical fabrics

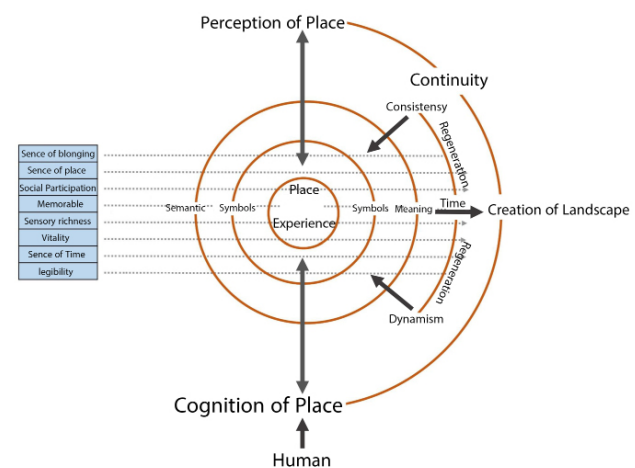


Fig. 4. The landscape and the human and place components that are effective in its formation. Source: Authors.

is a text that narrates the collective memories over time, dynamic social activities in different periods, and varying meanings at each moment, along with the physical and tangible story of the city. The city's story and the human experience of place in different historical periods are narrated through the landscape. In continuation, considering the conceptual model of the research Fig. 4, the neighborhood behind the dome of Isfahan is examined as a case study in terms of landscape management, collective memories, placemaking, and intervention methods. This neighborhood has changed its physical structure and social fabric from the Safavid period until now, and it possesses potential relevant to the present research background. The presence of historical elements and characteristics in the neighborhood fabric and its vicinity amplifies the importance of this neighborhood. However, interventions and encroachments on the fabric have taken place regardless of landscape values, which will be addressed further in (Fig. 5).

As a new perspective in the revitalization and regeneration of historical fabrics, the landscape approach can contribute to preserving the tangible and intangible values of these places and the continuity of their identity. The landscape can maintain and express the city's historical narrative on a larger scale. The landscape of historical sites is a rich textual environment, and any intervention, alteration, or interaction with it is only possible by reading and understanding the relevant narrative (Moazzeni Khorasgani, Villalobos & Eskandar, 2023).

• Introduction to the Takht-e-Gonbad neighborhood

The Takht-e-Gonbad neighborhood is a neglected and problematic area surrounding Naghsh-e Jahan Square in Isfahan. Due to its unique location, it has the potential to play a national and regional role while preserving its

historical fabric and residential life and acquiring a new and distinct identity (Karbasi & Soltani, 2004).

The Behind Gonbad neighborhood is situated behind the Sheikh Lotfollah Mosque and is part of the old and historical sections of Isfahan. Over time, with the formation and construction of Naghsh-e Jahan Square during the Safavid period and the street developments of the Pahlavi era, this part of the city and its surrounding neighborhoods have evolved into their present form (Fathi & Rauf, 2020). The Behind Gonbad neighborhood is bounded to the north by Saroo Taghi Street, to the east by Shirvaniha Street, to the west by Naghsh-e Jahan Square, and to the south by Chaharsuq Bazaar (Fig. 6).

The existence of caravanserais in the north and south of the intended market can be observed in Schmidt's photographs, dating back to the Safavid period. These

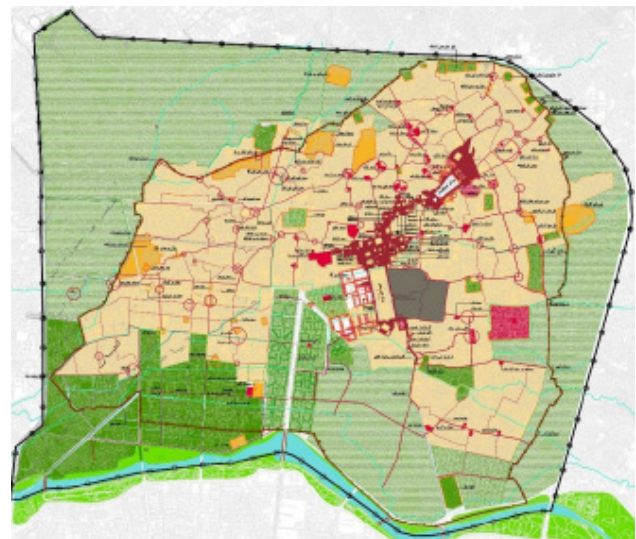


Fig. 6. Neighborhood system and historical structure-Bavand Consulting Engineers (2014).

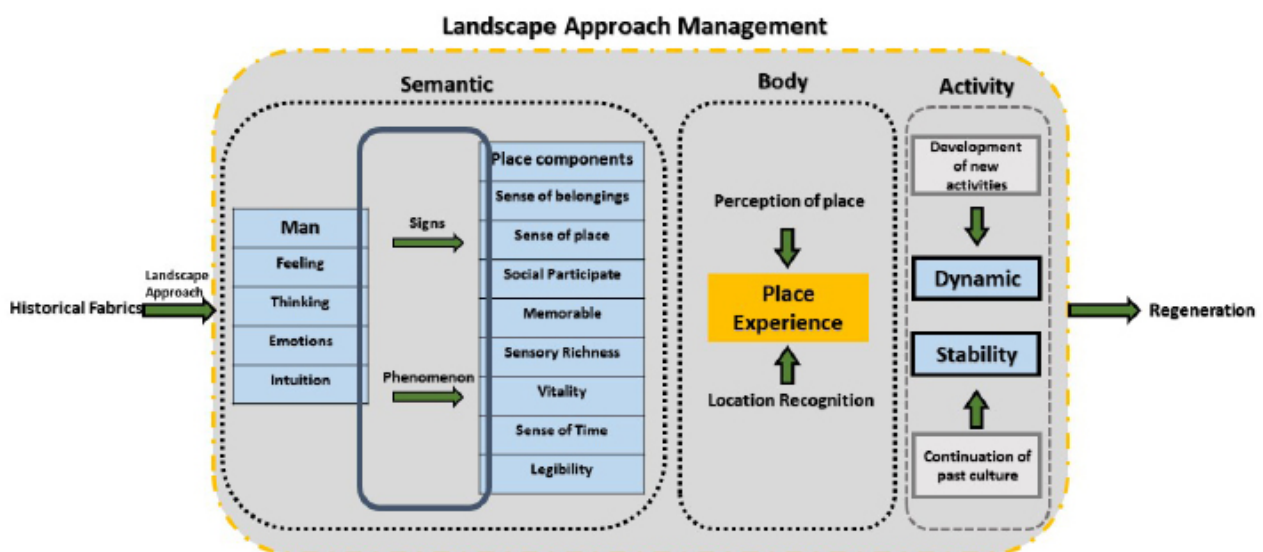


Fig. 5. Landscape management model in landscape recreation in historical contexts. Source: Authors.

include the Nakhostin Caravanserai and the Magsud Beyg Caravanserai. Currently, the Nakhostin Caravanserai has been converted into a dilapidated space used as a parking lot, with only two buildings remaining. Residential houses have also been constructed in the location of the Magsud Beyg Caravanserai, dating back to the Pahlavi and contemporary periods. The residential nature of this area since the time of Reza Khan, based on the map of Seyed Reza Khan, is evident (Fig. 7). A house has remained amid the existing fabric since the Safavid period (Karbasi & Soltani, 2004).

With the construction of Hafez and Nashat Streets during the Pahlavi era, a part of this neighborhood was separated from its core. Based on the examinations conducted on the maps of Seyed Reza Khan (1923), aerial photos from 1956, and current maps of the city of Isfahan, it appears that this area had undergone few changes until the implementation of the Agha Najafi Street project. Except for the demolition of a stone bath and a section

of the caravanserai, as well as the transformation of some houses in the outskirts of this neighborhood into newly constructed houses, replacing the central courtyard houses, no significant changes are noticeable. It can be said that the Behind Gonbad neighborhood has preserved its fabric coherence and has not lost its original and natural form, and with minor changes, it could revive and become vibrant again.

- Construction of Agha Najafi street - necessities and changes

In recent years, higher authorities in Isfahan constructed a street near this neighborhood based on specific necessities. In the comprehensive plan of Isfahan prepared in 2006, and as a result, in the approved and communicated detailed plan in 2011, this passage was included in the upper-level plans. In the meeting of the exact plan commission for this project (item 15, minutes of the meeting of the Isfahan Detailed Plan Commission, dated 03/24/2015), it was mentioned that the detailed plan for Agha Norollah Najafi Street, between Hafez



Fig. 7. Historical house in the neighborhood behind the dome. Source: Authors.

and Nashat Streets, aims to eliminate vehicular movement from the area of Naqsh-e Jahan Square and revitalize and rejuvenate the deteriorated and ineffective fabric of the eastern part of the square. To improve the environmental quality of this area and achieve the following objectives, the proposed plan was approved with a maximum:

Introduction to the neighborhood behind the Gonbad-e-Asghar Mosque in the Agha Najafi Passage project seems to have overlooked the neighborhood's historical significance, both in terms of its physical structure and its functional and symbolic aspects (Table 2). The construction of this passage has destroyed a portion of the historic fabric and divided the neighborhood into two parts (Figs. 8 & 9), leading to the loss of collective memory.

The design of this passage only focused on functional interventions in the fabric and did not consider the perspective of landscape architects. As mentioned before, the landscape is a visual amalgamation of the values of place, a narrative of individuals' experiential and collective memories, and the human connection to objects and places. Its mental image and evaluation in the city, neighborhoods, and urban fabrics are called "simas." These simas are composed of edges, nodes, and other elements. Therefore, intervening in the components of the sima in historical fabrics can not only affect the relationship between citizens and these places but also influence qualities such as the sense of place and a sense of belonging. Accordingly, Table 3 examines the interventions in the components of the neighborhood's sima behind the Gonbad-e-Asghar Mosque, and the interventions are compared (Fig. 10 & 11). From the period before the construction of streets during the Pahlavi era to after the construction of the Agha Najafi Passage, it is evident that this area's historical elements and indicators, which form its identity, are disappearing and changing to the extent that a historically significant neighborhood has experienced physical and semantic ruptures from within itself.

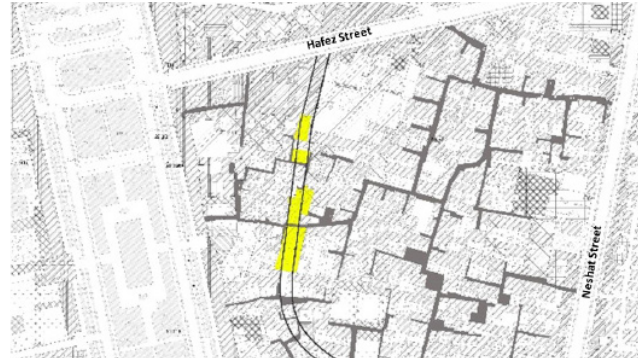


Fig. 8. Demolished historical houses on Agha Najafi Street. Source: Authors.



Fig. 9. Destroyed historic houses on the way to the construction of Agha Anjafi Pass. Source: Authors.



Fig. 10. Passages of the historical district of Takht Gonbad in 2018. Source: Authors.



Fig. 11. Passages of Takht-e Gonbad historical neighborhood after the implementation of Aghanajafi street plan in 1401. Source: Authors.

Table 2. Agha Najafi Street Plan and characteristics. Source: Authors.

No.	Plan of Agha Najafi Street	Approach Characteristics in Historical Contexts
1	Dividing the neighborhood into two parts and dividing the local flow-facilitating equestrian access- increasing equestrian access requires parking, for which no plan has been proposed- the municipality must present a framework plan in the detailed plan.	Development of buildings and fabrics and urban services
2	Demolishing existing historical buildings and destroying the coherence of the historical fabric behind the dome- preserving and restoring historical buildings and fabrics	Preservation and restoration of historical buildings and fabrics
3	According to the goals of the plan, not only has no new activity been considered for the street body for development, but also no solution has been provided for their existing use and adjacency- given the presence of symbols and historical characteristics of this area, such as Sheikh Lotfollah Dome and other historical buildings, no attention has been paid to them in presenting the plan.	Development of new activities - Development of symbols and narratives
4	No studies have been conducted in this regard.	Continuation of past culture
5	No studies have been conducted in this regard.	Narration of ideals, wishes, beliefs, and myths
6	No studies have been conducted in this regard.	Expression of events in a meaningful and understandable way
7	No studies have been conducted in this regard.	Tools for conveying meaning and creating spatial action
8	The plan's implementation has progressed toward the destruction of fabrics and buildings.	Upgrade the quality of the physical structure and fabrics of historical buildings.
9	Local access has been facilitated, and completing the plan will increase equestrian activities in this neighborhood- there is no program to increase public participation - and social well-being.	Enhancement of community participation - social well-being
10	By demolishing this fabric, a large part of the collective memories associated with the empty nature of the plan will be lost- the nature of the emptying of the historical fabrics is also endangered	Linking collective memory to place and strengthening the sense of belonging - evokes memories.

Table 3. Takht-e-Gonbad historical changes. Source: Authors.

Takht-e-Gonbad				
No.	Elements	Before the Construction of Pahlavi's Age	After the Construction of Pahlavi's Age	After the Construction of Agha Najafi Street
1	Edges	Historical passageways: Sartaqi, Hafez, Maqsd Beyk, Shirvani, and the body of Naghsh-e Jahan Square	Hafez, Naghsh-e Jahan, and Maqsd Beyk streets, and the body of Naghsh-e Jahan Square	Agha Najafi Street
2	Intersections	Maqsd four-way intersection, Shokr Shakhan four-way intersection, Molla Abdullah four-way intersection, Jolfā Mosque-Madrassa intersection, and Yazd-e Khasti intersection	Maqsd four-way intersection, Shokr Shakhan four-way intersection, and Molla Abdullah four-way intersection	The intersection of Agha Najafi and Maqsd streets
3	Landmarks	Sheikh Lotfollah Dome, Bagh-e Shid-e-Arafin, historical passageways: Saratqi, Saratqi Bathhouse, and Sartaqi house	Sheikh Lotfollah Dome, historical passageways, and Allah's Palace	Sheikh Lotfollah Dome, historical passageways, and Saratqi house
4	Routes	Historical routes with commercial and residential bodies, with historical features such as caravanserais and water channels	Commercial streets with Pahlavi architecture and historical features	Commercial streets with Pahlavi architecture and historical features
5	Areas	Ganj Ali Khan Square, Jolfā Mosque, Sheikh Lotfollah, Bagh-e Shid-e-Arafin, historical caravanserais, historical residential core, and historical commercial core	Ganj Ali Khan Square, Jolfā Mosque, Sheikh Lotfollah, and historical commercial core	Northern and eastern commercial core, and the central residential core of the neighbor

Conclusion

Landscape, as a current order and a connector between humans and place, can significantly impact the creation of qualities such as a sense of place and belonging. The sense of belonging is a crucial factor in the continuity of a place. Historical places inherently possess a rich narrative communicated and deciphered through the landscape. Understanding the narrative conveyed by the landscape enables the connection between humans and place, significantly influencing the development of a sense of belonging and collective memory and fostering social participation. The landscape approach takes a holistic view of all factors and influential elements in historical contexts, aiming to achieve continuity of identity and comprehensive engagement of citizens with these places' regeneration process ratio. Landscape, through storytelling, contributes to a better introduction to a place and actively enhances the sense of place and sense of belonging. By their nature, historical places hold a rich textual context that cannot be comprehended or perceived without reading and understanding its narrative. Therefore, engaging with landscape approaches is sought in any intervention or interaction with historical contexts. Employing a landscape approach in the regeneration and revitalization of historical contexts can facilitate the accurate reading of the landscape narrative and the perception of historical place narration and contribute to the stability of historical cities. Examining the Takht-e Gonbad neighborhood demonstrates that a solely physical focus and addressing issues related to access and communication within a historic fabric cannot encompass proper and sustainable urban regeneration in a historical context (Fig.12). Considering the potential richness of the landscape approach, particularly in terms of the mental dimension (collective memories and landscape storytelling), it can be an empowering factor in the continuity of historic fabric and the revival of the sense of place in these valuable areas. Unfortunately, this aspect has been neglected, leading to the failure of regeneration projects. Collecting experiences from urban regeneration projects with a holistic view (landscape-oriented), examining the opinions of experts and specialists in this field, and most importantly, analyzing the perspectives of residents of these historical fabrics (how they read the fabric's landscape narration and how they perceive it) can be an influential factor in operationalizing the landscape approach and achieving a comprehensive perspective in historical urban regeneration.

To present a conceptual landscape design model Fig. 13

in the sustainable regeneration of historical fabrics, the first step is to investigate, understand, and analyze the issues and opportunities of these historical fabrics, collect information, and complete the data. In this regard, historical resources and residents' collective memories can be Significant. The second step is to comprehensively understand the current issues (physical, functional, and symbolic) related to the fabrics and examine all their tangible and intangible aspects. This paves the way for subsequent steps. The second step should be conducted with an emphasis on employing a landscape approach to identify the type and extent of intervening factors in historical fabrics and the intervention mechanisms and planning for these historical fabrics. The third step involves proposing strategies and approaches for the targets set in the previous steps, determining the regeneration approach, and presenting the assessment, control, and monitoring methods for these approaches.

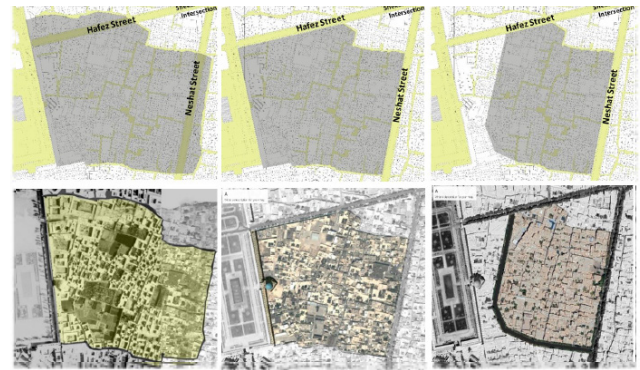


Fig. 12. The course of changes in Takht-e- Gonbad neighborhood from before the Pahavi period until now. Source: Authors.

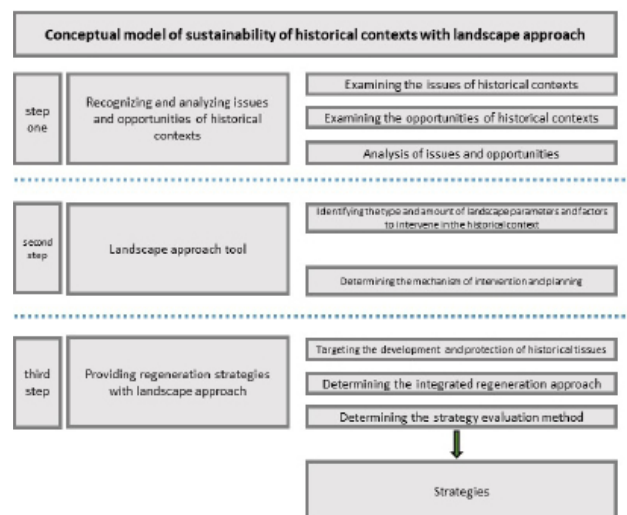


Fig. 13. Conceptual model of landscape in historical contexts. Source: Authors.

Endnote

*This article is derived from "Ali Moazzeni"s doctoral thesis in landscape architecture titled "Landscapes Management and the Sustainability of Historical Fabrics." That was completed under the supervision of Dr. "Mohammad Reza Bemanian" and Dr. "Kianoush Suzanchi", with advisory support from Dr. "Mehdi Haghighatbin" in 2023 at the Faculty of Art, Tarbiat Modares University.

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