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**CHALLENGE CULTURAL LANDSCAPE WITH LANDSCAPE CULTURAL IN THE
HISTORICAL CONTEXT WITH EMPHASIS ON TOURISM (CASE STUDY:
HISTORICAL CONTEXT OF GORGAN)**

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ABSTRACT

Traditionally, cities were having been the symbols of architectural values and indigenous urbanization, which could fairly manifest their identification in different aspects physically, functionally and etc. Then what had been illustrated in old cities was the landscape inspired by the culture of the same land; the outcome of rational and reasonable action and reaction between human and environment. Gradually, with spreading Modernity notions, the role of particular identifying factors in each land was faded and in many cases destroyed totally. Thereafter, contrary to the past time what has been shown in cities distanced from its identifying principles under strange and alien cultural affects? The result of such a modernization, has influenced even the historical context qualified by identifying, aesthetic values and totally, a particular cultural landscape that should have been protected and supported as a valuable heritage from predecessors; and which in the case of achievement, urban flourishing tourism industry will be resulted. The present research, indeed, with an analytical explanatory approach has tried to mention the characteristics of historical contexts, which can be affective on cultural tourism industry, and has been done, particularly on historical context of city of Gorgan. The result of this research shows that in spite of remarkable cultural and identifying landscapes existed in the complex, this context is dealing with a serious threat. It is tried to present practical solutions toward reviving the cultural historical context of Gorgan, along with precise evaluation of present situation, recognizing the problems of before mentioned site physically and functionally,

and also affective elements on spatial qualification in historical context with emphasis on promoting the tourism industry.

Key words: Landscape, cultural landscape, landscape culture, tourism, historical context of Gorgan

INTRODUCTION

The historical contexts of cities as a remained heritage from the past time, which carrying dust of time with themselves, in fact, indicate the identification and culture of a society; while possessing aesthetic and identifying values can be represented as places with high potential in attracting tourists. This will be achieved whenever the historical context could be adopted itself with new demands, as preserving its character and features. Nowadays, historical contexts in most cities deal with the ignorance of citizens and urban managers. In many cases because of inefficiency in such places physically and functionally, inappropriate interferences have been occurred. Neglected the fact that such spaces with a little attention and revitalization will have the capacity of representing the culture of a particular area to tourists, in addition of creating a strong connection among citizens also enhancing the sense of dedication into these spaces; meanwhile could be economically affective in a city or even in a country. Regarding to the point that a

historical context has its own special cultural landscape, which had been constructed in accordance with beliefs and values of people in a zone during the time, normally has its own unique principles which should be considered in the case of revitalization. Some researches have been done in this field; including the researches by Bemanian, Ansari, Almasifar (2010) that have been done to revitalize cultural landscape of Takht-e-Jamshid with the approach of ICOMOS in preserving the global heritage, and also have tried to achieve a regular trend in cultural landscape revitalization with emphasizing on historical and natural identity of the space. [1]

Furthermore, the study made by Daneshpajouh, Tajbakhsh and Mohammadi (2013) has searched about a conceptual analysis of cultural heritage and its relation to the concepts of landscape, heritage and identity. This research has discussed that how a cultural landscape can be evaluated and integrated with physical and spatial planning. The focus of their study was on

the village of Abyane as an attractive and interesting cultural landscape in Iran. In this research, the influential factors in constructing the cultural landscape of this village, has been addressed.

[2] In the research made by Riahi Moghaddam (2012) , the cultural and historical landscape of Saryazd village has been considered particularly, in which the trend of constructing the historical developments, morphology of rural context, the importance of water resources, natural environment, its social and economical features, architectural and cultural values, indigenous customs and life style have been studied, and eventually policy and intervention principles have been presented for them. [3]

In the above mentioned samples, studies were dedicated to the fields of cultural landscape in non-urban environments. However, urban historical contexts are places which dominated by urban features, consequently comparing to an ancient monument or rural contexts has distanced from some features and instead some others have been appeared in them. For instance, in historical villages natural elements such as river, mountain,...etc can be considered as affective factors on cultural landscape, but generally, in the historical contexts of

cities the role of natural factors have been decreased and mostly man-made factors like special architecture of buildings are considered as cultural landscapes. In this research it is tried to study the urban historical context from a cultural landscape.

CONSEPTS

LANDSCAPE: landscape is a piece of land which can be seen at first look. [4]

Turner believes that regarding the history of syntax, it is reasonable to use the term of “landscape” meaning as “a special viewpoint of the world”. He defines “landscape” as geographical location physically, and as intellectual structures psychologically, via which sensory information can be interpreted.[5]

CULTURAL LANDSCAPE:in the field of global heritage, the concept of cultural landscape is known as a new topic that connect the landscapes qualified by symbolic values with landscapes which has been made by human activities. Indeed, as soon as a land is represented as a landscape, it shows its cultural values which are not necessarily remarkable or global. Whenever there would be an interaction between human and his

surrounding environment, these landscapes, which are global cultural heritage, regarded as significant global values. [6] Melnik believes that cultural landscape includes areas which are specifically representative of settlement patterns or landscape usage, evolution of cultural values, norms and way of behavior to the earth, during a long time.[7] In other words, cultural landscape is where using land is a reflection of an incorporation of environmental opportunities (slope, climate, soil fertility) and human efforts.[8] In fact, the identity of each space is created by the interaction of nature and cultural components of landscape during the time. Jakson(1984) says that, this concept includes not only special and unique places, but also ordinary places where people live, work or travel. [4] cultural landscape is defined by spatial arrangement, time, meaning, activity, connection, interaction, territory, sign, transformation and systematic control based on idealistic concept. [2] Sauser(1963) believes that cultural landscape, originally, is a result and style derived from natural landscape by cultural association; in another words, culture as representative, natural environment as mediator, and cultural landscape is the outcome of their interaction. Landscape

under the influence of applied culture which has been changed during the time, is subject to the developments, passes procedures, and probably will reach to the development cycle at the end.[1]

TYPES OF CULTURAL LANDSCAPES: The Global Heritage Committee in 1992 has approved the triple classification of global heritage cultural landscape as follows:

The first class: this class includes the specifically defined landscapes which had been made by human premeditatedly. This class involves artificial landscapes that carries aesthetic factors with themselves.

The second class: organically developed landscapes have constructed this class. This type of landscapes has been created by different social, economical, official or religious necessities and their present form have been developed in connection and response to the environment. This type of landscapes reflects their development process in the form and features of their components. And divided into two groups:

a) The remained landscape from the past: the landscape in which the development process had been finished suddenly in the past. However, some distinguishable features can be found in their physical form.

b) Durable landscape: has a close relation to traditional life style, while preserving its own contemporary social role. In addition, the development process is current there, and has remarkable physical evidences with itself during the time.

The third class: this class is related to associational cultural landscapes, which in the Global Heritage list are reasonable in terms of strong excellences of religious, artistic or cultural as natural elemental evidences, not through less remarkable physical cultural evidences. [7] They may be big or small, continuous or discrete areas, travelling routs or other linear landscapes. Also, it is possible to be as a physical existence or an incorporated intellectual imagination in tradition and cultural habits by people. This type of cultural landscape may include impalpable aspects as acoustic, smell, etc. [2]

Regarding the above mentioned different types of cultural landscapes, the urban historical contexts as a traditional heritage can be represented of cultural landscapes, which in most cases have been created by permanent interaction of human activities in the environment. For example, in historical contexts considering the type of climate, urban and neighborhood structures and even houses have followed a particular

typology, meanwhile creating much stability environmentally, established a special cultural landscape which is belonging to that climate.

LANDSCAPE CULTURE: this term is sited both opposite and besides the term of “cultural landscape”. When a new and unrelated culture is replaced with the previous one in a country, after a while represents itself in a landscape which is totally different from the original and basic landscape. And even in some cases rises on the opposite side. There are many observable instances of such cases in new and no identity constructions, neglecting of urban historical contexts, and their intensified exhaustion. Here, Landscape culture is interpreted in opposite of the term of “cultural landscape”. But, when a new culture follows the previous one, meanwhile promoting the landscape proportional to present features, landscape culture will be sited besides and in a mutual connection with the term of cultural landscape. In this research its negative aspect which is in a challenge with cultural landscape, is considered.

TOURISM: Kaya believes that tourism can be defined as travelling in order to have fun. Therefore, tourism is the outcome of

interaction between recreation and travelling. [4]

Tourism is divided into three types of adventuresome, cultural, and ecologic,

which is briefly known as ACE. [9] The diagram of these three classifications has been shown in picture No2.

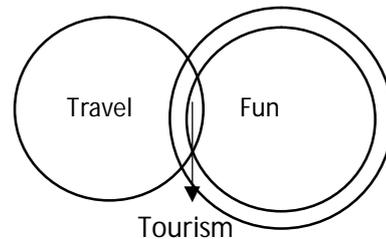


Figure 1: tourism

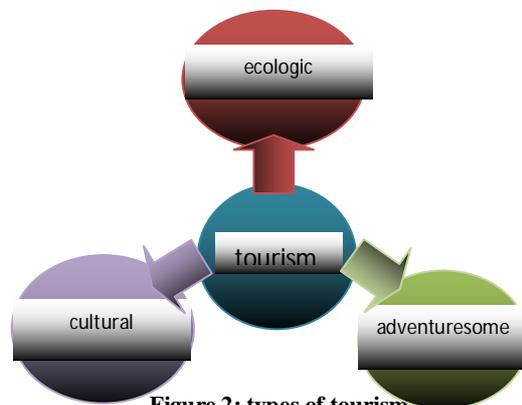


Figure 2: types of tourism

Among the above introduced types of tourism, cultural tourism is more connected to historical contexts. Cultural tourism takes places in order to guide people towards cultural attractions in cities and countries other than their own residential area with the aim of collecting new information and experiences to satisfy cultural demands. The movement of people and users in this kind of tourism is towards particular cultural attractions such as cultural heritage areas, cultural and artistic exhibitions, theater and art which are occurred somewhere other than

their normal residential area. However, cultural tourism forms a significant portion of global tourism demand. According to the World Tourism Organization statistics, 37 percent of international tourism is motivated by the cultural aim, which is increasing.[9] The phenomenon of tourism like every other phenomenon may be affected by some factors as may affect on the others. In other words, tourism in each place involves some results, as well as that particular place may affect the tourists. Some of the effects which made by tourism in a place, are as follows:

- The mixing of the local people with foreign tourists, and the effects this might have on their autonomy or dependenc,
- Possible change in the way the local people interact with each other,
- The effect on social organizations,
- Effect if constant migration to and from the tourism region,
- Effect on the rhythm of social life,
- Effect on the division of labor,
- Effect on social stratification and social mobility,
- The creation of social intersection,
- Effect on pressure and authorization
- Effect on the arts and cultural customs of the local people, and
- Effect of overcrowding. [4]

One of the effects which may a place have on tourist attraction and consequently on promoting the tourism industry, is its particular aesthetic features. Kirillova et al.(2014) have introduced some indexes in this field. These indexes are listed as:1- time(historic-modern, old-young), 2- condition(clean- dirty, well kept, run-down),3- sound(lively- peaceful, human made-nature made, loud- quiet),4- balance(

human touch- no human touch, authentic-artificial, cohesive- out of place),5- diversity(diverse- alike)6-novelty(novel-typical),7- shape(simplistic-sophisticated, round-angular, symmetric-asymmetric),8- uniqueness(unique- ordinary),9- scale(openness-narrowness, presence of people-absence of people, grand- quaint, abundance- scarcity, colorful-dull)[10]

Cultural landscape and landscape culture of historical contexts

In a historical context, a lot of factors can be regarded as constructors of cultural landscape. These factors may include different physical and functional aspects. Historical contexts, all over the world, normally follow some principles which specifically separated them from latter constructions. Furthermore, there are specific principles in the structure of historical contexts of an area with its particular climate, geographical, religious, and national conditions, along with unique features of every context, which all together can be represented as constructors of cultural landscape. For example, the historical landscape in Iran is more different than a European un-Islamic country, comparing to an Arabic Islamic country, i.e. here in spite of many differences in both of Iranian and Arabic historical contexts, yet the factor of

religion has caused a relatively similar cultural landscape. On the other hand, for instance in Iran, historical contexts of Isfahan and Yazd in spite of many similarities, includes fundamental differences, that resulted in a particular cultural landscape separately. So, it seems we can state the number of effective criteria in the formation of cultural landscapes in a historical context, is the same as the number of historical contexts all around the world. As it was stated in the definition of cultural landscape, it is the outcome of interaction between

natural environment and man-made environment. Therefore, the issues pertaining to sustainability are the inseparable part of cultural landscape. For this purpose, in this part of research it is tried to introduce the most important features of historical contexts in the form of Sustainable Place Model that include the elements of skeleton, function, semantic, and environment, and which can be affective on cultural landscape. However, as stated before these features could be variant in different historical contexts.

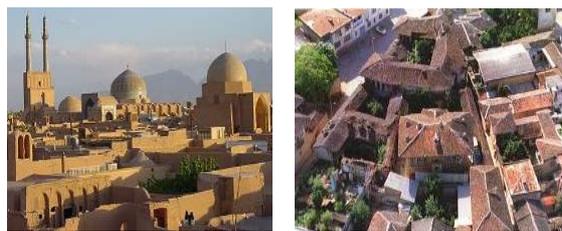


Figure 3: The differences of Cultural Landscape two cities of Iranian

Table 1: characteristics of the historical context in relation to the cultural landscape

Component sustainable	characteristics	Component sustainable	characteristics
physically	<ul style="list-style-type: none"> • Identifying architecture • The existence of old buildings <ul style="list-style-type: none"> • physical hierarchy • physical interconnectedness <ul style="list-style-type: none"> • Spatial continuity • Proper enclosure • Spatial proportions • Local materials in constructions • harmony of existing buildings in context • Harmonic typology with climate in construction 	<ul style="list-style-type: none"> • semantically 	<ul style="list-style-type: none"> • Sense of identity • Sense of social/community pride <ul style="list-style-type: none"> • Sense of memorably • Sense of place The existence of affiliation
functionally	<ul style="list-style-type: none"> • The existence of old identifying functions <ul style="list-style-type: none"> • Functional hierarchy • Functional compatibility 	<ul style="list-style-type: none"> • environmentally 	<ul style="list-style-type: none"> • Sustainable interaction with nature such as regarding the issue of water availability in forming and developing, or considering the climate conditions,...
reference:authors			

Along with all of the values which have been presented in urban historical contexts, there are a lot of problems and damages ahead. Today, what is observed in the historical contexts in most of cities, is an unorganized situation that can be seen in different skeletal, functional,...etc fields. In most of the cases, older residents of neighborhoods left the place, and a lot of houses with a valuable architecture are going to be destroyed or ruined or has been replaced with anonymous(no identity) materials and architecture due to their exceed exhaustion. The central parts of such neighborhoods have been turned to be places as parking lots, and also traditional and identifying activities were annihilated in such contexts. All of these cases along with others has shown a new appearance of historical context, which unwillingly transformed to a culture in historical context and tarnished the authentic and cultural landscape.

CULTURAL LANDSCAPE OF HISTORICAL CONTEXTS AND TOURISM DEVELOPMENT

Regarding the mentioned statements, it is understood that cultural landscape can be applied as a factor in attracting people and tourism development. In fact, the cultural landscape can turn out to be a fundamental factor in creation of spatial distinctions and

its derived economical growth. Today, cultural tourism industry, especially in Iran, due to its available cultural richness has a growing and increasing trend. This cultural tourism growth will have significant positive effects on economy.

In order to revitalize historical contexts and to promote the cultural landscape, and consequently tourism industry, a lot of cases should be taken into account. Browne (1994) has proposed instructions to develop attractions, which can be used in historical towns:

- Attraction development must be sustainable and relevant to the local community and it must not trivialize it;
- Attractions should be authentic (in the true sense);
- Attractions should be used to enhance heritage, not be copies of already successful attractions;
- Major attractions should be of significant scale in order to make an impact on a Holiday experience;
- The attraction must be clearly defined, concentrated and focused in its Interpretation to ensure a high-quality product;
- The attraction plan must be an integral part of a city-wide visitor management plan;

- The attraction must provide all the facilities expected of it. [11]

The scope of case study

The historical context of city of Gorgan is located in central part in an area which had been enclosed with towers and gates by the beginning of present century. The extent of this area is in excess of 150 hectares. This complex includes old neighborhoods in Gorgan, historical houses, old Bazaar, mosques, bathrooms, Takaya,..etc. Evidences show that the way of forming passages, houses, cellars, social interactions, etc were based on geographical location, climate,

culture and customs; and actually were the result of sustainable interaction of residents and their surrounding environment. Yet, some features of historical contexts in city of Gorgan are observable, but available evidences show that, this old core in city of Gorgan is gradually going to be transformed into a place with discrete visual and intellectual structures. In continue, in order to achieve more precise recognition, features of this context in the format of four dimensions of sustainable place will be examined physically, functionally, semantically and environmentally.

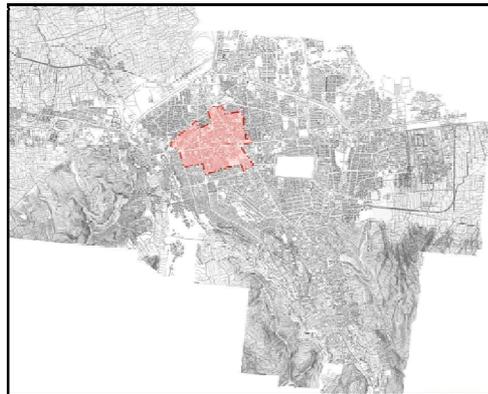


Figure 4: Location historical context of Gorgan of the city

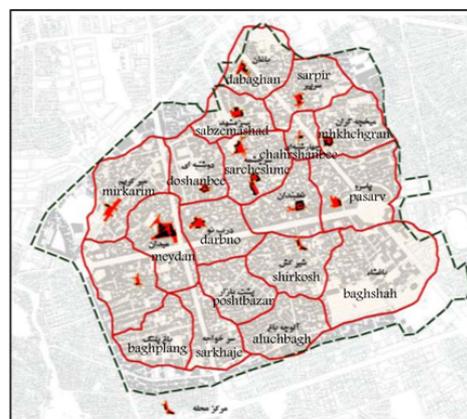


Figure 5: neighborhoods historical context of Gorgan

FEATURES OF HISTORICAL CONTEXT PHYSICALLY

Most of the neighborhoods in this context possess a central part as squares and an open space which in addition of having human scale and appropriate enclosure, generally has four paths end into the neighborhood. Its significant elements in the past included PIR-TEKYE, SAGHAKHANE, source, cistern, plantain, mosque, school, bathroom, graveyard, MOLAKHANE and small industrial workshop, which only some of them have been remained. Architecture and urbanization of this context is in accordance with climate requirements. Including stretching the building's plans in the east-west line due to utilize sleety weather; using the pleasant sunlight in different seasons; separating the winter sites (the ground floor) and summer site (the upper floor), that resulted in generating particular spaces like hall, MAHTABI, balcony, gable roof, etc;

which all of them considered as architectural symbols of Gorgan. [12]

One of the most important features of historical context in Gorgan, which gives it a particular identity, is its relatively high walls and skeleton that covered with materials such as tile, brick, thatch, sloping pantiled roofs overhanging on the passages. Their red color with the brown color of woods underside the pantile have created a beautiful composition along with historical and identifying features in the appearance of historical areas.[13]

Closed perspectives and proximity irregular elements are identifiable characters of architecture in urban areas, which have created the identifying appearance of Gorgan. In other words, historical context has distinguished from new contexts, due to big and small meanders in major and minor roads, alleys; and its closed and unique appearance. [13]



Figure 6: Grand Mosque of Gorgan(related to the Saljoghi- Safavi)



Figure 7: Emamzadeh noor (in the ninth century AH)



Figure 8: Kabir house (related to the end of Qajar period)

Besides many skeletal values existed in this context, some neglects resulted in abandonment, exhaustion and transformation of some buildings. Some of these instances have been shown in pictures.



Figure 9: Caravanserai Abasali Square (related to the Qajar period) (abandoned)



Figure 10: bathroom ghazi (related to the Qajar period) (abandoned)



Figure 11: View without value walls in a historical context squares

Another feature that has extremely influenced the appearance of the context, is using of Squares in center of neighborhoods, as areas of parking lots.



Figure 12: Use of squares for car parks

FEATURES OF HISTORICAL CONTEXT FUNCTIONALLY

Commercial and religious activities are considered as important functions in such contexts. Naalbandan and Meydan Bazaars are two traditional bazaars in its historical context, which work as main buying and selling centers in the field of fruits and

vegetables, and operate as the commercial heart of the city. Furthermore, in Darb-e-no Bazaar, which is located in the same neighborhood, the existence of traditional jobs are reminding past livelihood and business in Gorgan and created a special mood there.



Figure 13: Market Nalbandan

Also religious ceremonies that are held at the center of every neighborhood, Takaya and the open space in front of them, in Muharram and Safar months, are regarded as remarkable functional features. Some of these Takaya have been closed until the next year ceremonies, and some others are

dedicated to serving and commercial activities. In a special day in Muharram month, according to a particular tradition under special ceremony, elements called Togh are hanged on Takaya's windows toward squares, which will be stayed there by the end of Safar month.



Figure 14: mourning during Moharram

FEARTURES OF HISTORICAL CONTEXT SEMANTICALLY

Totally, the historical context of Gorgan has a symbolic network, which is actually the root of mourning processions in Muharram month. Additionally, in accordance with an

old tradition, people hold the ceremony of 40 Menbar in the evening of Tasua day. It means people gather in 40 houses which has Menbar, and hold some particular ceremonies there.



Figure 15: Picture of mourning pathways in the context



Figure 16: Picture of the event 40menbar

FEARTURES OF HISTORICAL CONTEXT ENVIRONMENTALLY

Environmental features related to historical contexts are destroyed at the present. For example, in past there were sources(cheshme)in some neighborhoods which were the factors of formation and development of them. For instance, it can be

referred to a neighborhood named Sarcheshme(“cheshme” means source, in Persian)in the historical context, which its denomination was because of the existed source there. Also there were such cisterns in neighborhoods which are not to be used anymore nowadays. In addition, there were vast areas dedicated to agricultural affairs.

All the above mentioned elements had been existed until 50-60 years ago, which got destroyed by recent developments. At the present time, remarkable environmental features of historical contexts in Gorgan

limited only to the existence of some old trees in some neighborhoods. Furthermore, environmental pollutions in the context are observable.



Figure 17: The old tree in the center of a neighborhood



Figure 18: An example of environmental pollution in the context

In the following, features of historical contexts of Gorgan, in different physical, functional, semantic and environmental dimensions have been illustrated in a Swot analytical table.

Table 2: SWOT analysis

Component sustainable	weakness	Strength	threat	opportunity
physically	<ul style="list-style-type: none"> • Existence of constructions uncoordinated with the context • Physical exhaustion of valuable historical buildings • Lack of sufficient and proper furniture and lighting • Existence of open fields without any function 	<ul style="list-style-type: none"> • The existence of significant historical complexes And historical houses 	<ul style="list-style-type: none"> • Widening old passages and alleys • Neglecting valuable buildings, collapsing and destroying them • Continued constructing, disregarding climate and local architectural patterns 	<ul style="list-style-type: none"> • Physical organizing of context especially renovation of destroying valuable buildings • Utilizing the local/native architectural principles in constructions • Using of empty lands to create tourism activities
functionally	<ul style="list-style-type: none"> • Museum behavior with most of the historical houses • Using of historical context spaces as parking lots • Existence of incompatible use in the context • Lack of active and lively applications at 	<ul style="list-style-type: none"> • Activity and vitality of old bazaars like Nalbanadan 	<ul style="list-style-type: none"> • Intensifying movement and cavalry park in the context • Exiting of old activities and entering of anonymous activities 	<ul style="list-style-type: none"> • Reviving the previous applications in the context • The opportunity of historical context interconnectedness with natural places in Gorgan like Naharkhoran in attracting tourists

	night			
semantically	<ul style="list-style-type: none"> • emigration of original residents of the context • illegible old entering gates to the context • Sense of insecurity in some parts of context at night 	<ul style="list-style-type: none"> • Existence the sense of place to the historical context among citizens • Reminder of collective memories for people 	<ul style="list-style-type: none"> • Destruction of context skeleton in mind of people 	<ul style="list-style-type: none"> • Enhancing the lively sense particularly in Squaresin central parts of neighborhoods with better utilization of Takaya`s buildings
environmentally	Existence of environmental pollutions	<ul style="list-style-type: none"> • Existence of old vegetation in the context 	<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> • Renovation and protection of ecological feathre in context • applying local vegetation in the context
reference:authors				

Presenting Solutions To Revitalize Cultural Landscape And Promoting The Tourism Industry Of Historical Context In Gorgan

In this part of research, regarding the potential and actual values of cultural

context of GORGAN and due to its potential in attracting tourists, some solutions have been presented in order to preserve and revive cultural landscape in attracting tourists and promoting tourism industry.

Table3: presentation of solutions and strategies towards promotion of cultural landscape and development of tourism in historical context of GORGAN

Component sustainable	strategies	solutions
physically	<ul style="list-style-type: none"> • using of particular flooring , signal points and vegetation in defining the tourism route or mourning boards • recognizing the applied principles in valuable architectures and utilizing them • protection and revitalization of valuable buildings in the context 	<ul style="list-style-type: none"> • defining the particular tourism route in the context • considering places to accommodate tourists • specifying the mourning boards routes in Moharam month
functionally	<ul style="list-style-type: none"> • Reviving the previous functions/jobs as Coppersmith, SAMAVARSAZI... و • Removing use of inconsistent with cultural historical context • Establishing workshops and crafts and local food production fairs • Establishing restraunts and cafes,... 	<ul style="list-style-type: none"> • Establishing and promoting identifying, lively and attractive functions in the context • Regarding the needs and demands of tourists
semantically	<ul style="list-style-type: none"> • Reviving every neighborhood in the context based on their identifying name 	<ul style="list-style-type: none"> • Revitalization of old features in the context publicly and mind of people
environmentally	<ul style="list-style-type: none"> • Reviving the sources of the context <ul style="list-style-type: none"> • Reviving the old cisterns • Planting and growing local plants in the context • Reviving the green space of Sabz-e-Mashhad due to emphasize on the name of this neighborhood 	<ul style="list-style-type: none"> • Revitalization of ecological elements in the context
reference:authors		

CONCLUSION

Considering the mentioned statements, urban historical contexts are presented as particular cultural landscapes, meanwhile possessing some similarities with each other, can be represented as unique landscapes and attract tourists, due to specific features of each city in terms of climate, nature and culture. Since, most of these contexts had tolerated a lot of destroying changes during the time, and because their identity seriously endangered physically, functionally, etc; recognition of identifying features of every context and their preservation, revitalization and recreation, will play an important role in reviving cultural landscape. The historical context of GORGAN is not exceptional.

Studies show that, this type of context qualified by identifying and cultural values, some of which have been preserved and some have been destroyed. And the cultural landscape of context, in its general sense, in order to attract tourists is limited only to the form of repairing and renovation of buildings, flooring some alleys and like that. While, if a historical context considered as a configuration unit, and required mobility actions fulfilled along with the identification of neighborhoods separately; both the issue of promoting the sense of place and affiliation of citizens, and the issue of

developing tourism will be reached to their high position.

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