

ORIGINAL RESEARCH PAPER

Cultural heritage landscape in order to cultural ecosystem services

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ABSTRACT: Cultural heritage landscapes present historical and cultural civilization signs and legacies in its exceptional surroundings and landscape which considered today as a necessary incentive to attract cultural tourists. This study points to propose a conceptual analysis of cultural inheritance and how they are linked to the concepts of landscape, heritage and identity within landscape ideas. It also discusses how these cultural landscapes can be measured and incorporated into spatial and physical training. The cultural heritage conservation matter provides tools for reaching suitable solutions for sustainable development based on the culture of people and geographical region. A region of southern districts in Iran, especially villages or historical grounds that is linked to landscapes, as one of famous spectacular cultural landscapes that express historical values and ecosystem that some of them are so unique in the world. This paper expresses issues of cultural Urbanism and landscape and Using a quantities research approach to solve the main aspects of sustainable development in one of the cultural heritage landscapes in the name of Harireh historical city which is located nearby to Persian Gulf already and popular with visitors and has featured in official tourism development plans and ways to getting best strategy for saving.

KEYWORDS: Conservation; Cultural Landscape; Harireh; Heritage; Historical city.

INTRODUCTION

The cultural landscape is a spatial shape and the physical settings of the constructed environment which has been formed and created by the common believe and activities of a particular company. It comprises both the built- and natural-environment which need to be studied simultaneously in the inquiry procedure. It also incorporates the dimension of spatial and temporal aspects in the settlement establishment process. (Rapport, 1969). The revelation of the social and behavioral significance of societal identity and way of animation in the past was all important to the explanation of the current ethnic and social dynamic. Also main today problems appeared some huge gaps between landscapes and city's essence. Cities are torn between the necessity to be part of the world network and to need to

preserve their uniqueness and cultural roots. While new symbols of progress have erased traditional environments, innovative definitions of community have emerged. Instant global communications leads societies to adopt the same ideas. As a reaction to an anonymous, mass produced Landscape, place identity may be more important than ever to provide a sense of stability, meaning, and gearing up for face-to-face interaction. (Southworth and Banerjee, 2014). The work of cultural landscapes, thus help enhance the decision making process for future urban growth planning by way of explanation of the local lifestyle and the practice of cultural attributes which change the physical settings of the local region. One of the main messages in the Millennium Assessment (MA) related to cultural and amenity services is that human cultures, knowledge systems, religions, heritage values, social interactions and the linked amenity services always have been ascertained and lim-

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ited by the nature of the ecosystems and ecosystem conditions in which civilization is built. At the same time, people have always influenced and shaped the environment to enhance the availability of certain valued services. MA recognizes that it is artificial to separate these services or their combined influence on human well-being, but identifies six categories of cultural and amenity services provided by ecosystems and landscapes in order to facilitate valuation (Millennium Assessment, 2005). Heritage values and cultural identity are two of the six categories of cultural landscape services that recognized by many assessment, the others being: spiritual services (sacred, religious, or other forms of spiritual inspiration derived from ecosystems); inspiration (use of natural motives or artifacts in art, folklore, etc. Aesthetic appreciation of natural and cultivated landscapes; and, recreation and tourism. Historical cities are on of most nominees to being shown a whole cultural landscape to region and when these kind of setting has a special architecture, texture, lifestyle and etc. And put in the special situation of the period of time, so this cultural landscape is known as inheritance.

This study was carried out at the Faculty of the Environment, University of Tehran during 2015.

MATERIALS AND METHODS

Landscapes can be observed from many points of view. Within the Anglophone world, the landscape is mainly regarded as a visual feature, whereas the older Nordic concept landscape has a more complex meaning, including many different kinds of interactions between people and place. Within the natural sciences “landscape” commonly refers to the landforms of a region in the aggregate or to the earth’s surface and its associated habitats at scales of hectares to many square kms. Agreeing to this view, a landscape is a spatially heterogeneous area and three important landscape characteristics to study are structured, social occasion and change (Turner, 1989) Landscape research conducted within the arts and the social sciences tend to instead approach the issue from the perspective of the people who use, perceive, transform, debate and due ne landscapes. Landscape can be deducted as an arena where connecting interests meet, only also as sites of importance in people’s individual Knez, (2006) and collective Lewicka, (2008) memories and identifications. Thus, physical spaces and landscapes comprise not only physical and spatial parameters,

but also psychological, societal, historical and religious connotations (Graumann, 2002 and Knez, et al., 2009). Within contemporary landscape research, there is a clear focus on the complex and ever-changing character of landscapes and the resulting challenges related to protection and conservation of landscapes.

In this paper, to adopt the definition of the landscape provided by the ELC that dense landscape as an orbit, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors. It includes land, inland water and maritime subjects. It concerns landscapes that might be considered outstanding as well as every day or degraded landscapes. The ELC does not explicitly refer to ecosystem services, but advocates a cross disciplinary approach that identifies, describes and assesses the territory as a whole (and no longer just identify places to be protected) and include and combine several approaches simultaneously, linking ecological, archaeological, historical, cultural, perceptive and economic approaches to support sustainable development of landscapes. In line with the MEAs, the ELC also adopts a participatory approach

Cultural aspects of settings

Environment-behavior studies elucidate the practice, principles, intent, and similarly amidst differences and difference amidst similarity. Cultural analysis could be answered in two attacks. The inductive method attempts to link human behavior with the environment while the deductive approach explains the needs of the cultural landscape in design which also plays a substantial part in the analysis and planning of the built surroundings. The process also helps explain the conflict of environmental characteristics and difference of judicial decision, such as simplicity, environmental quality, and environmental standard and how people respond to blank space, climate, use of material and engineering skill (Rapoport, 1998).

The idea of cultural landscape

The cultural landscape is expressed by spatial order, temporal, meaning, communication, activity, interaction, territory, cue, transforming, and systematic control base on completely idealism concept practice. Cultural landscapes are combined between manifest and elements of nature that must be studied together, including considering settle-

ment system, and the relations between location and housing (Rapoport, 1992a, 1996b).

Moreover, geographer identified cultural landscape as the trace and evidence of the changing of land, topography and surroundings made by men from activities in their community lifestyle or ethnography that appear both in concrete and abstract features.

The classification of cultural landscape

The UNESCO categorized cultural landscape into three characters. Foremost, the landscape is defined as what is intentionally planned and created by men such as garden, parkland, etc. Second, landscape as what has evolved as a result from changes in society, economic system, government, religious belief, and belief. And lastly, it concerns to what is involved in religion, artistic creation and culture or natural ingredients. Cultural landscapes could be further categorized as historic sites, historic designed landscape, historic vernacular landscape and ethnographic landscapes.

Landscape as cultural concept view

Cultural landscapes are the blank spaces where human civilization is on display where our human landscape is our unwitting biography, reflecting our tastes, our values, our ambitions, and yet our fears in tangible visible form' (Lewis, 1979). Cultural landscapes consist therefore of tangible physical patterns and components, but also importantly, reflect intangible values and ties.

Cultural landscapes are a window into our past, our present and our future and our evolving relationship with the natural surroundings. Inextricably linked to this whim is that of a landscape as a procedure, rather than simply as a product (Selman, 2012 and Taylor, 2012). It is an understanding of landscape as a procedure by which identities are formed' (Mitchell, 1994). Such a perspective of landscape, landscape as cultural construct embraces not just the strong-arm,

Practical ways in which people regulate and structure their landscapes through time, but also tries to realize the import of the beliefs, values and political theories that people bring to the forging of the landscape. In cultural landscape studies there are two consistent questions that the critical mind asks. Foremost, why do our landscapes the ordinary everyday places as well as the special or protected places look alike they get along (not simply what do they look alike)? Second, why have our pre-

decessors, and now ourselves and our contemporaries, shaped the landscape in particular ways to yield us the contemporary setting. The intellectual background to a modern understanding of the term 'cultural landscape' arose from the work of German geographers and anthropologists in the late nineteenth and early twentieth centuries. In particular, Otto Schlüter (geographer) who introduced the term 'kulturlandschaft' James and Martin, (1981) and Franz Boas (anthropologist and geographer) who argued that it was important to understand the cultural traits of societies their behaviors, beliefs, and symbols and the necessity for examining them in their local context. He established the contextualize approach to culture, known as cultural relativism'. Boas 'understood that as people migrate from one position to another, and as the cultural context changes over time, the elements of a refinement,

And their meanings, will change, which led him to emphasize the importance of local histories for an analysis of cultures. Here Boas embraced 'the historicist mode of conceptualizing the environment' Livingstone, (1992) and understood that different cultures may adjust to similar environments differently. There are parallels with Schlüter's view that 'the essential object of geographical inquiry was landscape morphology as a cultural product' (Livingstone, 1992). He examined the settlement forms in the Unstrut Valley, Germany, and 'came to realize the importance of the different cultures of German and Slavic settlers in transforming the landscape' (Livingstone, 1992). While the cultural, geographical movement certainly did not make up the idea of landscape and association with people, it did afford it an intellectual and practical foundation on which modern interdisciplinary cultural landscape studies have constructed. Peter Howard, in discussing how landscape study is open across many fields, nevertheless speculates that. There is a very simple reason for this. Landscape is not very intellectual. It is intensely personal and reflects our own story and culture, our personal likes and dislikes. It is always about 'my place or at least somebody's place.

Landscape Urbanism

Within its own domain, Ecological Urbanism's most direct antecedent is landscape Urbanism, officially coming to public consciousness in 1997 at an exhibition and colloquium organized by Charles Waldheim at the Graham Foundation in Chicago, in

reaction to the object-fixated legacy of modernist urban design. The term itself appears to have first appeared in 1994, in a Master's thesis by Peter Connolly at RMIT Melbourne (Connolly 2004). Waldheim made large claims for the newly named practice, declaring the horizontal plane to be the organizer of urban space, and landscape architects the organizers of the organizer. landscape urbanism offers an implicit critique of architecture and urban design's inability to offer coherent, competent, and convincing explanations of contemporary urban conditions. In this context landscape supplants architecture's historical role as the basic building block of urban design. (Waldheim, 2006). Yet, this is impossible precisely because landscape is not building blocks. This is why the work of landscape urbanism is done where there is open land – in the interstices of transport infrastructure, in postindustrial wastelands, in old landfill sites, at the indeterminate edges of cities. For the physical and cultural reclamation of large scale, low grade un- or de-programmed emptiness, the contribution of landscape urbanism practice has been immense, but in the context of existing mineral cities, the horizontal plane is not able to (re)organize urban morphology or urban design alone: 'The recent discourse surrounding landscape urbanism does

not yet begin to address the issue of urban morphologies or the emergence of settlement patterns over time' (Shane, 2006).

No single practice could live up to Waldheim's claims, and landscape Urbanism has suffered from overreaching. Landscape even if it includes hardscape and roof scape is incapable of encompassing the entirety of the urban. A synthesis of built fabric and ground plane requires interdisciplinary collaboration rather than one profession, claiming ownership of the production of urban centers. And still at that place would be no Ecological Urbanism without landscape Urbanism, as it helped bring ecology into Urbanism. Diagram of culture forming an umbrella over the economy, environment

And society components of sustainability show in Fig. 1.

Urban Landscape as Cultural Landscape

Urban landscape is a function of cultural landscape being involved with qualities and characteristics that define specificity resulted from the particularity of the local community life activities organization. Geographers have long been interested in particular forms of architecture and other types of landscape features which help them render



Fig. 1: O'Donnell Diagram of culture forming an umbrella over the economy, environment
And society components of sustainability demonstrating the integration of culture
With sustainable global Urbanism

a city's cultural landscape. During the early decades of the twentieth century, the focal point has been most often on housing types, traditional building materials, and other facets of a mostly rural regional identity. By the 1960s, the focus had changed and studies of urban architectural elements became more pop. [Ford and Banerjee, \(2014\)](#) Some landscape has more staying power than others, so the study provides an opportunity for geographers interested, primarily in urban design and the cultural landscape to interact with those whose interact are more social and economic ([Cybriwsky, 1978](#); [Dattel, 1985](#) and [Banerjee, 2014](#)). The urban landscape contains surfaces, areas and systems that overlap, collide and shift. The "city as landscape" analogy suggests that the city can have common land with nature: it invokes thoughts of rapid evolution and incremental change, interdependency of the parts (ecology), and the productive reuse of waste. ([Southworth and Banerjee, 2014](#)). Stevens uses urbi-culturalism for putting places high in order of cultural accomplishments. Place, in our cities, is a true constant, outliving the people who live there. ([Farrell and Carmona, 2014](#)).

Geographers in depth surveys of the development of different urban elements-have enriched urban designer's understanding of diverse cultural values. Geographer's documentation of homes has

opened windows into historic landscapes; while research into the sense and significance of place has helped designers better understand their idiosyncrasies. ([Ford and Banerjee, 2014](#)). Nearly all European cities are attempting to delineate their own and unmistakable appearance, extracting spatial particularity resulted from resources and localization.

There are landscaping designs of public places that tempt us to apply them daily. Middle eastern countries like UAE specially in Dubai offers many spaces for the citizen's daily activities and promotes the role of both categories of users, yet these spaces aren't original up to cultural and local setting but in general view are successful.: local people and alien visitors. For that understanding, the cosmopolitan ambience of the city is familiar for everyone. For better understanding some photos show in [Fig. 2](#).

Urban tissue as part of the urban landscape is always a matter of dynamic change of uninterrupted life development footprint of its users. From the possible alterations at the urban level, those that are inevitably visible and have a major impact on awareness are those changes implemented by urban public space projects (market square profile, street, park, promenade area urban etc).

Integrated vision of urban space for the entire task is performed by solving certain urban problems, improving the economic, physical, societal,



Fig. 2: Dubai urban spaces – The city offers many spaces for the citizen's daily activities and encourages the usage of both categories of users

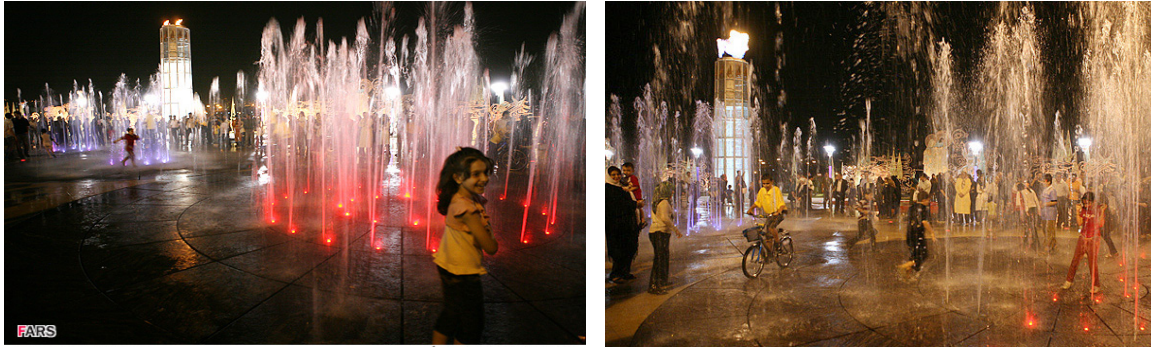


Fig. 3: Kish city daily experience - the human participation in some urban practice in many different ways define the cultural landscape



Fig. 4: Kish city daily experience- the human participation in some urban practice in many different ways define the cultural landscape

and environmental context through the everyday usage of these spaces and issues. Urban texture as a product of the aggregation of various interventions (temporality, technique, exfoliation, and posture) is the reflection process of continuously changing a framework of conditioning variables such as number of users, types of relationships, segregation, social mixed, ethnic, spiritual, political, and economic. The urban texture suffers progressive interventions, and how they bear on local identity and specificity of the urban landscape, and the ratio of construction space as a negative and volumetric construction of architecture, is a question which looks for solutions.

The major interests of space syntax (cultural landscape, Urbanism, public space) are based on provocative analysis: the spatial relationship between physical and abstract realities in and of the contemporary city. The urban experience has often been narrated as

The reflection of an urban process between two plots: one as the materialization of planning codes and building ordinances geared toward maximum efficiency and realized through technical means, and the other as urban representation through the human eyes, that it shows in some instance [Figs. 3 and 4](#).

Landscape identity and Cultural heritage

Cultural heritage values and identity are important aspects of cultural and amenity services as a whole, implying the non-material benefits people obtain from ecosystems through: spiritual enrichment; cognitive, emotional and social development; reflection; recreation; and, aesthetic experiences. (MA, 2005). Culture material is a branch of anthropology that focuses within the landscape as reflections and tools of cultures. Constituents of the cultural landscape are increasingly part of the subject. Geographers have contributed to the culture elements, as well (Lewis 1961). So far geographers

have developed a focused interest in fields of traditional urban form and landscape and the way people have gotten by with using traditional design norms (Ford and Banerjee, 2014).

The primary subject in definition or analyzing this kind of landscapes that conclude the cultural ecosystem with Urbanism and own architecture and lifestyle is how can evaluation main matters in a large period of fourth dimension. Cultural heritage values are set forth within the MA as an important element to take within an ecosystem management due to the fact that many societies place high value in the care of either historically important landscapes (cultural landscapes) or culturally important species. MA refers to heritage values mainly as special or historic features within a landscape that remind us of our collective and individual sources, offering a sensation of continuity and understanding of our situation in our natural and ethnic surroundings. Heritage is thus conceptualized as landscape-related “memories” from past cultural ties, mainly expressed through characteristics within cultural landscapes (MA, 2005). Within contemporary theory of conservation, cultural heritage is a spacious and complex condition, revealed in a global context of the evolving, more inclusive and integrated interpretation of the heritage concept within the World Heritage Convention in the last 30 years (Jokilehto and Cameron, 2008). Heritage can be understood as physical objects or places, something that has been passed on from generation to generation. But heritage also incorporates several practices and intangible aspects such as spoken communication or cultural behavior in a fuller sense. This also incorporates ways to go about preserving things and alternatives we make about what to remember and what to forget, oftentimes in the illumination of a potential threat and in relation to future generations (Harrison, 2010). Cultural heritage is thus not only what former generations built up, but also the way it is understood, valued and made out by contemporary society in our routine life. Historical artifacts and the way patterns are related to historic features within landscapes are considered as heritage because we assign values to them (Muñ Oz Viñ as, 2005). Cultural heritage is thus not static but is perpetually modifying and re-evaluated, interpreted in various ways by different players. By cultural identity, the MA refers to the current cultural linkage between humans and their surroundings.

Cultural diversity is dependent on a variety of contemporary landscapes, generating place specific languages and traditional knowledge systems. Within contemporary psychology, cultural identity refers to the individual’s sense of self as related to a range of social and interpersonal links and functions.

According to Triandis (1994), the culture is to society what memory is for mortals. In other words, culture includes traditions that distinguish what has gone in the yesteryear. It also comprehends the way people have learned to expect at their environment and themselves, indicating a linkage between humans and their landscape. We remain alive by anchoring our existence to places, as pointed out by Casey (1993). A place and a landscape related memory have also been shown to comprise both personal and collective information (Lewicka, 2008). We suggest a definition of cultural heritage as being featured within landscapes significant in some way to the present, including not only historical objects or landscape features (cultural and natural) but also intangible aspects such as stories, knowledge systems and traditions, implying that an inclusive approach is crucial for sustainable management of landscapes. Both real and intangible heritage within the landscape help to hold meanings and a sense of collective identity, emphasizing the internal linkage between cultural heritage and identity. As the result of that we have different aspects of spatial features that contained aspects of physics-cultural interactions, namely, contextual aspects of social change; cultural aspects of settlement; the expression of cultural landscape, and the taxonomy of cultural landscape from the perceptual theory

Cultural Heritage Landscape

A cultural landscape is a physical representation of how humans have linked to, and transformed their surroundings; it highlights the significance in building frame, natural features, and the interaction between the two. The concept of cultural landscapes is a liberal one, and when applied to the Region of village more cultural landscapes are found than not. “It is right and important to think of cultural landscapes as nearly everything we realize when we run out of doors. This gets problematic when attempting to identify and protect these features. A narrower aspect of the concept is needed, and that could be taken through the additional specification of time. A cultural heritage landscape will for the

purpose of this report and the oeuvre of the Region.

Represent the same concept as a cultural landscape, but with the qualifying function of time. We enrich our knowledge infrastructure by identifying and analyzing the cultural landscapes in our Region, those significant in their own right, and those significant by association (lands surrounding heritage buildings or artifacts). No cultural heritage object can be seen without considering the surrounding landscape into account, by studying an entire cultural heritage landscape, socio-cultural patterns can be discerned, such as how structures were located in the landscape, areas where optimal protection from natural components are placed, or where the food and the necessities of life were once in abundance (Boehler, *et al.*, 2002). The foremost measure in the procedure of identifying and protecting cultural heritage landscapes is to carry out a justifiable working definition of what a cultural landscape is too mean to the Region of study cases. There are many examples of definitions completed by various municipalities, agencies, and international groups these definitions outline the terms Cultural Heritage, Landscape and Cultural Landscape, however most times the terms are interchangeable. In this Region of districts might find it of value to acquire a detailed cultural heritage landscape definition unique to the Region, or simply adopt/adapt an existing definition. The definitions is depends on landscape unique features that was presented to ecosystems and humankind into many years. The only definition [of cultural heritage landscapes] approaching official status is carried in the Provincial Policy Statement, but fails to get the fullness of the concept.” (Reeves, 2001). Despite this, rural districts should refer to the definition set out in the PPS. It is a valuable starting point for an agency with little experience in the identification of such features, and will hold some weight when educating stakeholders and the public.

The definition is as follows that Cultural heritage landscape means a limited geographical area of heritage significance which has been altered by human actions. Such an area is prized by a community, and is of significance to the discernment of the story of a person or space.

Cultural [heritage] landscapes in the United States enjoy a much higher profile than that of Canada, thanks to a national legislative mandate and implementing plans. Leadership is provided by

the National Park Service (NPS) a unit of the Department of the Interior. The counselling provided by the NPS has clarified and defined many elusive concepts related to cultural heritage conservation (NPS, 1996).

Types of Cultural Heritage Landscapes

In 1992, the UNESCOs World Heritage Committee identified three cases of cultural landscapes (or Cultural Heritage Landscapes). These types have been adopted by rural districts of Culture among others the types are outlined as follows:

- 1) Landscapes which are designed or intentionally produced
- 2) Landscapes which have evolved; also called vernacular landscapes, (can be either inorganic, or organic modified over time) “reflects the physical, biological, and cultural character of our mundane lives, [and] function plays a substantial part” (Birnbaum, 1994). Evolved landscapes have two subsets:
 - a) Relic a landscape where the evolutionary process came to an end sometime in the past
 - b) A landscape that holds an active social role in society, and in which the evolutionary process is still in progress. This landscape exhibits significant material evidence of its development.
 - b) (1) Examples of relic-evolved landscapes could be any of the abandoned industrial compounds and ruins in our Region, or abandoned farms
 - b) (2) Examples of continuing-evolved landscapes could be any of the Region’s historic cores, or any of the still operating heritage farmsteads – as found in Iran
- 3) Landscapes which are associative - this category includes places characterized by powerful religious, aesthetic, or cultural associations of natural grounds, rather than material cultural evidence, which may be unimportant or even missing. They may be “large or small, contiguous or non-contiguous areas and travel plans, routes or other linear landscapes – these may be physical entities or mental images embedded in a person’s spirituality, cultural tradition and practice. The properties of an associative cultural landscape include the intangible, such as the acoustic, the kinetic and the olfactory, as good as the visual”
 - a) An example of associative landscapes might be set up anywhere along the Grand River as it was an important transportation route of the First Na-

tions People and the early settlers of our country.

Assessing cultural heritage: methods and approaches within conservation

In recent years, the field of heritage preservation has started to develop more integrated approaches to site management and planning that provide clearer guidance for decisions related to physical planning and the sustainable development of landscapes. A values-based approach is most often favored, which uses a systematic analysis of the values and significance attributed to cultural resources and also places great importance on the consultation of stakeholders. Environmental economics research deals with heritage as a public good where intangibles are seen as transformative economical assets, adding economical values to assessments strategies (De la Torre, 2002; Navrud and Ready, 2002). The main principles and procedures are based on the recognition of cultural significance, the associations between places and people, the importance of the meaning of places to people and the need to respect the co-existence of various cultural values, involving conflicts of interests and the co-management of cultural and natural significance of the same place. The distinction between the cultural and natural values is often separated for management purposes, but has proven inseparable especially within the context of indigenous/aboriginal issues.

The approach thus has similarities both with the concept of cultural landscape management and the MA notion that ecosystems provides cultural ecosystem services together with more production oriented services, such as food and water, as well as climate and water regulation. Contextual and integrated approaches to site management developed in Scandinavia are also based on the need to understand the entire landscape rather than separate fragments. The four-step DIVE-analysis (Describe, Interpret, Evaluate and Enable) addresses some of the challenges which are encountered when viewing historic and cultural environments as both qualitative and functional resources (Riksantikvaren, 2009).

The analysis focuses on urban and semi-urban heritage qualities as development assets, and uses terms and techniques such as time/space matrices, historic legibility, heritage integrity, and capacity for change that finally produce a casual-chain analysis as product of assessment.

By means of the analysis one clarifies which so-

cial, economic, cultural and physical features have been and are important for the area's development, which physical traits have played, and play a key functional and symbolic role, and which are of secondary importance.

Consequently, all places (landscape) have various meanings and significance depending on different perspectives. Places always have plural heritages, involving an inherent conflict concerning who defines and has the right to the official representation (Ashworth *et al.*, 2007). The two processes of official and unofficial heritage processes and the relationship between them have given rise to critical heritage studies as an interdisciplinary field of research. Of particular interest is the somewhat uncritical, common-sense understanding of what heritage entails, often referred to as the Authorized Heritage Discourse (Smith, 2006). Results indicate that there is a need for a systematic analysis of possible, non-intended negative cultural effects of contemporary values-based integrated planning and management approaches such as the Burra Charter (Waterton *et al.*, 2006).

Assessing cultural aspects of ecosystem services, in this case heritage and identity, certainly involves the risk of simplistic representations of what well-being may be for various stakeholders at different spatial scales, and this needs to be taken into consideration when developing interdisciplinary methods linked to the ecosystem services approach

Case view: Harireh historical site

Harireh is an ancient 8th century city located in what is now Kish, Iran. It is situated in the center of the northern coast of the island. Some say Harireh was first built sometime between the late Sasanid period and the early Islamic era. Harireh was quite popular during the Saljuks and Atavakan of Fars. An Iranian cultural heritage organization has verified that Harireh is at least 800 years old, Harireh is most probably the town that the renowned Iranian poet, Saadi, has referred to in his book Gulistan.

There are references in the works of Iranian and Arab historians to the location of the town on the island. These say that the town was situated in the middle of the northern part, precisely where the ruins are standing today like Fig. 5.

The ruins of the ancient city of Harireh measure around 120 hectares. This vast area surface tells the



Fig. 5: Harireh historical site (big circle) and geographical position of original city (small circle)



Fig. 6: Views of Harireh historical city ruins landscape, texture and ecosystem

tale that a large and prosperous city once existed in this region with a thriving population. What remains of it today is a volume of urban architecture, but rarely will an arch, cover, or ceiling be seen intact, except for a few instances where arched stone ceilings have remained unharmed from the detriments of destruction. The Port of ancient Harireh was a concrete, well-knit city with an extrovert architecture. Here, there are no signs of an introvert, self-defending architecture which can be seen in other historic cities in Iran. Choosing this part

of the island to build a city was a most natural and logical choice. Its high cliffs are over ten meters above sea level, with three capes acting as natural harbor's, and a shore relatively calmer than other coastlines along the island, all in all helping to shape the city in its northern coast. To date, three separate archaeological digs have been carried out in the remains of the ancient city of Harireh That has shown in Fig. 6.

The aristocratic house: the aristocratic house is a reminder of old extended family homes inside the Ira-

nian plateau and in cities such as Yazd, Isfahan, and Kashan. It is considered a model of extended family dwellings alongside the Persian Gulf. Apart from the expanse of the house and its varied spaces, star-shaped tiles have been found here which are similar to those orating the important buildings of the Ilkhanate Iran, such as Takht-e Soleiman and Soltanieh.

This find, which is certainly important to the island, indicates that the building belonged to one of the rich inhabitants of Kish. The industrial section: This section is built exactly next to the sea and has an unknown style of architecture and spaces.

The collection of lateral underground canals and numerous wells in the nooks and crannies form a unique and interesting complex, the function of which is still unknown. But, it seems to be directly connected to fishing activities (fish, pearls, and corals) and was built for easier access to the sea. It can also be presumed that these corridors were hidden passageways the inhabitants of the city could use in emergencies during times of attack and invasion. Public baths: This complex is comprised of a bath with numerous courtyards, and 500 square meters of fencing.

The changing room, hot chamber, and furnace are situated in the south of the said section and are separated with an indoor corridor. Two small and large pools in the south of the hot chamber form the last section of the building. Archaeologists believe these baths, which may be the oldest of their kind in Iran discovered and recognized in archaeological digs, have two separated eras – Ilkhanate and Timurid. Considering the limited capacity of the baths, and the outside wall stretching to the aristocratic house, which is situated in the southeast of the baths on top a tall hill, it seems these were private baths belonging to the owner of the house

RESULTS AND DISCUSSION

In spite of differences of scale (local and regional), type of landscape (Specially cultural landscape) and methods from different disciplinary perspectives, the case study presented above provide some general lessons. Starting at the local level, analyses of cultural heritage still often emphasize architectural and material aspects of the environment, although new participatory methods are developing rapidly within the cultural heritage sector to capture local perceptions and values. CES and equivalent terms of intangible values used within the field of conser-

vation of cultural heritage, could serve to address embedded values for further analysis using existing tools for assessment of cultural heritage values, Harireh historical site contain more environmental qualities in ecosystem contexts and the museum sites like historic city or other similar points need much concentration as case studies to express a right way to preserve this valuable districts.

There is a need to bridge the gap between the ecosystem services approach promoted in recent years by international organizations in the implementation of the MEAs (i.e. CBD and UNCCD), and cultural landscape and heritage research promoted by the World Heritage and ICH Conventions, and the ELC. This kind of attitude risks creating a parallel path for the implementation of cultural landscape and heritage related conventions that is separate from that of the environmental conventions, despite the expressed need to work across disciplines and to link nature conservation with cultural heritage preservation and to integrate information on cultural ecosystem services with that related to provisioning, regulating and supporting services.

Both sides have much to learn from the other. The so far quite simplified notion of cultural ecosystem services among the ecological research community could be enriched by many decades of research on cultural landscapes and their heritage values adding a historical perspective to the analysis of ecosystem services and the design of management and conservation strategies.

Cultural landscape research could, on the other hand, benefit from a practical tool for analysis of different values and their trade-offs at the landscape scale based on the ecosystem services framework and the four types of ecosystem services it distinguishes among provisioning, regulating, cultural and supporting ecosystem services.

There is a need to move away from the sectoral approach to management and preservation of cultural heritage and link it to conservation of landscapes and ecosystems, also ensuring harmonized implementation of relevant international instruments, it is at the same time essential to acknowledge the critical heritage discourse in order not to simplify or generalize neither heritage nor environmental issues. One major challenge concerning both conservation of heritage and ecosystem services is describing the exact spatial extent of a particular service and who should be incorporated

in the value assessment and why. It is our intention to gather further evidence from new case studies on how to assess and integrate the tangible and intangible values of cultural heritage in ecosystem services assessments and to link this to conservation planning policy making related to sustainable development and management of landscapes.

Results show that the ecosystem services approach provides a useful tool for bringing different disciplines together to identify the heritage values of a landscape/seascape from different perspectives.

Our study confirms previous results showing that the concept of cultural ecosystem services can be combined with cultural landscape research. We propose that established methods for valuation of cultural heritage and identity in landscapes are integrated into assessments of ecosystem services to inform policy making and physical and spatial planning for sustainable management of ecosystems and the environment.

In general, we can categorize in common list of impacts that will be understandable for audiences.

Social and cultural impacts

The social and cultural impacts are distinguishable, but are often considered together as the 'people' impacts which arise from interactions between residents and visitors. Such contact may precipitate changes in the everyday life, traditions, values, norms and identities of destination residents. Survey respondents cited favorable socio-cultural impacts of tourism in site neighbor residence, although stances tended to be more positive when the locals felt that they were profiting financially from tourists. The rapid growth of an art and crafts market brought about by tourist demand was welcomed as was the awakening amongst residents of the importance of preserving the rural heritage which had been in danger of vanishing a decade ago. An advantage for several was the chances offered to women due to the fact that most tourism enterprises were family-based and small scale. Women had once been confined to agricultural labor and the making of handicrafts, but tourism development afforded other opportunities; this could enhance their status in society and lead to a degree of emancipation.

Economic impacts

Nearly all respondents believed that tourism generated income and employment, constituted a

market for local products and helped to diversify the economy. Despite doubts by some individuals about the propriety of people's greater prominence resulting from rural tourism, it was agreed that they had become the main breadwinner in certain households. Money was earned by male and female from the making and sale of handicrafts as local products and market business and cooked foods and operating home-stay accommodation. Economic rewards for the locals were, however, comparatively small and it was calculated that less than 10% of region residents depended on tourism for their livelihoods. Any employment was seasonal and poorly paid. National tour operators and travel agents were thought to gain the most as tourists came primarily from towns and bought packages for businesses there. Service providers such as transportation companies were also often based outside the locality and overnight tourists were rare

Environmental impacts

Human activities were felt to have heightened local people awareness of the environment and its value and had led to the founding of a non-governmental organization dedicated to conservation. Nevertheless, without exception, respondents concurred that tourism had negative impacts on the environment. Erosion, degradation, littering, fire risks and vandalism were highlighted. The majority of interviewees claimed that uncontrolled construction had occurred with undesirable consequences. In addition to physical damage, land and property prices had escalated. There were complaints that trees and stones had been illicitly used for building, depleting natural resources. However, it was noted that general development was to blame for much environmental destruction which was then exacerbated.

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CONFLICT OF INTEREST

The authors declare that there is no conflict of interests regarding the publication of this manuscript.

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