

Original Research Article

Historical Texture as a Museum of Visual Arts for Historical Tourism: A Case Study of Shiraz

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Abstract | The historical texture is known as a part of the city consisting of a historical body and a heritage site. Many tourists travel to the historical texture of cities every year. In developing countries such as Iran, the old texture can attract a lot of tourists. The term, the old texture, found its way to the documents of urban development and the protection of national monuments during the reign of Reza Shah. Now It is known as the historical area. Since then, fundamental changes in the structure of traditional cities have led to the erosion of the urban texture. As an example, people living in the old part of Shiraz migrated to the surrounding texture. According to the definitions of UNESCO, the impetus behind traveling cultural tourists to tourist destinations is to get to know the culture of the host community. The question is if the intangible cultural heritage of the texture continues to live regardless of changes in the social structure of the old texture. The results of the research indicate that from Reza Shah onwards, the measures which are taken in the old texture of Shiraz, including protection and development, have transformed the demographic structure of the old texture, and this has resulted in changes in the intangible cultural heritage. Except for the bazaar, the old texture of Shiraz does not represent the culture of Shiraz despite its potential for cultural tourism. It serves as a museum of visual arts where tourists visit only a part of the tangible heritage left from the past.

Keywords | Culture, Cultural Tourism, Heritage, Historical Texture, Shiraz.

Statement of the Problem

Comparing to historical context, historical region refers to; “an intertwined being woven from warp and woof reflecting the quality of life and showing historical, cultural and natural implications that are practically integrated into the life of cities and villages and can be vividly seen and studied [...] Therefore, the historical context” is no longer part of the city and is distinguished by its important quality” (Beheshti Shirazi, 2015, 19). The historical context of Shiraz, the case study in this research, was formed in the first Pahlavi period when there were fundamental changes in urban renewal. In the documents, this area has been presented under the title of old texture, and its suburbs have come under the title of the new texture of the city in the modern sense.

Protection-oriented and development-oriented actions have been taken with the focus on cultural heritage and tourism aspects of historical textures. The actions in the historical context have appeared under the title of renovation, reconstruction, revival, re-creation, improvement, etc. In the first Pahlavi era, more focus was on new development and the destruction of the historical texture. After the establishment of the National Conservation Organization in the second Pahlavi era, more emphasis was placed on the protection of single buildings. The accelerated renovation and development of new urban networks took place without paying attention to the features of historical context. Measures were presented in the form of documents such as the master plan. The focus of the documents was on the access to pedestrian crossings. The documents were mainly used in improving the infrastructure of the

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historical texture. During the Islamic Revolution, after the formation of the Cultural Heritage Organization, an organization affiliated with the Ministry of Science, there was no longer emphasis on single buildings. In this period, historical sites and their protection received much attention. After establishing a unit called “texture” in the Deputy of Preservation and the revival of the Cultural Heritage Organization, policies such as “integration in the problematic urban texture” were on the agenda of the Cultural Heritage Organization. In 2003, the Cultural Heritage Organization was separated from the Ministry of Culture, and Islamic Guidance then was combined with the Iran Tourism Organization. This organization was placed under the presidency. After the combination of these organizations, the focus of cultural heritage activities shifted towards tourism and its economic aspect. Among the goals of the new organization was increasing the attention to planning and tourism, especially cultural tourism. The current concern of the historical texture of Shiraz is no longer development and revival of tourism areas. During the last 50 years, many measures have been taken to improve the historical texture of Shiraz. This part of the city, excluding its economic realm, the market, is still worn out, and this problem needs to be addressed.

Research questions

Does the historical texture of Shiraz, which is now bearing the physical features of the past heritage, still reflect a cultural identity and intangible cultural heritage? Do the measures, including protection and development, have turned the old texture of Shiraz into a texture for cultural tourism or physical-historical tourism?

Hypothesis

The historical context of Shiraz does not reflect the lived experience of its former inhabitants. A general understanding of the social life of the inhabitants in this context requires reviving its cultural identity. In doing so, the tourism industry of this area can be promoted, and cultural tourism. The cultural product of historical texture is not just limited to its body to be easily changed to a place for cultural tourism by its recreation, renovation. The first step in transforming the historical texture of Shiraz into a historical-cultural texture and turning it into a place for cultural tourism is to restore its socio-cultural life with a thousand-year history.

Theoretical Foundation

The historical texture of each city is one of the main geographical locations that can be the target of cultural tourism. The cultural explorer travels to different places

with different cultural forms, and after experiencing their space and events, he asks the reasons why various cultural elements and forms have appeared. The approach the cultural traveler adopts is discovering the emergence process of cultural forms and manifestations of civilization in different lands, but understanding how the cultural differences of nations have appeared are not his main concern. In case of considering the analysis of works of art, as a cultural element of a nation or places, events, and other cultural products such as food, cities, and villages, he would be concerned to use the example and manifestation of ‘culture’ to open a tunnel to the labyrinth of the culture of the target land” (Mansouri, 2020, 7). When it comes to the historical texture in tourism, the terms of heritage tourism or cultural tourism are mostly used. Cultural tourism is a type of tourism activity in which the main motivation of the visitor is to learn, discover, experience, and consume tangible and intangible cultural attractions in a tourist destination. In its latest definition in 2018, the World Tourism Organization defines cultural tourism as one of the types of tourism in which “the visitor is highly motivated to learn, discover, experience and use tangible and intangible cultural attractions/products in a tourist destination. These attractions/products related to a set of distinctive material, intellectual, spiritual, and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries, and the living cultures with their lifestyles, value systems, beliefs and tradition (UNWTO, 2018). In general, the term “cultural tourist” refers to tourists who, despite the existence of cultural contradictions and differences, travel to another city or country to visit their culture and customs; therefore, cultural attractions are the focus of cultural tourism (Petroman et al., 2013). “Today, cultural tourism for tourists is oriented towards the daily life experience of local residents and the tourist prefers to live like locals” (Richards & Russo, 2016). To experience the life of local people, cultural tourists are required to experience socio-cultural life and understand locals’ cultural identity in a specific context. When it comes to cultural tourism, they are required to understand the lived experience of residents in the historical texture over time.

• Urban heritage

“Urban heritage is for humanity a social, cultural and economic asset, defined by a historical layering of values that have been produced by successive and existing cultures and an accumulation of traditions and experiences, recognized as such in their diversity”. “Understanding and recognizing values create a path

through which the semantic significance of heritage is defined” (UNESCO, 2011). Heritage structures, sites, or areas of various scales, including individual buildings or urban landscapes, landscapes, derive their significance and distinctive character from their perceived social and spiritual, historical, artistic, aesthetic, natural, scientific, or other cultural values. They also derive their significance and distinctive character from their meaningful relationships with their physical, visual, spiritual and other cultural context and settings (ICOMOS, 2005). Thus, social relations and actions that were formed in the historical texture indicate the relationship of residents with nature and their environment, and the values of a historical place such as the old texture are hidden in tangible and intangible cultural values. “The old texture of the city is a human creation, and therefore its identity is more of cultural identity. The originality of cultural identity in the old texture of the city has no place in the environmental, technical, and project-oriented perspectives. Successful texture programs are therefore those that are designed, developed, and implemented through the values, ideals, and norms of the texture” (Iman, 2011, 61).

• Cultural heritage

Every culture has two elements: material (tangible) and spiritual (intangible). Material elements of culture refer to those cultural elements that are tangible and can be measured by scientific and quantitative standards, such as tools, industrial equipment, innovations, buildings, and roads. Spiritual or intangible elements of culture are those cultural elements that have no objective aspect and cannot be measured and compared to scientific and quantitative benchmarks. They are transmitted through script and language. Examples of these elements are beliefs, customs, traditions, laws and rules, values and norms, philosophy, and ethics. These elements form the cultural identity and spiritual capital of a society. Third-world countries, including Iran, are integrated with world culture, and the policies of capitalism and cultural colonization have led the world toward monoculturalism. As a result, a great part of the intangible cultural heritage of cities and countries has been lost. The originality in the physical and social context of traditional cities has been threatened. Therefore, the Convention for the Protection of Cultural and Natural Heritage was established in 1972 to protect the cultural heritage, and in 2003 the protection was placed on the agenda of the convention. According to the provisions of the second paragraph of the 2003 UNESCO Convention, intangible cultural heritage is defined as: “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces

associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”.

• Cultural identity

Identity refers to society’s perception of life that is formed during the process of socialization. In this perspective, “identity is the product of the dialectic interaction between the subjective and objective reality that reacts to certain social structures resulting in the preservation, change or re-formation of social structures” (Luckman & Berger, 1999, 236). Giddens considers identity as “the consciousness of the individual, group and society, which is gradually formed in social actions” (Giddens, 1999, 81). Since two concepts of culture and identity are interrelated, speaking of culture means talking about identity. Thus, “identity, like culture, falls on a continuum, on relative distance from and in proximity to the source, moving from what is more or less objective to a broader set whose subjective nature is more obvious” (Nooraei, 2014, 118). Cultural identity is a kind of subjective tool that a person, by having it at his disposal, finds his position in the group he lives, and with the help of this awareness regulates his relationships. A group of experts at UNESCO, provide a comprehensive definition of culture, describing it as “a set of cognitions and ways of thinking and acting that enable all members of society to adopt appropriate behavior thereby regulating their relations with others and with nature (UNESCO, 1972, 4). Culture, by definition given, is likened to an environment whose function is to regulate one’s relationship with the world outside him, a function through which values are inculcated. This is an aspect that highlights the role of culture as a guardian of identity. In fact, common beliefs and participation in the ritual customs create a coherent warp and woof to trigger custom-based behavior. They also influence the moods and movements of individuals and, through public participation, shape collective daily life. This means that all the movements and actions, which are in line with these customs and the appearance of people, have an effective role in the construction of daily life. The recurring aspect of behavior in daily life, in

a way, means the negation of time and it takes place with the desire to maintain the status quo. In fact, it is this repetition that ensures the continuity of culture and social identity (Nouraei, 2014, 114-116). The behavioral aspect of culture occurs in a specific context and structure, and social actions are constantly shaped in a specific geographical location. Since culture is constructed in a social context, it is reproduced in the context of a society, and it depends on social groups. Therefore, it is related to the society that has built that culture. Society shapes particular culture carrying its heritage, whether tangible or intangible, and the texture is a spatial location that is reproduced over time by a particular cultural group in relation to that group's cultural identity and the cultural heritage has been handed down from generation to generation along with the transmission of the physical elements of the context.

“On the other hand, culture is constantly flowing from the past to the future. Hence, over time, it gets richer, and its roots start being extended. The connection of each culture with the previous periods and the existence and presence of beliefs and practices in its interior make it a legacy of the past, but due to what happens in the society, the continuity of beliefs and behavioral aspects is always subject to some content changes. This means that at each stage of reconstruction, there is creativity that emerges as a means of adapting to environmental conditions and emerging needs. In the face of social change, a part of the cultural characteristics related to the social structure necessarily changes. Importing foreign cultural values would result in clashes between the old and new features if the change is not in line with the needs of different segments of society. Therefore, it can be concluded that the introduction of a new value will bring about a behavior change only if its effect on the value system is evident, and the new cultural thing can only occur if it penetrates social relations as a norm” (ibid., 120). As a result, it seems that the

components of culture are interacting dynamically and continuously in interaction with the two main aspects of humans, spatial and temporal. In fact, in a specific place, through human actions, individually and collectively in a social context, culture is being formed and evolved, and the dominant culture of a region continues in this way, and despite the changes, reproduces the cultural content. Transferring culture depends primarily on the inhabitants who have reproduced the place over time and left a tangible and intangible heritage. The historical texture of the city as a social reality can play a role in shaping a social phenomenon. This phenomenon has a human identity bearing a lived experience. Any planning without considering this lived experience cannot have the necessary credibility. “Historical texture is exactly a lived experience with temporal, spatial, physical and human relations dimensions and its understanding cannot be possible except through the contextualization of relationships occurring between objects, people, events and situations” (Iman, 2011, 66).

Interruption or complete transfer of each of these components damages the cultural heritage and overshadows the cultural identity of a particular context, for example, it causes changes in the demographic context of a region, human components, body and events, the spatial component. With a phenomenological view of cultural tourism, people, a lived body, and a human relationship are not separated from the old context. If the lived experience changes from the historical context, the culture of the historical context seems to have been changed (Fig. 1).

Historical texture of Shiraz

Until the end of the Qajar period, the old texture of Shiraz, which was surrounded by fences, was the main residential part of the city. The measures taken in the texture for residents have been small. The micro-measures have been development-oriented. An example

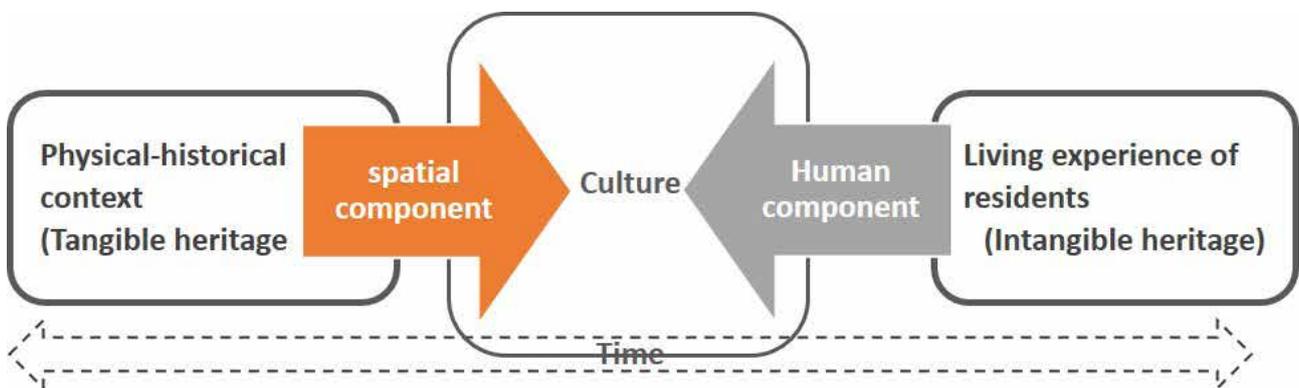


Fig 1. Culture is reproduced through social relations in a specific place. It is reproduced in interactive relationships between the place as tangible cultural heritage and lived experiences as intangible cultural heritage over time. Source: Author.

of this measurement is building the complex of Moshir in the neighborhood of Sang-e Siah (Fig. 2).

Since the first Pahlavi period, developing perpendicular streets going through the social areas has influenced the social relations of the neighborhood. The purpose of changes has been the renovation of the old texture and development of the new urban texture. However, the lack of urban infrastructure in the historical texture has pushed the senior residents and inhabitants to the outskirts of the city (new city) (Fig. 3).

Gradually with the form-oriented measures for the renovation and reconstruction of the old texture in the second Pahlavi period and the Islamic Revolution brought some changes to the current state of life in the texture. However, the cultural texture being renewed experience a cultural rupture than continuity.

When the old texture received much importance as cultural heritage, in 1990, Shiraz was introduced as one of the main cultural-historical cities. Accordingly, the proposed plans for Shiraz were under the title of cultural-historical axes (Table 1).

The reviving plan of the historical-cultural axis of Shiraz by Naghsh Jahan-Pars Consulting Engineers was developed in 1992 when the historical texture in the world and Iran gained importance in the same year.

Through the plan, some threats were imposed on the old texture of Shiraz, among which were the introversion of the texture, the texture isolation. Great efforts were made to connect this part to the new texture of the city as much as possible while highlighting the economic aspect. Contrary to the studies conducted in this plan, it seems that most of the texture, which had survived for at least two hundred years, included the political-cultural territory (artillery field area) and the economic area (bazaar area). These areas served as the city center for the inhabitants. Social territories, including former neighborhoods, were more in need of revitalization or renovation due to the migration of older inhabitants (Fig. 4).

Though national monuments, especially tangible cultural heritage and the spatial component of cultural tourism, received less attention in the Qajar period, most of them were destroyed after the measures taken in different periods. Destruction a large part of the tangible heritage in the form of Monuments, buildings, and areas were destroyed by the development measures of the first and second Pahlavi period, such as developing the streets perpendicular to each other, Harm to Harm (the shrine to shrine) project, and the destruction of a large part of the old texture of Shiraz and ...

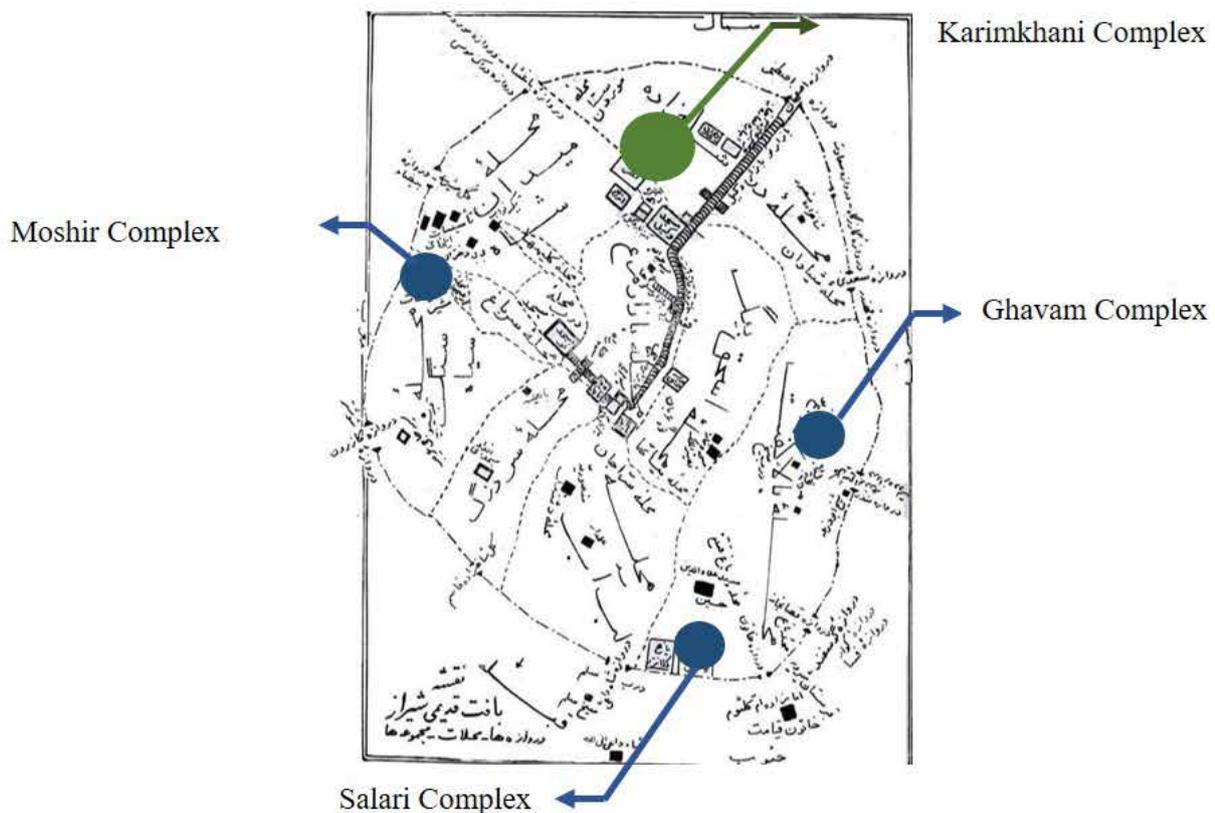


Fig. 2. The historical texture of Shiraz during the Qajar period: Drawn by Author on the map of Shiraz during the Qajar period by Fasaeei, H.

Table 1. Measures taken in the historical texture of Shiraz to preserve national monuments. Source: Author.

Period	Effective events	Conservation and development-oriented measures	Explanation
Qajar	Establishment of municipalities, The focus of actions carried out in the context was on ancient sites	-Familiarity with archeology and preservation of national monuments and antiquities -Living in the old texture and limited development outside the city wall	-There is no differentiation between old and new textures, the whole texture of the city is enclosed and the measures taken for renovation are small.
First Pahlavi	Establishment of the National Heritage Association	-Registration of a valuable historical building -Lack of attention to the historical context of the city and the development of streets in the old texture of cities and the formation of new cities with better facilities around the old city	Developing two main streets, Karim Khan Khan Zand and Lotfali Khan Khan Zand, perpendicular to each other in the east-west direction. The streets are cutting through the neighborhood and destroying the cohesion of the neighborhoods and lack of attention to the magnificent Qajar buildings
Second Pahlavi	Establishment of the National Protection Organization	-Protection of some individual buildings and emphasis on renovation -Continuous destruction of the old texture accelerated the development of urban car networks	-Comprehensive plan 1972 and penetration into the old texture for car traffic. In this period, Heritage was nominally considered regardless of the context (e.g. the 2500-year-old Nowruz celebrations).
Islamic Revolution	Cultural Heritage Organization Establishment of "texture" unit in the Deputy of Preservation and Restoration of the Cultural Heritage Organization and emphasis on cultural measures alongside physical measures in the area of conservation	-Restoration of buildings and individual buildings and, of course, emphasis on the restoration of historical complexes instead of just paying -Pay attention to the historical context attention to individual buildings. -Improving historical sites -New projects in historic sites -Improvement, renovation, and reconstruction of problematic urban textures while preserving the identity of valuable areas in cities. -Attention paid to the historical contexts of cities as an important part of urban development policies	-Life Sustainability Seminar in the Historical Texture of Iranian Cities (1988) -Revival plan of Shiraz historical-cultural area -Pardisan design such as Shapoori house in Shiraz -Astana-e- Shiraz neighborhood project -Renovation and reconstruction of Mordestan neighborhood -Shiraz Bina Al-Harmin Project



Fig. 3. Measures taken in the historical texture and its area in the first Pahlavi period, and the first period of migration of Shirazi residents from the historical texture of the city. Source: Author.

The intangible cultural heritage of Shiraz

The existing documents on the intangible customs and cultural heritage of Shiraz, which used to pass down by the word of mouth, highlight the preservation of the remaining material heritage of the historical context. Comparatively, in contrast, the spiritual heritage has been somewhat lost. For example, when it comes to performing arts and collective activities, rituals, celebrations, and mourning ceremonies exist in intangible cultural works. The mourning ceremonies can be barely observed in the old texture. Although in the old texture, Muharram ritual is still being performed as before, the ceremonies have transformed due to changes in the demographic structure of the texture and the rupture in the culture and spiritual heritage of the past.

Saadi neighborhood, as a self-governing neighborhood is adjacent to the old texture of Shiraz. Due to the location of Saadi's tomb and Delgosha Garden in this neighborhood, this area has long been an important part of the old texture of Shiraz. The location of Saadi's aqueduct spring

(Pahndaj aqueduct) has added to the importance of this region. The running water of the aqueduct has been sacred, and the people of Shiraz, in addition to their daily use for washing, have used it for different purposes such as finding a husband for the youth, especially on Chahar Shanbe Suri (The Scarlet Wednesday), increasing agricultural production, countercharming (Fig. 5).

When the tomb of Saadi was built in 1952 A.H., the ritual use of aqueduct water was prohibited (Fig. 6).

In the plan of Shiraz cultural complexes (1996), proposed for the cultural-tourist development of Saadi tomb, the removal of about 20% of the plan was suggested for building a residential-recreational complex. However, protection and development in the texture adjacent to the tomb of Saadi were limited to its form. This was caused by paying more attention to the form of Saadi's tomb and Delgosha garden without considering the lived experiences of the inhabitants throughout history.

Now, Saadi's bath ritual is less being practiced by few people and there is one run-down public bath in the current alleys (Fig. 7).

In fact, the construction around the tomb of Saadi has led to the destruction of cultural activities in the Saadi complex, which is physically responsive to the tourism industry, but not responsive to cultural tourism as mentioned. Form-focused actions in this area have faded people's social life and special rituals such as the bath of Chahar Shanbe Suri and weddings (Fig. 8).

Based on contemporary stories such as Suoshun, the patient stone of tourism and recreation, near the dry river has been a part of the culture and experiences of the people of Shiraz. During the holidays, the residents used to enjoy spending time near the river, three roll mill, Bagh Takht Garden and the social life of the people of Shiraz, which was integrated with folk tales and their various ceremonies, disappeared after transforming the Takht Garden into a barracks (first side), establishing a boulevard and removing the three-roll mill (second side), a rapid transit by the dried-up river (Islamic Revolution), and ... The stories of heroes such as Dash Akel, which stem from the social life of the people of Shiraz throughout history, disappeared with the diminishing role of zurkhanehs (house of strength) and their destruction (Table 2).

Local and short-time or macro-measures have neglected the importance of the historical texture and its cultural heritage. This has gradually eroded the texture. Now, except for passages close to the market, the rest of the texture is worn out. This area has turned into a hangout and a place of crime, and its current residents are immigrants who have selected to settle there for its reasonable price of housing. "It has been found that

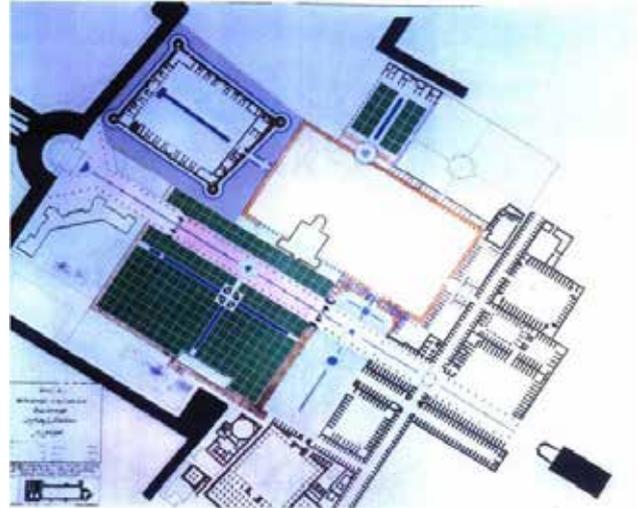


Fig. 4. The final proposed plan prepared by Naghsh Jahan Pars Consulting Engineers for Karim Khan Citadel in the revival of the historical-cultural axis of Shiraz. Source: Archive Shiraz Municipality (1992).



Fig 5. Saadi aqueduct in the past. Source: Sane, 2001.

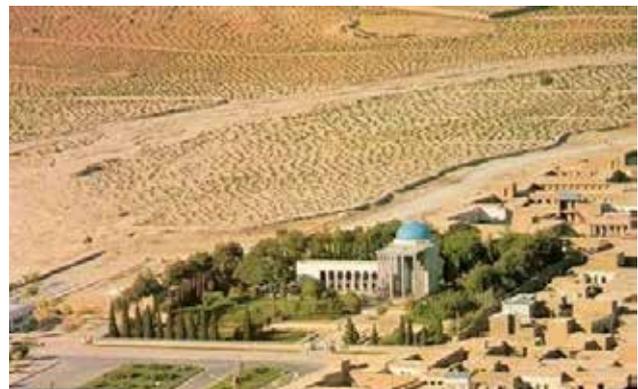


Fig 6. Saadi aqueduct area after reconstruction in 1952. Source: Shiraz Municipality, District 3



Fig. 7. Saadi tomb area (2018). Source: Shiraz Municipality, District 3.



Fig. 8. Old photo of a wedding parade in the streets of Shiraz. Source: <https://www.fardanews.com/fa/news>

Table 2. Intangible cultural heritage in the historical context of Shiraz, some of which have disappeared. Source: Author.

Intangible cultural heritage	Example
Traditions and oral expressions including language	In the past, people used to watch wedding (seil) ¹ parades and sing series of songs called "Vasunak" which had cultural themes.
Performing Arts	The show "J.J.B.J." was regularly held in ceremonies such as circumcision and wedding. Recently it has been revived in only a few festivals, but in the past, it was an inseparable tradition of the life of the people of Shiraz.
Social events, rituals, and festivals	Though mourning service in Muharram ceremonies has been well documented as intangible heritage, it is being vanished.
Knowledge and actions related to nature and the universe	Slaughtering a camel, beautified with khol and Henna, in a place called Altar while local music is being played on Eid ul Adha
Skills in traditional handicrafts	The art of enameling in Shiraz, which is registered in the list of intangible national works.

39.7% of the residents reside in this texture for cheap housing, 30.9% for proximity to work, 3.4% for proximity to relatives and acquaintances, 8.8% for religious-cultural places, and 14.⁴ of the residents have chosen because of their place of birth" (Varesi, Taghvaei & Rezaei, 2012, 152) New residents with a new culture in the historical body, have lived experiences that are different from the current culture and traditional life pattern in the old texture of Shiraz. Varsi et al. (2012) concluded that "several factors, including the physical development of Shiraz in recent years, lack of urban facilities and services and infrastructure within the texture, reverse migration and the replacement of natives with non-natives from different culture and ... have been the main factors contributing to the negative rate of population growth in the historical texture of Shiraz. The majority of people born in Shiraz living in the old texture are the children of those who have recently immigrated. However, this issue requires more scrutiny. As a result, it seems that the lived experiences of the current residents as a human component of cultural tourism have been influenced by the interaction with the lived experiences of ex-residents who have shaped the millennial history of this texture. The influences have been the result of fundamental change in the demographic structure of the texture. The intangible heritage of the historical texture of Shiraz has largely disappeared according to the above examples. As a result, the historical body and social life have been subject to changes in the demographic structure. According to the definitions of cultural tourism and cultural heritage, the historical texture of Shiraz cannot be considered as an area for cultural tourism. The measures before and after the formation of the old texture have changed the importance given to the conservation and sustainable

development and past values preservation. The changes of intangible culture and heritage in the lived experiences of residents have been caused by the depopulation of the area and migration of residents to the suburban texture.

Conclusion

The culture explorer travels to the tourist destination to learn about the culture and cultural elements of the host community. The destination of cultural tourism is a geographical place, bearing the lived experience of the inhabitants who are producing cultural content in a specific social system, which creates and reproduces the landscape. The general perspective is fluid and dynamic. It is formed in relation to society over time and is influenced by and affects the attitude and experience lived and the cultural identity of society. When it comes to a cultural place and knowing that place, the goal is to know the landscape. It seems that the historical texture of Shiraz has now become a beautiful and historical body but has lost most of its cultural attraction due to the decisions made, the development of the city, the migration of its inhabitants, and the market as an economic pillar of the old texture continues to operate as before and it is the only part of the texture that retains its cultural feature and character and is mostly selected as a destination for tourism, and most of the texture has become worn out and accommodates non-native immigrants with different customs. In the prevailing customs in social, economic, cultural, and physical relations of the old texture, we can see the solidarity of the lived experiences of the residents. Now only a part of its body remains as a cultural product whereas, in cultural tourism, the tourist seeks to know the culture that governs the geographical area. As a result, it seems that restoring the continuity of

the cultural identity of its inhabitants is the most radical step to return the identity of the historical texture and turn it into a place of cultural tourism. This requires linking the lived experience of the inhabitants with the past in its new way. Now all the major measures in promoting the tourism industry of the old texture lead to its transformation into a historical-physical tourism area, not cultural tourism. The reason is that in historical tourism, the focus is on the product and body while in

culture and cultural issues culture, the concern is the process of lived experiences. The historical texture of Shiraz is now a museum of visual-historical arts whose cultural life has undergone a great transformation. If the purpose of tourism in the old texture is cultural tourism, the first and most effective step is to restore social life and revive the intangible cultural heritage of the texture alongside its tangible heritage.

Endnote

1. In the Shirazi dialect, this word means to watch. In the past, a group of musicians was brought to perform music in ceremonies, especially weddings, and people used to watch the ceremony from the roofs of their houses.

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