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Cultural Landscape of Nayband Village

Kaveh Mansouri*, Faramarz Parsi**

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Abstract

Nayband is a historical village in South Khorasan, which is located on the western edge of the desert. The adjacency of the village to the caravan route, its strategic position, and the existence of water resources and fertile lands have led to the formation of its texture. The harsh climatic conditions of the region and the existence of miscreants and bandits in the historical periods, while caused the establishment of castles and watchtowers, have given a tangled and compact structure to the region. The present study aims to identify the structure of the cultural landscape of Nayband, and its architectural patterns and housing typology. Moreover, the paper is concerned with the historical texts and travelogues that are about the village to analyze its physical structure and answer the following questions: What period does the history of living in the village go back to? In what evolutionary process did Nayband go through its formation process and why does the texture of the village have a compact structure, such as impenetrable castles? And what are the shaping paradigms of Nayband cultural landscape?

The method of the present research is historical and desk studies, with an analytical-interpretive approach. It is concerned with the case study in the texture of the village and tries to identify the cultural paradigms that formed the landscape of Nayband through field studies and documentation of physical and nonphysical factors and comparing them. The results show that the composition of the natural factors including high mountains, green valleys and water springs, which are in contrast with the arid lands of the region, have created a unique ecosystem in this village. In addition to this, the artificial and man-made elements including agricultural landscapes (farms, citrus orchards and groves on the outskirts of the village), architectural works (handmade areas, castles, defense towers, unique residential patterns, passages and shelters) and special cultural and social structures have created an intertwined cultural and natural structure in the village. This is intertwined with a rich history of pre-Islamic times, biological customs, living traditions, historical and continuous land use with horticultural and agricultural patterns, extensive architectural structures and a special visual view of the Lut Desert. The village of Nayband is a valuable example of organic cultural landscapes and has constantly changed the desert settlements of the country.

Keywords: Historical Village, Nayband, Architectural Patterns, Physical and nonphysical paradigms, cultural landscape.

* PhD in Restoration of Historic Buildings and Textures, Esfahan University of Arts, Senior Expert of the Conservation Department of Emarat Khorshid Consulting Engineers Co, Tehran, Iran. Kaveh.mansoori@gmail.com

** Master of Architecture, University of Science and Technology, Managing Director of Emarat Khorshid Consulting Engineers Co.

This article is part of a research and public benefit project to study the knowledge and organization of the historical context of Nayband village, which was started in the winter of 2017 under the supervision of Faramarz Parsi and with the participation of university students and independent researchers and with the cooperation of Nayband Governor's Office. It is valuable to protect the cultural landscape of Nayband and its special architectural structures and to improve the living standards of the inhabitants of this village.

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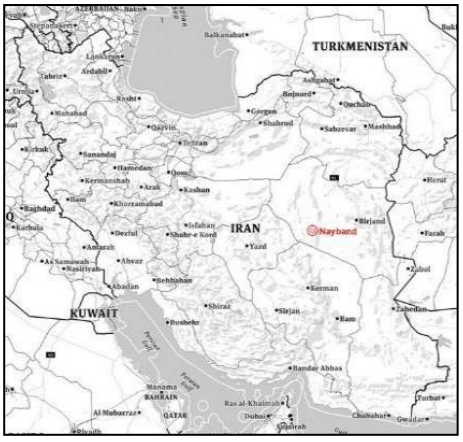
Introduction

In the middle of the road from Tabas to Kerman in the northwestern part of Lut plain and in the center of the protected area "Naybandan"[1], a combination of high brick blocks on a rocky cliff in a background of citrus orchards and dense groves, indicates the existence of a historical and enclosing settlement called "Naybandan" (Figure 1).

F1. Aerial view of Nayband Village (Source: Emarat Khorshid).

"Nayband" or "Nay Band" is a village in South Khorasan in the central part of Tabas, which is located 210 km south of the city. The highest part of the village is 1089 meters high and the lowest part in the southern groves is 1036 meters low. Hot and scorching summers (with an average temperature of 45 degrees) and mild winters (with an average temperature of 8 degrees Celsius) are the climatic features of this region (Figure 2).



F2. Location of Nayband in Iran (Source: earth.google.com).

Although the village is located in the deserts of Iran, the existence of three mountains "Ab Shalmeh", "Aliabad" and "Nayband" has caused a mountainous climate in the region. These mountains have created a significant difference in height compared to the Lut desert and has separated villages such as "Aliabad", "Kalat Abanar", "Abreza", "Zardgah" and "Nayband" from the dry environment of the desert. The highest of these mountains is called "Nayband", which with an altitude of about 3050 meters, has provided a unique view of Dasht-e Lut.

Based on the results of the general population and housing census of 2016, the population of the village is 427 people in the form of 127 households, which compared to the statistics of previous decades, as well as historical documents and travelogues, shows a sharp decline in the population living in the village[2].

The very old texture of the village, like impenetrable castles with an intertwined and compact structure, has spread from the northwest to the southeast over the high cliffs along the natural fold of Nayband Mountain. On both sides of this fold, lush valleys with firm palm trees, citrus orchards and agricultural lands surround the village like a jewel in the middle. Slightly above Nayband, its satellite village; "Zardgah" is located where the agricultural water of the village is supplied from a spring. The obvious contrast of these valleys with the barren desert and the obvious difference of the green color of the gardens and fields with the thatched color of the stepped houses of the village are among the prominent features of this view that make Nayband magical in the eyes of every viewer (Figure 3).

F3. Panoramic views of the village (Source: Authors).

Nayband has a historical background. Its adjacency to a caravan route, its strategic location, and the existence of water resources and fertile lands in the surrounding valleys have led to the formation of this settlement over the centuries.

The structures governing the village of Nayband show the close relationship between pristine nature, human organizing force and the undeniable influence of natural elements in enriching the existing microclimate with an architectural concept. A concept that reflects the structural relationships of the context in which the village is located. The existence of such an intertwined structure has made it possible to consider Nayband as not just a village but as a natural-historical landscape and to try to understand its vast aspects. The present article acknowledges the existence of a range of environmental, historical, physical, cultural, social values, etc. in this settlement, with the aim of recognizing the shaping structures in the cultural landscape, architectural patterns and housing typology, while recognizing the village in historical texts and reports. Travelogue writers have examined and analyzed the morphology of the texture, the neighborhood system, and its natural and artificial structures.

Research Questions

- In what evolutionary process did Nayband go through its formation process and why does the texture of the village have a compact, dense structure like impenetrable castles?
- Which physical and nonphysical factors have been effective in shaping and developing the structure of Nayband cultural landscape?

Research Method

The research uses the method of historical studies and desk studies, with an analytical-interpretive approach to the case study in the rural context of Nayband. It tries to compare the extracted data and analyze the culturally shaping paradigms of Nayband village through field studies, perception and documentation of physical and nonphysical components.

Research Background

Cultural landscape is a special geographical location that has natural and cultural resources and includes wildlife or domestic animal species and is related to historical events, human activities or any presence of human civilization and cultural artifacts or aesthetic values (Charles A. Birnbaum, 2010).

The word ‘landscape’ is a combination of the two words ‘land’ meaning ‘earth’ and ‘scape’, derived from the root of the verb Scapjan / Schaffen (in German) meaning ‘shaped’. Therefore, in English it means shaped earth (built environment) (Haber , 1995: 38). The concept of cultural landscape was developed in the first decade of the twentieth century by Karl Sauer, one of the founders of the New School of Cultural Geography. In his view, culture, as an effective force, was the main factor in the transformation of tangible and visible aspects of the earth within a given range. In his definition, the physical environment as a medium represents human cultural activities. In addition to this, the cultural landscape is a nature that depends on the natural landscape and is influenced by it, which takes its special form by cultural groups. In this definition, culture, natural environment, intermediary and cultural landscape are considered as products (Sauer, 1925: 22). Gareth Eckbo considered the cultural landscape to be the result of "processing between nature and human culture" and considered the final product to be the result of various parameters. (Eckbo, 1969: 3)

With the formation of international conventions for the protection of cultural heritage and the understanding of the need for documentation, UNESCO, which sought to document and carefully analyze the process of blending the work with its context, borrowed the concept of "cultural landscape" from geographers' literature and introduced it into heritage literature (Mansouri, 2019: 51). According to UNESCO, "cultural landscapes" are considered cultural assets and represent the work of nature and man. This category of landscapes is an objective representation of the evolution of human society and their establishment over time, which have been affected by physical constraints or opportunities provided by the

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natural environment and successive social, internal) (UNESCO, 1992).

In an annex to three 2008 resolutions, UNESCO defined three types of cultural landscape. The appendix describes three categories of cultural landscapes, including man-made, organic and hybrid landscapes, on the interaction of human historical life in nature and the effects of the two on each other, and differentiates the species in the product (Mansouri, 2019: 52). In explaining this concept, UNESCO divides cultural landscapes into three categories: "designed cultural landscapes", "organic cultural landscapes: fossil and continuous landscape" and "continuous cultural landscape" (UNESCO, 2008).

The "cultural landscape" forms the bedrock of a kind of interaction between man and his natural environment. Cultural landscapes often reflect the special techniques of sustainable land use and in this way, take into account the characteristics and limitations of their mother's natural environment as well as the special spiritual relationship with nature (Habibi, 2009: 72). Emphasizing the temporal process of cultural landscape formation, Lannone considers this category of landscapes to reflect the evolution of human society and their habitats over time. Evolution that is affected by the constant changes and developments of the natural environment as well as successive social, economic and cultural forces (internal and external) (Lannone, 2002). According to Coleman, the concept of cultural landscape includes all farms and fields, as well as indigenous vegetation remnants, sites and wetlands, early settlements, obsolete cemeteries, industrial complexes, and so on. (Coleman, 2003: 1) "The relationship and economic and cultural forces (external and interaction between man and nature in rural settlements is based on certain criteria in which culture plays an important role to shape, strengthen and consolidate. The set of these connections in different forms and dimensions that indicate the form of life, how to provide livelihood, pattern of exploitation of the environment and how to occupy, change and exploit land based on specific cultural patterns, is called cultural landscape" (Rastandeh, 2009: 2) . Cultural landscape can express the natural visual appearance and man-made space and cultural-historical relations governing the environment (Mansouri, 2019: 78).

Sayyed Amir Mansouri in expressing the concept of "cultural landscape", while taking a structural look at the linguistic composition of the term "cultural landscape" and pointing out that it is basically a cultural concept and adding the word culture to it, does not add a new burden to the concept, believes that cultural landscapes are historical objects that have achieved a kind of stable and balanced interaction with their natural environment. These landscapes are natural areas where humans have lived for a long time and have left their artifacts in order to survive. The resulting product is secondary nature or cultural landscape that are formed from the balance of the two components of primary nature and human artifact (Mansouri, 2014: 45). Considering that perspective is an objective-mental phenomenon, cultural perspective is a relative concept and expresses the perspective that the intervening human being has been able to leave more of his cultural and not instinctive features on the objectivity of the environment and the minds of its audience (Soltani, 2014: 39).

Biernam	Special geographical location with natural and cultural resources
Haber	Artificial environment; the shaped arena
Sauer	A nature dependent on the natural landscape and influenced by it formed by cultural groups.
Eckbo	The process between nature and human culture
UNESCO	A cultural asset that represents the joint work of nature and man.
Lannone	A concept that indicates the evolution of human society and the constant changes and developments of the natural environment due to successive social, economic and cultural forces
Coleman	All environments in which human presence is somehow seen are cultural landscapes.
Rastandeh	The effect of the process of human cultural structures on land use patterns and its natural appearance
Habibi	It indicates human interaction with the natural environment and its special spiritual connection with nature
K. Mansouri	It expresses the natural visual appearance and human space, construction and cultural-historical relations governing the environment
A. Mansouri	A historical object that shows the stable and balanced interaction of man and nature.
Soltani	An objective-mental concept that expresses the simultaneous impact of human beings on the environment and mind of the audience.

T1. A summary of the views of experts about cultural landscape (Source: Authors).

In a summary of the existing definitions, the cultural landscape can be considered as the result of a complex and historical interaction that has been formed in the context of time. At one end of this interaction is always the "human being" as a social being who is capable of building a culture, and at the other end of the interaction is everything that human beings have encountered at different times. In his first and fundamental encounter is "nature". This has led to major cultural definitions of natural environments influenced by human culture. In the subsequent encounters of man with the environment around his settlements and in more advanced cultural stages, everything that is the result of a culture is included in the definitions of the cultural landscape. Therefore, the cultural landscape can be considered as the result of this unique interaction between man and his environment.

Nayband: On the height of Lut

Nayband Etymology and Related Written Documents

Debating the exact history of the village is difficult and complex. Although referring to historical books and written documents is a way, the originality of the name of the village and other settlements in the region such as Azmighan, Kreit, Esfandiar and Deihuk and paying attention to the history of Zoroastrians and celebrating the century, shows the long history of settlement in this region. In trying to find the etymology of the village, three main perspectives can be considered:

A) The first view refers to the history of fife instrument (in Farsi, Nay) in the village and the existence of local master musicians.

B) The village of Nayband has been near a gorge (in Farsi, Nay) and due to its proximity to the mountain and its location in the middle of the desert road, it has narrowed (in Farsi, Band Avardan) the road. That is why the village is called "Nayband".

C) The third view refers to the history of robbery in the region in the past and considers the present-day region of Nayband as a haven for miscreants and caravan thieves. The "Travelogue of Khorasan and Kerman" emphasizes that the tribe living in Nayband was assigned by the central government with the duty of guarding the houses and caravans on the way from Khorasan to Kerman against the miscreants and bandits of the region in return for the exemption from paying taxes and court fees (Zafranloo, 1979: 166). On the other hand, the existence of farms and fields and guard rooms among gardens and groves and the establishment of watchtowers in the middle of the residential fabric, shows the superiority of the farmer and gardener community in the village and the host community's fear of grain thieves (Figure 5).

F4. Nayband, Photograph by Sven Hedin (1865-1952) – Source: Tabas Golshan Encyclopedia.

F5. Handmade structure on the southern outskirt of the village (Source: Authors).

"Ibn Haqel" has written in his book "Surah Al-Arz": "Nayband has twenty houses and running water that turns the small mill and their cultivation is with springs and has palm trees ..." (Ibn Haqel: 145). Ibn Haqel refers to the hot spring of "Dig Rostam" which is located twelve kilometers south of Nayband (Figure 6). Historical sources have repeatedly mentioned that during the Afghan uprising, when Nader Shah moved out of the capital to drive out and repel sedition, he chose Nayband as a base and resting place for himself and his soldiers (Zaferanlou, 1979: 144).

"A strange combination of green palms and stepped fields and houses that look like swallows' nests on high hills," writes Seven Hedin in his book Deserts of Iran. At the height of this ridge, Nayband Castle stands

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between the houses and walls. The houses hang from steep slopes and are in harmony with the rock. The village is a combination of narrow alleys and stone paths between the matchbox houses and the walled courtyards. There is a very beautiful view when you stand on the tower at the highest point of the cliff in the eastern part (Figure 7). Nayband has two hundred and fifty to three hundred houses. The number of palms is about five thousand (Hedin, 2002: 501).

F6. Dig Rostam in the early 20th century (Source: Golshan Tabas Encyclopedia).

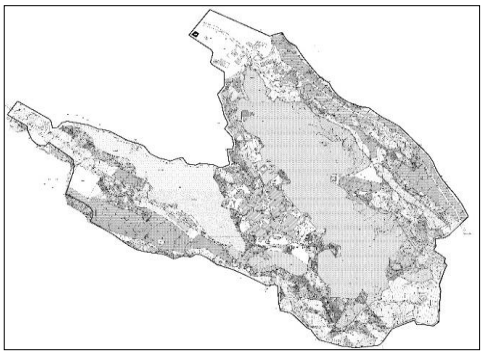
F7. Historic structures of the village, Photograph by Sven Hedin (Source: Tabas Golshan Encyclopedia).

Percy Sykes (1867-1945), seeing the view of Nayband, writes that he has never seen a more beautiful and charming view than the view of Nayband (Sykes, 1957: 46).

In his travelogue, Zaferanlou has obtained interesting information from Nayband. "This village is on a mountain," he writes. It has six hundred families and flows down from the top of a mountain stream that flows down to gardens and groves. The people here have been living in this village since the Safavid era. This tribe is the son of Arab Mirkalan. The people of Nayband have been completely free from taxes and duties in order to free the pilgrims and herdsmen from the looting and robbery of the Baluch tribe who used to come to this village for robbery (Zaferanlou 1979: 146).

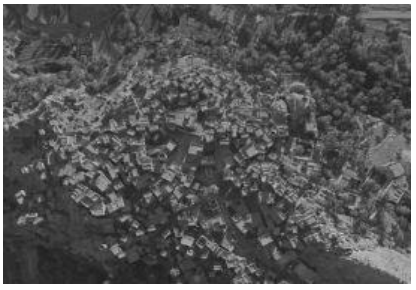
Texture Morphology and its Architectural Structures

The location of the village on a high cliff that reaches the surrounding valleys with a steep slope and provides a small area for growth and development of the texture, and the history of invasion and looting in the area and the need to provide security for residents, caused the village to have a castle-like appearance (Figure 8).



F8. Location of the settlement and natural areas around it. (Source: Authors).

The physical form of this matter can be seen in the very intertwined and complex texture, massive, compact and high volumes, low width and various enclosures of public passages in the village, which are mainly formed perpendicular to the prevailing wind, the stepped structure of houses and their placement on each other, and the existence of castles and eight watchtowers in the strategic of the village. (Figure 9).



F9. Location of the settlement and natural areas around it. Source: Emarat Khorshid, 2017.

Field studies of the research team in 2018 show that most of the houses have a small area and except for a limited number, they do not have a central courtyard. The pattern

structure of these houses does not follow a specific order and it seems that the different rooms of the houses are placed next to each other in a time-consuming process and form the modern structure of the building. Most houses have a maximum of two or three rooms and the open space is mostly limited to a small porch with a palm leaf roof. Houses do not have a definite boundary, and it is not possible to determine the boundaries of the units except by asking the occupants. This is true in both horizontal and vertical levels, so that sometimes the room next to the yard of a house belongs to the neighboring unit or the upper room of a house belongs to the adjacent unit. The existence of common structures between houses is another point to consider in the village, as most of the ovens and cages and sometimes toilets and courtyards are used by the residents of neighboring residential units. Sometimes a part of the alley is covered with the children's play area and the common space of the neighborhood units and sometimes the open area enclosed between two covered shelters is the entrance of a number of houses (Figure 10).

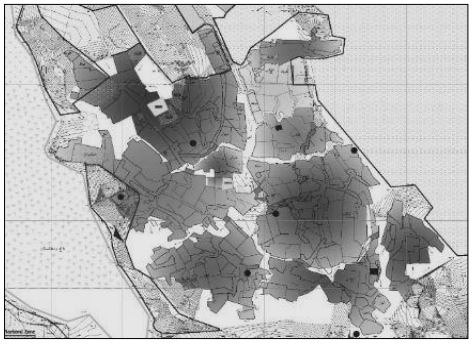
F10. Passages of the village (Source: Authors).

The texture morphology is a combination of cube-shaped housing units and narrow and winding passages, and the obvious density of housing grains, the thickness of brick walls, minimal openings and the presence of triangular openings, which have a defensive function (increased shooting location). Against the invasion of bandits, they are effective in improving the climatic and biological conditions of the region and preventing the penetration of the scorching desert sun into the depths of the houses. It is interesting to note that despite the hot and dry climatic conditions of the region, except for a very limited number, the houses do not have windbreaks and huts.

Nayband has some public buildings. These buildings can be identified in the form of historic castles and watchtowers, mosques, husseiniyahs, schools, baths, a limited number of commercial units and shelters, each with a specific name. Meanwhile, the school and the bathroom have a more contemporary structure and have been built in recent decades.

The system of historical context neighborhoods

Nayband has ten neighborhoods with the names of Sarcheshmeh, Sarbaghl, Godar Gori, Bala Mahalla, Dokharman, Peigodar, Touhouz, Ajenehei, Shirtakht and Teh neighborhood, which are named under the influence of natural, topographical and (sometimes superstitious) factors of the villagers. Godar Gori or Peigodar neighborhood is located on a steep slope (Figure 11).



F11. Approximate area of neighborhoods and location of defense towers marked with a black circle. Source: Authors.

Sarcheshmeh neighborhood due to its proximity to the spring and the establishment of residential units on its outskirts, Teh neighborhood due to its location at the southern end of the village and the Ajenehei neighborhood due to the superstitious beliefs of people that goblins exist in this neighborhood, are called with these names.

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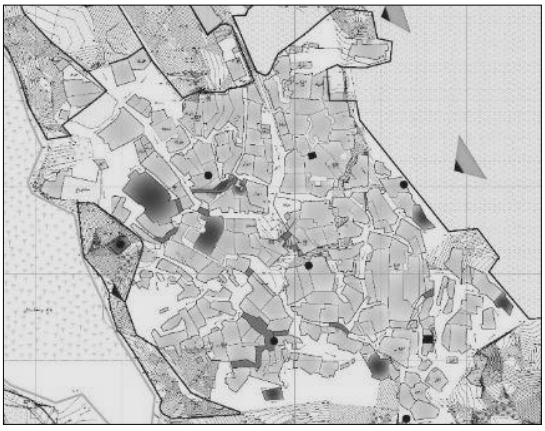
An interesting point in the system of Nayband neighborhoods is the lack of defined neighborhood centers in the structure of the settlement, as it is one of the two public squares, which has taken on the role of neighborhood center and a place for daily gathering of villagers and holding religious ceremonies and national and religious celebrations. This role is assigned to the shelters (Figure 12). Shelters play a key role in the social life and daily interactions of people due to their protection from the scorching sun and their diversity and extent in all parts of the region.

Castles and Defensive Buildings of the Village

The special position of Nayband throughout history has led to the presence of bandits along the way, and this has caused the villagers, who have been tasked by the central government and local authorities to secure the lives of caravans, to build strong bases to protect themselves. The area provides a complex defensive structure along the route and in the heart of the residential fabric, which includes castles and watchtowers (Figure 13).



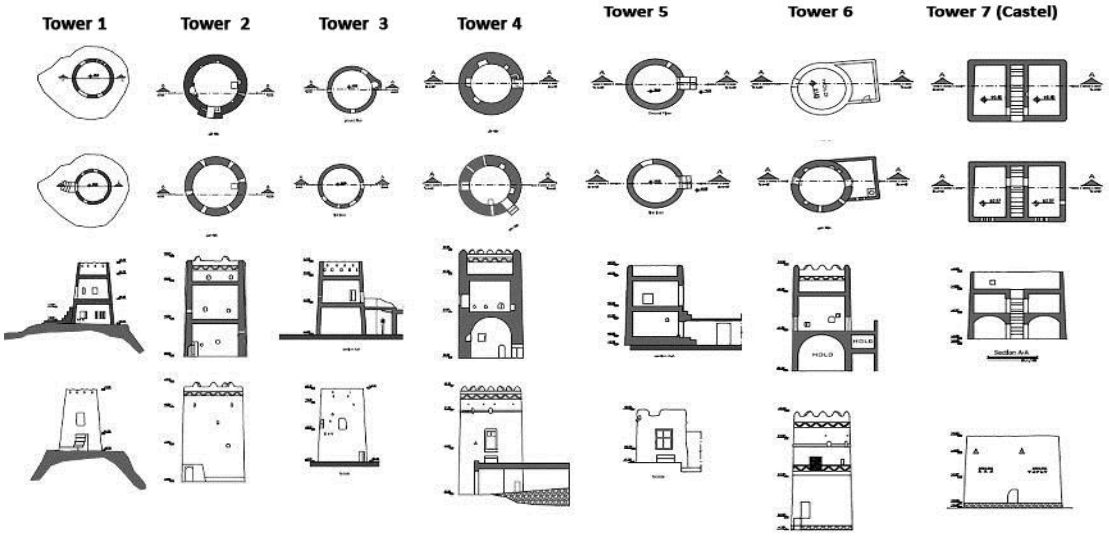
F12. Location of Shelters in Nayband village. (Source: Authors).

The authors' field research and historical images show the existence of eight watchtowers and a castle in the village during the Qajar period. Today, except for the castle, which has been turned into a brick ruin, and the tower number eight, whose location is recorded in the pictures of Seven Hedin and replaced during the development of the village, other defensive structures of the village can be identified (Figures 14).

F13. Current status of village guard towers. Source: Authors.

All the towers, except Tower No. 7, which has a rectangular shape, have a circular structure and two floors, and in their highest part, a tower with a height of approximately one meter can be seen. Three towers (number one, two and three), which are located in the southern, western and eastern margins of the texture and in the neighborhoods of Teh, Godar Gori and Touhoz, respectively, provide the most views towards the lower plains of the village. The diameter of the walls of the towers is about 80-100 cm and it is made of raw clay and covered with thatch.

The guard rooms of the farms and gardens of the village are other defensive buildings in the village that have been scattered among the gardens on the outskirts of the village. These can be seen in two categories: handmade structures and artificial single structures. The first ones are built in the heart of the raised hills due to the natural possibility of their location, overlooking the fields and groves. These buildings mainly have an enclosed part (for nightlife) and semi-open areas. The second type includes brick buildings with sloping roofs (mainly made of palm trees) that have been built in certain parts of agricultural lands. These structures are mostly single structures with mostly rectangular (square and rectangular) and rarely circular shapes.



F14. Plan and sections of Nayband guard towers. Source: Authors.

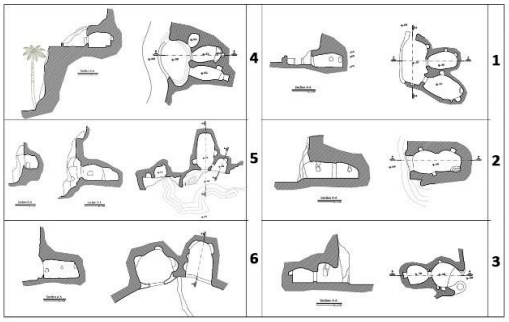
Housing patterns and period of rural development

Based on the studies, three types of residential artifacts in the village can be identified, and the study of their spatial patterns also allow the developmental periodicity of the village structure.

A) Handmade structures: The primary core of the village is the handmade areas that extend from east to west of the southern part of the current village (Figure 15).

These areas, which have a considerable number, have cave-like and primitive structures and are built in the heart of the limestone bed of the lower parts of Nayband rock. Some of these areas are single rooms, but most of the spaces are a combination of nested structures that have been dug next to each other in the heart of the earth (Figure 16).

F15. Location of handmade structures. Source: Authors.



F16. Plan and section of a number of handmade structures on the southern edge of the village. Source: Authors.

Most of these handmade structures have a yard-like front at the entrance. The presence of ledges, lamps and platforms indicates the residential structure of these structures in the distant past. Today, most of them have been turned into cages and some others have been abandoned.

B) Single block houses: These houses, which are the oldest architectural model of the village, are independent structures, two-

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storey and without a yard. The first floor is mainly dedicated to fodder storage and support spaces and the second floor is dedicated to the living area of the house. The historical images of Seven Hedin clearly show examples of these units in the lower part of the village.

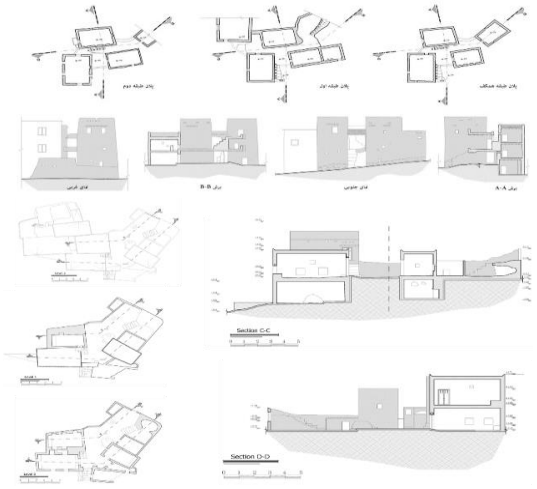
As can be seen in these pictures, most of the rural housing units in the Qajar period were built in the form of rectangular blocks with triangular openings and rectangular gates (Figures 17 and 18).

C) Multi-block houses: With the expansion of the rural fabric and the growing population in the late Qajar period, when the rural population increased to more than five hundred households, the pattern of houses changed and houses with more rooms with private or shared yards have appeared.

Except for a limited number, most multi-room houses do not follow a specific order and represent an organic and complex spatial structure. In this pattern, the courtyard acts as the organizing element of the space and the rooms have direct access to it. Interestingly, the prevalence of new openings in the shape of rectangles and crescent-shaped patterns is evident in most of these buildings, which indicates a change in housing pattern and the influence of external traditions in the body of the village (Figure 19 and 20).

F17. Single blocks (single room with two floors) that are very common in the village. Source: Authors

F18. An example of single block houses. Source: Authors.



F19. Two examples of multi-block houses in the village. Source: Authors.

F20. General view of the village and its natural and artificial surrounding areas. Source: Authors.

Nayband Cultural Landscape

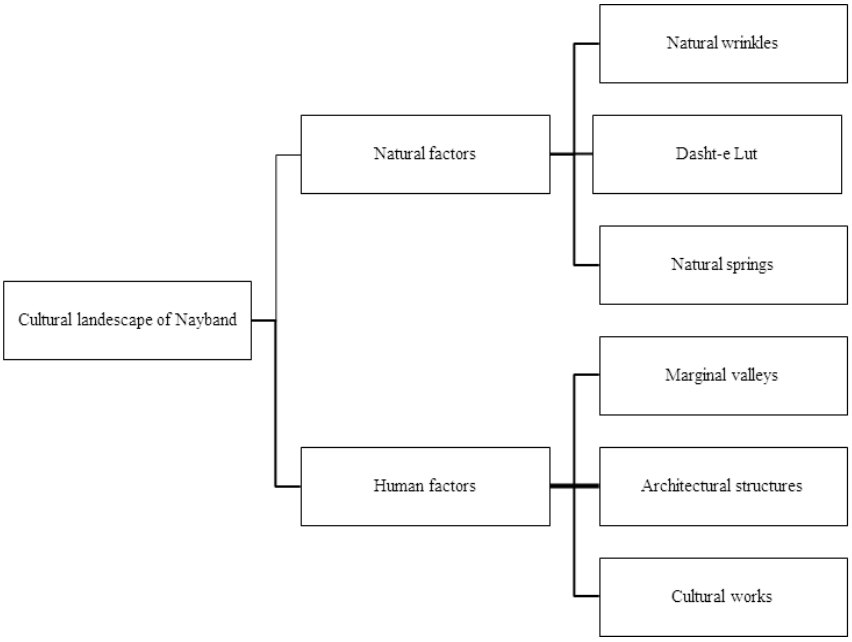
By applying the concepts and international literature related to the "cultural landscape" and the physical and nonphysical structures that shape the historical settlement of Nayband, it is possible to analyze the paradigms affecting the cultural landscape of Nayband.

Accordingly, if we consider the "cultural landscape" as a special geographical location with natural and cultural resources that are related to historical events, human activities or any presence of his civilization-cultural works (or related to human aesthetic values) and represent it as the joint work of nature and man, undoubtedly, the village of Nayband will be an amazing example of this concept. According to the definition provided by UNESCO and what is seen in the area of Nayband historical settlement, the village landscape is an objective indicator of the evolution of human society and their

establishment over time, which is beyond the physical constraints and is affected by the opportunities offered by the natural environment and social, economic, and cultural forces.

The study of the appearance and landscape of Nayband village and its surrounding environment shows the complete conformity of the theoretical concepts related to the "cultural landscape" with the Nayband settlement in both partial and general scales. The mountainous and high bed of the village, which is in clear contrast with the deserts of Lut, by providing basic biological facilities including defensible natural structures, and water and fertile lands, has created a suitable environment for the establishment of human communities and the inhabitants of the environment. In a gradual process, it has changed the natural context and has created the present nature.

Based on the classification used to describe the types of cultural landscapes, Nayband can be placed in the second category (continuous organic landscape). Such landscapes are rooted in a social, economic, administrative, or religious concept, and have acquired their present form in connection with or in response to the natural environment. These landscapes are organically and naturally developed and continue to live in contemporary society based on traditional methods (UNESCO, 2008). In analyzing the landscape nature of this village, it is necessary to pay attention to the following (Figure 21).



F21. Paradigms affecting the cultural landscape of Nayband. Source: Authors.

Natural factors

Natural wrinkles of high mountains and hills, in addition to creating a safe and defensible environment for the establishment of the village, has defined the unique skyline of the region. The existence of these mountains is a key factor in absorbing precipitation and storing water in the region's underground aquifers.

Dasht-e Lut, which is like a sea of sand, and its obvious contradiction with the mountainous nature of the village, covers the eastern and southern parts. Perhaps, this contrast is the important element that places Nayband on a hill like an oasis in the desert.

Existence of natural springs, undoubtedly, has been one of the most important factors in the formation of the settlement throughout history. The result is the development of agriculture and horticulture on the eastern,

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southern and western outskirts of the village and its extension to the village of Zardgah, 5 km northwest of Nayband, which has provided obvious capacity for high-yield groves and citrus orchards in Nayband.

Human factors

Marginal valleys, and gardens, fields and groves in them, surround the texture of the village. The color contrast of these elements with the thatched structures of the texture has created a unique view of Nayband. These farms, as the most important natural elements of human construction, show the will of the residents of Nayband in the form of a part of the artificial environment of the village.

Architectural structures including defensive buildings, handmade structures and residential texture of the village, provide the stepped, intertwined and compact nature of the texture. The existence of castles and towers in the village, handmade areas and residential units and its combination with various passages and walls in the village, has put Nayband as a stronghold in front of the eyes of observers.

Cultural and civilizational monuments of the inhabitants can be studied in the form of living traditions, cultural customs for residents, rituals, religious and indigenous ceremonies. They are another prominent point in the formation of the cultural landscape of the village.

Conclusion

According to international documents and definitions, cultural landscape is a geographical area defined and enriched with cultural-historical and natural concepts. These landscapes, which are the result of man's stable and historical interaction with the natural environment, show the evolution of human society in the heart of ancient settlements. This evolution is affected by the constant changes and developments of the natural environment as well as successive social, economic and cultural forces.

The results of the present study, which aims to adapt the concept of cultural landscape to the structure of Nayband historical settlement and has examined the effective paradigms in the formation of physical and trans-physical elements, indicate the close relationship between pristine nature, human organizing force and the undeniable impact of natural elements in strengthening and enriching the complex ecosystem and the geographical context of the settlement. This concept reflects the structural relationships of the context in which the historic village is located. The existence of such an intertwined structure has made it possible to consider Nayband not just a village but as a cultural landscape.

Researchers' field and documentary studies emphasize the existence of a continuous history of living in the village from pre-Islamic times to the contemporary period. The existence of numerous settlement patterns, which in their earliest form, started from manmade areas located in the heart of the southern marginal limestone structures and have been established throughout history and with increasing population and agricultural and horticultural development in the upstream areas of the rock, indicates the historical development of Nayband physical structures. Tangible effects of this development can be seen in the existence of numerous and unique structures of residential and defense architecture in Nayband (two-storey single-room units, two- and three-storey multi-block houses, central courtyard, defense towers, castles, farm guard rooms, etc.)

Examining the effective parameters on the formation of the historical village and the current tangible and intangible heritage in the heart of the village can establish the complete compliance of the settlement structure with the concept of cultural landscape. The results of researchers' studies show that the composition of the natural structures of the settlement inducing high mountains, green valleys and water springs, which are in contrast to the region's desert, create the unique microclimate and ecosystem of the village. Moreover, man-made elements, including agricultural landscapes (farms, citrus orchards and dense groves on the outskirts of the village), architectural works (castle handicrafts, defense towers, unique residential patterns, passages, etc.) and special cultural and social structures has been

all effective in the formation of Nayband. This concept is intertwined with a rich history of pre-Islamic times, living customs and traditions, historical and continuous use of land with horticultural and agricultural patterns, extensive architectural structures and a special visual view of the Lut Desert. This view reflects the historical and lasting interaction of the residents of Nayband and the natural environment of this historic village.

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