

THE EFFECT OF CONTEXT-ORIENTED ARCHITECTURE ON TOURISM QUALITY ENHANCEMENT

Shirin Karamishoar and Reza Oriyaninejad*

Dept. of Architecture, College of Arts and Architecture, Hamedan Branch, Islamic Azad University, Hamedan, IRAN

ABSTRACT

The contemporary architecture is replete with theories, approaches and ideas of any sort some of which underlie the audiences and spectacles' feelings and culture and the reflections they have in respect to the architecture of a building. These are the ideas and notions that will surely result in the creation of highly identified cities if they are taken into practical use. One of the aforementioned approaches encompassing the architecture besides city-building sciences is context-centeredness. Such an approach takes various urban features, regional traits and building grounding characteristics into consideration and it seems to have taken a very long step in enhancing the urban landscape quality and attracting the audiences. In the present study which follows a qualitative-analytical research methodology we deal with the survey of the features and the aspects of context-centeredness and the effects it has on enhancing the tourism quality.

Published on: 12th – Aug-2016

KEY WORDS

Architectural grounds, architectural identity, context-orientation, tourism, tourism attraction

*Corresponding author Email: rezaoryaninezhad@yahoo.com .Tel: +989181111263 Fax: +988134494026

INTRODUCTION

With the elapsing of the modernism years, the result of which has been an international style and very beautiful buildings within the paradigm of the architectural designs which lack identity and therefore are devoid of any common feeling between them and the users thereof, the conflicting theories emerged in confrontation with such a movement and this later movement directed architecture towards Nativism attitudes and a retrospective look and reflection on the regional culture of every site in designing the buildings. Furthermore, they believed that every building should be built in cohesion with its grounding and the city as a whole, not apart from them. Robert Ventury believed that designing activities should be seeking to find solutions for the dual phenomenon of the individual and the collective groups (architecture and the urban landscape), and this should not arbitrarily emphasize one at the price of losing track of the other [1]. These novel theories caused the architecture quality to improve and thus the urban landscape enhanced resultantly and both of them to wit architecture and city building can be of a great influence in attracting urban tourists. That is because, according to Berulin, context-centeredness emphasizes on the land-centeredness and the bond between the environment and the space and it is somehow formed through conceiving the message delivered by its grounding and bedding and it is in fact actualizing and designing the message delivered to it by the architectural grounds. Therefore, a building is a small part of its peripheral nature. In such type of architecture every building is designed and implemented based on the social-cultural, textural-climatic grounds and the special conditions of the site and the building [2].

MATERIALS AND METHODS

Context-centeredness concept

Context or grounding is an English word and it points to the relationship between the words and the cohesions between them and in its verb form it conveys the meaning of being intertwined and interlaced. In another definition context is intended to mean the collection of the conditions and the realities which embraces a situation or a group of conditions and it also bears the meaning of conditions and circumstances under which an incident occurs and they help you to understand it. By context the same very contextual grounding and environment is meant in which architecture is formed and it incorporates both the content and the form. Every phenomenon influences the peripheral environment in its specific way and it is also influenced by it and they are seemingly in mutual relationship with one another [3].

Social-cultural relationships and the economical system of a city can be of substantial help in defining the context to a great extent. For example, in those cultures that make use of high roof elevations in order to induce a feeling of comfort and presence,

there are a lot of differences with the cultures which take advantage of low-roof heights to provide the residents with the same feeling and comfort. The textural difference between these two types of buildings per se defines part of the context. Context should not be considered as a static factor in the course of time; rather it is a dynamic and variable factor which is fluid and flowing. In a sense, the context-oriented architectural grounding is in itself variable and mobile and it is due to the same reason that the architectural building which has to be taken as the context cannot be designed statically in an architectural context which is variable and moving, a type of grounding which apart from the intact and natural visage of the land it is built in is constantly undergoing rebuilding and change in the majority of the human-inhabited regions (such as the cities). Every building constructed is proposed to represent part of the context and it is somehow acting as if it is paving the way for the next building to come out. The ability of the context-oriented architecture in satisfying human needs in various aspects and dimensions can be one of the important indices in evaluating the context-oriented architecture and the buildings' assessment index in such an architecture is not a global index rather it has to be considered as a native and region-driven one [2].

The approach's intellectual foundation can be sought in perceptive aesthetic post modernism theories or in phenomenological ideas which are apparently held up against the performance-oriented modernism theories. Despite the performance-oriented/plan-driven urban landscapes which are products of the modernism teachings and especially belief in the inside-outward designing logic and also the belief in the building's architectural program are the chief generators of the form, perceived/context-oriented urban landscape which is laid upon the foundations of the post modernism attitudes relies on the outside-inward designing logic. Post modernist theoreticians, especially Robert Ventury, have always been concentrated on the necessity to pay attention to the mutual effects and dialectic influences extant in the spatial requirements of the interior spaces (the building) and the exterior spaces (urban context).

Native architecture potential in tourism/ context-oriented solutions

If we look into context-oriented theories with a little more subtlety, it will be found out that these thoughts are somewhat interwoven with the native architecture mindset roots. It is now for half a century that the native architecture (since 1965 that it was presented by Bernard Rudofsky and by the contributions from the pictures which had been procured from all around the world and exhibited in "architecture without architect" fair), has been posited as part of subjective and partial discussions concluded from the architectural experimental researches [4]. But, it had been already emphasized in the theories and opinions posed by philosophers and architects and the artists with an attitude to the human life origin and source and the need for returning to the historical originality and roots. In post modernism history-centeredness and the new regional orientation also one can trace such an attitude towards native architecture. It is sometimes proposed merely through the native plans being liked and favored by the general public (due to reasons such as nostalgic feelings or even advertisement) to which post modernism has paid a special credit and validity after the Ventury's book (learning from Las Vegas) was published. A specimen of such an issue, with reference to the American native architecture (for instance something more like the colonial times architecture) has been pursued by Dewani and Zaiberg who are the founders of some sort of traditionalism in urban designs (TDN). But, a more subtle consideration of the subject can be seen in the discussions regarding regionalism. Regionalism is an approach to the native architecture, but in a larger scale in contrast to the nativism which excerpts the past architectural forms as a result of enabling itself to respond to the today's original needs and especially functional requirements and the close match between the building and the environment and conscious endeavors for making an optimum use of the native masonries and resources and the regional opportunities are among its indicators [3].

There are numerous studies regarding the relationship between the native architecture and attracting the tourists all of which prove that the unique architectural characteristics in every region and the culture and civilization reflection thereof in the architecture can contribute a great deal to the tourism quality enhancement, since the today's tourist is looking for new cultures and spots to which s/he has no confrontation in his or her daily life. For instance, it has been asserted in an article that the imported architecture and the use of new masonries which are lacking the required visual and aesthetic coordination with the native architecture cause a reduction in the urban and rural tourism attractiveness and fascination and also it is dealt with the relationship with the tourists' education level and the native architecture therein and finally the above-mentioned article comes up with the conclusion that the tourists with MA degree and higher assign a high value to the native architecture of the tourism destinations[5].

In another article, the various aspects of the cultural and its constituent building blocks and the role that culture, for specimen, has in developing Iran's tourism have been investigated. In the aforementioned study it has been stated that the culture of every society is an appropriate ground for the tourism evolution and growth and tourism can be defined based on the prevalent culture therein. Many of the cultural and civic capabilities within the framework of the country's history and culture can and has to be offered to the world travelers and the people from the other lands[6].

Context-oriented scales

Context-centeredness is presented in various scales and levels. It starts from the building itself, the site and the ground on which the building is located in its micro scale, then it is manifested within the neighborhood level units and the local area. In this stage, the context-oriented architecture moves from mere architecture to city-building. In larger scales within the city environment, it deals with the districts and sections and then with the regions around the cities and the extra-city regions and suburbs. Context-centeredness does not cease its move in here and it is not limited to this level; rather it travels from single building structures to neighborhood, then it considers districts and regions and it still can move out further to include the global aspects. Thus, context-centeredness can span its aspects and dimensions within the planet earth boundaries.

In a general term, it can be said that the context-oriented approaches start with neighborhoods, and then it expands in two directions, micro- and macro-scales. Context-centeredness reaches to regionalism in its macro-level, and it narrows down to the internal building atmosphere in its micro-scale. But the regionalism global aspect transcends well beyond the regional boundaries and finds a global dimension. This way, although the context-oriented architecture is deeply immersed in “spatial locus”, it unleashes its presence to spread out to the far away to the cities and countries, to the world and the universe [7].

Adrian Smith and Gordon Gill, who believe in sustainable architecture in its international level, state that “the buildings should be designed according to their role within a regional, district and global groundings. Within the context of the global development and at the time that the entire cities are being designed and built with imposing harms and damage to the environment, the environmental objectives are not only achievable but they are also necessary and compulsory for the survival[8].

Context-centeredness aspects

Context-centeredness has aspects including textural context-centeredness, historical context-centeredness and social-cultural context-centeredness, each of which deals with a particular context-oriented concept.

Textural context-centeredness

In context-centeredness, the city form components are not evaluated and studied in separation; rather they are looked upon in a wider environmental background. An architectural work finds its relevance in a bigger urban system and it has to be perched in a hierarchy of the systems. Therefore, context-centeredness is the anchoring link between the architecture and city-building regarding certain grounding. In other words, the grounding or context is the location in which the architecture and city building meet. The city builders’ inclination towards construction within the ‘existing system’ has to be taken as meaning intertwining of the new to the old in such a manner that it can be considered as a viable and optimum whole. So, there is a need for a particular commitment to be perceived regarding the new architecture entrance to an extant background [9].

There are issues posited in today’s tourism which endorses the necessity to pay attention to the cities’ physical and textural elements and the buildings therein; to put it differently. Although the industry firstly targeted the welfare and comfort, nowadays it has been turned into something of a more cultural-economical importance the development of which is a mean to exchange cultures. In line with this, an approach can be recounted as successful that can simultaneously involve both the objective and subjective dimensions of the city[10]. Thus, the buildings in every city should be a manifestation of the regional culture in order to succeed in attracting tourists.

Historical context-centeredness

If a society separates itself from its past it means that it renders the efforts taken by its previous dwellers useless and the human historical continuation cutoff is belittling his past life, one should benefit from what one’s ancestors have carried out, and if one intends to make a progress then s/he is needed to keep up his or her pioneers’ works[9]. The background should be taken as a sort of history. The background should not be envisaged as a static factor during the course of time, rather, it should be considered as a dynamic and variable factor which is fluent. In a sense, the context-oriented architecture is itself variable and moving. Every building constructed is per se a part of the background already there and it is part of the background and paves the way for the later buildings to be constructed[7]. Also, the society is essentially anchored to and develops via the tradition. The same way that the theories are applied for discovering the realities in sciences, traditions and customs play the same role for the society. Although tradition can be criticized and changed, it creates specific order and it is regarded as a foundation upon which ground actions are set out [10].

Now, we can clearly see that the tourism researchers have pointed to the importance of the historical aspects of a location or spot in optimizing the tourism. Mottos such as a type of tourism is victorious that can lead to recognition and perception within an appropriate area and make the tourists acquainted with the city concepts and elements in order for them to get a better understanding of the city, in fact, the tourists besides spending their leisure time and amusing themselves in the city need to recognize the city’s meaning and history[11].

Cultural-social context-centeredness

The cultural-social context-centeredness proponents believe that culture creates a collection of rules that are a reflection of the constructed form. The people give meaning to their immediate environment aided by culture which is a system of values, beliefs, ideologies and common symbolic systems and in doing so the empty spaces are turned into locations[12]. The architects’ duty is to create sustainable and stable spots which provide for the best proportion between the users’ cultural and textural needs and expectations. Their discussions are mostly based upon semantics than on formative rules, since in their opinion the spatial forms are being created following to the semantic residing therein and the meaning of a phenomenon is perceived within the context from which it emerges[13]. Successful tourism can be realized as, besides spending leisure time, gaining knowledge about the art and civilization, the other territories rituals and cultures, securing one’s own spiritual, psychological and mental needs [14].

In the following table, the key context-oriented approach characteristic and the way it is reflected in a building’s design have been dealt with:

Context-oriented architecture	Reflection in project deigns
In context-centeredness the city form components are not studied and evaluated solitarily, rather, they are placed in a wider environmental background.	The selection of an appropriate grounding for the project to be implemented in the first stage, the study and survey of the adjacent regions’ characteristics and the city as a whole and designing the project parallel and in cohesion with it should become a routine work procedure.
The background should be considered as a type of history, every building which is constructed is proposed as a part of the background and it paves the way for the later buildings to be built.	The building project should not be looked at as static, rather, a dynamic entity which flows in the course of time, consequently, the building of interest is not considered as apart from the background, rather, it will be seen as an integral part and in the future it will also act as a background for the later buildings.
Rapaport says culture is a system of rules and the constructed form is a reflection thereof.	Before dealing with the designing work, there is a need for a precise evaluation of the region and even the city to be conducted and it has to be reflected in the designing works to the maximum extent possible.
As put by Ventury, the chief generator of the form is not the building’s architectural program, rather, it is the urban context and background.	In the designing process, we move from texture and background to form and it is not from aesthetic considerations to form.
According to Norberg Schulz, location is a space to which meaning has been granted and it is the architect’s duty to embody the semantic aspects.	To create context-centeredness there is a need to search and discover the historical, natural and cultural semantics within the format of the urban environment and to incarnate them within the contextual and visual paradigms. So, it is the project that conveys its background semantic to the onlookers.
The building’s unification with its place of construction, with the society and the peripheral region causes the building to become more cohered with its immediate background and it is through successful interaction with the environment that it can elevate the energy productivity in the building.	With the study of the project background, in terms of its natural competencies, the climatic characteristics should be taken into consideration in order for the results to advance more consistently with the climate which will finally yield more attentiveness to and thoughtfulness of the environment and the energy.

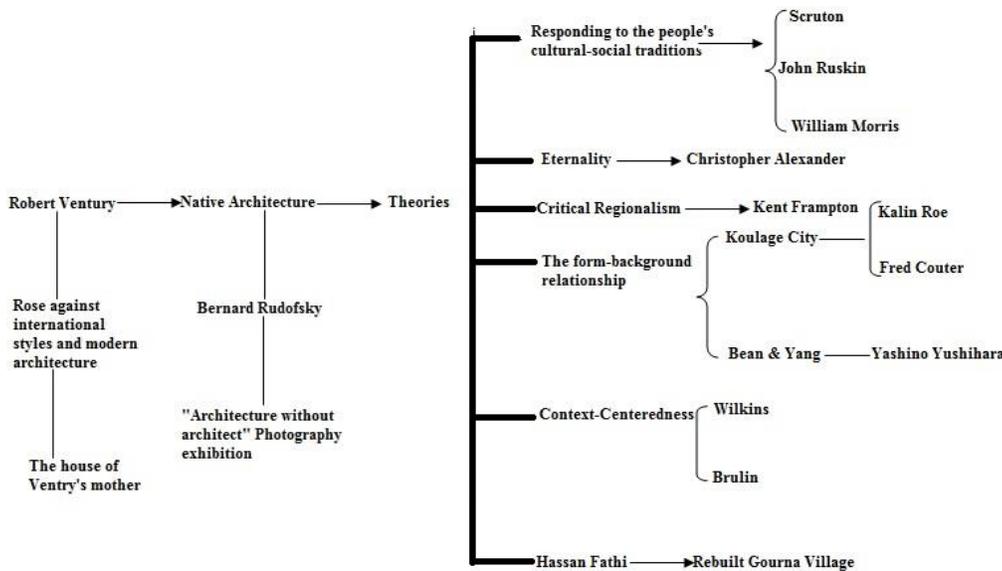
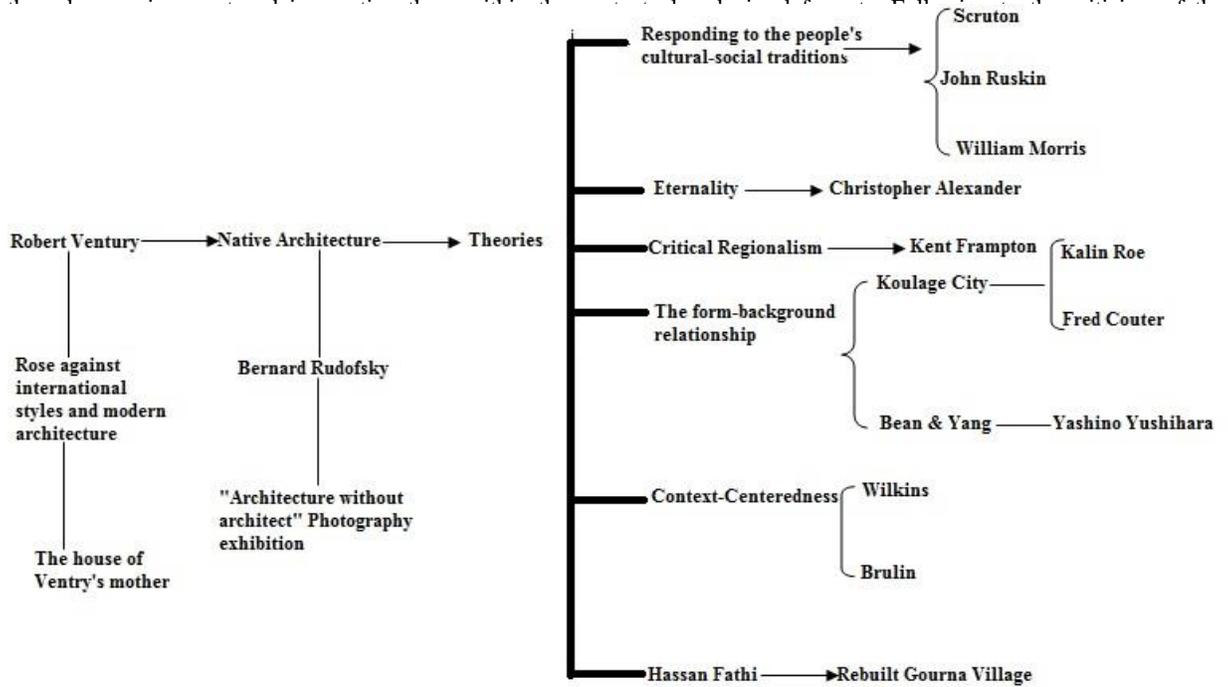
The importance of context-orientation in enhancing the urban landscape quality

Perhaps one of the most succinct and at the same time the most precise phrases and expressions which have been posited in describing the importance of the streets and the visual environment is the saying by Jane Jacobs; She says “she thinks of the city and what does she remember? The streets therein! When the city streets are beautiful and fascinating the city is lively, and when the city streets are ugly and dull, the city is remembered as dull”. Essentially, the urban landscape is the contact point between the “human being” and “the urbanization phenomenon” and therefore a considerable amount of the knowledge, affections and the citizens’ environmental behaviors are formed subject to it [15].

The context-oriented/perceptive urban landscape perspective[1] which is in contrast to the modern atomized architecture, realizes the “urban background and context” and not the “building’s architectural program” as the main generator of the form and therefore the urban landscape resulting from such an approach has to be considered as a context-oriented landscape. The

objective of the perceptive urban design is the creation of a strong urban landscape”[16]. And, in so doing, it mainly focuses on “the environments’ analysis, design and management according to the places and spots analyzable qualities”[17].

If we add the saying by Christian Norberg Schulz that “a place is a space to which a semantic meaning has been contributed” and then accept that “architect’s duty is to embody such a semantic meaning”, then the designers who are seeking to create context-centeredness are assigned with the duty of seeking to find and discover historical, natural and cultural semantics within



A context-centeredness sample

Looking at the most attractive cities we can find out that tourism is booming in cities where it is interlaced with the history and culture and the buildings and constructions have preserved and maintained their subjective and objective originality, for example some European cities such as the cities in Switzerland, Austria, Italy, etc.



<http://www.myswitzerland.com/en/swiss-cities.html>



<http://www.travelchannel.com/destinations/austria>

One of the most considerable projects regarding the issues set forth in this section of the study is the Galicia cultural center by Peter Eisenman in Spain, which can be considered among the context-oriented works attracting a great number of tourists due to its site's particular topographical features and the corroboration of such features in the project and also the reflection of the peripheral and adjacent roads background and the cultural element of Santiago region which is projected on this building. The preliminary design plan originated from three types of information. At the first place, the streets plans are taken into consideration which enjoys some sort of medieval centrality in the topographical foothill maps. The second element is a modern plan and pattern which stands higher in rank to the streets and in the third place, computer-aided software is provided by means of which the best regional topography map is drawn. The city building system in the city of Santiago is formed in such a manner that the buildings are combined and cohered and the streets are equipped with empty and extra spaces. Through taking advantage of the map a city can be obtained which is a combination of the today and the past architecture and in the mean time the old and historical city building rules and regulations have all been attended to and focused on.



Source: The internal and specialized journal of guild association of Fars Anbuh Sazan mass accommodation buildings constructors, tr.Maryam Shomaliyan, 1st year, no.2, Summer and Fall, 2007, pp.21, 22, 23 and 24. Photo: site (Arcspace)

The context-centeredness effect on attracting tourists

The tourists do not seem to select the destinations solely for the purpose of recreation and respite, they travel to such spots to search in the heart of the cultures and other civilizations, look into them, learn from them and escape the repetitive streets and buildings in their periphery. Context-centeredness is a way through which one can deal with both culture and history and in the meantime the buildings can be constructed texturally coordinated with their immediate spectacular background. That is because culture is one of the main fundamental pillars of context-centeredness and at the same time it is one of the most fascinating elements attracting the tourists. There are numerous studies conducted in connection to dealing with the culture and native architecture which concomitantly encompass the tourist attraction topics. In the following section we are going to deal with the relationships between context-centeredness and tourism from the experts' points of view and within the format of various and the great number of the articles written on the subject which is dealt with in the current research paper.

A type of tourism classification divides it to urban tourism (including the cities and the suburban areas) and rural tourism; and, according to the present study intention we are mostly dealing with the first type of the tourism in the current study.

Muhammad Taghi Rahnama'ee in the comprehensive studies on Ardabil Province (2002), defines tourism as "it is the collection of the travels and journeys which occur between a source and a destination with goals such as respite, recreation and resort, sporting, watching spectacular sceneries, business, cultural or spending leisure time and the tourist individual does not work or live in the tourism destination".

Piers in "tourism development" (1989) has stated that "tourism can be taken advantage of as means for cultural interaction". Muhammad Hassan Akbarzadeh Ebrahimi in an article entitled "local tourism development, urban tourism growth" (2007) has written that "because the urban tourism is constantly and stably in a sort of relationship with the intra-city and city suburbs recreational and leisure time needs, it is found closely associated to the environmental values and cultural and historical heritage of every city".

Shervin Goudarziyan in an article entitled "landscape approach, the success factor of the urban tourism" (2015) expresses that "urban tourism which is now anchored and tied to the cities' culture and identity, plus being very important, is of a great sensitivity due to its being close to the city-related topics and life in urban communities".

Seyyed Amir Mansouri has asserted in "Iranian landscape tourism" (2012) that "the expectations from successful tourism can be realized in defining the quality of the human beings' securing of the spiritual, psychological and mental needs besides providing for the human beings leisure time activities, the recognition of the other nations' and territories' art and civilization and identification of the other nations' traditional rituals and cultures".

Love in his "drawing tourism attraction to larger urban localities" (1996) has acknowledged that "a tourism can be recounted as successful that can result in recognition and comprehension in an appropriate area and make the tourists acquainted with the urban concepts and elements in order for them to acquire a correct understanding of the cities. In fact, the tourists need to recognize the cities' semantic concepts and historical features in addition to making use of them for leisure time activities and recreation. Therefore, an approach can be characterized as accountable for tourism which attends to and incorporates both the

objective and subjective aspects of the city within a conceptual grounding. On the other hand, the business and culture are the two main objectives taken into consideration for urban tourism”.

in an article entitled “culture-oriented recreation in the historical texture of the city of Qazvin with an emphasis on the urban tourism” (2012) written by Aminzadeh and Dadras we read “although at first the objectives sought for by the industry were welfare and comfort, for the time being it has been turned into something of a more economical and cultural nature and its development can be a tool for exchanging and interaction between the cultures. Successful urban tourism creates a sort of mutual cultural reaction that causes the cities to gain a civil development meanwhile the communities’ cultural heritage undergoes identification process and is appreciated accordingly. Up to this point, reviving of the cultural values, history and the ancestors’ ways and collective incidents and memories can be realized as one of the most important tourism enhancement strategies”.

Seyyed Amir Mansouri in the “Iranian landscape tourism” (2012) has expressed that “an approach that can actualize the urban tourism success is the one that concomitantly incorporates the various urban aspects such as time, place, history and civilization and the intervening measures chosen are not biased towards partial and specific matters and it has to consider them within the format of the entire city and in relation to all the effective factors. In other words, a holistic approach to the city which realizes it as a dynamic entity not mere texture can be highly effective in advancing and accomplishing the urban tourism.

Inse Kippe in his book “tourism planning” (1991) has said that “during the recent decades, the growth in tourism industry and the competition arisen therein have made the planners to pay attention to two important issues in order to elevate the quality of tourism: firstly, increasing the tourists’ satisfaction and enhancing the quality of tourism experience and, secondly, making efforts in reserving the host’s interests. This is suggestive of the idea that one of the successful tourism indicators and scales is particularly attending to the addressees and audiences which include the tourists and the residents, as well”.

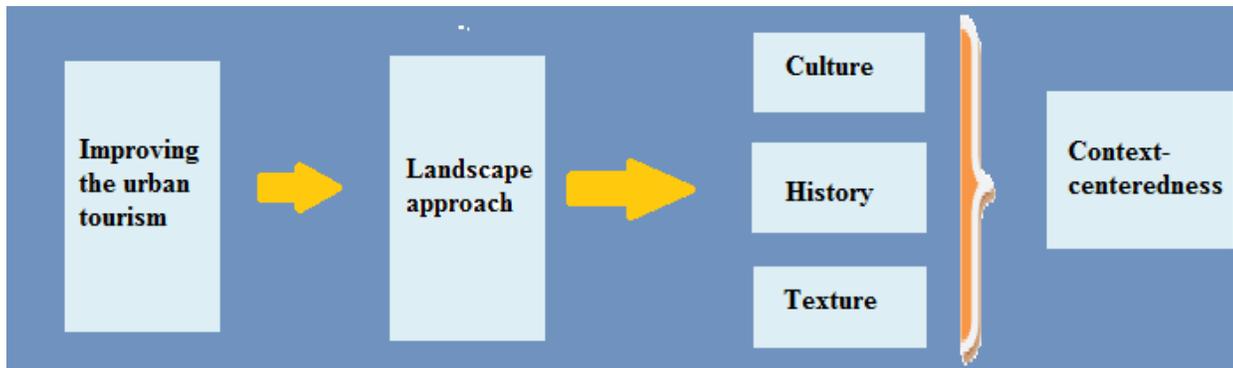
Orbasely in his book “tourism in historical cities” (2000) has stated that “securing the citizens’ needs in respect to the creation of the appropriate and convenient infrastructures in order to accommodate tourism is a priority”.

Muhammad Hassan Sharbatyian in “contemplating over urban tourism in Iran and offering solutions for the sustainable development in such an urban industry” (2011) realizes that “part of urban tourism is a mutual interaction between the tourists and the host which leads to the generation of tourism spaces regarding taking a trip to urban regions”.

Shervin Goudarziyan in an article “landscape approach, the urban tourism success factor” (2014) states that “such an approach should take the society and the collective memory into consideration and regard them as a common and linking factor which binds the audiences to each other, that is because the tourism intervening actions causes the urban residents and their social interactions with the visitors to take place and this is besides the tourists needs satisfaction and providing them with an appropriate understanding of the situation. Such an approach can make the citizens and tourists feel that the city belongs to them. There cannot be done such interventions for the tourists and simultaneously remained negligent of the effects it has on the other parts of the city”.

There has been emerged a type of approach which is called “landscape approach” which is not irrelevant to the context-oriented architecture and city-building; from this approach point of view, landscape is a general whole and the landscape approach is a holistic one. It is pointed out in the former article that “in fact, it is the landscape approach that performs a thorough investigation of the urban tourism with all its urban aspects and dimensions and deals with the required actions and interventions along the entire city grounds and backgrounds and takes all the effective factors into consideration. Based on the landscape nature, it can be said that the urban landscape approach incorporates the various aspects such as spatial-temporal, historical-civilization and subjective-objective, simultaneously and gives a general meaning to the concerned urban phenomena in conjunction with the historical and natural past environment. In adopting such an approach the city is envisaged as a live entity which does not solely lend itself to the textural interventions. Such an approach is seeking to find scales for enhancing the urban optimal qualities and providing the human beings with a correct conception of the issues. Also, this approach identifies the urban background according to the cultural aspects and provides for the persistence of the historical continuation and keeps the cities connected to their historical identities. Urban tourism in line with the today’s tourists’ objectives and expectations and as a factor for the identification of the history, culture and collective memories has been transformed into a perceptive element of the city. Therefore, nowadays, the tourism industry has been proposed not only for filling the individuals’ leisure time, but it is also claimed to have turned into an arena for the recognition of the cities’ identities and civilizations. Thus, the textural and partial strategies have been found no longer capable of responding to the tourism requirements.

It is evident that the landscape approach encompasses the entire elements pertaining to the landscape improvement such as culture and the neighborhood or locality relations with its past and the urban landscape coordination and harmony as a whole which is deemed as the prerequisite condition for the context-oriented architecture and city-building processes.



Source: The author

RESULTS

Camel A succinct and explicit survey of the relationship between the tourism and context-oriented approach has been given in the following table:

Cases mentioned regarding enhancing the tourism	Important elements of the context-oriented architecture and city-building
An approach is called successful that can concomitantly incorporate various aspects of the city such as time, place, history and civilization.	Time, place and history are context-oriented aspects.
The successful approach should adopt interventions which are holistic, not partial.	Holistic approach is the most critical principle in context-centeredness
Among the most significant strategies for enhancing tourism is reviving the cultural values, history and the ancestors' methods, collective incidents and memories.	Culture and history are the context-oriented aspects and the ancestor's methods and the collective memories are among the considerable elements and concepts focused on by context-centeredness.
An approach to tourism can be recounted as successful which takes both the subjective and objective aspects into consideration.	The context-oriented approach does not only attend to aesthetic characteristics and objectivity, rather, subjectivity and the architectural and city-building mental and psychological effects are also among the priorities.
The today's successful tourism is the recognition of the traditions and the cultures of the territories, thus tourism is intertwined with the urban culture and identity.	Context-centeredness is the manifestation of identity and culture of its background.
Successful tourism should adopt an approach in which the concepts and the elements of the city are made familiar to the tourists in order for them to acquire a correct understanding of the city.	The audiences and spectacles correct perceptions of the plan's background and the creation of a mental relationship between the plan and the audiences are among the context-centeredness objectives.
Landscape approach in tourism is an approach which envisages the city as a live entity which does not lend itself to only the textural interventions.	Context-centeredness realizes city as a dynamic and moving entity. The city background is not considered as a static factor during the course of time rather it is regarded as a dynamic and variable factor which is spirited.

Source: the author

CONCLUSION

From the evaluations and the studies performed in the current study it can be understood that if the contemporary architecture revives the cultural values of a region and pays attention to its audience perceptive needs and if it incorporates the time, place, history, culture and the civilization, concomitantly, the way the context-oriented approach deals with the various aspects, then it can take step on a path which leads to the maximum attractiveness of the city for the urban tourists.

The study performed came up with this conclusion that the context-centeredness features and accomplishments can be applied in architecture and city-building to improve and enhance the tourism quality through creating an optimized perception in the tourist and consequently attracting the tourist.

REFERENCES

- [1] Tourism and Urban Development Consulting Engineers spores (1390). Saleh Abad city development plan.
- [2] Meteorological Organization of Hamedan province.
- [3] Moayedi Mohammad Persian date Ordibehesht 1392 National Conference on Flood Management Tehran.
- [4] meeting, H., et al (1388). Recreation development riparian areas in the metropolis, Tehran, Center for the Study of Urban Planning Tehran.
- [5] Nykchh et al., (1392). National Conference on Flood Management Tehran, May.
- [6] Khaled, Prince (1380). natural disaster. Martyr Beheshti University Press.
- [7] Human Descent (1380). Storm in urban hydrology of the basin. Chamran martyr of Ahwaz University
- [8] Rajai, Abdul Hamid (1382). The use of natural geography of urban and rural planning. First Edition . Tehran, publisher side.
- [9] Akan, Osman (1381). Storm in urban hydrology of the basin. Translate doctor said Iran lineage. First Edition. Martyr Chamran University Press.
- [10] Zomorodian, MJ (1372). Geomorphology in environmental planning. Land (Korea) - uneven. Tehran, studying the books of Social Sciences.

***DISCLAIMER: This article is published as it is provided by author and approved by reviewer(s). Plagiarisms and references are not checked by IIOABJ.