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Analysis of Contemporary Theories When Encountering the Context in Architectural Design*

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Abstract

Problem Statement: From the beginning of the history of architecture, unconsciously or consciously, the issue of context has affected the architectural design. With the emergence of modern architecture, some theories were discussed about how to encounter the context in design and by criticizing those theories in the postmodern era and the advent of the Contextualism term in the architecture literature became a controversial topic among the thinkers of this field.

Aims: This study has aimed at categorizing and analyzing the approaches to encountering the context in order to use it in design.

Methodology: In this descriptive-analytical study regard, using library references, an overview of the theorists' approaches has been first mentioned in order to achieve a comprehensive classification. Then different theories about the critique of these approaches have been then investigated; and finally, these theories have been concluded and their fundamental points have been extracted and presented.

Conclusion: The results indicate that while emphasizing principles including these principles can be summarized in three items of avoiding excess and negligence, simultaneous attention to the historical context and contemporary context, as well as the maintenance of integrity and continuity, the investigated theories support the contextualism.

Keywords: *Architectural Design, Design Bed, Context, Contextualism.*

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Introduction

From the beginning of the history of architecture, unconsciously or consciously, the issue of context has affected architectural design. But

it seems that from the beginning of the twentieth century, the thought and style of modern architecture has been appeared, and in particular some theories were discussed about how to encounter the context in design area, this issue find special place in the architecture literature, in the middle of the twentieth century and the advent of the postmodernism, the term of Contextualism in architecture literature became a controversial topic among the thinkers of this field. Since then, many theorists have spoken about the approaches to encountering the context, and some have tried to classify different approaches, and some have been advocating or criticizing a certain approach in their opinion; there are different types of the approaches to encountering the context that range from maximum interaction to the maximum confrontation.

In architectural schools, it is also generally stressed on how to recognize the design base and its significance for students. However, there is no single discourse on the approach to encountering the context and the use of its components, and the relevant professors have different views on this context. It can be said that this issue has even led to a kind of confusion among novice architects and this matter can be considered as a one of the reasons why most of them ignored the context in their design and these novice architects confused unconsciously.

“Perhaps, it can be said that the neglect of the ‘context’ in our today’s architecture - contrary to the common trend in the past - become an inclusive disease. It seems that designers and architects often do not consider a serious and decisive place for the surrounding context and they design in the ‘vacuum’ space” (Massoud & Beigzadeh Shahraki, 2013:102).

With these interpretations, the study of the types of approaches is important for any architect to decide on using an appropriate approach to deal with the context. Therefore, it is necessary to recognize

different approaches, so that the architect can take the best decision openly and ...full knowledge of existing views and critiques. This article aims to review the approaches of theorists initially and, by summarizing these comments, it can provide a comprehensive classification of existing approaches. In the next step, these approaches are judged from different perspectives, and different views are examined. At the end, these views are summarized and their important and common points are extracted and presented.

Research Question

The purpose of this study is to systematize the process of architectural design and determine a design strategy to encountering the context, its main question is explained as follows:

What are the different types of approaches to encountering the context in architectural design?

The present article to answer the question and explain these approaches and then seeks to extract the approach emphasized by the theorists in the sources studied.

Research Methodology

In this research, using logical analytical methods and deductive reasoning, new theoretical propositions are presented. This study aims to create the framework and improve the design, it can be considered as a developmental application, and considering the existing methods of dealing with the context, their systematic descriptions and the process as well as their characteristics, it can be regarded as descriptive-analytic research in terms of their nature and method. The research methodology is based on a qualitative approach based on two interpretive strategies and logical reasoning. The data collecting method in this research is library and using different views of thinkers on a variety of identifiable approaches to dealing with the context, then opinions and judgments about these approaches are deduced.

Different classification of the approaches encountering to the context

Context means parts of a speech that comes before or after a word, a phrase, or a sentence and affects its meaning or content, or helps to understand its meaning; and in the term, it is the collection of conditions or facts that covers a particular situation or event.

According to the definition of the context, it can be said that the context in the architecture is the same text, design base, and environment in which the architecture is formed and ...it includes both form and content. Therefore, in a simple and general definition, one can say that the context in architecture is anything related to the architecture which is function of the time and space; or the set of conditions, features, or realities associated with the certain space and time of the site or the desired building. Çizgen suggests different approaches to encountering the context. It can be noted that sometimes some aspects of the context are prioritized to others. It can find the approaches that only consider the superficial place of the context data. There are other attitudes that ignore meaning, focus on climatological data, and seek to create visual harmony.

In addition, there are common approaches, that attempt to represent the nostalgia of culture and tradition in relations between the context-oriented product with the people (such as the conservative post-modern approach). There may also be design approaches that are consistent with the context not only in the physical properties of the environment but also in the social and economic components. There are approaches to encountering with the historical context, which they focus on the separation of new structures from the old ones, including boundary, materials, or methods, while, on the other hand, there are approaches that try to maintain the current status at any cost. These two approaches exist for many years, and each one is preferred at a time (Çizgen, 2012: 89).

Linda N. was a theorist who introduced many ideas on contextual design and created similar standards for the Preservation Alliance (2007). She classified the design strategies in three categories: site organizing, aggregation, facade design, and made a system accordingly, which the samples of harmony with the environment were evaluated by rating their values based on Likert Scale in range of one to seven (Groat, 1988).

The highest value represented the replication, while the lowest level it showed the contrast. For this reason, despite the fact that the patterning and measurement of context-oriented designs seems out of the mind, some of the researchers in this context have tried to quantify the context. Groat has been endeavoured to measure the context. She considered Bowsher and Leu's works in theoretical aspect:

Bowsher believes that some of the basic standards for assessing land suitability can be put into a context and will be continuously applied to a variety of design suggestions. Lu states that instructions are specifically required to maintain a certain percentage or a certain number of distinct design relationships (such as Boundary, height, volume), but it is the designer who chooses each of these relationships to be more meaningful or appropriate (Ibid.).

Schmandt (1999), in his various studies on context adaptation, analyzed the compatibility of periods and practices with their contexts; he quantified the harmony in architectural structures in the cities of Phoenix, San Antonio and Sindiago, in range of replication to contrast, during the traditional, modern, and postmodern periods. His studies showed that postmodern buildings in each of the three cities were significantly superior in terms of coordination with their environment and surroundings. Similarly, Muge Riza (2009) in his treatise studied the relationship between the contexts of new buildings in the historical period. In order to determine the approaches and

strategies in case studies, he defined the contextual coordination by taking into account criteria such as spatial qualities (placement and mass) and visual qualities (Boundary, proportionality, rhythm, and materials) with a combination of Uniformity, Continuity, Juxtaposition, and non-contextual (Riza as cited in Çizgen, 2012: 84).

Interpretations in range of harmony to contrast, such as Groat's division, are described by Sotoudeh & Wan Abdullah by referring to Brodin's works. Sotoudeh & Wan Abdullah also cited to Michael Davies's views on this issue; Michael Davies believes that design in the historical context can be done with more than one approach. He divides two last approaches into five categories, and defines it as follows:

- **Pastiche Approach:** The design achieves the harmony with its environment through the replication of apparent factors and current order.
- **Traditional approach:** As with the Pastiche approach, it is an approach, at the same time, usually preferred, but highly debated. This approach, which emerges as a native modern approach, cites some quotes from the past and continue in contemporary times.
- **Arrogant Approach:** This approach is highly confident and doesn't pay attention to the historical context (Sotoudeh & Wan Abdullah, 2012).
- **Contemporary Approach:** Design in this approach is in contemporary language, and include some points in the present time; it also inspires from the past and talks with respect to the historical context.
- **Subtle Approach:** This approach has a more balanced and humble attitude towards the environment. This approach has the greatest respect for the historical context.

In addition, the [Preservation Alliance \(2007\)](#) defines the approaches to encountering the context in a similar way and emphasizes their achievement through four different strategies:

- **Literal Replication:** In a similar way to the "replication" approach, this approach tries to replicate... the context as close as possible. This approach is conservative, with the least possible intervention.

- **Invention within a Style:** In this approach, the purpose is to use the similar or close relationships without replication of the properties of the environment; to maintain the existing uniformity in the architectural language of the context. In this approach, sometimes small differences in context are evaluated positively.

- **Abstract Reference:** Different from the replication approach, this approach creates a dialogue into the context, taking into account the abstract alternative. This approach is usually preferred, but the designing in this method is difficult and requires the artistic talent.

- **Intentional Opposition:** This approach consciously has a contradictory view of the context. This approach, sometimes with free and independent ideas, is successful in shaping the unity (Çizgen, 2012: 92).

[Massoud & Beigzadeh Shahraki \(2013\)](#) have classified some of the different approaches to designing infill structures in the vicinity of historical structures (encountering to the context in a historical texture).

1. Maximum contrast approach: The purpose of this approach is to distinguish an important, magnificent building from the architectural context of the surrounding area, and there may be some similarities between the architecture and the context, or the architect has designed it with a different opinion completely. In this type of view, the new work is initiated by a different language and expression than the context, and it follows different methods for shaping it. [Contextualism]

2. Maximum Similarity Approach and Integration between new and old: The emphasis of this view on the most similarity between new structures and context, and the full use of architectural

patterns, urban spaces, and physical structures and materials, techniques and methods of construction, as a means of maximum coordination between the new and the old and the continuity of the old space and framework, and it seeks to create structures and provide the interventions in similarities with the components and structures of the architectural context [Context Uniformity].

3. Facadism or Decorative Facade approach: In this approach, the exterior facade, in its original form, is maintained and restored; or similar bodies of historical examples is formed using shapes and forms derived from the existing patterns and methods of Context Uniformity, at least in the form of an array and decoration. But behind the historical facade, the new structure is constructed with architectural, physical, space patterns, with new techniques and facilities [Use part of the context: facade and shell components].

4. Analogy and Unity approach in design: coordination with architectural and structural patterns, and new and up-to-date implementation practices, in an effort to harmonize these structures with the historical context, to search for the most significant elements in context, and to adapt the lines and the wall patterns in order to establish unity with the context of the new work of this approach [Use part of the context: significant components].

5. Neutral or zero-level architecture approach: This approach forms a completely neutral and non-interactive environment, which no effect on the context . There is no significant relationship between the context, architecture componenets and urbanization. Therefore, this approach leads to some inconsistency with the context [Context Disparity].

6. The Temporary, Derisive and Fantastic Architectural Approach: Some people believe that, in order to respect the historical context, the new work should be temporary and unstable. Therefore, given the temporary nature, there will

not be noticed in its conjunction with the context. Sometimes the new work is designed in a fancy and ridiculous way, and it automatically emphasizes the priority of the context by decreasing its dignity [No effect on the context: by temporary nature].

7. The approach to creating Invisible or Mirror buildings: A group believes that the infill building should not be very visible and allow the historical context to be discovered without damages. This is done by exposing the new building or creating a mirror level in its exterior, or hiding a new building behind the vegetation, or creating a new underground structure that couldn't be seen and provid the least effect in historical context [No effect on the context: by not seeing].

8. A coherent and consistent approach to contextual architecture: In this approach, the recognition of the original features of the architecture in historical context and the use of architectural context with a new look are emphasized. These patterns, in order to maintain integrity, cover all the general and partial patterns of the context, Butbut they are not the mere replication of context. The continuity approach from the origin to all changes is based on this view, so this approach is not be deviated historically [Contextualism].

9. Complex Approach: The complexity of infill design, sometimes taking several different approaches and combining them with each other, in order to achieve the desired response. Which approaches and how to combine them to give a more satisfactory answer, is required a comprehensive understanding of the context and the ratio of the interfacing construction with it; similarity, harmony, contrast, camouflage, etc., in the design of a work or its various components, can be combined appropriately [Combining some approaches](Masoud & Beigzadeh Shahraki, 2013).

Kurt Grutter in a speech entitled "The relationship between building and environment", explain a variety methods of encountering to the context,

which, however, goes far beyond the physical context, as in the above, but can be generalized to other dimensions of the context too. Grutter believes, basically, there are three classes for the relationship between the building as an artifact and the environment or context:

Consistency - contrast - confrontation

- The first possibility is the consistency. What should be made, in terms of form, technique, material, and other components, the “language” accepts its environment.
- Another possibility is the contrast; it means that what is made is separating itself from the environment and showing it as something else.
- Finally, there is a third possibility of confrontation; that is, what has been made in addition to being isolated from the environment, also confronts it.

Obviously, the combination of these three modes is not possible in one place, and there are different views on where one of these three is more appropriate (Grutter, 1987). Grutter says about these three approaches:

- For the first approach, it should be said that this approach exists from the beginning of human history, and human communities and first settlements have been harmonized and adapted to natural conditions and human characteristics.
- Second approach represents a separation of building from... its environment. In the artificial regions, the separation between the new and the existing can have several reasons: neighboring buildings are worthless of simulation, or, for example, for reasons of attention, the new building should be “something else”. Of course, each innovative artifact must have at least a relationship with the past, so that its message can be understood.
- The third type of relationship between building and environment is confrontation. This type of relationship is different to the second type basically : in the second type, there is a difference between

the new building and the environment. While the characteristic of the third type is not different to the environment, it is in confrontation with it, and the building is intentionally confronted with the environment (Ibid). In Table 1 approaches to encountering to the context from the point of view of the experts is given.

Main Approaches to encountering to the context

By reviewing the sources, the proposed division of the present study will be based on the approach to encountering to the context. Based on a Grutter’s view and with a little overlap, it is possible to distinguish methods to encountering to the context in three main methods:

- Contextualism (a type of relationship with the context: consistency, interaction, coordination, and continuity).

As stated above, it means attention and orientation to the context, harmony and coordination, and to apply its constituent components.

- Context Disparity (Relationship Type: contrast, Distortion, Dissociation)

It means neglecting the context. It means there is no connection between the building and the context in an architectural work, and without regard to the context, an architectural work would arise.

- Context Opposition (Relationship Type with context: conflict, contrast, incompatibility, and Opposition)

It is in contrary to the contextualism, it means a deliberate contrast with the context; in other words, with respect to the foundation, a work that is different from the context will be created.

In Fig.1 Main approaches to encountering to the context and their characteristics is given.

It should be noted that the categories seen in the sources studied in relation to the types of approaches to encountering to the context, all of them consider the physical dimension of the

Table 1. Approaches to encountering to the context from the point of view of the experts. Source: authors.

Theorist	Context Encountering Approaches
Linda N. Groat	Assessing the coordinate with context, ranking in range of one(confrontation and contrast) to Seven (replication and repetition)
Muge Riza	Uniformity, Continuity, Juxtaposition, and Non-contextual
Michael Davies	Pastiche Approach/ Traditional approach/ An Arrogant Approach/ Subtle Approach
Preservation Alliance	Literal Replication/ Invention within A Style/ Abstract Reference/ Intentional Opposition
Massoud & Beigzadeh Shahraki	Maximum contrast approach/ Maximum Similarity Approach and Integration between new and old Facadism or Decorative Facade approach / Analogy and Unity approach in design / The Temporary, Derisive and Fantastic Architectural Approach / The approach to creating Invisible or Mirror buildings/. A coherent and consistent approach to contextual architecture/ Complex Approach
Jorg Kurt Grutter	Consistency - Contrast - Confrontation

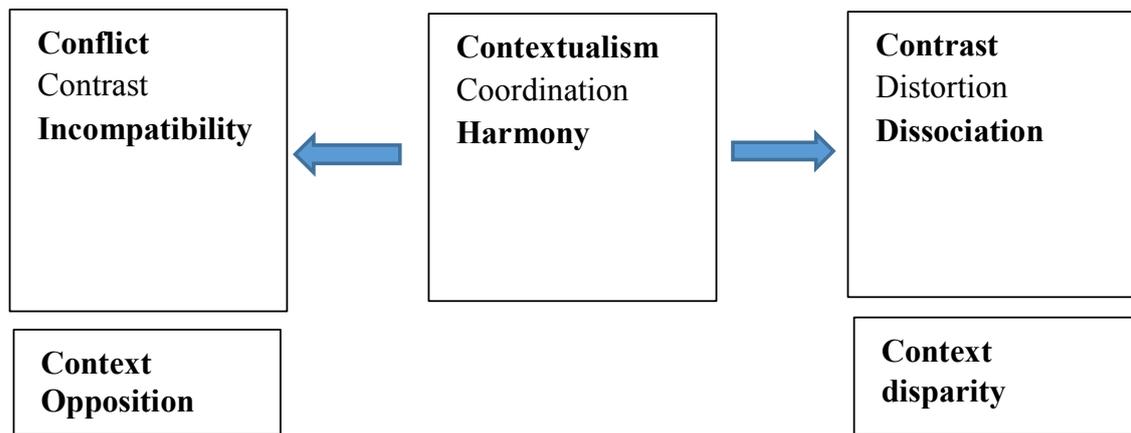


Fig. 1. Main approaches to encountering to the context and their characteristics. Source: authors.

context and are not primarily related to the human dimension, although the three main approaches to the context can be found in addition to the physical context, it is also possible to define and generalize it to the human context but the subordinate approaches will also take into account the physical dimension of the context and their generalization to the human dimension will be difficult and perhaps nonsensical. Therefore, it should be noted that the approaches to the human dimension of the context (such as cultural, social, economic, etc.) due to the extent of the topic, can not be discussed in this article and it can be the subject of future researches. But, if we want to make a

brief account of the first approach to the context of Context Uniformity and its evolution, then it seems that from the beginning of the formation of the concept of architecture, the concept of harmony with the context has been existed. This concept first appears as architecture compatible with the natural and human context, and after the creation of settlements, the synchronization with the physical contexts has also been added. This approach may have been institutionalized in the essence of architecture without the attention of architects unconsciously or due to the necessity (such as the use of indigenous materials or the observance of climatic requirements). But

considering the context in modernist thinking was first challenged theoretically. With the advent of modern architecture at the beginning of the twentieth century, and in particular with the idea of globalization and international style, it was sometimes referred to the negation of the concepts of context and contextualism. Although the subject of modern architecture can not be discussed in fixed terms, and this matter should be discussed in next researches, it can be said, at least, that it was the beginning of academic discussions about the contextualism in architecture. But after modernism, which somewhat believed in a negation of context and architecture independency to the context, especially in some dimensions, such as cultural, historical and physical dimensions, the concept of post modernism has been re-established in architecture since 1945. For the first time, the concept of postmodernism was used in architecture, the concept of design in the context and in harmony with the context became one of the components of the thought of postmodernism in contrast to modernism to the current theme of architecture. The end of the Second World War and two decades after it should be the epitome of the concept of context in architecture, urbanism and related contexts.

Following the Venice resolution of 1964, the relation to the context was known in world; the resolution emphasized that the value of monuments would diminish if they are separated from the surrounding area (Habibi & Maghsoudi, 2002). Robert Wenchouri, a pioneer in postmodernism and a critique of the philosophical and world-class ideology of modern architecture, had no belief in the international style, and instead was an advocate for context. He states that any building should be designed and implemented based on the cultural, social, historical and physical conditions and the specific conditions of the site and building (Ghobadian, 2006). The movements that took place during the 1960s and 1970s included more conservative forms of contextualism and attempts to reconcile

the past with the present and the old with the new (Torkzaban & Mohammadmoradi, 2011). states that “contextualism is one of the most prominent slogans and the desires of postmodern architecture, although they mostly disvalue the context through the artificial imitations and only copying the historical components [...] The approach of some Modern architectural designs, like the George Pompidou Center, is either ignoring or neglecting a context that does not seek to interact with it, or attempt to challenge it. [...] But deconstructionists often have a challenging approach about the context and criticize it, and the context for them is to challenge its reading and to negate it, as well as transform” (Shirazi, 2009: 51).

In Table 2, approaches to encountering to the context are presented, along with the language that has been specifically addressed in the context. Although the method of each of these styles to encountering to the context can not be explained merely with using an expression, but it needs to be studied in depth. It can be said that in every style to encountering to the context, there is a difference between the bases and its examples. However, due to the theories of these schools, their opinion is closer to above mentioned methods methods.

Sub-approaches to encountering to the context

In addition to the three main approaches to encountering to the context, which are positive, neutral and negative, respectively, sub-approaches can also be mentioned. First, we discuss two sub-approaches that express two extremes in context. Contextualism is going step on a border that must be consciously and openly perceived by the architect, and look for a form of diversity in which the balance can be seen and distanced from disturbances and monotony. There are two other ways in which the extreme is in the context of religion, and in particular, in the areas of restoration, protection and intervention - not by this name but with this theme - are used abundantly, and both are regarded

Table 2. Approaches to encountering to the context and convergent schools. Source: authors.

Convergent School	How to encounter to the context	Approaches to encountering to the context
Post modernism	Interaction and Integrity	Contextualism
Modernism	Contract and Discretion	Context Disparity
Deconstruction	Contrast and Confrontation	Context Opposition

as discriminatory practices, that can be explained as below :

- Context Uniformity: (...the type of relation to the context: similarity, matching, coherence, and equality).

This approach is a kind of subjectivism that is reduced to the level of replication of context. The Context Uniformity should be considered as an extreme and vulgar type of contextualism. In this approach, due to its superficial nature, if there was a contradiction between the components taken (for example, the component derived from a physical element with components of a human element), the components that are related to physical existence are used and in fact the physical components are in precedence. In the context approach, the context components are picked up and used in the same way; therefore, it can be considered an approach that, through unity with the context, tries to make no difference.

- Context Pretense: (the type of relation to the context: demonstrators, difference, rivalry and domination).

This approach generally means the declining the effect of context, and this term means any effect in contravention of context with the aim of reminding and it contributes an effective role in the context and become a significant distinctive and dominant subset of context. In fact, it is an approach that seeks to change through the alienation of the context, to make major changes to the context, and to make the most impact on the context by swaying, competing with the context and overcoming it. In Fig. 2 extreme approaches to encountering to the context is given.

In addition to the three main approaches, as well as the two above extreme approaches, one can mention the three other sub- approaches, called Context Simplification, Context Abstraction and Context Nullification, all of which can be considered as a kind of contextualism.

- Context Simplification: (alignment, compromise, simplification and ingredients selecting).

In this approach, part of the context, or in other words, some of the components of the context are taken and used in design. This approach can be done for a variety of reasons, including simplifying the context-oriented process or allowing the architect's hands to decide on other components of the context. This approach can be considered as an inappropriate context orientation, or a reduction of context, in which a subset of context components - for example, indexed components, or components of the skin and visible, or components that are in sync with the conditions of the day or the components of the same with a specific style - for picking up and are chosen to be used.

- Context Abstraction: (the type of relation to context: convergence, modification, parsing and isolation).

Abstraction in the term means the process of abbreviation, compression, and information typing by identifying, extracting, and then isolating and hiding the details of the universe. The context-oriented or abstract approach is a kind of affinity with the context that uses allegory and meaning in place of emulation and simulation. This approach is a process in which the architect's mind compares the perceived components of each

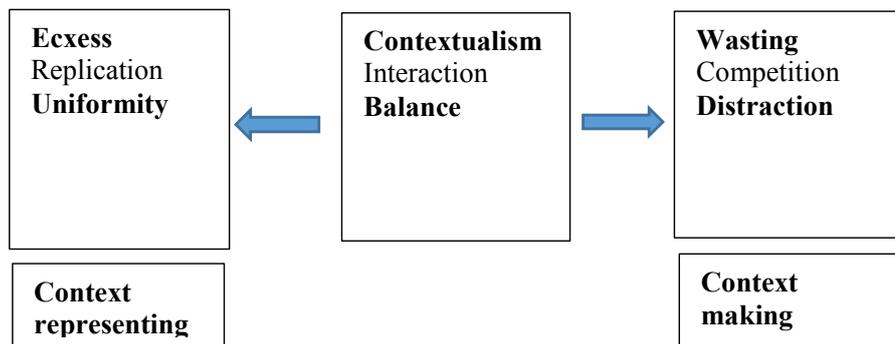


Fig.2. Contextualism and extreme approaches to encountering to the context. Source: authors.

subset of the context.... with each other, separates the similarity or common features (similar to each other) of those components and then constructs a general (abstract) concept, and in this concept, the similarity of the components must be considered. This approach may deal with semantics and analysis of the semantic context, manipulation, fragmentation, distortion and displacement of the elements of the context.

- Context Nullification: (the type of relation to context: humility, affinity, disorientation, and disorientation). This approach seeks to not play a role in the context of its diminutive presence, not affect the context, and thus co-ordinate with the context; it has no effect on the context in this approach, from a variety of ways, such as observation and concealment, for example, underground either behind a mirror or vegetation, or unstable and temporary, and prediction of dismantling can be achieved. Thus, in this situation, it is possible to consider the relation of the building with the context in the physical aspect insignificantly. It must be designed and implemented without any contextual limitations.

Comparison of different approaches to encountering to the context from the point of view of the experts

In the contemporary era, Çizgen says, a variety of relationships can be found in relation to the context. He explains two approaches of imitation of the surrounding architectural elements directly

and inseparably. He states: " More than replicating with a replication approach or a contrast approach to the context, the architect with a third balanced approach (between these two approaches) will be more successful architect, and he will create a better solution for context. This balanced approach or context-based design supports a project that is influenced by the proper formation of the design to the context " (Çizgen, 2012: 72). The replication method can make a history and the recognition of new and old structures is impossible; this does not harmonize itself with the natural changes of time, facilities, needs, requirements and conditions of the day. On the contrary, disconnection between the new structure and context will lead to the separation between the context components. But context-oriented approach with coherence and continuity is an effective viewpoint that seeks to establish visual and semantic links between here and now and between the present and the past (Massoud & Beigzadeh Shahraki, 2013: 106). Luigi Snozzi, in confirming the first type of relationship posed by Grutter, regards the nature as an integral part of the building-environment; he believes that what is made should not be solved in nature, but it is necessary to bring nature in. The plan was designed so that it would eventually come up with a complete and coherent set. Since man is part of nature, even if he wants to, he will never be able to abandon nature. In fact, building - also from the first step-has relied on nature. At the same

time, he writes: “When a building is constructed in a natural environment, it is supposed that a building should be added to the nature, but a new landscape shall be created, even the construction of a building in the context and historical context does not mean the full alignment of the building with the environment, but rather the creation of a new space that transforms the old context into a new city (Grutter, 1987)”.

The most popular solution, as a result of the joint work of Groat and Schmandt, was that it was obviously a protective and traditional approach, although it became clear that the mere synchronization approach could not be successful. With these interpretations, there was a perception that, along with the radical imitation approach and the opposite approach, which takes a completely independent position, a new design plan is needed between the two endpoints and, with its original language allows the architect to write more (Çizgen, 2012: 86). Mostly in the historical design, replications and imitations of the features of the context components have been observed, which a conservative approach is in fact. The underlying reason for this is, in fact, that its application was limited to the historical context during the postmodern tendencies in the early years when the contextual design has been appeared. The simplistic and conservative aspect of such designing tendencies leads to excitement and vulgarity. Therefore, this over-conservative tendency must be avoided and designers must try to create continuity in contemporary features in order to make... the context-based design. The architect, in his interpretations of contemporary design plays an important role (Ibid: 72).

A critique of the replication approach is found in many writings. Like (Sotoudeh & Wan Abdullah), who states that repetition may not be appropriate in the historical context; but in his discussions, it is necessary to reflect the old attitudes in new structures. In general, those who have a critical look show that this approach

does not produce harmonious results; instead, this group requires the use of contemporary designs to be in the right path between the old and the new (Ibid: 87). A contemporary building may cause less visual errors than when it follows the historical examples unsuccessfully (Urban Environment Today, 2002). Busse (1978), referenced in Gaenssler & Möller (1978), states: “If in the past two decades, the streets, squares, and historical spaces have been damaged because of uncontrolled growth, they are now threatened with surface and memorabilia in an outdated environment. Only one way to establish the justice for the historical heritage: an independent, creative creativity based on the resources and principles of our age (Gaenssler & Möller, 1978)”. Gaenssler & Rudiger (1978), referring to Moore (1975), states: “Just stopping the new and old collections can never be an attractive strategy for the future. We still need a new architecture, but with a memory”, just like its inhabitants which have the power to renew their memory” (Ibid: 24). Referring to Gaenssler & Möller (1978), Ruskin (1880) states “Let’s not make a mistake about this important point , as it is not possible to bring a dead person back to life, it is impossible to restore something that once was large or beautiful in architecture”. Clutz (1988), in his article “The History of Postmodern Architecture”, deals with the old and new relationship and discusses how the architecture of the product can be in line with the context of contemporary approaches (such as creating contrast with the background 2003) believes that there is a unity in everything that is historic. Just like historical structures, any architectural work is unique (and should be) with its features and timeliness. In this way, the context is protected in a healthy way (Çizgen, 2012: 88). Sotoudeh & Wan Abdullah discusses Edward Cullinan’s viewpoint accordingly. Kollinen says that background design does not require historical forms and symbols, but more emphasis is placed on the imperative and

inevitable nature of the new architectural forms. This does not mean the cessation of unrelated relationships; on the contrary, such relationships are tied to the formation of an architectural product. However, a talented designer must be able to create successful designs with both approaches (Sotoudeh & Wan Abdullah, 2012). One building should, at the same time, be distinct from the dominant shape of the adjacent monument and help to better define them than to imitate or compete with them. One aspect of successful design is the understanding of the context and the proper response to it. Since monuments are an answer to their cultural, social, historical, political, economic and physical environment, in the same way, new developments in a valuable environment must understand the characteristics of that place and respond to it in contemporary ways (Rastin & Massoud, 2015).

Feilden and Yukilto in the book "Management at the World Heritage Site" New constructions should inspire and express the spirit of the present, but at the same time their design must take into account the historical context in which they are conveyed. Designing methods of these buildings are different based on the cultural values of historical region, the status of current structures, the harmony to the place and so on (Feilden & Yukilto, 2007). Context-oriented architecture is interpreted in any language and culture, and is rooted in contemporary and past architecture. But it is not necessary to consider this root as law in architecture (Abedi & Irvani, 2015).

Gordon Cullen while emphasizing the continuity of the tradition of urban planning, called it a design tool for current needs. The main goals of his design, based on visual recognition of the city's image, are the connection between the past and the future, the sustainable visual connection and harmony with to the rest of the city. Every building in city should be in accordance with the city's overall design, and the its architectural

style and scale is in harmony with the current architectural texture [Integrity and Continuity] (Cullen, 1961).

Since there are different approaches to encountering to context in order to create a new building in the historical context and in the restoration of existing historical buildings and physical and functional interventions there, it seems that the context orientation approach and attempts to form a union, unity and coherence with the context as well as the continuity of a long context of historical experience in the context of architecture and urbanization, is the optimal approach in the creation of infill buildings. The basic approach to the presentation of guidelines, rules, and criteria for designing in the historical context is based on these two basic ideas - cohesion (continuity in the dimension of space) and continuity (continuity in the dimension of time). Therefore, the main criterion for measuring and evaluating designs in historical contexts is to maintain the coherence and continuity of new construction with the historical context of the texture at various levels and boundaries. This criterion, while protecting tissue against pests from new builds, will provide the basis for the continuity of the natural flow of life in it and meet the needs and enhance the physical, spatial and perceptual qualities of tissue (Massoud & Beigzadeh Shahraki, 2013). Edmund Bacon, as a pioneer of urban planner, also states about words such as connection, unity, integrity, connectivity, cohesion, connection and continuity. These words represents his attempt to connect the elements of urban designs to the generality, while looking at time there is a continuous flow from the past to the future (Bacon, 1976). Also, the integration of architecture with the environment to respond to its identity and in opposition to individualism requires a conservative approach. Lack of identity and lack of continuity makes separation of the traditional core and the new development (Lambe & Dongre, 2016). In historic times, cities

have always maintained their overall coherence and have sustained a decisive role in spatial and physical development. Also all historical era can be dignozed in it, and this represents that the urban and architecture in each ear is harmonized with the past eras and also has its own specification, but this can not make any contract to the general coordination. Therefore, it should not be applied in such a way that the excessive similarity new and historical structures make confusion and historical deviation (Massoud & Beigzadeh Shahraki, 2013: 96).

In approach of harmony to a part of the context, these approaches intend to create structures that are in accordance with the current needs and also they are coordicated to preserve the historical context and some context elements . But it must be noted that the historical monuments have an integral identity and the preserving a part of context is in contrast to this issue. Ofcourse , the lack of considering all parts of context will cause the false coordination and this issue , not in first glance ,but in lapse of time , will damage the historical texture. Therefore, this approach may, in the long run, lead to the transformation of historical context without first indicating the complications. The lack of impact on the context will cause low damages on the texture and can have an effective procedure in infil design. But perhaps this avoidance of representing the new structure is a critique for this approach. Also, when it comes to building a building for an indefinite period of time, a temporary viewpoint is not, of course, a viable approach. Sometimes the same unstable or fantasy form has become a threat to the integrity of the context and endangers the existence and identity of the context. This repetition and excession will lead to confusion and inconsistency in the face of the texture. Neutral approach also causes inconsistency with the background, and eventually, with the neutrality of the work, the repetition of this approach, gradually emerges a new face that is no longer neutral but caused the confusion in texture. Indeed, architects, by

neglecting the context because profit tendency will provide the ground for the damage of historical coherent contexts (Ibid). It was said that the side effects of the context are risk of imitation and danger of uniformity. In fact, these threats can be resolved by creativity and innovation in a manner consistent with the context, but creativity, while constraining the use of context components, is a challenge that the contextulaist architect must take to resolve it. Brent C. Brolin states that “in all circumstances, if there are intuitive and intuitive relationships [instead of imitation] or radical innovations [leading to confusion]”, There will be no visual damage.

Grutter writes: “Through the environment’s interconnectivity, it can prevent the emergence of disorder and chaos in one hand, but the same procedure can hinder the development of authentic architecture. Strict building regulations such as limiting the form, color and materials have been established to avoid the great variety and disturbance caused by it, but the result of these rules has not led to better architecture and, at best, has brought uniformity” (Brolin, 1980).

As can be seen, from the point of view of many scholars, “extremism in context” is unpleasant; this is especially true in the discussions about “intervention”: Although the design of an annexation should be consistent with the historical monument, in order to preserve the characteristic of the main building, the new annexation form should be clearly distinguished from the basic structure, so that the course of the historical evolution is understandable and at the same time integrity of the physical construction of the monument is not compromised by the new annexation, because if the new annexation is a repetitious and indistinguishable form of the old part, the recognition of the original monument may not be possible; on the contrary, the new annexation should not be so diverse as to be considered at the first glance and it’s very visible from the public view.

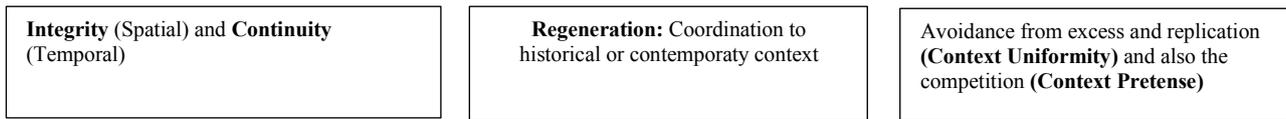


Fig. 3. Important points in context: A balanced approach, and distancing from extremes in context, and Regeneration means bringing attention to the historical context and contemporary context, maintaining consistency and continuity means (integrating in the dimension of space and in the dimension and Time). Source: authors.

To this end, the new adherence should be designed in a simple way to prevent competition and to overcome the monument and to balance the distinction (incompatibility) and similarity (compatibility) in order to preserve the historical and advanced identity. Indeed, the extreme views of imitation [extreme similarity] and extreme differentiation can erode the historical context; first, through the apparent copying of the existing architectural features, and the latter through the lack of attention to the historical context (Shahtaimoori & Mazaherian, 2012).

Contextual architecture, by linking architecture with text and context components and considering as a small part of its surroundings, results in a balance between architecture and the environment and the rhythm of the habitat, and solutions to the underlying architecture for building consistency and integrates with the environment, thereby creating environmental sustainability, and it can be concluded that alignment with different dimensions of the context can be relatively effective in achieving sustainable architecture and development.

As a summing up of the different views on approaches encountering to context, it can be said that, by reviewing the current opinions, most theorists advocate the contextualism but they emphasis on special issues . In other words, the context-orientation approach emphasizes the principles agreed upon by most of the experts in this context; these can be summarized in the three principles listed in the Fig.3.

Conclusion

As we have seen, several approaches encountering

to context are recognizable in architectural designs. The research attempted to reach a comprehensive classification including main and subsidiary divisions, which, as far as possible, it will be a summarized and comprehensive classification which includes all present approaches .

Studies have shown that the contextulism has two aspects: physical and human, and as discussed earlier, the main approaches encountering to context include interaction, differentiation and contrast which they are merely defined in human context . But , the subsidiary classification are focused on the physical aspect of context . In fact, the findings of this research indicate the achievement of a framework in the process of confronting the physical dimension of the context, and in the human dimension due to the complexity and diversity of its constituent parts, the categorization of approaches to encountering difficulty and the ability to design in other research. However, it should be said that the main and the subordinate approaches mentioned in this study are physically capable of defining and using in a variety of contexts (spatial and temporal domains), and in fact, it can be arranged that, while context and other approaches to dealing with the context are relative issues, the division of these approaches is not related to the context of study.

Comparing these approaches from the viewpoint of thinkers and their analysis suggests that the appropriateness of each of these approaches is relative and their use in design caused different opinions. Therefore, it is difficult to realize the purpose of this part of the research that is to try to

choose an appropriate approach for all situations; however, it can be determined an approach that has been accepted more in the view of scholars, thus, an acceptable result will be achieved through studying the comments and obtaining the principles which are considered by them.

Among the three main approaches encountering to the context including “contextulism”, “context opposition” and “context Disparity”, the contextulism approach is more admired, since the beginning of architectural design. Contextulism has been a positive criterion for evaluation of architecture. Although this is not absolute, the use of this approach by some context-oriented advocates is not recommended in some areas-for example, areas that are not recognized as worthless. Two extreme approaches to Context Uniformity are also denied by the dominant thinkers of this context. In the case of three sub approaches of contextulism, it can be said that due to the considering to context , there is no serious opposition. But the contextulism and Context Simplification – one for deletion and other for ignoring the main issue – is not desired because of indolence in designing in harmony with the context. Abstractive approach, in spite of popularity, is faced to the risk of deviation because of difficulty to reaching the desired outcome With these interpretations, in some cases, it is possible to recommend some alternative approaches. In general concept, the contextulism is prioritiated than other approaches by emphasizing on avoiding extremes, maintaining coherence and continuity and attention to the historical and contemporary context.

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