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## Conclusion

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Tourist landscape requires a new reading of landscape that if it creates in relation with four elements – residents, tourists, other landscapes' elements and attractive symbols –, it can delineate a mental image and present a conceptual rendering of landscape. Landscape architecture as an important area in management and planning of tourism can provide a better life space for residents, delineate the landscape of urban tourism, provide mental and objective memories for visitors and earn a reputation potentially for the city; it plays a prominent role in urban citizens' life like Tehran.

As a general rule, the landscape of urban tourism in Tehran satisfies tourists' needs in terms of spatial dispersion, special characteristics such as

historical records and antiquity, unique historical elements, cultural attractions, religious, natural or other aspects. Branding of Tehran in the field of tourism has been faced with serious problems due to lack of urban management and planning with landscape approach. Integrated management combined with the aim of delineation of tourist landscape in Tehran from the landscape approach can make this city appeal to residents and tourists and create an optimal mental image in visitors' minds. Delineation of such a landscape depends on due attention to relationships between cultural, natural, and historical landscapes as well as the coherence of them in terms of identity on the one hand, and architecture of tourist branding in Tehran from the other hand.

## Endnote

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1. Is a large desert lying in the middle of the Iranian plateau.
2. A salt lake in Iran which is located approximately 100 km east of the City of Qom and 60 km of Kashan at an elevation of 790 meters above sea level.

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The *Golestan Palace*, remained of *Tehran's citadel*, dates back to 200 years ago, while Citadel of Tehran itself dates back to *Safavid dynasty*. Nothing of this citadel's buildings has remained today except *Golestan Palace*. *Sa'dabad Complex*, *Niavaran Complex*, *Malik National Museum*, *Museum of Contemporary Art*, *Carpet Museum*, *Geological Museum*, etc. along with mosques and historic houses constitute the most important elements of Tehran's cultural landscape, which are generally located in north, center and old districts of Tehran, having no special planning and relationship with other landscapes. A large number of tourists visit the aforementioned museums with the aim of being more familiar with history and culture, spending spare times or/and sightseeing; however, Tehran has never been pictured as a historical, natural or modern city from the point of view of tourists and residents.

Due to the religious and historical nature of Tehran's people, the cultural landscape of this city also consists of noticeable religious elements, each of them has a potential in delineation of tourist landscape in Tehran. *Shah-Abdol-Azim Shrine* in the south, *Imamzadeh Dawoud* in northwest, *Imamzadeh Zeid* in Tehran Bazaar, *Imamzadeh Saleh* in *Tajrish*, *Imamzadeh Abdullah*, *Imamzadeh Ain-Ali and Zeinali* in the west, *Agha Mausoleum*, *Mausoleum of Rouhollah Khomeini* along with *Imam Khomeini Mosque*, *Dar ul-Funun School*, *Marvi School*, *Rajab-Ali Jameh Mosque*, *Sepahsalar Mosque*, *Seyyed Azizollah Mosque*, *Sheikh Abdol-Hosseini Mosque*, etc. are among important cultural elements which complement cultural-heritage landscape of Tehran and are classified under national level in terms of functionality.

Generally speaking, historical and cultural build-

ings, museums, galleries, mosques, historical sites, etc. constitute the heritage aspect of Tehran; additionally, forest parks such as *Chitgar*, *Lavizan*, and *Vard Avard*, Ski resorts including *Tochal*, *Darband*, and *Shemshak*, *Chitgar Artificial Lake*, Parks and numerous gardens in Tehran, *Milad Tower*, *Azadi Square* and *Tower*, Modern Shopping Malls, Recreation Areas, Sports Arenas, Public and Private Exhibitions, sites of festivals and different occasions form the artificial landscape of this city.

According to the local, national and international functions of different elements in natural, cultural, and heritage landscapes of Tehran, delineation of the landscape of urban tourism considering delicate points can bring about development of sustainable tourism, permanence and welfare of residents, and creation of a positively mental and objective image of Tehran.

Apparently lack of attention to distributive justice of urban tourism, absence of a landscape approach toward urban tourist attractions, and absence of a proper planning for synergy of different elements of landscapes are taken into account as the main reasons of sufficient inefficiency of tourism in Tehran.

Provincial attitude and a non-specific look at landscape issues and lack of due attention to architecture of tourist landscape generally in cities and especially in Tehran have caused a wide gap in different urban landscapes such as historical, natural, artificial and cultural ones in Tehran; as a result of this, both residents and tourists of Tehran don't have any image of tourist's landscape of this city in their minds, then Tehran lacks a special character and identity from residents and tourists' viewpoint, finally the branding process of this city runs into trouble.

ing back to the time in which it was not a capital. In addition to natural and historical attractions, a large number of recreation areas, tourist centers, museums, amusement parks, luxurious residential accommodations, modern sports arenas, etc. are incorporated in Tehran. Tehran's tourist attractions have been distributed in three areas of local, national and international in cultural, heritage, natural and artificial landscapes, the compound of which is described as Tehran's tourist landscape. Of the total sum of tourist attractions in Tehran, typologically a 43.34 percent of them is classified under artificial attractions, a 37.8 percent under cultural ones and a 15.85 percent under natural ones (Zarghami, 2013), which is a combination of cultural, historical, natural, and artificial landscapes in Tehran.

Urban tourism, which can be construed as 'sight-seeing', is an excursion arranged by tourists in cities to visit urban attractions, which doesn't require any certain ground rules. The only ground rule may be an urban geographical territory called 'city proper' (Harim-e Shahr) today (Rahmani, 2011:46). Urban tourism is an interaction between tourists and citizens, creation of tourist spaces via travelling to urban areas with different reasons, a visit from attractions, and utilization of facilities and services regarding tourism, which have different impacts on urban space (Papoli & Saghaei, 2006:93). Constituting elements of cultural, historical, natural or artificial landscapes are the most important urban attractions which lay the foundations of tourist landscape in Tehran.

Tehran's natural landscape is influenced by its history and geography, and history and life style of people in this region has affected its cultural landscape. Tehran is located in Southern Alborz Range of Mountains and North of *Dasht-e Kavir*<sup>1</sup>, with a Mediterranean climate in drainage basin of *Namak Lake*<sup>2</sup>, under *Jajroud* and *Karaj*

*rivers* area. Perennial Rivers such as *Karaj*, *Jajroud River*, *Lar*, *Hableh River*, *Shour River* (or *Abhar River*), and *Taleghan River*, forking off in different streams as well as numerous dams across these rivers resulting in creation of lakes in the vicinity of Tehran have played a major role in expansion of gardens and natural prosperity in Tehran. *Darband*, *Darakeh*, *Tochal*, *Darabad* and so on as cold districts in North, *Lar*, *Latyan*, *Amirkabir Lakes* in East and West, *Cheshmeh-Ali*, *Cheshmeh-A'la*, *Cheshmeh-Ab Ali-e Haraz*, etc., mainly located in the vicinity of Northeast of Tehran, in addition to waterfalls such as *Dogholou*, *Soutak*, *Usun*, *Pasang*, *Manzarieh*, etc. in North, constitute the natural landscape of Tehran. Tehran's nature involving elements such as mountains, plains, springs, rivers, lakes, and waterfalls is generally expected to play a central role in tourist landscape of Tehran but this is not the way we think. Tehran's natural attractions with a 15.85 percent have the lowest number of attractions which are utilized more by tourists within one day and their functionality is classified under local aspect (Zarghami, 2013), however, they are utilized more by the residents. However, such natural elements considering landscape approach and human relationships like tourists and residents can effectively delineate the landscape of urban tourism.

Tehran's heritage landscape is of primary importance in the domain of landscape of urban tourism; Tehran's museums constitute the important part of Persian history and culture. *National Museum*, *Golestan Palace*, *Sa'dabad Complex*, and *Niavaran Complex* are among the most important museums. Furthermore, the Museum of Ancient Iran, of which architecture is influenced by Sassanian constructions, is one of the greatest museums of Tehran and Iran, depicting the history of Iran since the 7<sup>th</sup> millennium BC to Islamic Age in a collection of artifacts.

scape of cities is a matter of concern too. What causes concern relates more to the creation of attractive artificial environments alienating a visitor from his routine experiences and developing concepts 'a separated experience from routine life' and 'entertainment' of residents, in which case the ultimate objective will not be achieved. Furthermore, it is to be feared that 'tourist bubbles' will endanger cultural and urban landscapes of the city and cause harm to historical and cultural fabrics, in which case social justice and public welfare will undergo unpleasant changes. It seems that these concerns come from both tourist landscape methodology and management and planning of this phenomenon.

Landscape of urban tourism studies is considerably weak in terms of theorization and it hasn't been well conceptualized yet; thus it is worth more scientific works by landscape researchers. Landscape knowledge with regard to three items, including status of nature and environment, its relationship with human, and importance of aesthetics, organizes landscapes and can develop a relationship between different landscapes considering life quality of residents and urban tourists experience - which meets with success if experts have a good reading and understanding of tourist landscape.

### **Tehran's Tourist Landscape**

Landscape of urban tourism, comprised of different elements, utilizes other landscapes and is a perception of a city by citizens through its symbols (Mansouri, 2010:32). Delineation of landscape of urban tourism not only enables tourists to be familiar with history, culture, architecture and image of the host, but due to distinct environmental experience, causes sightseers to learn images, on formation of which a variety of human, environmental, cultural and historical factors affect. Tehran's tourism perspective consists

of cultural-historical heritage besides artificial one in Tehran's natural landscape, which requires architecture of different landscapes in order to extract a tourist landscape among them, in such a way that impresses visitors suitably, doesn't damage residents' life, and considers principles of distributive justice.

Due attention to residents' welfare, tourists' tastes and understanding important concepts including tourist landscapes in cities and development of a good relationship between a variety of landscapes such as heritage, natural, artificial, etc., all require a great reading of landscape. In tourist landscape, a general understanding of both historic and geographic location of an environment with the aim of creating an optimal environment for residents, contributing to perception of objective-mental identity of landscape, preserving and organizing visual aspects of various landscapes for people other than native residents, constitutes spatial miniature which is impossible without development of relationship between different urban landscapes. Although the landscape first appeared with a decorative approach, following its developments it could theorize mechanism of human perception of a place. In fact, the landscape considers place a single being that its external (material) and internal (mental) parts are inseparable (Ibid: 56). The main core and outer part of landscape of urban tourism are different, and physical body of tourist sites as a constant environment for displaying history, geography, architecture, nature, etc. along with culture, identity, and life style of citizens is inseparable. Tehran' tourist landscape is comprised of cultural, historical, natural and artificial landscapes. Tehran, the capital of Iran, on the one hand, is more newly constructed than the other Iranian historical cities and on the other hand, is taken into account as a historical city due to its experience in residence, habitation and livelihood dat-

put emphasis on quality of life and culture (e.g. Santiago, San Diego, Tijuana, Birmingham, Montreal, Vancouver, Amsterdam, Rotterdam, and Lisbon). Being far from distributive justice, spatial polarization is far from the objectives of delineation of the landscape of urban tourism too. The distributive justice approach of urban tourism brings about a stampede, pollution, total pressure on infrastructures and services, growth of currents, crime rise (due to the arrival of tourists) and rapid changes in place features, while simultaneously giving advantage to some beneficiaries such as city managers, creditors, developers, businessmen, stockholders, and some different residents (Beke & Elands, 1995; De Albuquerque & Elroy, 1999; Rayan, 1993).

Urban tourism is a consequence of complicated decisions made by beneficiaries such as agencies, different levels of government, local communities, and tourists; in this tourism, some get an advantage and some suffer from a disadvantage- that's a fact, while by delineating the landscape of urban tourism, other landscapes will deserve further attention, form the main character of tourist landscape and accordingly the urban tourist will be organized and protected. Thus tourist landscape of cities can act as a lever both to attract tourists from all the world as an absorbing element and to provide high quality life conditions for residents.

Landscape is always undergoing metamorphosis due to its presence in interactions between natural, economic and social forces that all make that flourish (Mansouri, 2013). Landscape is created in combination with environmental, architectural, cultural and historical fields, and cultural landscape is not the same urban tourism, but it can be instead a compound of cultural, architectural, historical and environmental spaces considering economic, social, cultural and ecological aspects of residents and visitors, which

is generally utilized for 'others' visit; therefore, without visitors, the landscape of urban tourism is not a sustainable concept.

In this regard, landscape of urban tourism involving spatial, temporal, location, natural, civilization and historical dimensions of a city closely relates to cultural landscape mentally and objectively and it is created by delineating a proper line of communication between attractive symbols and residents' routine life in addition to considering the relationship between symbols and perception quality of visitors and tourists. The landscape of urban tourism can restore pride to the residents through urban reputation and creates a perfect image in a visitor (brand)'s mind. Urban tourism without considering the dominant soul in landscape only has an objective aspect and cannot develop a true relationship with other elements. Landscape of urban tourism depends on the relationship between different elements, tourists, residents and attractive symbols (Fig. 2) which results in unity and stability of tourist landscape.

In spite of all that, delineation of tourist land-

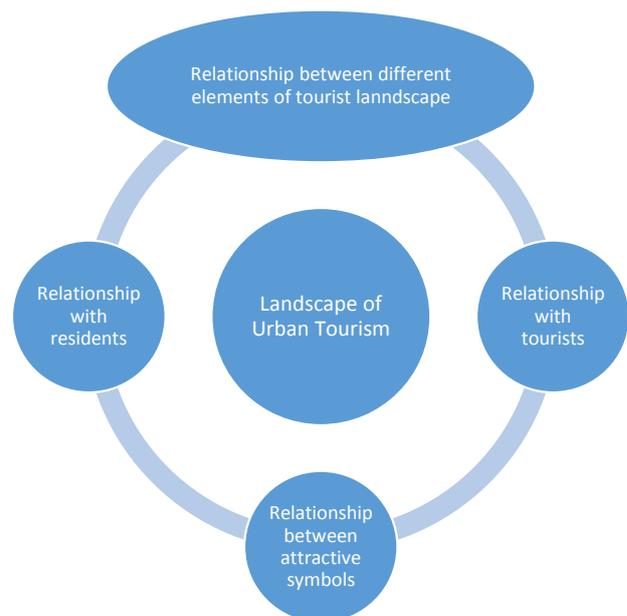


Fig. 2. Landscape of Urban Tourism in relation with four elements. Source : author.

nature throughout the time (Ingerson, 2000:88). Due to its broad meaning, cultural landscape has been classified under different types by various figures. In these classifications, cultural landscape usually contains ritual landscape.

History with its common meaning is an integral part of the whole city and circulates in urban elements, and separation of historical landscape from urban and cultural landscapes is bound to be tricky. Parts of buildings, elements, and symbols developed in cultural and historical landscapes of the city evoking relation with the past in the sightseer's mind psychologically and having preservation and protection values can be called the ritual landscape of the city which is placed in the main cultural context of the city. The cultural part of the city, originated from the historical-geographical base and collective rituals of the citizens, makes the urban visitors perceive differently. If the cultural landscape is considered a whole which flowed from the interaction of human, nature and history, heritage and tourist landscapes is counted as a part of this landscape, including a part in which cultural effects (art, architecture, ...) have combined with architectural and historical events and present a picture of a historical story as a whole or it provides an environment for people to spend free time in such a way that it is so valuable that one travels to be there or to notice that. Therefore, if this is accompanied by a landscape architecture, an exotic and unique image of cities is created in the visitors' minds, leading to the foundations of city reputation to be laid.

Cities as religious, economic, political and culture centers have been tourist destinations a long time ago, having attracted visitors through ancient monuments. As an example, in Ancient Rome, all facilities and large spaces are in relation with modern tourism; Appian Way allows tourists to have access to different centers such as shopping

centers, social centers, or urban thoroughfares; Pantheon, Colosseum, Sereco, Massimo, Agrippa Bath, Trajan's Column, and summer retreats away from heat and urban noise pollution like Baths of Hadrian near Tivoli are all tourist attractions left of Grand Tour in the Renaissance (Clelland, 2000; McDonald, 2000a). The same holds true of Beijing, Kyoto, Angkor Jayavarman, Varanasi, Mecca, London, Teotihuacan, Mexico City, Lima and other major cities as well as pilgrimage sites in the world. However, it is worth saying that tourism studies generally "tends to overlook urban landscape". Meanwhile, "Urban Studies have not paid enough attention to the function of tourism". Although this area of studies is growing, it has been remained not studied comparatively. Cities are increasingly become aware of reciprocal relationships between different societies using services and the need to keep a balance between expenses and benefits among different groups, thus it is expected that they will provide facilities to simultaneously satisfy tourists and residents. Delineation of the landscape of urban tourism using other landscapes' attractions can play an important role in the level of satisfaction of different groups. In other words, the tourist landscape creates a new image of a city that not only does it consider the unity of urban and cultural landscape but also requires discussion with dynamics of postmodern era.

The tourist landscape of cities is the confluence of historical, geographical resources and the dominating culture in the city in a way that it differs widely from the construction of marked, enclosed spaces of tourism which can hide unpleasant and dark sides of local life in city. Some case studies surrounding cities focus efforts on construction of a tourist environment as a means of improving downtown (e.g. Indiana Polis, Baltimore, Denver, Mexico City, New Orleans). These instances are different from those which

ing is an architecture but two buildings, an urban landscape because as soon as two buildings are located near each other, the urban landscape is created.. In the process of dealing with the urban landscape, initially a human perceives that and sticks an objective landscape in the mind, then according to the data in his mind, he begins to analyze it, finally when he becomes familiar with that, his mental landscape is created. After the stage of recognition, the visitor attempts to value the urban landscape based on the criteria set in his mind during the time and judges it 'good' or 'bad'; accordingly, he reacts and behaves in that environment. Therefore, urban landscape is the knowledge about the concept of city gained by the citizens who have resided in that particular environment throughout history and have developed a meaningful relationship with the natural and artificial bodies of the environment, which plays a crucial role in the continuation of their reasonable life (Mansouri,2010:33). The connection between different parameters of the urban and cultural landscapes indicates multidimensional function of cities. To become aware of different qualities of the city's public space due to the fact that urban evolutions originate from major social changes, a historical- sociological study is needed which is out of the scope of this research. Historical monuments are built in cities for various reasons and parts of them are created with the aim of being permanent or reminding people of a special period of time throughout the history of cities, which lead to the creation of the cultural landscape of a city. However, a series of actions which has been taken with the aim of urban character in cities is dependent upon multiple components and creates the urban landscape. There are instances such as urban shape totality, urban structure, spaces and public construction, palaces, and neighborhoods which are regarded as the constituting parts of historical character

of cities. Charles Waldheim (1996) proposed the landscape urbanization as the description of an emerging model for professional experience of landscape architecture and urban planning. From this point of view, landscape is the main focus of urban development. Based on this approach, buildings and the rest of major urban infrastructures must be designed in accordance with the landscape. This approach can also be adopted for delineating the landscape of urban tourism and may be designed in association with other landscapes.

An urban landscape is a whole in comparison with a cultural landscape. The urban landscape is made up of cultural, historical, heritage, artificial, ritual, natural, and tourist landscapes in a city. The term 'Cultural Landscape' has been employed since one century ago, but approximately in the last twenty years, it has grasped a professional and practical meaning. Cultural landscape was first employed in 1920s as the concept of geographical view resulting from the interaction of human and nature. Geographers have proposed the first definition of 'cultural landscape'. The cultural landscape is considered a natural landscape which is created by a group of humans, in which culture plays the role of an actor and nature, the role of an intermediary (Sauer, 1925). Following this definition, cultural landscape has been used as the practical meaning shared by geographers, landscape architectures, historians and so on.

Cultural landscape reflects the unique sustainable use of earth, characteristics resulting from natural limitations, and mental interaction with nature (UNESCO, 2009). Scholars and thinkers have not achieved a precise definition for cultural landscape yet and have not agreed on a single definition, but 'cultural landscape' is used for giving meaning to a way of sighting landscape which focuses on interaction between human and

## Introduction: What is landscape of urban tourism?

Landscape is a general term which can be attributed to nature, culture, history, city, village and any objective phenomenon. It is an objective, mental, dynamic and relative phenomenon stemmed from interaction between human and nature as well as society and history. Based on this definition, what the landscape of urban tourism is and its role in shaping outlook of urban tourists will be investigated. What tourist landscape is and from what concept it is derived forms the main question of this research, which requires a detailed analysis. Tourist landscape is originally derived from landscape. In fact, landscape considers place as a unified whole in that its external (material) and internal (mental) parts are inseparable (Mansouri, 2013:56). A landscape has a meaning beyond ‘spectacular view’ and consists of different experiences in a way that it is not merely a visual experience. Sociology, anthropology, geography and a large number of other sciences that have studied environment explain that how and by what the landscape carries out the task of developing relationship of humans with world and nature (Vincent, 2012:17). A whole may consist of multiple subsets in such a way that each of them can be taken into consideration as a whole for its other components and it can also have partial components. The landscape is a whole in comparison with urban landscape, whereas urban landscape is regarded as a part to whole in comparison with the landscape. Furthermore, cultural landscape is regarded as a part to whole in comparison with urban landscape. Accordingly, tourist landscape can be taken into account as a part to whole in comparison with cultural landscape (Fig. 1).

The landscape, another type of a place, has the character of a place and is the product of human experience in space. Landscape space is different from architecture space (Mansouri, 2010:31).

The European Landscape Convention broadly defines landscape as a local concept to be perceived by people; a region whose characteristics resulted from the interaction between natural and human components incorporates natural, urban, rural and suburban areas. In fact, the landscape is another type of a place and the product of the interaction between human and environment in outdoor spaces (Berque, 2008:82). Generally speaking, nature and history represent the landscape. Thinking about the urban landscape must not be considered by experts and key figures as the means of creating only desirable and pleasant places for people to spend spare time in the routine life, but training and helping the citizens in terms of thinking about and perceiving the space must be thought of first and foremost in this regard; first of all, the life space and then what they are really seeking out (Lacoste, 2009:73). The urban landscape is more partial than the landscape and consists of objective, mental, and emotional urban landscapes which are taken into account as the basis of behavior (Golkar, 2006:38). There are different definitions and viewpoints concerning the urban landscape. Gordon Cullen (1998:28) believes that “A build-

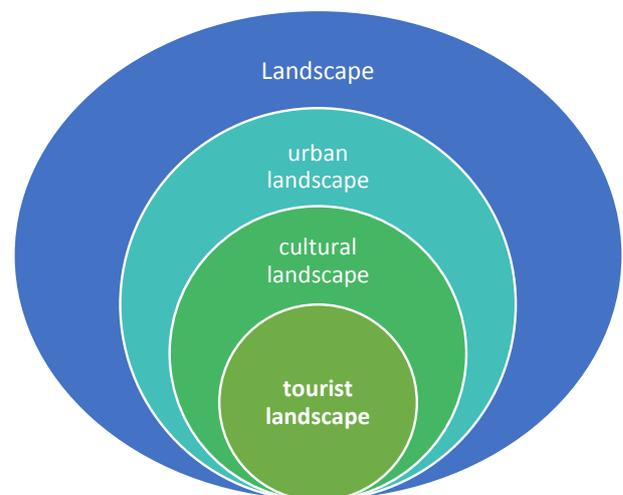


Fig.1. Diagram 1. Tourist Landscape. Source : author.

# What is Urban Tourism Landscape

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## Abstract

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Cities reflect their residents' beliefs, life styles as well as historical and cultural evolutions; they have been generally transformed into tourist centers since the Industrial Revolution and become soon the major tourist destinations due to their particular characteristics. An urban landscape is knowledge about the concept of city gained by citizens who have resided in that particular environment throughout history and developed a meaningful relationship with natural and artificial bodies of the environment, which plays a crucial role in the continuation of their reasonable life. An urban landscape significantly puts an accurate interpretation on qualities and consequently reproduces those qualities which link old and new values of the city together, resulting in the maintenance of natural relationship of humans with their urban environment and provision of an inhabitable area. A tourist landscape as the part of urban landscape can be regarded as a new field in urban studies literature. It has been separated from perception of urban bodies, and has dealt with development of emotional relationship between cities and visitors, mental stabilization of urban landscape and development of objective relationship while increasing tendency of residents to live in their own residence. Drawing a true line of communication between urban symbols with regard to the quality of visitors' perception and tranquility of residents can create a constant image that sticks in visitors' minds and develop a mental and objective relationship between cities and tourists, which can be called the landscape of urban tourism. The present article aims at providing the exploration of the landscape of urban tourism as well as stressing the importance of drawing urban tourism in terms of urban and cultural landscape considering the quality of tourists' experience and the requirement of the residents' tranquility. In this regard, Tehran has been chosen as the case study and the research method is based on discovery, observation, description and analysis.

## Keywords

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Urban landscape, Tourist landscape, Cultural landscape, Tehran