



Analysis and identification of underlying factors of development Creative industries through the creation of a cultural quarter. Case study: "Karim Khan", Tehran

Marjan Khanmohammadi

Department of Architecture, Islamic Azad University of Karaj, Alborz, Iran

Ali Zolfaghari

Department of Architecture, Islamic Azad University of Karaj, Alborz, Iran

Article Information

Received 23/04/2023

Revision Accepted 17/05/2023

Available Online 23/06/2023

Abstract: The purpose of this study is to develop creative industries through the development of cultural quarters within historical contexts as a creative strategy that affects the city as a whole and provides the field of competition and the possibility of being present at international levels. The research method is descriptive-analytical and its type is applied-developmental. The geographical area under study is "Karim Khan" street in Tehran, which has a rich historical and cultural identity. Therefore, using the hierarchical analysis process and "Lisrel" software, the cultural quarters' indicators were ranked and each one's importance was extracted. The findings, according to the calculations of the importance coefficient and the compatibility coefficient of each of the indicators in the study area, show that the "walkability" criterion, "the drivers of the creative economy", and in the meaning index of a cultural quarter, the criterion of "evocativeness and urban memory" with importance coefficients of 0.62, 0.78, and 0.65 in the quarter have been assigned the highest rank among other indicators. And as a result, it was shown that the economic importance of sidewalks and the presence of active horizontal grains on the edges, the permeability of the passages, the safe accommodation for pedestrians, the facilities for the transportation of cars and their related services, as well as the quality of urban furniture and green spaces in the quarter as underlying factors. The instrument of creative development and the formation of the cultural quarters are the most important.

Keywords: *Urban Regeneration, Creative Development, Cultural Quarter, Creative Industries, Karim Khan.*

* Corresponding Author

Email Address: Khanmohammadi.marjan@yahoo.com (Marjan Khanmohammadi)

Introduction

Today, one of the most important methods that can be used to direct the course of historical context restoration thinking from one-dimensionality and partialism towards systemic and sustainable development perspectives is emphasizing the concept of creativity in urban regeneration policies. Using and exploiting new and creative methods in line with the adaptability of historical contexts to the economy and new conditions, focusing on special and unique capitals of urban contexts, as a tool to revive historical quarters and create new activities Economic in line with the replacement of the uses that are declining, or have disappeared from the region, is the most important necessity of this issue. Today, cities, realizing the economic value of culture and creative industries, use them as a tool for economic revival and as a driving force for urban regeneration. Along with this evolution and based on the consumption of culture in the city, the physical environment of cities has been revalued and policies based on creativity and innovation, such as the consolidation and development of creative industries and the formation of cultural quarters, often as part of the policy of integrating cultural development and Economic, an effort to develop and grow the economy of the city, it is also known as the factor of stimulating the competition of cities and explaining a place by acquiring the necessary opportunities and potentials for urban regeneration and revitalization of historical quarters (laundry, 2008). Utilizing creative approaches in line with the historic fabrics' adaptability to the new economy and conditions, through focusing on the cultural capital as a means of revitalizing historic neighborhoods and creating new economic activities to replace the declining uses or those being disappeared from the area, is the most significant necessity to the Problem statement of the present research. Along with this evolution and based on the consumption of culture in the city, the physical environment of cities has been revalued and policies based on creativity and innovation, such as the consolidation and development of creative industries and the formation of cultural quarters, often as part of the policy of integrating cultural development and Economic, an effort to develop and grow the economy of the city, it is also known as the factor of stimulating the competition of cities and explaining a place by acquiring the necessary opportunities and potentials for urban regeneration and revitalization of historical quarters (Herrero, 2006). The use of innovative policies and creativity-based strategies for the presence of historic fabrics and neighborhoods in the competition arenas, aimed at cultural-economic growth and development and neighborhood revitalization, is an approach whose absence is noteworthy within both relevant theoretical and applied fields. The purpose of a recent study is to analyze and identify the underlying factors in the formation of cultural quarters with an emphasis on the development of creative industries in the heart of historical contexts To know its factors and criteria and as a creative strategy. The study further revealed an approach to establish a balance between the goals of regeneration and the approach to the development of creative industries in the quarters.

Literature Review

According to "Florida", cities with a high number of artists, musicians, professors, scientists, and workers with superior technologies, foreign-born, and "bohemianism" will lead to a high level of economic development (Florida, 2002). Urban regeneration based on culture is an approach that can create spaces where culture is produced, supplied, and consumed (Evans, 2009). The base culture regeneration by outlining basic and novel concepts such as the use of innovative economic areas and what is called creative industries, points to the fundamental view that one can take the advantage of cultural approach and its positive features by relying on the results of the regeneration process within the inner fabrics and central core of the cities. Cul-

ture-led urban regeneration is an approach leading to the creation of spaces where culture is created, offered, and consumed (Evans, 2009; Harvey, 2005; Roberts, 2000).

The results of "Kalantari and Bakhshi's article" (2013) under the title of "evaluating strategies for Revitalizing the old fabric of the City of Yazd" using the process of hierarchical analysis (case study: Borzan Shesh Badgir) show that the effect of the functional factor in revitalization is greater than the rest of the factors, followed by the physical, social, economic and transportation indicators. They are affected in order based on their weight.

Georgiou (2012) "In research, the relationship between creative cultural investments in the central areas of the city, especially strengthening and increasing the capacity of resources and cultural activities and the impact of this investment on the environmental quality of life of the residents of the areas has been considered (Giorgio et al, 2012).

The results of the research of (Rafiyani et al, 2009) under the title "Identification of the areas underlying the creative development of dilapidated fabrics with the tourism approach in urban planning, case example: (Imamzadeh Yahya quarter, Tehran)" gave them that if entering the dilapidated fabric through this way If the area is formed, it is likely that the efficiency of the planning and implementation will be appropriate and the wastage of resources will be avoided, and the upgrading of the structure in the next stages will be systematic. Also, the article published by Khalili (2011) titled "Quantitative methods textbook for Urban and regional planning" and the study conducted by Naderi et al. 2014 titled "Identification and Prioritization of urban decay fabric intervention using fuzzy hierarchical analysis model: the central zone of "Saqqez" city were investigated.

Taking advantage of creativity and innovation with different cultural methods and techniques (such as holding cultural events, social innovation, ideation competitions, and local exhibitions) in today's industries and businesses, in addition to increasing competitiveness and reducing product development costs, they have increased productivity and speed of development and growth (Ganji Kashani, par honor, 2019). The development of cultural quarters has become a standard practice in policy-making worldwide at different scales – local, regional, and national (Braun and Lavanga 2007). Cultural quarters: necessary conditions and success factors in the point of Montgomery are Activity, economic, cultural, social, form—the relationship between buildings and spaces, meaning—the sense of place, historical and cultural (Montgomery 2003).

Local revitalization, through the provision of residences for the concentration of artists in historical buildings and the transformation and change of historical quarters by designing urban spaces such as cinemas or museums and using them as a space for artistic expression (Bianchini & Parkinson, 1993), emphasizing On tourism in the direction of creative development in worn-out contexts as attempts of cultural and creative urban regeneration have been introduced and reviewed (Sahraian, 2016). Ghorbani et al. (2013) point to the existence of a global-local approach: in this way, to succeed in economic competition in the global arena, it thinks about its potential and internal issues from a global perspective and tries to make maximum use of its unique features have to their person. Because every place has features that may not exist in other places, and this unique feature can be a competitive advantage for a city According to John Howkin's theory, the fifteen creative industries are the core of the creative economy. The creative economy is defined by a set of industries that produce and trade intellectual property (Howkins 2007).

The idea of a creative economy is widely used for economies of cities. This led to the concept of a creative city. This term defines a city with varied cultural activities integrated into the city's economic and social functioning (Levickait, 2011).

Galligan (2008), in an article titled "A new approach to the creative city", introduced city-fes-



tival, city culture, city architecture, and neighborhood culture as the urban policies stemming from the idea of a creative city in the culture-led urban regeneration. In another article, Sacco et al. introduced cultural industries as generators and drivers of economics and cultural quarters as a means of regenerating and revitalizing declining quarters (Sacco, Frilli, Blessi & Nuccio, 2013a).

Theoretical Framework

Cultural Quarter

Culture-led urban regeneration requires a physical and spatial platform for its activities, referred to as “cultural quarters”. Today, cultural quarters are used as a primary tool for urban regeneration and a model of economic development (Won Bae Kim, 2011). Today, cultural quarters are used as a primary tool for urban regeneration and a model of economic development (Won Bae Kim, 2011). The main purpose of creating cultural quarters is to exploit all aspects of urban life and space as a resource for transformation and conversion into economic value (Songjie and Xinghua, 2011). In summary, cultural quarters can transform creativity into culture and culture into valuable economic goods and services (ibid). They grow with activities resulting from the sharing of production and culture consumption spaces, such as community centers, cafes, churches, libraries, parks, and, streets, and can play an important role in urban revitalization. Table 1 lists some of the global experiences. Most cultural quarters create and encourage production and consumption traditions and develop more in places with a high level of accessibility, adequate public funding, and a proper environment. The design of cultural quarters reflects the communication networks between planners in the creative industries and the public sector (Vivant, 2010). Cultural quarters serve as a tool for urban planning authorities to support the development of urban centers and the reduction of declining quarters. In fact, according to Landry’s view, the underlying vision of creating cultural quarters in the ever-expanding growth of the urban economy significantly relies on not only the production of culture but also its consumption (Landry, 2000). Based on the literature review of the subject and experiences, the indicators of the cultural quarter explanation are collected, scrutinized, and classified in Table 1.

Research Methodology

Research Design

This research method is descriptive-analytical and its type is applied-developmental. The method of information analysis, based on the hierarchical analysis model of this research, with the use of experts and considering the related theories, literature, and global experiences (table 1). The stages of identifying the underlying factors of creative industries in the process of hierarchical analysis are carried out in the following stages:

- 1- Knowing the subject of determining the problem and goal;
- 2- Examining the characteristics of the study area;
- 3- Determining the effective criteria and interacting with the experts who play an effective role in identifying the underlying factors, in creative industries.
- 4- Collecting and preparing data for entering the environment and statistical and spatial analyses, etc.).
- 5- Using the multi-criteria hierarchical evaluation method.
- 6- Classification of data and preparation of matrix and determining the weight of the criteria;
- 7- Classification and analysis to value and determine the degree of importance of each of the

information layers and weighting criteria and sub-criteria in three physical, functional, and semantic fields.

Instruments

"Lisrel" software was used for the results of the evaluation and introduction of the form factors of the cultural quarter that is the foundation of creative industries determining (importance factor) index and criteria and sub-criteria in the cultural quarter for the development of creative industries in the urban contexts. Therefore, 48 indicators of the cultural quarter (extracted from the background and literature of the subject (Table 2, 3, 4) were summarized by the method of factor analysis.

Case study

Considering the potentials of the quarter (cultural, historical, social, economic) which have been considered in line with the studies of theoretical foundations and conceptual framework, it could be tested to explain the analytical framework and conceptual model of the research and to The title of a case study (Karim Khan) was chosen, and finally, Karim Khan Printing and Publishing Cultural Quarter was selected as a sample model according to the priority of actions. In the study of the case sample, based on observation and interview, as well as document analysis, qualitative investigations were carried out. After determining the relationship of each component with its corresponding indicators, based on each obvious variable in the areas where direct observation was not possible, questions or sets of questions were defined and designed in the questionnaire and distributed to the statistical community of experts and experts in the field of urban planning. The statistical population for each hidden variable is equal to 20 people (Zebardest, 2016) and finally, according to the number of variables, it was determined equal to 80 people. To be sure, 100 pieces were distributed. "Cronbach's alpha" and "model fit"

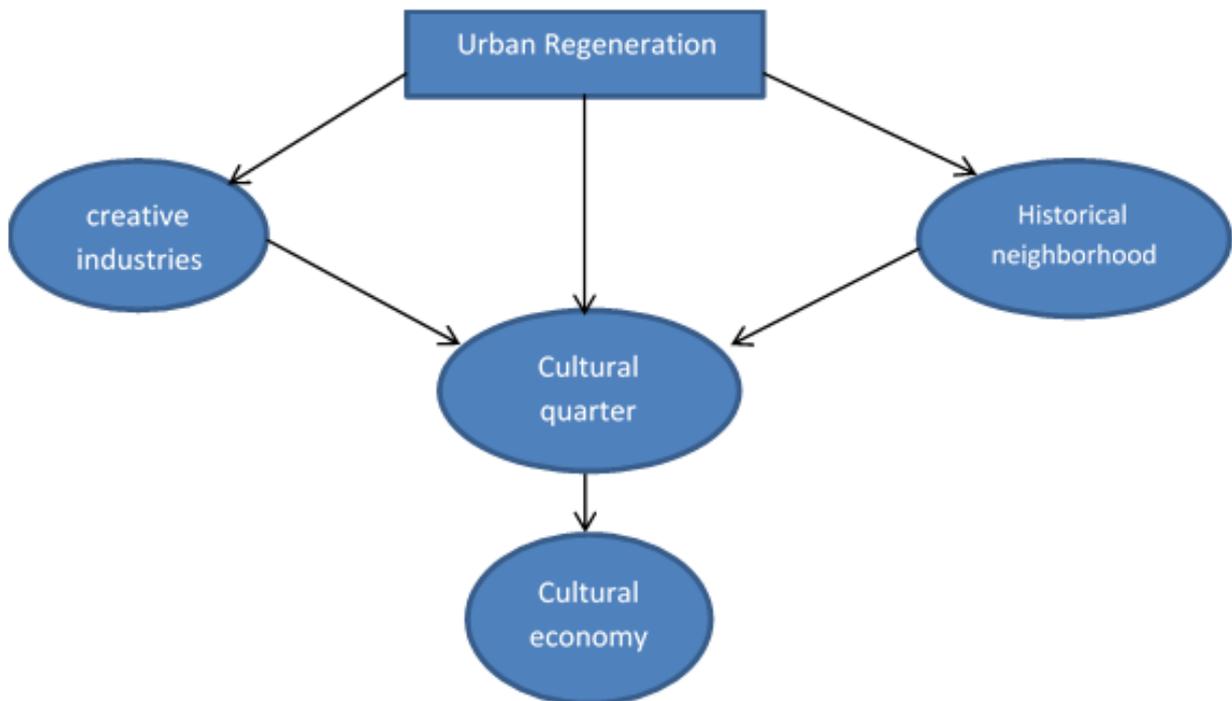


Fig. 1: Analytical Framework

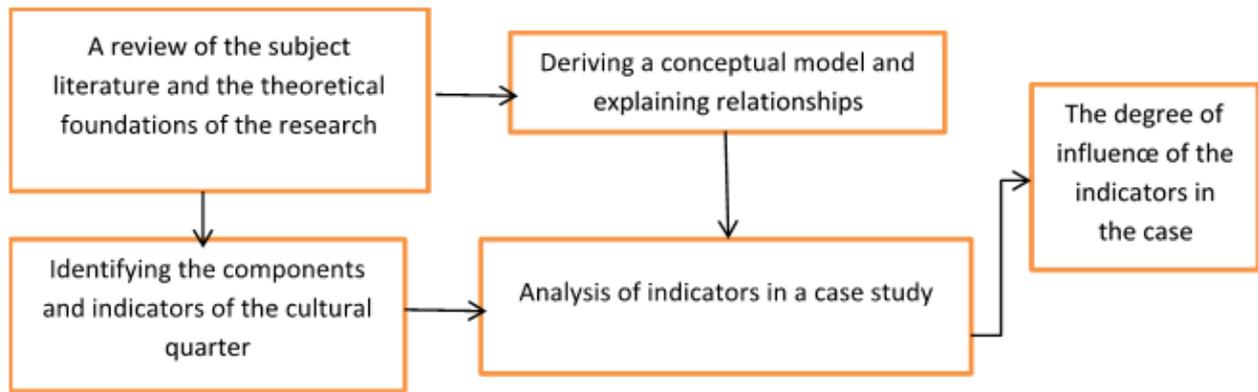


Fig. 2: Methodology flowchart

were used to calculate the reliability of the measurements and according to the findings and the acceptable range, the reliability of the questionnaire and the models were tested. Based on the average set of respondents, the structural equation model in the software environment "Lisrel" Drawing (fig. 8) and causal relationships and the effect of the variables on each other, and finally the explanatory power of the cultural neighborhood in the Karim Khan sample was deduced.

Research findings

Four-factor second-order measurement model of the cultural quarter

The second-order factor model is defined as a type of factor model in which the latent factors measured using the observed variables are themselves influenced by a more underlying variable, that is, the latent one, but at a higher level (Zebardast et al., 2016). In this study, the triple components of form, function, and meaning are the latent variables extracted by 48 cultural quarter indices (extracted from literature) as presented in Table 1. and measured by factor analysis using 13 manifest variables (observable components of x1-x13). It is noteworthy that the structural model of the cultural quarter explanation has been drawn and tested for the impact of indices.

In the cultural quarter explanation model, according to the software output in terms of the form dimension, the highest correlation was observed for the "walkability" observed variable. Subsequently, "visual attraction" has the highest score in explaining the cultural quarter (Table 2). It is found that the relationship between "physical status" and cultural quarter form is very weak while "walkability" and "visual attraction" make a strong relationship with the form (Fig. 3). To examine the significance of the relationship between variables, the t-test statistic, or "t-value", called the critical level, is used. Since the significance is checked at the error level of 0.05, so if the load factor observed by the t-value test is estimated to be lower than 1.96, the relationship is not significant and it will be highlighted in red in the LISREL software (fig. 8). Therefore, the manifest variable of form could be successfully explained by its observed ones such as physical status, reclamation and renovation, visual attraction, and walkability. The high critical ratio of this variable concerning other ones and its significant level indicates that a significant portion of the latent variable of the form of a cultural quarter has been explained by the "walkability" index (Table 2). In the cultural quarter explanation model and the "function" dimension which is considered the first latent variable, the highest load factor, correlation, and critical ratio were associated with the "civil life strengthening" observed variable concerning other variables, and the second rank is related to "social dignity of the inhabitants" that could well explain the cultural quarter function variable. In addition, "space attractiveness and dyna-

Table 1: Cultural Quarter Indices

Component	Index Opinionated	
Physical	Monuments quality Moughtin (2003), Montgomery (2003)	
	Monuments antiquity Montgomery (2003)	
	Fineness morphology Montgomery (2003)	
	Visual attractions Montgomery (2003), Paumier (2004) Sacco, et al(2013)	
	Historic buildings Richards and Wilson (2004), Evans (2003)	
	Passages Tremblay (2010)Evans (2009), Paumier (2004)	
	Building Density Mongin (2005)	
	Renovation and urban design Evans (2009), Ponzini, et al (2011)	
Economic	Creative industries Economic boom Santagata, (2002), Paumier (2004), Comedia (1991), Montgomery (1998), Montgomery (1996), Gehl (1987 2011), DCMS (2002), Porter (1990), van der Duim (2007), Evans (2003), Bianchini (1993)	
	Land ownership pattern Bianchini and Parkinson (1993), Grodach (2009)	
Social-cultural	Land use mix Moughtin (2003), Evans (2003), Paumier (2004)	
	Socializability Ponzini (2011), Carmona et al. (2003)	
	Security, public spaces	Montgomery (2003), Moughtin (2003), Evans (2009)
	Inhabitants' literacy and participation	
	Presence of cultural activities Comedia (1991), Frost & Hillary (1998), Grodach (2010), Markusen & Gadw (2010), Santagata (2002), Ponzini, et all, (2014), Tizdel, et al,(2011)	
	Cultural assets Montgomery (2003), Stern and Seifert (2007), Songjie and Xinghua (2011), Grodach (2009), Comedia (1991), Frost & Hillary (1998), Couch (2004), Sacco (2008), Sacco et al. (2013)	
Perceptual-semantic	Increased interaction, civil life	Samadhi, (2001), Markusen & Gadwa (2010), van der Duim (2007), Sacco et al. (2009), Currid, (2010). Dikmen, (2008).
	Life quality, vitality	
	Quarter image, sense of history, identity, readability, collective memory, and sense of belonging Montgomery (2003), Richards & Wilson (2004), Lynch (2001), Montgomery (2003), Gehl (1996), Evans (2004), Bayliss, (2004)	
Functional	Movement comfort Roberts, (2000). Carmona (2001), Evans (2009)	
	Effectiveness of people's selective behaviors	Grodach (2009), Comedia (1991), Frost-Kumpf & Hillary (1998)
	Flexibility in performance	

mism in the quarter” had the least explanatory amount and made a poor relationship with it (Fig. 4). In the third dimension of the cultural quarter explanation, “meaning” is encountered as the latent variable with four observed ones including the “phantasm”, “memorability and urban memory”, “readability” and “sense of belonging”. According to the model results, the “sense of belonging” variable had the highest correlation with the latent one of “meaning” and was able to explain this variable well. Also, the variable “quarter mental imagination” has the least correlation with the meaning component (Fig. 5).

Table 2: Identification of the degree of correlation between variables of the form

indicators of the cultural quarter	Criterion Correlation coefficient (extracted from LISREL output), Measurement index (sub-criteria)
Form	Physical status(x1) 0.22 Strength and quality of the historic monuments Monuments antiquity Fineness morphology Building density (monuments height) Strength and quality of the historic monuments
	Renovation and improvement(x2) 45.0 New construction quality (contextualization) Revitalization rate of historic monuments
	Visual attraction(x3) 0.47 Continuity and durability in the facade (proportions, native materials) Attractiveness (transparent walls) of the flat spaces of edges and nodes Continuity and durability in the facade (proportions, native materials)
	Walkability(x4) 0.62 Urban furniture quality, green space Passages permeability Secure pedestrian base Economic importance of sidewalks (presence of active horizontal grains at the edges) Transportation facilities of the vehicle and its related services

Table 3: Identification of the degree of correlation between variables of the function

indicators of the cultural quarter	Criterion Correlation coefficient (extracted from LISREL output), Measurement index
Function	The possibility of developing creative industries(x5) 0.67 The availability of low-cost workspaces for artists and cultural producers Opportunities for the presence of economic offices of the organizations and art development companies Economic attractions and competition occurrence Economic boom over current usage Small-scale cultural and social investment opportunities The number of opportunities to benefit from the production and consumption of art (film and cinema) Workspace amount for office users to create and increase productivity and employment
	Drivers of creative economy(x6) 0.78 Economic use of historical identity Opportunities for small cultural industries Opportunity to attract a skilled and creative workforce The number of cultural assets and utilization
	Attractiveness and dynamism in the quarter(x7) 0.25 Presence of various and sufficient applications Flexibility in performance Opportunities to hold artistic events, attract artists, public services, the opportunity to make creativity in, performance revitalization, the opportunity to walk, take a break, feel safe
	The social dignity of inhabitants(x8) 0.55 Surveillance and involvement of the residents Participation and attendance at cultural and social activities The extent of all social inclusion Welcoming rate to the cultural centers
	Strengthening civic life(x9) 0.59 The breadth and variety of artistic cultural spaces Existence of tourist destinations Opportunities for street markets, sidewalk cafes Willingness to invest in culture, resource development, and human capital fields

Table 4: Identification of the degree of correlation between variables of meaning

indicators of the cultural quarter	Criterion Correlation coefficient (extracted from LISREL output), Measurement index
Meaning	The mental image of the quarter(x10) 0.25 Outstanding elements of the mental imagination content
	Evocativeness and urban memory(x11) 0.65 People's desire to revive past uses The desire to preserve the historical elements, landmarks, and architectural heritage of the quarter A place of entertainment, especially watching movies and theater Ability to revive past uses to suit current needs Ability to recreate the symbol of quarter modernity
	The desire to preserve the historical elements, landmarks, and architectural heritage of the quarter Ability to revitalize the theater and cinema halls and the cultural uses of the quarter Ability to revitalize the historical body and reactivate it Ability to create sidewalks and spaces for cultural and artistic events such as the Fajr film festival
	Readability(x12) 0.45 Spatial detection rate, navigation, and selection, quarter consistency
	Sense of belonging(x13) 0.55 Residents' preference and attachment to the quarter

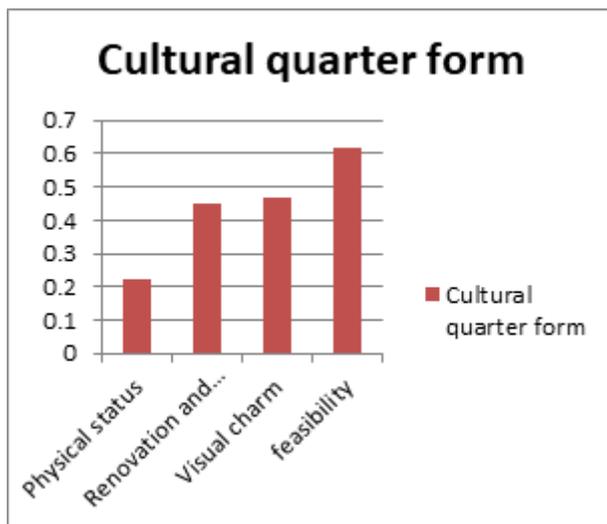


Fig. 3: Correlation of the form with the parameters defined in the explanation of the Karim khan cultural quarter

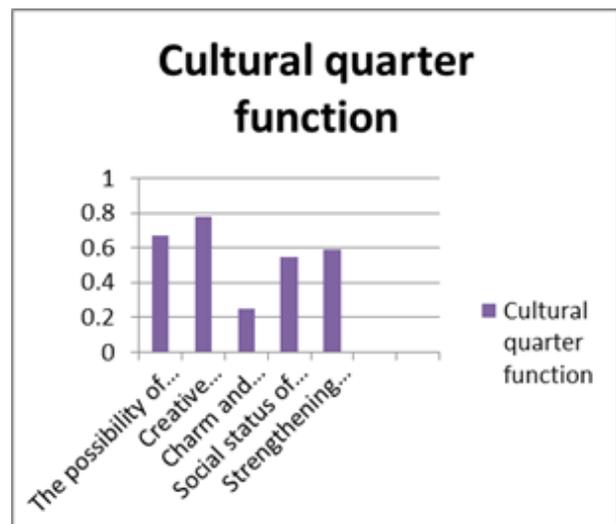


Fig. 4: Correlation of the function with the parameters defined in the explanation of the Karim khan cultural quarter



Fig. 5: Correlation of the meaning with the parameters defined in the explanation of the Karim khan cultural quarter

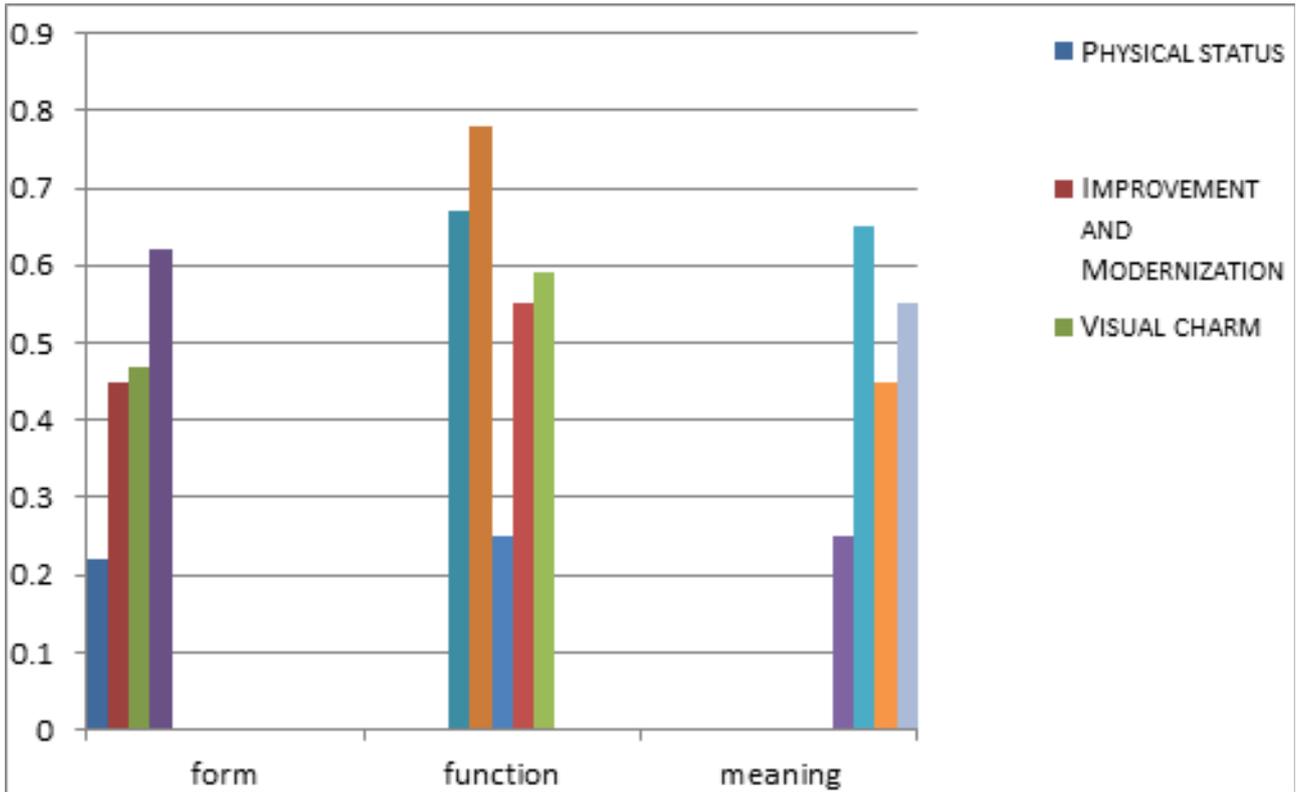


Fig. 6: Factors influencing the cultural quarter explanation in Karim Khan

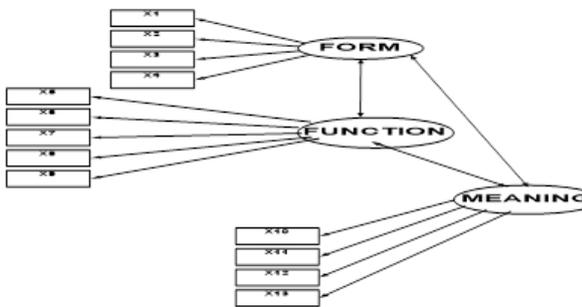


Fig. 7:

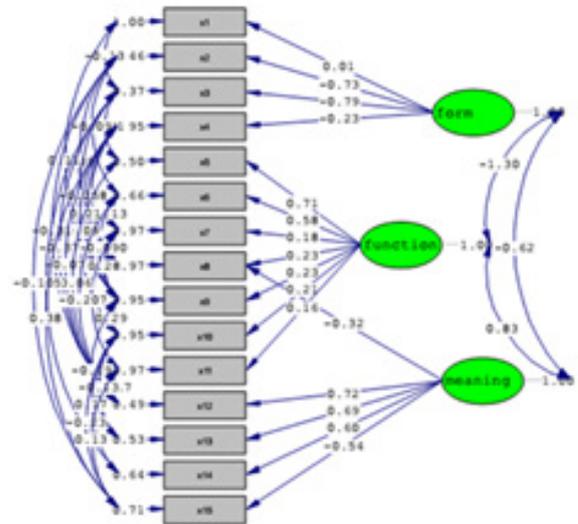


Fig. 8: Laserl software output

Conclusion

The lack of attention to creativity in the physical, economic, and social measures of historical contexts causes the loss of the sense of belonging in them and creates the necessary conditions for the occurrence of social damages. In this research, the factors underlying the development of creative industries in historical contexts were analyzed and identified, with an emphasis on the formation of "Karim Khan" cultural quarter in Tehran. Among the reviewed criteria, In the index of the form of a cultural quarter, the measure of walkability, with an importance of 0.62, in the index of the function of a cultural quarter, the drivers of the creative economy with an importance of 0.78, and in the meaning of a cultural quarter, the criterion of evocativeness and urban memory with an importance of 0.65, have been the most factors of development "Karim Khan" cultural quarter in Tehran.

In addition, the results showed that the economic importance of sidewalks and the presence of active horizontal grains on the edges, the permeability of roads, safe pedestrian accommodation, car parking facilities, and related services, as well as the quality of urban furniture and green spaces in the neighborhood as background factors. The instrument of creative development and the formation of the cultural quarter in the physical dimension, Also, economic use of the historical identity of the neighborhood, benefiting from the opportunities of small cultural industries, Recruitment of skilled and creative personnel Increasing the benefit of cultural assets in the functional dimension, and also taking action in line with the revival of past uses, taking action to preserve historical elements and signs and architectural heritage of the neighborhood and increasing the growth of the cultural uses of the neighborhood and reviving the historical body and cultural activity, as well as creating sidewalks and spaces for cultural and artistic events and festivals in the meaning dimension of a cultural quarter are the most important factors in the formation of the cultural quarter and the foundation of creative industries are in charge. Therefore, intervention approaches in the historical context of the study area should be based on the approach of forming a cultural neighborhood and developing creative industries has been carried out, and plans should be made based on this point of view. This will help to realize the stability of historical contexts in economic, social, physical-functional, and institutional management dimensions. It is recommended, this analysis be evaluated and measured in other historic neighborhoods with unique characteristics of each neighborhood.

Recommendations

In the following, for future research related to the results of the present study and based on the results, it is recommended that the factors of the formation of the Karim Khan Printing and Publishing Cultural Quarter of Tehran and the foundation of creative industries in other historical quarters are evaluated so that it can be a generalizable model for other historical contexts and the formation of different cultural neighborhoods to be created as a platform for creative industries.

Bibliographical References

Andy C. Pratt City,

2010 Creative cities: Tensions within and between social, cultural and economic development.

Bayliss, D.

2004 Denmark's Creative Potential: the role of Culture within Danish urban development strategies. *Cultural Policy, Urban Space and Uses of Culture*, 10 (1), 5–28.

Bianchini, F. & Parkinson, M.

1993 *Cultural Policy and Urban Regeneration: The West European Experience*. Manchester and New York: Manchester University Press.

Braun, E. and M. Lavanga

2007 *An International Comparative Quickscan into National Policies for Creative Industries*, Rotterdam: Euricur for the Ministry of Education, Culture and Science of the Netherlands.

Blessi, G. T., Tremblay, D. G., Sandri, M. & Pilati, T.

2012 New trajectories in urban regeneration processes: Cultural capital as the source of human and social capital accumulation; Evidence from the case of Tohu in Montreal, *Cities*, 29 (6), 397-407.

Carmona, M. & Burgess, R.

2001 *Strategic Planning and Urban Projects: Responses to Globalization from 15 Cities*. Delft: DUP Science, Delft University Press.

Comedia.

1991 *Out of Hours: A Study of Economic, Social and Cultural Life in Twelve Town Centers in the UK*. London: Comedia Publishing Group.

Couch, C.

2004 *City of Change and Challenge: Urban planning and Regeneration in Liverpool*. Aldershot: Ashgate Publishing.

Currid, E.

2010 Symposium introduction – Art and economic development: New direction for the growth of cities and regions. *Journal of Planning Education and Research*, 29(3), 257–261

DCMS (Department for Culture Media and Sport).

2004 *The Contribution of Culture to Regeneration in The UK*. London: London Metropolitan University.

Dikmen, B.

2008 The politics of urban waterfront regeneration: The case of Haliç (the Golden Horn), Istanbul. *Urban and Regional Research*, 32(4), 815–840.

Evans, G.

2003 Hard branding the culture city: from Prado to Prada. *Urban and Regional Research*, 27(2), 417–440.



- Evans, G.
2009 Creative cities, creative spaces, and urban policy. *Urban Studies*, 46(5-6), 1003–1040.
- Florida, R.
2002 The Rise of the Creative Class: And How It's Transforming Work, Leisure and Everyday Life. New York: NY Basic Books.
- Frost-Kumpf, H. A.
1998. Cultural Districts: The Arts as a Strategy for Revitalizing our Cities. Washington D. C.: Americans for the Arts.
- Galligan, A.
2008 The evolution of arts and cultural districts. In J. Cherbo, R. A. Stewart, & M. J. Wyszomirski (Eds.), *Understanding the arts and creative sector in the United States*. New Brunswick, NJ: Rutgers University Press.
- Garcia, B.
2004 Cultural policy and urban regeneration in western European cities: Lessons from experience, prospects for the future. *Local Economy*, 19(4), 312–326.
- Gehl, J.
2011 *Life between Buildings: Using Public Space* (J. Koch, Trans.). Washington, Covelo, London: Island Press.
- Ghafele, R. & Santagata, W.
2006 Cultural tourism and collective trademarks: The case of Byblos and Saida, Lebanon. EBLA Working Paper, International Centre for Research on the Economics of Culture, Institutions, and Creativity, University of Turin.
- Grodach, C.
2009 Urban branding: an analysis of city homepage imagery. *Architectural and Planning Research*, 26(3), 181-197.
- Ganji Kashani, Mehri, and Torab Parhanar, Ali,
2019 indicators of creation of creative industries with innovative approaches, 6th National Conference of Modern Researches in Human Sciences, Economics and Accounting of Iran, Tehran.
- Ghorbani Rasool, Hosseinabadi Saeed, Tourani Ali
2012 Creative cities: a cultural approach in urban development. *Geographical studies of dry areas* 18: 3 (11).
- Grodach, C.
2013 Cultural economy planning in creative cities: Discourse and practice. *Urban and Regional Research*, 37(5), 1747–1765.
- Howkins, J.
2007 *The Creative Economy: How People Make Money from Ideas*. Penguin Books.



- Harvey, D.
2005 A Brief History of Neoliberalism. London: Oxford University Press.
- Hartley, John, Jason Potts, and Trent MacDonald
2012 "The CCI Creative City Index 2012." *Cultural Science Journal* 5(1):138.
- Hospers, G – J.
2003 creative cities: breeding places in the knowledge economy, *Technology & Policy/ fall* (2003).
- Montgomery, J.
2003 Cultural Quarters as Mechanisms for Urban Regeneration. Part 1: Conceptualising Cultural Quarters, *Planning, Practice & Research*,
- Khan Mohammadi, Marjan, Ghale Noi, Mahmoud, & Izadi, Mohammad Saeed.
2019 Explaining the cultural neighborhood model in historical contexts for the development of the economy and the presence of creative industries (research case: Lalehzar Street, Tehran). *Bagh Nazar*, 17(87), 5-18.
- Kalantari, M. & Bakhshi, A.
2016 An Evaluation of Reduction and Revitalization Solutions in the Old Texture of Yazd Using the Analytical Hierarchy Process (AHP) (Case Study: Sheshbadgir quarter). *Environmental Based Territorial Planning*, 31(8), 1-28.
- Koichi, K.
2012 An experiment in urban regeneration using culture and art in Senba, Osaka's historic urban center, with a focus on the regeneration of urban space. *City, Culture and Society*, 3(2), 151-163.
- Landry, Ch.
2008 *The Creative City: A Toolkit for Urban Innovators*. London: Earthscan.
- Lotfi, S.
2011 Culture-led Regeneration: A Reflection upon Cultural Fundamentals and the Act of Regeneration. *Honar-Ha-Ye-Ziba*, 45(3), 49-62.
- Lynch, K.
2001 *City Sense and City Design*. Cambridge, MA: MIT Press.
- Levickaitė, R.
2011 Four approaches to the creative economy: general overview, *Business, Management and Education* 9(1): 81–92. doi:10.3846/bme.2011.06
- Markusen, A. & Gadwa, A.
2010 Arts and culture in urban or regional planning: A review and research agenda. *Journal of Planning Education and Research*, 29(3), 379-391.
- Mongin, O.
2005 *La Condition Urbaine: La Ville à l'Heure de la Mondialisation*. Paris: Seuil.



- Montgomery, J.
2003 Cultural quarters as mechanisms for urban regeneration. Part 1: Conceptualising cultural quarters. *Planning, Practice & Research*, 18(4), 293–306.
- Moughtin, J. C.
2003 *Urban Design: Street and Square*. 3rd edition. Amsterdam: Architectural Press.
- Naderi, K. & Movahed, A., Firouzi, M. A., Hadidi, M. & Isafi, A.
2014 Identification and prioritization of urban decay fabric intervention using fuzzy hierarchical analysis model: the central zone of Saqqez city. *The Journal of Spatial Planning*, 18(1), 153-180.
- Paumier, C.
2004 *Creating a Vibrant City Center: Urban Design and Regeneration Principles*. Michigan: Urban Land Institute.
- Ponzini, D.
2011 Large scale development projects and star architecture in the absence of democratic politics: The case of Abu Dhabi, UAE. *Cities*, 28(3), 251–259.
- Ponzini, D., Gugu, S. & Oppio, A.
2014 Is the concept of the cultural district appropriate for both analysis and policy-making? Two cases in Northern Italy. *City, Culture and Society*, 5(2), 75-85.
- Pratt, A. C.
2010 Creative cities: Tensions within and between social, cultural, and economic development. A critical reading of the UK experience. *City, Culture and Society*, 1(1), 13-20.
- Rafieeyan, M. & Bemanian, M. & Rafieeyan, M.
2011 Urban Tourism as a Creative Development Strategy in the Urban Decay. *Manzar*, 14(3), 74-79.
- Richards, G. & Wilson, J. C.
2004 The impact of cultural events on city image: Rotterdam cultural capital of Europe 2001. *Urban Studies*, 41(10), 1931–1951.
- Roberts, P.
2000 The evolution, definition, and purpose of urban regeneration. In P. Roberts & H. Roberts (Eds.) *Urban Regeneration: A Handbook*. London: Sage, 9-36.
- Roberts, P. & Sykes, H. (Eds.)
2005 *Urban Regeneration: A Handbook*. London: Sage.
- Roodhouse, S.
2010 *Cultural Quarters: Principles and Practice*. Chicago: Chicago Press.
- Samadhi, T. N.
2001 The urban design of a Balinese town: place-making issues in the Balinese urban setting. *Habitat International*, 25(4), 559-575



- Sacco, P. L., Frilli, G., Blessi, G. T. & Nuccio, M.
2013a Culture as an engine of local development processes: System-wide cultural districts I: Theory. *Growth and Change*, 44(4), 555-570.
- Sacco, P. L., Frilli, G., Blessi, G. T. & Nuccio, M.
2013b Culture as an engine of local development processes: System-wide cultural districts II: Prototype cases. *Growth and Change*, 44(4), 571-588.
- Sahraian, Z. & Movahhed, A.
2018 Analysis and identification of the fields of creative development deteriorated areas with an emphasis on tourism (Case study: Fahhadan neighborhood of Yazd City). *Amayesh-Ghoghrafyaye-Shahri*, 26.
- Santagata, W.
2002 Cultural districts, property rights, and sustainable economic growth. *Urban and Regional Research*, 26(1), 116-125.
- Songjie, L. & Xinghua, L.
2011 The role of the cultural creative industry in the process of the city development: The case of Jingdezhen. *Studies in Sociology of Science*, 2(2), 74-78.
- Tisdell, S., Oc, T. & Heath, T.
2011 Revival of historical quarters of the city (S. Sarikhani, trans.) Shiraz: Navid Shiraz.
- Tremblay, D. G., Klein, J. L. & Bussi eres, D. R.
2010 Social economy-based local initiatives and social innovation: a Montreal case study. *Technology Management and Business*, 51(1), 275-287.
- Van der Duim, R.
2007 Tourism, materiality, and space. In I. Ateljevic, A. Pritchard & N. Morgan (Eds.) *The Critical Turn in Tourism Studies: Innovative Research Methodologies*. Amsterdam: Elsevier.
- Won Bae, K.
2011 The viability of cultural districts in Seoul. *City, Culture and Society*, 2(3), 141-150.
- Yusuf, S. & Nabeshima, K.
2005 Creative industries in East Asia. *Cities*, 22(2), 109-122.
- Zebardast, E. & Khalili, A. & Dehghani, M.
2016 Application of Factor Analysis Method in Identification of Decayed Urban Fabrics. *Honar-Ha-Ye-Zib*, 18(2), 27-42.
- Zukin, S.
1998 Urban lifestyles: diversity and standardization in spaces of consumption. *Urban Studies*, 35(5-6), 825-839.