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Ranking of Tehran's neighborhoods with an emphasis on the realization of the creative city using the Topsis model and network analysis(Using the opinion of young experts)

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Abstract

Moving towards creating and realizing a creative city is very necessary and important; because cities are the places in which knowledge societies are formed, and they are very important in economic development. Therefore, the purpose of this research is to present and model of a creative city in Tehran metropolis. Considering the factors under study, it is an applied research; and its method of review is descriptive-analytic. The data of creative city indicators were collected from 150 young experts using questionnaires and interviews. The statistical population includes Tehran's 22 municipal districts. Using secondary data, receiving questionnaire from Tehran citizens, creative city indicators in Tehran's 22 municipal districts have been ranked and graded based on 19 factors of creative city index.

According to the results of the TOPSIS model, assessed based on three classifications including privileged, semi-privileged (moderate), and under-privileged (poor). The results show that districts 2, 4, 5, 6, and 22 with an average coefficient of 5 were the first in terms of possessing the factors leading to realization of the creative city. Districts 1, 14,15,8,3,12,11,10,20, and 21 with an average coefficient of 0.404 were the next, namely semi-privileged (moderate). Districts 7, 18, 16,13,19,17 and 9 with an average coefficient of 0.223 came last. the results of network analysis model, the innovation criterion has the greatest impact (0.265) on moving a neighborhood towards a creative one in Tehran. Two indicators namely "the number of centers for science and technology" and "the number of inventions" played the most active role in the realization of the creative city of Tehran with 0.035 and 0.032 respectively.

Keywords: Creative city, Innovation, Human capital, Quality of life, Social capital, Topsis model, Network Analysis.

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1. Introduction

The urban development literature is full of concepts that each responded to the needs related to the city in their time. Although each of these concepts lost their effectiveness after some time and even turned into obstacles for development. For example, body-oriented development and economy-oriented development, which were part of the first approaches to urban development, today do not have the necessary efficiency to be used in the fields of urban development. By emptying the cities of their human and cultural aspect, these approaches were the cause of the dominance of the technocratic view of the cities, and without paying attention to the needs of the city residents, they considered management, planning and urban development to be the "profession" of specialists who are able to work in any place and time with Relying only on a number of limited and single mathematical principles to plan for the development of cities.

One of the most recent theories that has been proposed with a culture-oriented approach in the field of urban development is the "Creative City" theory. The concept of "creative class" was proposed and used by people such as Ray and Anderson, Richard Florida, Charles Landry and Alan Scott in the early part of the last decade, and in a short period of time, it found a fundamental place in the literature of urban development. Among these thinkers, especially Richard Florida has a special place in expressing and institutionalizing this concept.

It seems that today the main competition in the process of globalization is between urban centers and not between governments and nations. If in the past it was considered to attract skilled and semi-skilled workers, now the competition is to attract those who are skilled in the field of technology and information. Cities, today and in the future, try to provide an environment where specialists are attracted to live in that environment and in return provide their expertise to the society without worry (Seifaldini et al., 2007:10). But it should be noted that these competitive merits are not established in every place and every city, and conditions must be provided for them (Musterd, 2010:2). In fact, experts, artists, researchers, etc. live in cities that have pleasant environments in terms of culture, society, institutions and economy.

The creative city has a cultural approach in urban development. In this approach, the city should be able to be an attractive environment for attracting and cultivating talents, innovations and ideas, and be able to use the ideas and creativity of people, whether special and special people such as artists, scientists, writers, or the ideas of ordinary citizens in order to solve basic problems and also in Use it to build a foundation for creative growth and development. In this view, culture is the main basis of development and other sectors are affected by it. So that the economic base of these cities is also based on culture and cultural resources and concepts such as cultural industries, creative industries and creative economy are mentioned. Attracting and nurturing talents and ideas requires a diverse, tolerant and open environment. So that creative people can easily work in it. A creative city should be able to accommodate different social groups with different cultures. Because the existence of a diverse population with diverse ideas increases the chance of creativity.

The requirement of this work is to diversify employment opportunities, work and recreation. If a city is successful in attracting creative people and employing them in management, economy and cultural industries, it can also be successful in the competition and economic development scene. Finally, it should be said that the approach of the creative city takes a creative look at existing facilities and issues, creative solutions to problems and intelligent use of opportunities and facilities that may seem less important. In this research, for the realization of the creative city as a place with a strong flourishing of art and culture, creativity and innovation, a four-fold scenario including creative human capital, quality of life, areas of innovation and social capital can be planned. In the cities of Tehran province, especially the city of Tehran, due to the increase in population and the growth of the phenomenon of urbanization, issues and problems such as air pollution due to the uncontrolled development of the city, increase in population, increase in fuel consumption and environmental problems affect the quality of life in the city of Tehran.

Inefficiency of plans and programs that are set with non-participatory, technocratic, economy-oriented and body-oriented approaches. These plans follow a rigid and static state regardless of the culture and participation

potentials and do not take into account the great dynamics and fluidity of the city of Tehran. They achieve less results, but impose additional costs on the municipal budget. In this regard, the aim of the current research is the possibility of implementing the ideal model of the creative city in Tehran metropolis. Our basic question is:

1- What are the indicators of the creative city in Tehran?

2- What are the influencing factors on the creative development of Tehran?

3- What is the ranking of the regions of Tehran in terms of creativity?

2.Review of Literature

Zarrabi, Mousavi and Bagheri Kashkoli (2013) investigated the feasibility of the creative city (comparative comparison between the indicators of sustainable urban development and the criteria for creating a creative city, sample studied: cities of Yazd province). The results of the path analysis of the creative city criteria indicate that innovation variables with a rate of /0672 and educational variables with a rate of /0537 have had the greatest effects on sustainable development and creative cities in Yazd province, respectively. Finally, the city of Yazd has the potential to use new energies (solar, wind) and move towards the realization of a creative city due to the high amount of existing human capital, the high number of experts, the high amount of growth and technology centers.

Mokhtari Malekabadi, Saqai and Imani (2013) studied and investigated the stratification of fifteen districts of Isfahan city in terms of creative city indicators using regional planning models. The results show that the 15 districts of Isfahan city are not the same in terms of creative indicators and there is a big difference between the districts of Isfahan city. He had 13 and 14. In general, the city of Isfahan has the potential to move towards creative cities according to the analysis.

Mousavi (2013) has discussed the "ranking of the neighborhoods of Sardasht city in terms of moving towards creativity with an emphasis on the realization of the creative city". In the ANP model, the criterion of innovation has had the greatest effect on the movement of a neighborhood towards a creative neighborhood in Sardasht city. Among them, the indicators of the

number of science and technology centers and the number of inventions have the greatest role in the realization of the creative city of Sardasht with the rate of 0.033 and 0.031 respectively.

Rabbani Khorasgani and et, al (2013) examine the role of social diversity in the creation of creative and innovative cities studied in the city of Isfahan. They investigated the position of social diversity in the creation of creative and innovative cities and by using the method of secondary data analysis and in the form of a conceptual and analytical discussion using the existing national and provincial statistics of Iran, the situation and potential of the city of Isfahan in terms of The existence of the element of social diversity is discussed.

Mousavi, Shokri and Jahani (2013) studied and "investigated the evaluation of the degree of realization of the components of the creative city, a case study of the city of Benab". Based on the statistical analysis of the questionnaire, the human capital index has the most impact with the rate of 21.5% and the quality of life with the least impact with the rate of 1.5% in the movement of a neighborhood towards a creative neighborhood in Benab city. In general, the city of Bonab, according to the analysis, has the potential to move towards creative cities.

Sasaki (2010) examined urban regeneration through cultural creativity and social inclusion. This article aims to revise the theory of the creative city by analyzing the processes of urban regeneration in Japan through cultural creativity and social inclusion. In another study, Sasaki (2008) investigated the development of creative cities through the network. He considers the establishment of research and educational programs for the development of human resources to be the most important factor for the promotion of creative cities. In the end, he points out what he thinks is necessary to reach creative cities. Alan. J. Scott (2006) in the study "The Title of Creative Cities": Conceptual Issues and Strategic Questions believes that amid recent changes in technology, production structures, labor markets and dynamic spatial communities, the concept of the creative city is being replaced. And it also seeks to show how new economic structures show specific types of economic and cultural innovations in creative cities.

Richard Florida discusses the rise of the creative class in the city. He aims to answer the question why some places have high growth and prosperity, while others do not have such prosperity with their efforts (Zimmerman, 2008: 232). Florida's hypothesis is that a city's economic success is not based on traditional economic development strategies (such as industrial employment, export development, or workforce development); Rather, it depends more on attracting creative talent (Dongan and Lau, 2008: 46). According to him, in the new economy, human creativity is a very valuable asset, and a group of creative people always determine the shape, direction and geography of new economic development.

Richard Florida, the creator of the theory of class and the creative city, states in his book in 2002 that the creative city needs three types of investment for growth and development: **A: Rational investment:** Rational investment is not individual investments and savings. Rational investment is not based on emotion, but based on reason and logic. **B: Creative investment:** It is important from the point of view that it causes the sparks of scientific inquiry to light up and the power of mental imaging for the future increases, and according to Richard Florida's opinion, no person or organization is able to force people to be creative and innovative. It is not, and this way of thinking that citizens are forced to be creative is outdated and rejected. Citizens should want to be creative and innovative; Only for themselves and not under the compulsion of others, and this is what guarantees the stability and durability of creativity in society. **C: Social investment:** it has three main indicators: trust (specific and general trust, which is general trust), participation (it has three characteristics: it is based on logic and reason, it is continuous and it is organized by a group and institution) and Empathy (without bribes and bribes) which, of course, is the role of this investment because it creates an atmosphere of creativity and innovation (Ranani, 2014). These three types of investment were in line with the four types of economic, human, social and symbolic capital.

Also, Florida has established the creative city based on three major variables which are: technology, talent and adaptability. Technology plays an important role in economic growth by providing opportunities to acquire more

knowledge. Talent includes those people who really have creative and innovative thoughts, and adaptability includes an open and diverse culture based on ethnicity, race, and sexual orientation. In general, the creative class takes root in places that have these three crucial variables. Each of these three factors are important, but they are not sufficient conditions alone, and a place must have all three variables in order to attract people, create innovation and economic development (Ashtri and Mahdenjad, 2012).

Table 1. Indicators and areas of creativity in cities from the point of view of Florida

Context	Index
Talent	class Creative
	Capital Human
	Talent employed in science and technology
Technology	Index Innovation
	Index Technology High
Tolerance	Index Bohemian
	Index Pot Melt

(Ghorbani et al., 2012: 9)

Although the creative class is strongly influenced by the quality of life in the region and the availability of employment. However, the diversity of lifestyles, leisure and welfare opportunities, and environmental quality play a greater role in attracting people to live in cities. Cultural and demographic diversity is an indicator of an open and tolerant society. Gross. The existence of cultural facilities, professional sports complexes, environmental sustainability and access to leisure activities such as cycling paths and public parks play an important role in attracting elites. The theory of creativity emphasizes the broader role of culture and that humans have unlimited potentials and the key to economic growth depends on empowering and flourishing this potential. It does not limit people and gives credit to various forms of family and human identity. In the sense that culture does not create human creativity by imposing facilities. Rather, it is based on facilitating and stimulating human creativity. Widely provides opportunities for entrepreneurship, economic development and social innovation (Felorida, 2006).

Charles Landry believes that in modern cities, creativity should be considered as a substitute for native natural resources. He says that today many cities in the world are facing periods of stagnation, which is mainly caused by

the force of globalization. These transitions are different from one region to another. In regions such as Asia, cities are growing, while in other regions such as Europe, old industries are disappearing and added value in cities is rarely obtained through industrial construction and production (factories) and more through intellectual capital (intellectual property). It is manifested in products, processes and services (Landry, 2006). In this new city, creativity is considered as new money, and creative people are considered as capitals of the future city and producers of wealth (Landry, 2014).

Landry has a radical new perspective on creative cities. According to him, cities need to be creative not to compete in new value-added industries, but to solve social problems. In other words, Landri wants a creative point of view to solve urban problems in different dimensions and aspects, not that creativity is limited to the fields of art, creative industries and design (Kolta, 2008: 4). Together with Franco Bianchini, he published the book Creative Cities in 1995; in which the concept of creative cities is considered as a reaction to urban issues in the face of the international urban crisis that occurred in the transition to post-industrial and global economy. In his opinion, ideology gives responsibility to the planner to move away from the traditional framework of physical planning towards improving urban environments and creating a creative atmosphere and soft infrastructures through new partnerships (Simti, 2006: 16).

Jane Jacobs believes that the human-made environment can increase the chances of urban creativity. For Jacobs, the key to creative urban environments depends on diversity in both spatial and social and economic terms. Jacobs believes that in diverse urban environments, entrepreneurs can benefit from diverse access to knowledge and skills. Instead, this mutual bond acts as a magnet for creative people. Meanwhile, the combination of old and new buildings is of great importance for creativity (Hassenpress and Van Dalm, 2005: 10).

Markusen also emphasizes the importance of the role that artists play in creative cities at different levels, especially social, cultural and economic. He shows that cities where artists are present increase cultural consumption in the region and when this advantage is combined with advantages such as the

presence of medical and pharmaceutical industries, it stops the migration process in these cities. This process helps urban revitalization in run-down areas and improves the social environment, and also helps to solve problems in low-income areas (Sasaki, 2010:54). Of course, stating this background does not mean that the creative city is a phenomenon related to the present time. Peter Hall shows that the creative city is a phenomenon that can exist in any era. But no urban environment works creatively forever (Hospers, 2003:11).

According to Hawkins, the post-industrial era and creative economy is the transition from ideas and expressing creativity to productions with commercial value. Creative industries include research and development, publishing, software, television, design, music, film, toys and games, advertising, architecture, performing arts, businesses, video games, fashion and art. He suggests that a new way to grow the industries of this economy is necessary. Because, unlike modern economic theory with limited resources and competitive prices, the creative economy relies on unlimited resources of ideas. Hawkins' model for creative responses to this change is based on the human characteristics of ideas, talent and learning rather than the traditional focus on data and capital for economic success (Simeti, 2006:13).

The hypothesis of the research is that the influence of each of the components of the creative city (social capital, innovation, quality of life and creative human capital) in the realization of the creative city is different at the level of the neighborhoods of Tehran.

Creative city: It is one of the new approaches in urban planning that generally emphasizes on raising the quality of human life, especially attracting and maintaining an influential class (which Florida calls the creative class). The creative city is a place for the growth and development of creativity in the dynamics of cities, the creative city is a home for artistic creations, scientific and technological innovations, and the expressive voice of growing cultures. (Ebrahimi, 2017: 65).

Social capital: "Social capital is considered as a resource to facilitate collective action, and this resource, in addition to awareness and attention to general socio-political affairs (cognition), that is, awareness that causes interest and concern, includes trust. (general or generalized trust and institutional-civic

trust), norms or behaviors of mutual transaction (cooperation) that operate within social networks and are the structural elements of networks and participation" (Firouzabadi, 2014: 164). Social capital is a disability and expander of three important social components, network communication and social participation, which has a strong dependence and mutual relationship with physical, economic and human capital and accelerates economic, cultural and informational development and the growth and development of society. (Mousavi and Bagheri Kashkouli, 2011: 112).

Creative human capital: Florida believes that creative people will strengthen the city and regional economic growth, these people prefer places to live that have characteristics such as creativity and innovation, diversity and tolerance (Florida, 2004:34). Creative human capital is one of the indicators of the creative city, which through the formation of the elite association and think tanks of urban management elites, to fill the void in the decision-making system and help the management forces so that they can provide intellectual assistance to urban managers in Implementation and research programs are a bridge between the optimal implementation of urban projects and knowledge and solve problems with intellectual and advisory support and with the colorful role of the ideas of the elites of the society (Mousavi, 2013: 36).

Quality of life: defines quality of life as a person's satisfaction with life and the surrounding environment, which includes needs and desires, lifestyle preferences, and other tangible and intangible factors that affect a person's all-round well-being (Barati and Yazdani Panah Shahabadi, 2011: 34).

Innovation: "Innovation is a wide-ranging transformation and a leap in human thinking, so that it has a new ability or solution or concept. The creativity or innovation of each person flourishes in a suitable environment according to the conditions and facilities. And factors such as the culture of that region, geographical location and interaction of people with each other will play a significant role in collective innovation and creativity" (Unesco, 2007). A creative city, as a city that covers all its creative potentials in the society of action and is the flag bearer of cultural and development activities that leads to the development of social and cultural activities (Rafiian, 2013: 13).

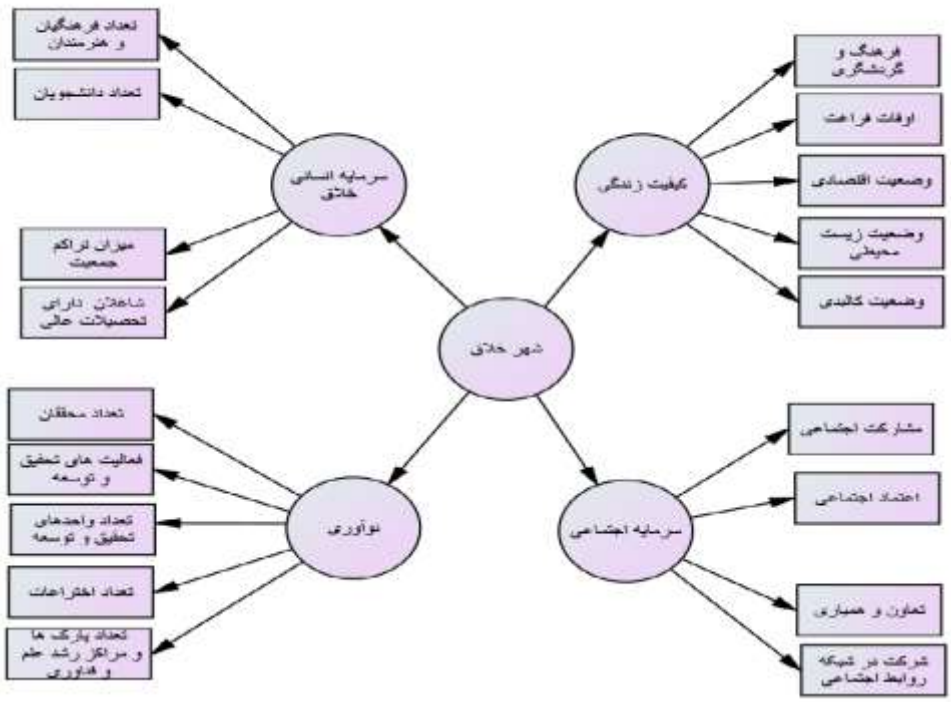

Figure 1. Conceptual model of the realization of the creative city

3. Methodology

According to the objectives of the research and the investigated components, the type of applied research and its investigation method is descriptive-analytical. The statistical population of 22 districts of Tehran is based on political-administrative divisions. The tool for gathering information to check the criteria of the creative city includes 19 indicators of the creative city, which are from general population and housing censuses, statistical yearbooks, municipalities, higher education centers, science and technology parks, growth centers and related organizations and institutions. The data of creative city indicators were collected from 150 young experts using questionnaires and interviews. In data analysis, TOPSIS model and ANP network analysis have been used to evaluate the level of creativity, and ultimately the level of enjoyment.

In the second stage of the revised questionnaire, 15 people from the statistical community were given the necessary explanations to complete the presentation and, as in the first stage, they were given the necessary explanations to write their opinions about the flaws and ambiguities of the questionnaire and share them with the questioners. And then by considering their points of view and making necessary and final corrections, the questionnaire was finalized and ready to be reproduced. As the data in the table below shows, Cronbach's alpha value is higher than 0.70 for all the measured variables, which indicates the fact that the questions of the questionnaire have good internal consistency.

Table 2. Cronbach's alpha coefficient of research scales

variables	number of items	Cronbach's alpha coefficient
Creative City	86	0.84
Quality of Life	39	0.82
Social capital	35	0.81
Innovation	6	0.88
Creative human capital	6	0.83

4. Findings

The city of Tehran with 94 clinics and hospitals, 102 universities, 74 hotels, 129 cultural centers, 3998 educational centers, of which 2171 centers are related to government educational centers and 1827 are related to non-profit educational centers up to secondary levels and... have a potential capacity to move to It is towards the realization of a creative city, because a number of these primary, middle, and secondary education centers have information technology systems that increase the fields of creativity among students. Various indicators have been considered in connection with the creation of creativity and innovation criteria in the areas of Tehran. In such a way that by creating intra-group and out-group relationships between elements and indicators, the effects of each of these elements in increasing the level of creativity in the citizens of different areas of Tehran are determined. In this research, the criteria are placed in four clusters, including innovation, social capital, human capital and quality of life clusters, each of which includes a number of influential elements, so that in addition to intra-group communication, between clusters There are also dependencies.

Table 3. Pairwise comparison matrix and weight of clusters

Variables	Innovation	Social capital	Creative human capital	Quality of Life	Relative weight	Final weight
Innovation	1	0.418	0.271	0.292	0.675	0.265
Social capital	0.423	1	0.418	0.423	0.487	0.178
Creative human capital	0.174	0.191	1	0.185	0.594	0.196
Quality of Life	0.266	0.271	0.191	1	0.467	0.169

The results of the network analysis model show that the innovation criterion has the most impact (0.265) on the movement of a neighborhood towards a creative neighborhood in Tehran. Among them, the indicators of the number of science and technology centers and the number of inventions have the greatest role in the realization of the creative city of Tehran with 0.035 and 0.032, respectively.

Table 4. The final weight of the criteria and indicators of the realization of the creative city in the areas of Tehran

Variables	Indexes	General weight	Cluster weight	Final weight	Average weight
Innovation	Number of research and development units	0.065	0.265	0.017	0.020
	High number of researchers	0.111	0.265	0.029	
	The existence of many inventions and innovations	0.122	0.265	0.032	
	The number of science and technology parks and centers	0.131	0.265	0.035	
	The existence of research and development activities	0.115	0.265	0.030	
	Number of industrial clusters	0.118	0.265	0.031	
Social capital	Social participation	0.081	0.178	0.014	0.014
	Social trust	0.048	0.178	0.009	
	Network of social relations and cooperation	0.113	0.178	0.020	
Creative human capital	High number of educated people	0.021	0.196	0.004	0.016
	The number of scientific elites	0.193	0.196	0.038	
	A large number of artists	0.023	0.196	0.005	
	High number of students	0.114	0.196	0.022	
	The number of workers with higher education	0.017	0.196	0.003	
	diversity (openness of the environment and acceptance of immigrants)	0.127	0.196	0.025	
Quality of Life	Culture and tourism	0.033	0.169	0.006	0.012
	Leisure time	0.079	0.169	0.013	
	Environmental condition	0.071	0.169	0.012	
	The economic situation	0.111	0.169	0.019	
	physical condition	0.060	0.169	0.010	

In the second place, creative human capitals (0.196), especially the number of scientific elites in the city neighborhoods with a rate of 0.193 and immigrants who entered for higher education with a rate of 0.127 play the greatest role in realizing creative neighborhoods and improving urban issues in Tehran. In the third stage, social capital with (0.178) is effective in the movement of a neighborhood towards a creative neighborhood in the city of Tehran, which among social capital indicators, the network of social relations and cooperation with a rate of 0.113 has the biggest role in realizing the creative city of Tehran. In the last stage, the quality of life with (0.169) is also effective in the movement of a neighborhood towards a creative neighborhood in Tehran, which among the indicators of quality of life, economic status and leisure time have the greatest role with 0.111 and .079, respectively. They have realized the creative city of Tehran.

The findings showed that, on the one hand, the increase and improvement of creative city criteria has its effects on the movement of Tehran's neighborhoods towards the realization of the creative city, and on the other hand, the extent of this influence is very different. Based on the results of the network analysis model, the criterion of innovation is the most effective with a rate of (0.0077) and creative human capital with a rate of (0.0031) in the second place and social capital with a rate of (0.0025) in the third place and finally quality of life with a rate of (0.0020) has the least impact on moving a neighborhood towards a creative neighborhood in Tehran.

Table 5. Determining the effects of each of the components of the creative city in the realization of the creative city in the neighborhoods of Tehran

Variables	General weight	Cluster weight	Final weight	Average weight
Innovation	0.110	0.265	0.029	0.0077
Social capital	0.081	0.178	0.014	0.0025
Creative human capital	0.083	0.196	0.016	0.0031
Quality of Life	0.071	0.169	0.012	0.0020

TOPSIS model has been used to stratify the 22 districts of Tehran. This model was presented by Chen and Huang in 1992. It is one of the most widely used methods among multi-criteria decision-making methods, which is based on the calculation of the distance between the options from the positive ideal solution and the negative ideal solution, and is one of the most important The

advantages of this model are that it involves quantitative and qualitative criteria in locating Toman (Hakmatnia and Mir Najaf Mousavi, 2010: 363). According to the indicators used through secondary data and questionnaires and calculating the amount of TOPSIS, the level of prosperity of the 22 districts of Tehran was obtained:

Table 6. ranking of neighborhoods in Tehran according to the level of creativity and realization of creative neighborhoods

Rank	Zones	priority factor (Rank)	Average priority coefficient	The amount of possession
1	Zone 4	0.735		possess
2	Zone 5	0.714		
3	Zone 6	0.714	0.695	
4	Zone 2	0.681		
5	Zone 22	0.631		
6	Zone 1	0.487		Semi-possessed (average)
7	Zone 14	0.473		
8	Zone 15	0.473		
9	Zone 8	0.421		
10	Zone 3	0.403	0.404	
11	Zone 12	0.397		
12	Zone 11	0.397		
13	Zone 10	0.345		
14	Zone 21	0.321		
15	Zone 20	0.321		
16	Zone 7	0.287		underprivileged (Deprived)
17	Zone 18	0.274		
18	Zone 16	0.253		
19	Zone 13	0.231	0.223	
20	Zone 19	0.206		
21	Zone 17	0.189		
22	Zone 9	0.122		

According to the above table and selected variables, it got the 1st rank in terms of indicators of the creative city of the 4th district of Tehran with an average of 0.735. Region 5 and 6 of Tehran got the 2nd rank with an average of 0.714 and the 3rd rank with an average of 0.681 was obtained by the 2nd region of Tehran. And also region 22 ranks 4 with an average of 0.631, region 1 ranks 5 with an average of 0.487, region 14 and 15 ranks 6 with an average of 0.473, region 8 ranks 7 with an average of 0.421, region 3 ranks 8 with an average of 0.403, and lastly The rank was obtained by region 9 with a rank of 22 and an average of 0.122.

In order to better understand the areas in terms of having creative city indicators and to determine the priority according to the results obtained from

the TOPSIS model, the areas were measured in three levels: privileged, semi-privileged (medium), and under-privileged (deprived). as expressed in the following: - Regions 4, 5, 6, 2, 22 with an average priority coefficient of 0.695 were assigned the first level, that is, the level of enjoyment.

Regions 1, 14, 15, 8, 3, 12, 11, 10, 20, 21 with an average priority coefficient of 0.404 obtained the second level, that is, medium (semi-rich). - Regions 7, 18, 16, 13, 19, 17, 9 were placed in the third level (deprived in terms of creative city indicators) with an average priority coefficient of 0.223.

5. Conclusion

The creative and innovative city, among the new topics in the field of urban studies, has been emphasized by geographers, economists and sociologists in reaching a society of knowledge and knowledge-oriented development. In this regard, the city as a place for the formation of creativity Knowledge, creative and innovative industries and knowledge economy are considered in a combined approach. Moving towards the realization and creation of creative cities is the basic solution to solve such crises. In such cities, by emphasizing the elites and experts in urban planning, urban management, city builders and other relevant sciences, cities become an attractive place for study, workplace and maintaining the elites of the city. And by improving the quality of universities and scientific centers, the quality of work, the quality of life, the level of tolerance and lifestyle, we can move in this direction.

Examining the leveling status of the indicators shows that the 4th district of Tehran with an average of 0.735 has obtained the first rank in terms of creative city indicators. Region 5 and 6 of Tehran got the 2nd rank with an average of 0.714 and the 3rd rank with an average of 0.681 was obtained by the 2nd region of Tehran. And also region 22 ranks 4 with an average of 0.631, region 1 ranks 5 with an average of 0.487, regions 14 and 15 ranks 6 with an average of 0.473, region 8 ranks 7 with an average of 0.421, region 3 ranks 8 with an average of 0.403, and the last rank is region 9 He has earned 22nd rank and an average of 0.122. Finally, it can be concluded that region 4 is at the highest level in terms of creativity and region 9 is at the lowest level in terms of creativity in the indicators studied, and according to the existing creativity in each region, it can be achieved with medium-term investment and planning. In

the long term, move all areas to the same extent and the same movement for the fair distribution of services and facilities to realize the creative city.

In order to better understand the regions in terms of having creative city indicators and determine the priority according to the results obtained from the TOPSIS model, the regions were measured in three levels: privileged, semi-privileged (medium), and under-privileged (deprived). It is as follows: Regions 4, 5, 6, 2, 22 with an average priority coefficient of 0.695 were assigned the first level, i.e. the level of realization of the creative city. Regions 1, 14, 15, 8, 3, 12, 11, 10, 20, 21 with an average preference coefficient of 0.404 obtained the second level, that is, medium (semi-privileged). Regions 7, 18, 16, 13, 19, 17, 9 were placed in the third level (deprived in terms of creative city indicators) with an average priority coefficient of 0.223.

The results of the research show that, on the one hand, the increase and improvement of the criteria of the creative city has its effects on the movement of Tehran's neighborhoods towards the realization of the creative city, and on the other hand, the extent of this influence is very different. Based on the results of the network analysis model, the innovation criterion has the most impact (0.265) on the movement of a neighborhood towards a creative neighborhood in Tehran. Among them, the indicators of the number of science and technology centers and the number of inventions have the greatest role in the realization of the creative city of Tehran with 0.035 and 0.032, respectively. In the second place, creative human capitals (0.196), especially the number of scientific elites in the city neighborhoods with a rate of 0.193 and immigrants who entered for higher education with a rate of 0.127 play the greatest role in realizing creative neighborhoods and improving urban issues in Tehran. In the third stage, social capital with (0.178) is effective in the movement of a neighborhood towards a creative neighborhood in the city of Tehran, which among social capital indicators, the network of social relations and cooperation with a rate of 0.113 has the biggest role in realizing the creative city of Tehran. In the last stage, the quality of life with (0.169) is also effective in the movement of a neighborhood towards a creative neighborhood in Tehran, which among the indicators of quality of life, economic status and leisure time

have the greatest role with 0.111 and .079, respectively. They have realized the creative city of Tehran.

Therefore, the index of innovation and creative human capital has had the greatest impact on the movement of regions towards creative regions in Tehran. Meanwhile, quality of life and social capital indicators have a smaller role in the realization of the creative city of Tehran. Practical suggestions are as follows:

1- Development of creative and cultural activities in Tehran city, especially the underprivileged (deprived) areas that are in a bad situation in terms of urban creativity indicators. Because the development of creative and cultural activities are a powerful tool for social development and provide opportunities for disadvantaged neighborhoods and social groups.

2- Establishment of elite association and think tanks of urban management elites in Tehran city to fill the void in the decision-making system and help management forces so that they can provide intellectual assistance to urban managers in executive and research programs to bridge the gap between the optimal implementation of urban projects. and obtain knowledge and solve problems with the intellectual and advisory support of the elites of the society, so that these centers create thoughts and ideas of the underprivileged and nurture and present them to Managers, in connection with universities and research and research centers, should take steps to take advantage of new surpluses and create more resources for each of the regions of Tehran city.

3- Equitable distribution of scientific and technological services and facilities, as well as higher education centers at the level of the city neighborhoods, with an emphasis on more investment in low-level neighborhoods to create coordination in the development and movement of all neighborhoods towards the realization of a creative city.

4- Expansion of free scientific education centers as well as the development of entrepreneurial offices for the development of knowledge society in all neighborhoods of Tehran.

5- Since creative human resources are closely related to innovation and development in the city, with the expansion of facilities and their fair

distribution, fields for the cultivation of creative people should be provided in each of the localities.

6-Improving the economic situation of the residents of the neighborhoods by expanding urban entrepreneurship offices and training specialists in various fields.

7-Strengthening institutions, organizations and civil groups to increase social capital and participation of citizens in the administration of city affairs.

8- Creating a space for more participation of citizens in the city of Tehran.

9- Holding festivals, workshops and exhibitions for different age groups and families and creating art houses to support creative projects in Tehran.

10-Creating convergence between community experts in fields for the optimal management of the creative city.

11-Increasing the amount of electronic education for knowledge-based knowledge development in the creative city.

12-Improving treatment conditions and building a hospital to increase the quality of life and raise the tolerance level of the creative city.

13- Supporting artists and creative people, especially young people, to turn the city into an attractive place.

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