

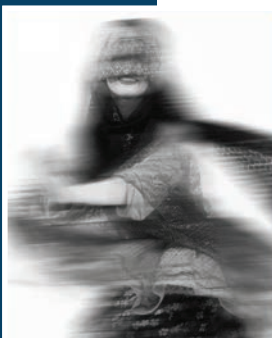
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Iranian Dance
Photo by:
HADI NAVID

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Prologue

The second issue of the journal is being presented at a time when significant developments have occurred since the release of the first issue. For professional reasons, the research and interview group of National Architect decided to independently continue the process of producing future issues of the journal and to present them digitally.

The activities of the National Architect research and interview group include introducing and showcasing the capabilities of graduates and faculty members from the Faculty of Architecture and Urban Planning at National University in various fields such as architecture, arts, culture, sports, research, and management. This also involves publishing scientific and research articles, as well as valuable architectural and urban planning designs and projects, along with introducing young and active architects both domestically and internationally in the journal.

It is our honor that the members of the editorial board recognize the power and capability of the young generation's thoughts and by utilizing their invaluable knowledge and experience in this field, they have selflessly provided encouragement and paved the way for the journal's advancement.

It is an honor for us to present prominent projects from various cycles of the Aga Khan Architecture Award and news about the activities of this institution in coordination and collaboration with the Aga Khan Award office. This success would not have been possible without the support and trust of the leadership and the Aga Khan Award team in the Research and Interview Group of the National Architect.

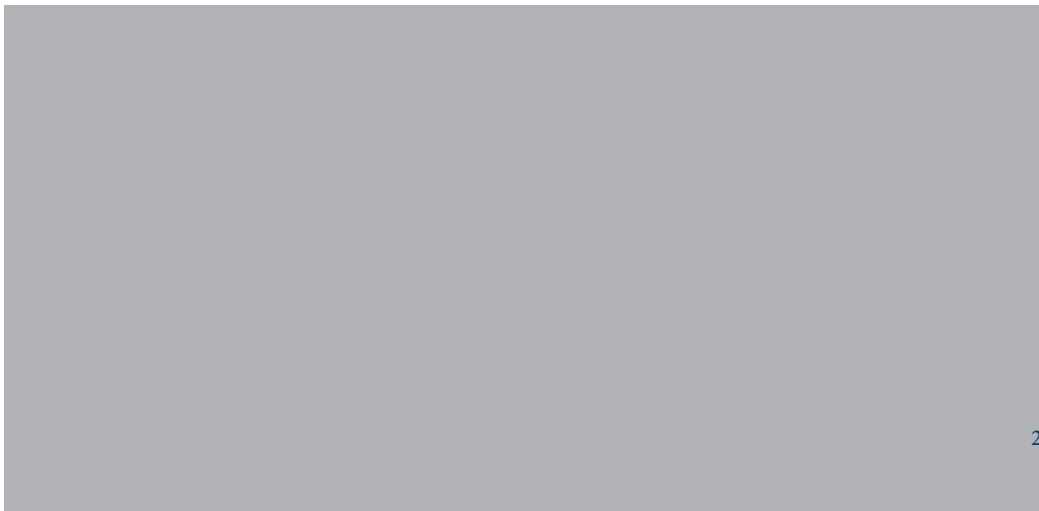
This group and its members hope that, through their continued activities, they will leave behind a valuable collection, serving as a rich resource and archive for researchers, students, and those interested in oral history and the activities of the graduates of the faculty.

And what you will read in this issue is the introduction of one of the projects submitted by a participant from Iran in the previous round of the Agha Khan Award for Architecture. Also a scientific article titled "The Mission of Greenway Planning in Branding Cities and Place Identity " will also be presented, along with the introduction of two books: one, "Urban Crisis and Pandemic" and the other, "Spaces for Human Communication." The introduction of one of the renowned professors of the faculty, along with a profile of two well known national architects in the fields of architecture and professional photography, will be included in this issue. Finally, news regarding the new round of the Agha Khan Award for Architecture will be shared with the readers.

In the next issue of the journal, the latest news related to the Agha Khan Award for Architecture, the judging process, and the announcement of the winners of the latest round will be presented. Additionally, the activities and resumes of the members of the National Architects Alumni will be introduced, along with the artistic and architectural works of another faculty member and one of the national architects for our readers' consideration.



Issa Zokaie – August 2024



Cities And Pandemic

Abdolhossein Tavakolian

Compared to a rural neighborhood, a city center and its neighborhoods can generate more interaction and higher chances for human communication. The face-to-face interaction can happen through a narrow ally, staircase, elevator, or open urban spaces. If we add to the narrow ally a few small commerce, restaurants, and coffee shops, divert car traffic in a different direction, and add some green spaces, we can get close to the definition of a livable urban space that everyone admires. Although it takes more than a few elements to achieve urban livability, space can promote more interaction by being livable and enjoyable. A few days after the 2020 New Year celebration, almost every ingredient of this combination came under attack. The pandemic virus dictated a dividing distance, which was called social distancing. Although the definitions of the words "social" (companionship, gathering with the company of others) and "distancing" (a disconnection) oppose each other, we may consider using "personal distancing" to convey personal choice.

For years architects and urban planners have been advocating livable streets and cities to promote human interactions. The "City Beautiful" movements and similar attempts, however, did not remain without challenges. Long before the recent virus attack, human interaction and public spaces came under attack by mass media and space-less social media, which lay a path toward a more private and intimate society. In "Fall of Public Man,"[1] we learn from Richard Sennett that the gradual erosion of public space and the creation of tyranny of intimacy happened under communication media's influence on society. In a broader scope, the need to study spaces for human communication has emerged due to the crisis of public spaces and modern communication problems. Although such a need is temporarily under question due to the current pandemic and "personal distancing" yet, keeping people apart seems to contradict the emphasis we have placed on human interaction. In designing parks, recreational spaces, or residential communities, planners have often created spaces for meetings as places for interaction, collaboration, and community-building. The meeting grounds that are often within a common green space, square, or open spaces, in addition to their health and psychological benefits, can enhance social connectivity. They can as well stand against future pandemics (Fig.1).

One may ask if urban form and landscape through its architecture can promote or enhance direct human interaction. If we assume that urban forms can affect communication, how does this localized communication differ from the social media's space-less and globalized interaction offered by Facebook, Instagram, and the like? Moreover, why does face-to-face interaction have any importance in our time when several digital devices can manage communication but without physical presence? During this pandemic, such digital devices offer their best services when face-to-face interaction is fading due to the "personal distancing" of 2020.

This article is one of the topics discussed in the book "Aesthetics of Space and Time" written by Abo Tavakolian, which examines the impact of global crises on the process of the formation of cities.

Abdolhossein Tavakolian



Aesthetics of Space and Time

Essays in Architecture

Dr. Abdo Tavakolian

(How often do our residential developments offer open spaces that can provide entertainment, and a chance to play and engage with other citizens? A children's playground, a field for young to play, and scheduled activities can provide direct engagement and build a civic culture that can compete with artificial social media entertainment.)

Before pondering these questions, we should note that a crowded city does not necessarily promote direct physical communication. Communication, therefore, cannot be measured solely by population density. Instead, it depends upon the degree and amount of interaction within a setting. A densely populated area or an increase in information flow density within a communication channel may mathematically increase interaction probability. However, at the same time, because of increased haste, "noise" and "redundancy," the environment becomes less conducive to social interaction. One may refer to industrial cities' evolution after the middle of the eighteenth century and the development of industrial centers in Europe when crowded cities without parks, open spaces, and clean air created a health hazard. While later in the twentieth-century high-density urbanity became possible through innovations in engineering and modern architecture, lively open spaces were ignored at early stages and substituted by a hygienic need for adequate air and sunlight per unit of living or a neighborhood block. Although the later generation of modernists created successful urban open spaces, the health crises of the year 2020 tend to reject both higher-density and lively urban centers.



Fig.1-Touch; Entertainment; Play; engagement: Philadelphia's Rittenhouse SQ.

Today's temporary formula of "personal distancing" has been suggested to shape more permanent footage for post-pandemic urbanity as if humanity can be divorced from being human. Although the advances of 21st-century science can most likely overcome the pandemic, urban designers, as suggested by Michael Mehaffy, can turn this "personal distancing" era into a "sociable distancing."^[2] Can a "social distancing" with a face mask turn into a sociable distancing? Architectures and planners can play an essential role in restoring the value and the uses of the public realm and redefining the architecture of the space for human communication. Using a facial mask not only will not reduce the chance of social interaction but can enhance it. In both London and Paris in the mid-18th century, the imagery of stage and street were intermixed.^[3] Within this theatrical setting, men had to behave like actors to be sociable. The colorful clothing that transformed the body into a theatrical mannequin or bodily mask helped identify individuals. A distinctive appearance (marked by profession) was important because it served as an excuse for sociability and increased the ease of interaction within the public realm. The reflection of the idea of mannequins or masks in the city's built-form could be found among many design developments of the time. For instance, in "Place Vendome," a decorative façade was initially designed and built before the plan was conceived. The landowners who bought lands behind the built façade were supposed to adjust their plan for the façade.

- The past pandemic experiences will prove that the current crises will be another wrinkle to our urbanity with positive changes. However, planners should be mindful of the abusive power of mass media and listen to the cry of public space under attack by COVID-19. The issue here is the sudden strength and often destructive power of social media. Mass media's increased power suggests a pattern of urban settlement based on "dispersed planning." Within such a plan, advanced electronic means of communication result in the rejection of physically adjusted planning, propinquity, and any sense of a public realm.^[4] If we assume that civic society is possible by negotiating ideas and healthy interaction, then mass media's current efforts to bring about divisions and polarization are acting in the opposite direction. We have seen how commercial media profited by sensationalizing news and turning social media into an incendiary machine during the last decades.

Mediums like Zoom, a popular video communications application, may be useful at this critical time but can hardly replace direct, spontaneous interaction. As a result of COVID-19, most collaborative activities at workplaces, education, religious, or art circles have been practiced through social media. By now, most participants of video-sharing applications can recognize the shortcomings and artificiality of such devices when compared to direct, spontaneous interaction. The in-person presence body language and eye contact are a few means of communication that can be missed in video sharing. When isolated musicians are playing through Zoom, the distinction of artificiality becomes more sensible. The difference is not only the lack of atonement but creative participation. For instance, in live musical collaboration, an innovative tune or melody by one of the players will not only match another player but often encourage the creativity of the other player to enhance or complete the melody by a personal interpretation. There are many instances when being present at the time and place can change an event's effectiveness and meaning. Infected COVID-19 patients can especially acknowledge the lack of being present during the time in quarantine. They often complained about loneliness and stated that human touch and interaction were as essential as the need for fresh air.

It has been assumed that COVID-19 seems to spread more easily in populated urban centers. Although there is no clear evidence linking population density to the spread of the virus, many populated, dense cities were already suffering from severe issues. The pandemic has presented an excellent opportunity to rethink urban living and public spaces. One of the main byproducts of high-density urbanity that spread globally through cities after cities is climate change generated by needed services for a higher population. It is perhaps public transportation, elevators, or any other population bottlenecks that spread the disease in a vertical urban density. Elevators in residential high-rises are less critical than in office high-rises, and they can be programmed and sanitized. Public and private transportation has been the source of pollution, noise, parking, and traffic issues for a long time. In addition to less car ownership, when compared to rural living, however, dense cities provide numerous benefits. They provide concentrations of services like shopping, hospitals, public transit, utilities, etc. They also benefit from the concentration of knowledge and talents.

In a very short time, during the pandemic, city images changed globally. We saw empty streets and boarded or closed small retail stores. We witnessed Amazon (or other web retailers) delivery trucks delivering merchandise to the lockdown homes and thus throwing their last punches at the small street merchants. Within a few weeks, the empty car-less city streets that were struck by the virus became the pedestrians' and bickers' heaven and the resulting change in the air quality became promising. For a short time, city streets found a different character and outlook, the kinds that are more adaptable to the human scale. Urban planners have proposed that vision of the street for some time.

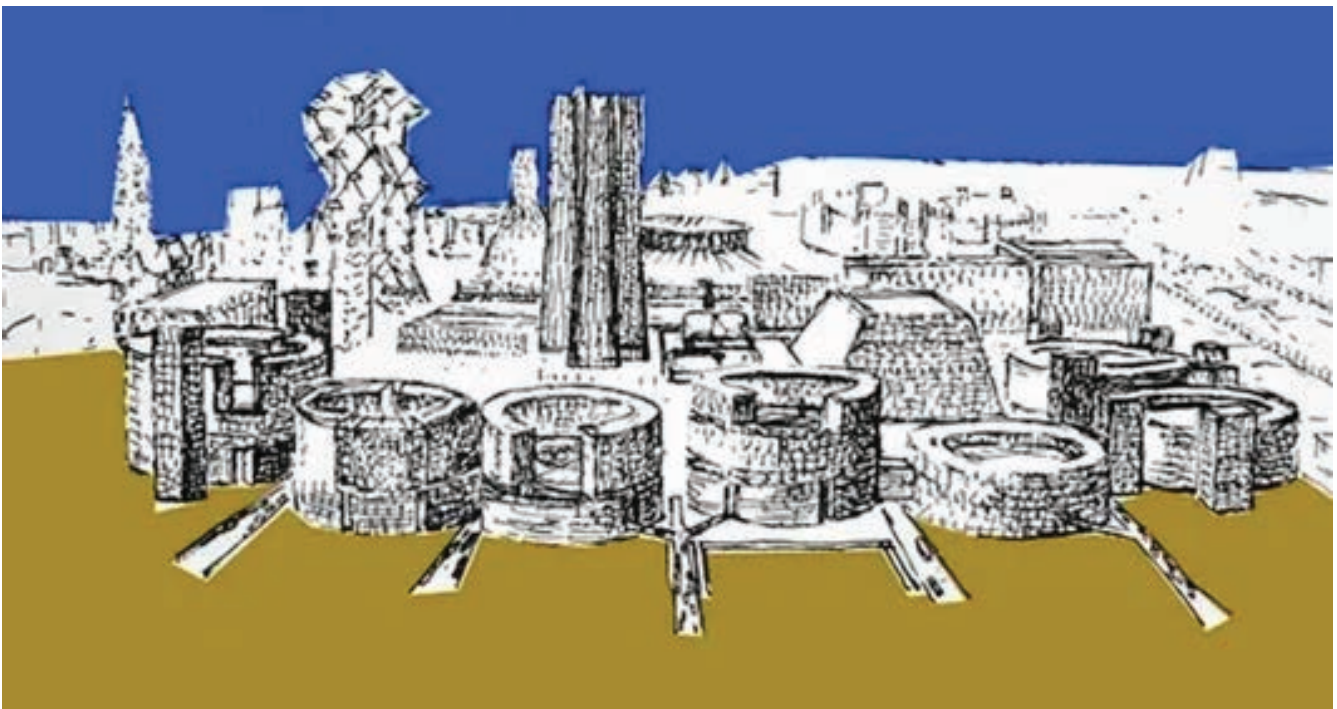
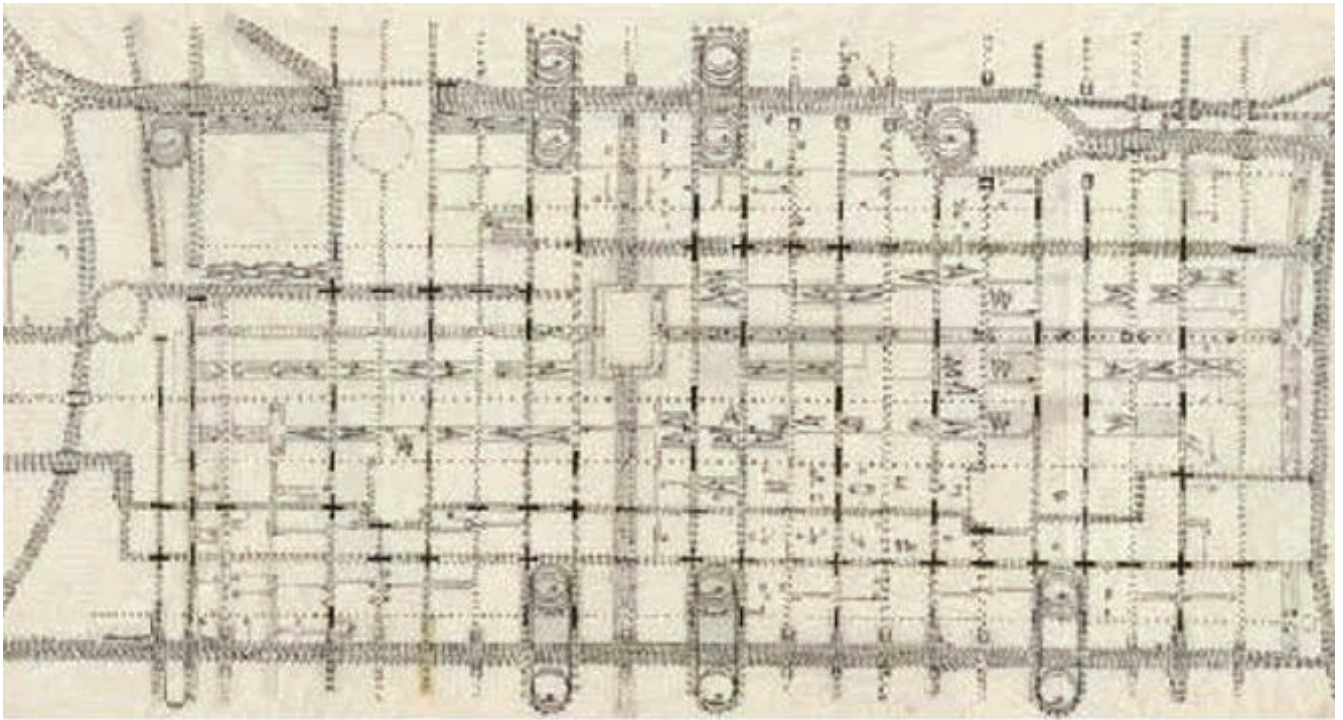


Fig.2-Louis I. Kahn, Traffic Study. Project, Philadelphia. Circular towers are parking stations around the perimeter of the city.



*Fig.3- Louis I. Kahn, Traffic Study Project. Philadelphia.
Dotted lines are the stop-and-go movement of trucks and buses. Arrows are the fast flow of vehicles around the periphery.
Spirals are the stasis of cars in parking garages. From the Collections of MoMA, 389.1964.*

Perhaps Louis Khan's 1952 design for the city of Philadelphia (Fig.2), which at the time was referred to by Ed Bacon, as an irresponsible formal approach, can answer the dilemma of our modern cities at the time of crises. Although Louis Khan is praised as a modern architect through several studies, he presents a particular modernist category. While a typical form that follows function cannot be easily traced in his works, he often uses monumental forms in search of a timeless quality or essence of a space. His plan for the city of Philadelphia,[5] however, revealed a valuable contribution of an urban designer. His humanistic plan, possibly, presented a starting point for the field of urban design.

Khan's Philadelphia plan, unlike his building design, is less monumental and more Phenomenological. His reference to a city's street as a "shared room" seeks an inquiry into the core meaning and existence of the cities. His Philadelphia plan which is described by some as a utopia or "social poetic"[6] is a practical plan seen in many European cities these days. By freeing streets and squares for human interaction, the plan celebrates spaces for human communication[7]. The Phenomenological view of Louis Khan's urbanism developed about the same era as Melvin Webber presented his famous "urban non-place" theory, but it took the opposite direction.[8]

Khan's idea was that the city is for people, and cars should be left out at the gates: to start with, he announced, "We are in a war against the car". He proposes an environmentally conscious design that eliminates noise and pollution by restricting cars to the city's core and offers plenty of greens and meaningful open spaces.

Contrary to the early modernist, he did not create vast empty spaces or streets under pilotis high-rises. He thought about the small bakery and other storefront commerce and showed the delivery trucks in his movement plan as seen by sharp arrows (Fig.3). City residents move around the city by foot, bikes, or by public transportation while suburban residents travel by car to parking stations around the perimeter of the city and then navigate the same as the city residents. The twelve parking towers that are the gate to the city are articulated by being sophisticated circular towers.

The parking lots are not hidden and are leading to the streets. In this way, Khan suggests the clarity of the city's organizations. Parking as the wall of the core of the city leads through its gates to the street. Within the street, he concerns himself with a variety of movements. He describes the movement as the water through the river. The streets that are the container of movement are the same as rivers. The interplay of public and private realms is recognized when he describes the most private space or "room"[9] that gradually opens to the street. He describes the street as a "shared room" that reaches the city's organizations. The streets then lead to the city's gates and walls. He, therefore, preserved the hierarchy of "Room," "Street," (as a shared room) "City," and "Gate to the city."

The relevance of Louis I. Kahn's Philadelphia plan to the post-pandemic era is the suggestion that the city is for people. While public transportation cannot easily accommodate personal distancing, today's advances in transportation technology can help by offering a variety of electric vehicles or autonomous cars. It can also utilize "Moving Walkways"(Fig. Fig.4) as a means of public transportation. Existing subway cars in many cities are already overdue for a better design. There is a need for an increasing number of doors and creative sitting designs. The new advance in "Moving Walkways" as planned in the Logan Airport is promising.

The city of Philadelphia's business district can fit in a circle of fewer than three miles. If City Hall is the center of the circle, its distance from each river from East or West is about 2.5 miles, while its distance to Spring Garden Street towards North or South towards South Street is about 3 miles. Some airport terminals already operate covered "Moving Walkways" as long as a continuous 2.8 miles with a moving speed that safely reaches 7 miles per hour. A chain of safe, environmentally friendly "Moving Walkways" can easily be combined with other healthy transportation devices to move the population within Kahn Design.

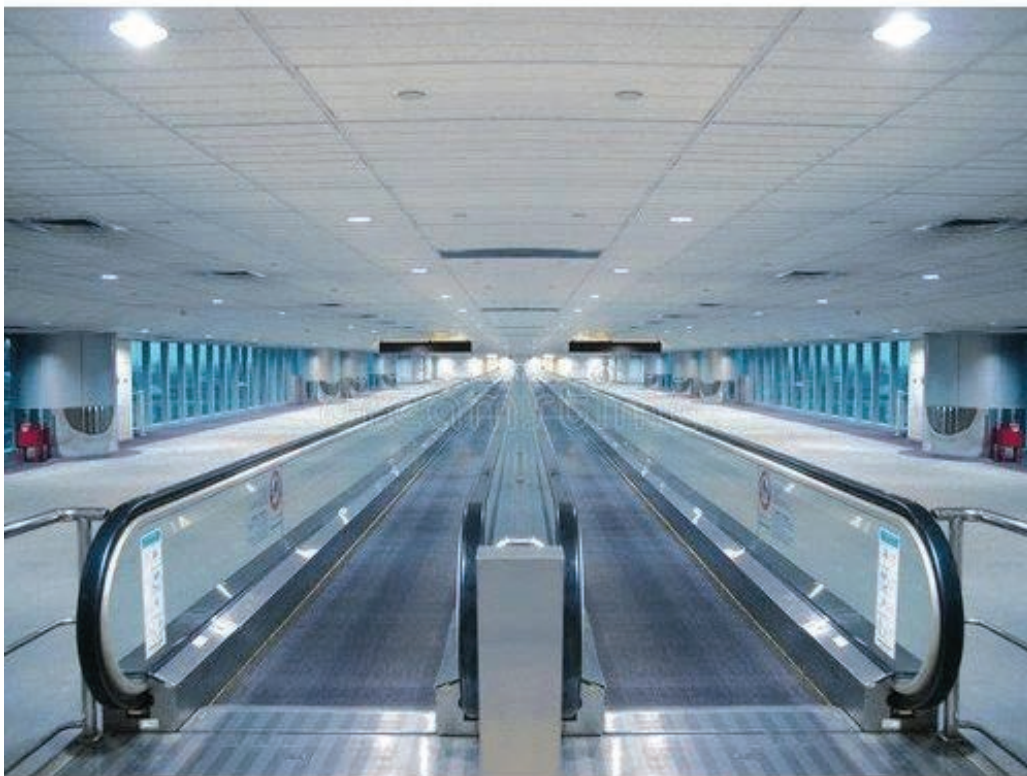
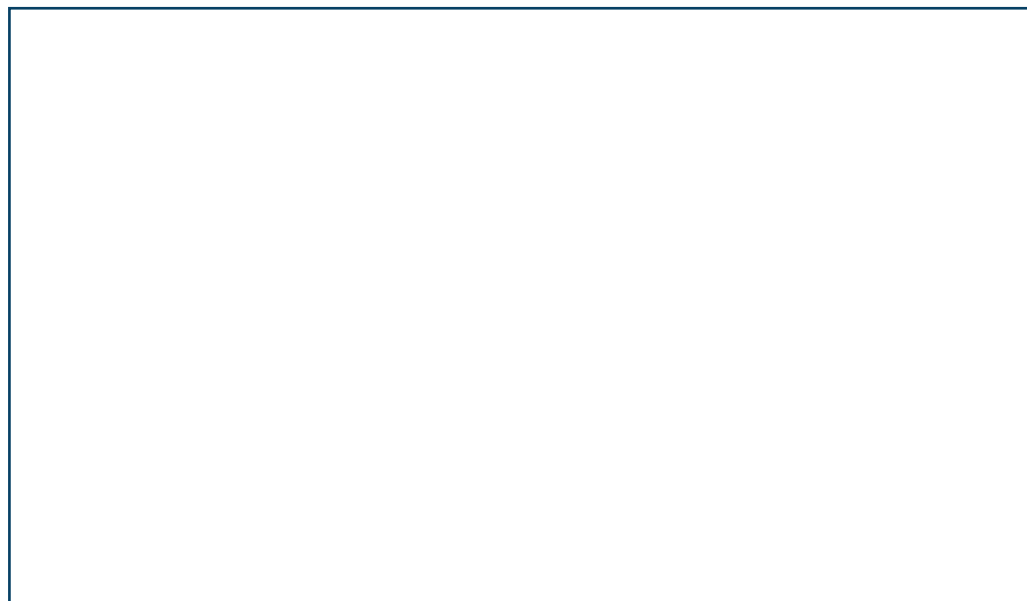


Fig.4-Typical airports Moving Walkways



Notes:

[1] Sennett, R *The Fall of Public Man*. Random House, 1977.

[2] Michael Mehaffy, Ph.D. May 2020 Newsletter, IMCL.

[3] Sennett, op. cit, 64-65, 161.

[4] Webber Melvin M., the essay " *The Urban Place and the Nonplace Urban Realm*," In his book, *Explorations into Urban Structure*, Philadelphia, University of Pennsylvania Press, 1964.

[5] Louis I. Kahn Traffic Study project, *From the Collections of MoMA*, 389.1964.

[6] Non Arkaraprasertkul; 2008, *Journal of Urban Design*.

[7] Zuqi Fu 2019, *Journal of Urban Design*.

[8] Webber; op. cit.

[9] Louis I. Kahn: *The Making of a Room*. University of Pennsylvania's Arthur Ross Gallery Exhibit February 6, 2009

REVITALIZATION OF HISTORIC URBAN FABRIC OF BANDAR KONG

Shiva Arasteh

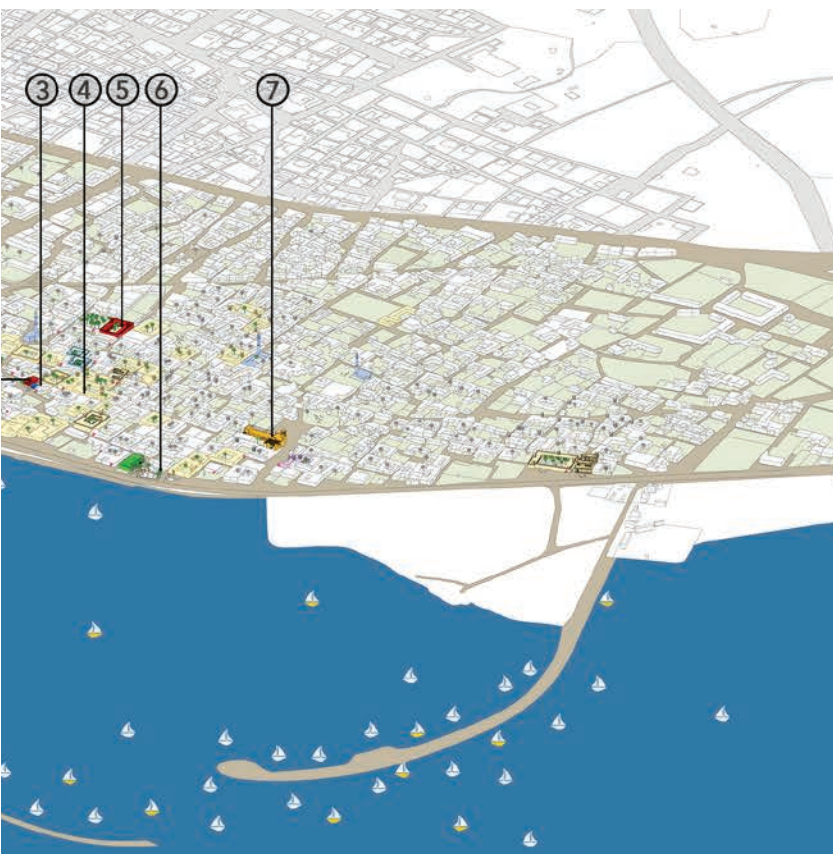
This project was carried out based on a comprehensive study of historical urban fabric and architecture of Bandar Kong conducted in 2016. In this research, the structure of the urban fabric and its main elements included the pathways, nodes, edges, potential empty spaces between buildings, and valuable historic buildings such as houses, mosques, cisterns, etc. were recognized and analyzed. Then, based on the existing needs, some buildings and target points were selected for restoration and adaptive reuse. Also, potential urban spaces were suggested to be improved and used as stimulus for urban fabric to make the city vital and alive and provide the local community with opportunities.





The Implementation Phases of Projec

Mahra Café and its surrounding space were revitalized as one of the first places in Kong's urban fabric. This space, which used to be a place of trash piles, is used both as an open space for the café and a gathering place for residents in religious ceremonies and festivals.





The historic harbor city of bandar kong with significant elements and features such as wind catchers, and narrow shaded alleys is located on the shores of the persian gulf and considered as one of the most important urban and architectural patterns in the southern iran. In addition, this city is recognized as the world base of launch building and sailing knowledge.

The project of ‘the study and analysis of valuable urban fabric and architecture’ of this port was carried out in 2016 based on a study conducted by the architect twenty years ago. By conducting this research in an historical area of 195 hectares, the first step was taken to inscribe the city’s historical urban fabric on unesco world heritage list. In this comprehensive study, all components and elements of urban fabric and historic buildings were recognized, documented and analyzed. Besides, according to the research approach (combined ‘socio-cultural and physical’ approach), all cultural, social and environmental factors were also examined. Finally, the architecture and urban planning criteria for the historic fabric of bandar kong were codified. The suspension of the implementation of bandar kong’s detailed plan of 1999 and the prevention of historical urban fabric destruction; preparation of the ‘special plan’ for bandar kong in 2017.



The Wind Catcher Structure



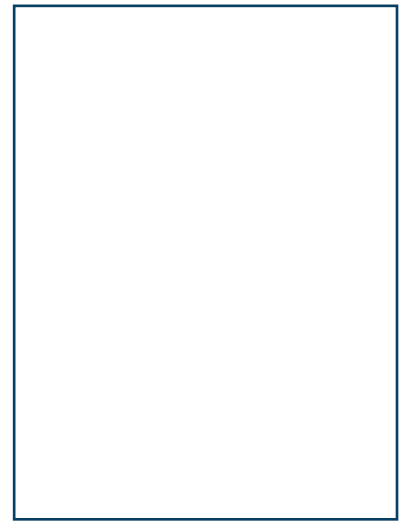
Images of Historical City Fabric of Kong in 2016



FUTURE PROJECTS

These future projects were located and designed as stimulus uses in the historical urban fabric. Due to the financial constraints of the client and participants and also the implementation priorities, these projects have not yet started or have only recently started.





SHIVA ARASTEH

Shiva arasteh was born in april 1977 in sari. She is a graduate of the faculty of architecture and urban planning of shahid beheshti university. In 2003, she received her master's degree from shahid beheshti university and her doctorate in the field of architecture from the science and research campus of azad university of tehran in 2014.

She started her professional pursuit in the mid-90s and in april 2006 she established her own architecture office named "pulsar part" and in the first years of the establishment, she won many national and international awards in architectural design competitions.

Her specialty in research and design is "contextualism in architecture and urban planning" and she has more than fifty-five research and architectural design projects in historical contexts reflecting contextualism approach in her record, the most important of which is the research on, as she pinpoints, the historical context of tehran, zahedan, chabahar, the historical port of kong, nahok, hamza abad, zabol and nahbandan, out of which she presented the revitalization plan and the principles and rules of contemporary design in such contexts.

For six years, she and her team, by being in kong port and doing an all-round social and urban work, revived the historical fabric of this port.

From the early 20s until now, she has been teaching in different universities in tehran, tabriz, shiraz, shushtar, and babol. Since the mid-20s, concurrent with her professional pursuit, she has also refereed architecture competitions at the national level.

Editing of the book "new structures in historical environments" and authoring the books "bandar kong houses" and "voices of southern winds" and several articles on the iranian house pattern reflect a part of her professional career.

She is also the founder of the "returning life to the city" campaign, which works in the field of monitoring the texture and historical monuments and preventing their destruction.

She is currently working as a managing director and designer in her office.



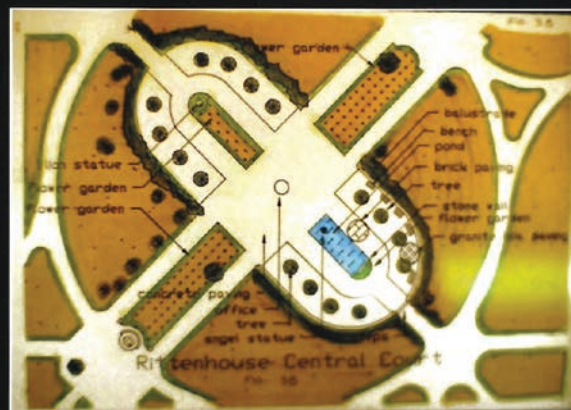
SPACES FOR HUMAN COMMUNICATION

**The Inner Life of Two Urban Plazas in Philadelphia:
Rittenhouse and Washington Squares**

Abdolhossein Tavakolian

The focus of this book is human communication in urban spaces and its relation to built form. The book examines the values of public spaces and whether urban form and space can promote direct human interaction. Sociable spaces are examined within public open spaces of two Philadelphia Squares: Rittenhouse and Washington Square. The study of the forces of spatial appeal and their characteristics in these open spaces points to various participating elements which include: the socio-economic environment of the Squares, perimeter buildings, and landscape layouts. The spatial appeal of these two urban Squares is measured to reveal the interplay of the physical built form and the social context. The exploration of the architectural significance of the sites leads to the study of enclosure, landscape layout, physical location, spatial definition, and boundary. The examination of the participating elements, however, points to the concept of enclosure and its relation to the boundary and perception of objects in space. Multiple analyses and measurements were established within the case study. In Rittenhouse Square, for instance, various types of enclosure have bounded the space and with their varied characters created differentiated territories that are connected through circulating paths. The paths and their connection to the city relate the landscape layout to its socio-economic setting. The study shows how varied enclosures, landscape configurations, and territories can promote different degrees of social interaction within the two Squares. The book can help towards an integrated planning system for designing urban open spaces.

Spaces for Human Communication



The Inner Life of Two Urban Plazas in
Philadelphia: Rittenhouse and Washington
Squares

Dr. Abdo Tavakolian

INTRODUCTION

Can designing space and Urban Planning promote Democracy?

Participation in a republic and having freedom in one's social life is said to be one of the pillars of a democracy. But, how do we participate in our social affairs? Is participation possible without social interaction? By pondering upon various questions the present study intends to investigate the relation between designing spaces, human interaction, and participation: Does the type of interaction (direct, virtual, public, private,...) or size of a territory affect participation's volume? Is today's virtual interaction with the unknown an effective kind of participation? What is the effectiveness of face-to-face interaction when compared to a virtual one? Can today's passive interaction of like and dislike, or social Media's deceptive influencers be considered participatory actions? Can any one-way communication enhance democracy? What is the issue of trust in channels of communication? Can designing urban spaces encourage interaction? What are the architectural characteristics that make a place attractive and sociable?

Open spaces, places of gathering, and urban plazas have always been instrumental in the creation of humanistic urbanism and participation in civic life. Ancient writers conceived the question of Metropolis as the quest for political participation. Pericles, in his "Funeral Oration," expressed his conception of the city in a few words: "We do not say that a man who has no interest in politics is a man who minds his own business; we say that he has no business here at all." The value of public life, in his view, was related to the values of the republic. With today's fundamental social changes in favor of private realms, possibilities for achieving this humanistic urbanism are limited and different from those that were open to architects in the past.

We learned that family organization and its tribal structures during the mid-18th century Industrial Revolution gradually gave way to individual ways of life. New means of communication fortified the new individualism. A precise portrait of the phenomena appears in Richard Sennett's "The Fall of the Public Man," where the tyranny of intimacy was traced from the early 18th century in France to the late 20th century through an analytical review of the era's literature, clothing, and people's behavior. He sees the gradual diminution of the public realm in Western culture. Later, when one-way communication of Radio, Television, and talk radio gave way to social media, not only the road to participation did not improve, but forces of individuality prevailed, and the erosion of public life intensified. There is no doubt that the advent of the internet opened the door to many possibilities. Advances in social media were initially assumed to be a global benefit to increase the connectivity that would be good for democracy. It was supposed to give voice to previously vulnerable communities. Instead, multiplicities of forces have pushed society toward greater polarization.



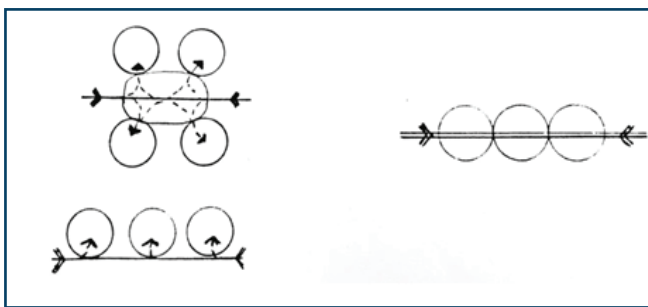
It did not take long before social media turned into an entertainment media which, on the one hand, helped to advance intimacy and privatization, and on the other hand, it perpetuated misinformation and polarization in our societies. For sure, disagreement and opposing views always existed before the age of social media. However, the arena of public space and face-to-face interaction acted as a medium for humanizing and moderation. Social media and communication technology are helpful and vital as far as they benefit the human condition. At the same time, however, they can be the main source of isolation of individuals within their multiple virtual groups and channels.

Such loneliness is due to a lack of real connectivity and trust among social media's noisy crowd. Furthermore, the new devices of media, which gain the benefit of accessibility and speed, can also turn an ordinary subject into a significant polemic issue open to all to see and follow. As a result, simple dialogues can be turned into a burning issue. Opposing groups spread anger throughout society.

The advances in digital connectivity and social media which in many ways can benefit our urban living through smart technology can also isolate our societies through a theory of "dispersed planning" which can change our urban form in ways that do not need the traditional proximity of the cities' functions. A traditional locality of a city plan can give way to a "non-localized city. When work and connectivity can be achieved remotely the physical proximity becomes boredom. The idea appeared in the mid-70s as "The Urban Place and the Nonplace Urban Realm," by Melvin Webber, and was well tested 50 years later during the 2020 pandemic, during which, we observed much lesser qualitative success in remote education and remote creative workplace. The idea at the time, not only ignored the creative power of direct interactions but also the environmental hazards of "dispersed cities" due to the use of private means of transportation. The Irony of the idea is that while some planners applaud the idea of remote connectivity planning, the social media companies

themselves discourage remote workplaces and encourage collaboration and face-to-face interaction in designing their headquarters. A look at Facebook or Apple headquarters reveals their building as places to socialize, exercise, and work. The Apple Ring, for instance, comprises eight identical segments, each one consisting of a communal node to encourage interaction and collaboration. The main idea here is to suggest that we are better off not to trade our humanity with remote living, separation offered by new technology.

If interaction and participation in the public arena are the key to creative culture and democratic debates, then, the efforts of some commercial social media that put their emphasis on the private realm and individual emotions are weakening the public realm by turning them into private and thus breaking the pillars of democracy. The benefits of public space, on the one hand, are the ability to interact with varied individuals with different incomes, ages, religions, and political views and backgrounds, and on the other hand, is to foster creative culture. While such interactions enhance one's social wisdom and civility, the weaponization of loneliness offered by some mass media, became ammunition against democracy. Such loneliness and individualistic culture that resulted from intimacy and emotional connectivity of the new age social media prevents one from participating in public life and tends to limit one's freedom of decision or free thinking. While one's life starts in a private family at its core and expands to various public arenas, public and private spaces are traditionally delineated from each other. Within some media channels, however, this separation is ignored, and often public and private mingle. To grant democracy in a society, therefore, it is essential to distinguish between the public and private realms: While a private domain tends to be small, direct, emotional, and intimate containing through boundaries, often with sharing values, a public domain tends to be diverse, accessible to a larger group of individuals, courteous, and casual with no obligation. It also needs openness and theatrical performances.



Seating arrangements and circulation type can affect interaction:
top left> private; less interaction
bottom left> semi-private
right> Public; increase interaction

In our daily public life, we normally come to know many individuals from a coworker, store clerk, a neighbor, a bus driver, etc. Since there are fewer obligations in conducting public interaction with others, one may easily know multiple individuals as his public contacts. One's public interactions, therefore, can be much greater when compared to private interactions. By having different traits and requirements, public and private spaces cannot be thought of and designed the same way. Not only the characteristics of each are different but there is a need for sub territory and transitional spaces between.

There are various ways that architects, landscape architects, and planners can define a public or private space. Chapter 5 explores the particularity of each spatial arrangement and the means to express them.

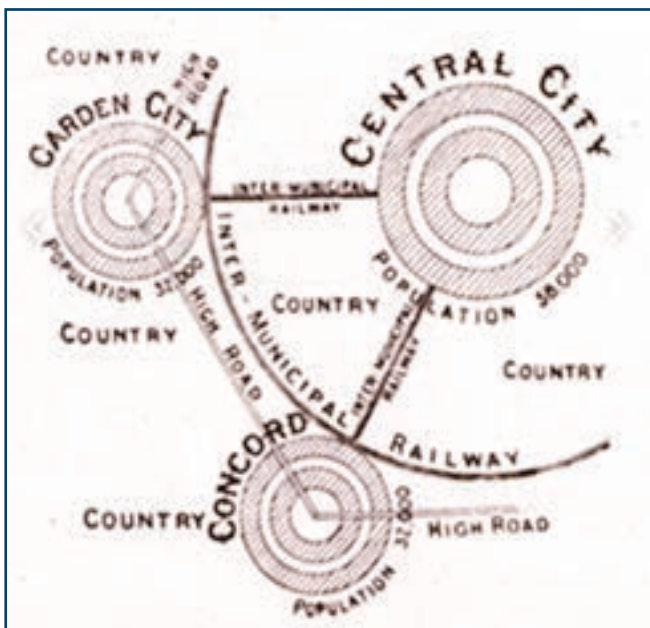


The present book is based on a study that searches for architectural attributes of public squares that sustain important features of everyday social life. The architectural characteristics that make these places attractive and sociable are the main focus of this study. The issue of sociability deals with the complexity of a city's social life and its interplay with the physical artifact. An exploration of these architectural concepts demands an analysis of the hypothesis that urban form and place can provide adaptable channels for direct communication and interaction. From the outset, the question of attractiveness presents itself: Is a sociable square always an attractive place? Does a space encourage communication when it provides a private spatial setting for interaction, or when it emphasizes a public character?

The idea of the "City Beautiful" movement of the nineteenth century, in which there was a greater demand for hygienic open spaces to promote healthy living conditions is different from attractive inner-city public plazas. For instance, although, Hyde Park and Regents Park in London and Fairmount Park in Philadelphia provide healthy and pleasant urban environments, they are fundamentally different from the public and interactive spaces of an urban plaza. Today, such spaces do not function mainly as places in which to stage public debates. Rather, attractive urban squares are used as pleasant places for eating, holding friendly chats, playing, shopping, watching, reading, resting, etc. Their role can be extended to allow cultural and educational activities, art shows, and political speeches.

To demonstrate the idea, the vitalities of two Philadelphia Squares became the focus of the study. Sociable spaces are examined within the public open spaces of Rittenhouse and Washington Square. The focus was the direct human communication in urban spaces and its relation to built form. The study endeavors to illustrate that urban form and place can promote direct human interaction. Chapter 1, poses the question of vitality and whether open spaces and “urban courtyards” can contribute to democracy and the well-being of residents.

The forces of spatial appeal and their characteristics in these open spaces point to various participating elements which (as shown in Chapter 2) include the socio-economic environment of the Squares, perimeter buildings, and landscape layouts. The spatial appeal of these two Squares is primarily an outcome of the positive interaction of the physical built form and the social context. Physical form plays a decisive role: although the social and economic diversity of a place draws a crowd, the built form makes for an inviting and sociable environment. The exploration of the architectural significance of the sites pointed to the important aspects of the enclosure, landscape layout, and physical aspects of the location, spatial definition, and boundary. The primary issue, however, deals with the concept of enclosure and its relation with the boundary and perception of objects in space. In Chapter 3 the importance of spatial definition and boundary is examined.



Various types of enclosure in Rittenhouse Square have bounded the space and with their varied characters created differentiated territories. These territories are connected through circulation paths. The paths and their connection to the city relate the landscape layout to its socio-economic setting. Various types of circulation paths and their configuration (as shown in Chapter 4) can also promote different degrees of social interaction. Although the variety of physical settings was examined independently, in the design of an open plaza it is the integrated planning system that becomes more effective. Although some parts of the research of this book developed 45 years earlier, and during this time, a vibrant city like Philadelphia has gone through many changes, the two squares subjected to this research, not only maintained their strong characteristics but, as shown below, they evolve to promote a new interest in localized comprehensive planning.

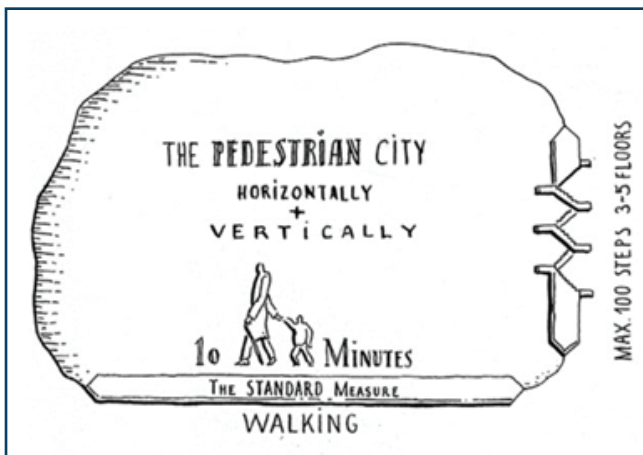
Micro-District planning:

If public spaces and social interaction are essential in designing our cities, then how such spaces can create an urban form that contributes to the well-being of residents and democracy? The utopian idea of settlement form has a long history which at the beginning of the 20th century found an urgency and practicality in Ebenezer Howard's “Garden City”. Being originated as a reaction to overcrowded cities, the main two points of the idea were 1) greenbelts separating the satellite communities and 2) self-sufficiency of the settlements by having industry and agriculture close by. He intended to blend city and country living in a way that can gain their benefit and avoid their problems.



Although, in Howard's design, the idea of public open spaces and gardens was substituted by hygienic green, our contemporary “new Urbanism” ideas rely on some of the same principles but add the benefits of public open spaces. To reconstruct European cities, for example, Leon Krier emphasizes self-sufficient neighborhoods. His idea of urban form is based on polycentric settlement models or Satellite form. The model dictated by human scale both horizontally and vertically, of self-sufficient mixed-use quarters not exceeding 33 hectares (82 acres) so that it can be crossed in 10 minutes walks. The building heights are limited to 5 floors to be able to walk up comfortably. The limit is set by walkable, rideable, drivable boulevards, tracks, and parkways. Cities then grow by the multiplication of independent urban quarters, not by horizontal or vertical over-extensions of established urban cores.

There is no doubt about the suitability of Krier's plan for some affluent European cities, however, many cities and localities around the world can not afford his exclusive land-use and density plan. If we adopt a more forward-looking concept toward architecture, construction, and human progress than Krier, we can also imagine the possibility of a creative plan in which a civilization containing green and open public spaces can grow on elevated buildings while at the same time, human scale and self-sufficiency is respected. The environmental benefit of higher-mixed density and proximity is accessibility to the services, sharing building utilities and urban infrastructure as well as reducing the use of private transportation when crossing the satellite settlements and therefore less pollution.



The benefits of Krier's 10-minute city plan encouraged many similar ideas proposed by other planners such as the "15-minute city." They all advocate urban planning based on a neighborhood's design so that its residents' basic needs can be met within a small distance accessible through walking, biking, or public transit. The neighborhood-accessible services could include work, school, child care, groceries, commerce, entertainment, repair shops, and small health care. neighborhood planning of a 10 or 15-minute city will include green areas, public open spaces, courtyards, and ease of access. When a neighborhood living contains accessible services there is less driving across the town and more time would be spent out in public. Closeness, care, and social connection would be the main benefits of neighborhood planning. Care and connection have always been at the center of traditional neighborhoods. Care in those neighborhoods could be found within the support system built by close networks of friends and families. If loneliness is said to be a fundamental disease of our century, then friendship, by having life-sustaining properties has been shown to improve physical and mental health. A hand to shake or a shoulder to cry on is warmer than the numerous Emojis or superficial symbols on FaceBook. The locality of the urban fabric is important because various studies have shown that interactive friendships decline when the distance between friends or relatives increases.

There is no doubt that friendship has life-sustaining properties, but the concept of self-contained neighborhood planning contradicts the idea of mobility and wholeness of a city as a place to provide a wide choice of services and multiple opportunities for its citizens. What if you prefer to go to a different dentist or take your child to a different school than what your neighborhood can offer? Mobilities of modern cities can offer multiple choices for work, schooling, and entertainment that a limited neighborhood can not. The self-contained neighborhood will limit the socioeconomic competition within a city and can cause the economic collapse of the entire city. The other issue is the price tags for square foot of land or structure which usually is associated with various localities of a city. The price tags of localities are naturally attracting a population with similar income. Such social stratification can cause another failure for a city as a whole.

The use of the term Micro-District rather than neighborhood is to indicate its connection to a city as a non-separable organ. A street or small street block characterized by Art galleries, Chinese or Italian shops, or restaurants can be considered a Micro-District. In designing a Micro-district community, we need to distinguish between public and private spaces. While care, public interactions, and neighborly contacts can prevail in a city block, the plan should not intend to advocate the tribal living quarters. The Micro-District plan need not be a self-contained island. It is notable here that care and connections which are essential in building a rural neighborhood or village are not directly related to creating a public realm with civic value in a city. The intimacy of a private family grouping, while essential, is often at odds with participating in a public realm. The togetherness of a residential communities that share interior lawns, residence clubs, and other shared spaces, in fact, is the extension of the private realms. While a friendship or care-based neighborhood can exist in a city as a specialty function, its idea is different from the core idea of a city that promotes a society with public values. In a large city life, one's public contacts add up and it's quantities can be much more when compared to private interactions. Making new and unexpected interactions in public certainly adds to our contacts and can expand our worldview. While participating in a public event we get to know those different from ourselves, We stretch ourselves beyond our familiar private community. Planners, urban designers, and policymakers can invest in social infrastructure, like public spaces, parks, plazas, and libraries for gathering. The concept of returning to a local way of life means well-designed public space, urban courtyards, pedestrian-friendly streets, public transportation, and mixed-use development.



Fig. 35: Commercial and Public Indoor Space in Rittenhouse Square

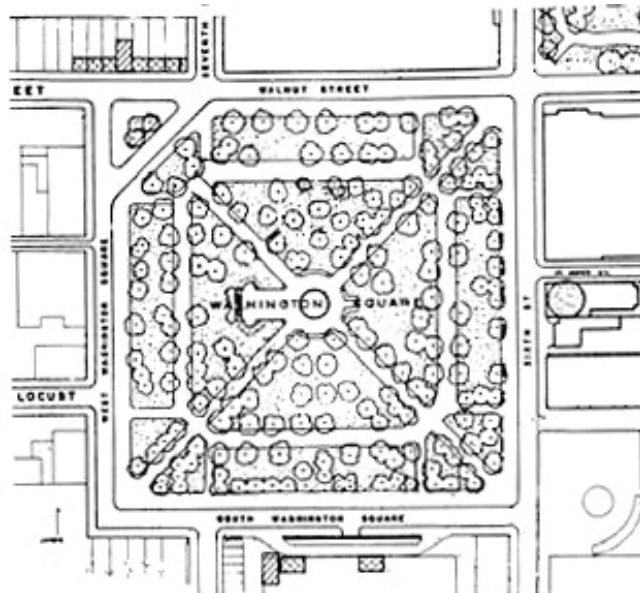


Fig. 36: Commercial and Public Indoor Space in Washington Square



Notes:

[1] - sennett, richard, the fall of public man. Random house, 1977.

[2] - webber melvin m., " The urban place and the nonplace urban realm," explorations into urban structure, philadelphia, university of pennsylvania press 1971, pp.84-132.

[3] - leon krier, "urban components", architectural design, vol. 54, no 7/8, 1984, p.43.

[4] - sarah holder; in "what if we had a15-minute city for friendship"; bloomberg news, july 15; 2023. Explores carlos moreno's 15-minute city urban planning.

For more information about "15 minutes or 20 / 30 minutes city planning and the cities that adopted the plans, please see: https://en.Wikipedia.Org/wiki/15-minute_city

A UNIVERSITY PROFESSOR

Madjdeddin Hajizadeh was born in Istanbul, Turkey, in May 1925. He spent his childhood and adolescence in Karaj city (Iran) and, after obtaining his diploma from Iran and Germany Technical and Vocational School in 1942; he went to Turkey for further studies and received his degree in architecture and urban planning from Istanbul Technical University six years later.

In 1948, he established his private consultancy office in Istanbul, being active for eight years. Subsequently, he continued his activities in the field of architecture and urban planning at the international consulting firm “Onimak” in Austria. Concurrently with his professional activities and teaching at the Vienna University of Technology, in 1956, he married an Austrian lady. After obtaining a PhD degree in architecture, he returned to Iran in 1958. With the establishment of the National University of Iran in 1960, he continued teaching as a faculty member until 1978. Simultaneously, he set up his own office, designing and implementing numerous projects.



Madjdeddin Hajizadeh
Biography and Works

1925-2012



His interest in painting dates back to 1967. In that year, with the collaboration of some contemporary artists such as Nazarian, he continued his research in various painting styles like Cubism-Figurative and Abstract.

Between 1978 and 1986, he enhanced his knowledge in the art of painting in the shadow of professors like Potgar and Gholam-hosseini Nami. He completed painting courses at the International Summer Academy of Fine Arts in Salzburg in Austria under the supervision of renowned professors such as Emilio Vedova from Italy, Oswald Oberhuber, and Hermann Nitsch from Austria.

In 1968, he opened the Parla Gallery in Tehran and continued his artistic activity in the furniture industry with the expansion of furniture and interior decoration productions.

In an interview by "Research and Interview Group" with his son (Eskandar Hajizadeh) in February 2019, he described his father as follows:

... He loved both his job and his students. He was very strict and very persistent. He expected the same behavior from us at home as he did from his students. He made plans to ensure that everything would be accomplished best as possible. Up until late at night, he was occupied with developing exam papers and sketching information to give to his students.

... My father hired a driver to take him and the family around because he didn't know how to drive. He (driver) used to drive my father to college first and then drive me to school during the school days. He (my father) was always elegant, wore a tie, and was punctual for his classes. He never accepted any student's absence.



... I remember during the early days of the revolution and the chaotic period in Tehran's university, my father advised students and forewarned them of the consequences of protesting. My father was the boarding university's administrator during the student strikes. In the meantime, he prevented the police and guards from entering the university by blocking the entrance. I remember the ambience at home being affected by my father's challenging and anxious times in university.

... He was offended and left the university during the post-revolutionary period. A few years later, he established a gallery of furniture items to display his own artworks. I remember that many of his students used to visit him at the gallery. I observed numerous emotional moments throughout his meeting with the students.



Among his works during 21 years of activity in painting, the following art exhibitions can be mentioned: Solo Exhibitions:

Solo Exhibitions:

- 1988 - Azadi Cultural Complex
- 1989 - Azin Gallery
- 1990 - Golestan Gallery
- 1994 - Bamdad Gallery
- 1995-1996 - Barg Gallery
- 2006 and 2008 - Shirin Gallery

Group Exhibitions:

- 1995 to 2002 - Museum of Contemporary Art - Tehran
- 1990 to 2002 - Salzburg Academy of Fine Arts - Salzburg, Austria

Hajizadeh, as one of the contemporary pioneer painters of Iran, remained active in his artistic career until his last years, regardless of the hustle and bustle of artistic trends.

He bid farewell to mortality on the July 8th, 2012 at the age of 87.

May his soul rest in peace

Sources & References:
-Research & Interview Group
-Artist's Personal Archive

AN ARCHITECT

Ebrahim Sina



BRAHIM SINA WAS BORN IN TEHRAN IN 1945. HE STUDIED ARCHITECTURE AT NATIONAL UNIVERSITY OF IRAN 'MASTER IN ARCHITECTURE IN 1970. HE RECIEVED ANOTHER MASTER DEGREE IN URBAN-DESIGN FROM CATHOLIC UNIVERSITY OF AMERICA .WASHINGTON.O.C. USA IN 1977.

His Professional Carrier Began With Modular Housing And Commercial Buildings In Baltimore Maryland With Coastal Modular Housing Corporation Under Supervision Of American Legend Architect . Paul Rudolf For 300 Public Housing Projects In New Heaven Connecticut, Usa And More Than 1800 Housing Projects Has Been Designed And Built In The State Of Maryland. Virgina And Pennsylvania.

Meantime He Developed The Contemporary Architecture In Modular Forms And He Recieved A Great Reputation In The State Of Maryland From 1977-1981.

Sina And Associated Was Founded In 1981 As An Independent Practice Office, While He Was Awarded The First Prize For 500 Housing Projects In Hamedan /iran "Competition' . He Received The Prize For Architectural Impact In The City From The Mayer Of Tehran For His Housing Complex Which Has Been Built In 1984 As City Scape Point Of View. His Office Has Been Developed In International Level And He Moved To Stuttgart German In 1986.

HE STUDIED ARCHITECTURE AT NATIONAL UNIVERSITY OF IRAN 'MASTER IN ARCHITECTURE in 1970 .

Sina Began His Work In Germany With A Design Of An Office Building In Nurnberg 'Dr. Monke Bldg.' With Bauhaus Stylish Architecture, however From 1987-1992 As An Urban Designer He Developed Several 'Stadtebau' Projects With American Corp Of Engineering Office In Frankfurt For Developing And Up-grading Most American Barracks In Germany Such As In

Biography and Works

'Fulda, Pirmasen, Wurzberg, Hanau, Kaiserslauten, meantime He Involved In The Design Of Euro-med Hospital In Pyramid Form In The City Of Nurnberg Together With Company Insumma. From 1992-2008, in Association With V.Consult The Great German Architect Manfred Osterwald He Was The Designer Of An Outstanding Pharmaceutical Companies Building 'Hexal' And The Design Of Industrial Zone In The City Of Magdeburg As Well As In Furstenwald East Berlin.

In 1995 He Won First Prize For The Design Of Yehudi Menuhin

Concert Hall Building: In London, And He Approached For Another International Competition In Stuttgart, The Cultural Center Together With Japan's Legend Architect Arata Isozaki" In 1998.

In The Period Of 1998-2003 He Was Active Together With V.Consult Company For Variety Projects In China, Such As Airport In Behai, Swimming And Medical fitness Center In Chendau, As Well As Design And Development For Another Industrial Zone In Baden Airpark In Germany.



Ebrahim Sina Sketches



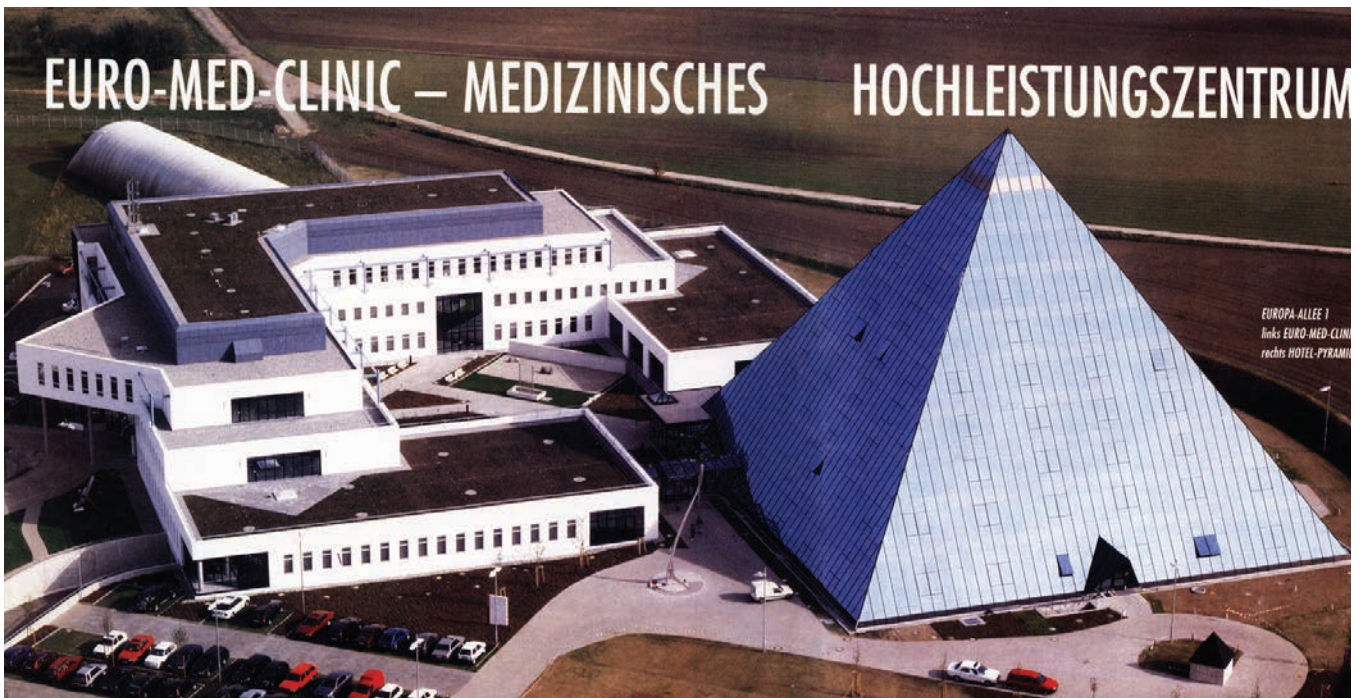
2018 – Tehran University of technology complex, Tehran, Iran (Design Process)
Main View



Top Pic: West View | Down Pic: East View

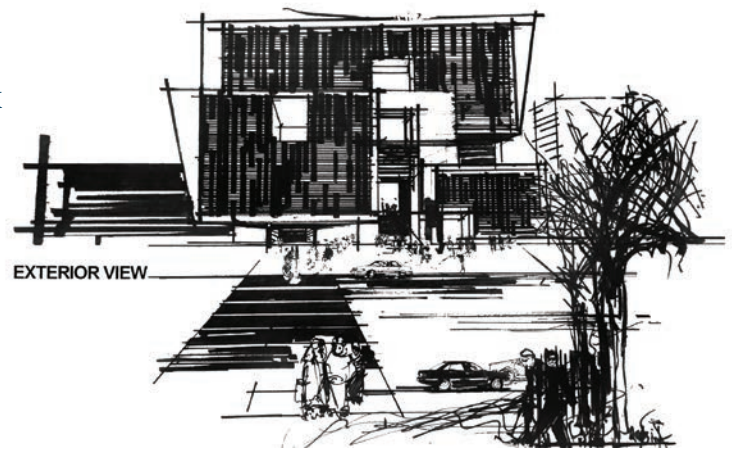
In Recenet Years He Engaged In Some International Competitions In:

- 1- United Arab Emirates, Dubai , Arch Tower
2. Kish Island, Flower Of The East Honorable
3. Mashad-iran. Imam Reza Urban Concept, 3rd Prize
- 4- Iran National Oil Head Quarter , 4th Prize
- 5- Tehran District Center, First Prize.
- 6 -saba Shopping-tehran, 3rd Prize
- 7- Nazar Abad Municipality Tehran , First Prize



Projects:

1974/ 81 – Residential and Urban Projects, Baltimore, Maryland, US
1990 –Pyramid Hotel Hospital, Germany
1992/ 96 – Hexal Pharmaceuticals, Germany
1995 – MENOHN Concert Hall Design Competition, London, UK
1996 – Hoechst AG, Frankfurt, Germany
1998 – Office Complex, Fellbach, Germany
2000 – Congress Hotel, China
2000 – Comprehensive Plan of Urban Idea, China
2008 – Electron Tower, Dubai, UAE
2010 – Modern Home Mall, Shandiz, Mashhad, Iran
2018 – Tehran University of technology complex, Tehran, Iran
(Design Process)



Ebrahim Sina Guidance to Young Graduates

Before referring to consulting Engineers' offices, must have the required basic skills. Map drawing (building project planning map) and workshop experience are the most rudimental skills. If a student can increase his/her experience and skills in one of the architecture offices in the early years of the college, s/he will have no problem joining professional activities after finishing the college. The discussion of income at the beginning of education and learning is of secondary importance. When a second- or third-year college student is recruited to work into offices as an intern, s/he may find the role of an operator. Nonetheless, s/he should not be terrified. If one has an open and creative mind, s/he can express his/her architectural opinion while drawing the map. In the future, this issue will make the group provide them with a better position and give them more authority which may lead to a job.

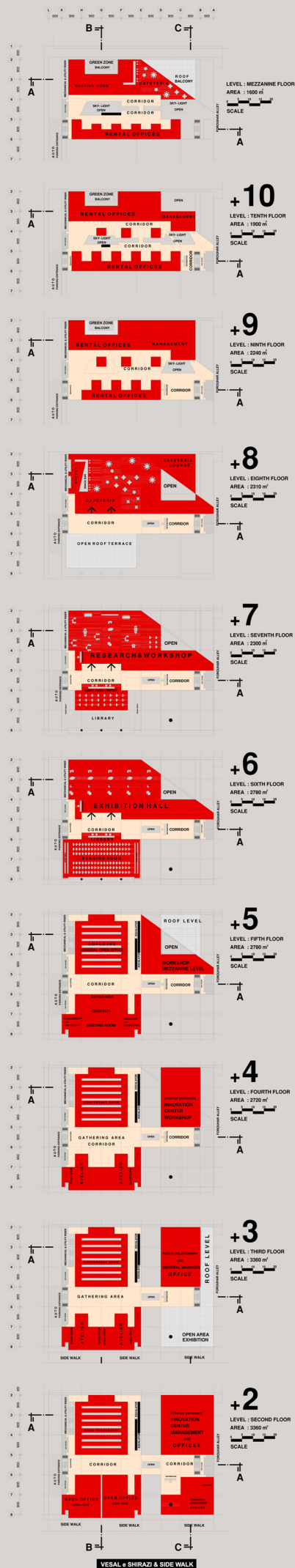
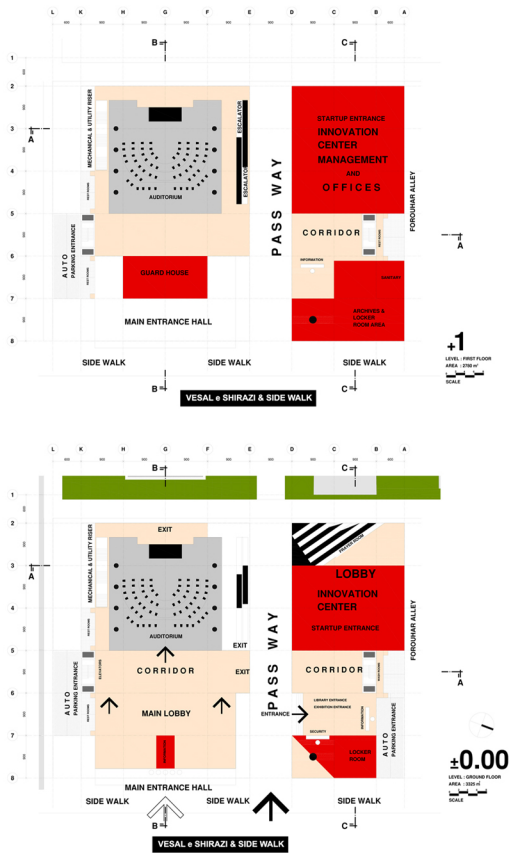
Observing the implementation phases of the project also helps a great deal to increase the level of technical knowledge and understanding of the project and implementation details. Consequently, integration of the operator activity and project observation in various stages of completion would help graduates of this major not to be merely a building layout planner (drawer) ...

The other vital issue that numerous people ignore is the love of work. If you love what you do, your pursuit, skill, and creativity will effulge in the best way possible. Hence, in future you can create plans that will make others admire you.

Sources & References:
-Research & Interview Group
-Architect's Personal Archive



TEHRAN UNIVERSITY OF TECHNOLOGY COMPLEX



THE MISSION OF GREENWAY PLANNING IN BRANDING CITIES AND PLACE IDENTITY

Fereshteh Habib

Abstract

Purpose-The purpose of this research paper is to present the guidance report and how to develop the methodological work linked with green infrastructure to promote place identity in branding cities based on a literature review and case study. Lefkosa Creek [1] has been introduced, because of several factors; it is geographically representative of the region and one of the main natural land marks in Lefkosa capital city of Cyprus.

Design/methodology/approach- This research is theoretical one so; a combination of documentary research and perceptive method could prove to be appropriate. By taking a case study approach this research suggests how green infrastructure can be transformed as place identity in branding cities as a powerful image.

Findings -This paper demonstrates that vacant sites and disused premises are part of the city's wealth and producing healthy ecosystem as city's brand, with a proper designed place identity and promote it to identified markets can be reached . It means, greenway planning with different temporary use as city's brand in world market.

Social implication-Nearly all major cities have been built along river corridors. River corridors are being focused on as important natural networks as well as cultural and recreational resources. Lefkosa Creek passes through historical old city of Lefkosa and another historic site so it provide historical heritage and protect cultural values. It can work as recreational, educational corridor with attraction of the cultural, historical fabrics as well as ecologically significant corridors.

Originality and value- This research helps to understand the impact of culture on green infrastructure planning as transition of sustainability in the search for place identity in branding cities and place identity.

Keywords: place identity-branding cities -culture and ecosystem - green infrastructure- aesthetics responses

Introduction

The main aim of this study is to define greenways as ecologically significant recreational, corridors, which demonstrate historical cultural values and promote place identity in cities branding. The first part of this study deals with basic concepts and definitions in order to make the required link between key words to understand the impact of culture on green infrastructure as transition of sustainability in healthy ecosystem to search for place identity in branding cities .Second part works to put all pieces together in order to lead us into a design, as an example, Lefkosa Creek has been introduced, because of several factors, on the one hand Lefkosa creek is geographically representative of the region ,the Lefkosa creek watershed faces water quality and environmental challenges, it is one of the main natural land marks in Lefkosa; on the other hand, as a vacant site and disused premises is a part of city's wealth, a training ground and experimental zone for the future city. It is a physical reflection of the city's history. Reintegrating such spaces in the city, creating paths between them, reconnecting disparate urban spaces is something that can actively promote. Currently it has no market value. This study demonstrates that objectives, a healthy ecosystem, and sustainable urban aesthetic can be reached with a proper design in which the arts combined with other users. Amusement gardens with a juxtaposition of nature, art, food, dance music and dinner in a complex which Cultural ceremonies can be hold over there too. This approach is theoretical one so; a combination of documentary research and perceptive method could prove to be appropriate. In the process of devising theories, studying the urban planning texts related to the subject of study play a key role.

Place Identity

Traditional thought is unable to get out of itself to criticize itself, but modernity is able to move on the heights of various levels of understanding and reflect a true evaluation with dependency on a certain culture. Globalization is an uncontrollable and irrevocable movement that came to being with the assistance of open market and development of transport and communications technology. In this age boundaries were removed, free turnover of properties and movement of individuals were facilitated, shocks were imposed on national devotion, and cultural identities were violated. Globalization is realized in uniformity of manners of behavior but it is also coupled with plurality in identity that is manifested in various forms. Since modern communication techniques are costly and the majority of computer programs are American, the global village will be formed based on Western patterns. Today, non-Western civilizations show identity-safeguarding reactions against the waves of globalization, a mighty wave that no civilization is able to resist against or escape from it. We know that the process of globalization does not spell the end of ethic, regional and national cultures. In contrast to globalization of the phenomena; the bigoted nationalistic moves are revived. Allegiance to tribes and ignorant tendency to cultural identity are brought back to life. The cultural rhythm of the world is polyphonic and we are facing combinations and associations, the emergence of new thoughts and perfection of the ancient views. Myth is advancing shoulder to shoulder with wisdom. The most primitive culture is the essence of the most complicated technologies. All stages of consciousness, from Neolithic to the age of information, are seeking their rights. Their emergence puts forth another problem, i.e. their coexistence.

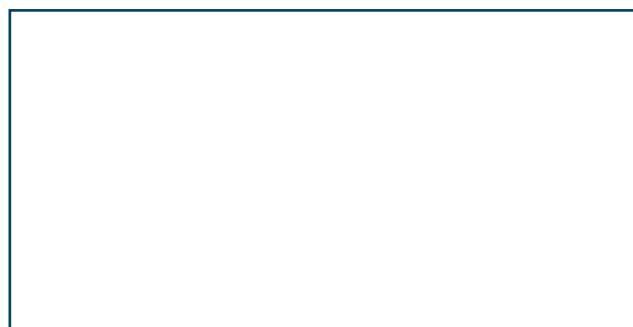
The modern-day man has a fear in the depth of his heart. If he is the head of state, he will accidentally consult the palm readers and fortunetellers, and if he is a scientist, he likes to mediate on Tao physics in Cordoba and he believes in delicate things and metempsychosis. The modern-day man does not trust his wisdom and enlightenment. This is not spirituality anymore; it is the return of superstition. We are experiencing a schizophrenic behavior. Accompanying with Japanese high-tech, we are going to prove "Chi" power in the school of Zen. New methods of education are introduced in cultural pluralism. Despite awareness on original identity, a new identity is created based on consensus and agreement. Instead of using pluralism we'd better use unity in multiplicity, and then new and half-way education will have a new definition for itself. Identity as a fixed tribal unit will be rejected and from this viewpoint, identity is varied and variable in nature with a specific historical status, that is to say, it is the result of various changes, multiple-form and continuous distinctions. The followers of cultural pluralism attack this identity seeking nationalism. The most outrageous and critical attacks were originated by Foucault and Derrida. They bluntly attribute all valuation to the criteria imposed by the power structures.

With respect to the above, it becomes clear that the concept of identity in modern-day world is very complicated. Since the form created by man and his artificial atmosphere is the result of his thinking process and various forms and disciplines result from their way of mixing and because this thought has been organized in a highly complex cultural framework, if we believe in the role of city planner as a subjective factor in promoting the quality of city structure, we must identify the logic behind these relations in order to be able to expand this logic and obtain a conscious recognition for creating desired environment. Therefore, with respect to the studies of this paper in connection with the concept of identity and its multi-dimensional aspects, it is difficult to define a concrete meaning for place identity, but in general place identity is a reflection of indigenous identity, religious identity and global identity of its users.

Branding Cities

Societies, run in any system, possess special goals and ideals. The major duty of culture is displaying these mental ideals by the palpable forms and in the process of this transformation urban planning plays the major role. Architecture and urban planning is indeed the bedstead of culture. Cities are cultural products themselves. By this we mean that we can accept places as brandable products. Culture affects urban planning which is a sign of the ruling system of values and forms it. People give identity to their living environment by culture which is a conceptual continual and dynamic process. Today the world is one market. The rapid advance of globalization means that every city, every country and every region must compete with every other for its share of the world's consumers business and leisure visitors, investors,

students, entrepreneurs, international sporting, commercial and cultural events, and for the attention and respect of the international media, of other governments, and the people of other countries (Anholt,2009)



Criticizing Marx ideology, ethnology of Nietzsche's ethics and Freud's theory of fantasies has introduced the serious problem of pseudo awareness for modern man. These three provocative thinkers made it possible to criticize identity. Marx considered pseudo awareness a reflection of the class struggle. Nietzsche considered it hatred of weak against the strong and Freud theorized that sexual desire harnessed by cultural prohibition is constructive to the consciousness. All three philosophers held a type of hermeneutic doubt that made them cleanse myth off obscure cultural norms. Marx believed that the identity of society was closely tied to the organization of factors involved in production. Nietzsche attributed it to the will of the power and Freud tied it to the unconscious. In a broad sense, identity can be studied as a phenomenon closely related to such items as economy, politics, society and environmental factors.

A brand is more than an identifying name or a single slogan given to a product (Ashworth, 1994). It is a very good metaphor

for reputation, which is important for nations and regions. It is expressing a collection of values, beliefs, cosmology; methods of behavior and joint symbolic systems of the product branding cities, and changes an unidentified space into a place with identity. Places do not suddenly acquire a new identity. Place identity is inseparable mixtures of local and global impacts. In its general sense, one can say the governing system of values in the society is manifested in the structure of the society and this incident can be expressed by brand. A brand embodies a whole set of physical and socio-psychological attributes and beliefs which are associated with the product (Simon and Dibb, 2001) Branding cities is affected by economic, social, political and environmental factors. This is a bilateral procedure. So a brand should express all these mental shape in palpable form. A successful brand will embody and represent the diverse positive elements that comprise a nation.

Culture and Ecosystem

Culture can be defined as a creative dynamic conceptual process, which is in direct relation with values and identity. It is inseparable mixtures of native and global or internal and external impacts. It's man's view and attitude towards the world, his(her) way of individual and social life, and a complex collection of the beliefs, and immortal modes of behavior, manifestation of art, music and literature, relying on indigenous, religious and global patterns circumstances and conditions. Live culture, according to its definition, is "the culture of making relations with others". In other words, it is the sorts of culture the nation share its creation, mixing, adaptation, re-invention of meanings and concepts, while it is the distinguishing feature among the nations .It is a phenomenon closely related to such issues as economy, politics, society and environmental factors (Habib, 2002).

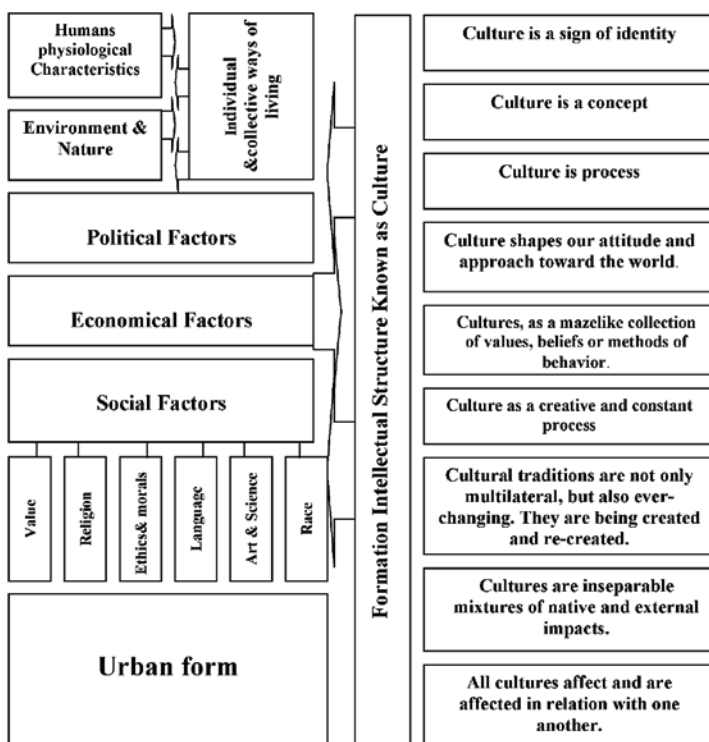


Table No1. Culture

In some formulations such as ecosystem-oriented approach to cultural ecology that became popular since 1960, culture is taken as an entity with value of compatibility in protecting environment (Lych, 1997). The action, behavior and pattern of cultural systems are different things but have their roots in biology and physiology .The relation between man and cultural aspect is a phenomenon in which man and his environment share formation and shaping of one another (Hall, 1997).Man is today in a position to create indeed the entire world he is living in, what the behaviorists refer to as a living environment (Hall, 1997).The environment does not confine to the nature only, rather culture and social relations are also included .Nature, for a vast majority of people, is the basis of their cosmology .Certain cultural norms on cooperation, religious institutions, etc. serve regulating and formulating human impact on his environ in a bid to keep relations between people and the environment coordinated .Culture is considered as a thing possessed with value of compatibility for protecting the environment (Lych, 1998).

Sustainable Development

Development is considered a multi-dimensional process embracing not only economic but also social, political, cultural and environmental factors. It is a “continuous and positively evaluated change in the totality of human experience”(Harrison,1998)The concept of sustainable development means efficient use of resources, land, built space and energy and transition from using non-renewable to renewable resources. It means recycling materials and minimizing waste and pollution. It also includes limiting processes detrimental to heritage, nature and health and social equity. Finally, the concept rests on three pillars: environmental, social, and economic. In contrast to urban ecology, sustainability has no single theoretical starting point. The starting point for those working within the concept of urban ecology usually is fundamental environmental values and beliefs. They move upwards, mostly from local initiatives, with small scale projects and low level technology. Those employing the concept of sustainability have a pragmatic starting point and move along more rationalistic paths from the top downwards in large scale initiatives often involving a higher level of technology with responsible experts .The basic values in this perspective are to a large extent with a somewhat greater emphasis on the health and well-being of humans. The urban development of frontier economics leads to a number of environmental damages in the form of hazardous pollution, loss of recreational areas, etc. Within the environmental protection perspective, the need to counteract such damages is recognized if these damages are a threat to the health and well-being of the habitants. Through political tradeoffs one seeks to create an acceptable balance between growth and protection.In contrast to modernization theory, sustainable development gives primacy to the satisfaction of basic needs, such as food, shelter, healthcare and education, although economic growth remains a fundamental prerequisite-the pollution of poverty must first be addressed before development in form can occur. Thus, sustainable development proposes a long-term, holistic perspective that espouses equity, choice, political freedom (from dependency), cultural integrity and development within environmental parameters (Sharply, 2003).

Green Infrastructure

A community’s green infrastructure is a concept that highlights the importance of the natural environment in decision about land use planning. In particular there is an emphasis on the ‘life support’ functions provided by a network of natural ecosystems, with an emphasis on interconnectivity to support long term sustainability, while gray infrastructure consists of roads, sidewalks, buildings, and utilities. Now, green way planning has become a worldwide movement, and has been embraced by governmental agencies, non-governmental organizations and academics, but, perhaps most importantly, by citizens of urban areas and small towns. The focus is now on the demands of the increasing number of inhabitants and their requirement for recreational areas.

Greenways are networks of land that are planned, designed and managed for multiple purposes compatible with the concept of sustainable land use (Ahern, 1996).A comprehensive set of definition on greenway was provided by Charles Little, the author of the popular 1990 book *Greenways for America*. In this book a greenway is defined as: linear open space established along either a natural corridor, such as a riverfront, stream valley, or ridgeline, or overland along a railroad right-of-way converted to recreational use, a canal, scenic road, or other route. An open-space connector linking parks, nature reserves, cultural features, or historic sites with each other and with populated areas. Locally certain strip or linear parks designated as parkway or greenbelt (Little, 1990) perhaps the most widely accepted contemporary definition or statement on greenways in the USA was included in the report of the President’s Commission on Americans Outdoors in the USA (1987). The Commission advocated a greenways network: to provide people with access to open spaces close to where they live, and to link together the rural and urban spaces in the American landscape threading through cities and country sides like a giant circulation system. It also reflects the late twentieth century orientation in contemporary American land preservation, which focuses on open lands that are directly accessible to population centres, in contrast with the nineteenth and early twentieth century emphasis on the great, but more remote, national parks and other protected landscapes (Zube 1975).



The origin of greenway planning goes back to the 1700 till beginning of 20th century. The first generation of greenways is the axes, boulevards, and park ways were affected from ceremonial medieval Roman Axes which were connecting seven churches as sacred way to each other to experience of sequential vision and linking fragmented site. Then magnificent axial boulevards effected from Baroque Planning to symbolize Empire power was designed (Baron Haussmann's boulevard planning) .In the United States, Fredrick Law Olmsted was well known. Patrick Abercrombie championed the idea of a Green Belt and Green Wedges around London.

The second generation of greenways was reaction to industrialization and motorized route and was developed between 1960s and mid 1980s, as car became the dominant form of travel vehicle. Planner and designer were seeking, linear park and corridors, riversides, riparian ways, and all routes which were none motorized as an ideal proposal for protecting and linking a wide variety of cultural, recreational resources. With beginning of ecology movement in 1980, the concept of greenway changed. Organizations like Greenpeace were more radical, taking direct action against environmental destruction. Its views on people, behaviors, events centered around the political and lifestyle implications of the science of ecology and the idea of nature as a value in itself. "Ecology movement" is an umbrella term for different groups, ideologies and attitudes.

According to Searns (1995), third generation of green ways are corridors of land and water that protect and link a wide variety of natural, cultural, and recreational resources. Greenways are corridors of protected open space that are managed for conservation or recreation purposes. They follow natural land and water features, like ridges or rivers, or human landscape features like abandoned railroad corridors or canals and link natural reserves, parks, cultural and historic sites with each other, in many cases with populated areas.

Social Value (Human use) - Greenways are to identify, protect and create a series of corridors that provide opportunities for:

- Preservation and Conservation
- Transportation
- Education
- Recreation
- Production

Additionally, these corridors provide opportunities for individuals and families to experience nature in a variety of ways while linking parks, neighborhoods, points of interest, and activity centers.

Preservation and Conservation - Provide a natural buffer system that enhances quality of life through the conservation and preservation of natural life support systems.

- Preservation efforts should focus on the ultimate goal of protection of natural resources.
- Conservation efforts should focus on the goal of controlled use and systematic protection of natural resources.

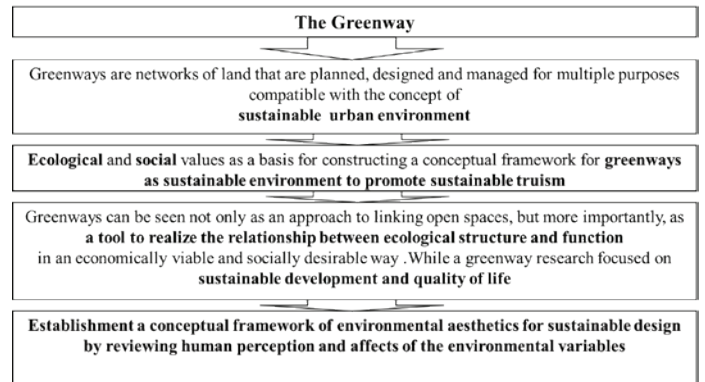


Table No.2 Greenway definitions

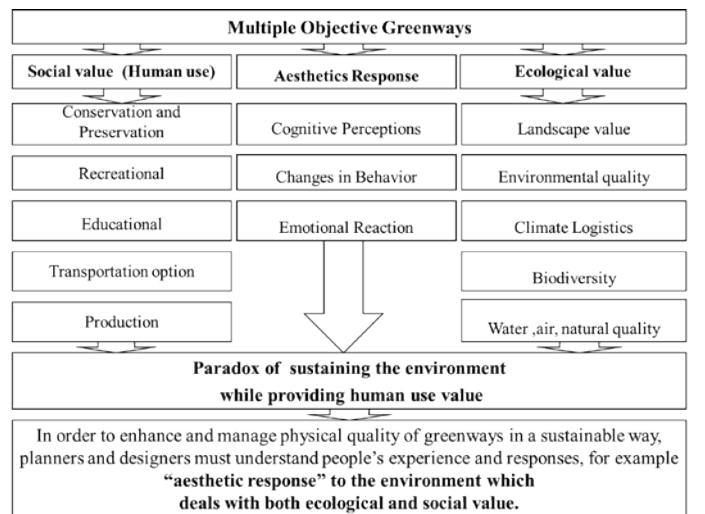


Table No.3 Multi Objective Greenways



Lefkosa Creek

Over this long historic period the Nicosia has been a living legacy of the island's rich heritage and contains some of its finest example of byzantine, French Medieval, Venetian, Ottoman and British colonial architecture. At present Nicosia is divided by the buffer zone that keeps the Greek Cypriot and Turkish Cypriot inhabitants apart and splits their town into two separate urban parts, which have been developing independently of each other thus causing the disintegration of its entity. During the medieval period, until 1567 Lefkosa Creek used to flow through the Venetian walled city of Nicosia, but it was later diverted outside and inside the newly built moat for strategic reasons, due to the expected Ottoman attack. From 1570 when the Ottomans took over Nicosia, the old river bed through the walled city was left open and was used as a dumping ground for refuse, where rainwater would rush through cleaning it temporarily. In 1882, during the British period, the old river-bed was covered for hygienic reasons (Attalides 1981). This Creek has wonderful ecological qualities. A sustainable tourism development is widely seen as a solution to the problem of island tourism. This may be achieved through more effective control over development at the national level, higher public investment in infrastructure, facilities and environmental improvements in resort areas in order to improve the quality of the overall tourist experience. Promoting tourism products successfully requires a context that allows the audience to appreciate what the country has to offer to visitors. That context is the overall image, or brand of a country. Therefore it can be utilized into creating and developing a new tourism resource such as an ecology tour for native plants while restoring the damaged ecosystem. It is promoted to grant a beauty of scenery and an environment friendly image of Lefkosa city. It secured a green space by using a stream, which serves as a buffering space between the old city and the new city designed for a learning place about ecosystem. It can also be utilized as an experience oriented class room where visitors can learn about the characteristics of habitats for different kinds of plants. It also helps the Lefkosa city promote its image as a garden city with a big scale greenway design. It is largely composed of a cultural experiencing zone, an ecology experiencing zone, and leisure zone.

Design Application

According to Kavaratzis & Ashworth (2005), the components of the brand are brand identity which means how the owners want the brand to be perceived, brand positioning, that part of proposition communicated to users, and brand image that part which is between percipients and his experiences. This part of study tries to show elements of a place which make strong image in different scale and level for promoting place identity as important factor in city branding, so it is vital to recognize those elements.

Sustainable Aesthetics Design

Since studies in environmental aesthetics involve people's reaction to the visual quality of the environment, central concerns focus the examination of a psychological phenomenon by investigating how aesthetic qualities and attributes of an environment effect people's response to the environment. People respond to an environment's aesthetic quality by assessing feelings and behaviors that result from previous experience with the environment; by deriving inferences from environmental cues; or by recalling similar places. This research shows the importance of the visual features of the environment and people's evaluative responses to those attributes. Aesthetic factors had major influences on judgments of community satisfaction. The research found that human response arises from the observer and environment and the ongoing interaction between the two. Planner and designer and management must understand the relationship between visual attributes of an environment and human response in order to contribute more to designs that fit the preferences and activities of the users.

Perceived aesthetic quality is a psychological contrast which involves an assessment of either the environment or of people's feeling about the environment. Aesthetic response in this study corresponds to the broader definition. It refers to evaluative aesthetic experience in relation to the environment (Nasar, 1997). An aesthetic response is one that is "valued otherwise than for its commercial, economic, vital or hygienic significance" (Sparshot, 1972). The aesthetic response consists of three main components: Cognitive Perception, Emotional Reaction, Changes in Behavior (Izard, 1977). Cognitive perception is a psychological assessment of places whereas emotional reaction is physiological response to place. An emotional reaction refers to an internal state such as pleasure or arousal that relates to the environment (Russell & Snodgrass, 1989). To accomplish effective sustainable greenway development, planner and designers must have an understanding of human aesthetic response to these environments. Then we can better understand how people might perceive and use the nearby nature that greenways provide in urban areas. This study develops a conceptual framework for sustainable trail development applying environmental aesthetic concept and exploring the multiple roles of aesthetic quality of the environment as a resource for sustainable recreation and tourism.

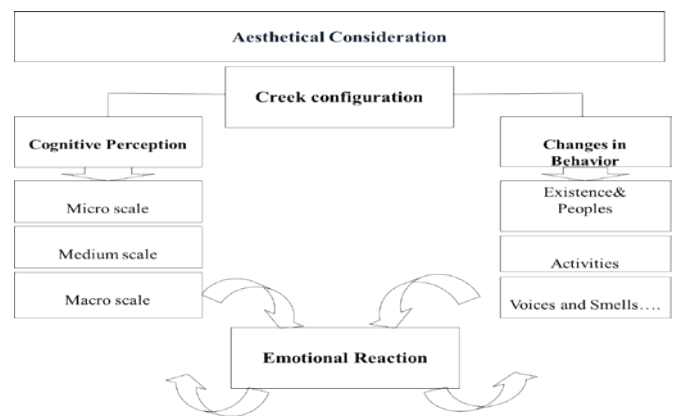


Table No.4 Creek Configuration



Cognitive Perception: Cognition is the scientific term for "the process of thought". Usage of the term varies in different disciplines; for example in psychology and cognitive science, it usually refers to an information processing view of an individual's psychological functions. Other interpretations of the meaning of cognition link it to the development of concepts; individual minds, groups, and organizations. Perception is part of the cognitive process, and is characterized by the conscious recognition and interpretation of sensory stimuli for knowledge or motivation of action in order to represent and understand the environment. This interpretation is interrelated with the past and present experiences of the individual human being, thus people of different cultures in the world have different cognitive perception, according to capacity of perception, environmental condition, readiness to perceive and condition of perception.

Capacity of perception: Perception of the environment depends upon the physiological conditions of the human sensory organs. For instance; in the visual system perception depends upon the beholder's range of vision, the power of that vision, and the speed of transmission by the individual. These factors are of special visual significance in the designing and changing of visual images (Trieb, 1974).

Environmental condition: The appearance of the environment is attributed to the potential environmental factors that have turned to practical factors after perception showing off in the form of an image. It is a function of the individual creative aspect of perception and the perceptive conditions at the time of perception. The collection of environmental factors, type and the governing rules among them, as well as the situation of the beholder in this complex process determine the effective environment.

Condition for perception: Conditions for perception seriously affect the conditions that have created the capacity of perception, on this bases, the conditions for perception are palpable facilities of perception, the degree of light available can overstate or understate contrast of color and visual contrast. Temperature and humidity are amongst others influential environmental factors and conditions (Joedicke, 1985).

The capacity to perceive and conditions for perception determine the factors that a beholder must perceive in certain conditions. What beholder really perceives depends on the fact of how much he (she) is ready or prepared to perceive and what are the facilities for perception. The readiness to perceive can be interpreted as a mental facility and the preparedness of the beholder to comprehend. In this connection, the possibility of the individual for understanding depends upon experience, values, ideals, images, religion, talents, motives, ethics, language, art and science, race, criteria, priorities, experiences, goals and finally the spiritual wellbeing of the supervisor. But we must not forget that the existing conditions (conditions for perception) play a key role in this process, because the existing environment allows the beholder to see or not to see, even if the beholder is interested in perception (Joedicke, 1985).

As mentioned before; aesthetic response consists of three main components: Cognitive Perception, Emotional Reaction, Changes in Behavior In aesthetic science cognitive perception of a place will be analysis in three scales:

- **Macro scale:**

Components elements in macro scale

- Solid and Void
- Skyline and Silhouette

- **Medium scale:**

Components elements in medium scale:

- Land mark
- Networks Pathways
- Edge
- Node
- District

- **Micro scale:**

Components elements in medium scale:

- Elevations
- Furniture
- Spaces

Changes in behavior - Behavior change can refer to any transformation or modification of human behavior. Behavior changes theory are attempts to explain why behaviors change. These theories cite environmental, personal, and behavioral characteristics as the major factors in behavioral determination.

- **Existence & People**

- Cultural ceremonies
- Life style
- The way of using spaces

- **Activities**

- Recreational
- Educational
- Productive

- **Smells and voices**

- Music and dancing spaces
- Good smelling vegetation
- Birds and their singing voices
- Water voices

Emotional Reaction - emotional reaction refers to an internal state such as pleasure or arousal that relates to the environment (Russell Snodgrass, 1989).It is in direct relation with Cognitive perception and changes in behavior. The collection of container and content, which forms emotional reaction.

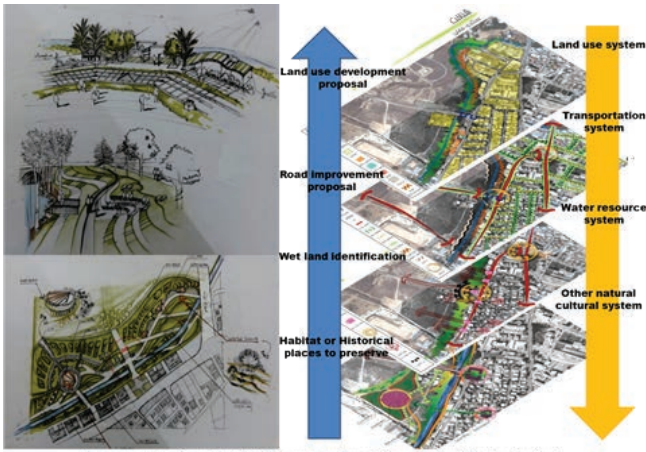
Ecological Values

Achieving environmental sustainability due to environmental qualities:

- Landscape value
- Water ,air, natural quality
- Biodiversity
- Connection between greenway and structure of environment
- Integration of natural and built environment
- Creation of water-related recreational activities
- Create gathering spaces along the river and trees
- The use of native vegetation in design
- The use of standards in relation to pollution prevention

Climate Logistics is ecological main aim:

- Having the best shady and sunny
- Using vegetation for shade development commensurate with the climate in summer
- The use of temporary and permanent shades in the sun galling is operated
- Humidity and temperature adjustment
- Wind control
- Using vegetation for wind control commensurate with the climate



Some example from Aesthetic course of my Urban Design Master student

Table No.4 Comparing Plan

		Analysis topics					
Natural Environment		Geographical characteristics: Location, Topographical features					
		Land scape: Flora, Fauna					
Built Environment	Aesthetic Responses	Cognitive perception	Micro	<ul style="list-style-type: none"> Harmonious sculptural play of solid and voids Rhythmic sky line 	SWOT ANALYSIS		
			Medium	<ul style="list-style-type: none"> Land mark, Creek as a strong land mark Accesses, Green way as one way to harmonize various means of transportation and interweave the interaction of pedestrians and automobiles. Edges, Creek as a natural edge offer leisure and sports space and consist of an exhibition and promotion theatre to attract the participation of citizens. Nodes, Focal point of activity where people can gather and perform activities such as a park or public square are represented by nodes whereas physical objects that are considered to be only visual point of reference are represented by landmarks District, Keeping riparian corridor intact and continuous along the length of the stream. 			
			Micro	<ul style="list-style-type: none"> Elevations Furniture 			
			Existence	<ul style="list-style-type: none"> Cultural ceremonies Life style The way of using spaces 			
			Activities	<ul style="list-style-type: none"> Recreational Educational Productive 			
	Functional and Physical qualities	Changes in behavior	Small vehicle	<ul style="list-style-type: none"> Due to the sort of uses and environment 			
			Emotional reaction	Internal state	<ul style="list-style-type: none"> Happiness Comfort and convenient Security and safety 		
				Land use			
				Oldness			
				Elevations: Design, Method of construction, Construction materials, Color and texture, Construction structure			
Net work data: Hierarchy of net works, traffic direction, sections, Pedestrian, bike lines, parking areas							
Furniture: Design, Direction and orientation, Color and texture							
Infrastructures: water pipes, drainage, sewers, electricity, etc.							
Socio-economic Environment	Master plan, Comparative plan, or any thing related to government decisions						
	Rules and regulations						
	Demographics, Users,						
	The official and non-official stake holders in green way planning						

Table No.5 SWOT Analysis – Strengths, Weakness, Threat, and Opportunities will be analyzed

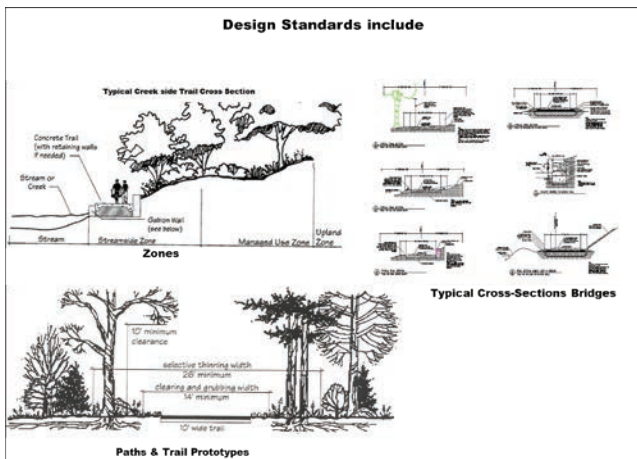


Table No.7 Design Standards

Conclusion

Greenway are not only a tool to preserve and exhibit our past, they give the public access to historic feature while at the same time, provide educational opportunities and protect and preserve resources for future generations. This can be another solution for increasing competitiveness by re-positioning Cyprus as a tourism destination; in particular, less emphasis to be placed on sun-sand tourism, whilst attention is to be focused on developing products, such as agro tourism, that are based around the island's culture, natural environment and people. In general, marketing the island as a mosaic of nature and culture, a whole, magical world concentrated in a small warm and hospitable island in the Mediterranean at the crossroad of three continents, between West and East that offers a multidimensional qualities tourist experience. Storm water design and management can be part of a larger plan for the revitalization of this area and to help direct future growth while improving the water quality and ecology of Lefkosa Creek.



Fig.1.Lefkosa Creek in relation with old City of Nicosia



Figure.2 Bird view of Lefkosa Creek

Design Standards – Includes:

- • Zones
- • Typical Cross-Sections Bridges
- • Paths and Trails Prototypes

Endnotes

The Pedhieos (Standard Greek: Πεδιαίος, Cypriot Greek: Πηθικιάς, Turkish: Kanlı Dere) is the longest river in Cyprus. The river originates in the Troodos Mountains close to Machairas Monastery and flows northeast across the Mesarya plains, through the capital city Nicosia. It then steers east, meeting the sea at Famagusta Bay close to the ancient Greek city of Salamis. The river has a total length of approximately 100 km. An 18km stretch of the river banks, in and around Nicosia, has been turned into pedestrian walkways. There are two dams constructed along the river, the largest one at Tamassos built in 2002

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A PHOTOGRAPHER

HADI NAVID
BIOGRAPHY AND WORKS



Presumably, Hadi Navid is one of the rarest photographers who has photographed various arenas and has his unique style. In common international classifications, usually photographers have a reputation in one particular subject. Yunus Alishiri (1938-2015), deceased photographer in the field of sports, Faridreza Sediqi (born in 1962), a detail-oriented photographer in the field of nature, American Elliott Ferns Porter (born in 1901 AD), mostly photographed nature and birds and in some of his works he also recorded cultural issues.

Navid has been able to record photography and valuable works in a wide range of themes. The experience of about five decades of his artistic activity in the field of photography is imprinted on his image, therefore, during a virtual interview, I asked about his biography and why he was attracted to the art of photography. Hadi Navid introduces himself as follows:

... I was born in the winter of 1956 in the border town of Sarakhs. Because of the nature of my father's job, I completed my education in various cities: Torbat Heydarieh, Kerman, Birjand, Sarakhs, and Mashhad. I was admitted to the Building School in 1976 and continued my studies until June 1978. In October of 1978, I was admitted at the Faculty of Architecture and Urban Planning of the National University of Iran and studied architecture until 1984. From 1986 to 1988, I studied international relations at the European branch of the University of Maryland. Hadi Navid expresses how he entered the photography profession as; My personal interest in photography started in 1970. I remember, my first camera was a Chinese plastic camera called "Diana" with which I could only take three rolls of film and then the lens was exposed to the sun.

I was not able to buy a photography camera. Borrowing cameras from friends and associates, I took pictures. When I held my first solo exhibition in 1978 called "Iranian Face" in Mashhad, I still didn't have a photography camera. During high school, with some other interested colleagues, we founded "Mashhad Youth Cinema Association" with the support of Khorasan Culture and Art Department and started making eight films as a group.

Finally, by the end of 1978, I could afford to buy my first camera, however such happiness was short-lived, and a few months later, someone stole my camera out of the car of a classmate of mine in the Faculty of Architecture. During the years 1979 to 1983, I taught photography by holding free photography classes at Shahid Beheshti University and a number of mosques in Tehran.

Indubitably, the field of architecture has had a great impact on the photography of buildings and urban landscapes, and has created a better perspective in my architectural photos.

... Even though I have studied architecture, I have not had any architectural activity, so to speak, I have lost my architectural touch. But the influence of architecture on my activity in architectural photography and documenting architectural projects is undeniable. For this reason, I understand the visual language of the buildings well.





He further states: ... Simultaneous with teaching in free photography classes, I was also dynamic as a photography and filmmaking instructor in the intellectual development center for children and teenagers. In the 80s and 90s, due to political and social activities and job problems, I stayed away from photography for a little while. For a long time, I was also interested in cultural works and publications and the production of desktop publishing software, Persian font design, and works of the similar nature. Nonetheless, I never overlooked my love for photography, and since 2000, with a double focus, I continued shooting theater and social documentaries. During these years, I held several solo exhibitions in Iran, Russia, and Germany, works such as "Shadows and Moments", "Theatre Faces", "My Birds", "Sunset", "God of Killing", "Melody of Rainy City", "Abiyaneh, an Iranian village" and "An opinion". In addition, I participated in several group exhibitions in Iran, Russia, America, France, and England. I experienced photography in various subjects such as: industrial photography, sports, studio, perspective, etc., and I took part in several international festivals. In addition to photography, I was involved in teaching, photography workshops, publishing photography books, and also engaged in serious photography for special projects.

The photography profession has no retirement. At the age of 70, I have kept the same enthusiasm just like when I started photography at the age of 15 and I am still diligent and enthusiastic as day one.

Hadi Navid has an advice for the young generation who is interested in the art of photography; ... Engagement in any art is possible only with love and with love, fatigue has no meaning. Having love, man turns to art at the peak of despair and happiness. When I am very exhausted, I relieve my fatigue with photography. Moreover, in happy times, I find double energy through photography. The love of art is like the love of an eternally beautiful and eternally young ethereal lover that one can never get enough of.

If we feel this way about any art, we will feel good every day. I have always photographed for my heart, for myself and for my love. You shall not worry about what other people say about your work. You ought to merely satisfy your senses. Do not doubt that there will be others who will enjoy your art.

And the last word is... See a large number of photos and take a large number of photos.

Chronological:

- Group Exhibition, 'NFT, NYC2024, New York, USA, April 2024
- Member of Theater photography jury, 1st 'Theater Photography Night' contest, Tehran 2023
- Group Exhibition, 'Renaissance, Salon International Coquelecot 3e édition AIA, Chambray, October 2023
- Auditor of Theater Forum Photographers Society, 2013-
- Group Exhibition, 'Cryptoart Exposition, NFT, Fiap Paris, August 2023
- Group Exhibition, 'Coexistence, Salon Coquelecot 2e édition AIA, Paris, October 2022
- Member of Association Iranian Artists (AIA), W783012086, France, since 2021
- Photography of more than 1000 plays and performances from 2004 to now.
- Head of the Founding Board of Iran's Theater Photographers Guild Association, 2020
- Member of Theater photography jury, 16th Theater Week, Tehran 2019
- Receiving Certificate of Honor in 16th Theater Week, Tehran 2019
- Receiving Letter of Appreciation in 15th Theater Week, Tehran 2018
- Member of Theater photography jury, 16th Theater Week, Tehran 2019
- Receiving Certificate of Honor in 16th Theater Week, Tehran 2019
- Receiving Letter of Appreciation in 15th Theater Week, Tehran 2018



- Member of Theater photography jury, 7th '10 Days with Iranian Photographers, Tehran 2018
- Member of photography jury, 37th Fajr International Theater Festival photography contest, 2018
- Solo Exhibition, 'Just a Glimpse', Expedia, Hamburg, 2018
- Holding Photography workshop at 6th '10 Days with Iranian Photographers', Tehran 2017
- Member of Cultural Heritage Photographers Society of Iran, since 2017
- Published the book 'Pass thru Paris'. 2017
- Attending in 4th to 7th 10 Days with Iranian Photographers, Tehran 2016-2018
- Receiving the diploma of the 2nd position in Photo Competition Iremel 2016, Moscow, 2016
- Received the title of "Best Photographer" in XXVI International Action: Nature, Human, Culture, Bashkortostan 2016
- Receiving Andre Baskakov Award, Russian Union of Art Photographers, 2016
- Published the book 'Citizen of Bashkortostan', two separate versions: English and Russian 2016
- Solo Exhibition, 'Sunset', Artists' House, Tehran, 2016

- Solo Exhibition, 'Abyaneh- The Iranian Village', Art Center, Mechetino, Bashkortostan, 2016
- Published the book 'Sunset'. 2015
- Received Certificate of Honor for creative activity in XXIV International Action: Nature, Human, Culture, Bashkortostan 2015
- Solo Exhibition, 'Portraits on Stage', Art Academy Center, Ufa, Russia, 2015
- Group Exhibition, 'Brazil, Iran and Turkey Photography', Skys Art Center, Ufa, Russia, 2014
- Solo Exhibition, 'Abyaneh- The Iranian Village', Art Academy Center, Ufa, Russia, 2014
- Solo Exhibition, 'My Birds', Artists' House, Tehran, 2014
- Received Certificate of Honor for creative activity in XXIV International Action: Nature, Human, Culture, Bashkortostan 2014
- Published the book 'Taste of Honey, Scent of Cordiality: A Travel to Bashkortostan'. 2014
- Member of photography jury, 32nd Fajr International Theater Festival photography contest, 2013
- Participating in Photo Tehran Expo 2013
- Director of 2nd City of Sky Photo Festival, Tehran, 2013
- Participating in International Photography Campaign "Nature, Human, Culture", Ufa, Russia in 2012, 2014, 2015, 2016 and 2017





- Solo Exhibition, 'Abyaneh- The Iranian Village', Art Academy Center, Ufa, Russia, 2012
- Director of 1st City of Sky Photo Festival, Tehran, 2012
- Member of the board+Auditor of Theater Forum Photographers Society, 2013-2020
- Member of Theater Forum Photographers Society, since 2012
- Solo Exhibition, 'Night on Wet Cobblestones', Iranshahr Theater Complex, Tehran, 2012
- 25 Group photo exhibitions in Tehran, Tabriz, Gorgan, Lamerd, UK, USA, Russia, France, since 2011
- Lifetime member of International Freelance Photographers Organization, since 2011
- Member of Photographic Society of America for six years, since 2011
- Photography instructor at Nevisa Art Educational Center, 2010-2013
- Collaboration with UAE 2008 photo calendar as the photographer, UAE, 2008
- Collaboration with Perspective UAE Postcards as the photographer, UAE, 2008
- Solo Exhibition, 'God of Carnage', Sayeh Theater Gallery, Tehran, 2008
- Collaboration with Dubai 2007 photo calendar as the photographer and designer, Dubai, 2007
- Collaboration with Baghtakht Architecture Group to photograph Abyaneh and Aqa Ali Abbas projects, 2006-2013
- Solo Exhibition, 'Theater Portraits', Nikol Gallery, Tehran, 2006
- Solo Exhibition, 'Salaman & Absal', City Theater Gallery, Tehran, 2006
- Solo Exhibition, 'Shadows and Moments', Nikol Gallery, Tehran, 2005
- Solo Exhibition, 'The Melody of a Rainy City', City Theater Gallery, Tehran, 2005

- Concentrate on theater and stage photography and held several solo and group exhibitions, lectured on the subject of stage photography and held several photography workshops. 2004-now
- Founded Noghte Publishing Company in 1993
- Collaboration with Apple Europe, Diwan (UK) and Paragon (USA) to localize desktop publishing and word processing softwares into Persian. 2 page layout applications and one word processor were localized. 1991-1993
- Collaboration with Apple Europe to design and develop Persian and Arabic fonts for Apple Macintosh Operating System. 3 new fonts were designed and produced; 6 fonts were refined and produced. 1991-93
- Manager of International contest for Halabja Tragedy Memorial, 1991-1992
- Member of photography jury, Young Cinema Society photography contest, 1990
- Photography Books Project Manager at Young Cinema Society of Iran and Aks Magazine editor, 1988-1991
- Studied International Relations at Maryland University-European Branch, Bonn, 1985-1987
- Worked as a journalist for IRIB in Germany 1984-1988
- Co-founder of TV group "WAR" for IRIB 1981-2
- Administrator of Cultural Activities Center of IRIB, Zahedan 1980-81
- Photography and film making instructor at Institute for the Intellectual Development of Children and Young Adults, Tehran and Zahedan, 1379-1981





- Administrator of Photography Unit and photography instructor for the free photography courses at Architecture Faculty of Shahid Beheshti University, Tehran 1979-80
- Administrator of Photography Unit, Shahid Beheshti University, Tehran 1979-80
- Studied architecture in Shahid Beheshti University from 1977-1383
- Held my first solo photo exhibition, "Iranian Portrait" at Iran-America Society Gallery in 1977, Mashhad
- Studied 'Building' in Building College from 1975-1977
- Started amateur 8mm film making in 1973 and founded Mashhad Young Cinema Society with 3 other amateur film makers in Mashhad
- Started photography (self taught) in 1972
- Freelance journalist in a daily newspaper, Etelaat, 1971





Opera House, Oslo, Norway

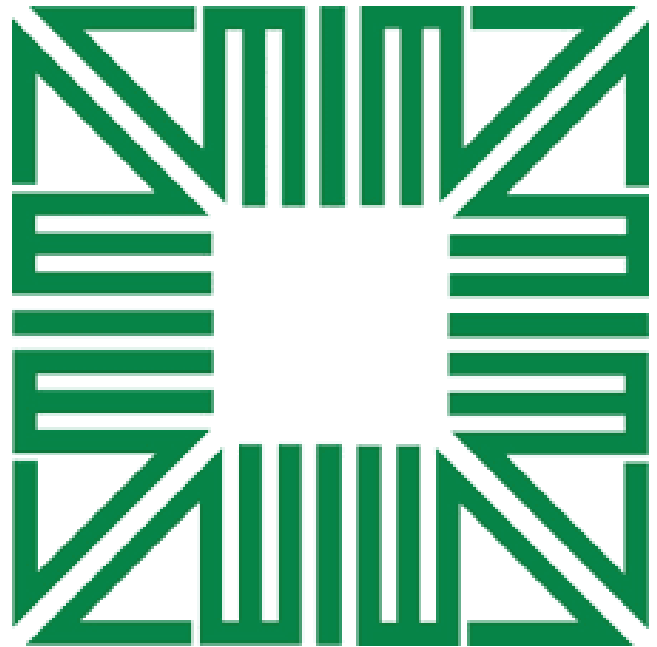
2025

THE AGA KHAN AWARD FOR ARCHITECTURE

Prologue

The Aga Khan Award for Architecture is given every three years to projects that set new standards of excellence in architecture, planning practices, historic preservation, and landscape architecture. Needless to say, agreeing to what defines “new standards of excellence” might well consume a jury’s entire meeting time and so the Steering Committee offers this document to the Master Jury to aid in framing their deliberations and discussions of the projects under consideration for this cycle. The Aga Khan Award has a distinct advantage over other design awards in that the process includes on-site reviews of the finalist projects, thereby enabling jury members to experience and evaluate the works in context, rather than judging them on image or reputation. The visits also permit a more profound understanding of a project’s programme, process, and client and community engagement. Finally, these reviews permit a “proof of concept” consideration, given that the success of the effort can be measured by experiencing the project as well as communicating with the project’s beneficiaries, as well as its clients.

Given the role of the on-site reviews, the Award has consistently addressed issues of context and process, with an eye to projects that reimagine processes and empower new constituents. While it may be easier to locate such impacts in projects that are community-based in their origin and modest in their means and execution, the Master Jury evaluate every project in terms of how it reimagines or rearranges economic and social realities, technologies, materials, ecologies, politics, communal opportunities, and even financing. This cycle’s submissions include more cultural projects than office facilities and private residences.



Eligibility Criteria

The Award seeks nominations that represent the broadest possible range of architectural interventions, but for the 16th cycle (2023-2025), we encourage the submission of projects in rural landscapes, urban peripheries and those that deal with public space at all scales.

To be eligible for consideration in the 2025 Award cycle, projects must have been completed between 1 January 2018 and 31 December 2023 and should have been in use for at least one full year.

All types of building projects that affect today’s environment may be submitted. These include architectural projects ranging from modest, small-scale buildings to sizable complexes; from single homes, bus stops and rural school buildings to skyscrapers, infrastructure and transportation undertakings, housing initiatives, educational and health campuses, new towns, urban conservation projects and the re-use of brownfield sites. All forms of planning practice in urban as well as rural contexts are encouraged. Large projects and long-term initiatives that are not yet fully completed – such as master plans, area preservation projects, and community upgrading schemes, among others – are eligible so long as a tangible portion of the project has been completed in a manner that demonstrates its long-term potential success and viability.



Azra Akšamija



Noura Al-Sayeh Holtrop



Lucia Allais



David Basulto



Yvonne Farrell



Kabage Karanja



Yacouba Konaté



Hassan Radoine



Mun Summ Wong

The Master Jury for the 2025 Aga Khan Award for Architecture

The independent panel, responsible for selecting the winners of the prestigious US\$ 1 million Award, will meet in January to evaluate and shortlist projects from hundreds of nominations worldwide.

The nine members of the Master Jury for the 16th Award cycle (2023-2025) are:

- Azra Akšamija, Professor & Director, Art, Culture and Technology Program, Massachusetts Institute of Technology, Boston, USA.
- Noura Al-Sayeh Holtrop, Advisor for Heritage Projects, Bahrain Authority for Culture and Antiquities, Manama, Bahrain.
- Lucia Allais, Director, Buell Center, Columbia University Graduate School of Architecture, Planning and Preservation, New York, USA.
- David Basulto, Founder, ArchDaily, Santiago, Chile and Berlin, Germany.
- Yvonne Farrell, Academy of Architecture, Mendrisio, Switzerland; Founder and Partner, Grafton Architects, Dublin, Ireland.
- Kabage Karanja, Co-founder, Cave_bureau, Nairobi, Kenya; Assistant Professor of Architectural Design, Yale University, New Haven, USA.
- Yacouba Konaté, Professor of Philosophy, University Félix Houphouët Boigny of Abidjan-Cocody, Abidjan, Côte d'Ivoire.

Hassan Radoine, Director General & Full Professor, Citinnov SA for Integrated Territorial Planning and Smart Cities, Mohammed VI Polytechnic University, Rabat, Morocco.

Mun Summ Wong, Professor-in-Practice, Department of Architecture, College of Design and Engineering, National University of Singapore; Co-founding Director, WOHA, Singapore.

The Aga Khan Award for Architecture is governed by a Steering Committee chaired by His Highness the Aga Khan.



• Source:
 - The photographer of Meisa Batayneh, Souleymane Bachir Diagne & Sarah M Whiting: John Knight
 - The photographer of Lesley Lokko, Gülru Necipoglu, Hashim Sarkis: John Knight
 - The photograph of His Highness the Aga Khan: Aga Khan Development Network

For the 16th cycle (2023-2025), the Award particularly encourages the submission of projects in rural landscapes, urban peripheries and those that deal with public space at all scales.

Architecture that reflects the pluralism that has characterised Muslim societies and communities around the world is encouraged. There are no fixed criteria for the type, nature, location, or cost of projects to be considered, although eligible projects must be designed for or used by Muslims, in part or in whole, wherever they are located.

To ensure the continuing impartiality of the Award procedures, projects affiliated with or commissioned by His Highness the Aga Khan or the agencies of the Aga Khan Development Network cannot be considered, including those undertaken by current members of the Award Steering Committee and Master Jury, or by the Boards or staff of the Aga Khan Trust for Culture and Aga Khan Development Network.

2023-2025 Cycle: Calendar

- 1 October 2023 – 15 October 2024 Identification and nomination of projects
- 1 June 2024 – 15 November 2024 Submission of project documentation
- January 2025 Master Jury meeting I
- February-May 2025 On-site project reviews
- June 2025 Shortlisted projects announced
- July 2025 Master Jury meeting II
- Autumn 2025 Announcement of Awards and Award ceremony



Submission Procedures

Each Award cycle follows a seven-step process from the identification and submission of projects to the final announcement of the winning projects. Please see the calendar for the timeline of each stage of the Award procedures.

Identification and Nomination

A programme called “Nomination” is conducted by the Award Office and draws on the suggestions provided by a network of dedicated contacts that includes architects, professionals, scholars and others who are familiar with current architectural developments in Muslim societies.

A parallel programme called “Identification” invites all individuals, organisations and firms to submit projects to be considered for nomination directly to the Award by completing a simple form that is available online.

All projects must meet the eligibility criteria established for the 2025 Award cycle. Architects and other team members are welcome to submit their own projects. Projects submitted to the Award are sent to the Award's "nominators", a network of dedicated contacts including architects, professionals, scholars and others who are familiar with current architectural developments. The nominators are responsible for confirming that the submitted projects comply with the Award's eligibility criteria before they are officially nominated for review by the master jury. Please complete the submission form (English) to identify a project. This PDF form should be filled out and emailed to akaa@akdn.org.

The form can also be posted to the following address:

The Aga Khan Award for Architecture
P.O. Box 2049
1211 Geneva 2
SWITZERLAND



Documentation

The architects of projects enrolled through the nomination programme receive an Award documentation package that describes the standardized presentation requirements. In addition to submitting photographs, slides and architectural drawings, architects are asked to complete a detailed questionnaire pertaining to use, cost, environmental and climatic factors, construction materials, building schedule, structural integrity and ongoing maintenance, and, more importantly, design concepts and each project's significance within its own context.

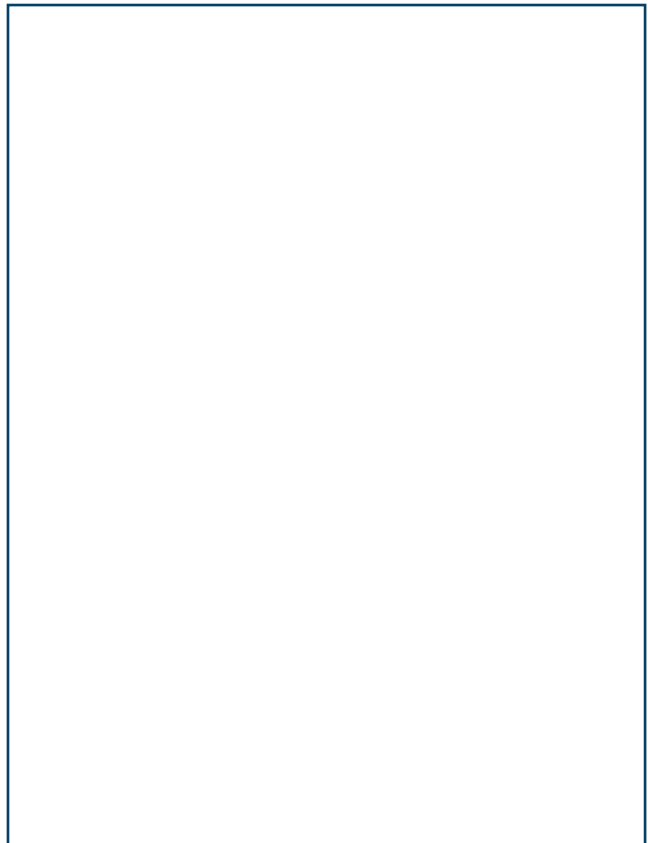
Notes

The Aga Khan Award for Architecture is part of the Aga Khan Trust for Culture (AKTC), an agency of the Aga Khan Development Network (AKDN), which integrates cultural heritage into its broader development strategies.

AKTC works to preserve and promote the cultural and material heritage of Muslim societies, ensuring that culture plays a central role in improving economic prospects and providing hope to vulnerable communities. Its programmes include the Aga Khan Historic Cities Programmed, which works to revitalise historic cities in the Muslim world, both culturally and socio-economically. For three decades, it has been engaged in the rehabilitation of historic areas in Cairo, Kabul, Herat, Aleppo, Delhi, Zanzibar, Mostar, northern Pakistan, Timbuktu and Mopti.

The programmers of AKTC also include the Aga Khan Music Awards, an interregional music and arts education programme with worldwide performance, outreach, mentoring and artistic production activities; the Education Programme, which aims to promote broader and deeper awareness amongst young people of the philosophy and values that underpin the efforts of the Trust; and the Aga Khan Museum in Toronto, which provides visitors with a window into the artistic, intellectual and scientific contributions of Muslim civilizations to world heritage.

The Trust supports the Aga Khan Program for Islamic Architecture at Harvard University and the Massachusetts Institute of Technology as well as www.ArchNet.org, a major online resource on Islamic architecture.



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Research & interview group - 2024

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