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### Original Research Article

## Explaining the Cultural Quarter Model in the Historic Fabrics to Provide the Economic Development and Presence of Creative Industries (a Case Study of Laleh-zar St., Tehran)

Marjan Khanmohammadi<sup>\*1</sup>, Mahmoud Ghalehnoee<sup>2</sup>, Mohammad Saeid Izadi<sup>3</sup>

1. Department of Architecture, Arak Branch, Islamic Azad University, Arak, Iran.

2. Department of Urbanism, Faculty of Architecture and Urbanism, Art University of Isfahan, Iran.

3. Department of Urban Design, Bu-Ali Sina University, Hamedan, Iran.

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### Abstract

**Problem statement:** Given that historic quarters as an integrated entity best represent the efforts of indigenous cultures to meet the past needs, their compatibility with the present needs and recognizing the opportunities available to them as an accepting capacity for cultural and economically productive functions are worthy of attention. Utilizing creative approaches in line with the historic fabrics adaptability to the new economy and conditions, through focusing on the cultural capital as a means of revitalizing historic neighborhoods and creating new economic activities to replace the declining uses or those being disappeared from the area, is the most significant necessity to Problem statement of the present research.

**Research objective:** The use of innovative policies and creativity-based strategies for the presence of our country's historic fabrics and neighborhoods in the competition arenas, aimed at the cultural-economic growth and development and neighborhood revitalization, is an approach whose absence is noteworthy within both relevant theoretical and applied fields.

**Research method:** This research based on an analytical and descriptive method to assess and measure the capabilities of historic fabrics, indexical contexts. Also, it examines the feasibility of a cultural quarter in a case study of *Laleh-zar* using the quantitative structural equation modeling through questionnaire and field observations and finally as Conclusion explains a model of historic-cultural quarters according to the priority of the actions.

**Conclusion:** The research findings prove the necessary solutions and measures based on the order of priority in the final model, the proposal and the importance of these relationships empirically.

**Keywords:** *Culture-led Regeneration, Creative Industries, Cultural Quarter, Economic Development, Historic Fabrics, Laleh-zar.*

\* Corresponding author. m-khanmohamadi@iau-Arak.ac.ir, +989181613463

## Problem statement

Using culture and taking the advantage of new and innovative ways to adapt the historic fabrics, creating new economic conditions that can be considered as a means of revitalizing historic neighborhoods via focusing on the unique capital and creating new economic activities towards replacing declining or faded land uses from the area, are the most significant necessities to raise the issue of this research. Implementing the innovative policies and creativity-based strategies for the participation of our country's historic fabrics and neighborhoods in the competition arenas is an essential approach whose absence in both theoretical and applied fields of these fabrics is worthy to note. Theoretically, the current study provides an opportunity to read out and explore a novel and generalized approach to face historic neighborhoods and, from an applied perspective, explains a creative and efficient executive policy with the aim of conserving and revitalizing through cultural and creative tools and considering it in the regeneration plans and activities in Iran. With the aim of revitalizing the historic neighborhoods content of the concept of cultural quarters, in line with their economic growth using new and creative ways of presenting culture in the urban regeneration, this article describes the theoretical content of the concept of cultural quarters, examines the capacities of a historic neighborhood (Laleh-zar) and explores how it is explained. In this regard, the present study introduces the importance of applying Laleh-zar district revitalization framework through the development of creative films and cinema industry as well as the formation of a cinematic cultural quarter that has semantic links in this area; as a creative strategy in urban regeneration, it investigates the policies towards explaining cultural quarters with emphasis on the development of cultural programs and provides a favorable context and platform for developing creative processes and experiences in the historic fabrics.

## Research background

The base culture regeneration by outlining basic and novel concepts such as the use of innovative economic areas and what is called creative industries, points to the fundamental view that one can take the advantage of culture approach and its positive features via relying on the results of the regeneration process within the inner fabrics and central core of the cities. Culture-led urban regeneration is an approach leading to the creation of spaces where culture is created, offered and consumed (Evans, 2009; Harvey, 2005; Roberts, 2000). As to increasing debates on the relationship between culture and local development processes and the role of culture in creating new opportunities within industrial and commercial areas (Evans, 2009) as well as research in the economic, human, spatial and cultural geography areas, the awareness of culture impact through different ways on the local development has gradually increased. Hence, culture is recognized and examined as a tool to revitalize urban, industrial and abandoned centers, to better place cities on the global market after industrialization, as a strategy in the urban regeneration process and magical ability to achieve a new position in global competition arena (Pratt, 2010). In a relevant study, Blessi et al. focused on the relationship between creative cultural investments in the central areas of the city, especially on enhancing and increasing the capacity of cultural resources and activities and the impact of this investment on the living environment quality of the local inhabitants (Blessi, Tremblay, Sandri & Pilati, 2012). The results of a research conducted by Rafieeyan, et al., titled "Urban tourism as a creative development strategy in deteriorated areas (Case study: Imamzadeh Yahya quarter, Tehran)", indicated that if the entry into the deteriorated areas is achieved through this region, it is likely that the planning and execution efficiency is

desirable, loss of resources will be prevented and upgrading the fabric will also be systematic in later stages (Rafieeyan, Bemanian & Rafieeyan, 2011). Sahraian and Movahhed (2018) in their research titled “Analysis and identification of areas underlying the creative development of deteriorated areas with emphasis on tourism (Case study: Fahadan neighborhood in Yazd)”, referred to the potential capacities of deteriorated areas as creative development zones.

Cultural industries, production and consumption of culture have been identified to be effective in diversifying the local economy and local communities regeneration (Evans, 2009; Lotfi, 2011). Given that the main purpose of this study is to codify a creative policy in the face of historic fabrics and to create a cultural capital-based economy, adopting policies such as the local revitalization through the anticipation of residences for the artists concentration (Zukin, 1998), reconstruction and renovation of historic buildings and using them as spaces for artistic expression, designing urban spaces such as cinemas or museums in historic quarters (Bianchini & Parkinson, 1993; Florida, 2002) and emphasizing tourism towards the creative development in the deteriorated areas (Sahraian & Movahhed, 2018), can be introduced and discussed as attempts of culture-led urban regeneration.

In line with explaining the cultural quarter model from the center of historic neighborhoods, the following researches have been reviewed in the present study. Galligan (2008), in an article titled “A new approach to the creative city”, have introduced city-festival, city-culture, city-architecture, and neighborhood-culture as the urban policies stemming from the idea of creative city in the culture-led urban regeneration. In another article, Sacco et al. introduced cultural industries as generators and drivers of economics and cultural quarters as a means of regenerating and revitalizing declining quarters (Sacco, Frilli,

Blessi & Nuccio, 2013a). Blessi et al. (2012) have also highlighted the relationship between cultural investments in urban areas, especially strengthening and increasing the capacity of cultural resources and activities and the impact of this investment on the living environment quality of the region inhabitants. Regarding the use of hierarchical method and prioritizing the effective factors in explaining the cultural quarter based on the weight of each index, the results reported by Kalantari and Bakhshi (2016) in an article titled “Evaluation of Yazd historic area reduction and revitalization strategies using hierarchical analysis (Case study: Six Windward quarter)” have been evaluated which indicate that the effect of functional factor on the reduction and revitalization of the study area is more than that of the other ones. Then, the effects of physical, social, economic and commuting indices were examined which are in the subsequent priority levels according to their weights, respectively. Also the article published by Zebardast, Khalili, & Dehghani (2013) titled “Quantitative methods textbook for urban and regional planning” and the study conducted by Naderi et al. titled “Identification and prioritization of urban decay fabric intervention using fuzzy hierarchical analysis model: the central zone of Saqqez city”, were investigated (Naderi, Movahed, Firouzi, Hadidi & Isafi, 2014).

## Theoretical foundations of research

### • Culture-led recreation; cultural economics

By representing basic and new concepts such as the use of innovative economic areas and what are called creative industries, the culture-led regeneration points to the fundamental view that one can benefit from the culture approach and its positive features via relying on the results of the regeneration process within the inner fabrics and central core of the cities (Songjie & Xinghua, 2011). From this point of view, culture is a

stimulus that attracts investors towards the city and makes the spatial features unique as a diversifier in the cities (Pratt, 2010). Paying attention to the role of creativity in culture, using historical and cultural values as sources of development as well as emphasizing people's leisure times are the most important aspects of a culture-based economy (Ghafele & Santagata, 2006).

In the culture-led regeneration approach, cultural interventions, rather than being a secondary product of economic growth, have been the driving force behind the improvement and development of the unique features of a place and its people to recover and enhance the quality of urban life (Roberts & Sykes, 2005). Culture has been employed in the cultural quarters, cultural infrastructures (museums, theme parks, etc.) and cultural events (festivals, European cultural capital, etc.) via the culture-led regeneration approach (Zukin, 1998). Regenerating through the tourism promotion, encouraging business firms, domestic investment and revitalizing the local economy are among the other proceedings of this approach (Garcia, 2004).

#### • Creative industries

To have a place or not to lose in an international competition and provide citizens' welfare services relying on the cultural activities, knowledge and innovation-based creative industries, the use of "creative industries" is increasingly emerging as the most innovative way of using the culture factor in urban regeneration (DCMS, 2004). Creative industries are those that concentrate on the individual creativity, potential skill and talent to create wealth and employment through the development of advertising, architecture, art and antiques market, craft design, fashion design, film, interactive leisure software, computer games, music, performing arts, publishing, software, radio and television. This term refers to the social and economic potential of activities that combine the governments and creative sectors

around the world with creativity, business knowledge and information and increasingly recognized as a generator of employment, wealth and cultural interaction. The intersection of art, culture, commerce and technology lies at the heart of the creative industries.

#### • Cultural quarter

Culture-led urban regeneration requires a physical and spatial platform for its activities, referred to as "cultural quarters". Today, cultural quarters are used as a primary tool for urban regeneration and a model of economic development. Today, cultural quarters are used as a primary tool for urban regeneration and a model of economic development (Won Bae, 2011). The main purpose of creating cultural quarters is to exploit all aspects of urban life and space as a resource for transformation and conversion into the economic value (Songjie & Xinghua, 2011). In summary, cultural quarters can transform creativity into culture and culture into valuable economic goods and services (Won Bae, 2011). They grow with activities resulting from the sharing of production and culture consumption spaces, such as community centers, cafés, churches, libraries, parks and streets, and can play an important role in the urban revitalization (Roodhouse, 2010). Table 1 lists some of the global experiences. Most cultural quarters create and encourage the production and consumption traditions and develop more in places with a high level of accessibility, adequate public funding and proper environment. The design of cultural quarters reflects the communication networks between planners in the creative industries and the public sector (Yusuf & Nabeshima, 2005). Cultural quarters serve as a tool for urban planning authorities to support the development of urban centers and reduction of declining neighborhoods. In fact, according to Landry's view, the underlying vision of creating cultural quarters in the ever-expanding growth of urban economy significantly relies on not only the

Table 1. Examples of global experiences. Source: Authors.

City	Creative industries	Cultural Economics	Reference
London	Theater, music, media, publishing, film and cinema, software, music, sports, festival and carnival industries, etc.	The cultural economy, with revenue of £40 billion a year, surpassed the banking one.	Pratt, (2010)
Singapore	Ethnic diversity, creative class, art, technology, design and media, etc.	Medical tourism hub	Yusuf & Nabeshima (2005)
Senba in Osaka, Japan	Latent discovery and enrichment in the culture of “Senba” and discovering new facilities for the use of urban spaces in the historic city having artists and holding workshops on “Senba”	Senba’s ethnic Asian music training, a project of gathering local children and making them draw giant paintings which depict a “Senba” map spreading all over the earth on the white paper, called “A map of Senba’s tomorrow” or running a project where participants film the historic city’s tomorrow with short, one-minute videos from Senba, titled “Picture in Senba”.	Koichi (2012)
Baltimore (Maryland)	Historical backgrounds of the city including the Baltimore Historical Society, the Peabody Institute, Johns Hopkins University, the Walters Art Museum, the Enoch Pratt Library and the Cathedral	Cultural events, festivals and annual events, artist exhibitions and local artists of the “Mount Vernon Cultural District in Baltimore (MVCD)”	Ponzini, Gugu & Oppio (2014)
Louisiana	Cultural and artistic heritage, jazz and blues music, coming from a mix of African-American musical traditions, poetry and storytelling in New Orleans cafes, venues for poets and storytellers, Louisiana’s fictional literature, film and cinema industry	Cultural economy	Grodach (2013)

production of culture but also its consumption (Landry, 2008).

Based on the literature review of the subject and experiences, the indices of the cultural quarter explanation are collected, scrutinized and classified in Table 2.

### Research Method

To evaluate the capability of a historic neighborhood to explain a cultural quarter as the research question, the related theories, literature and global experiences (see Table 1) are first reread to identify the dimensions and components of a cultural quarter and then, extracted and subdivided according to Table 2. Then, the conceptual model of the cultural quarter was

codified by adapting each of the components into three dimensions of form, function and meaning (Fig. 1) (qualitative method). Then the relationship and impact between the variables in the conceptual model of the sample studied (quantitative method) were explained. After that, the relationships and interactions between the variables in the conceptual model of the studied sample (quantitative method) were explained. In the case study, the qualitative investigations have been also carried out based on observation, interview as well as document analysis, which have been applied to the final conclusion. Accordingly, the methodology of the present research is clarified which identifies the structured and systematic way of conducting the

research in the form of a mixed methodology approach. After identifying the relationship between each component and its related indices, preparing the conceptual model explaining a cultural quarter (Fig. 1) and identifying latent and observed variables (Table 3, 4 & 5), a question or

set of questions were defined and designed in the questionnaire based on each observed variable in areas where direct observation was not possible and then distributed to the statistical population of experts in the field of urban planning.

The statistical population was considered to

Table 2. Cultural quarter indices. Source: Authors.

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

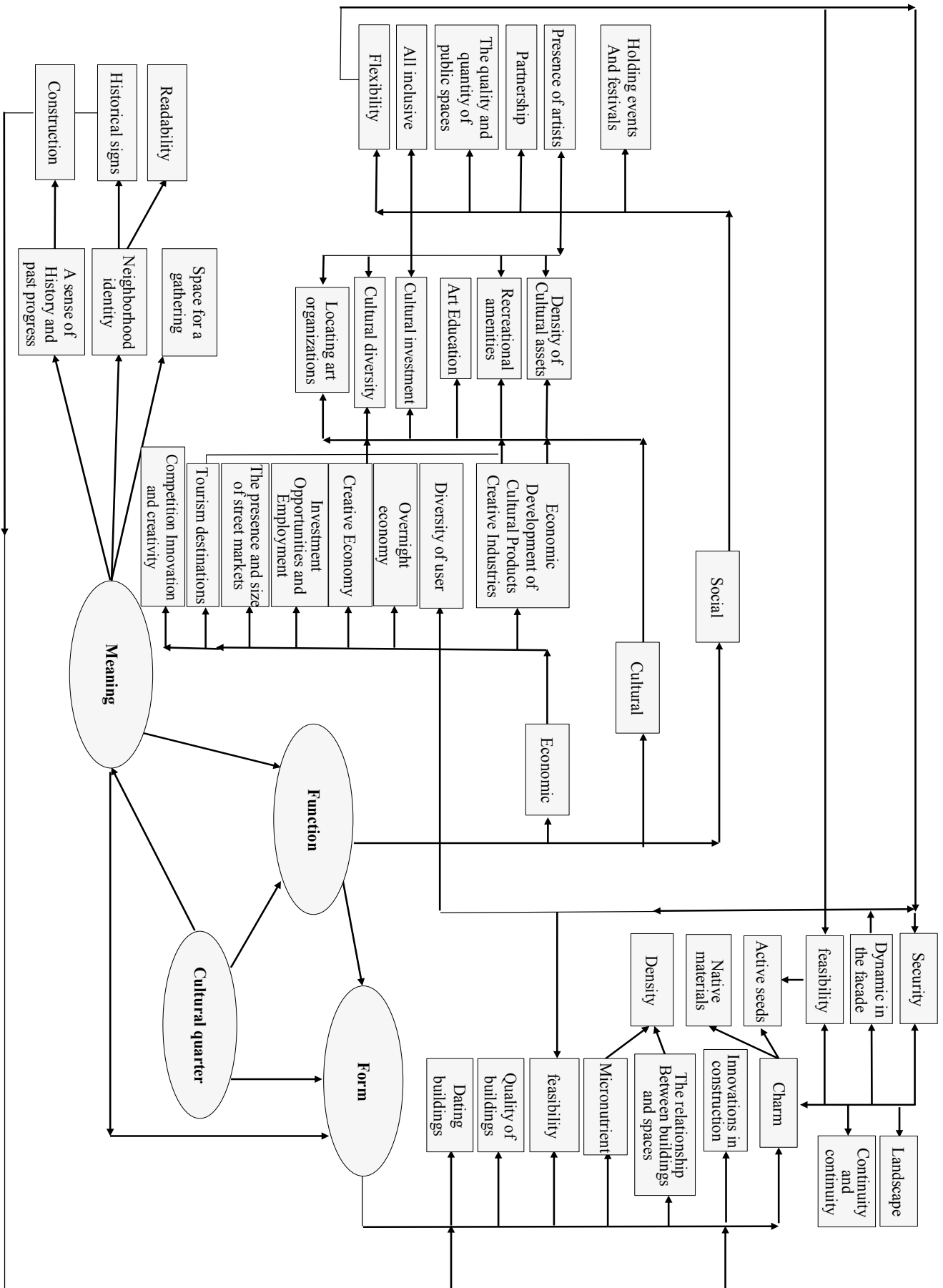


Fig. 1. Conceptual model of the cultural quarter explanation. Source: Authors, with an overview of the research literature (presented in Table 2).

Table 3. Identification of the degree of correlation between variables in “Form” component. Source: Authors.

Latent component	The first-order observed component / Second-order latent variable	Correlation coefficient	Observed component	Correlation coefficient (extracted from LISREL output)	Observed variables from the conceptual model
Cultural-historic quarter	Form	0.79	Physical status x1	0.25	<ul style="list-style-type: none"> <li>- Strength and quality of the historic manuments</li> <li>- Monuments antiquity</li> <li>- Fineness morphology</li> <li>- Building density (monuments height)</li> <li>- Strength and quality of the historic manuments</li> </ul>
			Reclamation and renovation x2	0.35	<ul style="list-style-type: none"> <li>- New construction quality (contextualization)</li> <li>- Revitalization rate of historic monuments</li> </ul>
			Visual attraction x3	0.7	<ul style="list-style-type: none"> <li>- Continuity and durability in the facade (proportions, native materials)</li> <li>- Attractiveness (transparent walls) of the flat spaces of edges and nodes</li> <li>- Continuity and durability in the facade (proportions, native materials)</li> </ul>
			Walkability x4	0.92	<ul style="list-style-type: none"> <li>- Urban furniture quality, green space</li> <li>- Passages permeability</li> <li>- Secure pedestrian base</li> <li>- Economic importance of sidewalks (presence of active horizontal grains at the edges)</li> <li>- Transportation facilities of the vehicle and its related services</li> </ul>

be 20 for each latent variable (Zebardast et al., 2013) and finally 80 individuals were determined based on the number of variables. To be sure, a number of 100 questionnaires were distributed. To evaluate the consistency of the measures, Cronbach’s alpha and model fitting have been used and the consistencies of the questionnaire and model were tested with respect to the findings and the acceptable range. Based on the average set of respondents, the structural equation modeling was plotted in the LISREL environment and the causal relationships, effectiveness amount of the variables on each other and finally the explanatory power amount of the cultural quarter were deduced for Laleh-zar case. In the conceptual model of the cultural

quarter explanation, the path analysis diagram between the components has been first plotted along with the causal relationships between the variables (see Fig. 1). Then, by identifying the latent variables, measures or observed ones were selected based on the subject literature, connected to the latent ones through the conceptual and operational definition and finally tested using the structural equation modeling.

### Case study (Laleh-zar)

After formulating the conceptual model of the cultural quarter, the case study could be selected from a wide range of historic fabrics and different conditions. But since Laleh-zar quarter in Tehran has a strong cultural background due



to the presence of the capital’s largest cinemas and prestigious theaters such as Nasr and Pars, being as a cultural quarter in the past providing leisure for the city’s inhabitants whose image and meaning still remain as well as its possible

and actual potentials (cultural, historical, social and economic) with the establishment of the first European urban institutions such as hotels, newspaper offices and entertainment centers on this street that can be studied in terms of

Table 4. Identification of the degree of correlation between variables in “Function” component. Source: Authors.

Latent component	The first-order observed component / Second-order latent variable	Correlation coefficient	Observed component	Correlation coefficient (extracted from LISREL output)	Observed variables from the conceptual model
Cultural-historic quarter	Function	1.06	Place and development location of the creative industries x5	0.8	<ul style="list-style-type: none"> <li>- The availability of low-cost workspaces for artists and cultural producers</li> <li>- Opportunities for the presence of economic offices of the organizations and art development companies</li> <li>- Economic attractions and competition occurrence                             <ul style="list-style-type: none"> <li>- Economic boom over current usage</li> <li>- Small-scale cultural and social investment opportunities</li> </ul> </li> <li>- The amount of opportunities to benefit from the production and consumption of art (film and cinema)</li> <li>- Workspace amount for office users to create and increase productivity and employment</li> </ul>
			Creative industry incentives x6	0.71	<ul style="list-style-type: none"> <li>- Economic use of historical identity</li> <li>- Opportunities for small cultural industries</li> <li>- Opportunity to attract skilled and creative workforce</li> <li>- The amount of cultural assets and utilization</li> </ul>
			Attractiveness and dynamism of the neighborhood x7	0.25	<ul style="list-style-type: none"> <li>- Presence of various and sufficient applications                             <ul style="list-style-type: none"> <li>- Flexibility in performance</li> </ul> </li> <li>- Opportunities to hold artistic events, attract artists, public services, opportunity to make creativity in, performance revitalization, opportunity to walk, take a break, feel safe</li> </ul>
			The social dignity of inhabitants in the quarter x8	0.83	<ul style="list-style-type: none"> <li>- Surveillance and involvement of the residents</li> <li>- Participation and attendance at cultural and social activities                             <ul style="list-style-type: none"> <li>- The extent of all social inclusion</li> </ul> </li> <li>- Welcoming rate to the cultural centers</li> </ul>
			Civil life strengthening x9	0.88	<ul style="list-style-type: none"> <li>- The breadth and variety of artistic cultural spaces                             <ul style="list-style-type: none"> <li>- Existence of tourism destinations</li> </ul> </li> <li>- Opportunities for street markets, sidewalk cafes                             <ul style="list-style-type: none"> <li>- Willingness to invest in culture, resource development and human capital fields</li> </ul> </li> </ul>

Table 5. Identification of the degree of correlation between variables in “Meaning” component. Source: Authors.

Latent component	The first-order observed component / Second-order latent variable	Correlation coefficient	Observed component	Correlation coefficient (extracted from LISREL output)	Observed variables from the conceptual model
Cultural-historic quarter	Meaning	0.77	Phantasm x10	0.31	Outstanding elements of the mental imagination content
			Memorability and urban memory x11	0.6	- People’s desire to revive past uses -The desire to preserve the historical elements, landmarks and architectural heritage of the neighborhood -A place of entertainment, especially watching movies and theater -Ability to revive past uses to suit current needs -Ability to recreate the symbol of neighborhood modernity -The desire to preserve the historical elements, landmarks and architectural heritage of the neighborhood -Ability to revitalize the theater and cinema halls and the cultural uses of the neighborhood -Ability to revitalize the historical body and reactivate it -Ability to create sidewalks and spaces for the cultural and artistic events such as Fajr film festival
			Readability x12	0.53	Spatial detection rate, navigation and selection, neighborhood consistency
			Sense of belonging x13	0.72	Residents’ preference and attachment to the neighborhood

the theoretical foundations and conceptual frameworks, It can be examined as a whole to explain the analytical framework and conceptual model of the research. Thus, it was chosen as the case study (old and new Laleh-zar) and cosequently the Laleh-zar cinematic-cultural quarter model was explained as the sample model with respect to the priority of actions.

**Research findings**

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

The second-order factor model is defined as a type of factor models in which the latent

factors<sup>1</sup> measured using the observed variables are themselves influenced by a more underlying variable, that is, the latent one, but in a higher level (Zebardast et al., 2013). In this study, the triple components of form, function and meaning are the latent variables extracted by 48 cultural quarter indices (extracted from literature) as presented in Table 2 and Fig. 1 and measured by factor analysis using 13 manifest variables (observable components of x1-x13), while being affected by the latent variable of the cultural quarter at a higher level. It is noteworthy that after confirming the path analysis model of the relationship among form, function and

meaning, the structural model of the cultural quarter explanation has been drawn and tested for the impact of indices (Fig. 2). In the cultural quarter explanation model, according to the software output in terms of the form dimension, the highest correlation was observed for the “walkability” observed variable. Subsequently, “visual attraction” has the highest score in explaining the cultural quarter (see Table 3). It is found that the relationship between “physical status” and cultural quarter form is very weak while “walkability” and “visual attraction” make a strong relationship with the form (Fig. 3). To examine the significance of the relationship between variables, the t-test statistic, or “t-value”, called the critical level, is used. Since the significance is checked at the error level of 0.05, so if the load factor observed by the t-value test is estimated to be lower than 1.96, the relationship is not significant and it will be highlighted in red in the LISREL software. Therefore, the manifest variable of form could be successfully explained by its observed ones such as physical status, reclamation and renovation, visual attraction and walkability. In fact, the high critical ratio of this variable with respect to other ones and its significant

level indicate that a significant portion of the latent variable of the form of a cultural quarter has been explained by “walkability” index (see Table 3). In the cultural quarter explanation model and the “function” dimension which is considered as the first latent variable, the highest load factor, correlation and critical ratio were associated with the “civil life strengthening” observed variable with respect to other variables and the second rank is related to “social dignity of the inhabitants” that could well explain the cultural quarter function variable (see Table 4). In addition, “space attractiveness and dynamism in the quarter” had the least explanatory amount and made a poor relationship with it (Fig. 4). In the third dimension of cultural quarter explanation, “meaning” is encountered as the latent variable with four observed ones including the “phantasm”, “memorability and urban memory”, “readability” and “sense of belonging” (see Table 5). According to the model results, the “sense of belonging” variable had the highest correlation with the latent one of “meaning” and was able to explain this variable well. Also, the variable “quarter mental imagination” has the least correlation with the meaning component (Fig. 5).

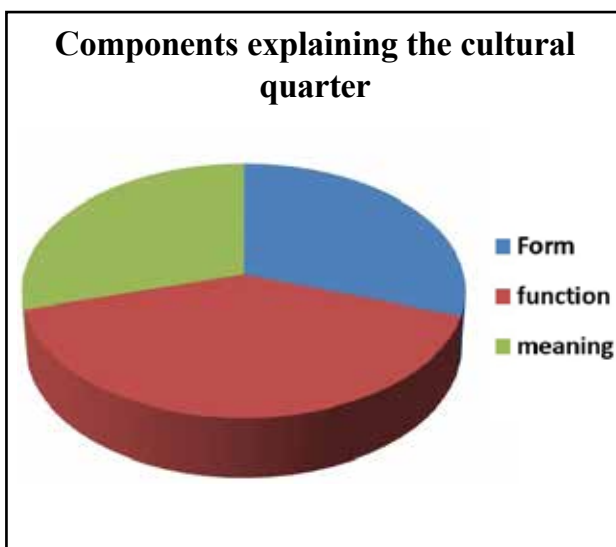


Fig.2. Correlation of the cultural quarter with explanatory factors. Source: Authors.

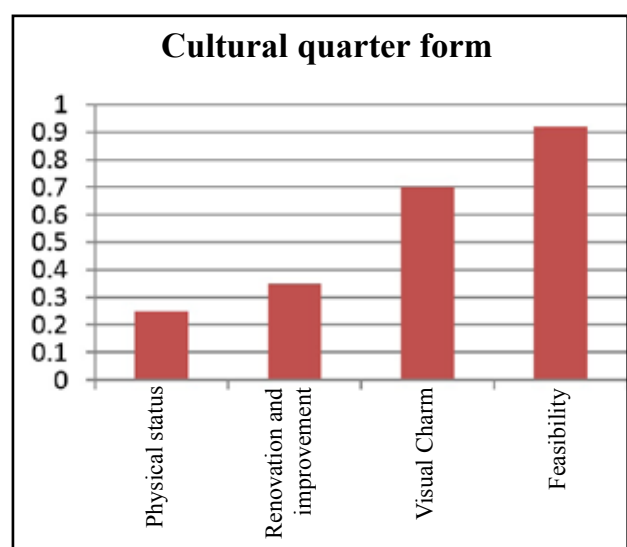


Fig. 3. Correlation of the form with measures defined in the cultural quarter. Source: Authors.

### Conclusion

To answer the research question about evaluating the capabilities of the historic neighborhood and prioritizing actions in explaining a cultural-historic quarter to be present in the creative industries arena with respect to the results of the cultural quarter conceptual model and its triple components, the performance index was observed to have the greatest impact on the explanation (see Fig. 2). The maximum and minimum correlation amounts were associated with the “form” and “meaning” variables, respectively. In other words, the variables “function” and “meaning” meet the highest and least explanatory powers in the studied cultural quarter, respectively (see Fig. 2). Therefore, planning to enhance the function dimension of the quarter is the most important and essential action while explaining a cultural quarter. Also considering the priority of actions and the extent of impact and importance of the indices on each of the three components of “form, function and meaning” according to the model results, among the observed variables of the explanatory components of the Laleh-zar cultural quarter, actions in line with the

“civil life strengthening” and “social dignity of the inhabitants” have had the greatest impact, which can be strengthened through forecasting the tourism destinations, street market opportunities, cafes, sidewalk, increased breadth and variety of artistic cultural spaces, the increased willingness to invest in culture and the development of resources and human capital considering the literature on cultural quarters and the extracted indices affecting them. Thereafter, providing “creative industry development” conditions by considering the low-cost and accessible workplaces for the artists, art and culture executives, anticipating the presence of economic offices of art development agencies, attracting private investors and specialized cinematic companies and related industries, providing the art production and consumption opportunities together, enabling the production of cultural economy and economic attractions and the emergence of low-cost space and competition, creating and enhancing the productivity and employment in the quarter by anticipating workplaces and studios for office users might have the greatest impact on explaining the Laleh-zar’s cultural

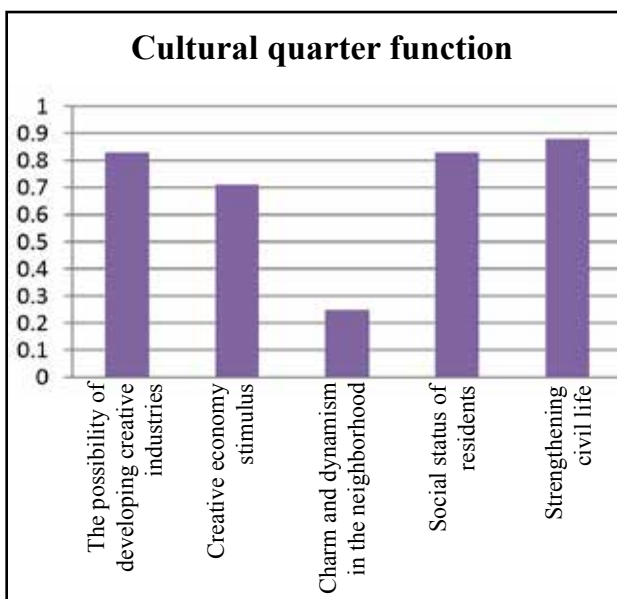


Fig. 4. Correlation of the function with the defined measures. Source: Authors.

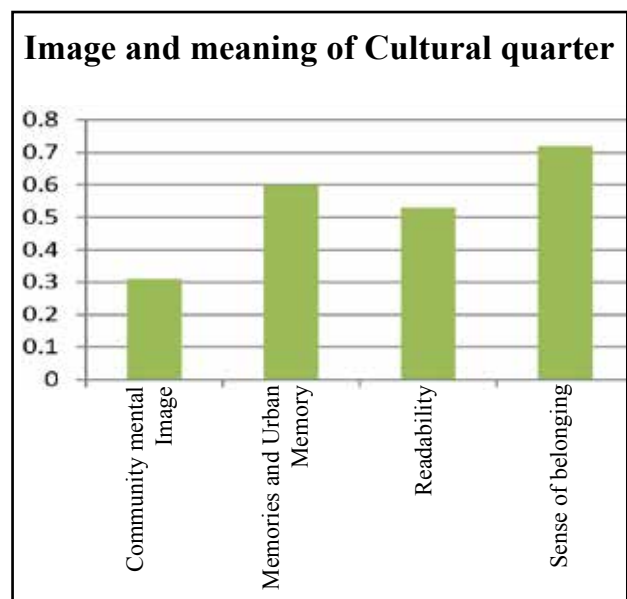


Fig. 5. Correlation of meaning with the defined measures. Source: Authors.

quarter. After the functional actions, the form of a historic neighborhood (see Fig. 2) has the highest impact on explaining a cultural quarter. According to the present findings (see Fig. 3), the “walkability” index has the highest dependence in the form component which can be enhanced through several actions in line with improving the quality of urban furniture and green space, passages permeability, increasing the economic importance of sidewalks with the presence of active horizontal grains at the edges and anticipating vehicle transportation facilities and its associated services to increase the capability of explaining the Laleh-zar cultural district. Finally, the actions conducted towards enhancing the semantic dimension of Laleh-zar have had the highest effect on the explanation through enhancing the “sense of belonging” and “memorability and urban memory” indices in the meaning component as reflected by the research findings (Fig. 6). This can be strengthened by revitalizing the past uses to meet the current needs, cinema and theater halls and complementary uses, preserving historic

elements, landmarks and architectural heritage of the quarter, creating sidewalks and spaces for cultural and artistic events and festivals such as Fajr movie. In the case study of Laleh-zar, as a center of leisure and entertainment, it has provided a rich sense of belonging and attachment in the past that is still present even due to the loss of function and more deterioration of the spaces and culture body. Given the name of Laleh-zar, the past performance is still evocative even for younger generations and this is a potential that has had a major impact on explaining the cultural quarter derived from the designed models. Obviously, the present model (Fig. 7) can be evaluated for other quarters and reviewed based upon the differences and unique features of each neighborhood.

### Endnotes

1. The reason that these types of variables are called latent is that they do not come from a simple query and have multiple dimensions which makes it possible to measure these variables from their representative ones (observed variables) for which, it is possible to collect relevant information from the community level.

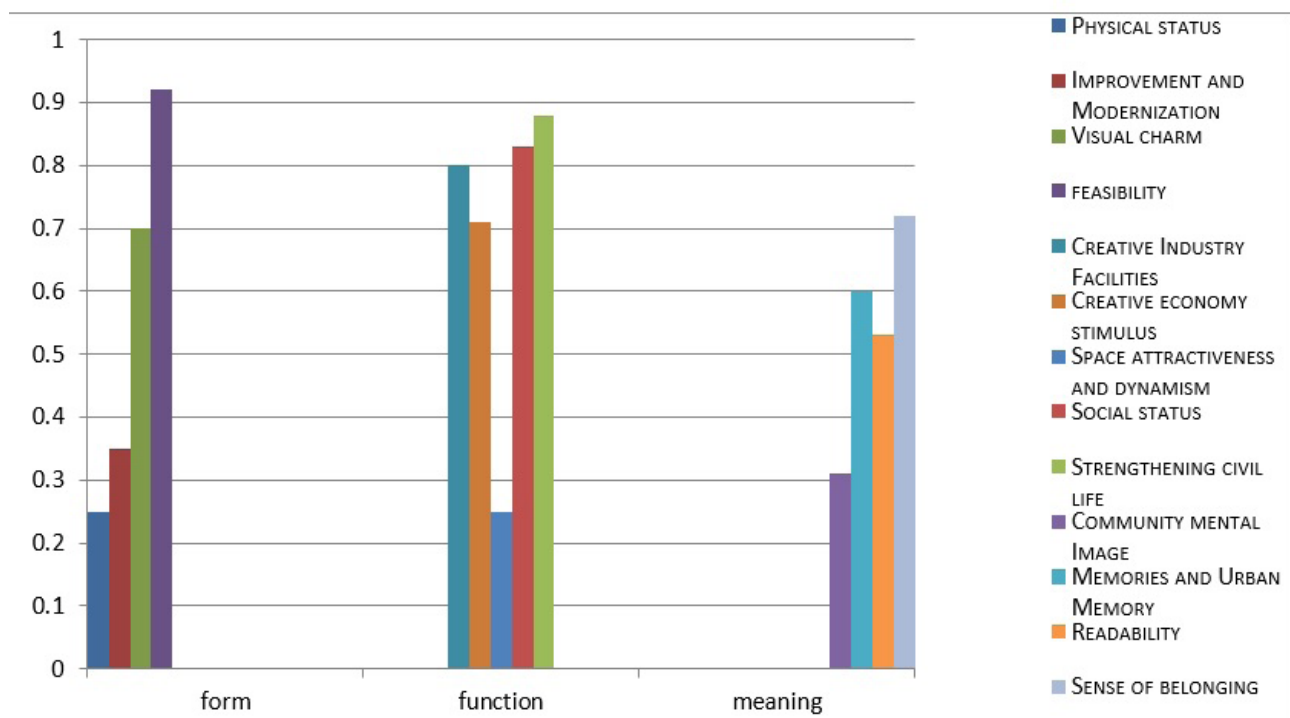


Fig. 6. Factors influencing the cultural quarter explanation in Laleh-zar. Source: Authors.

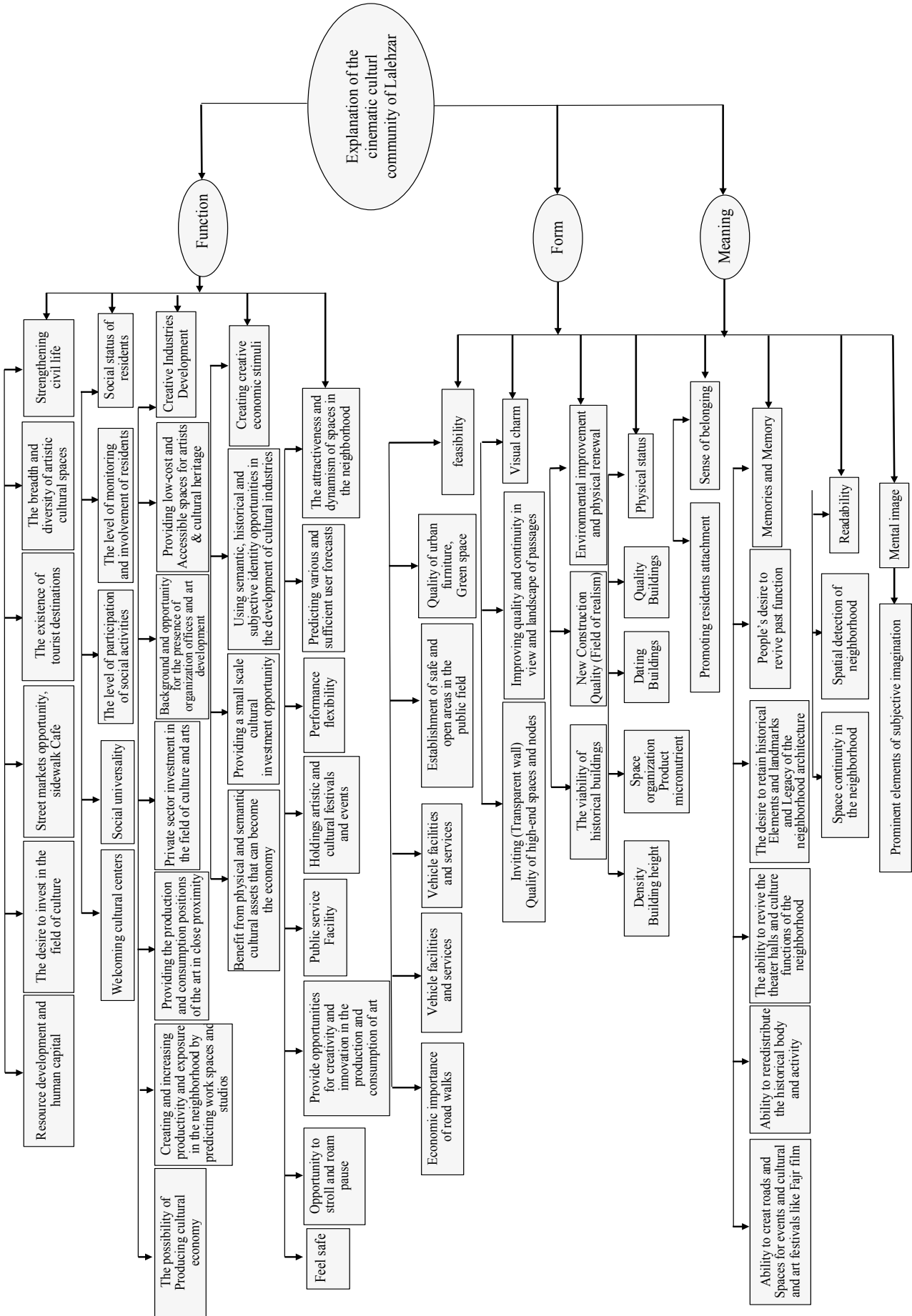


Fig. 7. The explanation model of Lalehzar cinematic-cultural quarter according to the prioritization. Source: Authors.

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