# Providing a comprehensive model of inter-sectoral coordination with the express purpose of the creative city realization: Case study of Yazd city

**Dr. Mirnajaf Mousavi**

Professor of Geography and Urban Planning, Urmia University, m.mousavi@urmia.ac.ir

**Kamran Jafarpour Ghalehteimouri**

Ph.D. fellow research in DPPC-MJIIT-UTM & Research assistant at Kharazmi University of Tehran, space.kamran@gmail.com

**Dr. Hassan Hekmatnia**

Associate Professor of Geography and Urban Planning, Payame Noor University, ehsanhekmatnia@gmail.com

**Dr. Ali Bagheri Kashkouli**

Graduated of Geography and Urban Planning, University of Isfahan, alib336@gmail.com

## Abstract

The aim of this study was to investigate a clear role of the creative potential of Yazd city in the realization of a creative city. To achieve this, the potential of Yazd city in the field of traditional food, creative industries (handicrafts), urban context (type of architecture), development of knowledge and technology, and urban spaces has been examined. Surveys show that support for creative human resources by public and private institutions; belief in requisiteness to invest in creative industries in the city's neighborhoods, especially the activities and industries of ancient and forgotten creators as the structural foundations of Yazd's identity, has led to the growth of creativity indicators in the city's neighborhoods. Studies show that in the focus component, large populations, especially in modern contexts as well as historical contexts, have led to the widespread development of human relationships. Accordingly, a large amount of information and notions have been exchanged for the dynamism of creative industries in these regards. In the components of diversity, the historical context of Yazd city has a various population (families, entrepreneurs, artists, immigrants, the elderly, or students) which conducive to innovation in multifarious economic sectors and the revival of traditional and old industries such as rug weaving, cashmere weaving, and Daraie Bafi (ikat). Furthermore, organizing passages such as Mazari Alley, which had a high potential, and their strengths include identification elements such as millstones, sensory richness in the complex, containing the pleasant smell of henna and spices, and such like, which has turned it into a memorable environment and as a creative urban space in Yazd city. Related to this matter, the study has presented a comprehensive inter-sectoral coordination model for the permanence of creative activities in the neighborhoods of Yazd city.

**Keywords:** creative industries, human resources, urban spaces, creative city, Yazd city

## Introduction

Creativity and its theory are driven by Richard Florida's (2005) work on creative classes and other scientists such as Allen Scott with different perspectives on attraction to specific places, and different authors discuss this from various angles such as creative workers, innovation, small and large cities, the talents and the governance of talents are examined (Andrew, 2015). In cities where creative workers are employed in various fields, a balance is struck between the production system and the cultural environment, and each reinforces another qualitative function and forms an important basis for the creative city (Scott, 2006). According to the statements, urban policies should be based on the formation of creative cities, arguing that a dynamic cultural scene is essential for revitalizing

neighborhoods and economic development (Hague, 2017). Furthermore, studies suggest that cultural planning is shaped by the analysis of industry and job dynamics and the recommendation of creative economy support strategies with a focus on creative and entrepreneurial space (Grodach, 2013).

Generally, there are complex connections between education, creativity and cities. Educational networks and the strengthening of educational policies are effective in expanding creativity (Kraehe & Lewis, 2019). It is noteworthy that considering to statistical data, innovative activities are more prevalent in cities with a higher degree of cultural diversity, so that they are positively affected by all individuals with high or low skills and abilities (Zhang, 2019). Creative policies are also substantial for urban education and the encouragement of arts, festivals, and creative community events and the creation of a sustainable culture (Tuck & Habtom, 2019). Recently, extensive studies have been accomplished in the comprehensive performance of creative cities and their effects on the economic growth of regions and countries and their classification in different clusters in terms of quality (Rodrigues & Franco, (2020), as well as the positive relationship between creative workers and the creation of economic development in cities (Lin, 2019).

The creative city will be more successful as an emerging concept with the participation of social groups and professional circles, especially creative individuals and groups. On a global scale, the most influential concept for a creative city includes the concepts of creative class, which allows us to distinguish between subsequent circles of people of creative and accompanying professions (Klasik, 2017). The definition of creative industries is determined by the reflection it receives from creative cities. The creative and attractive industries of a city are also expressed by artists, with the concept defined by Florida (bohemian) who know how to make a city winsome and cool (Pruvot, 2020). Among creative industries, cultural buildings such as libraries and museums are of particular importance at the local

level. Artists and cultural producers play an essential role in the economic sector and the realization of creativity, so in this regard, infrastructure and creative culture are two important elements (Yum, 2020). It can be affirmed that the major focus of research at the intersection of art and urban space on creative cities has been creative clusters and the role of art and culture and their interventions in urban regeneration and development (Bell & Orozco, 2020). It can be considered that extensive networks have been formed to create, produce, distribute, and disseminate cultural activities, goods, and services, which heir goal is to expand opportunities for creators and cultural professionals in creative fields such as handicrafts, folk arts, gastronomy, film, literature, media arts and music (Gaižutytė-Filipavičienė, 2020).

The historical context of Yazd city in the matter of having the required infrastructure, has a lower cost to create a foundation than other neighborhoods of the city, which leads to faster movement of this texture in strengthening the indicators of the creative city. Also, the development of this context in the indicators of the creative city can lead to faster conduction of the creative city thoughts to the surrounding neighborhoods. Since the historical context of Yazd has been an excellent example of a brick structure, what is left of the urban planning and architecture of the last generation in this context is pristine and delightful for many tourists in the world. In addition, along with architecture and pristine urban planning structure in this texture, the creative handicrafts that produce a variety of tourism products using the creative class and innovator is considered as one of the tourist attractions of this texture.

In this study, we intended to examine the city of Yazd and its neighborhoods in Iran as a creative city in terms of cultural and social foundations and evaluate inter-sectoral coordination with the aim of realizing a creative city. For this purpose, we have first reviewed the literature of the creative city, and then expressed the research methodology, findings and introduced the creative industries in the context of Yazd. Eventually, we discussed the infrastructure and results obtained from the studies of the realization of the creative city.

**Systematic review of the literature**

Nowadays creativity is known as one of the most important basis of prousprous urban development (Rodrigues & Franco, 2019). Conceptual studies have shown that the importance of the creative city notion was initiated by urban theorists Landry and Bianchini (1995). The ''creative city'' label has increased due to the growth of cultural and economic policies in the world, and large metropolises have become the main drivers of the creative economy (Ratio, 2013: 3). Having a strong creative system does not necessarily mean shifting a city's innovation capacity for economic growth. Expressing the issue of sustainable development in the innovation process requires a public understanding of the importance of this matter (Johnson, 2008: 153).

The number of researches on creative city in Iran is growing in last decades on cultural aspect of creative city (Pourzakarya and FadaeiNezhad, 2019) urban tourism development (Zaal and Ramezanzadeh, 2019), social integrity and urban creativity (Rabbani et al., 2011), metropolitans (Moafi et al., 2019) public space revitalization and people participation (Ashrafi and Rashidi, 2019). Attracting creative people and innovative businesses is a complex process, and authorities have a responsibility to leverage the unique inherent characteristics of cities in their policies. (kashkkouli et al, 2018). Considering the realm of the context, policy aimed at the creative economy is formulated by municipal actors in leadership roles, who specialize in developing the overarching strategy of ideating and implementing tools such as municipal cultural plans. This is a process that includes representatives from the public, private and nonprofit sectors working together to envision, design, and plan creative economy projects, events, and built environment options (Goldberg-Miller, 2019: 30).

As He and Wang (2019) put it, the 'SoHo model' of the late 1970s and the "Guggenheim effect" of the late 1990s are examples of how creative and cultural elements become the power of urban growth and wealth accumulation. Cities such as Cultural Quarters (CQs) in the UK gained popularity in the latter half of the twentieth century, and sought to

consciously incorporate creative/cultural city-making in their urban agendas. Artists are considered as a key (though diverse( group in debates, policy and practice in the constant contestation of the ''creative city'' in Stockholm's urban politics. Rather than reducing the role of artists to opponents this offers the potential for them to function as actors who co-operate with urban authorities in a range of projects, and bring critical thinking to bear on the issue of how artists' visions of creativity might be involved in co-producing more progressive urban policy (Borén & Young, 2017: 5-6).

According to Florida (2005), creative capital basically begins with the people who are called the "creative cities". *The distinguishing characteristic of the creative class is that its members engage in tasks whose function is to "create meaningful new forms"*. While researchers have thoroughly examined how "creative classes" and "creative cities" may exclude every day, working-class, or poor residents, new urban imaginaries focused on sustainability potentially imply less stratified urban outcomes. Competitive city policies are responses to new economic pressures, both external and local (Lederman, 2015: 47-63). These findings support the argument that economic austerity policy is often perceived by private sector elites and neoliberal government advocates as a sign of the favorable state of business in places where communities are reoriented toward global competition and away from serving public needs (Adua & Lobao, 2019: 478).

After the emergence of "creative cities" and their dissemination worldwide, networks have created to integrate innovative knowledge and strategies in the local culture management, which is an opportunity for international cooperation adopting UNESCO priorities on culture and sustainable development (Mulero & Rius-Ulldemolins, 2017). As a prime examples, the city of Ljubljana was surveyed by Bogilović and Pevcin, which is part of the Creative Cities Network, dedicated by UNESCO to a permanent City of Literature in December 2015 and thus provides depth view on how creative initiatives can stimulate individual creativity. In this regard, it could be worth mentioning that in German cities, for example, in

Hamburg, where in October 2009 a collective of artists, musicians, and social activists published a manifesto attacking the "branding" of Hamburg as "creative city," the type of urban (re)development policies done in the name of the "creative city" agenda, and the instrumentalization of artists and cultural producers in the process (colomb, 2012: 146).

On the other hand, in some case, creative city strategies have been criticized for exacerbating socioeconomic inequalities due to strategies used to cater to the desires of an already privileged, well-educated, and economically better-off demographic, which will go against the social demands and political aims to addressing a creative city (Culver, 2017). Furthermore, big cities may indeed feature better levels of diversity and tolerance due to greater face-to-face contact opportunities.  However, greater levels of generalized trust may be found in smaller cities due to a stronger sense of community. In their assessment culture has specific place for creative city (Montalto et al, 2019).
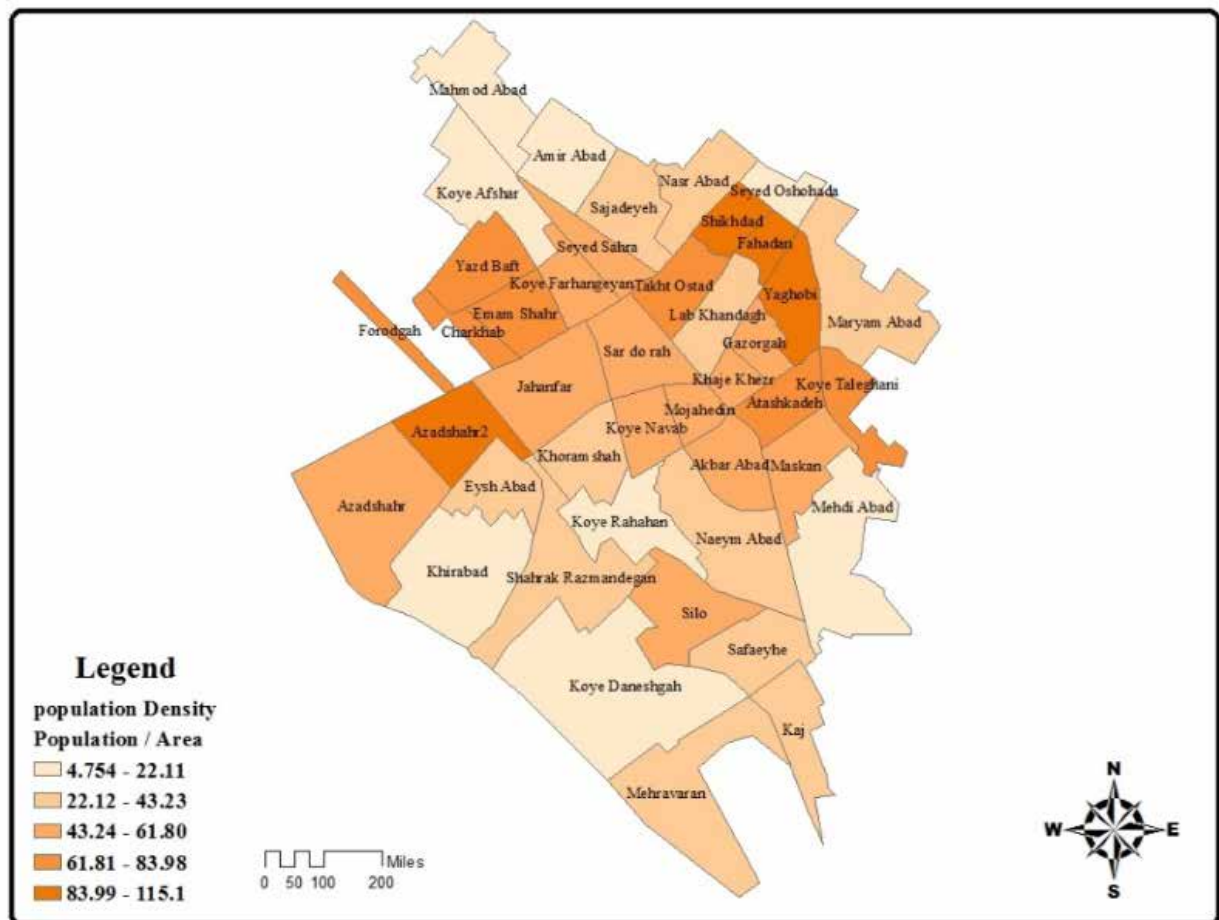


**FIG. 1.** Population density in Yazd city neighborhoods

**Methodology**

The objectives of this research provided the type of employed researches which was "descriptive-analytical". The statistical population studied is 42 neighborhoods of Yazd city based on municipal divisions in 2016. The data collection tool for examining creativity stimuli in Yazd city includes 21 demographic, economical, physical and managerial indicators. The content analysis method has been used to analyze the data. The required information in this regard has been extracted from urban development schemes, foundation system, pedestrian path design plans, comprehensive color plans and materials, and road adaptation programs for the disabled. On the other hand, the quantitative TOPSIS model has been used to level the neighborhoods in the matter of creative city indicators.

In 2016, the city of Yazd had a population of 529,673. The city has four urban areas, which historical context with all its potential in creating human capital, innovation in various fields of handicrafts, and tourism is located in district 2 of the city. Whereas, concentration and diversity are the two main indicators of the realization of a creative city, based on Fig (1), population density in different neighborhoods of Yazd city has been studied. Accordingly, high-density neighborhoods also have a variety of potentials that play a significant role in realizing the indicators of the creative city. However, it should also be noted that densely populated areas do not always have the highest levels of creativity.

**Research findings**

The creative city must be able to accommodate different social groups with various cultures. Because having a diverse population with different ideas increases the chances of creativity. It also requires diversification of employment and leisure opportunities. For this purpose, in order to attract



**FIG. 2.** The historical context of Yazd city

**FIG. 3.** Cashmere weaving and Daraie Bafi in Yazd

human and creative capital, cities and related districts must have special features that can lead to the realization of a creative city. In this regard, in addition to the platforms of knowledge, industry and especially industries with superior technology, social and cultural platforms such as social diversity, habitat desirability, quality of life and social equality have played an important role. In addition, a creative city is a conducive environment for human education and has provided a breeding ground for the creativity of its inhabitants, and such cities often have dynamic and healthy spaces (Fig 2). The city of Yazd, with its cohesive historical texture, has creative industries such as cashmere weaving workshops, Daraie Bafi, or rug weaving which has provided many attractions for tourists by setting in this texture. Moreover, the number of employees in this industry is increasing day-to-day, which has led to the sustainability and preservation of these creative industries.

Examining the indicators of the creative city in different components reveals that the city of Yazd has a lot of potential in terms of creative industries. The people of Yazd have been working in the textile industry since ancient times because of their location on the Silk Road, and luxurious fabrics and expensive handkerchiefs originated from this historic city. One of these fabrics is cashmere. Nowadays, with a focus on the city's historical

context, the creative industry of cashmere weaving has not only provided employment for young people, but also the old and historical workshops and tools of this industry have created many attractions for tourists (Fig 3). Each of the cashmere weaving machines works with two persons, one cashmere weaver and the other called a Goushvareh-Kesh. Most of the Goushvareh-Kesh workers are young people between the ages of 10 and 13, who, along with studying, often help preserve the creative industry by learning proper experience in the field of this industry.

Daraie Bafi (ikat) is another old industry with 800 years old. Unfortunately, in the past years, owing to the lack of consideration and employment hardship in this field, Daraie Bafi was forgotten and we could find a sign of that industry in the alleys of Yazd markets much less than before. These days, this industry has received more attention due to the growth of tourism in Yazd city and has regained its position as one of the creative industries by renovating old workshops (Fig 4).

A special feature of Daraie Bafi fabrics is its type of design. The beautiful and colorful Daraie Bafi fabric with warm and sensational colors such as yellow, green, red and purple subconsciously reminds one of the scorching heat of the desert and suggests that perhaps the choice of warm colors by ikat weavers of Yazd is instinctive and

**FIG. 4.** The place of production and sale of Daraie Bafi fabrics

**FIG. 5.** The "brocade" Daraie Bafi fabrics.

it has been affected by the hot and dry climate of this province. The design seen in the Daraie Bafi fabric is the pattern calling "Chalipa" and its history in traditional Iranian art dates back several thousand years.

Another product of Yazd textile handicrafts is "brocade" (Fig 5). The history of this type of activity dates back to the Achaemenid and then Sassanid periods. Brocade fabrics are used to decorate homes. Today in Iran, brocade is produced only in traditional workshops in Yazd. According to the statistics of the year, the number of people working in this industry in Yazd is 137 people, which has increased due to the registration of the historical context of Yazd in the UNESCO World Heritage List and the growth of tourism.

**A variety of candies and traditional foods as one of the components of a creative city in Yazd**
One of the remedies that humans use for their natural environment adaptation is to use foods that are appropriate for environmental facilities and needs. Therefore, human beings respond culturally to their biological needs and combine the demand for eating and adapt to the environment with many traditions and customs. In Yazd, many traditional foods have their own valuable concepts and each of them is used in a special ceremony and occasion. Among the types of candies, we can mention baklava (pistachio Louz, almond or pussy willow Louz, coconut Louz, bicolor mixed Louz, Tahrimi Louz), Yazdi cake, Sheet cake, Haji Badam, rice bread, Window Cookies (Rosette Cookies), Yazdi comfit, Ghotab, cotton candy, candy, farinaceous Sohan, flour bread, khani Sohan, coconut bread, manga bread, and Shami baklava. Among the types of pottage or soups, Shuli, stirabout, wheat soup (Halim), mung bean, turnip, cabbage, noodle, Sambusak, lentil, pumpkin, plum, vegetable, and pomegranate soups are used in various ceremonies. Baklava, Window Cookies (Rosette Cookies), and Coconut Breads are special wedding cakes that are arranged in a "frame" and covered with "gold leaf". Furthermore, "Pardeyi Candies" arranged in the form of flowers or brides and grooms are also used to decorate the wedding table (Figs 6 and 7).

**FIG. 6.** Types of traditional candies in Yazd



**FIG. 7.** Types of traditional Yazd foods

One of the most important components of the realization of creative cities is the existence of scientific and research centers in urban areas of Yazd city in order to develop knowledge boundaries and create innovations that can help industrial and service sectors. The study of research data in this field shows that Yazd city with the highest rate of establishment of scientific and research centers has a large share of knowledge production. The city has 3 public universities, 16 scientific-applied centers, and 8 research institutes. In this regard, Science and Technology Park, which has started its work since 2003 in four areas of technology (biotechnology, information technology, textile and new energy), by popular and city demands and the time and place requirements, has expanded its activities.

in areas such as nanotechnology, tile and ceramic, and soft technologies. Given the effective role of science and technology parks in the development of science and technology, job creation, commercialization of scientific research, and innovative ideas at the community level, the need for a considerable and strategic approach aimed at planning future activities and programs is considered inevitable. In 2016, this park accommodated over 90 knowledge-based companies, which were included (21 companies in the field of information and communication technology and computer software, 16 cases of advanced products in other fields, 17 cases of computer hardware companies, 2 cases of new energy, 5 advanced equipment manufacturing and laboratory equipment companies, 1 advanced oil and gas equipment and materials company, 2 aerospace companies, 6 companies in nanotechnology, 2 companies in medical equipment and commercialization services and advanced medicines).

According to Table 1, regarding the number of higher education centers in Yazd in 2016, Yazd University with 15623 students, 513 faculty members, 6 research institutes, 2 research centers, 14 faculties and 5 university campuses with 12 faculties, has the largest share in scientific production.

Creative and innovative industries in Yazd can be sought in the field of science and technology park activities. Yazd Science and Technology Park is active in many different contexts by accepting various ideas and registering knowledge-based companies in the fields of technology, IT, art, tourism, electronics, civil engineering, or social. Yazd Science and Technology Park includes the following sections:

Innovation Center: Innovation Center of Yazd Science and Technology Park has been established along to support creative and innovative people in order to cultivate innovative ideas. The center started its activities in December 2004 and by accepting and supporting the projects presented with the aim of leading to entrepreneurship, patenting, participating in festivals and competitions, has played an important role, especially among students, in developing creativity and innovation at the community level.

Children and Adolescents Science Park: Each person normally has talents, abilities and capacities for creativity, innovation, initiative and invention, which can be brought to the stage of development due to proper and appropriate upbringing and education. In the

**TABLE 1.** Scientific and academic centers of Yazd city, 2016

| Public | Payame Noor | Azad | Applied Science | Non-profit | Technical and professional | Institute |
|--------|-------------|------|-----------------|------------|----------------------------|-----------|
| 3 | 1 | 1 | 16 | 3 | 4 | 8 |

*Source: Statistics Center of Iran, 2016.*

knowledge-based age, a country can have a favorable position in economic, cultural, and social competition if it has invested in teaching creativity to their students. Based on the results of various studies and contrary to misconceptions that consider creativity is inherent, it is an acquired thing that is not only born with some lucky people at birth, but this ability is common in humankind and everyone has this talent at birth to varying degrees and it is not just smart kids who are creative. Factors such as skills, flexibility, level of knowledge and awareness, level of experience and empirical perceptions, risk-taking, not being afraid of mistakes and failure play an important role in fostering children's creative minds. Therefore, our students need to know that they can't live in today's world just by relying on traditional education that is based on reading and writing skills. The study of science must be done deeply in the human mind and heart in order to be used for innovation (creativity + commercialization). Basically, creative talents flourish and crystallize in the idealistic environment. One of the most important requirements and methods for crystallizing creativity is to create a stimulating, talented and generally creative atmosphere, where children and adolescents have the opportunity to think and explore

without fear of immediate evaluation. Considering this purpose, and in order to achieve the main mission that education for children should be enjoyable, Yazd Science and Technology Park has decided to build a children's and adolescents' scientific park complex. The immense goals of this collection include the following:

- Creating a dynamic and lively collection without the presence of a teacher, and fostering thinking, especially creative thinking
- Stimulating the natural curiosity of children and adolescents and encouraging them to pursue and find answers by searching, experimenting, and touching the world
- Acquaintance with new technologies by providing modern and practical equipment for children and adolescents
- Creating opportunities to value and validate their individual initiative
- A place for children to find out to learn independently, to think freely, and to explore
- Encourage students to have new and thoughtful ideas and express them, and familiarize students with the lucrative economy and ways to start a small business

**TABLE 2.** Cultural-artistic and historical spaces prone to creative class growth in Yazd city

| Related space | Number | Number of students per year | Functional level |
|---|---|---|---|
| Children and Adolescents' Intellectual Development Center | 6 | 900 | regional |
| Research centers | 8 | 2451 | Urban |
| music Academy | 5 | 3372 | regional |
| School of Visual Arts | 12 | 5328 | regional |
| Art institutes | 10 | 2894 | local |
| Cultural institutions | 17 | 4692 | regional |
| Handicraft training and production centers | 42 | 10259 | regional |

*Source: Ministry of Culture and Islamic Guidance of Yazd Province, 2019.*

Centers and spaces related to the talent of the creative class of Yazd city society can be related to cultural, research, educational and sports functions. The quality and functional quantity of these spaces is very important in Yazd city. In addition, the distribution of spaces in different neighborhoods of the city is important for people convenience. In fact, the creative city seeks to lay the groundwork and flourish the talents of citizens throughout the city by taking advantage of the capabilities of the neighborhoods. Different spaces, known as talent discovery practices, must function well at different levels of the local, city, and even region to empower the elites of the community and bring their talents to fruition. In general, the capability of neighborhoods in the creative city is not only the existence of a physical and social boundary, the creative city seeks the appropriate and proportionate distribution of these spaces in the neighborhoods based on social and cultural characteristics (Table 2). Functional orientation refers to the formal and informal functioning of these spaces, which will identify various reasons such as use and holding in government or public programs and its functional orientation. The impact of this issue on dealing with the talents of young people is organized and disorganized.

In the rapid changeful world, cities have changed by two main forces globalisation and the 'new economy'. These two are important as they are very influential international technology, creativity, capacity for innovation, and they form urban design. In such complex national and international connections street networks are considered as a significant component to ease physical movements easier, promote businesses, reduce traffic, and reduces emissions with more sustainable urban develop. That is how cities are responsible to their function and work in the context of such competitive world (Mercer 2006; Wood and Dovey, 2015).

Mazari alley is one of the passages that, despite having creative industries such as Mazari and Hanasabi (creative industries), has lost some of its functionality as a creative urban destination and space, and has only found function as a transitory passageway. What is more, with the location of this passage a short distance from a three-way street, as well as its branching from a relatively narrow and busy urban thoroughfare, has also diminished the importance of the complex as an urban space, turning part of the complex's entrance into a point with high potential for traffic accidents and urban traffic. Unfortunately, nowadays, many of the important dimensions of this passage and its valuable and historical uses have been overshadowed by these changes. This passage has a high potential that can be used by utilizing strengths include the existence of identification elements like millstones and sensory richness in the collection, such as the pleasant smell of henna or spices, introduced it as a memorable environment and a creative urban space in Yazd city. Therefore, goals such as expanding the city's recreational areas, considering the complex as a stopping point in a continuous structure with Kashani Street, and paying attention to the route as an urban public space can be considered. It is possible to develop the paused space by reconstructing the passageway, changing its functional role, and the prosperity and reopening of the creative industries (Fig 8).
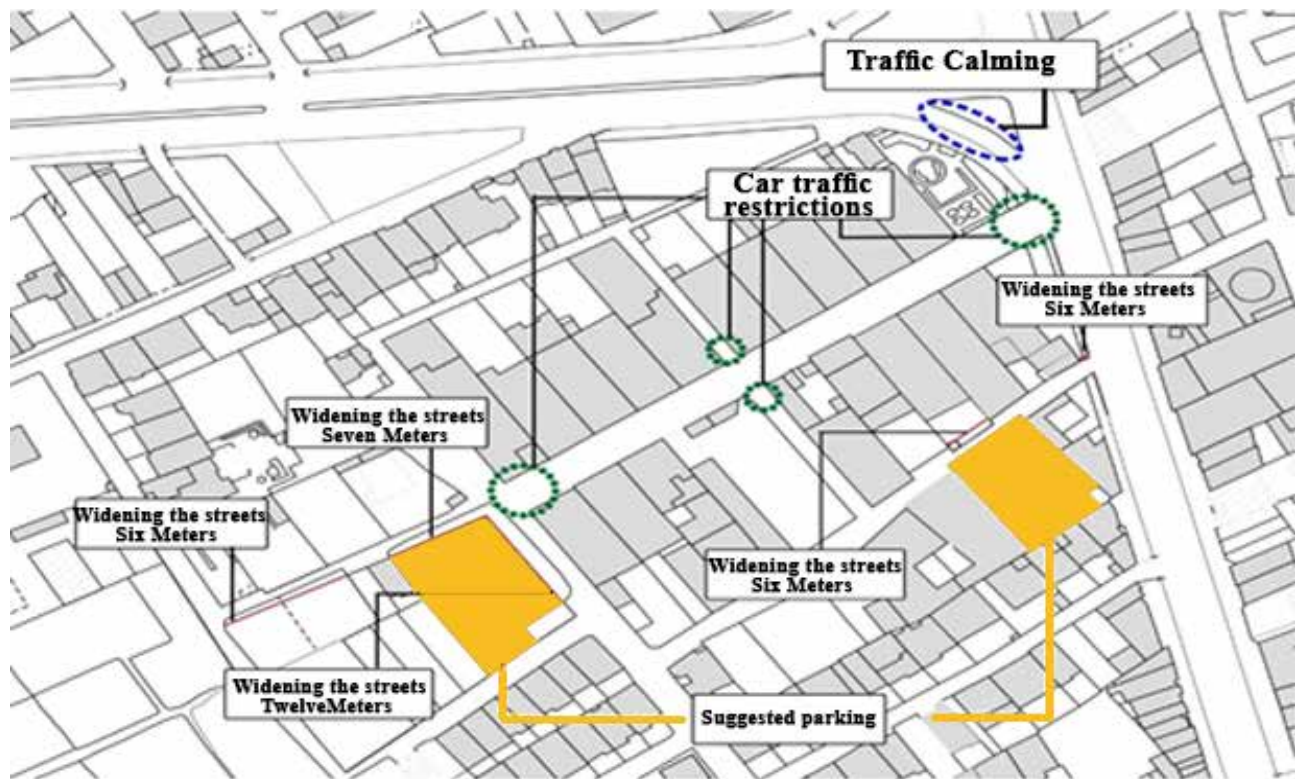
**FIG. 8.** The final design of the Mazaar Alley, which has led to the prosperity of the creative industries of Mazari, the creation of a space for social interaction, and attraction for tourists

The research findings show that the creative class in different neighborhoods of Yazd city is often attracted to neighborhoods that have high potentials and capacities in terms of creative city indicators such as valuable historical context, variety of handicrafts, diversity of cultural and artistic centers and institutions, and most notably, the diversity of art schools. Attracting the creative class in such neighborhoods is based on the following perspectives:

To give credence to the necessity for investment in creative industries in the city's neighborhoods to bring about creativity, which includes the development of creative tools and solutions that help identify the old cultural and socio-economic context of Yazd, especially the historical neighborhoods of Fahadan and Sheikhdad . Emphasis on the old and forgotten sections, activities, and creative industries as the structural foundations of Yazd's identity. In other words, believing that forgotten creative and cultural activities such as handicrafts play a key role in the city's growing economy, whose historic sites have recently been inscribed on the World Heritage List. Therefore, it is necessary for the city's space constructions to act as the economic engine of the neighborhoods, emphasizing the diversity of activities and services, especially for tourists.

Since the city of Yazd, especially its historical context, has been registered globally, and on the other hand, this context has various heritage and historical elements, which today in the new urban contexts, traditional and historical patterns have become the criterion for action, urban management institutions defend the attraction of creative skills or human resources.

### Discussion

New forces attracted to creative industries in Yazd neighborhoods, have provided a wave of creative human capital called creative driving force for economic growth of neighborhoods in the fields of handicrafts, tourism, and leisure services in the spaces of social interactions created in the historic sites of this city. The greater absorption of this creative manpower in areas of the city that have high capacities and potentials of the creative city indicators showed that human creativity is the main source of innovation in the workplace and, finally, it has

created an innovative source of energy in old and new contexts that has been critical to the economic success of these neighborhoods. Developing creative spaces such as walking paths, has not only failed to defeat the creative industries on these trails, but has also created a strong link between new technologies and the preservation of the city's traditional arts and indigenous identity. Designing a pedestrian-oriented path of science and culture (Mazari), has not only failed to the loss of the Mazari industry, which has not prospered before, but has also created many pauses using new technologies to create elements along the way. This route has had a large number of talented workers, which has provided planning in the form of a pedestrian-oriented route and fields of economic growth.

The findings show that companies are increasingly attracted to urban areas that have the potential for creativity. In this regard, the second and third districts of Yazd have a great ability in terms of urban creativity indicators. Urban management in these areas has made great efforts to attract, retain and develop creative forces as developers of urban creative spaces, the optimal development of urban services, and investment attraction.

The capacity of district two due to the existence of valuable historical texture, and District 3, as a new urban development area with a checkered urban shape, has helped attract talented people. This in turn has led to the acquisition and production of innovation in old handicrafts, the attraction of tourists in the old textures, and the creation of a variety of high-creativity science parks in the new area. In the second and third districts of Yazd, creative people have tended to live in a wide range of cultural, leisure, and recreational facilities, and a scene of vibrant subcultural thinking has formed in these contexts. In addition, in these areas, due to the formation of creative spaces, people are attracted to these spaces that have cultural, artistic and economic activities such as live music performances, social interaction spaces at night providing a variety of healthy recreational services, and the city is alive, despite having a hot and dry climate for hours until midnight. Fig (9) shows the creative spaces in the neighborhoods of Yazd city.
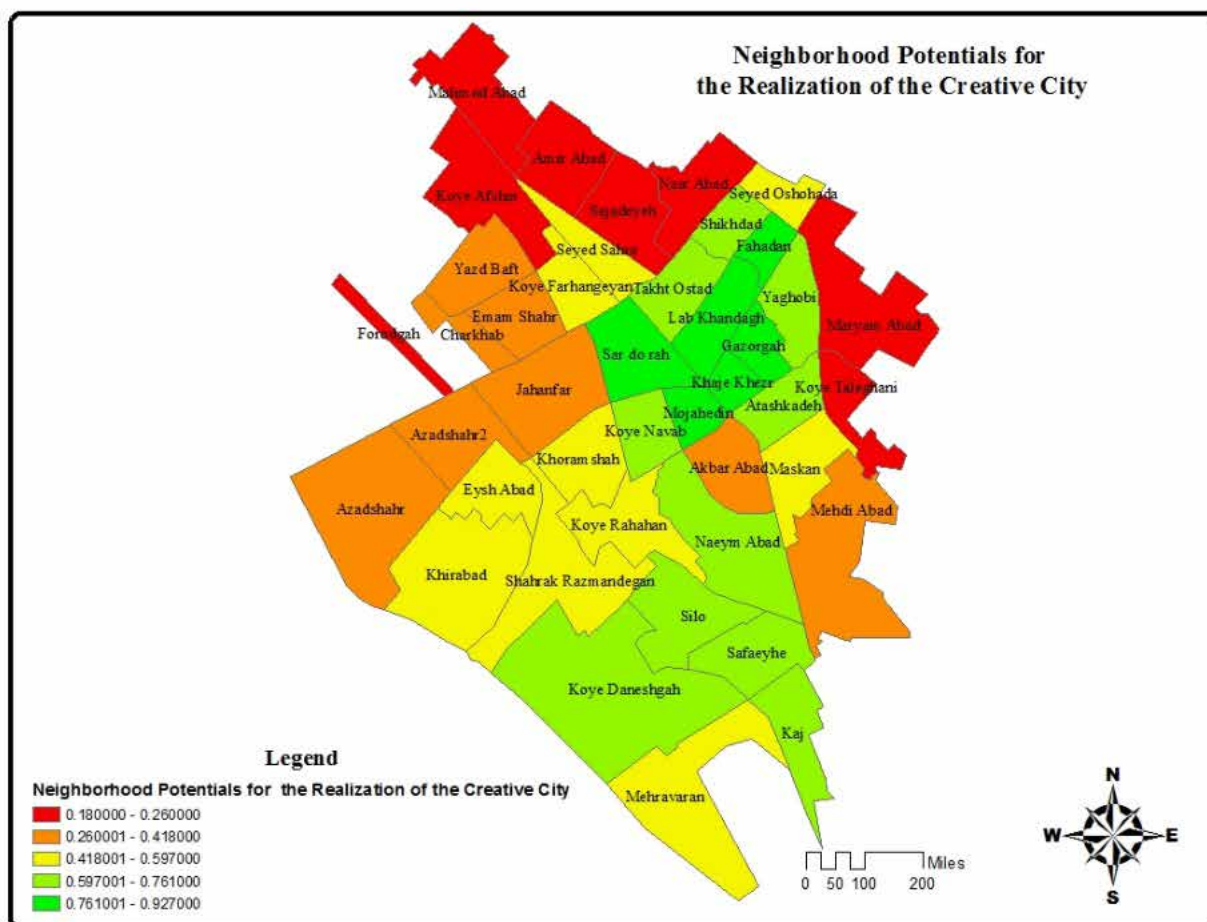
**FIG. 9.** The final design of the Mazaar Alley, which has led to the prosperity of the creative industries of Mazari, the creation of a space for social interaction, and attraction for tourists

An examination of the streets designed in the city of Yazd shows that the creative class is more and more inclined to the streets with high cultures and originality, such as "Jame Masjid" street. Culture is reflected in these streets, as this has led to the formation of clusters along this street with small circles for leisure and other activities. These clusters include coffee shops, restaurants and cafes, some of which offer performances or exhibitions with food and drink. On the other hand, district 2 of Yazd, which cover a large part of the historical context, have old and traditional houses, that today with the approach of utilizing the indicators of the creative city, for purposes such as creating art galleries, bookstores, and other outlets, small and medium-sized theaters for film distribution or live performances, have been used.

In addition, the interactive spaces created on these streets have equipped their sidewalks with dining tables, a gathering of musicians, vendors, and a large number of passersby, who are active at all hours of the day and night.

The findings show that the creative class living in different neighborhoods of Yazd, especially historical neighborhoods, have had a major impact on revitalize of industries that were forgotten in previous years, but with the global registration of the historical context of Yazd once again, these textures became the hallmark of the creative class. This class set up old industries for the economic prosperity of the neighborhoods. These industries, which owed their dynamism to the revival

of the historical and old textures of Yazd, were able to regain their native identity and flourished in accordance with the physical part of the city's identity. It should be noted that the prosperity of these industries such as Daraie Bafi, cashmere weaving, production of traditional sweets depends on the quality of the place, and since this place (historical context) was registered globally, it has an impact as an effective factor in attracting talented people. This led to public and private investment in this field, which eventually became more attractive to talented people by developing urban facilities and environmental quality standards. Such conditions, like the combination of human capital and the development of urban facilities, led to the economic growth of Yazd's neighborhoods.

On the whole, it can be claimed that factors such as concentration, diversity, level of tolerance and urban credibility, dynamism or sustainability have had a great impact on stimulating creativity in the neighborhoods of Yazd city. In the focus component, large populations, especially in the new context as well as the historical context, have led to the widespread development of human relations, and large amounts of information and ideas have been exchanged for the dynamism of the creative industries in these contexts. In diversity, the historical context of Yazd city has a diverse population (families, entrepreneurs, artists, immigrants, the elderly, or students) that has been conducive to innovation in various economic sectors. In the component of urban credibility, the registration of the historical context of Yazd city in the UNESCO list as well as the regular urban development in the new urban context with the chess network has contributed to the growth of different cultural, artistic and economic sectors. By and large, all these components have caused the new texture of Yazd city to move towards dynamism and sustainability along with the historical context of the neighborhood and provide the grounds for the full realization of the creative city.

**Conclusion**

To execute a creative city, one must pay attention to the available capacities and resources and administer appropriate policies. There are several indicators for assessing a city's position to become a creative city based on its strengths and weaknesses. Each of these indicators focuses on specific features, and emphasizes them. In order to realize and flourish the creative city, strong cultural and economic contexts are needed for creativity to emerge in the urban space. On the other hand, attention to human and social capital, in the form of addressing spatial features, is pursued with the aim of creating economic competition, social cohesion and cultural diversity in achieving a dynamic image of the city. What can be seen from the survey of Yazd neighborhoods is that so far many urban development projects such as Qiyam streets, Mazariha alley and Jame Masjid street, comprehensive color plan and materials in Yazd neighborhoods, garden organization plan and garden house development plan with the approach of expanding educational gardens and participatory gardens, eco-tourism projects with the reconstruction of old houses, or the construction of urban streets, has been done in order to realize the creative city and achieve a dynamic image of the city's neighborhoods.

In addition to the aforementioned points, the design of pedestrian paths by the creative class, which ends in single historic buildings, has had many social and economic effects on the neighborhoods of this context, which has resulted in the establishment of tourist service offices, the formation of interactive spaces on the sidewalks by providing various services, the establishment of cultural and artistic offices, restaurants and cafes, and shows a complete picture of the dynamism and creativity of this context.

Along with the historical context, the new texture of Yazd city has also used the innovations of the creative class to formulate urban creative plans. Most of these projects have been prepared on a human scale with the approach of providing open spaces as well as pause spaces to provide leisure time for the residents. Moreover, in the new neighborhoods of Yazd, there are many knowledge-based companies that, with the approach of realizing the creative city and sustainable

development, have designed modern buildings with optimal energy consumption, creating green walls to provide the required green spaces. Designing smart urban elements that provide visitors with a source of information about the identity of each neighborhood is another example of creative class innovation in the new neighborhoods of Yazd.

When studies and findings are taken into account it would be rational to opine that the creative class has played a major role in the development mobility of these neighborhoods. At the same time, for maintain the creative classes in these neighborhoods, public and private investments have been made in order to equip and develop the facilities and services required by the creative class. However, the old neighborhoods of Yazd city, hypothetically, will lose their residential attractions for the creative class, using the findings of the research, a proposed model of realizing the creative city in Yazd city has been developed. In this proposed model the joint creative office has been set up primarily by influential institutions in urban governance, such as municipalities, governorates, provincial government, and housing and urban development. The joint office seeks to integrate urban management decisions that ensure the feasibility of projects. In order to achieve its goals of realizing a creative city, this office is developing a joint program that has a comprehensive executive rules and regulations derived from all the criteria of organizations and institutions. The office identifies areas for funding, projects, and the way to monitor projects. In the second phase of the proposed model, the thought room office includes representatives of the creative classes in various fields of economics, urban planning, architecture, art, and social sciences, should evaluate development plans in terms of their feasibility and the extent to which their social and economic effects are positive. A point that is worth mentioning is that the social and economic consequences of the projects, which, if not carefully studied, will certainly have negative complications to the citizens. The thought room office also takes advantage of non-governmental organizations' views so that all citizens can fully participate in the preparation and implementation of development stimulus projects. Since these development stimulus projects take full advantage of the creative city indicators, The possibility of realizing

a creative city increases.

To sum up, considering that the proposed model has been introduced as a precondition for moving towards the realization of the creative city of Yazd, actions and policies in the neighborhoods of this city should be under the supervision of this model. The loading of activities and populations, which are an important indicator of the realization of a creative city, should be commensurate with the distribution of services in the neighborhoods. Likewise, supporting new creative class ideas should be in line with the positive socio-economic effectiveness of these ideas in urban areas. Achieving this depends on government agencies' support for private sector investment security, human capital, knowledge-based companies' products, and the strong link between industry and academia. On the other hand, the discipline of urban planning, which is a very important step in the realization of the creative city, requires the creation of executive guarantees for institutions controlling construction activities and wise decisions of urban managers in urban development projects with the consultation of society's elites, and emphasizes the provision of welfare for citizens, which is guaranteed by recommended model offices.

**References**

Adua, L., & Lobao, L. 2019. The Growth Machine Across the United States: Business Actors' Influence on Communities' Economic Development and Limited-Government Austerity Policies. City & Community, 18(2), 462-482.

Andrew, C. 2015. Seeking Talent for Creative Cities: The Social Dynamics of Innovation Edited by Jill L. Grant Toronto: University of Toronto Press, 2014. Economic Geography, 91(2), 227-228.

Armanshahr Consulting Engineers 2016, Detailed plan of Yazd city, General Department of Roads and Urban Development of Yazd Province, Deputy of Urban Planning and Architecture, yazd.mrud.ir/portals/36/def_compressed

ASHRAFI, Y., & RASHIDI, T. 2019. Creative public space for the city's marginalized people; Case study: Fereshtegan (Angels) Park (for children with autism) in Tabriz. JOURNAL OF THE SOCIETY OF IRAN'S SOCIAL PROBLEMS  2019 , Volume 8 , Number 1

Bell, D., & Orozco, L. 2020. Neighbourhood arts spaces in place: cultural infrastructure and participation on the outskirts of the creative city. International Journal of Cultural Policy, 1–15. doi:10.1080/10286632.2019.1709059 .

Bogilović, S., & Pevcin, P. 2015. How Small City is Stimulating Creativity and Innovation: The Case Study of Ljubljana and Selected European Cities.

Borén, T., & Young, C. 2017. Artists and creative city policy: Resistance, the mundane and engagement in Stockholm, Sweden. City, culture and society, 8, 21-26.

Colomb, C. 2012. Pushing the urban frontier: temporary uses of space, city marketing, and the creative city discourse in 2000s Berlin. Journal of urban affairs, 34(2), 131-152.

Culver, G. 2017. Mobility and the making of the neoliberal "creative city": The streetcar as a creative city project?. Journal of transport geography, 58, 22-30.
Florida, R. (2005). Cities and the creative class. Routledge.

Gaižutytė-Filipavičienė, Ž. 2020. Jewish heritage in the creative cities of Central and Eastern Europe: tourism, technologies and prosthetic memory. Creativity Studies, 13(1), 41-52..

Goldberg-Miller, S. B. 2019. Creative city strategies on the municipal agenda in New York. City, Culture and Society, 17, 26-37.

Grodach, C. 2013. Cultural economy planning in creative cities: Discourse and practice. International Journal of Urban and Regional Research, 37(5), 1747-1765.

Hague, E. 2017. Creative Cities. International Encyclopedia of Geography: People, the Earth, Environment and Technology, 1–2. doi:10.1002/9781118786352.wbieg1005

He, S., & Wang, J. 2019. State-led creative/cultural city making and its contestations in East Asia: A multi-scalar analysis of the entrepreneurial state and the creative class.

Iranian Students News Agency ISNA 2019, Declining Traditional Textile Weaving Assets in Yazd, isna.ir/news/97011202432

Islamic Republic of Iran News Agency 2013, Yazd: The second historical city in the world with pure attractions, news code 81066912, Iran.ir/news/81066912

Johnson, B. 2008. Cities, systems of innovation and economic development. Innovation, 10(2-3), 146-155.

Kashkouli, A. B., Zarabi, A., & Mousavi, M. N. 2018. The role of creative economy in the realization of a creative city: A case study of the city of Meybod in Yazd Province, Iran. Geographia Polonica, 91(3), 335-351.

Klasik, A. 2017. Concept of creative cities in shaping of future of contemporary cities. Studia Regionalia, 119-131..

Kraehe, A. M., & Lewis, T. E. 2019. Urban Education and the Creative City. Educational Theory, 69(2), 145-151.

Landry, C., & Bianchini, F. 1995. The creative city Demos. Comedia, London.

Lederman, J. 2015. Urban fads and consensual fictions: Creative, sustainable, and competitive city policies in Buenos Aires. City & Community, 14(1), 47-67.

Lin, J. 2019. Taking Back the Boulevard: Art, Activism, and Gentrification in Los Angeles. NYU Press.

Mercer, C. (2006). Cultural planning for urban development and creative cities. Selfpublished manuscript.

Ministry of Culture and Islamic Guidance of Yazd Province 2019, Annual Report on the Performance of Cultural and Artistic Spaces in Yazd Province, yazd. farhang.gov.ir

Moafi, R., Ghadami, M., Mazaheri, M., et al., 2019. Presenting the Ideal Pattern of Creative City in Tehran Metropolis. JOURNAL OF IRANIAN SOCIAL DEVELOPMENT STUDIES (JISDS)  winter 2019 , Volume 11 , Number 1 #T00149; Page(s) 33 To 61.

Montalto, V., Moura, C. J. T., Langedijk, S., & Saisana, M. 2019. Culture counts: An empirical approach to measure the cultural and creative vitality of European cities. Cities, 89, 167-185 .

Mulero, M. P., & Rius-Ulldemolins, J. 2017. From creative city to generative governance of the cultural policy system? The case of Barcelona's candidature as UNESCO City of Literature. City, culture and society, 10, 1-10.

Pourzakarya, M., & FadaeiNezhad, B. S. 2019. A Restudy of Culture-Led Regeneration Approach in Creative City Building Developing an Analytical Framework for the Regeneration of Cultural and Creative Quarter. BAGH-E NAZAR  November 2019 , Volume 16 , Number 77 #I00761; Page(s) 5 To 14.

Pruvot, S. 2020. Can participative arts help deliver (more) socially just creative cities?.

Rabbani, K. A., Rabbani, R., Adibi, S. M., et al., 2011. Review the Role of Social Diversity in Creating Innovative and Creative Cities (Case Study: Isfahan City). Geography and Development  SPRING 2011 , Volume 9 , Number 21; Page(s) 159 To 180

Ratiu, D. E. 2013. Creative cities and/or sustainable cities: Discourses and practices. City, culture and society, 4(3), 125-135.

Rodrigues, M., & Franco, M. 2020. Taxonomy of Holistic Performance of Current Creative Cities: Empirical Study. Journal of Urban Planning and Development, 146(1), 04019030.

Scott, A. J. 2006. Creative cities: Conceptual issues and policy questions. Journal of urban affairs, 28(1), 1-17. Statistics Center of Iran 2016, General Census of Population and Housing in Yazd Province, www.amar. org.ir.

Tuck, E., & Habtom, S. 2019. Unforgetting Place in Urban Education through Creative Participatory Visual Methods. Educational Theory, 69(2), 241-256..

Wood, S., & Dovey, K. (2015). Creative multiplicities: Urban morphologies of creative clustering. Journal of Urban Design, 20(1), 52-74.

Yazd Municipality 2019, Mazariha Street Construction of Project, Yazd Municipality Deputy for Urban Planning and Architecture, shahrsazi.yazd.ir

Yum, S. 2020. How Can We Measure the Magnitude of Creative Cities? A New Creativity Index: 3Ci. Creativity Research Journal, 1-10.

Zaal, M. H., & Ramezanzadeh, L. M. 2019. Creative tourism a tool for urban development (case study of Tabriz city). GEOGRAPHICAL URBAN PLANNING RESEARCH winter 2019 , Volume 6 , Number 4 #t00277; Page(s) 753 To 768.

Zhang, C. 2019. The Chinese mosaic: Cultural diversity and creative cities. Journal of Regional Science, 59(2), 214-227.