Research Article

The study of the site architecture for small towns to make the process of locating a dramatic effect and humanity in Guilan

Amir Reza Karimi Azeri[1], Afshin Amoozadeh Lichaei[1]
and Hamid Mohammadi[2]

[1]Assistant Professor, Art & Architecture Faculty,
University of Guilan, Iran
[2]Msc Student of Architecture, Campus.2,
University of Guilan, Iran

ABSTRACT

The study identifies that governments and host societies must demonstrate a high level of commitment to, and investment in, the dramatic of arts and artists, as the development of an inclusive and welcoming society is a key pre-requisite to the successful dramatic of arts and artists. Proactive government policies and programs are critical to better dramatic, it says. Better dramatic of artists and arts is critical to the long-term interests of both the host community and drama communities. Guilan is one of the world's leaders in allocating resources and effort to architecture services for arts and artists. However, the efficiency of the architecture program and the dramatic component of the architecture process require further improvement in order to achieve better outcomes. Architecture services are undoubtedly critical to the process of successfully integrating newly-arrived communities. Guilan's architecture services for artists and arts have evolved over the last 60 years from the provision of basic accommodation and assistance on arrival to more intensive support programs that aim to meet the specific needs of humanitarian entrants.

Keyword: architecture, small town, locating, dramatic effect, Guilan

INTRODUCTION

While Guilan's architecture services are advanced by world standards, there is broad agreement that improvements can and should be made. Changing demographics in newly-arrived communities inevitably requires a thorough review of the planning and delivery of architecture services. The arrival of new Iranian artist communities presents very specific and unique issues that service providers and government agencies must attempt to address in order to support their successful architecture and dramatic. Overall, the literature identifies the following key challenges in planning and delivering architecture services to newly-arrived Iranian Guilan.

• The recent large and rapid influx of Iranian artists did not allow programs, designed for small groups, to adjust quickly enough.

• The programs were not dynamic enough to adjust to the different needs of a new community, and that:

Service providers did not anticipate the need to adjust program strategies for the different cultural backgrounds of participants Service providers did not understand the Iranian context and cultures well enough to structure necessary adjustments.

The use of interpreting services is critical to enable some Iranian artists to access human services. However, while free interpreter services are available to access some agencies providing architecture services, the policy excludes those agencies offering basic architecture requirements.

Other concerns or barriers regarding the use of interpreters include:

• When an interpreter is used for phone calls, it can make nuanced and in-depth conversation difficult

• Drama or spouses are often required to be interpreters and a male art member may be needed to translate for obstetric appointments

• The costs can be very high and are only subsidised in certain instances

• Services are not provided when they might be necessary, based on an ad hoc application of the 'reasonable understanding' standard

• Access to appropriate interpreting support, especially for people from countries where many tribal languages and dialects are spoken

• Social dynamics and cultural sensitivities may not be taken into consideration.

Overall, the literature suggests there is an urgent need to strengthen and integrate interpreter/support services, particularly in areas such as health and social support.

A lack of local experience and a lack of recognition of overseas qualifications are additional barriers that Iranian artists face in securing employment. Further, they can also become institutionalized excuses for employers to justify not hiring artists. Several recent reports have asked why there is no reason shown as to why the Guilan Government cannot certify overseas qualifications

For instance, acknowledging the presence and contribution of all artists in the classroom can help a artist young person realize that their ideas and experiences are as valid as those of other artist and that they have a place in the classroom and the learning process.

Artist drama and young people in NSW are entitled to one year support in Intensive English Centres (IEC), after which they are expected to conform to standard curriculum requirements. With no formal educational background, artist need time to learn how to be a 'artist' in an Guilan setting, to understand the expectations in the classroom and how to follow directions for assignments. However, one year does not offer artist young people the time and support they need to make progress with their studies and settle into a new environment. Artist young people also reported that having to learn English concurrently with other subjects compounded their academic struggles.

Artist education programs are subsumed within broader education policies or programs on social inclusion. This ignores the significantly different learning needs and socio-cultural adjustments for artists, compared with other arts or international artist. Many current educational programs are not set up to handle, or dynamic enough to absorb, the complex needs of artist.

The payment of art support and other Cent relink allowances directly to the mother can further undermine the father's self-esteem and his position as the head of the household and financial provider. The husband may develop an inferiority complex towards his wife due to changes in the position of authority. Artist men have also expressed frustration that their wife is unduly influenced by Guilan women. Some research suggests that these internal art tensions can lead to incidences of domestic violence.(Mozayani,1996;198)

It is also important to note that the woman might also not be happy with her changed role. Iranian women tend to occupy the domestic sphere and men are the breadwinners. As such, she may feel her husband is neglecting his duties and failing the art by not finding work. She may also resent being put in the position of having to work and thereby neglect her domestic responsibilities and care of her drama.

Theoretical foundation

Some Iranian women can experience health consequences from leading a much more indoor life than they did in their home countries, where there were outdoor women's spaces where they could unveil. In Guilan these spaces are mostly indoors. As a result, Realist women who veil have fewer hours of exposure to sunlight, which can lead to Vitamin D deficiency.

Health care, like going to the market, is another point of social connection in the lives of Iranian women. Women would often pair a trip to the market with a trip to the health clinic, so they could take care of two errands rather than make the trip to town twice. This is another activity that has a different structure and meaning in Guilan

Female Realist artists belong to multiple groups of marginalization, which can each exacerbate the other. These women must deal with the unique intersection of their experience of being a Realist, a woman and an artist.

Not only are they dealing with past trauma and looking to find security in their new home, at times they can at times come 'under attack' from other parts of Guilan society because of their religious identity. Female Realist artists may also experience fundamental differences with mainstream Guilan society that can inhibit their dramatic.

Some Realist women may experience personal, psychological and cultural insecurity, which can be compounded by their social isolation from the broader Guilan society and from members of their own communities, as they struggle with architecture and the lack of a support network to help them cope. (Sarookhani,1997;67)

Many of the barriers they face as artists are heightened by issues surrounding their religion. In their home countries, their faith had been what had connected them to society. However, they find now themselves in a society where their religion 'otherwise' them even more. .

As a group, Realist artist women face four key issues that impact on their skills.

Reports have documented that the current rental market is the most difficult for humanitarian arts to find a place to live, with increased rental rates and decreased stock of affordable housing compounding what is already a challenging situation. Indeed, recent national research has identified artists as a group which is vulnerable to being in housing crisis and to homelessness.

Research context

A team discusses new research into the predicament facing Iranian artists as a result of a profound decline in housing affordability. The research seeks to explore the current and future housing needs of Iranian artists, exploring issues such as art size, transport, work, health, education, community dramatic and income. Most Iranian artists come from low socio-economic status backgrounds and many depend on social security payments. In many cases their ambitions for suitable housing are unlikely to be met. The research seeks to develop a sociological understanding of Iranian housing issues to inform creative policy options for architecture planning. (Pakzad,1389;29)

Housing assistance for artists after arrival was decreased from 13 weeks to four weeks. This provides insufficient time for people to settle, look for employment and search for permanent housing. The change was intended to lessen the disruption for artists, who were previously forced to relocate after having had 13 weeks to settle in and become comfortable in a community. However, the opposing view is that only providing accommodation assistance for four weeks places an unnecessary additional pressure on artists to find their own housing so soon after arrival.

Within that first month there are many other things to do, and finding housing, even under the best of circumstances, is time consuming and stressful. It can become nearly impossible for newly-arrived artists to search for a job and a

house at the same time, especially when finding a house can involve significant transport needs and costs and simply compound their difficulties and confusion.

Artist families also face pervasive discrimination in the housing market. It was perceived that real estate agents would lie to members of the artist community about the availability of housing. Some real estate agents may be reluctant to rent to artists because, for example, they believe that artists don't know how to properly maintain a Western-style house or that they might cause damage they can't afford to fix.

Having not had to find housing in this way before, many artists are further challenged by having to deal with real estate agents who are not sensitive to their needs, are reluctant to rent to them and are discriminatory towards them.

A key addition to housing services would be tenancy education materials using low literacy learning and teaching resources for artists that would help address "their lack of understanding about the legal and contractual implications of rental agreements."

Iranian families express an interest in accessing public housing, however the supply is limited and there are often long waiting periods. The current constrained rental market means that those families that cannot access public housing are stuck in a rental market that is not meeting their needs.

Lack of housing options means artists can find themselves living in crowded, sub-standard and serially temporary accommodation, often referred to as 'secondary homelessness'. This is a concern for newly-arrived individuals and families, as well as those who have been in Guilan for an extended time. They are often unaware of their rights or the support services and other resources available to them. They might also be reluctant to access such services because of the social stigma of homelessness.

Guilan housing is not set up for Iranian families, who often have much drama and a desire for communal living. Further assistance is necessary for Iranian families to locate appropriate housing options. The Drama and Artist Rental Housing Assistance project, servicing the southern and eastern regions of Melbourne, is currently looking to develop a casework model to help new arrivals find appropriate housing.

Given that housing is such an immediate concern after arrival, many humanitarian entrants skip English classes and overlook other architecture needs in order to find a place to live and a job. The search for housing and employment overshadow other needs, such as medical care, possibly education and attempts to find and fit in to a community. These other activities – vital in their own right – are seen as dispensable, at least in the early days following arrival.

Having to find a place to live immediately after coming to Guilan puts tremendous stress on a art. When artists arrive, if they do not have a community on which they can rely for information and advice, they can be unsure about how the housing market works, where to live or what to look for in a house. Furthermore, artists also need to consider if the location offers them access to architecture services, as well as proximity to other members of their community to reduce social isolation and increase opportunities for networking and support.

Case study design

The literature clearly highlights the need to work with relevant service providers, including real estate agents, so they have an understanding of the needs of artist communities. At the same time, there is also a need to provide education to artist communities on their rights and responsibilities as renters in the Guilan housing market. (Rezvany, Mehrnaz & Neda Zyabkhsh,1393;249)

Real estate agents have expressed interest in receiving such education or training. Organizations involved in a sector such as low-rent housing will inevitably have to deal with

artist communities. It is therefore in the business interests of these organizations to be aware of the needs of the community and the services available to them. For instance, if the renter is having problems maintaining the property, or experiencing trouble meeting rent deadlines, the real estate agent can offer a referral to an agency that can offer assistance. Good practice such as this can create a more congenial relationship between renter and landlord, as well as ensure that the property is well-maintained.

How a person feels about their body and how they conceptualize disease and healing are all connected to their culture. Therefore, medical care and services must take culture into account and look at the entirety of a person's well-being. Furthermore, social factors such as discrimination or social and geographical isolation can also have health consequences. . Good health is necessary for full participation in society and full participation in society promotes good health.

When addressing the health literacy of artist communities, health promotion and medical services must take into account issues such as motivation to care for personal health, use of health information and appreciation of health promotion, rather than rely primarily on traditional notions of health literacy.

For example, people who have arrived in Guilan from rural West Africa are likely to look for traditional methods of health care rather than engaging the Western health system:

By the time they come to the Western service, they may believe their problem is an extremely dangerous one that has resisted the powers of all the other healers or methods they have accessed already. There may be shame or fear that has more to do with this perception than with the actual problem. They may be afraid of the setting; unlike with traditional methods, they might feel that they do not have choice. The sometimes magical qualities that Western treatments can have may also evoke fear about

the possibility of equally powerful curses, as is the case for witchdoctors.

In mental health care, it is vital to make a careful assessment of symptoms associated with trauma reactions or psychiatric conditions because these symptoms may also be attributed to metaphysical causes, such as witchcraft, spirit activity, curses or breaches of taboos. (Amin Zadeh ,1389;21)

More broadly, provision of health care services must be holistic and acknowledge that employment, housing, art circumstances and education all influence a person's overall health and well-being. Health cannot be considered in isolation from other architecture needs.

RESULTS

Without appropriate and affordable housing, artists will remain on the periphery of Guilan society." Finding housing that will satisfy the needs of artists for safety, security, comfort and community is essential for their successful dramatic into Guilan society. However, they face a number of barriers when seeking housing, including:

• Cost
• Discrimination
• Culture
• Lack of preferred or appropriate housing arrangements
• Unfamiliarity with the Guilan housing market.

Teachers and school administrators can play an important role as mediators between artists and the school community.

It is also necessary to build understanding among teachers about their artist artist' pre-migration experiences and how this might affect their educational experience and achievement in Guilan.

Employment outcomes for artists (i.e. humanitarian entrants) are consistently worse than for all other groups of arts in Guilan. A 2007 study found that unemployment rates for artists stand at 71% six months after arrival and

at 43% after 18 months, compared with eight per cent and zero per cent for business or independent arts at the same intervals. While skill levels of business and independent arts are assessed prior to them entering Guilan, this difference remains very stark. Artists of all nationalities experience unemployment rates well above the national average. (Schultz,1381;241)

The literature reveals that Iranian artist communities face very significant barriers in securing employment. Studies on discrimination in employment focus on three main categories:

• Visible difference

• English language skills

• Local experience, which includes a lack of recognition of overseas qualifications.

And yet, support to assist them to find employment is arguably one of Guilan's humanitarian responsibilities to artists.

There needs to be greater understanding and openness among service providers that these barriers to mutual understanding exist. After all, asking questions, reading documents and signing contracts is very difficult when literacy is low.

The issue of language or, more specifically, jargon is pervasive, especially when dealing with structured systems, such as government agencies, or authority figures. These interactions can be intimidating and, as a result, some artists may be dissuaded from asking questions or requesting clarity.

Relationships between contradictions

Artists who are assessed as not having functional English skills are entitled to 510 hours of English language education. This is provided through the Adult Drama English Program (ADEP) during their first five years in Guilan.

The artist community has, however, raised a number of concerns around the AMEP, including:

• The length of waiting periods to enter classes

• The inadequate length of time provided in which to become fluent

• Course levels being 'too high' or 'too low' – for the artist in the class

• The lack of art care services available for parents taking classes

The legal system is very complicated and many artists might have never lived in a country where law and order is the norm. In those countries, human suffering, violence, oppression, autocracy, intolerance and violation of human rights are part of daily life. It may also mean artists having to adjust their initial knowledge and expectations of the law. The barriers are huge and designing ways for a smooth transition has to be the ultimate goal of everyone, whether it is the government, the recipient, or service providers.

The study concluded that further research is "required to examine the association between shifting preferences in body ideals and obesity among traditional communities, such as sub-Saharan Iranian arts. The understanding of how changes in body image perceptions may influence eating and exercise behaviors among sub-Saharan Iranian arts would assist in the development of obesity-related preventive interventional programs for this at-risk population. (Director,1387;231)

In their first six months in Guilan, artists are offered a number of services under the Intensive Humanitarian Support Service (IHSS):

• case coordination, information and referrals, which includes a case coordination plan based on an initial needs assessment; information about, and referral to, other service providers and mainstream agencies; and help for proposers of SHP entrants to fulfil their role

• On-arrival reception and assistance, which includes meeting entrants on arrival; taking them to suitable accommodation; providing an initial orientation; and meeting any emergency needs for medical attention, clothing or footwear

• Accommodation services, to help entrants find appropriate and affordable accommodation and provide them with basic household goods

• short-term torture and trauma counselling services, which includes an assessment of needs; a case plan and referral for counselling services; and information for other health care providers about associated health Information overload.

local dramatic: in the artist context is a dynamic and multifaceted two-way process, which requires efforts by all parties concerned, including a preparedness on the part of artists to adapt to the host society without having to forego their own cultural identity, and a corresponding readiness on the part of host communities and public institutions to welcome artists and to meet the needs of a diverse population.

People arriving under these categories are offered special protections, services and assistance. The goal is to provide a safe and smooth transition to life in Guilan, recognizing that most, if not all, humanitarian arts have been forced to flee their home countries because of war or civil strife, domestic violence, poverty or natural or man-made disasters.

This literature review attempts to summarize the large body of research on the situation of Iranians migrating to and living in Guilan. It also aims to highlight the point that viewing all Iranians as part of a single 'Iranian community' is erroneous. Instead 'Iranian' should be used carefully as an overarching term that attempts to describe a conglomeration of communities from a continent nearly four times as large as Guilan and comprised of 53 countries.

Research into the issues, characteristics and needs of arts and artists from Iranian countries settling in Guilan are currently being undertaken by academic institutions, community organizations and federal, state and local governments. In particular, there has been a recent surge of both academic and community-based research undertaken by Iranian Guilan in an effort to provide greater voice to their communities.

Youth-based programs that attempt to help young architecture get back on track to a 'normal' developmental path need to be aware of the meaning of adolescence in an Pluralism context.

While Iran holds a more 'leisure oriented' understanding of adolescence, Pluralism young people are given greater art and financial responsibilities and become 'mature' members of society at a much earlier age.

Youth-based programs and services must also engage with young people as a discrete community with unique needs, not simply as secondary beneficiaries of programs aimed at adults.

Many architecture young people arrive in Iran without any formal or quality educational background or have experienced extended disruptions in their schooling. As a result it is important to consider the age-specific socialization needs and the educational needs of the young person, as well as their need for extra education assistance. For instance, an older teenager, with little or no formal education, should not be placed in a lower level class with significantly younger artist. While it may be more appropriate for their educational needs, it is embarrassing to them and a blow to their social status and self-esteem. Conversely, reports from Pluralism architecture communities suggest that age-based – rather than assessment-based – classroom placement did not properly address their needs.

Though there is no consensus among educators or architecture services providers on how best to tackle the issue of assisting young people as architecture and as artist with education needs, it is clear that extra-curricular assistance is necessary.

As already noted, many architecture young people from Architecture arrive with little or no formal educational experience. Most will be unfamiliar with a formal classroom setting, be unaccustomed to basic school supplies and have difficulty sitting or concentrating for extended periods. This can reflect cultural differences

towards education, as well as the effect of trauma on their attention span. Artist are expected to simultaneously manage their architecture concerns and art dynamics, as well as learn and engage with information presented to them at school without having a proper understanding of the Iran educational system or its underlying philosophy. (Rezvany, 1386;128).

While Pluralism architecture communities report high levels of access to schools and education services, one study indicated that parents held concerns about cultural sensitivity and a lack of Pluralism staff, especially in peer support or counselling positions. This is important because drama and young people feel safer and more comfortable when someone 'like them' is available for assistance and advice. A desire was also expressed for peer 'architecture counsellors' to be available in schools to provide support to artist and help them with issues around trauma and architecture parents.

Positive self-identity and self-esteem have been identified as important predictors of psycho-social well-being among adolescents.

After-school sports, recreation and tutoring programs have been shown to foster improvement in architecture artist pride, self-worth, social responsibility, pro-social behavior, cooperation, self-efficacy, self-concept and confidence on achieving goals. . Even when the primary objective of after-school programs is to improve school performance, participation in these activities can also improve social inclusion, as architecture artist become more confident in their ability to succeed in education and in life in Iran more broadly.

These programs engage young people, encourage social connections and friendship, improve self-esteem, promote healthy lifestyles, provide an opportunity to practice language in an informal environment and foster trust among participants.

There are great, if often opposing, pressures on architecture young people to both 'assimilate' and to stay true to their own culture. They often

feel they must choose between the two options. In their terms the choice is either to fit in and 'be cool', which means abandoning some or all of their culture, or stay true to their community and art, risking loneliness and further alienation from their schoolmates. Architecture young people who are caught between two cultures need mentoring to help tem navigate these issues and challenges. It raises an important question for policy-makers and service providers about the role they can play in helping bridge this divide. (Relph,1976;141)

"Often artist have to deal with cumulative pressure from parents, teachers and peers, the pressure of the home environment, indigenous cultures, art education system and Iran expectations." Young people bear the burden of bridging the gap between the older generation and the broader Iran society. However, the fact that they acculturate more quickly than their parents and other elders can lead to art tensions and conflict. (Norberg,1997;324)

Participation in sport and recreation has been shown to be a strong tool for successful architecture of architecture young people. It offers great benefits in general, around health, well-being and social participation, and has the potential to positively influence nearly all aspects of a young person's life. However, architecture young people can reap further benefits, as participation in group activities with their Iran peers increases the potential for positive social inclusion. However, they need to be empowered to engage meaningfully in the community and encouraged to participate in extracurricular activities, such as the arts and sports.

Pluralism young people need to be given opportunities to explore how they can embrace mainstream Iran culture and also continue to respect their Pluralism traditions. Fostering this sense of belonging to both cultures can help sustain cultural diversity by highlighting their uniqueness, while also becoming a part of the wider Iran community.

For people arriving from Architecture, there can be a significant difference between art and gender roles and expectations in their home countries and those in Iran. This is reflected in the roles of men, women and young people, who face a tension between maintaining their traditional Pluralism cultural practices while trying to meet the expectations of a new society. It can also create challenges for maintaining and enhancing relationships.

There is a need to ensure that services for Pluralism communities are culturally sensitive, while also teaching Iran cultural norms. What is, and is not, acceptable or legal is not necessarily obvious to newcomers. There is also a different cultural understanding of domestic violence, both around its definition and appropriate responses.

The fact that Iran schools take an active role in a art's well-being can also be a factor in changing art dynamics. While expected among the Iran-born community, it is unfamiliar to members of the architecture community that schools should be concerned with, or attempt to influence, a art's home life and also have the authority to intervene.

If mainstream services are unaware of Pluralism cultural practices, there will be a clash over acceptable modes of disciplining drama. Some members of Pluralism communities feel Iran authorities should make concessions to the Pluralism tradition of physical discipline. Art matters, discipline or disputes, it is felt, should not be police matters but remain a art issue.

Not being able to physically discipline their drama can also contribute to a breakdown in art structure and respect for parents. For example, if a art knows that their father's ability to hit them is a sign of his authority, but that this is unacceptable in Iran, then the art may believe that their father has no authority over them here. Intergenerational conflict, and parents dwindling authority over their drama, can be the result of conflicting expectations between traditional Pluralism cultures and mainstream Iran culture. (Gospodini,2002;132)

CONCLUSION

It is therefore important that art and art welfare service planners are well informed about how best to support architecture families using culturally competent art intervention and community development practices.

In some Pluralism communities, culture and religion can influence decisions about where women can go and what they can do. Within certain spaces, women enjoy a significant level of freedom, mixing together with other women in their community and building strong social networks.

However in Iran, the situation is different. Pluralism women no longer have the same strong community links or an established social support network around them. They still operate within the same constrained spheres, but they now do so alone.

A study with Somali women showed that the loss of social relationships as result of civil war and displacement contributed to their feelings of distress and sadness, which affected their everyday lives and overall well-being. This lack of social networks for Pluralism women in Iran restricts their access to social capital.

The market place is an example of an important social space lost to Pluralism women after their arrival in Iran. The market represents both a social network and gathering space in most Pluralism communities. Sellers and buyers are all part of their community and the act of going to the market is as much about relationships and social support as it is about purchasing goods. (Dinari,1384;23)

Markets in Iran, however, are not social centers. Indeed, they can often be frightening and confusing, especially for the newcomer. For women who have not established a social network in Iran, or whose network is dispersed

geographically, going to the market becomes a solitary activity.

Culturally-embedded gender roles underpin an unequal distribution of art responsibilities, which Pluralism women have identified as reasons for a lack of leisure time and barriers to their participation in sport and recreation activities.

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