

# **Culture Oriented Planning Approach for Sustainable Urban Development of Gaza City**

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Submitted to the  
Institute of Graduate Studies and Research  
in partial fulfilment of the requirements for the degree of

Master of Science  
in  
Urban Design

Eastern Mediterranean University  
February 2017  
Gazimağusa, North Cyprus

Approval of the Institute of Graduate Studies and Research

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## **ABSTRACT**

Culture is increasingly becoming recognized as an enabler and driver of sustainable urban development. Though ample research exists on ways in which cultural factors are incorporated into strategic urban planning for creating sustainable cities, there is a knowledge gap and negligence of cultural issues in sustainable urban development theory and practice. Yet, constructing a link between culture and urban sustainability is a challenging task; as urban planning often pays more attention to economic drives than to culture itself. Culture – including knowledge, values, rules, norms, organizations, expression, artefacts, behaviour, symbols etc. – contributes to the aim of urban development and economic growth, yet most often its real meaning is tangled in capitalized global economies. This thesis attempts to understand how culture relates to the concept of urban sustainability and whether culture can be utilized as a tool to transform unsustainable environments in urban planning. The thesis focuses on the case study of Gaza city in Palestine in its exploration of "Culture Oriented Planning Approach for Sustainable Urban Development" where selected experts on urban issues are interviewed to understand underlying problems in the planning system and whether and how culture can bring solutions to the problem of unsustainable urban development. A quantitative and qualitative mixed - methodological research approach was used to collect data including survey questionnaires, literature review, observation of Gaza city, and interviews with its people. Statistical analysis was used to analyse the survey questionnaire and the thematic analysis was used to analyse qualitative data from literature review, interviews and observation and then results of analysis were triangulated and validated. Findings of both qualitative and quantitative methods highlighted similar

cultural factors that can determine the development of a sustainable Gaza city. This research aims to set forth some guidelines for "Culture-Oriented Planning Approach" so that sustainable urban settlements can be achieved in Gaza and such approach/ model could be adaptable for other cities/ regions under political crises.

**Keywords:** Culture, Sustainability, Gaza city, Urban development, Political instability.

## ÖZ

Kentlerin sürdürülebilir gelişiminde belirleyici rol oynamaya başlayan kültür, kültürel mirastan kültürel ve yaratıcı endüstrilere uzanan bileşenleri ile stratejik kentsel planlamanın önemli bir aracı haline gelmiştir. Bu anlamda geniş kapsamlı araştırmalar olsa da, kuramsal tartışmaların niteliği ve uygulamada nasıl yer bulacağı düşünüldüğünde, bu ve benzeri çalışmaların literature katkı sağlayacağı düşünülmektedir. Genellikle ekonomi odaklı düşünen planlama pratiği, sürdürülebilir kentsel kalkınmanın, kültürel öğelerin ön plana çıkarılması ile mümkün olacağını kabul etmiş; ve kültürü stratejik planlamanın bir aracı olarak görmeye başlamıştır. Bu anlamda kültür turizmini hedef alan kentlerde, sanat ve tasarım, mimarlık ve yaratıcı endüstriler alanlarında ilerleme kaydettiği ve bu durumun sosyal ve yapısal çevreyi de olumlu etkilediği gözlenmektedir. "Sürdürülebilir Kentsel Gelişme için Kültür Odaklı Stratejik Planlama Yaklaşımı" başlıklı çalışma, bahsi geçen kuramsal çerçeveye ışığında Filistin'deki Gazze kentine odaklanarak, özellikle politik ambargolar dolayısı ile ekonomik ve sosyal olarak olumsuz etkilenen coğrafyalarda sürdürülebilir gelişmenin nasıl sağlanabileceği yönünde bazı öngörüler geliştirmeye çalışmaktadır. Gözlem ve ankete dayalı karma araştırma yöntemlerinin kullanıldığı çalışmada planlama uzmanları ile görüşülerek Gazze kentinin hangi kültürel göstergeler ışığında sürdürülebilir gelişme sağlayabileceği tespit edilmiştir. Nicel yöntem, araştırma anketlerini içerirken nitel yöntemler, literatür taraması, gözlem ve halkla yapılan röportajları içermektedir. Araştırma anketlerinden elde edilen nicel verileri analiz etmek için betimsel istatistikler, korelasyon ve YapaySinirAğları (ANN) regresyon modelleri kullanılmıştır. Tematik analiz, literature taramasından, mülakatlardan ve gözlemden

elde edilen nitel verileri analiz etmek için kullanılmış ve daha sonra analiz sonuçları üçgenleştirilerek, çapraz kontrol edilmiş ve doğrulanmıştır. Hem nitel hem de nicel yöntemlerin bulguları, sürdürülebilir bir Gazze şehrinin gelişmesinde etkili olabilecek benzer belirleyicileri (kültürel faktörler) vurgulamıştır. Bununla birlikte, nicel yöntem, kent uzmanlarının ve karar vericilerin Gazze kentinin sürdürülebilir gelişiminde belirleyici olacak kültürel müdahalelerin hayata geçirilebilmesi için kültürel göstergeler, ve ağırlıklar/eğilimler oluşturulmasına yardımcı olmuştur.

**Anahtar Kelimeler:** Kültür, Sürdürülebilirlik, Gazze şehri, Kentsel gelişim, Siyasi istikrarsızlık.

# DEDICATION

To my family

## **ACKNOWLEDGMENT**

I would like to thank Assist. Prof. Dr. Pınar Uluçay for her continuous support and guidance in the preparation of this study. Without her invaluable supervision, all my efforts could have been short-sighted.

I am also obliged to Prof.Dr. Şebnem Hoşkara and Asst.Prof.Dr. Müge Rıza for their invaluable support at the completion of this thesis. Besides, a number of friends had always been around to support me morally. I would like to thank them as well.

I owe quit a lot to my family who allowed me to travel all the way from Palestine to Cyprus and supported me throughout my studies. I would like to dedicate this work to them as an indication of their significance in the completion of this thesis as well as in my life.



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## **LIST OF ABBREVIATIONS**

ANN	Artificial Neural Network
CEE	Centre for Environment Education
CSSUDA	Conceptual Culturally Sensitive Sustainable Urban Development Approach
DCDP	Dublin City Development Plan
DESA	Department of Economic and Social Affairs
GDP	Gross Domestic Product
IISD	International Institute for Sustainable Development
ISOCARP	International Society of City and Regional Planners
IUCN	International Union for Conservation of Nature
OCHA	Office for the Coordination of Humanitarian Affairs
PCBS	Palestinian Central Bureau of Statistics
LQAS	Lot Quality Assurance Sampling
NGO	Non-governmental Organization
NPPF	National Planning Policy Framework
USAID	United States Agency for International Development
UCLG	United Cities and Local Governments
UNCHS	United Nations Centre for Human Settlements
UNDP	United Nations Development Program
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNRWA	United Nations Relief and Works Agency



# Chapter 1

## INTRODUCTION

This chapter gives an introductory background on culture and urban development; and within this perspective, it analyses the case of Gaza city in Palestine, under the light of stated research problem; research aim, objectives, and questions; and research methodology and procedure.

### 1.1 Background on Culture and Urban Development

Globally, there is an increasing recognition that culture is a driver and enabler of sustainable urban development. UN Habitat calls for more systematic and comprehensive “culturally sensitive urban development models.” Culture is included in the New Urban Agenda as a priority component of urban plans and strategies. Worldwide, scholars, practitioners, planners, and policy-makers at various levels integrate cultural assets into urban development strategies, and recognize culture as a key component and innovation of strategic urban planning (HABITATIII, 2015). As Sen (2000, p.1) indicated "Cultural matters are an integral part of the lives we lead. If development can be seen as enhancement of our living standards, then efforts geared to development can hardly ignore the world of culture”.

The study concentrates on city of Gaza as its case study, a region under occupation and prolonged siege and blockade of borders since 2006 and internal Palestinian division. Gaza experienced three wars (2008-2012 and 2014) during a period of 6 years which resulted in the massive destruction of houses, public buildings and

infrastructure. Pre and post war spatial visions, regional physical plans and reconstruction plans have focused on social, economic and environmental dimensions and lacked the incorporation of the cultural dimension which has resulted in urban sprawl deep poverty unsustainable urban development in terms of. Despite the frequent calls of the participating stakeholders to integrate culture into the various plans to make cities and communities sustainable, but urban planners misinterpret and undervalue the culture dimension, or perceive it as an additional criterion to be considered when the hard work of 'real' development is on the agenda. Accordingly, subjectivity is viewed as one of the weaknesses of the current urban planning practice in Gaza.

## **1.2 Research Problem Statement and Rationale**

Although there is plentiful research to investigate forms of integrating the cultural factors into strategic urban planning for creating sustainable cities, there is still a knowledge gap on the relationship between urban development and culture, specially culture is regarded as one of the main aspects of planning.

Practice and theory are both in preliminary steps of incorporating culture into sustainable urban development, mostly in cities experiencing political instability like Gaza. Scholars and practitioners alike do not seem to be in agreement as to what exactly culturally sensitive sustainable urban development models should look like. Considering the urgent need for more integration of cultural assets into urban development strategies, and recognize culture as a key component and innovation of urban planning, and the importance of learning processes, more clarity on this subject is required.

The current urban planning, particularly in Gaza breeds unsustainable cities because the focus is heavily based on physical dimensions of planning (economic capital) where there is a lack of sensitivity to the creativity and open interdependence of webs of life. The cultural dimension of urban planning of sustainable cities by urban planners in Gaza is still misunderstood or undervalued, or seen as an optional extra to be added when the hard work of 'real' development is done. Therefore, urban planning for sustainable cities requires a new model that constructs a stronger link between culture and sustainability than is currently practiced.

There is a need for research to incorporate cultural considerations into urban planning criteria to advance sustainable urban development of cities and communities. Therefore, this research comes as an attempt to assist urban planners to understand the culture threads and incorporate them into sustainable urban development. It seeks to establish a culture-oriented strategic planning approach towards sustainable urban development under political crisis.

### **1.3 Research Aim, Objectives and Questions**

The aim of this research is to set forth some guidelines for "Culture-Oriented Strategic Planning Approach" so that sustainable urban settlements, particularly the most experiencing political instability like Gaza, can be achieved.

The research objectives are to:

- Fill the knowledge gap in incorporating cultural considerations into the sustainable urban development, specifically in cities experiencing political instability like Gaza.

- Formulate Culture-Oriented Planning Approach towards Sustainable Urban Development to places under political crises like Gaza city.
- Characterize the cultural criteria/indicators that influence and determine the culturally sensitive sustainable urban development to guide urban planners in planning sustainable cities and communities.

The main research question is:

How can a Culture-Oriented Planning Approach towards Sustainable Urban Development be formulated to places under political crises like Gaza city?

The research sub-questions are:

Q1: Why must culture be at the heart of sustainable urban development?

Q2: What are the main threads of culture within sustainable urban development?

Q3: To what extent has "culture and urban sustainability" been operationalized in real life practice?

Q4: What are the perceptions and behaviour of urban planners towards culture and integrating it into urban planning to achieve sustainable urban development?

## **1.4 Research Methodology**

This is a case study research where data is collected and analysed as illustrated in (Figure 2) below:

### **1.4.1 Sample Size and Sample Distribution**

- The researcher mapped the stakeholders as the sources of information (people, architects, urban/city planners and civil engineers in municipalities, Ministry of local government, Ministry of planning, Ministry of tourism, Ministry of Culture, Environmental Authority, Ministry of agriculture and engineering offices).

- The researcher estimated the research quantitative sample size at 83 for the total population of 95 architects/urban planners involved in urban development in Gaza (as sources of quantitative data through survey questionnaires) using sample size calculator at a high confidence level of 99% to ensure accuracy, confidence interval at 5%, and minimum response rate at 50%. The researcher also undertook sample distribution using Lots Quality Assurance Sampling (LQAS) survey techniques (USAID, 2011) to ensure that the research sample has the same characteristics of the total related population. It is worth mentioning that 60 urban planners responded to the survey questionnaires reflecting an actual adequate response rate at  $\frac{60}{83} = 72.22\%$  (figure 1). The researcher added, based on the suggestion of the supervisor, 10 cases of key informant community members to survey their perceptions on linking culture with urban sustainability.

**Determine Sample Size**

Confidence Level:  95%  99%

Confidence Interval:

Population:

Sample size needed:

Figure 1: Department Sample Size

- The researcher considered the sample size for a qualitative research that is adequate to receive feedback for all perceptions and attain saturation. Saturation occurs when adding more participants to the research does not yield additional perspectives or information. Glaser and Strauss (1967) recommend the concept

of saturation for achieving an appropriate sample size in qualitative researches. Creswell (1998) recommends five to (25) interviews and Morse (1994) suggests at least six interviews. Accordingly, the researcher conducted six interviews with purposefully selected key informant architects/urban planners. The number of interviews was consistent with the recommendations of Creswell (1998) and Morse (1994). It realized also the concept of saturation recommended by Glaser and Strauss (1967) because there was no additional perspectives or information in the sixth interview compared with the fifth interview.

#### **1.4.2 Data Collection**

The Researcher used a mix- methodological, dynamic learning-oriented research approach to collect and analyse data. It is a flexible approach that combines quantitative (Post positivism approach) and qualitative (Constructivism/interpretive approach) methods. Information from qualitative methods were triangulated, cross-checked and validated with the view to conclude accurate and evidence based research information and results with stakeholders. The qualitative method included data collection using the following tools:

- Literature review of relating recent articles, thesis, studies, and reports (local, regional and international) that covered the knowledge gap, concepts in the research questions and research framework (hypothesis).
  
- Key informant interviews (through phone, skype, email, Facebook, and Twitter) with purposefully selected urban experts including architects/urban planners and engineers as well as people.

- Observation of nine cultural heritage sites in Gaza City. The researcher selected nine out of 26 cultural heritage sites in Gaza City. The selection criteria include diverse typologies of cultural heritage sites, linkage to diverse communities and localities, ruins sites, restored sites, adaptively reused sites, and mostly visited sites. Accordingly, the selected cultural heritage sites include Hammam Al-Sumara, two houses (Al-Saqqa house and Salama house) out of six houses; Al Pasha Palace; three mosques (Great Umari Mosque, Ibn Othman mosque, and Al Sayed Hashem mosque) out of 11 mosques; and Tall Umm El- ‘Amr (Saint Hilarion Monastery).

The quantitative method includes data collection using urban expert and people self-administered survey questionnaire to solicit information about the respondents; their capacities and practices; and their perceptions about the determinants of culturally sensitive sustainable urban development approach.

#### **1.4.3 Data Analysis**

- The researcher carried out qualitative data entry from literature review, observation, and key informant interviews and quantitative data entry from survey questionnaires.
- The Researcher used statistical analysis to study data/information collected by survey questionnaires and carries out thematic/content analysis techniques to analyse data/information collected by literature review, observations and key informant interviews through phone, Skype, email, and Facebook.

#### **1.4.4 Research Findings, Conclusions and Recommendations**

- Findings of qualitative analysis were triangulated, cross-checked and validated.

- The researcher synthesized the findings from quantitative method and qualitative method to draw conclusions.
- The researcher drew the main conclusions.

### 1.4.5 Preparing the Final Research Report

The researcher produced a final thesis report that is well structured, objective, critical, and uses adequate means of visualization and uses an adequate vocabulary.

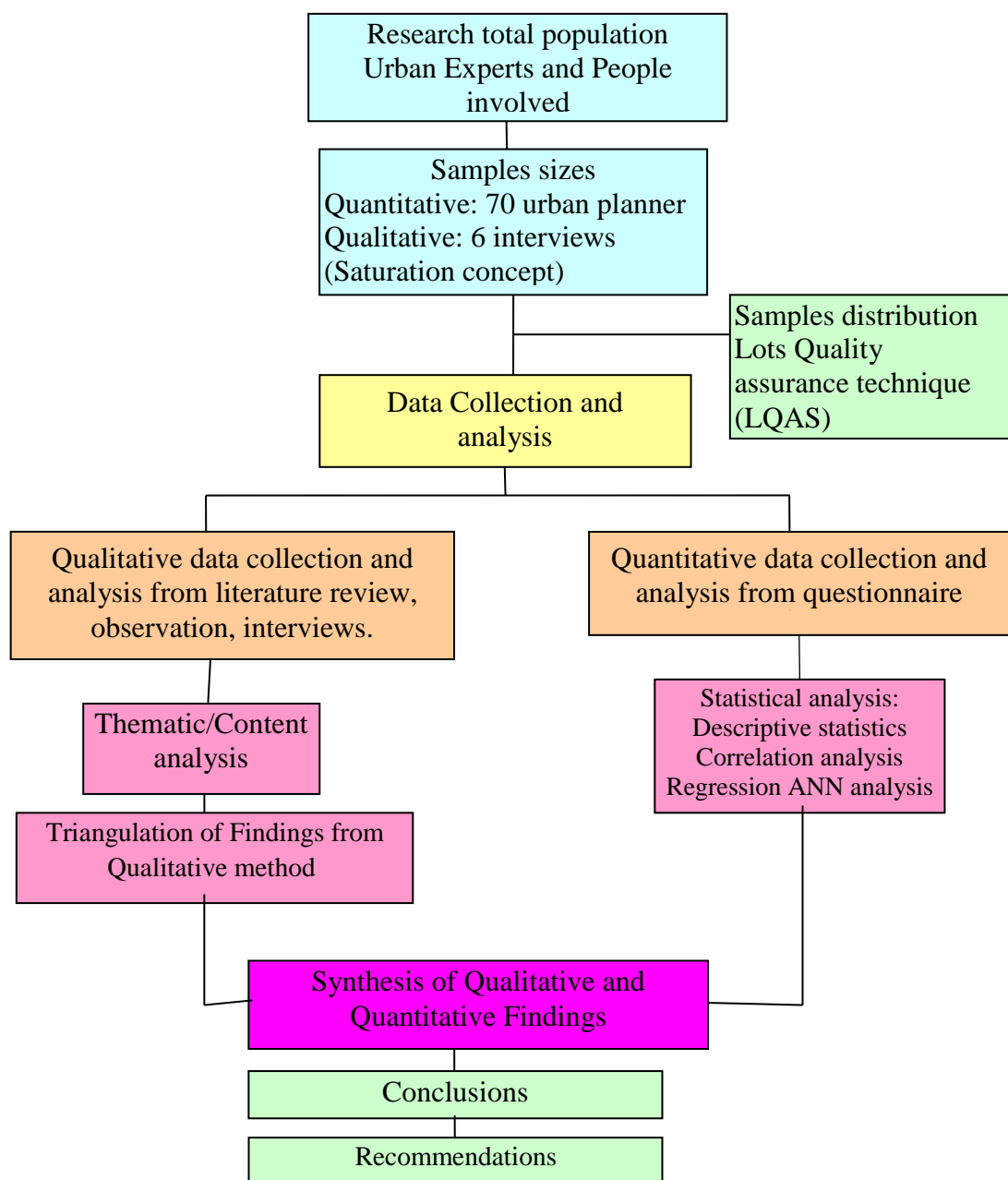


Figure 2: Data Collection and Analysis Plan  
(Source: Developed by the Author)



## **1.5 Thesis Report Layout**

The thesis report is divided into six main chapters. The first chapter gives an introduction highlighting background on culture and urban development (The case of Gaza), research problem statement, research aim and objectives, research rationale, research questions, and research methodology and procedure. The second chapter introduces the literature collection and review that cover the knowledge gap, concepts in the research questions and research framework (hypothesis). The third chapter demonstrates the Conceptual Culturally Sensitive Sustainable Urban Development Approach (CSSUDA) and its validation. The fourth chapter presents the case of Gaza City using document review, observation of cultural heritage sites and key informant interviews with urban experts and local people. The fifth chapter includes findings from the analysis of tools (document review, observation and interviews) in the qualitative method and findings from the analysis of survey questionnaire in the quantitative method. The sixth chapter deals with general conclusions drawn from synthesis of triangulated findings in the qualitative method and findings from the quantitative method. It presents the principal features of analysis, significance and deliverables and limitations of research work, expected impacts of research work on sustainable urban development through adopting a new culturally oriented strategic planning approach for sustainable urban development, recommendations for improvement and recommended areas for further research (figure 3). The last chapter is followed by bibliography and annexes.

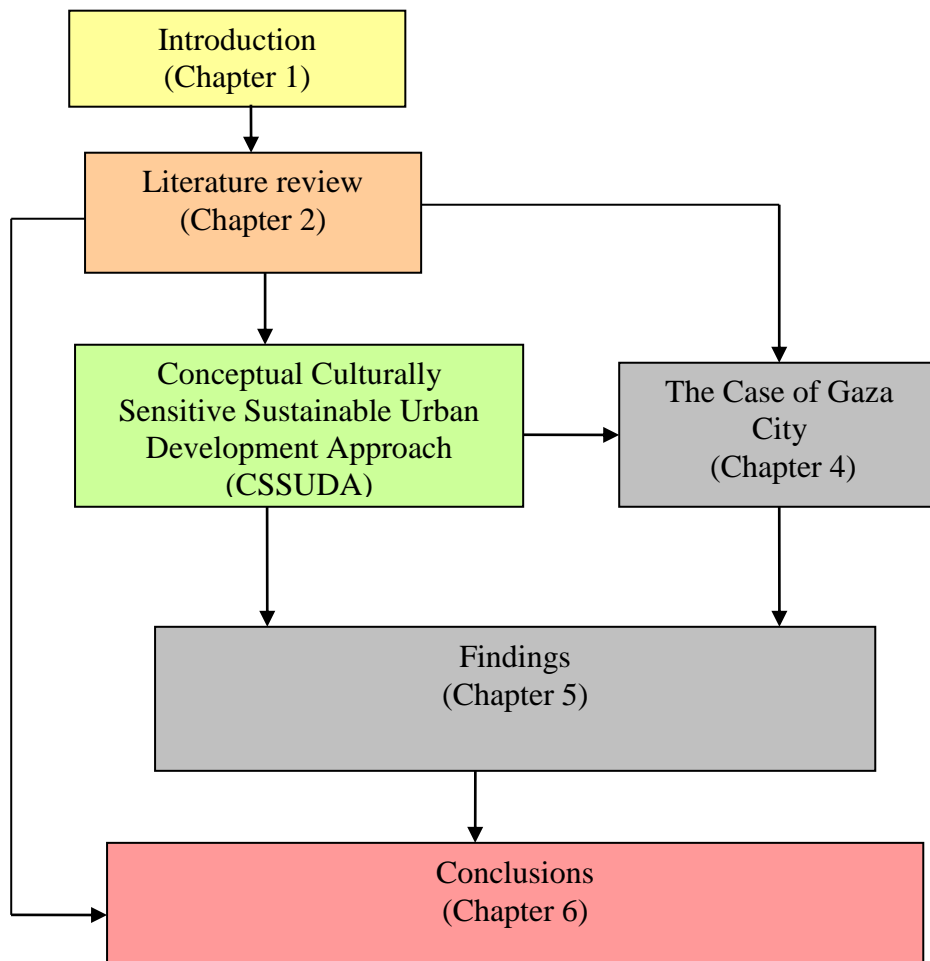


Figure 3: Thesis Structure: Interrelations of the Chapters of Thesis  
(Source: Developed by the Author)

## Chapter 2

### THE CONCEPTUAL FRAMEWORK

This chapter introduces the literature review that covers the concepts in the research questions, so that the link between culture and sustainability can be thoroughly understood. The concepts covered are culture, sustainable development, and sustainable cities. Analysis of case examples are also presented in this chapter reflecting best practical applications and experiences of incorporating culture into sustainable urban development.

Although sustainable development is frequently explained based on the environmental, economic, and social dimensions (IISD 2016, Dernbach, 2003), UCLG (2009) asserted that the three dimensions alone do not reflect the way people behave in society. However, plentiful research exists on investigating the ways in which cultural factors are incorporated into strategic urban planning for sustainable development of communities and cities, and connections between practice and theory at the level of community (Duxbury & Jeannotte, 2010).

Yet, both theory and practice are in initial stages of reflecting significant viewpoints and insights on various aspects of relationship between and sustainable urban development and culture, but challenging conceptual integration and strategic action. Hence, linking between culture and urban sustainability is a ground-breaking work, and both practice and research regarding the cultural integration to sustainable urban development are still rising, fragmented, and broadly scattered. The increasing shift

to a new paradigm of sustainable city for urban planning necessitates the integration of cultural factors into wider sustainable urban development policy initiatives and adjustment of culture planning to sustainable society objectives. Accordingly, it is needed to strengthen the linkages between growing intercultural relationships and sustainability of contemporary cities and communities (Duxbury & Jeannotte 2011).

Urban planning fails, in several cases, to consider the growth of cultural diversity and the resulted social tensions reflecting the urgency to connect planning processes and approaches with socio-cultural factors and values (Ursic, 2011).

Nevertheless, the social, economic, and environmental dimensions of development have been understood and recognized by the international community, but the cultural dimension of development is still too often misunderstood, undervalued, and perceived as an optional choice for sustainable development of cities and communities (UCLG, 2016).

UNESCO (2015) indicates that the contemporary urban crisis requires a new model of development for cities and communities. However, this new development model must rehumanize urban environments, including spaces and the sense of belonging. Besides, the new model increases social cohesion, decrease segregation (social and spatial) and uneven distribution of wealth, and advances more equitable distribution and access to urban resources and more integration and connection among residents.

GTLRG (2014) finds that culture is crucial to the realization of better policies for sustainable development, as an enabler and a driver of societies with people-centred and development. Integrated and holistic approaches to development require to

consider peoples' knowledge and their creativity, diversity and cultural heritage. Although poverty is defined by inadequate income and material, but it is also characterized by lack of cultural opportunities and capabilities.

## **2.1 Concepts**

### **2.1.1 Culture**

Tyler (as cited in Avruch 1998) states that "Culture is that complex whole which includes knowledge, beliefs, arts, morals, laws, customs, and any other capabilities and habits acquired by [a human] as a member of society."

Pheysey (as cited in Khatib, 1996) on the other hand, indicates that the society's culture is reflected in the art and its way of handling survival issues. However, the society's cultural patterns can be harmonized by the organizations' cultural patterns.

Hall (1976) defines culture as the human medium that handle and adapt most aspects of human life in terms of personality; how people express themselves; their way of thinking, moving, solving problems, planning and shaping cities, organizing functional transportation systems, and linking economic and governance systems to function better.

Yet, Schein (2010) demonstrates culture as both a set of rules, norms, and structures that guide and restrict our behaviour and a dynamic phenomenon generated by interactions among people and framed by leadership attitude and behaviour.

Baba (1993) highlights culture as a group of shared assumptions, norms, beliefs, and values by community members that support social relations, behaviours and roles.

The American heritage dictionary (As cited in Khatib 1996) expresses culture as the socially communicated patterns of behaviour, beliefs, arts, organizations, and products of human thinking and work characterising populations or communities; as well as artistic and social style of expression distinct to a class or society, (p. 321).

Jervis (2006) marks culture with the totality of thinking of a society group, their behaviour, similarities and diversity, and production transferred to next generations. Kluckhohn (as cited in Adler, 1997) presents that culture contains patterns of behaviour and communicated via symbols, comprising the distinctive accomplishments of society, particularly their representation in artefacts; the culture constitutes traditional and historical ideas with high attached values; culture systems may be both considered as products of action and provisional components of future interventions. (p.181).

Palang (as cited in Breidlid, 2009) introduces culture as a loose totality of integrated practices, mechanisms and institutions that address production, consumption, allocation and safeguarding shared values, and rules that govern the relevant processes. The cultural system embraces the internal tensions and contradictions of the society and provides escapes daily routines to imaginary spaces.

It can be concluded that although scholars defined culture differently, but they share views that culture reflects the characteristics of a group of people and different cultural groups feel, think, and act differently. The definition of Tyler for culture is adopted in this research as it commonly and widely used. It asserts that culture encompasses arts, laws, beliefs, knowledge, norms, and other tendencies, habits and competencies acquired by a society member. It accommodates the cultures of

minority within a wider dominant culture and promotes diversity of cultures and coexistence and harmonization of differentiated customs, traditions and behaviour. (Table 1) below summarize the definitions of culture by various scholars and keywords.

Table 1: Summary of Definitions of Culture by Various Scholars

Scholar	Definition	Key words	Common key word
Tyler (as cited in Avruch 1998)	"Culture is that complex whole which includes knowledge, beliefs, arts, morals, laws, customs, and any other capabilities and habits acquired by [a human] as a member of society."	knowledge, beliefs, arts, morals, laws, customs, capabilities, habits	- Knowledge - Beliefs/ values/norms
Pheysey (as cited in Khatib, 1996)	The society's culture is reflected in the art and its way of handling survival issues. However, the society's cultural patterns can be harmonized by the organizations' cultural patterns.	Art, way of handling survival issues, organizations	- Laws/rules - Habits - Organizations
Hall (1976)	Defines culture as the human medium that handle and adapt most aspects of human life in terms of personality; how people express themselves; their way of thinking, moving, solving problems, planning and shaping cities, organizing functional transportation systems, and linking economic and governance systems	Expressions, Thinking, Moving, solving problems, planning and shaping cities, linking economic and governance systems.	- Expression - Planning and shaping cities - Economic/ artefacts
Schein (2010)	Demonstrates culture as both a set of rules, norms, and structures that guide and restrict our behaviour and a dynamic phenomenon generated by interactions among people and framed by leadership attitude and behaviour.	Rules, norms, behaviour	- Arts - Behaviour/ practices
Baba (1993)	Highlights culture as a group of shared assumptions, norms, beliefs, and values by community members that support social relations, behaviours and roles.	Assumptions, norms, beliefs, and values, social relations, behaviours, and roles.	- Social relations



The American heritage dictionary (As cited in Khatib 1996)	Culture as the socially communicated patterns of behaviour, beliefs, arts, organizations, and products of human thinking and work characterising populations or communities; as well as artistic and social style of expression distinct to a class or society.	Behaviour, beliefs, arts, organizations, products of human thinking and work, expression
Jervis (2006)	Marks culture with the totality of thinking of a society group, their behaviour, similarities and diversity, and production transferred to next generations.	Thinking of a society group, behaviour, similarities and diversity.
Kluckhohn (as cited in Adler, 1997)	Culture contains patterns of behaviour and communicated via symbols, comprising the distinctive accomplishments of society, particularly their representation in artefacts; the culture constitutes traditional and historical ideas with high attached values; culture systems may be both considered as products of action and provisional components of future interventions.	Behaviour, symbols, artefacts; traditional and historical ideas with high attached values.
Palang (as cited in Breidlid, 2009)	Culture as a loose totality of integrated practices, mechanisms and institutions that address production, consumption, allocation and safeguarding shared values, and rules that govern the relevant processes. The cultural system embraces the internal tensions and contradictions of the society and provides escapes daily routines to imaginary spaces.	Integrated practices, mechanisms and institutions, consumption, allocation and safeguarding shared values, and rules, tensions and contradictions of the society

### **2.1.2 Sustainable Development**

Brundtland (1987) describes the sustainable development as the development that fulfils the demands of the present generations without affecting the ability of future generations to realise their needs. Therefore, people groups, NGOs, and academic institutions are playing important roles in driving the globe into pathways of sustainable development and consolidating efforts for Our Common Future.

MONET (2001) emphasizes that the sustainable development ensures dignified living conditions promoting human rights principles by formulating broad range of possible potential options for outlining the life plans. The human rights principles of equality and equity between and within present and future generations must be considered in utilizing economic, social and environmental resources. Biodiversity should be protected including ecosystem, species and genetic diversity is vital to human life.

IUCN (1980) stipulates for development being sustainable it should consider ecological, economic and social determinants of living and non living resources; and the short-term and long-term advantages as well as disadvantages of alternative interventions.

CEE (2007) finds that most of definitions of sustainable development have common features that include a desired human situation; sustaining the condition of ecosystem condition; and creating a balance among and between present and future generations.

A Better Quality of Life (1999) identifies four objectives for sustainable development in the world and particularly in the United Kingdom including social

advancement recognizing the people's needs; protection of environment; rational use of natural resource; and adequate levels of employment and income opportunities.

As seen from arguments of the scholars, sustainable development is explained in various ways, but the definition from Our Common Future stated in the Brundtland report is the most frequently quoted. Accordingly, the definition "Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs" is chosen in this study. This definition incorporates the needs concept, specially the poor needs; and the limitations set by technology on the carrying capacity of environment.

### **2.1.3 Sustainable Cities**

Heinberg (2010) views sustainable city that can be maintained for many centuries, while Arcadis (2016) perceives the sustainable city as integration of attributes from the perspectives of planet, people and profit. Likewise, (World Bank, 2016) introduces three pillars for sustainable cities including achieving social, environmental and economic sustainability. ICLEI (2016) argues that sustainable cities advance to achieve environmental, social, economical, healthy, resilient, and safe habitat for the present generation of people, without jeopardising the capability of future generations to fulfil the same right. In the same line of thought, DESA, U. (2013) asserts the importance of understanding cities' sustainability as a broader concept that consolidates social development, economic growth, environmental protection, and governance, referring to investment and management decisions undertaken by local authorities in collaboration with central government. Furthermore, UNCHS (1991) views the sustainable city as the place where physical, social, and economic development successfully achieved, while Beatley (2012) explains that building a green city equals building of sustainability.

Though Rees (1992) stipulates that sustainable city should involve a low ecological footprint and reduction in risk transfer to other places, but also Satterthwaite (1992) designates that sustainable cities should fulfil their residents' needs without dictating unsustainable demands on natural systems. UNESCO (2016) highlights the cultural dimension of sustainable cities. Berke (2002) introduces the principle of system reproduction embodied in the sustainable city which is the rate of change that have to be maintained without exceeding the capacity of surroundings to advance the process, including the capacity to absorb impacts of such process. Finally, Brebbia et al. (2000) perceives the carrying capacity of the urban area as its continuation to realize and deliver the desired quality of life for the community without hampering the alternatives accessible to present and future generations and without causing negative impacts inside and outside the urban area.

It may be concluded from the scholar's views that social, economic and environmental dimensions are common prerequisites for sustainable cities, while DESA added the urban governance dimension and UNESCO promoted the relationship between culture and sustainable cities. Accordingly, the definition adopted for sustainable cities in this research embraces social, economic, environmental, culture, and governance.

## **2.2 Link Between Culture and Sustainability**

UNESCO (2015a) describes the relationship between sustainable development and culture is intrinsic so that initiatives taken by cities to promote the spread of, participation in and access to culture are fundamental to strengthening social cohesion and furthering educational, social, economic and environmental activities in cities. UNESCO (2017) notes the full recognition of culture within the new agenda

as a key solution for a successful transition to the sustainable development goals. UNESCO perceives culture as a force that can bring sustainability to all development efforts which eventually advances ownership and fosters participation of people. UNESCO demonstrates that culture not only drives the development to be sustainable and inclusive, but also gives communities and individuals the sense of identity. UNESCO also argued that culture is a key enabler of sustainability fostering gender equality, women's empowerment, fighting crime against history and humanity, and poverty reduction through sustainable tourism and the need to safeguard and promote cultural heritage. UN Habitat (2009) promotes incorporating culture into urban planning, regeneration and development.

UNESCO (2005) equalizes the importance of cultural aspects of development with its economic aspects, where people can enjoy their right to participate in. UCLG (2016) argues that operationalizing the culture roles within sustainable urban development policy and planning remains challenging because the integration of culture within broader holistic urban planning and development continues to be an issue due to both conceptual and operational issues. Conceptually, there are multiple ways of viewing culture's relationship with sustainability (figure 4).

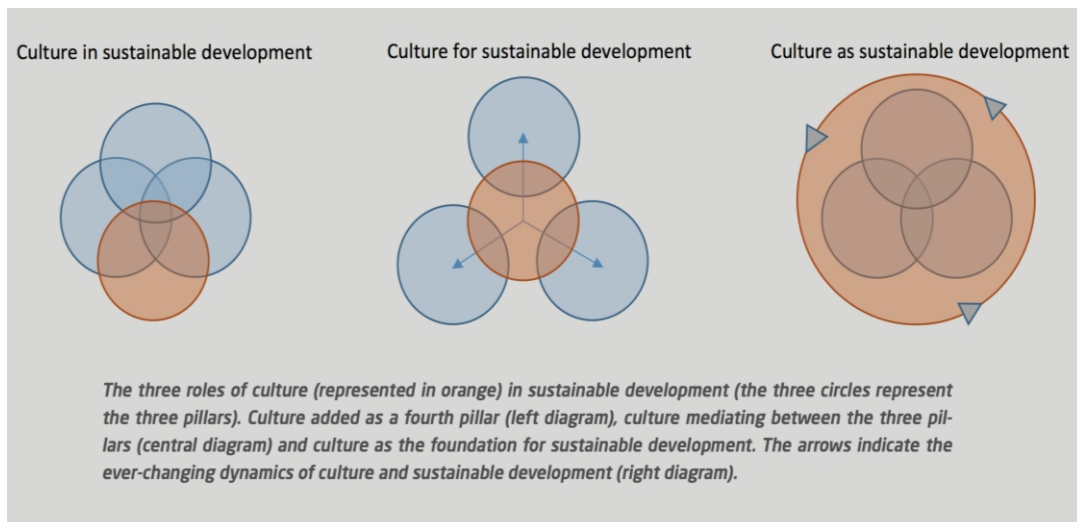


Figure 4: Contributions of Culture to Sustainable Development.  
(Source: Dessein et al., 2015)

Dessein et al. (2015) presented that both culture and sustainability are complex, contested, multi-disciplinary and normative concepts. Thus, linking culture with sustainability requires new cross-sectorial and multi-disciplinary approaches. Shaheed (2014) connected culture with understanding our human, natural and manufactured environment and suggested culture rights for people in sustainable development including creativity, access to cultural heritage and diversity.

UCLG (2016) states that the role of culture for the sustainable development is necessary and ensures cultural rights and access for all community components. UCLG stresses that cultural heritage, creativity, and diversity are foundations for humane, inclusive, holistic, and long-term development of cities. UCLG also requires that culture must be recognized as a core element in local urban policies and local governments should provide environments that actively encourage public, democratic debate and decision-making. In this regard, Hosagrahar (2012) argues that development interventions may succeed or fail depending on their compatibility with local culture (Figure 5). Furthermore, Meyer-Bisch (2013) recognizes culture as

the right to experience knowledge, beauty, and reciprocity, that cannot be regarded as something additional. UNESCO (2016) confirms that culture supports reducing poverty and advances people-centred, equitable, and inclusive development.

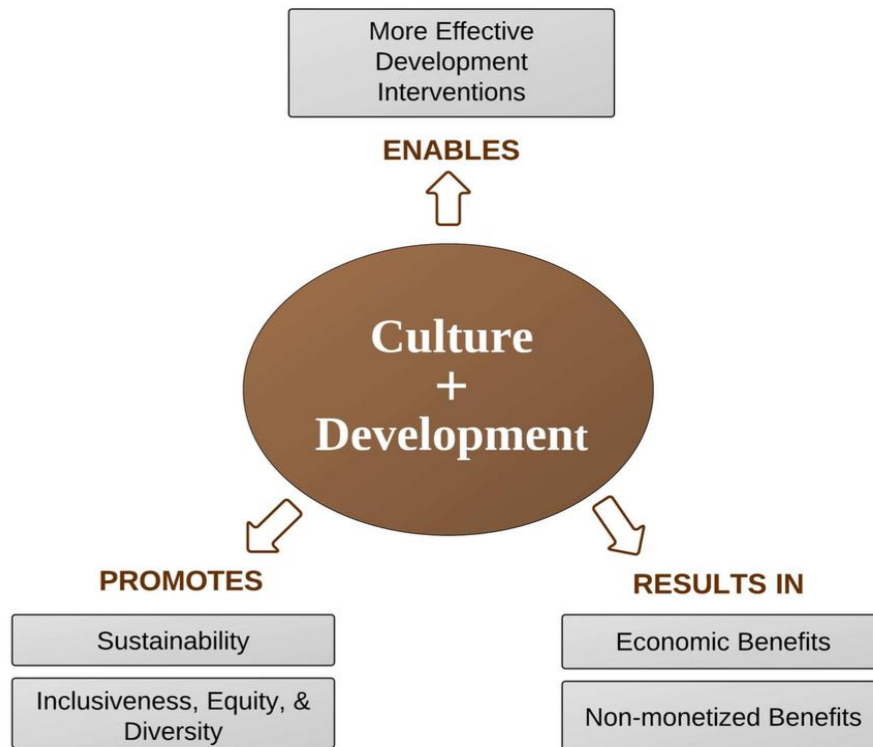


Figure 5: Culture Contribution to Development.  
(Source: Hosagrahar, 2012)

UNESCO (2015c) stipulates that culture must be a strategic pillar for urban planning and a key aspect to understand urban settlements. UNESCO introduces the knowledge of heritage resources in urban planning to entrench the local identity. The cultural sustainability concept has been conceived as a sustainable way of life, in accordance with the consumption pattern of services and goods related to people and environment (Hajer, 1995). In the same thought, culture mediates between people and the environment, influences people’s attitudes and behaviours, way of life, sense of place, norms, and rules and requirements (Dessein, Battaglini, & Horlings, in press; Horlings, in press). Finally, transformation to sustainability is driven by the

individual and common values, beliefs, views, and paradigms that affect attitudes and practices (O'Brien, 2012, 2013).

### **2.3 Conceptual Threads for Positioning Culture within Sustainable Urban Development**

Duxbury and Jeannotte (2010) indicate that despite the variety of approaches taken by scholars to position and link culture to sustainable communities or urban development, four main conceptual elements are emerging: (1) culture as capital; (2) culture as way of life and interaction with the environment; (3) culture as a guide for values driving sustainable measures; and (4) culture as a creative expression introducing insights on issues of sustainability.

According to Roseland et al. (2005), culture as capital is defined as the values and traditions, place and heritage, arts, diversity and social history. People usually inherit this reserve of tangible and intangible cultural capital from past generations and pass it onto future generations. This view is valuable in discussing built heritage within the planning framework for sustainable development (Gražulevičius, 2006). Though the value of cultural capital may not always be monetized, both intangible and tangible cultural assets are considered as capital that has value. According to Throsby (1999), cultural capital is located within the cultural ecosystems which drive the operations of economy. However, the neglect of cultural capital will also cause breaking down of cultural systems, resulting in the loss of economic outcomes and welfare. Kagan and Kirchberg (2008) demonstrate that creative cities may be unsustainable if high emphasis is given to physical and economic capital at the expense of creativity and open interdependence of webs of life. UNESCO (2015a) promotes integrated and culturally sensitive sustainable urban development strategies



to promote stakeholders' inclusive access, representation and participation. UNESCO stipulates that professional practices and education programmes will need to evolve to promote this vision as many urban professionals are not well-trained in culturally sensitive urban development. UNESCO also promotes incorporating the city's cultural attractiveness to tourism in urban planning. UCLG (2016) stressed that culture is important, as a driver and enabler to sustainable cities. Duxbury and Jeannotte (2011) require equitable access to cultural infrastructure by mapping the local cultural needs and priorities of local communities and governments. Hawkes (2001) promoted a cultural perspective in urban planning for sustainable cities.

Culture as way of life is argued by Hawkes (2006) who presents that it is critical to move beyond tackling only “heritage,” “cultural industries”, and “the arts,” and to incorporate broader ideas of culture as a “whole way of life” in discussions of sustainability. Hawkes describes culture as the methods that we can make sense of our lives together, or as the social production of meaning. He asserts that going beyond focusing on producing arts, allows the cultural perspective to expedite the democratic creation and expression of people’s aspirations and values through creative and effective participation. Worts (2010) discusses how culture, as a process and a product of relationships, is important to the adaptive renewal required to ensure sustainability in natural and human systems. Doubleday, Mackenzie, and Dalby (2004) perceive that sustainability dialogue should involve dynamic learning of the specific complexities of culture and its place of occurrence, ensuring full incorporation of community and geographic contexts. To complement this perspective, culture is seen as an iterative and adaptive process so that people found a relationship with nature and among themselves (Nadarajah, 2000); formalizing adjusted and adapted behaviours and practices of community members that facilitate

their survival and prosperity in dynamic contexts (Rana and Piracha, 2007). Ideas of sustainable living and development are incorporated in moral and cultural values and practices of past and present societies (Davies and Brown, 2006; Paliwal, 2005; Tiwari, 2007; Yan et al., 2008). O'Shea (2008) discusses how ideas of cultural capital should be integrated within a social context and cannot be separated from that context. Yue, Khan & Brook (2011) highlighted the cultural citizenship as the set of capacities and practices that render essential support for community participation and the promotion of citizen rights. They also pinpoint that sustainable community development can be realized only if diverse community members are able to exchange each other's cultures in various settings using diverse ways.

Concerning culture as a vehicle for sustainable values, Worts (2010) examines how human adaptation processes to a dynamic changing world that are founded within the context of individual and collective values. Rana and Piracha (2007) describe culture as the glue that connects all other interests and concerns. They also emphasized that culture offers the building blocks of identity and ethnic dedication, shapes attitudes to work, underscores the economic and political behavior, and establishes the values that steer collective intervention towards achieving sustainable development in the dynamic regional and global contexts. Brocchi (2008) focuses on developing cultures of sustainability while identifying ways of thinking and areas of competencies and capabilities that drives an advanced sustainable approach to the environmental critical situation.

Relating to culture as creative expression, Carruthers (2006) focuses mainly on works and practices targeting environmental as well as sustainability-led concerns and themes, and views art as a tool for communication of knowledge, insights, and

observations. Carruthers introduces Eco ART collaborations that consolidate research with visual art and ecological actions that intend to rebuild relationships between the physical ground and its inhabitants with common themes including community engagement and awareness, education, preservation, and conservation. York University (2010) brings ecological insight to cultural production and literary insight to nature. Worts (2010) indicates that culture can be promoted by cultural organizations such as museums. He also tackles the role of creative spaces in the civic associations' in which individuals can discover and develop their creative potential and capacities for cultural citizenship.

Berkes (1998) clarifies the critical factors that influence the communities' sustainability including how people perceive the world around them, their ethics and philosophy, traditional knowledge, and relationships with their environment and each other. UNESCO (2015a) calls for the preservation and restoration of historic areas as an asset and identity for the city. UNESCO also emphasizes supporting the intangible heritage.

It may be concluded that the four conceptual threads emerged to position culture within sustainable urban development are segregated into indicators as follow:

- 1) Culture as capital indicators are applying culturally-sensitive approach to urban development, capacities of urban professionals in culturally sensitive urban development, balance between cultural capital with physical and economic capitals, incorporating culture in urban planning of sustainable cities, participation of cultural stakeholders, culture is a driver and enabler for sustainable cities, local cultural needs and priorities of communities in urban

planning, and mainstreaming cultural perspective and attractiveness in sustainable urban development.

- 2) Culture as way of life indicators are positioning culture as an approach for living that interacts with the nature, and intra and inter cultural relationships.
- 3) Culture as a vehicle for sustainable values indicators are positive engagement of community groups in cultural diversity and exchange, culture is a guide for the principles that underlay sustainable cities, and culture is an inspiring value on sustainability matters.
- 4) Culture as creative expression indicators are local cultural organizations such as museums use culture as a tool for sustainability, civic associations advance cultural citizenship, preservation of tangible heritage, support of intangible heritage, and harmony between people and the environment.

## **2.4 Learning from Examples**

This section discusses some examples including London city, Amman city, Dublin city, and Berlin city and introduces significant cultural elements that contributes to establishing the new approach/model for culturally sensitive sustainable urban development. London city case is selected as a learning model for cultural best practices and considered as a great cultural capital integrating culture into urban planning, engaging community and cultural organizations, conserving cultural heritage, and adopting agent of change principles. On the other hand, Amman City is selected because it is an Arab city hosting 3 million people including 1.26 million (42%) Palestinians. Although, Amman is located in a politically turbulent region, but it could grow as a multicultural city and a centre for heritage and arts. Further, Berlin

city is selected as it is an important centre for culture, art, sport, and tourism as well as being a global city despite its political and geographical division during the period 1945-1990. Likewise, Dublin city is selected because it is a historical city and has been Ireland's principal cultural centre though it witnessed about ten years of political instability and conflict with Britain.

### **2.5.1 London City**

London as a metropolitan city is defined by its culture that includes old buildings, museums, churches festivals, traditions, and food (figures 6-9). London is also characterized by modern multi-culture that involves art venues, artists, film production, music, photography, hand crafts, fashion industry, skating parks, restaurants, night life facilities. The culture of London is very important because it attracts and retains the majority of talented and smart people (Greater London Authority, 2015). "It is vital to make culture integrated into urban planning and sustainable development and the strategy to protect London image as a great cultural capital," said London's Mayor. Cultural wellbeing is a core planning principle recognized in the National Planning Policy Framework (NPPF) for national to local plans in England. The NPPF acknowledges that every local plan should: highlight the area's heritage, character and contemporary culture; demonstrate the cultural heritage assets and infrastructure; be subject to community engagement and public consultations to open dialogue on developing cultural assets towards encouraging community ownership; be a way for cultural organizations to influence development in their area; conserve areas deemed to have environmental or historical importance; designate significant cultural assets; create special policy cultural and historic areas; manage new developments while maintaining the cultural venues via adopting agent of change principles; and integrate culture in the place-making of redevelopment

areas. These tips embed and support culture within planning improve the vibrancy of town centres at the heart of communities.



Figure 6: Exhibition of Art Crafts in London  
(Source: We Make London, 2012)



Figure 7: Street Arts in London City  
(Source: Traveler, 2014)



Figure 8: Festivals in London  
(Source: Yesterday TV, 2015)



Figure 9: Historical Building in London  
(Source: CNNTURK, 2016)

The common cultural key words were used to analyse London case to examine the extent of applying cultural elements found in theory and to link between theory and practice (Table 2) below.

Table 2: Analysis of London Case Using Cultural Elements in Theory

Common cultural key words (elements) found in theory	Available cultural elements in London	Extent of applying cultural elements found in theory
Knowledge	Old buildings, modern multi-	London applies all cultural elements found in theory as follow:
Values/norms	culture, museums, festivals,	- Knowledge is achieved by museums, community engagement and public
Laws/rules	traditions, food, art venues, artists,	consultations, cultural organizations.
Habits	film production, music,	- Values/norms are reflected by churches.
Organizations	photography, hand crafts, fashion	- Laws/rules are realized by National Planning Policy Framework.
Expression	industry, skating parks, restaurants,	- Habits are reflected by tradition and food.
Planning and Shaping cities	night life facilities, talented and	- Expression are viewed by talented and smart people.
Economic/ artefacts	smart people, cultural heritage	- Planning and shaping cities are viewed in support culture within planning.
Arts	assets, community engagement and	- Economic/ artefacts are realised by hand crafts, fashion industry.
Behaviour/ practices	public consultations, cultural	- Arts are presented by venues, artists, films, music, photography.
Social relations	organizations, churches, conserve	- Behaviour/practices are shown in festivals.
Diversity	areas having environmental or	- Social relations are reflected by skating parks and night life facilities.
Symbols	historical importance, cultural and	- Diversity reflected by modern multi-cultural places.
	historic areas, support culture	- Symbols are explained by cultural heritage assets.
	within planning, National Planning	London has additional cultural elements compared with theory such as
	Policy Framework (NPPF)	conservation of cultural and historical sites and old buildings.

### **2.5.2 Amman City**

Amman city offers a profusion of cultural venues such as Jordan Museum, Royal Cultural Centre, and Hall Hussein Cultural Centre. It supports the promotion of cultural creative industries as well as indigenous familial cultures (figure 10 -13) towards enhancement of sightseeing (Helly & Lane, 2014). The cultural assets are mostly publicly owned such as cultural centres, film clubs, sites and places exploited by arts societies, and clubs of minorities, which weaken other cultural actors. Cultural organisations in Amman have an important role in improving the life quality of urban inhabitants. Equally, they contribute to fostering a sense of cohesion and identity, as well as promoting tourism, inward investment and urban competitiveness. The cultural policy landscape of Jordan is very heterogeneous, composed of top class private creative companies, grass-root organisations and several public bodies functioning under the aegis of the Royal family. Also, many European cultural institutes and agencies are quite engaged in Amman. Greater Amman plan highlights the urban growth centres, cultural and natural heritage systems. It protects cultural heritage areas within the city, balances nature with culture, tradition with growth, and historic preservation with modernization. It aims to transform Amman to be efficient, inclusive, and multicultural; a destination for investment and visitors; a centre for heritage and arts, green and sustainable (AI, 2010).

The Jordanian laws aims to development of a comprehensive national culture in the Kingdom, confirming its identity as an Arab Jordanian Islamic culture; Provide the appropriate atmosphere for creativity in cultural and artistic fields; Interest in culture and fine arts in line with the Arab and Islamic values; Closer ties and contacts with Arab and international cultural institutions; Development of Jordanian people'



creations and launch in various fields. There are many events and activities to engage local and young people to increase their knowledge, through online resources, field visit and local and national cultural events. Moreover, national museums and heritage sites in Amman acts as a hub for education, celebration of cultural heritage and knowledge dissemination.



Figure 10: Street Arts in Amman City  
(Source: Allcity Blog, 2014)



Figure 11: Amman Old City  
(Source: Amman Municipality, 2015)



Figure 12: Traditional Industries in  
Amman  
(Source: Tara Bradford, 2010)



Figure 13: Cultural Festival in  
Amman  
(Source: AL, 2010)

The common cultural key words were used to analyse Amman case to examine the extent of applying cultural elements found in theory and to link between theory and practice (Table 3) below.

Table 3: Analysis of Amman Case Using Cultural Elements in Theory

Common cultural key words (elements) found in theory	Available cultural elements in Amman	Extent of applying cultural elements found in theory
<p>Knowledge</p> <p>Values/norms</p> <p>Laws/rules</p> <p>Habits</p> <p>Organizations</p> <p>Expression</p> <p>Planning and Shaping cities</p> <p>Economic/ artefacts</p> <p>Arts</p> <p>Behaviour/ practices</p> <p>Social relations</p> <p>Diversity</p> <p>Symbols</p>	<p>Museum, Cultural Centres, creative industries, indigenous familial cultures, sightseeing, cultural assets, film clubs, clubs of minorities, Cultural organisations, life quality, identity, tourism, investment, competitiveness, cultural institutes and agencies, protects, Islamic culture, Islamic values, Jordanian laws, events, engage local, online resources, , field visit, hub for education, celebration, local food</p>	<p>Amman applies all cultural elements found in theory as follow:</p> <ul style="list-style-type: none"> <li>- Knowledge is achieved by Museum, online resources, field visit and hub for education.</li> <li>- Values/norms are reflected by Islamic culture and values also by traditional celebration.</li> <li>- Laws/rules are realized by Jordanian laws</li> <li>- Habits are reflected by original traditions and local food.</li> <li>- Expression are viewed by using social media</li> <li>- Planning and shaping cities are viewed in support culture within planning and improve life quality.</li> <li>- Economic/ artefacts are realised by creative industries, tourism and investment.</li> <li>Organizations presented by local and international cultural institutes and agencies</li> <li>- Arts are presented by venues, artists, film production, music, photography.</li> <li>- Behaviour/practices are shown in festivals, events and celebrations.</li> <li>- Social relations are reflected by indigenous familial cultures.</li> <li>- Diversity reflected by organizing cultural diversity nights for different people.</li> <li>- Symbols are explained by protecting the tangible cultural assets.</li> </ul>

### **2.5.3 Berlin City**

According to SDUDE (2015), Berlin is a vital centre of creativity for culture, art, sport, tourism, and easy place for living. It is also being a city for all, promoting and demanding lifelong commitment across generations. As a tourist destination, the city will be more than living up to its reputation as a global city. Berlin as a tolerant city is composed of socially mixed and lively neighbourhoods, all offering a wide range of locally generated cultural leisure and cultural activities and it's available for all people. Therefore, culture has a main role to share in the growth of the city. So, Berlin becomes an international benchmark for integrated urban development and acts as a trigger and a catalyst for essential social debate.

Since reunification, Berlin has an important role as a major city for artistic and cultural production with high-brow, independent, alternative and avant-garde performances created in Berlin being exported around the world, and its status as a global city has led to an increase in its appeal as a cultural and tourist destination.

Broadening participation in publicly funded cultural activities as it considers the culture as a form of education, by transforming cultural venues into crystallization points and catalysts for sensitive neighbourhood development, and organizing more major national and international cultural and sporting events and using it to develop infrastructure. Berlin's history and tangible and intangible cultural heritage will be represented at publicly accessible, flagship venues designed to make the history of the city come alive.

Establishing a 'welcome culture' towards the integration of migrant people and local businesses is expanded and enhanced, thus promote the cultural diversity. Berlin

offers opportunities and spaces for self-expression, development and innovation, which are supported by the city authorities whenever it is financially feasible, thereby maintaining a balance between business and culture. The unique combination of cultural heritage and diversity, its diverse cultural offerings and the immense creativity of the inhabitants all help create a welcoming atmosphere and it positively impacting on socio-economic stabilization in the city.

Berlin is characterized by a rich landscape of culture including a diverse historical sites, monuments and cultural institutions. Great breadth of cultural potential present in Berlin is considered as a good expression for developing individual lifestyles and talents. People from different walks of life with very different life histories all aspire to living, working and realizing their ideas and dreams in Berlin, making the city a testing ground of spaces, niches and historic divisions that offer an unparalleled environment for developing individual lifestyles and talents (figures 14 - 17). This very special Berlin attitude to life is expressed in many ways, but particularly in the great breadth of cultural potential present in the city.



Figure 14: Street Arts in Berlin  
(Source: Wordpress, 2011)



Figure 15: Historical Building in Berlin  
(Source: The German Way & More, 2016)



Figure 16: Cultural Festival in Berlin  
(Source: Frank's Travelbox, 2015)



Figure 17: Traditional Industries in  
Berlin  
(Source: Wikimedia commons, 2008)

The common cultural key words were used to analyse Berlin case to examine the extent of applying cultural elements found in theory and to link between theory and practice (Table 4) below.

Table 4: Analysis of Berlin Case Using Cultural Elements in Theory

Common cultural key words (elements) found in theory	Available cultural elements in Berlin	Extent of applying cultural elements found in theory
Knowledge Values/norms Laws/rules Habits Organizations Expression Planning and Shaping cities Economic/ artefacts Arts Behaviour/ practices Social relations Diversity Symbols	vital centre of creativity, art, sport, tourism, city for all, tourist destination, global city, socially mixed, lively neighbourhoods, cultural leisure, growth of the city, social debate, artistic and cultural production, participation, education, infrastructure, tangible, intangible, welcome culture, self-expression, development, innovation, historical sites, monuments, cultural institutions, lifestyles, talents, ideas, festivals.	Berlin applies all cultural elements found in theory as follow: - Knowledge is achieved by talents, ideas, participation of the locals, cultural and education institutions. - Values/norms are reflected by churches. - Laws/rules are realized by National regulations framework. - Habits are reflected by traditions and sports, - Expression are viewed by self-expression - Planning and shaping cities are viewed by develop infrastructure - Economic/ artefacts are realised by hand crafts, culture industries. - Arts are presented by artistic and cultural production, cultural leisure. - Behaviour/practices are shown in festivals. - Social relations are reflected by social debate, lifestyles and lively neighbourhoods. - Diversity reflected by create city for all and socially mixed. - Symbols are explained by historical sites and monuments.

#### **2.5.4 Dublin City**

Dublin City Council (2016) seeks to achieve a more sustainable and resilient city by taking into consideration the cultural/built heritage through providing cultural infrastructure in the town, consciousness -raising about tangible and intangible cultural heritage, advancing active, safe and comfortable places, and designing buildings and the public realm. These lead to provide a higher life quality for citizens and promote the sustainable approach to future development of the city. Within the next 25 to 30 years, Dublin advances to be a prestigious city, with a diverse culture and distinct character as viewed in shared vision developed jointly by its leaders and citizens. This will be realized through maximizing opportunities and supporting creative and cultural industries as well as artistic activities; promoting the local language and cultural knowledge and experiences; establishing cultural quarters for day and night events such as libraries, cinemas, artists' studios, live and work units for artists, dance places, theatres, cinemas, galleries, crafts shops, and music venues; protecting and enhancing the Dublin's natural and built heritage; designating of architectural conservation areas; developing rural areas with particular cultural identities to act as magnets for people and for certain types and levels of investment (figure 18 -21).

According to Dublin City Development Plan (DCDP), the natural and built heritage determines the city's identity and character and constitutes a potential cultural asset, being enjoyed by Irish citizens and tourists. The city's heritage and its authentic urban landscape have an important economic role related to marketing of Dublin, promotion of tourism and investment, and fostering enterprises. It is recognized as a main economic and socio-cultural asset for Dublin's development.

The Council of Dublin City is the promoter of Dublin's cultural strategy, strengthening cultural networks and alliances between the Council of Arts and cultural community groups. There is a need for a coordinated effort to ease the conduction of festivals and pleasant mobility between Dublin's attractive cultural sites. Dublin's cultural policies specify accommodation for artists in newly developed areas and promote cultural uses in housing areas.

DCDP seeks to increase the sustainability of urban planning, new investment, infrastructure improvement and regeneration by taking into account the existing built environment, intangible heritage, and cultural diversity, socio-economic and environmental values along with community values.

DCDP supports the incorporation of the social, economic, environmental, and cultural dimensions into strategic urban planning and sustainability of Dublin to meet the needs of its population. Thus, DCDP includes interventions to protect the heritage assets that have exceptional historical, architectural, archaeological, and artistic interest. DCDP advances infrastructure, new investments, and regeneration of city centre considering cultural diversity, tangible and intangible heritage, and built environment.





Figure 18: Cultural Festival in Dublin  
(Source: HuffingtonPost, 2012)



Figure 19: Street Art in Dublin City  
(Source: Fibre Nerves, 2016)

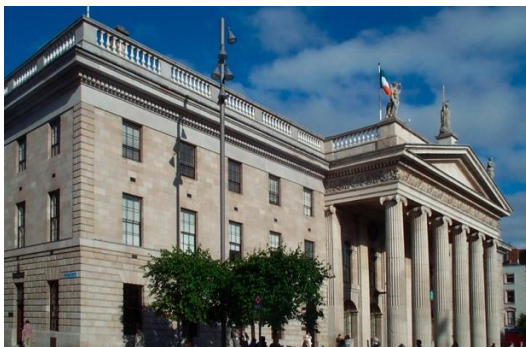


Figure 20: Historical Building in Dublin  
(Source: Wikipedia, 2006)

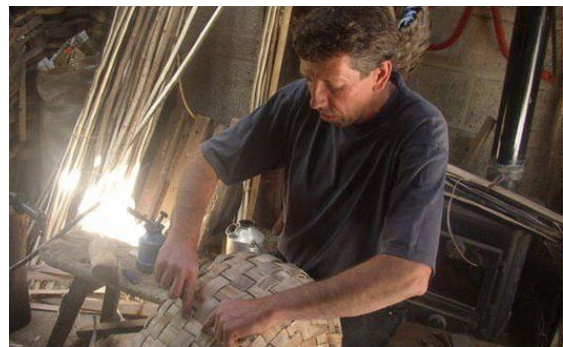


Figure 21: Traditional Industries in  
Dublin  
(Source: BBC, 2014)

The common cultural key words were used to analyse Dublin case to examine the extent of applying cultural elements found in theory and to link between theory and practice (table 5) below.

Table 5: Analysis of Dublin Case Using Cultural Elements in Theory

<b>Common cultural key words (elements) found in theory</b>	<b>Available cultural elements in Dublin</b>	<b>Extent of applying cultural elements found in theory</b>
Knowledge	creative and cultural industries,	Dublin applies all cultural elements found in theory as follow:
Values/norms	artistic activities, local language,	-Knowledge is achieved by libraries, community engagement, theatres.
Laws/rules	cultural knowledge and	- Values/norms are reflected by local language and cultural identities.
Habits	experiences, cultural quarters, day	- Laws/rules are realized by cultural polices and regulations.
Organizations	and night events, libraries,	- Habits are reflected by tradition intangible heritage.
Expression	cinemas, artists' studios, dance	- Expression are viewed by involving the local people.
Planning and Shaping cities	places, theatres, cinemas,	- Planning and shaping cities are viewed in the city's identity
Economic/ artefacts	galleries, crafts shops, and music	- Economic/ artefacts are realised by creative, tourism, investment, cultural industries and crafts shops.
Arts	venues, natural and built heritage,	- Arts are presented by galleries, cinemas, dance places, cultural quarters and artists' studios.
Behaviour/ practices	architectural, conservation,	- Behaviour/practices are shown in festivals.
Social relations	cultural identities, tourism and	- Social relations are reflected by day and night events.
Diversity	investment, cultural community	- Diversity reflected by modern multi-cultural activates and cultural diversity of people.
Symbols	groups, Council of Arts, festivals,	- Organizations reflected by cultural community groups and Council of Arts.
	cultural policies, cultural	- Symbols are explained by architectural conservation of cultural heritage assets.
	diversity, socio-economic and	
	environmental community values,	
	heritage assets, regeneration,	

The discussions of case studies of London, Amman, Berlin and Dublin cities and comparing their cultural assets, use of cultural assets in urban planning, and the role of central and local governments in the promotion of these cultural resources are summarized in (Table 6) below.

Table 6: Comparison between Case Studies

<b>Case example</b>	<b>Cultural assets</b>	<b>Use of cultural assets in urban planning</b>	<b>Role of central and local governments</b>
London City	Old buildings, museums, festivals, traditions, and food. Art venues, artists, film production, music, photography, hand crafts, fashion industry, skating parks, restaurants, night life facilities.	Culture is integrated into urban planning and sustainable development and the strategy to protect London image.	Culture is a core planning principle recognized in the National Planning Policy Framework (NPPF) for national to local plans in England.
Amman City	Cultural venues such as Jordan Museum, Royal Cultural Centre, and Hall Hussein Cultural Centre. Cultural creative industries. Indigenous familial cultures. Cultural centres, film clubs, sites and places exploited by arts societies, and clubs of minorities.	Cultural and natural heritage systems are integral parts of Greater Amman Plan. The plan protects cultural heritage areas within the city, balances nature with culture, tradition with growth, and historic preservation with modernization.	The cultural assets are mostly publicly owned. The Greater Amman Plan approved by the central and local governments aims to transform Amman to multicultural, heritage and arts centre.
Berlin City	Artistic and cultural production with high-brow, independent, alternative and avant-garde performances created in Berlin.	Berlin Strategy (2030) advances Berlin as a vital centre of creativity for art, culture, sport, tourism, and easy place for living. It establishes a ‘welcome culture’	The city authorities support maintaining balance between culture and business. Berlin Strategy (2030) that promotes culture was endorsed by central and

	A rich landscape of culture including a diverse historical sites, monuments and cultural institutions.	towards the integration of migrant people and promotes the cultural diversity.	local governments.
Dublin city	Creative and cultural industries. Artistic activities. Local language and cultural knowledge and experiences. Cultural quarters for day and night events such as libraries, cinemas, artists' studios, live and work units for artists, dance places, theatres, cinemas, galleries, crafts shops, and music venues. Natural and built heritage. Architectural conservation areas. Rural areas with particular cultural identities	Dublin City Development Plan (DCDP) promotes the natural and built heritage and city identity and character, markets Dublin, fosters tourism and investment.	The national and local governments established cultural policies. The Council of Dublin City is the promoter of Dublin's cultural strategy, strengthening cultural networks and alliances.

## **Chapter 3**

# **CONCEPTUAL CULTURALLY SENSITIVE SUSTAINABLE URBAN DEVELOPMENT APPROACH (CSSUDA)**

This chapter demonstrates the introduction, establishment and description of CSSUDA containing subsequent conceptual threads and correspondent indicators. It explains also the validation of CSSUDA via expert opinion and judgment.

### **3.1 Introduction**

The current urban planning, particularly in the politically unstable Gaza region, breeds unsustainable cities because the emphasis is higher on economic and physical and capital and lack of sensitivity to the web of life and creativity. The cultural dimension of urban planning of sustainable cities by urban planners in Gaza is still misunderstood or undervalued, or seen as an optional extra to be added when the hard work of ‘real’ development is done. Therefore, urban planning targeting to achieve sustainable cities requires a model that constructs a link between culture and sustainability, a notion that current practice lacks. There is a need for incorporating cultural considerations into urban planning measures to achieve sustainable urban development of cities experiencing political instability. Within this perspective, this research is an attempt to assist urban planners to understand the cultural assets and incorporate them into sustainable urban development. It seeks to establish a culture-

oriented planning approach for achieving sustainable urban development in Gaza and also in similar cases under political crisis.

### **3.2 Reference Framework**

The reference framework sets the context and base for the new conceptual model. It aims to provide the general components and mechanisms of culturally sensitive sustainable urban development that will be reflected by new the conceptual model.

Important points in the reference framework are:

- The research focuses on Gaza so that such approach/ model could be adaptable for other cities/ regions under political crises.
- The establishment of CSSUDA was based on the synthesis of information from Review of literature on cultural concepts and dawn common key words, emerging four conceptual threads and their correspondent initial indicators to position culture within sustainable urban development, and analysis of case examples including London, Amman, Berlin, and Dublin.
- Experts opinion and judgment methods were undertaken for the development and validation of the design and usefulness of the conceptual model and criteria/indicators.
- Mixed methods research combining qualitative (literature review, interviews, observation) and quantitative (questionnaire) techniques were used to collect data about CSSUDA threads and criteria/indicators in Gaza City.

The CSSUDA data analysis characterized the cultural criteria/indicators and their weights and ranking that influence and determine the culturally sensitive urban

development model to guide urban planners in planning sustainable cities and communities.

### **3.3 Establishment of CSSUDA**

The establishment of CSSUDA was based on the synthesis of information from the following sources:

- Review of literature on the concepts of culture, sustainable development, and sustainable cities; the link between culture and sustainability; and conceptual threads for positioning culture within sustainable urban development.
  
- Common key words that were concluded from the literature review on culture. These were knowledge, beliefs/ values, laws/rules, habits/ norms, organizations, expression, planning and shaping cities, economic/ artefacts, arts, behaviour/practices, social relations, and diversity.
  
- The emerging four conceptual threads and their correspondent initial indicators to position culture within sustainable urban development as concluded from literature review. These are shown in (Table 7) below:



Table 7: Conceptual Threads and Initial Indicators Drawn from Literature

No.	Thread	Initial indicators
1	Culture as capital	<p>Applying culturally-sensitive approach to urban development.</p> <p>Capacities of urban professionals in culturally sensitive urban development.</p> <p>Capacities of urban professionals in culturally sensitive urban development.</p> <p>Balance between cultural capital with physical and economic capitals.</p> <p>Incorporating culture in urban planning of sustainable cities.</p> <p>Participation of cultural stakeholders, Culture is a driver and enabler for sustainable cities.</p> <p>Local cultural needs and priorities of communities in urban planning.</p> <p>Cultural perspective and attractiveness in sustainable urban development.</p>
2	Culture as way of life	<p>Positioning culture as an approach for living that interacts with the nature.</p> <p>Intra and inter cultural relationships.</p>
3	Culture as a vehicle for sustainable values	<p>Positive engagement of community groups in cultural diversity and exchange</p> <p>Culture is a guide for the principles that underlay sustainable cities.</p> <p>Culture is an inspiring value on sustainability matters.</p>
4	Culture as creative expression	<p>Local cultural organizations such as museums use culture as a tool for sustainability.</p> <p>Civic associations advance cultural citizenship.</p> <p>Preservation of tangible heritage.</p> <p>Support of intangible heritage.</p> <p>Harmony between people and the environment.</p>

- Analysis of case examples including London, Amman, Berlin, and Dublin using the culture common key words introduced cultural indicators integrated into urban development of these cities. These indicators are traditions; festivals; art venues; film production clubs; music venues; photography; sport; tourism; libraries; dance places; theatres; cinemas; galleries; crafts shops; museums; old buildings; community engagement and public consultations; cultural organizations; support culture within planning of redevelopment areas; cultural creative industries and handcrafts; indigenous familial cultures; balance cultural and natural heritage systems; protects cultural heritage areas; conserve areas having environmental or historical importance; multicultural; tangible and intangible cultural heritage; historical sites, monuments; natural and built heritage; cultural diversity; and socio-economic and environmental values.

### **3.4 Description of CSSUDA**

In (Figures 22), the most important elements and sciences related to culture and urban sustainability have been depicted in the form of a lence as a new conceptual model. Figure 10 highlights the cultural role as the foundation of sustainability dimensions including environmental, social and economic (Dessein et al., 2015). The culture is positioned within sustainable urban development through four main conceptual threads (Duxbury & Jeannotte, 2010) including: (1) culture as capital which is the stock of intangible and tangible cultural assets inherited from past generations to be utilized by present generations without jeopardizing the ability of future generations to benefit from them. Culture as capital constitutes habits, customs, norms, values, diversity, social behavior and practices, arts, and cultural heritage sites; (2) culture as way of life interacting with the environment is an adaptive and iterative process created where people establish a relationship with

themselves and the nature, determines the means by which we make sense of our lives together, and formalize adjusted and adapted practices and behaviours by communities and individuals so that they are able to survive and prosper in their contexts so that these practices have become ways of life. It is associated with the cultural citizenship reflecting capacities of community members that provide the necessary support for civic participation and the activation of citizen rights. Development of cities and communities can be sustainable only if a diverse members of population can come together to exchange each other's cultures in diverse ways and settings; (3) culture as a guide for values driving sustainable measures demonstrates adaptation of people to a dynamic changing world, but respecting the individual and collective cultural values, highlights the role of local cultural organizations in mainstreaming cultural values to guide sustainable development of cities and communities; and (4) culture as a creative expression introducing insights on issues of sustainability concentrates mainly on art works and practices that address sustainability and environmental concerns, and introduces art as a way to communicate knowledge. Each of these conceptual threads is divided into criteria/indicators synthesised from the literature review cultural concepts and drawn common key words, and conceptual threads and initial indicators.

CSSUDA conceptual threads and criteria/indicators incorporate harmony between people, nature and economy; and assert the capability of CSSUDA to be replicable, practical, scalable and implementable. CSSUDA contains the following formulated and phrased subsequent conceptual threads and correspondent criteria/indicators:

### **Culture as capital:**

1. Extent of applying culturally sensitive sustainable urban development models in planning sustainable cities.
2. Perception of cultural perspective, cultural attractions and cultural role in sustainable urban development.
3. Impact of urban planners' perceptions of culture and sustainability on their approach to plan cities.
4. Applying participatory, inclusive and multistakeholder consultation particularly involving cultural actors in urban planning for sustainable cities.
5. Assessing cultural needs and priorities of communities during urban planning of sustainable cities.
6. Using culture as capital in planning sustainable cities.
7. Adherence to make culture a driver and enabler for sustainable cities.
8. Balancing the culture's capital with physical and economic capital in planning sustainable cities.

### **Culture as way of life:**

9. Extent of positioning culture as an approach for living that interacts with the environment.
10. Cultural relationships (e.g intra relationship and inter relationship) to emphasize interdependent networks, and emergence.

### **Culture as a vehicle for sustainable values:**

11. Promoting positive engagement with cultural diversity and intercultural interactions and exchange, openness of mind and territories, giving voice to all community groups, and cultural empowerment.

12. Considering culture as a guide for the principles that underlay sustainable cities' objectives and interventions.
13. Taking culture as an inspiring value that provides judgment on issues of sustainability.

**Culture as creative expression:**

14. Fostering local cultural organizations such as museums to use culture as a tool for sustainability of values and acclaiming people to alter their life, mainstreamed inside the personal and community ideals.
15. The existing cities have national civic associations that advance personal cultural citizenship and the possible inventions among vulnerable groups.
16. Preserving/restoring tangible heritage assets (e.g cultural heritage sites).
17. Documenting and supporting intangible heritage assets.
18. Creating harmony between people and the environment in the existing cities.
19. Creating harmony between people and the economy that include cultural industries in the existing cities.
20. Creating harmony between people and people in the existing cities.

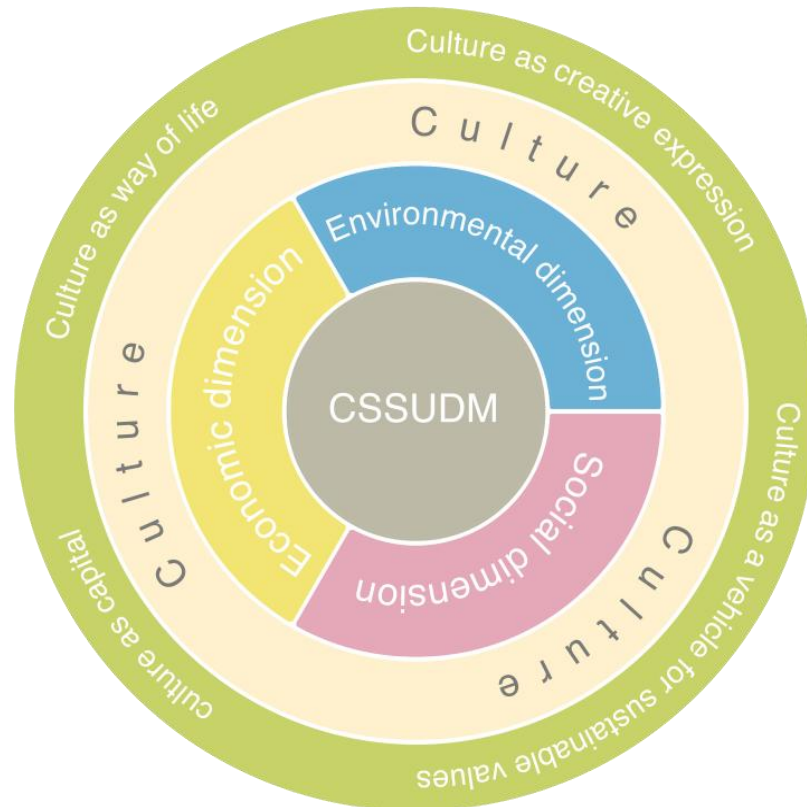


Figure 22: Conceptual Cultural Sensitive Sustainable Urban Development Model  
 ( Source: Developed by the author)

### 3.5 Validation of CSSUDA

In order to ensure the correctness and appropriateness of **CSSUDA** proposed in this research, first of all its validation must be proved. Reviews are a common validation technique in which one or more stakeholders check the validity and soundness of the approach (Haumer et al., 2000; cited from Freedman and Weinberg, 1982). Validation can also be done by comparing well-established and used approaches in other countries.

The researcher reviews and discusses CSSUDA's threads and criteria/indicators with six urban experts from Gaza in regard to its validity as well as application in order to understand the soundness of the approach and practicability to Gaza situation.

## **Chapter 4**

### **THE CASE OF GAZA CITY**

This chapter presents the case of Gaza City in terms of overview, observation of cultural heritage sites, key informant interviews with urban experts and local people, and findings from the analysis of tools in both qualitative and quantitative methods. The overview covers Gaza City base line, culture and urban development in Gaza, and Palestinian legislation and regulations.

#### **4.1 Overview of the Case Study: Gaza City, Palestine**

##### **4.4.1 Gaza Base Line**

The Gaza Strip is a coastal zone at the eastern extreme of the Mediterranean Sea on the edge of the Sinai Desert. It is surrounded by Israel to the east and north, Egypt to the south and the Mediterranean to the west (figure 23). Gaza is about 42 km long and between 6 and 13 km wide, and its total area is 365 km<sup>2</sup>. It is composed of five governorates: North Gaza, Gaza, Deir al Balah, Khan Yunis, and Rafah. Gaza Strip is separated from both Jerusalem and the West Bank, by Israeli territory while they constitute Palestine (ARIJ, 2015).



Figure 23: Map of Gaza City  
(Source: Applied Research Institute - Jerusalem)

The history of Gaza Strip spans 4,000 years. Gaza Strip was under the rule of Ottoman Empire (1516-1917), the British Mandate (1918-1948), Egypt (1948-1967), and Israel (1967-1993). In 1994 was governed by the Palestinian National Authority through the Oslo Accords and since 2007, it has been de facto governed by Hamas (Birzeit University, 2016) (figure 24).





Figure 24: Panorama for Gaza City  
(Source: Municipality of Gaza, 2015)

According to the UNDP (2004) records, one of the most important cultural heritages along Gaza Strip is the Anthedon, the harbour on the Mediterranean connecting Asia and Africa to Europe; Jabalya Mosaic in a monastery from the Byzantine period, Hamam As-Sumara in Gaza City, the Pasha's Palace Museum in Gaza City which was built in ancient times, Tell es-Sakan, the Early Bronze Age site at the south of Gaza City, and the Gaza's Great Umari Mosque initially constructed as a temple to the god of Gaza in the Byzantine period and converted into a mosque in the Islamic period (figure 25).

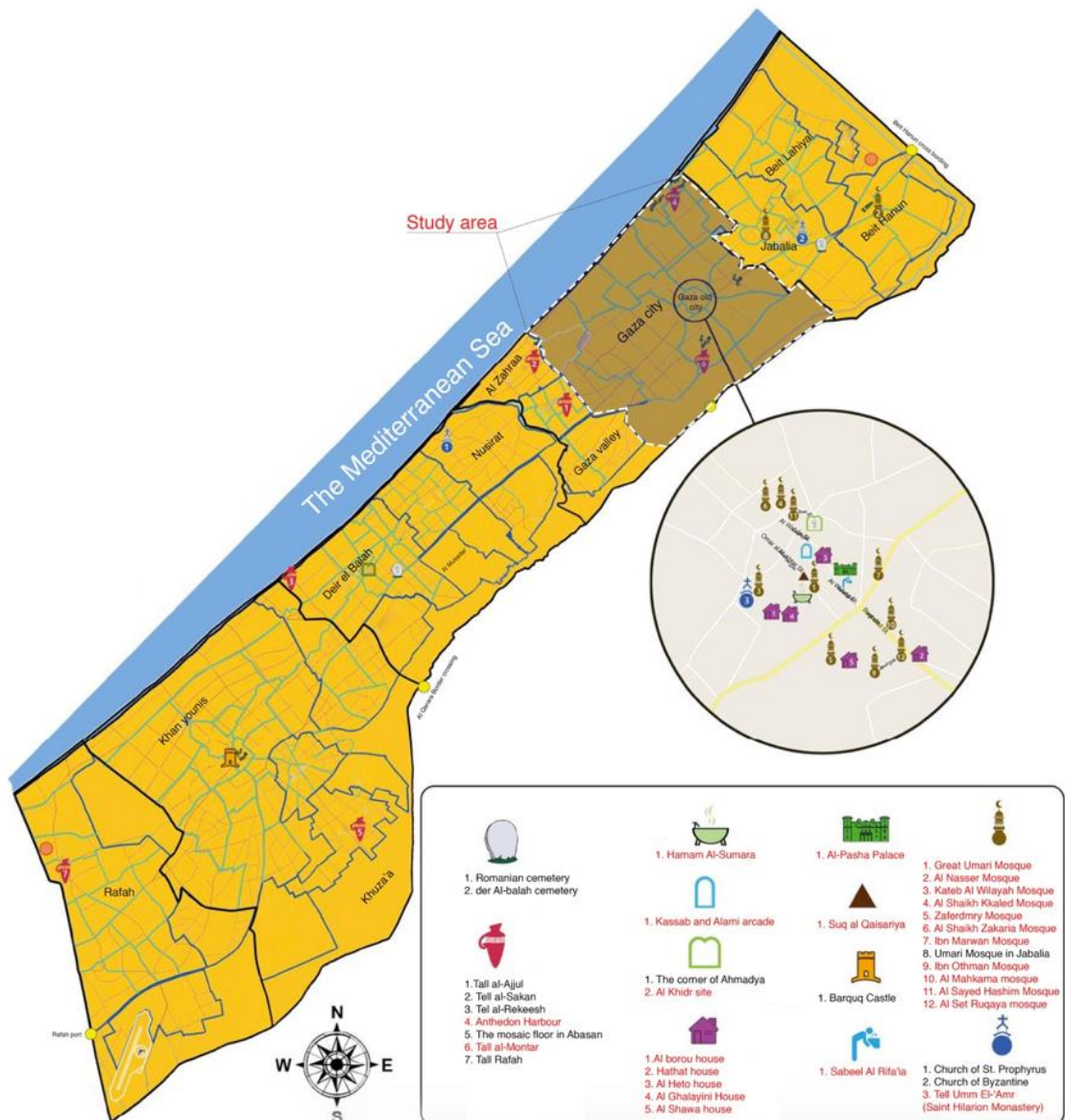


Figure 25: Locations of Archaeological Sites in the Gaza Strip  
(Source: Ministry of Tourism & Antiquities)

According to PCBS (2016) records, Gaza strip has a high population growth rate (3.44%) possessing a population of 1.88 million, which is expected to reach 2.66 million by 2020. Population density is 5,154 persons/km<sup>2</sup>, where females constitute 49.2 percent of the total population, 4.5 births of fertility rate, and large household size (5.7). The percentage of individuals aged (0-14) constitute 42.8% of the total population while the elderly population aged (65 years and over) only accounts for 2.4% of the total population in Gaza Strip in line with 2016 statistics. The

percentage of urban population at mid-2016 was 73.9%, while the percentage of population in rural and camps areas were 16.6% and 9.5% respectively. 99% of the population in Gaza Strip are Sunni Muslims with a minority of Christians, most of whom belong to the Greek Orthodox Church. The GDP per capita is 1,734.6 USD, unemployment rate is 41.2%, 38.8% of population are living below poverty line, and 21.1% of population are living below deep poverty line.

There are 25 municipalities in charge of providing services to the population in Gaza including water supply, wastewater collection, solid-waste collection, public parks, sports and cultural events (figures 26-31). These municipalities are also responsible for urban-planning, issuing of building permits and the facilitation of development of housing units to accommodate the growing displaced population (A Palestinian Private Sector Initiative, 2016).



Figure 26: A Drawing Workshop Organized by Center for Architectural Heritage "Iwan" in the Saka Archaeological House in Gaza's Historic Old City. (Source: Iwan center, 2016)



Figure 27: Palestinian Heritage Exhibition on the Theme "Products of our Women", in Gaza City (Source: UNRWA, 2016)



Figure 28: Voluntary Campaign by Universities' Student to Preserve the Church of Saint Hilarion Monastery  
(Source: Iwan Center, 2016)



Figure 29: Revival the World Day of Heritage by Organize Exhibition Traditional Exhibition  
(Source: Ministry of Culture, 2016)



Figure 30: Palestinian Actors Perform an Adapted Version of Shakespeare? "Romeo and Juliet" Play on the Stage of a Cultural Center in Gaza City  
(Source: Daily Mail, 2016)



Figure 31: A Commemorate the World Day of Heritage by Learn the Childrens about the Palestinian Cultural Heritage  
(Source: A M Qattan Foundation, 2016)

Abdelhamid (2006) indicates that the limited available land, the rapidly growing population of Gaza Strip, puts a pressure on development of the area. The decisions of policy makers in regards to planning issues are challenged by the changing and unstable political situation in the country playing a major role in the deterioration of the landscapes, cultural and historical sites, natural resources and environment, in addition to the spread of uncontrolled urban developments in the cities, and to the diffusion of urban sprawls within the landscapes and around the cities, impacting on the urban form. Gaza's carrying capacity is stretched to the limit. It is one of the most densely populated places in the Arab world at 3,457 per square kilometres, one

of the highest in the world. The physical infrastructure is grossly inadequate, particularly for water, electricity, and sewerage. The demands on limited land area for agriculture, infrastructure, economic activity, and housing are growing. But it is with housing that the problems are most pressing.

As for housing and urban development, Gaza's population and building patterns are reflected on its natural geography. The central areas of Gaza were specified to agricultural activities and attracted farming communities to cultivate the land. Gaza City and Khan Younis are the two largest urban centres in Gaza, with smaller towns and villages in between. Besides, Gaza contains eight densely populated refugee camps in which 1.1 million (60%) of Gaza population are registered refugees with UNRWA. Outside the refugee camps, poorly planned neighbourhoods are emerging in response to the growing population of Gaza, which is barred from further expanding its territory (ISOCARP, 2015).

State of Palestine (2014) indicates that prior to the 2014 war, Gaza was already facing a housing shortage of over 75,000 units, as a result of a rapidly growing and young population, import restrictions on construction materials, and significant damage and destruction during previous wars. Further severe stress was caused in the aftermath of 2014 war, which affected around 60,000 housing units (or 18 percent of Gaza's housing stock). Around 20,000 housing units were totally destroyed or severely damaged. A further 40,000 housing units were partially damaged, impacting a further 260,000 people. While rebuilding efforts will primarily focus on housing as a first stage of recovery, community-based planning is critical to ensure long-term, sustainable, and resilient development (figures 32).



Figure 32: The Destruction of Houses After the 2014 War  
(Source: Haaretz, 2015)

UN OCHA (2015) states that Gaza has witnessed 8-year long blockade, closure of Rafah passenger crossing by Egypt, internal Palestinian political division, and three major escalations of hostilities (2008-2012 and 2014) during a period of six years which have devastated urban areas including houses, schools, health facilities, cultural heritage sites, cultural places, productive assets, infrastructure and public buildings which have disrupted the supply of basic services and have undermined already vulnerable living conditions leaving about 1.3 million (70%) of Gaza population in need.

Responding to the continuing crisis and severity of needs in Gaza Strip, the Ministry of Planning and Ministry of Local government have exerted urban and national planning efforts including 1998 and 2005 regional physical plans for Gaza Strip, 3-year National Development plans (2014-2016), 4-year city (municipal) strategic

development plans, sustainable development strategy, and sustainable consumption and production patterns strategy. In 2015, UNDP jointly with UN Habitat initiated Spatial Visioning Reflections of Gaza. In 2016, a Palestinian Private Sector Initiative " Global Palestine, Connected Gaza" was undertaken proposing a spatial vision for the Gaza Governorates, as well as a platform to help guide its practical implementation.

Gaza city has a fair variety of functions; monuments; offices, strong buildings, with higher concentration of residential building, but most of the city is composed of open spaces (figure 33). Gaza city also has a fair degree of legibility this is due to the continuous paths and the paths are connected with nodal points and some nodal points distinguished by landmarks. This has led to existence of clear of path system. The Lynch analysis in figure 34 explains the structuring of the city. While figure 35 shows the analysis of historical Sites and buildings in Gaza city which reflect the lifestyle of Gazan people along the eras as well as the cultural values to a lot of civilizations that colonized Palestine.



Figure 33: Land Use Analysis  
 (Source: Developed by the Author)





Figure 34: Land Use and Lynch Analysis  
 (Source: Developed by the Author)

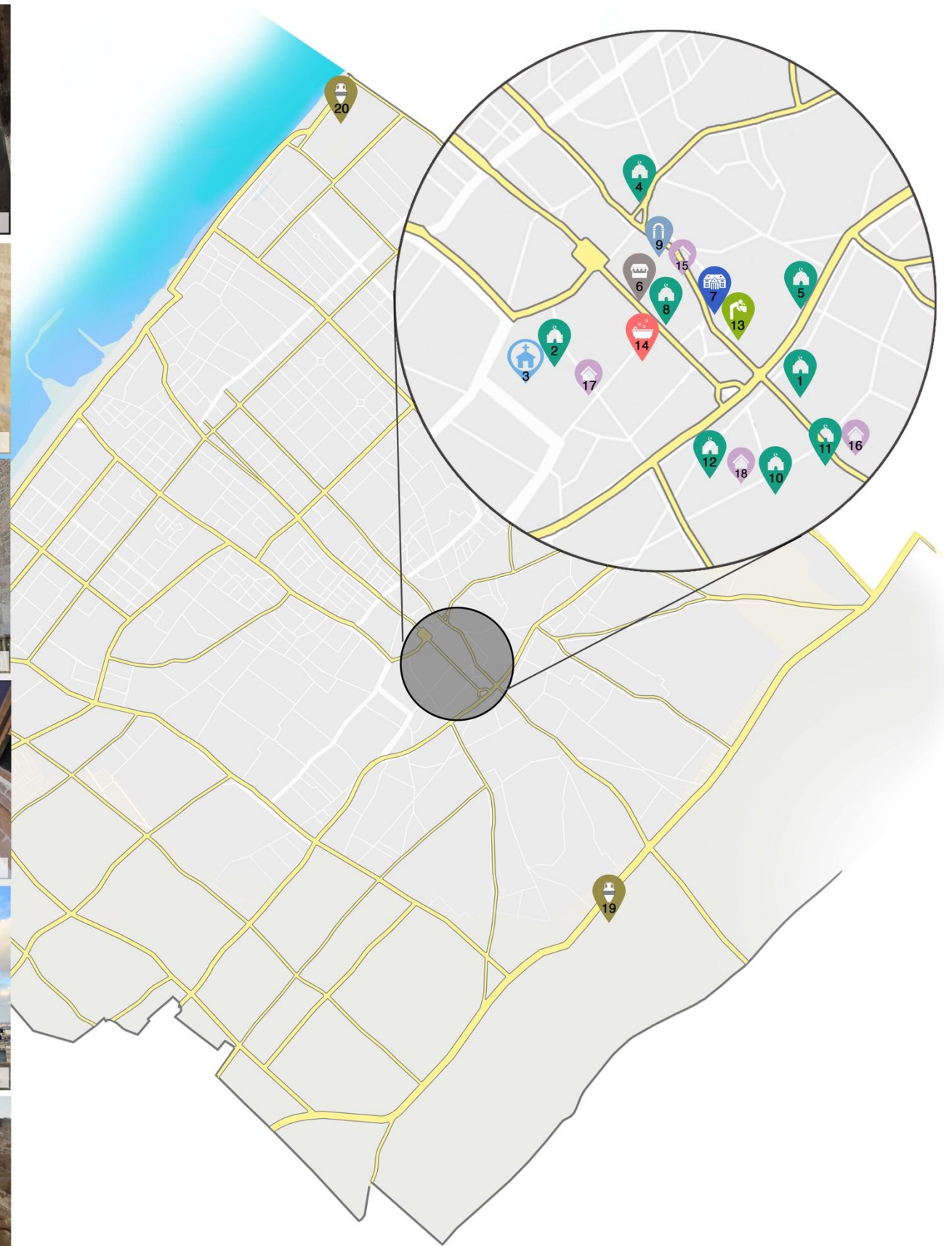
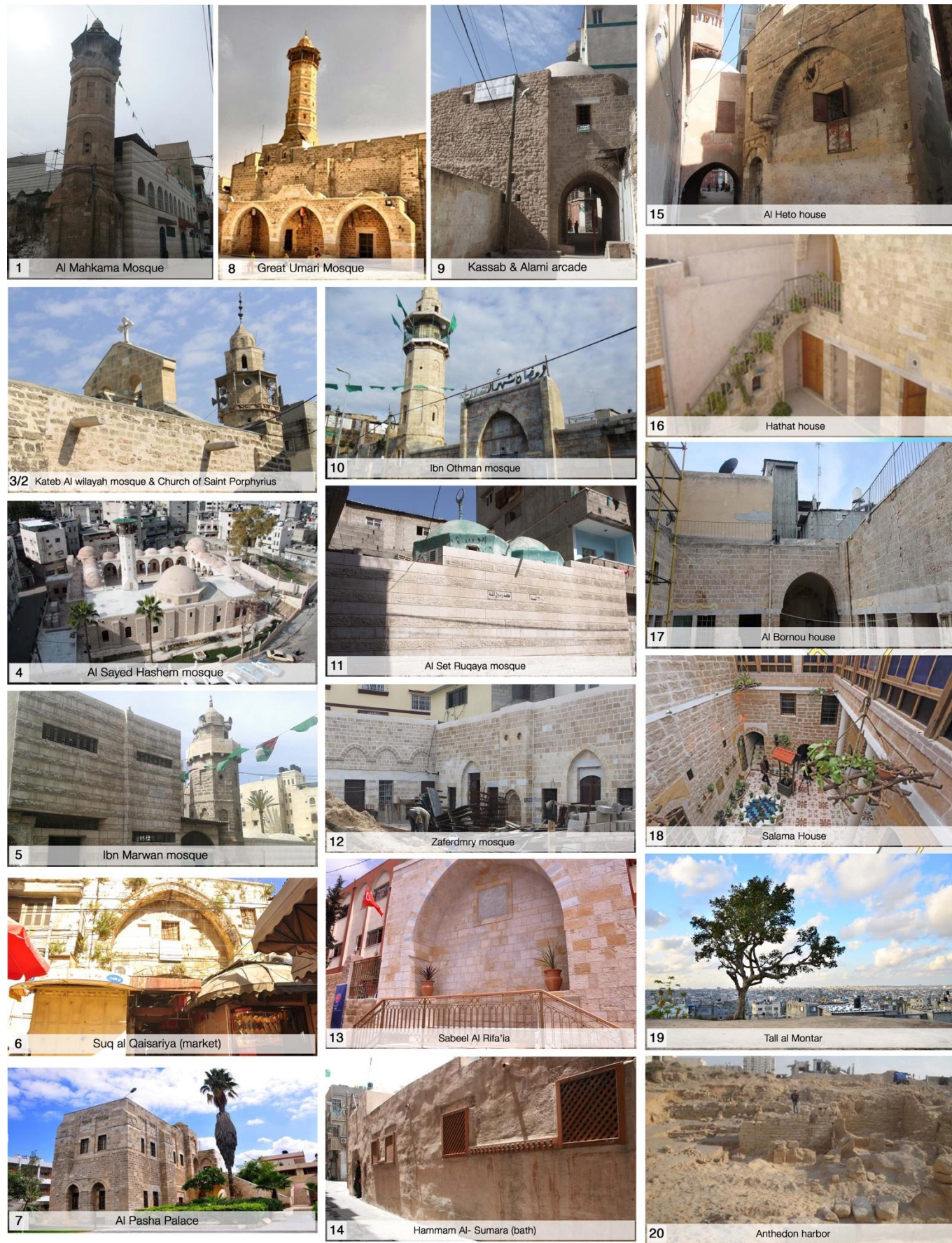


Figure 35: Historical Building Analysis  
 (Source: Developed by the Author)

#### **4.4.2 Culture and Urban Development in Gaza**

Saleh (2008) illustrates a new model for sustainable urban development titled "the Leaf" to overcome the threats faced by the Palestinian Ministry of Planning and Ministry of Local Government in formulating the regional physical plans. The leaf model reflects the shape of the proposed Palestinian urban structure and related networks and it is based on balanced urban development and land resources sustainability. It considers also a long-term vision for accessibility, coverage, absorption capacity, urban centres, rural developments, existing networks, and national policy. Hence, "the Leaf" model focuses only on social, economic and environmental dimensions and lacks the incorporation of the cultural dimension in terms of using culture as capital and adherence to make culture a driver and enabler for sustainable urban development.

Shaheen (2013) offers conceptual proposals and guidelines for promoting more sustainable physical development in Palestinian cities with a particular focus on sustainable development, promoting eco-development imperatives, limiting random urbanization, and meeting present and future challenges, including fulfilling the needs of people and conserving the scarce land and limited natural resources. The scholar emphasized that culture is one of the basic needs of the Palestinian people in their cities to be met besides the materialistic, physical, social, and political needs. She also highlighted the cultural needs and priorities of Palestinian communities during planning sustainable cities including urban cultural policy, protecting people's culture and identity and reducing the damage of cultural heritage places, city old cores and natural and cultural landscapes (figures 36-39). However, the scholar did not adequately: balance culture capital with physical and economic capital in planning sustainable cities, did not take culture as a creative expression offering

insights to concerns of sustainability, and did not consider culture as a guide for values driving sustainable cities' goals and measures.



Figure 36: Colorful Public Market (Souk al-Zawya)  
(Source: Alray agency, 2016)



Figure 37: Wedding Parties and a Youth Dancing Called Dabke  
(Source: Alray agency, 2016)



Figure 38: Nightlife at the Sea Port of Gaza  
(Source: Alray agency, 2016)



Figure 39: Locals Enjoy a Day Out on the Beach in the Gaza City.  
(Source: Chinadaily, 2014)

Sha'at (2012) explains that regional physical planning for Gaza Strip and West Bank necessarily must balance the requirements for sustainable development with socio-economic objectives as well as environmental protection. Besides, the scholar proposed that the regional physical plan facilitates the utilization of archaeological sites and cultural heritage and perceived them as potential tourism attractions that would create viable economic activities by promoting outdoor arts, local festivals, cultural industries, art galleries and films in the city (figure 40-43). However, the

scholar did not position culture as a way of life ensuring interaction with the environment of urban development, and did not use culture as a vehicle for sustainable values and human adaptation to a changing world.



Figure 40: A Statues that are Made of Fiberglass and Covered with Clay by Palestinian Artist Sabbah, which are Depictions for the Palestinians who Fled their Houses from Israeli Shelling During the most Recent War. (Source: Reuters, 2014)



Figure 41: A House Painted by Palestinian Artists in the Shati Refugee Camp, in the West of Gaza City. (Source: Daily Sabah, 2015)



Figure 42: A Painting Drawn by International Artist Banksy on House Ruins After the 2014 War. (Source: Daily Mail, 2015)



Figure 43: Sand Sculpture on Gaza Beach by the Palestinian Artist Osama Sbeata. (Source: Al-Jazirah Online, 2016)

Al-Qeeq and Al-Wazir (2010) suggests to involve reconstructing human relations, culture and social structure in post-conflict reconstruction. They also noted that protecting identity and cultural heritage, particularly in housing, learning lessons

from the past reconstruction in Gaza Strip that provided sound but with architectural and cultural improper buildings resulting in loss of cultural identity.

ISOCARP (2015) indicates that Gaza has enormous potential to leverage its truly unique assets, including a rich cultural and trading history, a beautiful coastal setting and an entrepreneurial, skilled and resilient population. Gaza values its ancient heritage, alongside respect for sites that express Palestinian culture and traditions, for sites that reflect the character of the region, and for significant sites relating to more recent history. Gazans retain a strong sense of Palestinian tradition, perhaps as a form of resistance. The Gaza region is seen as a region of distinct towns and villages (each with deep roots, social ties and traditions) and a region in which, accordingly, one of the strongest expressions of Palestinian identity is the continuation of farming (figure 44).



Figure 44: A Young Palestinian Boy Helps to Bring in the Strawberry Crops  
(Source: The Palestinian Information Center, 2016)

Maher (2012) reflected that smart growth can be fostered by creating interesting, unique communities that reflect the values and cultures of the people who reside there.

The common cultural key words were used to analyse Gaza case to examine the extent of applying cultural elements found in theory and to link between theory and practice (Table 8) below.

Table 8: Analysis of Gaza Case Using Cultural Elements in Theory

<b>Common cultural key words (elements) found in theory</b>	<b>Available cultural elements in Gaza</b>	<b>Extent of applying cultural elements found in theory</b>
<p>Knowledge</p> <p>Values/norms</p> <p>Laws/rules</p> <p>Habits</p> <p>Organizations</p> <p>Expression</p> <p>Planning and Shaping cities</p> <p>Economic/ artefacts</p> <p>Arts</p> <p>Behaviour/ practices</p> <p>Social relations</p> <p>Diversity</p> <p>Symbols</p>	<p>formulating the regional physical plans, fulfilling the needs of people, protecting people’s culture and identity, reducing the damage of cultural heritage places, culture capital, express Palestinian culture and traditions, ancient heritage assets, religious practices, archaeological sites, reconstructing human relations, form of resistance, deep roots, social ties and traditions, potential tourism, Palestinian Legislative Council (PLC), fulfilling the needs of people, promoting outdoor arts, strongest expressions of Palestinian identity is the continuation of farming, Wedding parties, local festivals, art galleries, cultural needs and priorities of Palestinians</p>	<p>Gaza applies the majority of cultural elements found in theory as follow:</p> <ul style="list-style-type: none"> <li>- Knowledge is achieved by knowing the cultural needs and priorities of Palestinian</li> <li>- Values/norms are reflected by religious practices.</li> <li>- Laws/rules are realized by Palestinian Legislative Council (PLC).</li> <li>- Habits are reflected by traditions and cuisine.</li> <li>- Planning and shaping cities are viewed protecting people’s culture.</li> <li>- Economic/ artefacts are realised by support the cultural capital by cultural industries.</li> <li>- Arts are presented by outdoor arts, films and art galleries.</li> <li>- Behaviour/practices are shown in wedding parties and local festivals.</li> <li>- Expression presented by continuation of farming.</li> <li>- Social relations are reflected by deep roots, social ties and traditions.</li> <li>- Symbols are explained by ancient heritage assets and archaeological sites.</li> </ul> <p>Gaza excluded some cultural elements compared with theory such diversity and organizations.</p>



#### **4.4.3 Palestinian Legislation and Regulations**

##### 1) Legal context

The current legal context presents paralysis of the Palestinian Legislative Council (PLC) in both the West Bank and Gaza, split in legal structures; parallel legislative and judicial apparatus has emerged in Gaza contradicting with previously applicable laws or those in force in the West Bank; some of the laws and regulations that are still active go back to the Ottoman, British, and Egyptian periods; gaps exist between the Palestinian and international legal frameworks on urban planning and cultural heritage; the existing national land use policies lack appropriate informative and economic policy instruments, enablers, and techniques to advance development interventions; and law enforcement authorities have inadequate capacities and practices, causing insufficient access to justice and weak rule of law (UNEP, 2014).

##### 2) Urban planning legislation and regulation

Related Palestinian legislation and regulations to culturally oriented sustainable urban development include effective urban planning and cultural heritage laws and regulation as follow:

- Town Planning Ordinance of 1936: regulates town planning and building control throughout Palestine. The Ordinance requires the preparation by local authorities in all large town of outline schemes determining matters of major planning policy in such manner as will provide for orderly development. Detailed and parcellation schemes are prepared within the framework of the outline scheme. Powers also exist under the Ordinance for the promulgation of by-laws regulating building operations; they may be of application both in urban and rural areas.

- Local Council Law 1/1997: states that municipalities in Palestine are responsible for the planning and organization of cities and public services. The law mentioned the planning issue in two places; one in article 15 Town and Street Planning where the Local Council is authorized in “planning of town, pavement, cancellation and adjustment of streets and setting up sidewalks, catering for cleaning, maintenance, lightning, naming and numbering, landscaping of buildings, and prohibiting violations, and instructing owner of lands to fence the lands adjacent to street. Secondly; in article 26 titled “allocation LGUs revenues which are collected by the Executive Authority” item 2h the criteria that should be considered in revenues allocation and one of them is “basic needs as reflected in the LGUs Development Plan which is approved by the Ministry of Local Government (MOLG)”. This means that LGUs should prepare their development plans and secure the approval of the MOLG on these plans (Rammal & Hamad, 2010).

### 3) Palestinian Cultural Heritage Law

One of the major challenges for the protection of cultural heritage in Gaza is the lack of an updated and common legislative framework for cultural heritage, encompassing different forms of heritage, and able to meet the needs of today’s Palestinian society.

The existing laws, the Jordanian Law of Antiquities (1966), and the Egyptian Law of Antiquities (1929), introduced since the British period to Palestine, Jordan and Egypt, were adopted again in 1994 with the establishment of the Palestinian Authority. They are considered inadequate to protect Palestinian heritage sites and cultural properties today, especially in light of the numerous challenges given by the

prevailing circumstances. The new Palestinian Cultural Heritage Law, finalized with the support of UNESCO through the MDG-F programme, encompasses provisions to safeguard all components of cultural heritage and seeks to define administrative roles and responsibilities of all actors involved in heritage protection and management. The Ministry of Tourism and Antiquities has launched a consultative process for the revision of the draft law before submission to the relevant administrative and legislative bodies.

## **4.2 Observation**

Life in Gaza City is intertwined between the past and the present to form a painting representing the roots of history that remained a witness to the human identity and land. There are disappeared landmarks and other major landmarks visited by all who visited Gaza City, or lived in, to take a souvenir photo telling her story for generations to come. The majority of heritage sites in Gaza City document the history, civilization and culture of the Palestinian people. The historical and heritage sites, particularly in Gaza old city, views commercial, political and religious activities and attraction of just local visitors during the daytime and quiet during the night except few occasional social and political activities. Existing activities include business, agriculture, internal cultural tourism, cultural and creative industries, pottery, glass painting, embroidery, wall murals, and theatre flourished everywhere in the city (figures 45- 46).



Figure 45: Mural on the Wall of a School in Gaza City by Artist Yazied Al-Talla (Source: Alray, 2016)



Figure 46: Pottery Workshop in Gaza City (Source: Chain daily, 2011)

Restorations and adaptive reuse of old and historical buildings were undertaken for political, religious, social and economic activities, while retaining their cultural significance (figures 47 - 54). They include Al-Pasha Palace being reused as a historical museum due to its architectural and cultural values representing many ancient civilizations, and being the only model remaining from the palaces in Gaza; the Great Umari Mosque in the centre of Gaza old city being the largest mosque in Gaza; Al-Sayed Hashim being completely converted to a mosque after removing the religious learning center and hostel. The Great Umari and Al-Sayed Hashim mosques have contributed in shaping and reinforcing the religious culture of people in Gaza. Restoration of private houses were implemented through self-financing of their owners such as Salama house and Al-lolo house, while Hamam Al-Sumara was restored through financial support of UNDP and under the technical guidance of Islamic University. Kateb Al Wilayah Mosque and Ibn Othman Mosque are currently undergoing conservation works according to international conservation standards with UNESCO and local financial support. However, there are many ruins of great importance such as Tell Umm El-'Amr (Saint Hilarion Monastery), which was the first archaeological monastery in Palestine and the biggest in the Middle East. The monastery undergoes a process of deterioration due to neglect by heritage- related

international organizations, political and socio-economic crisis, and shortage of restoration materials, and blockade of borders. On the other hand, there are some voluntary initiatives undertaken occasionally to restore deteriorated heritage sites.



Figure 47: Adaptive Reuse for Al-Saqq House as a Cultural Center for Women Activates  
(Source: Iwan Centre, 2016)



Figure 48: Adaptive Reuse of Al-Pasha Palace as a Historical Museum  
(Source: Iwan Centre, 2016)



Figure 49: Restored Great Umari Mosque  
(Source: Iwan Centre, 2016)



Figure 50: Restored Al-sayed Hashim Mosque  
(Source: Iwan Centre, 2015)



Figure 51: Conservation Works at Ibn Othman Mosque  
(Source: Iwan centre, 2016)



Figure 52: Ruins of the Church of Tell Umm El-'amr (Saint Hilarion Monastery)  
(Source: Kanaan, 2014)



Figure 53: Restored Hamam Al-sumara  
(Source: Iwan centre, 2016)



Figure 54: Restored Salama House with Same Residential Function  
(Source: Iwan Centre, 2016)

### 4.3 Interviews

The researcher interviewed with six urban experts who were: 1) Associate Professor Nihad Al-Moghany, Director General of Engineering and Urban Planning at Municipality of Gaza and part-time lecturer at Faculty of architecture and Urban Planning of University of Palestine. He is very active in the preservation of cultural heritage in Gaza City; 2) Mr Mohy Al Farra, Director General of Urban Planning at Ministry of Local Government, focal point for urban planning at municipal level, and member of Central committee for City Planning and Building in Gaza Governorates;

3) Assistant Professor Akram Ijla, Director General of the Ministry of Tourism and Antiquities and part-time lecturer at the faculty of Architecture and Urban Planning of University of Palestine; 4) Dr Said Jalala, Director General of Sustainable Development Center, ex-Director General of Ministry of Environment, and ex-Dean of the Faculty of Engineering and Urban Planning at the University of Palestine. He is heavily involved in strategic urban development of municipalities and team member of the Global Palestine & Connected Gaza initiative, a Spatial Vision for the Gaza Governorates; 5) Mamdouh Al-Khateeb, an architect at Iwan Center for Cultural Heritage based at the Islamic University and supported by the United Nations Development Programme. He is involved in restoration and preservation of historical building in the old city of Gaza; and 6) Abed El-Rahman Abu Al Jubain, an architect and urban planning working in consulting engineering and planning firm. He is engaged in planning urban culture and designing cultural centers.

Reflections from interviews with these urban experts, who responded to questions linked to CSSUDA's indicators, indicated limited application of culturally sensitive sustainable urban development models in planning sustainable cities in Gaza city. All respondents clarified that the applied urban planning approach concentrates on fragmented solutions for the existing social, economic and environmental problems, instead of strategic urban planning due to the high political uncertainty in the region and lack of long-term sustainable urban development vision. They perceived that still the cultural dimension and role is inadequately mainstreamed in urban development both at policy and strategic development planning levels and sectorial and local urban planning levels. They also witnessed insufficient actions and allocated budgets to restore tangible and intangible cultural heritage.

Two respondents explained that perceptions of urban experts about the link between culture and sustainability have affected their incorporation of cultural factors into urban plans towards achieving a liveable Gaza City. Participation of stakeholders in cultural planning is supported by all respondents to increase the community knowledge and ownership of the huge tangible and intangible cultural heritage towards using culture as a capital. All respondents suggested that the cultural dimension is the key for strategic urban planning as well as a driver and enabler of sustainable cities and communities, along with other social, economic and environmental factors. They call for balancing the cultural capital with economic and social capitals in Gaza City planning because Gaza city is characterized by high value of cultural identity and history.

Four respondents believe that there is an internal tourism; but national, regional and international tourism is missing due to the high restrictions on movement of people.

Three respondents argued that the positive integration and cultural empowerment of marginalized citizens in cultural diversity is not considered in formal development planning, while civil society organizations carried out several initiatives to advance the cultural engagement and citizenship of marginalized groups.

Respondents have differentiated notions about creativity in addressing the existing problems that confront the tangible and intangible cultural heritage to meet the modern sustainability requirements, but they agreed that creativity could be the flexibility in incorporating the cultural dimension in strategies without affecting the traditional values and norms.



All respondents pinpointed the weakness and inability of the Palestinian cultural institutions to undertake their mandate in promoting the human values and adaptation in a changing world due to their lack of adequate cultural policies and instruments to promote culture as a fourth dimension to sustainable urban development. However, there are some efforts to document and support the intangible cultural heritage assets in some books, but they are still inadequate. The cultural heritage is supported by the political level through the formation of unions and associations (Craftsmen Union, the Union of Embroidery and Weaving).

Four respondents marked environmental culture with peoples' cultural beliefs and practices to adapt to their environment and maintain it followed by neighbourhood urban planning decisions undertaken by municipalities.

Three respondents recommended advancing small businesses producing cultural and creative industries that improve livelihoods, self-employment and income as well as decreasing poverty. Four respondents viewed that creative media including digital social media, broadcast media and information materials should be used to maximize the community awareness on the cultural role in sustainable urban development. Digital technology should be used to interact with other regional and international cultures. One respondent reflected that existing related laws to cultural heritage are outdated from the periods of Ottoman, British and Egyptian periods. Therefore, there is a need to reform existing laws to protect the cultural heritage sites. Another respondent highlighted that cultural heritage sites were mostly damaged during the three wars on Gaza (2008, 2012 and 2014) (figure 55) and their restoration were hindered due to lack of building materials resulted from the tight closure of borders and restrictions on materials' entry to Gaza.



Figure 55: The Gaza City Under Attack in 2014  
(Source: WordPress, 2014)

## **4.4 Findings**

### **4.4.1 Findings from the Analysis of Tools in the Qualitative Method**

Results from the thematic analysis of document review clarified that Gaza city has a centre with potential cultural capital. However, the cultural heritage sites have been neglected due to political conflict in Gaza strip as well as the decline in tourism to Palestine.

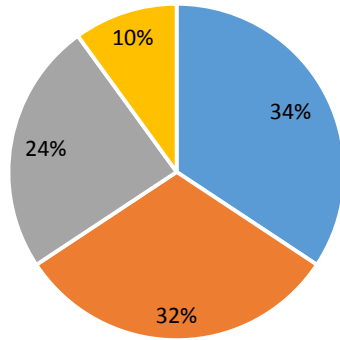
Findings from the thematic analysis of interviews with experts in Gaza city highlighted the value for involving people in assessing their cultural needs, participation of cultural actors in urban strategic planning, documenting intangible heritage assets, need to renew museums and cultural centres, utilization of the Palestinian tangible culture heritage, need to preserve the archaeological ruins, necessity of maintaining the cultural importance of reused historical buildings, promotion of cultural industries, need to promote visits of international tourists to enhance intercultural interactions and exchange with local people.

Results of the thematic analysis of the observation of Gaza city indicated unbalanced cultural capital with physical and economical capital. Although there are conservation works of Ibn Othman mosque and Al-Ajami Mosque as cultural heritage assets, there are also many ruins of great importance that need preservation or adaptive re-use. The community groups are actively engaged in cultural activities such as occasional social activities and voluntary campaigns to preserve the city's cultural heritage, thus giving voice to them and advancing their cultural citizenship and empowerment. There is a harmony between people and the economy through cultural and creative industries and harmony between diverse members of a community through enabling them to exchange cultures in many ways such as embroidery, wall murals, pottery, glass painting, poetry, and theatre flourished everywhere in the city. New life was given to old and historical buildings by adaptive reuse that change the function of buildings, not their form to satisfy contemporary social and economic values for owners and for the public, while retaining their cultural significance. Despite the lack of international tourists due to the siege and tight closure of Gaza borders, there is a local tourism by university and school students, civil society organizations and individuals. Internal tourists visit historical sites in Gaza city as part of tourism plan that includes a network of historical sites, and eco-tourism and recreational places in Rafah, KhanYouns, Nusirat and Jabalia.

#### **4.4.2 Findings from the Analysis of Survey Questionnaire in the Quantitative Method**

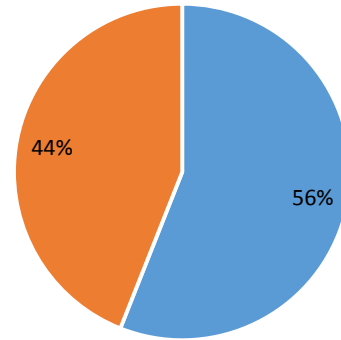
Results of analysing the questionnaires indicated that 55.7% of respondents are males and 44.3% of them are females, 90% of respondents are aged 22-50 years, and

the majority of respondents have postgraduate degrees in Architecture and Urban design as shown in (figures 56, 57 and 58) below.



■ 23-29 ■ 30-39 ■ 40-50 ■ 51 and over

Figure 56: Distribution of Respondents According to Age Groups



■ Male ■ Female

Figure 57: Marital Status of the Respondents

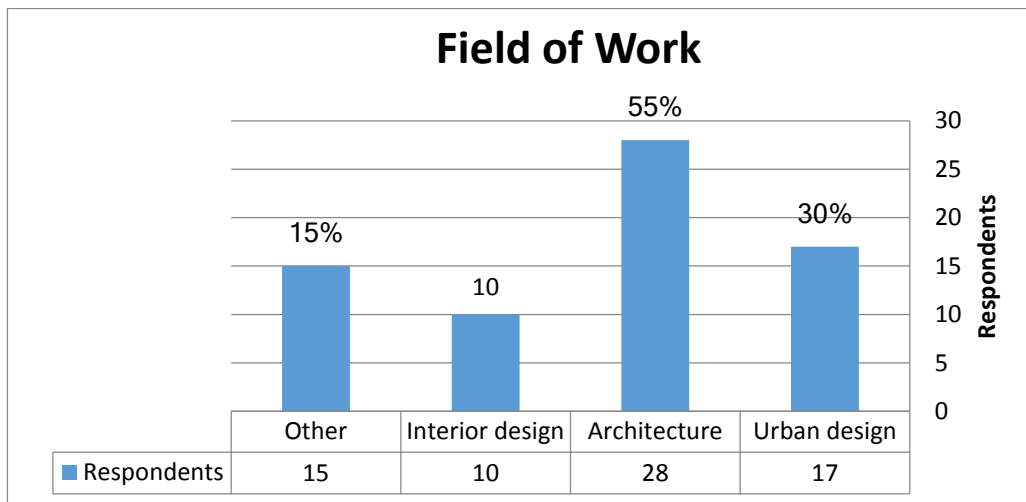


Figure 58: Respondents' Field of Work

Analysis of the knowledge of respondents about culture showed that 75.7% of them received university education that tackled cultural factors. Nevertheless 64.3% of respondents participated in workshops and conferences, but only 35.7% of them participated in local, national, international professional training on culture and only

11.4 % of them usually read about culture and sustainability. Articles is the main mean of reading about sustainable urban development.

The dependent variable "extent of applying culturally sensitive sustainable urban development" has significant (at  $\alpha \leq 0.05$ ) and positive relationship with independent variables "cultural relationships to emphasize interdependent networks, and emergence", "considering culture as a guide for the principles that underlay sustainable cities' objectives and interventions ", " applying participatory, inclusive and multistakeholder consultation particularly involving cultural actors in urban planning for sustainable cities", "balancing the culture's capital with physical and economic capital in planning sustainable cities", " the existing cities have national civic associations that advance personal cultural citizenship and the possible inventions among vulnerable groups ", and " creating harmony between people and the environment in the existing cities." The cultural sensitivity of sustainable Gaza city increases with the rise in cultural networking and emergence, using cultural values, multi-stakeholder consultation, utilizing cultural capital, cultural citizenship, and harmonization between people and environment will be important indicators influencing the sustainable urban development.

Regression analysis using Multilayer perception ANNs characterized the importance (weight and ranking) of independent cultural variables under the four conceptual threads that influence, determine and predict the dependent variable "Extent of applying culturally sensitive sustainable urban development models in planning sustainable cities in Gaza" as demonstrated in (Figure 59) below. A threshold value at 0.04 for the minimum weight of independent variables to be taken. The variable "Creating harmony between people and the environment in the existing cities" has

the top rank (weight 0.087) followed by "preserving/restoring tangible heritage assets" (weight 0.07); " Creating harmony between people and people in the existing cities" (weight 0.067); both " Perception of cultural perspective, cultural attractions and cultural role in sustainable urban development." and " Impact of urban planners' perceptions of culture and sustainability on their approach to plan cities" have same rank (weight 0.066); " Extent of positioning culture as an approach for living that interacts with the environment " (weight 0.064); "Adherence to make culture a driver and enabler for sustainable cities" (weight 0.058); " Balancing the culture's capital with physical and economic capital in planning sustainable cities " (weight 0.055); both "Cultural planning is a participatory, inclusive and multi-stakeholder decision-making process", and "Creating harmony between people and the economy that include cultural industries in the existing cities " have same rank (weight 0.054); "Promoting positive engagement with cultural diversity and intercultural interactions and exchange, openness of mind and territories, giving voice to all community groups, and cultural empowerment" (weight 0.052); " Considering culture as a guide for the principles that underlay sustainable cities' objectives and interventions" (weight 0.049); " Taking culture as an inspiring value that provides judgment on issues of sustainability " (weight 0.044); "Assessing cultural needs and priorities of communities during urban planning of sustainable cities " (weight 0.042).

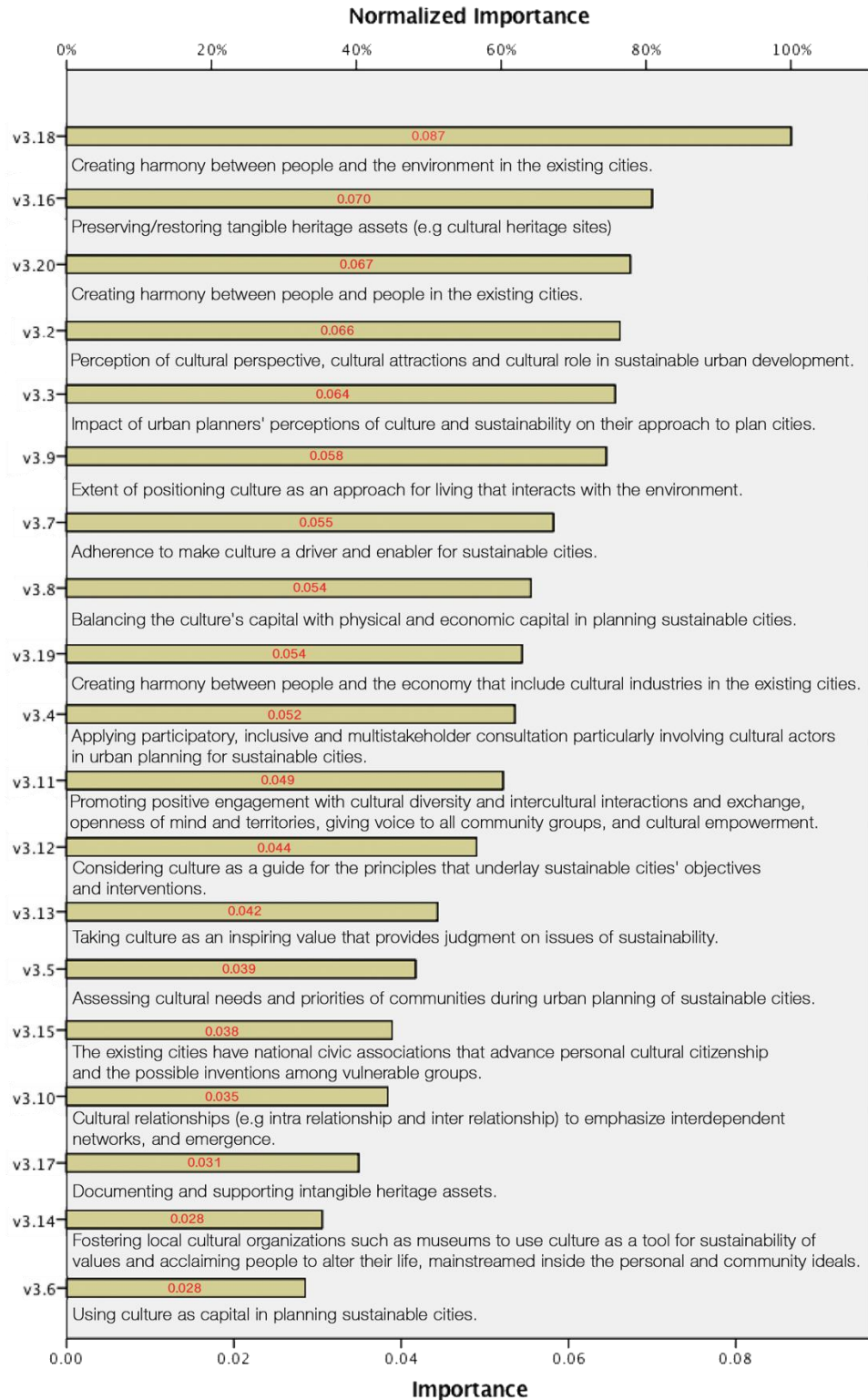


Figure 59: Importance of Independent Variables

## **Chapter 5**

### **CONCLUSION**

This concluding chapter presents a discussion based on the main findings of performed work, trying to understand how to achieve CSSUDA model as part of the urban planning approach and in special cases like Gaza, and recommend areas for further research.

#### **5.1 Summary of the Performed Work**

As the central part of this research work, a need for a new culture oriented planning approach for sustainable urban development of cities experiencing political instability like Gaza is recommended. The new approach positions culture within sustainable urban development through four main conceptual threads including culture as an inventive appearance; culture investment; culture as a guide for values; and culture as an approach for living. Each conceptual thread is divided into several indicators.

The research investigated proves that if cultural factors are integrated into urban planning, the opportunities for creating sustainable cities can be increased, and can create solutions for tackling with unsustainable urban environments.

A mixed- methodological, dynamic learning-oriented research approach was used to collect and analyse data. The qualitative method included data collection using literature review, key informant interviews, and observation, while the quantitative method includes data collection using urban expert and people self-administered



survey questionnaire. Thematic/content analysis techniques were used to analyse qualitative data, while statistical analysis was used to study data/information collected by survey questionnaires.

## **5.2 Summary of the Main Findings**

The main findings from the qualitative method emphasised the value of involving people in assessing their cultural needs; significance of multistakeholder consultation particularly, cultural actors; benefit of utilizing the cultural capital in urban strategic planning and balancing it with physical and economic capital; importance of international tourism to promote interaction with local people; usefulness of engaging community groups in cultural activities and strengthen cultural citizenship and empowerment; necessity of revitalization of museums and cultural centres; advantage of documenting intangible heritage assets; and merit of harmonization between people and the economy through cultural industries.

Further, the findings from the quantitative method indicated that if sustainable urban development of Gaza city to be achieved, then urban experts must incorporate cultural indicators in urban planning process such that top priority should be given to building cultural intra and inter relationships and networks; followed by making culture as the vehicle for values underlying Gaza's goals and actions; promoting positive engagement with cultural diversity and intercultural interactions and exchange, particularly for the most vulnerable groups; advancing multistakeholder participation and ownership, particularly cultural actors in urban planning and decision making for sustainable urban development; involving communities in identifying their cultural priority needs in development interventions; the urban experts of Gaza should be sensitive to people and culture rather than economic and

physical and economic capital; revitalizing community cultural centres; utilizing cultural capital; and preserving tangible cultural heritage.

### **5.3 Achieving CSSUDA Model as Part of the Urban Planning**

#### **Approach**

This research work comes as the first effort to develop CSSUDA model for the case of Gaza city and other similar cities experiencing political instability to be used by urban experts to solve the problem of unsustainable urban development. Therefore, the conceptual threads and correspondent priority indicators of CSSUDA model should be emerged at the level of urban development planning agendas and recognised as main criteria and checklist for urban planning of city restructuring and regeneration strategies. The urban planning criteria should consider creating harmony between people and the environment in the existing cities, preserving/restoring tangible heritage assets, creating harmony between people and people in the existing cities , cultural attractions, positioning culture as an approach for living that interacts with the environment, balancing the culture's capital with physical and economic capital, participatory, harmony between people and the economy etc. This will lead to achieve Co-operative Urban planning approach that folds and integrates the histories, textures, memories, visions, and values of urban environments and their populations. This will also shift emphasis in urban planning for cities from a physical science to a human science, from production and development of goods and

### **5.4 Achieving CSSUDA Model in Special Cases Like Gaza**

In order to achieve CSSUDA model in Gaza, the Palestinian Council of Ministers should recognize culture as the fourth dimension in the Palestinian Sustainable Development Strategy. Furthermore, the related central sectoral ministries of culture,

local government, tourism and environment should consider the conceptual threads and priority indicators in formulating the Palestinian Cultural Policy (PCP) to be approved by the Council of Ministers. The PCP should inform the National Development Policy Agenda as well as spatial/urban and development planning at national, regional and local levels. Thus cultural planning teams should be established to compliment spatial/urban and development planning teams at national, regional and local levels. Emphasis should be given to the role of local governments in integrating the cultural threads and indicators of CSSUDA model in their urban plans and strategic development and investment plans, seeing cultural resources as strategic urban assets having important and strategic roles in local economic development, undertaking cultural mapping through tracing people's memories and values before starting the urban planning, and allocating adequate instruments (funding programmes/incentives) to restore the damaged cultural heritage sites.

The role of urban planners is to put tangible and intangible culture at the heart of urban development plans. During the process of urban planning, planners should focus on creating harmony between people and the environment, preserving/restoring tangible heritage assets, and creating harmony between people and people.

### **5.5 Recommended Directions for Further Research**

The following areas are recommended for further research:

1. Environmental culture investigating the relationship between cultural beliefs/practices and adaptive capacity of people to utilize and maintain their environment.
2. Investigating sustainable approaches and new technologies for preserving and restoring tangible heritage assets in Gaza.

3. Assessing capacity building needs for realizing and delivering sustainable cities and communities.
4. Legal framework for protecting tangible and intangible cultural heritage based on international standards.

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## **APPENDICES**

## **Appendix A: Questionnaire**

**Eastern Mediterranean University (EMU),**

**Gazimağusa, Cyprus**

**Institute of Graduate Studies and Research**

**Faculty of Architecture**

**Department of Urban design**

**Master of Urban design**



### **Expert Perception Survey Questionnaire**

This survey is part of a Master Degree research study in Urban Design at the Faculty of Architecture of Eastern Mediterranean University in Cyprus. The research study aims to develop a "Culture-Oriented Strategic Planning Approach for sustainable urban development" to be used by urban planners in strategic urban planning of sustainable cities. The research aims to develop an approach towards the integration of cultural considerations into the urban planning policies in order to respond to the problem of unsustainable urban development caused by lack of cultural continuity in places, lack of attention to intangible and tangible cultural heritage, lack of cultural services -which include aesthetic inspiration and cultural identity- related to the natural environment- , and inactive participation of people in local cultural activities. The research aims to answer the question on how culturally sensitive sustainable urban development can be attained and utilized as part of a strategic urban planning approach and how it can be implemented in the city of Gaza.

The methodology comprises a mixed analysis technique, a dynamic learning-oriented approach to collect data on local values relating to culture and how these can be

interrelated with sustainable urban development of Gaza city. The mixed method includes literature review on the topic and related concepts, participatory observation, and self-administered questionnaire. The analysis will involve descriptive statistics summarizing the data sample (frequencies, means, standard deviation, and weights) and providing graphical analysis. This will also involve alpha Cronbach Test and Correlation Coefficient to undertake reliability analysis, and regression using Multilayer Perception of Artificial Neural Networks to identify the cultural independent variables for sustainable urban development of Gaza city, their weight, and priority ranks.

This questionnaire contains three sections. The first section necessitates personal information about the respondents. The second section seeks information about the capacities and practices of architects/urban planners/local people through five Yes/No closed questions whose expected answers are either "yes" or "no". The third section surveys the perceptions of experts through close ended (20) Likert scale-based questions including (one) question indicating the dependent variable "culturally sensitive sustainable urban development model" and (19) questions reflecting the independent variables whose expected answers range from 0 (strongly disagree) to 4 (strongly agree). There is no right or wrong answers. What you think or feel is what is important for this survey.

Your contribution towards this study is greatly appreciated, as it will add significantly to the value of this research. Your responses will be kept secure and will remain confidential.

Thank you

Mohammed Said Jalala

<b>First: Personal information of respondents</b>					
<b>Sex:</b>		<input type="checkbox"/> Male		<input type="checkbox"/> Female	
<b>Age in years:</b>		<input type="checkbox"/> (23-29)	<input type="checkbox"/> (30 -39)	<input type="checkbox"/> (40-50)	<input type="checkbox"/> 51 and above
<b>Marital Status:</b>		<input type="checkbox"/> Single		<input type="checkbox"/> Married	
<b>Educational level:</b>					
<input type="checkbox"/> BA		<input type="checkbox"/> Master degree		<input type="checkbox"/> PhD	
<b>Field:</b>					
<input type="checkbox"/> Urban design		<input type="checkbox"/> Architecture		<input type="checkbox"/> Interior design	
				<input type="checkbox"/> Other Specify ----- -----	
<b>Type of work:</b>					
<input type="checkbox"/> Academic staff		<input type="checkbox"/> Student		<input type="checkbox"/> Professional	
				<input type="checkbox"/> Other Specify ----- -----	
<b>Client:</b>					
<input type="checkbox"/> University	<input type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> Local Civil society organization	<input type="checkbox"/> International organization	<input type="checkbox"/> Self-employed

**Second: Capacities and practices of architects/urban planners**

- **Have the university education tackled culture and its integration in urban planning for sustainable cities and communities?**

( ) Yes , ( ) No

- **Have you read about culture and sustainable urban development? ( )**

Usually, ( ) Sometimes, ( ) Seldom, ( ) No

If( yes) , through: ( ) books, ( ) articles, ( ) thesis/dissertations , ( ) professional studies,

( ) other, specify.....

- **Have you participated in local/national/international professional training/coaching on culture and sustainable urban development?**

( ) Yes, ( ) No

How many times through your professional work? Specify.....

- **Have you ever participated in local/national/international workshops/conferences/seminars on culture and sustainable urban development?**

( ) Yes , ( ) No

- **Have education/training on culture and sustainable urban development improved your knowledge and skills and changed your attitude/behavior in incorporating cultural considerations into urban planning for sustainable cities?**

( ) Yes , ( ) No .

**Third : Perception of experts (architects and urban planners)**

**(0) Strongly disagree, (1) Disagree, (2) Neutral, (3) Agree, (4) Strongly agree**

No	Item	0	1	2	3	4
I	<b>Dependent variable:</b>					
1	Extent of applying culturally sensitive sustainable urban development models in planning sustainable cities.					
	<b>Independent variables:</b>					
II	<b><u>Culture as capital</u></b>					
2	Perception of cultural perspective, cultural attractions and cultural role in sustainable urban development..					
3	Impact of urban planners' perceptions of culture and sustainability on their approach to plan cities.					
4	Applying participatory, inclusive and multistakeholder consultation particularly involving cultural actors in urban planning for sustainable cities.					
5	Assessing cultural needs and priorities of communities during urban planning of sustainable cities.					
6	Using culture as capital in planning sustainable cities.					
7	Adherence to make culture a driver and enabler for sustainable cities.					
8	Balancing the culture's capital with physical and economic capital in planning sustainable cities.					
II	<b><u>Culture as way of life</u></b>					
9	Extent of positioning culture as an approach for living that interacts with the environment.					

10	Promoting cultural relationships (e.g intra relationship and inter relationship) to emphasize interdependent networks and emergence.					
<b>III</b>	<b><u>Culture as a vehicle for sustainable values</u></b>					
11	Promoting positive engagement with cultural diversity and intercultural interactions and exchange, openness of mind and territories, giving voice to all community groups, and cultural empowerment.					
12	Considering culture as a guide for the principles that underlay sustainable cities' objectives and interventions.					
13	Taking culture as an inspiring value that provides judgment on issues of sustainability.					
<b>IV</b>	<b><u>Culture as creative expression</u></b>					
14	Fostering local cultural organizations such as museums to use culture as a tool for sustainability of values and acclaiming people to alter their life, mainstreamed inside the personal and community ideals.					
15	The existing cities have national civic associations that advance personal cultural citizenship and the possible inventions among vulnerable groups.					
16	Preserving/restoring tangible heritage assets (e.g cultural heritage sites).					
17	Documenting and supporting intangible heritage					

	assets.					
18	Creating harmony between people and the environment in the existing cities.					
19	Creating harmony between people and the economy that include cultural industries in the existing cities.					
20	Creating harmony between people and people in the existing cities.					

Questionnaire end, Thank you



## Appendix B: Interviews

Nihad Al-Moghany	Director General of Urban Planning and Engineering in Gaza Municipality (PhD in Urban Design from UK)
Mohy Al Farra	Director General at Ministry of Local Government (MA in Urban design from USA)
Akram Ijla	Director General at Ministry of Tourism and Antiquities (PhD in Urban Design from USA)
Said Jalala	Director of Sustainable Development Center (MA in Urban and Regional Planning from Norway and PhD from France)
Mamdouh Al-Khateeb	Architect at Iwan Center for cultural Heritage (BA in Architecture and urban planning from Palestine)
Abed El-Rahman Abu Al Jubain	Architect and urban planner at privet company (BA in Architecture and urban planning from Palestine)

## **Appendix C: Observed Cultural Heritage**

1. Great Umari Mosque
2. Al-Sayed Hashim Mosque
3. Salama house
4. Al-lolo house
5. Hamam Al-Sumara
6. Kateb Al Wilayah Mosque
7. Ibn Othman Mosque
8. Tell Umm El-'Amr (Saint Hilarion Monastery)
9. Al-Pasha Palace