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FOR OBTAINING A MASTER'S EDUCATIONAL DEGREE**

THEME:

**Principles of architectural and planning organization of cultural centers in
Amman, Jordan**

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Abstract

One of the most crucial issues for designers has always been the presence of cultural centers among different groups of people and with all kinds of perspectives. Traditional culture is unique among the arts and other media since it is multifaceted and benefits from arts facilities. The need for matter is abundantly evident in the lack of cultural entertainment, particularly admirable cultural centers, and the development of art in the nation. The project fills the gap of having a cultural center that exposes the rich history and culture of the Hashemite Kingdom of Jordan. It also contributes to the tourism sector as part of the 2030 vision by providing a new experience that attracts tourists and explores the important historic sites and the influence of the culture and tradition of the country. Designing a cultural resort with the best attributes is the goal of this thesis by influencing public opinion in Amman, researching the key elements of cultural resort design, and connecting these elements to design-related issues. This research applies multiple user experience research methods, which include practical observations and respondents' several items in the form of a questionnaire. Also, the study demonstrates the importance of lighting, colors, and other design elements in enhancing visitors' experience besides using different technologies to create an interactive learning environment. The researcher used Interviews to gather the data for this study, which used the quantitative research approach to look at the demand for a national cultural center. According to the research, a cultural center is essential for preserving the country's authentic culture and enlarging the knowledge of tourists. In addition, it gives a general outline of the features a cultural center should have to make visitors feel more comfortable.

Keywords: Cultural Center, Social Interaction, Cultural Design, Public Opinion, Design, Questionnaires, Amman, Jordan

Table of Contents

Abstract.....	i
List of Figures and Illustrations.....	iv
List of Tables.....	vii
Abbreviations.....	viii
Introduction.....	1
Background.....	1
Research Statement.....	2
Aims and Objectives.....	2
Research Questions.....	3
Research Conceptual Framework.....	3
Methodology.....	5
Chapter One: Literature Review.....	6
1.2 Amman Contextual fabric.....	6
1.2.1 Amman Historical Background.....	6
1.2.3 Urbanization.....	8
1.2.1 Amman Identity.....	10
Chapter Two: Prerequisites for the formation of modern cultural centers.....	14
2.1 Socio-economic prerequisites for the development of cultural centers.....	14
2.2 Review of theoretical, normative materials and literary sources on the design and construction of cultural centers.....	22
2.3 History of Cultural Centers.....	29
2.4 Classification of cultural centers.....	33
Chapter Two Conclusions.....	40
Chapter Three: Functional structure of buildings of cultural centers.....	41
3.1. Factors Affecting the Formation of Cultural Centers.....	41
3.2. Functional and Typological Features of Cultural Centers.....	50
3.3. Architectural and Planning Solutions of Cultural Centers.....	55
Chapter Three Conclusions.....	70
Chapter Four: Improving the Design Techniques of Cultural Centers.....	71

4.1. Placement of modern cultural centers in urban areas.	71
4.2. Methods of increasing the architectural and artistic expressiveness of the buildings of cultural centers.....	76
Chapter Four Conclusions	83
Chapter Five: Study Results and Researcher Recommendations	84
Chapter Six: Civil Protection Requirements.....	90
Research Recommendations.....	100
References.....	101

List of Figures and Illustrations

Figure 1: Based on Maslow's Pyramid of Needs (Source: Mcloed,2018)

Figure 2: Theoretical Framework Diagram :(Source: The Researcher ,2023)

Figure 3: Exploratory Research Diagram (The researcher,2023)

Figure 4: Immigration Statistics in Jordan between 1950-2015, Source: *World Bank*, URL: <ahref='https://www.macrotrends.net/countries/JOR/jordan/immigration-statistics'>Jordan Immigration Statistics 1960-2022. *www.macrotrends.net*. Retrieved 2022-06-0

Figure 5: Population density Statistics in Jordan between 1950-2020 and UN projection until 2100, Source: *World Bank*, Jordan Population 1950-2022. *www.macrotrends.net*. Retrieved

Figure 6: Geometric blocks (residential buildings) Source: (Potter et al., 2009).

Figure 7: The National Museum, Arch. Jafar Tukan (Source: (Malkawi, 2013).

Figure 8: Al-Hussein Cultural Center, Source: (Jarrar, 2013).

Figure 9: Emory University Center for the Arts Georgia / Atlanta - Peter Eisenman 1991 (Source: <http://www.eisenmanarchitects.com/emory.html> (Accessed 15/07/2018)

Figure 10: Al Alamein Museum – New El Alamein City - Egypt – 1956. (Source: <https://www.mod.gov.eg/ModWebSite/MuseumDetails.aspx?id=3>) Accessed 18/07/2018)

Figure 11: Maison du Peuple, Brussel. Designed by: Victor Horta. 1895, (Source: cultural architecture, institution, and its public space (n.d.). The Cultural Centre typology. Threshold. <https://thethreshold4.wordpress.com/2021/01/21/the-cultural-centre-typology/>)

Figure 12: Plans for an Arts Centre, 1945 (Source: cultural architecture, institution and public space (n.d.). The Cultural Centre typology. Threshold. <https://thethreshold4.wordpress.com/2021/01/21/the-cultural-centre-typology/>)

Figure 13: The Stavros Niarchos Foundation Cultural Center (SNFCC) in Kallithea, Greece.(Source: Stavros Niarchos Foundation Cultural Center. Rethinking The Future. <https://www.titania.gr/explore-athens-greece/351/Stavros-Niarchos-Foundation-Cultural-Center/>)

Figure 14: Sanyang Brewery (Source: Sanyang Brewery / Studio Heech. Arch Daily. <https://www.archdaily.com/940642/sanyang-brewery-studio-heech>)

Figure 15: Sanyang Brewery. (Source: Sanyang Brewery / Studio Heech. Arch Daily.<https://www.archdaily.com/940642/sanyang-brewery-studio-heech>)

Figure 16: The Tourist Center of Confucius's Home Village (Source:10 things to remember while designing cultural centers. Rethinking The Future. <https://www.re->

[thinkingthefuture.com/rtf-fresh-perspectives/a1644-10-things-to-remember-while-designing-cultural-centers/](https://www.re-thinkingthefuture.com/rtf-fresh-perspectives/a1644-10-things-to-remember-while-designing-cultural-centers/))

Figure 17: Mi Casita Pre-School and Cultural Centre Playroom Image © Lesley Unruh

Figure 18: Malmö Live Image View 1 ©Adam Mørk (Source:10 things to remember while designing cultural centers. Rethinking The Future. <https://www.re-thinkingthefuture.com/rtf-fresh-perspectives/a1644-10-things-to-remember-while-designing-cultural-centers/>)

Figure 19: The University of Kansas DeBruce Center ©Steve Hall. (Source: 10 things to remember while designing cultural centers. Rethinking The Future. <https://www.re-thinkingthefuture.com/rtf-fresh-perspectives/a1644-10-things-to-remember-while-designing-cultural-centers/>)

Figure 20: Front elevation of Muslim Cultural Center ©Yao Li,(Source : (10 things to remember while designing cultural centers. Rethinking The Future. <https://www.re-thinkingthefuture.com/rtf-fresh-perspectives/a1644-10-things-to-remember-while-designing-cultural-centers/>)

Figure 21: Zinder Cultural Center (Source: www.scagliolabrakkee.nl)

Figure 22: Cultural Buildings Classification.

Fig.23: Diagram that shows the objectivity concept in the design of interior spaces.

Figure 24: The Warhol “Silver Factory” (Source: Pinterest)

Figure 25: Ugo Mulas (August 28, 1928 – March 2, 1973), Andy Warhol with ‘Flowers’ at The Factory, (1964), (Source: <https://revolverwarholgallery.com/andy-warhols-silver-spaceship-factory-launched-pop-art-revolution/>)

Figure 26:Moritzbastei Leipzig, (Source: https://cdn.eventinc.de/provider_pictures/pictures/000/073/443/cropped_webp/eventlocation-moritzbastei-leipzig.webp?1553239588)

Figure 27: Bakelit MAC, Budapest, Hungary (Source: <https://etterem.hu/bakelit-multi-art-center>)

Figure 28: Ship A38 holding a musical event (Source: <https://www.rendezvenyhelyszinek.hu/p/1700/helyszinek/budapest/a38-hajo?hl=en>)

Figure 29: picture showing the line-Zarieie road.

Figure 30: A cultural space example of using partitions.

Figure 31: A sketch showing how to use the grid in an ample existing space.

Figure 32: Mobile Furniture example of a stage.

Figure 33: Mobile Furniture examples.

Figure 34: Lincoln Centre, New York City. 1962-69, (Source: <https://thethreshold4.wordpress.com/2021/09/21/the-idea-of-place-in-cultural-district/>)

Figure 35: Lincoln Centre, New York City. After renovation 2002-2012 (Source: <https://thethreshold4.wordpress.com/2021/09/21/the-idea-of-place-in-cultural-district/>)

Figure 36: Photo showing the HKCC Atrium,2020

Figure 37: The Pompidou center in Metz, France, Source (Arch Daily 2014)

Figure 38: The interior of the Pompidou center in Metz, France, showing the laminated timber structure and the hexagonal pattern of the connections.

Figure 39: Pompidou center in Metz, France, showing the hexagonal roof area and the combination of forms.

Figure 40: Linear Chart elaborating results on where the selected countries spend their free time according to the questionnaire results (Source: The Researcher,2023)

Figure 41: Linear Chart elaborating results on the importance of cultural centers according to the questionnaire results (Source: The Researcher,2023)

Figure 42: Pie Chart forecasting results on the percentage of visitations to cultural centers according to the questionnaire results (Source: The Researcher,2023)

Figure 43: Linear Chart elaborating results on the hierarchy of spaces in cultural centers according to the questionnaire results (Source: The Researcher,2023)

Figure 44: Linear Chart elaborating results on the level of satisfaction with existing cultural centers according to the questionnaire results (Source: The Researcher,2023)

Figure 45: Pie Chart showing results on the community events needed according to the questionnaire results (Source: The Researcher,2023)

List of Tables

Table 1: Design Standards of cultural buildings through using the Uncanny architecture trend.

Table 2: Socio-Cultural centers/houses in Europe

Table 3: A model for classifying the functions of cultural centers.

Table 4: Ship A38 spatial Program, (Source:
<https://www.rendezvenyhelyszinek.hu/p/1700/helyszinek/budapest/a38-hajo?hl=en>)

Table 5: Location of Cultural Centers in the Czech Republic

Table 6: Renting spaces for different activities, Cultural centers in the Czech Republic

Table 7: Activities running in Cultural Centers in the Czech Republic

Table 8: Events in Cultural Centers in the Czech Republic

Table 9: Case Comparison information based on visual quality and semiotics.

Abbreviations

CCIs	Cultural and creative industries
EAFRD	European Agricultural Fund for Rural Development
EC	European Commission
ECoC	European Capitals of Culture
EGTC	European Grouping of Territorial Cooperation
ESF	European Social Fund
ESIF	European Structural and Investment Fund
ERDF	European Regional Development Fund
EU	European Union
EUR	Euro
LAU	Local Administrative Unit
NGO	Non-governmental organization

Introduction

In this thesis, the research background is provided, along with details on the research topic, its significance, the main objectives, the research questions, the purpose statement, and the conceptual framework for the study. The chapter provides information on the methodology as well as the organizational structure of the research.

Background

Social stability considers human wants and how to satisfy them. Consider the needs and devise a solution as Abraham Maslow categorized human needs (Maslow,1954), with social needs being one of them, see (Figure 1). We behave and respond to people around us through social contact. Social contact refers to the actions people take toward one another and the answers they offer in return. It seems insignificant to have a brief talk with a buddy.

According to Goffman, these seemingly minor interpersonal contact forms are crucial to sociology and should not be disregarded. Social contact involves many different actions; in sociology, these behaviors are typically divided into five categories: exchange, competition, cooperation, conflict, and coercion (Goffman,1990).

The Cultural Center is the other side of the equation, and it is possible to assume that it predates recorded history as a reflection of people's needs, aspirations, and worries. In a setting like a "Cultural Center," in addition to manifesting this idea, the idea that the human soul is one and that this spirit is present in both a caveman's thinking and his meditation in the present is on display.

Louis Strauss believed that "man has always been a symbol of his thought" at this point. It has always utilized several media and did numerous meanings. Mental musings and imaginations depict the culture and mindset of the people who serve as a nation's representatives. The earliest examples of performance can be found on cave walls and in ancient sculptures. They combine music, dancing, and imitation or acting. The performance's objectives were spiritual, social, educational, and entertaining. Due to the volume of artists, the complexity of media, and audience-building practices specific to theater, Theater production, and audience conditions nowadays are more complicated than those of many

other creative forms. Establishing the cultural center aims to promote all cultural components of the arts and examine the social significance of art, culture, and theater.

Performative arts are types of art in which artists use their voices or the movements of their bodies, frequently concerning other items, to convey artistic expression, as opposed to, say, purely visual arts, when artists employ paint or other materials to produce tangible or static art objects. The performing arts span a wide range of disciplines and are all intended to be presented live in front of an audience, see (Figure 1).

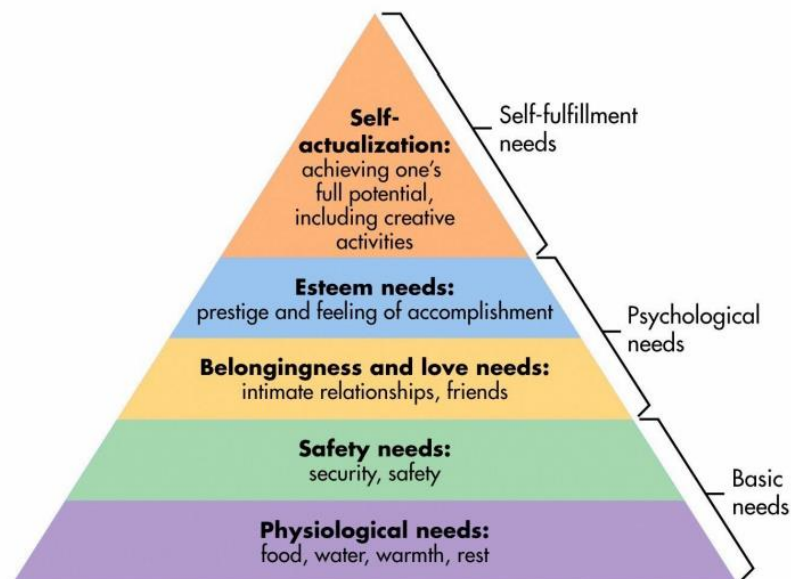


Figure 1: Based on Maslow Pyramid of needs, (Source : Mcloed ,2018)

Research Statement

Aims and Objectives

While it presents a comprehensive overview of the elements a cultural center should have to make tourists feel more at home and residents to be more connected with their homes, this study aims to create an outline for a cultural resort.

By accomplishing the following objectives, the study's primary purpose is realized:

1. To develop a plan for the cultural resort's design, examine Amman's socio-spatial characteristics.

2. Examine and quantify public perceptions by surveying a cultural resort's social and physical attributes.

Research Questions

When you analyze a space comprising numerous physical and social layers, I start by looking at these elements and their interactions.

The following supplementary inquiries will assist in addressing the core research question:

1. What qualities does the Amman cultural center have that promote social interaction?
2. What factors should cultural center design take into account?
3. What realistic ways to promote social contact can be included in the cultural center's design?

The key finding of this study is that:

1. The cultural center's design should draw Jordanians and enhance social interactions in that area.
2. The cultural center was created to foster social interaction, creating opportunities for social reaction and place attachment.
3. Face-to-face conversations and relationships between people and artists encourage more social contact in the neighborhood.
4. Cultural centers encourage more significant contact between the public's attitudes, opinions, beliefs, and artists.

Research Conceptual Framework

The research workflow is described in the conceptual research framework below (Figure 2). It begins with a review of the literature on understanding cultural centers worldwide, their methodologies, and the context of Amman, Jordan. This understanding leads to understanding and designing a proper cultural resort.

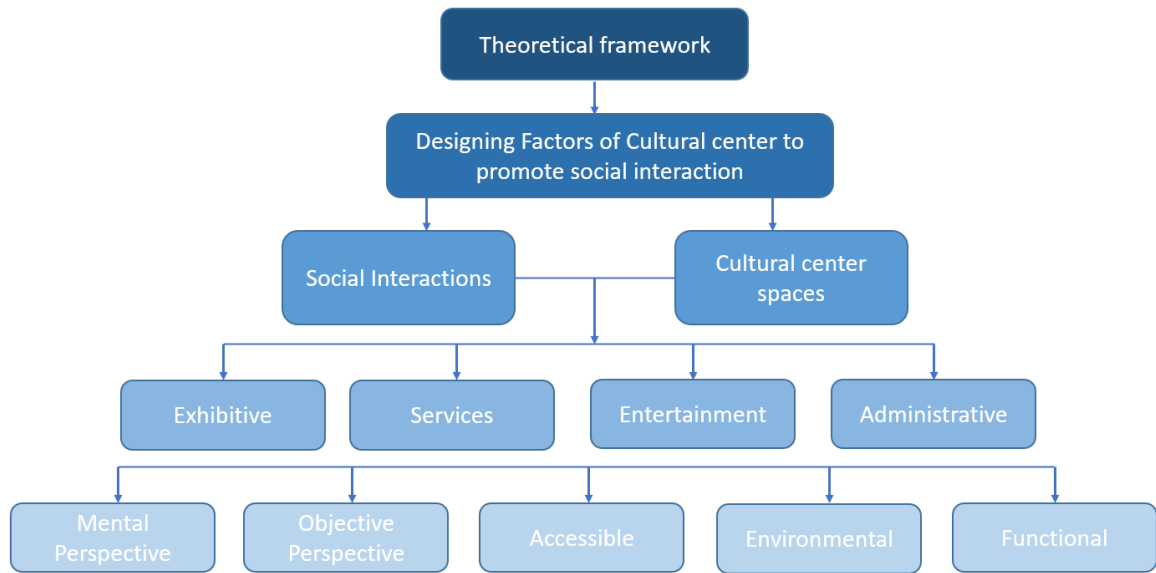


Figure 2: Theoretical Framework Diagram :(Source: The Researcher ,2023)

Methodology

The objective of this phase of research, which is descriptive and exploratory, is to create a design plan for a cultural resort. It was done as part of a documentation study, which allowed the researcher to present conceptual and theoretical definitions of each variable and draw on the findings of earlier studies and methods. In architecture studies, the survey approach is thought to be the most popular, and its essential characteristic is using questionnaires for data collection. The key topics covered in this study are how social interaction and cultural structures relate to one another. To highlight elements of architectural design and human interaction, this research employs various user experience research methods, including practical observations and respondents to several items in the form of a questionnaire so that they all answered similar questions. An original questionnaire with qualitative Likert scale items was distributed. The data from each of the 100 questionnaires that were distributed to responders could be analyzed. Primary and secondary research methods are the two basic categories under which the exploratory research approach is categorized. Data is directly gathered from the subjects of the investigation using primary research methodologies, in this case, the locals and focus groups.

The primary research approach in the study incorporates words as well. Moreover, observations are included in the study. The subjects are not close to the researcher. Instead, the object is observed from a distance (Figure 3).

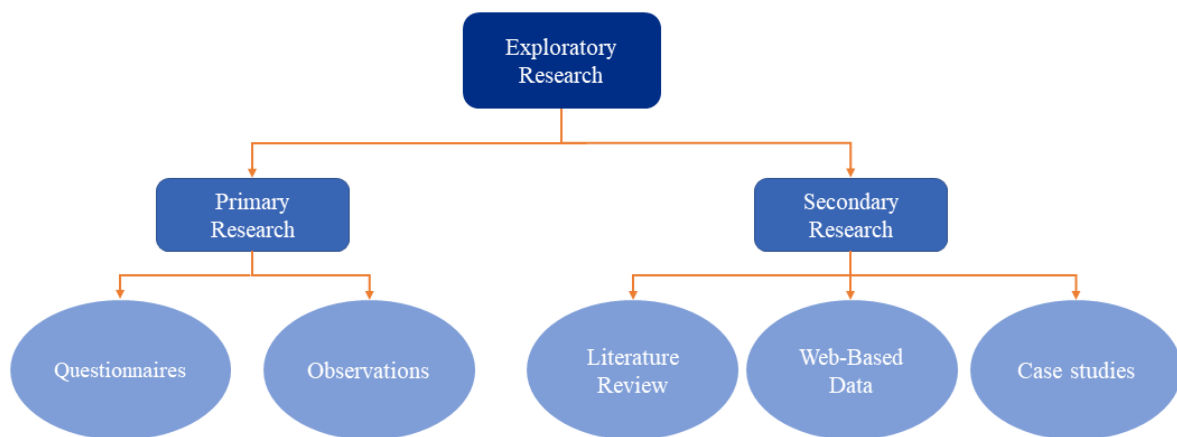


Figure 3: Exploratory Research Diagram, (The researcher, 2023)

Chapter One: Literature Review

1.2 Amman Contextual fabric

1.2.1 Amman Historical Background

Amman has traditionally served as a hub for human settlements and urbanization. It is a natural treasure because of the fertility of the land brought about by its river. The first Jordanians' agricultural and cultural presence was centered around this river, which ran from Ras al-Ain through Ain Ghazal and into the Zarqa River. Historians have noted this river for the numerous water sources found in its valleys, including streams, springs, artesian wells, and reservoirs. According to the Torah, Lower Amman was a settlement on the banks of a stream where residents lived off trade, agriculture, and grazing while inhabiting mud- and stone-built homes. Citadel Mountain, which rose 130 meters above the Amman River, was where Upper Amman was situated. Ponds and wells were used to gather water stored during the siege and the summer. Overall, urban agglomerations were primarily boosted by the stream that ran through its corridor.

With a 630 km² urban area, Amman City has developed from a small town to a major metropolis. The municipality is under additional strain to offer services due to the metropolitan area's 2% yearly growth rate. The city's population is predicted to increase to 6.4 million by 2025, necessitating the construction of an extra 1.3 million dwelling units. The population of GAM, divided into 22 districts, reached 4,077,450 in 2015, with an average population density of 25,000 people/km². Each district functions as a small municipality, providing all services required by citizens directly and without referring to the Central Municipal Offices, aside from zoning and planning duties, which are handled centrally in the Municipality's main offices. Basman, Al Yarmouk, and Ras El Ain, accessible to all amenities and have a comparably cheaper cost of living than other districts of GAM, were found to be placed with higher population density and to have a more prominent refugee presence. GAM had 4,077,450 residents in 2015, with an average population density of 25,000/km². It was shown that regions with larger population densities also have higher refugee populations. These regions include Basman, Al Yarmouk, and Ras El Ain, which

have excellent access to all amenities and a relatively affordable cost of living compared to other GAM districts (UN-HABITAT,2022)—informal Settlements in Jordan.

Since many of these settlements were built on steeply sloping land, also known as "Jabals," and some of them were located in valley bottoms, where the slopes are so steep that the ground floors of upper-level homes are almost touching the roofs of lower-level houses, Amman's unplanned and rapid growth deteriorated several urban fabrics. (Daly, 1998).

Statistics on Immigration to Jordan (1960-2022) From 1990 on, Based on the Soviet Union's 1989 census, estimations of the migrant stock in the newly independent republics were made. Interpolation or extrapolation was used to estimate the international migrant stock on July 1 of the reference years for nations where data on the supply of migrants from abroad were available for at least two periods. Estimates for the reference years were created for countries with a single observation by utilizing rates of change in the migrant stock before or after the single statement. For nations without data, a model was employed to estimate the number of migrants; see (Figure 4). (Macrotrends. Net,2022).

Jordan's immigration statistics for 2015 was 3,112,026.00, a 14.29% increase from 2010.

- Jordan's immigration statistics for 2010 was 2,722,983.00, a 17.1% increase from 2005.
- Jordan's immigration statistics for 2005 was 2,325,414.00, a 20.62% increase from 2000. Jordan's immigration statistics for 2000 was 1,927,845.00, a 25.42% increase from 1995.

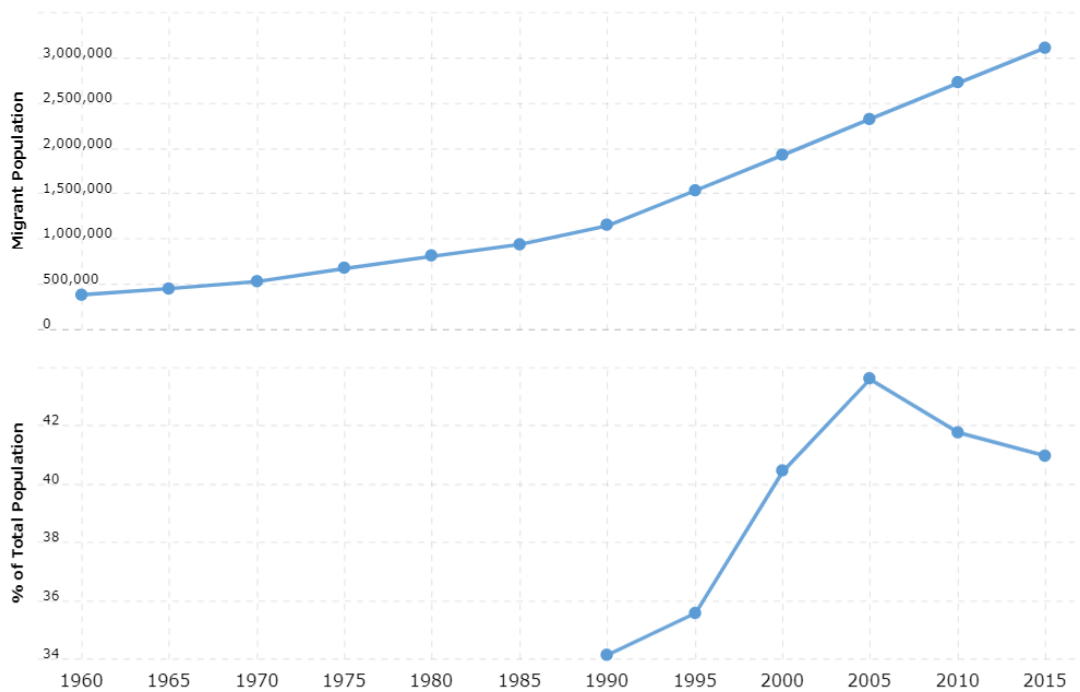


Figure 4: Immigration Statistics in Jordan between 1950-2015, Source: World Bank, URL: <ahref='https://www.macrotrends.net/countries/JOR/jordan/immigration-statistics'>Jordan Immigration Statistics 1960-2022. www.macrotrends.net. Retrieved 2022-06-0

1.2.3 Urbanization

Jordan is one of the 50 most urbanized countries in the world.⁵ 90.3% of Jordan’s population lives in urban areas. The country is characterized by rapid Urbanization and urban growth, with a current annual population growth rate of 2.3% (2019) and a population density of 118.9 persons per square kilometer.⁷ Over the last two decades, Jordan’s total built-up area has doubled, reaching 1,500 km²,⁸ with the urban built-up area amounting to 909 km².⁹ The spatial expansion of urban areas is equivalent to 1% per year, or 15 km²,¹⁰ which poses a risk to agricultural land and the provision of infrastructure and its financing; almost three-quarters of Jordan consists mainly of a barren plateau, which is located towards the east and the south-east of the country. The western and northwestern part of the country is the most fertile and inhabitable and the most urbanized, where most of the population lives. The southern governorates are underpopulated, hosting only 8% of the population. They have a lower level of development in terms of the availability of infrastructure, except for Aqaba city (Macrotrends. net,2022).

Jordan Population Density 1950-2022 Chart of Jordan population density from 1950 to 2022, see (Figure 5):

- The current population density of Jordan in 2022 is 115.33 people per square kilometer, a 0.31% increase from 2021.
- The population density of Jordan in 2021 was 114.97 people per square kilometer, a 0.65% increase from 2020.
- The population density of Jordan in 2020 was 114.23 people per square kilometer, a 1% increase from 2019.
- The population density of Jordan in 2019 was 113.10 people per square kilometer, a 1.37% increase from 2018.

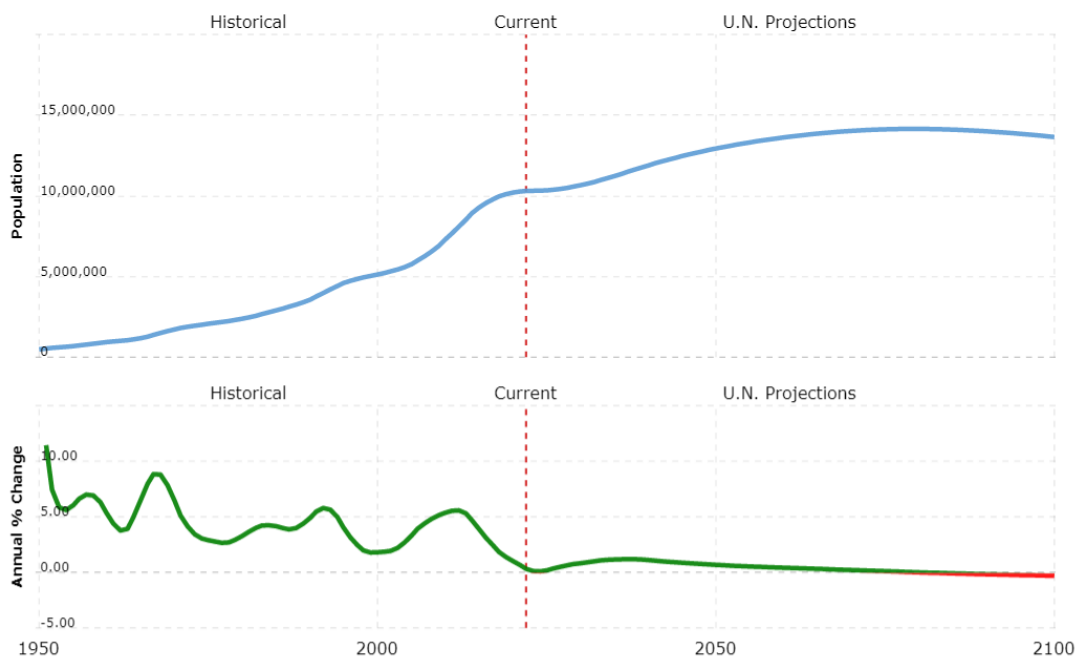


Figure 5: Population density Statistics in Jordan between 1950-2020 and UN projection until 2100, Source: World Bank, Jordan Population 1950-2022. www.macrotrends.net. Retrieved

1.2 Cultural Centers typologies in Amman, Jordan

This chapter addresses Amman's urban identity and socio-demographic characteristics, beginning with an understanding of Amman's urban development through a study of maps and historical data to construct an image of Amman's contextual fabric.

1.2.1 Amman Identity

a phrase that conveys the concepts of permanency, identity, and ongoing personal development. Considering the demands of time and technical advancement, architects must reconnect to the rich traditions of old architecture and utilize such ideals. This entails examining the past and incorporating distinctive elements into contemporary architecture depending on regional identity. Looking at current structures in the Arab world, we can now observe a lack of distinct identity and a blind devotion to Western ways, far from Arab civilization and society, as the Iraqi scholar Khalid Hmoud remarked about the issue. Essentially and formally, architecture serves as a tool for representing individuality and distinctions that impact our understanding. People's qualities and advantages are reflected in their national architecture, which is influenced by global changes. The modern metropolis has devolved into a collection of abstract geometric blocks due to Western architectural influences. (Hmoud, 2011). Most of Amman's residential buildings now comprise these "geometric blocks" (Figure 6). Unlike several contemporary governments, where identity traces may be seen, municipal and educational structures were designed by Jordanian architects such as Sharif Fawaz al Mhanna, Jafar Tukan, Bilal Hamad, and others.



Figure 6: Geometric blocks (residential buildings) Source: (Potter et. al, 2009).

Some well-known architects frequently travel and construct in various nations. Each time, they encounter a different setting, which can be challenging to manage. Recently, the Persian Gulf nations have employed several well-known architects. They were frequently charged with having those structures constructed solely to draw tourists and not in keeping with the nation's nature. For instance, there will be museums for the works of Zaha Hadid, Frank Gehry, Norman Foster, Jean Nouvel, and Tadao Ando on Saadiyat Island in Abu Dhabi when finished in 2018. There are currently several well-known architects working in the area. Still, frequently their designs are influenced by the government and do not accurately reflect the country's current condition, turning the architects into vehicles for propaganda. According to the general plan, the building should have been constructed in the city's center, Ras Al Ain, close to the National Museum (designed by architect Jafar Tukan) (Figure 7), the Al Hussein cultural center (designed by architect Bilal Hammad) (Figure 8), the City Hall (designed by architect Jafar Tukan), and the bank building (designed by architect Bilal Hammad). However, the project has not yet been carried out for various reasons. Zaha-Hadid, passed away while the structure was still under construction.

In contrast, the "Friday market" is now held there on the weekends. Had it not been simpler to assign the design to local architects who are as brilliant and more conscious of the national architecture? The only way to distinguish between traditional and contemporary urban design is through establishing a connection between heritage and modern living.



Figure 7: The National Museum, Arch. Jafar Tukan (Source: (Malkawi, 2013).



Figure 8: Al-Hussein Cultural Center, Source: (Jarrar, 2013).

Chapter Two: Prerequisites for the formation of modern cultural centers.

Review of theoretical, normative materials and literary sources on the design and construction of cultural centers. This chapter addresses Socio-economic prerequisites for the development of cultural centers, beginning with an understanding of the Socio-economic role in the development of cultural centers. Then it examines the literature relevant to the History of Cultural Centers, and finally, it presents an understanding of the classification of cultural centers.

2.1 Socio-economic prerequisites for the development of cultural centers.

The symbolic organization of a community has significantly influenced the configuration of the socioeconomic environment. However, over the past 20 years, this impact has become more assertive. As the EU noted in its Green Paper "Unlocking the Potential of Cultural and Creative Industries" (2010), creative communities, whose raw material is their ability to conceive, create, and invent, are gradually replacing industrial floors. Each definition of the Knowledge Society or Information Society emphasizes the growing significance and centrality of the symbolic dimension in social and economic interactions. However, the absolute and conclusive proof required to adequately describe the reasons, the variables, the interactions between such factors, and their consequences is lacking because this perspective has become a cliché.

The creative industries sector has also been one of the most active in Europe, with considerable potential for expansion and a positive economic impact on the host nations and regions. According to the European Competitiveness Report 2010, 3.3 percent of the European Union's (EU) total production, as measured by Gross Domestic Product, is accounted for by the creative industries, which are cultural sectors in fact (GDP). However, when categorized broadly, as suggested by UNCTAD (2010), they account for 6.5 percent of the GDP of the EU. These numbers are relatively similar for the global economy. The creative industries produced \$2,706 billion in GDP in 2005 and exported \$424 billion in creative goods and services, accounting for 6.1 percent of the global GDP and 3.4 percent of international GDP trade (Howkins 2007; UNCTAD 2008). The research also notes that

employment in the creative sectors increased by an average of 3.5% year between 2000 and 2007.1% of the economy of the EU-27.

Cultural rights and the purpose of the economic system

Despite the widespread perception that achieving cultural improvement only requires economic expansion as a means, the process of bringing the two together is still relatively young. Ironically, Linder (Linder, S., 1970) attacked the gap between the purported means (the economy) and the purported purpose (culture) by saying that "the cultivation of the mind and spirit is commonly considered as being the supreme goal of human e ort. "The profane intellectuals who preached the gospel of economic expansion saw economic advancement as a proactive means of achieving cultural progress. They expected that the growth of the spirit would require more and more time. Tibor Scitovsky believed that as society advanced, more people would become philosophers, pondering the world and its wonders slowly and philosophically. According to Keynes, the economy should be understood as progressing toward more sophisticated realizations of art and culture (Hession, C., 1984). In other words, by allowing people to exercise their cultural rights, the economic system enables people to accomplish the broader purposes of humankind. Economic order with a moral sense is provided by culture. In addition to economic growth, the idea of progress has been reformed to consider factors like human development, social justice, and environmental quality. As the objective of progress, culture also becomes a moral obligation. Sen (Sen, A., 2001) argues that progress is a process that broadens human potential and freedom; as a result, we must include cultural issues among its aims and means. The new objectives the collective organization system must accomplish are related to the increased possibility of people reaching frontiers by manifesting their cultural component.

Culture brings values into the equation of development.

Cultural values are spreading into the socioeconomic sphere and seem much more aligned with sustainable development, especially considering the current financial crisis. Copyleft and commons concepts open new worlds of values that impact the social and economic spheres. In other words, instrumental logic does not entirely direct creative action. There are additional ideals of expression, reciprocity, and exchange at play. Recently, we have realized

that the instrumental rationality centered on maximizing profits has brought us to this economic and financial crisis, forcing us to reconsider how we should act ethically in light of people's needs. Cultural values like collaboration, solidarity, openness, and accountability are being recovered. The new ethics emanating from the social movements articulated on the Internet, and the traditional social venues helped promote these new principles. Creative action is guided by interests that go beyond money. As a result, the idea of innovation is expanded to include value-creating social processes. The formation of new values, models, and industry sectors results from the new producer ethics as they permeate the entire economy. The ethical pillars of emerging productive sectors like the Social Economy, the Digital Economy, the Creative Economy, the Open Economy, or the Green Economy are sustainability, creativity, transparency, participation, responsibility, technology, and commitment. As the European Commission noted in the study "Unlocking the potential of Cultural and Creative Industries," the values and principles that support socioeconomic processes consistent with the goal of sustainable development thereby become more significant. In particular, social innovation processes and collaborative economy practices focus on fusing cultural activities with social objectives (Murray, Caullier-Grice, Mulgan, 2010). The values arising from the cultural field also develop in response to the fact that "the current socio-economic paradigms are insufficient to handle the distributional discrepancies, build sustainable models of economic inclusion, and solve the problems of urban, environmental, and social violence that we suffer, not by equalizing down, but by allowing a new class of agents to enter the economic circuit, albeit mostly in an informal manner." (Fonseca, A., 2008)

The maximization procedures that drive decision-making are given a new dimension by the values derived from the cultural environment. As a result, people consider variables that go beyond a straightforward economic analysis of costs and benefits.

The emergence of a new era characterized by nonmarket production and innovation processes driven by the democratization of digital production media and the surplus they generate is suggested by some discourses today, which attribute behaviors that appear to be at odds with the conventional notion of instrumental rationality too much subtler maximization models (Benkler, 2011).

A more philosophical viewpoint would suggest that the cultural area develops its dignity. Considering this requirement, the creative economy is based on solidarity economy principles. It aims to produce and collaborate, respect democratic norms, share cultural values, and create relationships based on mutually agreed-upon reciprocity. Artistic devotion takes precedence over incentives received in the form of money. Artists may make a lot of money, but their work does not have to be commercially successful to be of interest to the general public. All they need to do is involve those in their community dedicated to creating meaning and values in the public sphere to support the shared imagination of "living together" (Lucas, 2009). While cultural companies adopt new organizational matters, the cultural sector offers a set of personal values that facilitate sustainable growth models. The movement that unites the new management and the creative workforce is reciprocal. "On the one hand, post-industrial mutation and innovation tasks increasingly call for creative professionals (in a broader sense: artists, architects, or software developers). On the other hand, modern human resources management draws inspiration from them and modifies outdated factories to fit the needs of the contemporary economy. (Ptqk, M., 2011).

Cultural Mindset

Another unique component of the "cultural mindset" is the role of values in formulating demand. The "desire for novelty" expressed in social settings serves as a sanctioning mechanism for the innovations that a given exchange space's collection of cultural and creative activities proposes. Therefore, the "creative class" is significant from more than only the standpoint of social and economic innovation. In the end, it is the creative class itself that makes up the solvent demand and decides whether to accept creation through its purchasing habits. Most innovation studies imply that new ideas are rare and valuable objects resulting from significant investments, which contradicts this concept. The experience of consumers who move in social areas rich with surprises, however, gets closer to frequent exposure to innovation in the context of art, music, fashion, and intellectual concepts. The options for obtaining cultural goods and services have increased thanks to the Internet. Instead of encouraging production, the problem is how to handle its abundance.

The non-neutrality of space

Incorporating spatial qualities into the creation of artistic goods and services, as is the case with fashion in Paris, theater in London, music in Nashville, or pottery in Caltagirone, is one of the fundamental aspects of symbolic production. Grouping and "structurization" are exceptionally responsive to cultural and artistic endeavors. A cluster is the intensification of relationships between governmental and private organizations operating in a given area in a specific industry. Due to the coexistence and fusion of the forces of competition and collaboration established in the region's historical legacy and socioeconomic context, this densification generates financial and technological externalities.

All cultural endeavors have strong links to the local environment, as shown in the concentration of cultural production and consumption in places that gain from scale effects and externalities. There are numerous instances of these activities being concentrated geographically to maintain their unique city (and, subsequently, their competitiveness) globally. These activities do this by, on the one hand, utilizing the special production conditions of each location (influenced by a culture based on the local dimension) and, on the other hand, joining larger structures of flexible specialization. 2011 (Costa, P.).

Space is a geographical reference point for cultural resources (material or immaterial). It turns into a self-sufficient resource. A cultural district with a creative component is one where creativity is an essential input in the production of symbolic goods and services and where production and distribution are carried out by a network of small and medium-sized businesses that are the offspring of "ambitious operators" and frequently have common relationships and similar operational and management models. Additionally, these districts are distinguished by a high level of specialization, ongoing innovation, and adaptable labor relations models.

An additional prerequisite for a district to be deemed "cultural" is that there must be a very dense flow of information and knowledge transmission. The existence of common tacit knowledge, low transaction costs in information transmission systems, and informal knowledge distribution are requirements. It is also vital to provide official and informal areas

where the various agents can engage and participate in processes of "cross-fertilization" between stakeholders and initiatives.

This final point is significant because towns like Pericles' Athens, Florence, Paris, and New York are influential melting pots for the interaction between artists. Spatial concentration appears to be crucial to production processes of "creative eclosion," from the urban dimensions that allow frequent and casual contact between citizens (up to 50,000 inhabitants) to the emergence of bohemian neighborhoods linked to the cultural agents who live in large metropolises.

Social Aspects

In the regional and urban economics literature, spatial spillovers' presence and consequences on innovation have received widespread recognition (Capello 2006). Suppose we apply this idea to the problem at hand. In that case, the creative industries seem to generate externalities shared by other companies operating in the same region.

Social variation. Social diversity and multiculturalism, as opposed to "melting pot" societies, provide novel concepts and modes of social organization that impact regional performance (Jacobs 1961). Florida (2002) notes that because creative people value social diversity, diverse communities tend to foster and draw creative individuals.

Population density. High densities of creative capital led to frequent face-to-face interactions, facilitating "creative" spillovers and subsequent innovations, as noted by Knudsen et al. (2008, p. 464). Regional institutional factors also refer to the role of regional innovation in developing new technologies. Regional institutional factors include networks between organizations, financial and legal institutions, specialized agencies and research infrastructures, education and training systems, governance structures, and innovation policies. (Iammarino, 2005, p. 499) According to Rodriguez-Pose (1999), the "social filters" intersecting a region's social and structural conditions determine the institutional networks' ability to accelerate innovation. Through this social shelter, institutional networks with a local focus can support or stifle innovation.

From the supply standpoint, the territory's size and articulation are essential to enable serendipity, cross-fertilization, or creation through friction and chance. The environment is where critical masses of solvent demand for innovation crystallize, where new values and attitudes are discovered, replicated, and distributed from a demand perspective. Therefore, territory promotes innovation in economic, social, institutional, and political fields by making it visible and accessible. The synergy of space, culture, and commerce is quite strong. This synergy is fiercely reemerging in the economic dimension of culture in some cities under modern capitalism. Cities benefit from "place monopolies" that translate into a particular economic configuration and competitive advantages on the global market the more they have a distinct cultural character (Scott, J.A., 2000).

The relationships between culture and development

A comprehensive explanation of the links between the factors involved is lacking in the literature that explicitly discusses the contribution of culture to promoting economic development. Numerous research on culturally based local development models and creative cities and territories have recently been published. Richard Florida's (2002) articles on the idea of the Creative Class helped promote this movement. Contrarily, an absolute explosion of literature provides empirical evidence of a disruption in the current economic cycle, making it impossible for us to know whether the theories that have previously helped us understand the importance of creativity and culture will continue to be accurate today.

Several aspects can be connected to how cultural and creative activities can influence a territory's capacity for growth. The most visible ones concern productivity and how it affects competitiveness. The greater productivity of cultural and creative activities relative to average economic activity is the most logical explanation for the fact that an increase in the proportion of economic activity related to the cultural and creative sector improves the capacity for growth of the entire economy due to its increased productivity (Rausell, P., Marco, F., 2011). Since cultural activities comprise only a tiny percentage of the whole system, this effect cannot be very significant.

Additionally, culture can increase competitiveness by serving as a supplementary quality in some industries, which can impact the capacity for growth on a global scale. The prime

example is travel and tourism. The cultural component, which Porter refers to as a supplemental service, raises the competitiveness of established tourism goods. Numerous scholars have also noted the importance of cultural territorial density in localizing economic activities unrelated to culture, frequently despite the higher costs of the remaining production elements. Additionally, the production processes of the other economic sectors include inputs from the creative and artistic sectors to provide their goods and services a competitive edge.

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The findings suggest more intricate and sophisticated relationships between the cultural and creative dimensions than earlier research had suggested. Romer's endogenous growth models influence more sophisticated explanations of the integration of cultural capital into the economic system (Romer, 1990). These methods fit Sen's definition of capability building. In this regard, enabling people to access the competencies required to evaluate and appreciate creative goods or experiences is paramount (Sacco, P. L., Segre, G., 2009). Thus, a region's density of artistic and cultural pursuits is the foundation upon which these skills are developed. This method is unusual because it assumes that the levels of competence and skills attained by a territory's residents through culture eventually decide whether there is a critical mass of financially viable demand for cultural goods and services.

2.2 Review of theoretical, normative materials and literary sources on the design and construction of cultural centers.

Languages, beliefs, religions, customs, behaviors, habits, and values are all examples of cultural knowledge and characteristics (Navasaitien & Perkumien, 2010). The purpose of cultural centers is to exchange these qualities and expertise. By learning about and examining the culture, cultural institutions enable communities to come together and better understand one another. Establishing a cultural center in Jordan will help to increase visitors' awareness of Jordanian culture and heritage and, as a result, their knowledge of the nation. Using festivals, events, exhibitions, or museums, cultures, origins, or history can be made public. Tourists typically like going to these places to learn more about the culture and history of the country they are visiting. (Noor and Wahab,2018) Draw attention to museums' unique methods for conveying the cultures and values they represent. To portray a historical narrative or event, exhibitions frequently include relics, reproductions, and dioramas, which are three-dimensional scenes.

The writers contend that those values cannot be readily seen through shown materials unless the viewer is informed of Islamic beliefs. Hence, many approaches should be investigated and examined to explain the history and culture of the holy cities in a straightforward and intelligible manner. Incorporating a range of tasks and activities to expose visitors to the culture and beliefs through various functions and activities in the area will be beneficial.

Culture as a Construct for Designing Learning Systems

Although culture is acknowledged as an essential component of learning systems, how it is implemented is frequently not considered. Cooper (1999) tells us that designers frequently judge based on their perspectives and have a vague or inaccurate understanding of their intended audience. Without a clear emphasis on culture as an essential element of information and communication technology (ICT) design, individuals responsible for creating experiences for audiences from various cultural backgrounds risk degrading or excluding those consumers. It is not easy to define culture. It is still challenging to come up with a single definition of culture. In this work, anthropologists Kroeber and Kluckhohn (1952) critically analyzed more than 160 concepts used to define culture. Spencer Oatey and

Franklin (2009) assembled a list of definitions more than 50 years later, showed that there were still differences in how the term was used, and revealed that each definition tended to concentrate on attributes. According to Katan (2009), "Culture was simple in its early stages. It only referred to the humanist conception of civilized behavior in advanced societies. (The arts, architecture, and the educational system). Alongside this, a second meaning—the way of life of a people—took shape. During the period, 'primitive' cultures and tribal customs were heavily emphasized.

A third connotation relating to social forces or ideology has evolved with the growth of sociology and cultural studies (pg. 74).

It is not an exaggeration to suggest that knowing culture has existed from the beginning of humankind because cultures are essential to what it means to exist. Thus, the idea of culture will evolve in people's minds and be sought after as long as humanity exists and new fields of study are developed (Salehi, 2012). It has been demonstrated that culture significantly influences learning, knowledge transfer, and performance (Frambach, Driessen, Chan, & van der Vleuten, 2012; Lucas, 2006; Zhang, De Pablos, Xu, 2014). We may infer that culture affects learning and that designs that align with cultural norms will impact learning and performance results. As stated on page 5, we define learning as "being able to accomplish what one was unable to do before" (Cronje, 2016). When designers try to create engaging, efficient, and practical experiences for a specific audience and their pertinent goals, the proof of this learning is exciting. However, when designing learning environments for people from diverse cultures, researchers and practitioners frequently struggle with how to take different target audience demands into account. We argue that culture should be emphasized in designing "next" generation learning environments and that research should concentrate on the qualities of design objects and the design process' effects on the learning and performance outcomes of people living in ecosystems.

Impact of Sense of Identity on the Cultural Buildings Design

Cultural buildings' interior architecture strives to forge unique, recognizable spheres in the audience's memory. "The single-core traits that, if modified, affect the matter" is how identity is described. Transient occurrences, accidental factors, or contextual circumstances are not considered part of identity because they are inherently present. The inner space's identity

changes throughout time. It comes from us and our surroundings, and the traditions and practices of that setting shape it. It is not a constant component but rather a temporal variable that is not material but is influenced by civilization. According to Charles Correa, identity works tirelessly to communicate the place, its innate environment, and its time indicators. It also seeks references to be subordinate. Several processes make up identity. Dealing with what people are aware of helps people create their identities. From those mentioned above, it can be seen that the mechanisms and design forms used by the interior designer for expression have a relationship to identity as an intellectual system.

Case Study I: Emory University Center for the Arts Georgia/ Atlanta - Peter Eisenman 1991

According to Charles Correa, identity works tirelessly to communicate the place, its innate environment, and its time indicators. It also seeks references to be subordinate. Several processes make up identity. Dealing with what people are aware of helps people create their identities. From those mentioned above, it can be seen that the mechanisms and design forms used by the interior designer for expression have a relationship to identity as an intellectual system. Although he chose it as an archaeological city of an old civilization, it was not the valid reason for excavating the antiquities; instead, it was to draw attention to its history and civilization. Because of this, the excavation city was designed to include a portion of an old wall as a fictitious recreation of the location. Eisenman applied that design connotation by using the slopes down as a metaphor for exploration and inquiry in the past. Eisenman looked for the hidden notion to reveal or develop what should have remained undiscovered in human architecture. According to Eisenman, witnessing numerous demolished structures might aggravate the recipient and elicit instability, perplexity, and frustration. As a result, unusual forms start to develop in this effort to rip architecture apart. He used a specialized technique known as "folding" to realize this prospect. Eisenman used folded shapes for the first time in the Emory Center for the Arts design. The Emory Center expresses geological layers and

terrestrial fossils on its folded surfaces, giving it an emotive spatial dimension that raises the possibility of unearthing a previously unknown civilization (Figure 9).

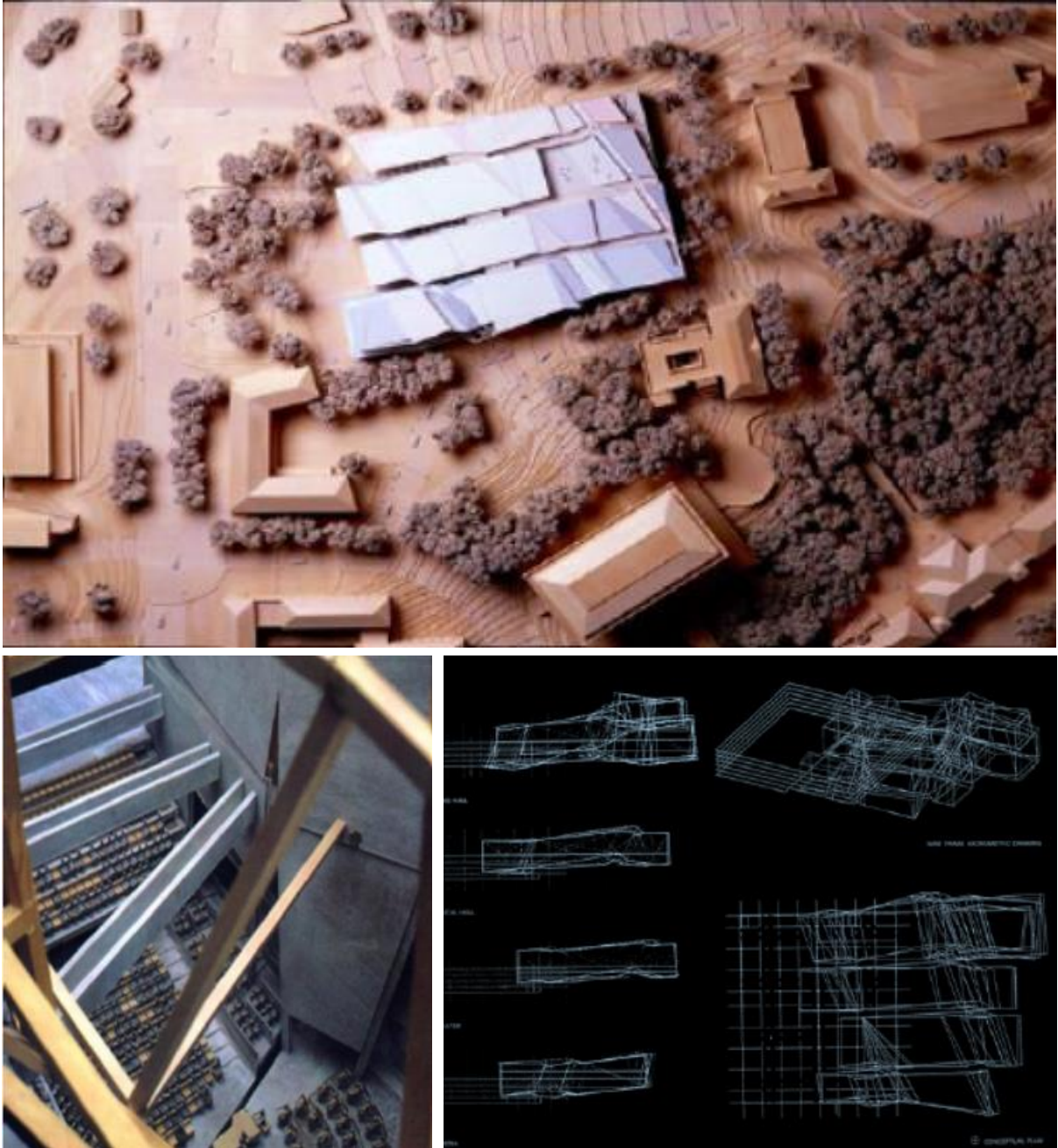


Figure 9: Emory University Center for the Arts Georgia / Atlanta - Peter Eisenman 1991
(Source: <http://www.eisenmanarchitects.com/emory.html> (Accessed 15/07/2018))

Case Study II: Al Alamein Museum – New El Alamein City - Egypt - 1956

The Al-Alamein Military Museum was established on December 16, 1956, at the direction of the late President Gamal Abd El Nasser to commemorate Egypt's crucial contribution to one of the pivotal World War II battles, the Al-Alamein battle, which broke out between the Allies and the Axis Powers in October 1942. On October 21, 1992, the 50th anniversary of the Al-Alamein fight, the museum underwent development, renovation, and maintenance work. Later, it underwent more development work, including establishing an exhibitor display, and was reopened on October 21, 2014 (Mandery, E. (2017). The Accidental Death Penalty. Texas Law Review, 95(6)

By displaying a collection of weaponry, armor, and models that represent the Al-Alamein fights and the participating forces, together with a collection of combat course-of-action maps and the acquisition of battle commanders, the Museum intends to preserve the history of the Al-Alamein conflicts.

A block of two separated sectors from the El-Alamein Battle Map that depicts the fight between the Allied Powers and the Axis Powers of the North African Campaign and highlights the defense line deployed by the Allies to stop the Axis Powers, see (Figure 10).

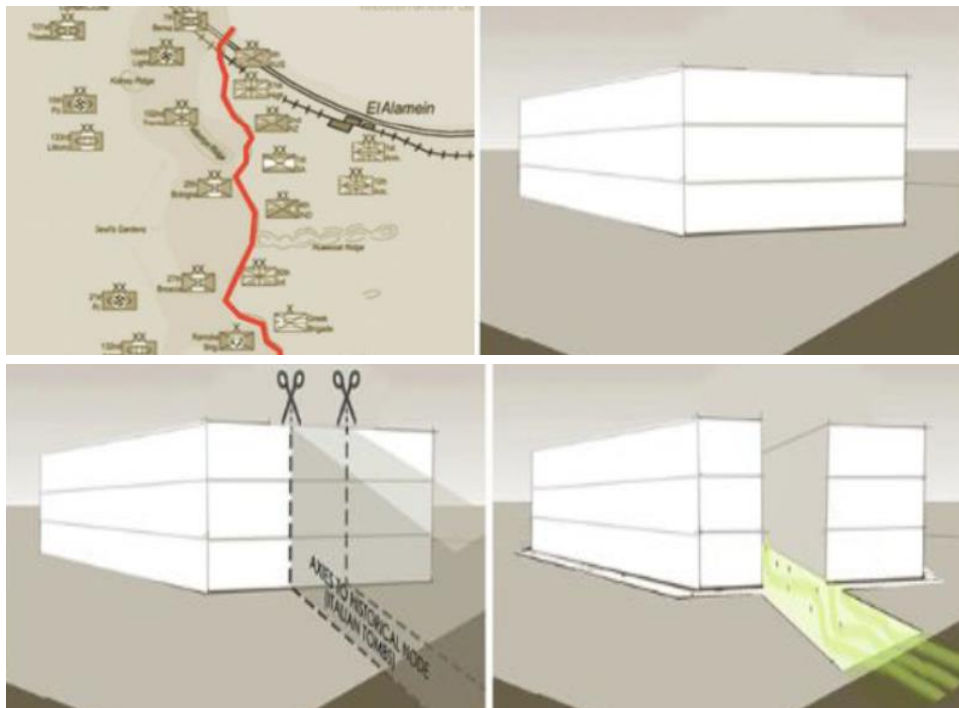


Figure 10: Al Alamein Museum – New El Alamein City - Egypt – 1956. (Source: <https://www.mod.gov.eg/ModWebSite/MuseumDetails.aspx?id=3>) Accessed 18/07/2018)

The critical moments of the Al-Alamein combat are recited, along with the roles played by the participating armies. The outdoor showground, the permanent display showroom, and the temporary display showroom make up its three sections:

1. **Open-air showground:** where the Allies and Axis Powers' weapons and heavy equipment are displayed (canons – personnel carriers – tanks – airplanes – armored vehicles).
2. **The permanent display showroom** is divided into two parts, the Main Lobby plus five halls: (combined hall – Britain hall – Egypt hall – Germany hall – Italy hall).
3. **The main lobby:** a space whose walls are decorated with graffiti illustrating stories from the war and graven images of the contributing army commanders, including the English Commander Bernard Montgomery and the German Commander Erfin Rommel, and the War maps of North African states. The lobby also exhibits some acquisitions labeled with comments and details in English, Deutsch, Italian, and Arabic. A memorial in the middle of the main lobby refers to the years of War, which substantially ended in peace.
4. **Combined Gallery includes military acquisitions for all the countries that** participated in the War (a soldier's cutlery – models for some soldiers – a soldier's Holy book).
5. **Britain Gallery:** This includes a beautiful collection of maps of the British forces involved in the battles of North Africa in its various formations, as well as figures of soldiers and officers of the British army, as well as the weapons and ammunition used by the British forces in the war.
6. **Egypt Gallery:** this documents the Egyptian role in World War II logistically and field-based, according to the convention between Egypt and Britain, during the British occupation of Egypt at that time, and the losses that Egypt suffered during the War.
7. **Germany Gallery:** displays a group of acquisitions, maps, and weapons that belong to the German Forces, which contributed to North Africa battles with its various formations, in addition to sculptures of soldiers, officers, and commanders' acquisitions such as Erfin Rommel's.

8. **Italy Gallery:** includes a model embodying the Italian Forces' emblem during the World War, in addition to statues of soldiers and officers in several outfits, besides some of the weapons and ammunitions used by the Italian forces during the Alamein Battles.

The Section finishes with a list of design guidelines for cultural structures that mentions the standards and aspects that should be considered when utilizing the uncanny architectural style concerning the analytical investigation, see (Table 1)

Table 1: Design Standards of cultural buildings through using the Uncanny architecture trend.

Design Standards of cultural buildings through using Uncanny architecture trend	
Functional Standards	
Operational Function	<ul style="list-style-type: none"> -Considering space capacity and the number of individuals occupying the space. -Listing activities in which it is practiced, the flow of movement and circulation in the interior space. - Linking elements and forms of spaces through walls, ceilings, flooring, furniture and accessories, and other design considerations.
Environmental Function	<ul style="list-style-type: none"> - Linking the type of environment and human capacity regarding the impact of the surroundings.
Expressive Function	<ul style="list-style-type: none"> - The ability to connect functional systems between expressive content and the design codes to translate the correct understanding of functionality through the sensory data in a form of force, heritage, contemporary, empathy or any other expressive meanings.
Objective Standards	
Spatial Sense	<ul style="list-style-type: none"> -In accordance with the design aim, stimulation of the spatial sense should be represented through the maximum acceptance and suitability of the design, or the maximum rejection of this design, and the distance between them is divided into total neutrality.
Spatial Relationships	<ul style="list-style-type: none"> - Considering harmony that forms the relationship between the architectural and interior elements and the nature of their association with the general form. - Achieving Morphological integration to create a sense of the continuing relevance of the constituents of space, without distracting the audiences in interior spaces.
Aesthetic Values	<ul style="list-style-type: none"> - Aesthetic goals should be considered through a set of basis that links the technical work as a reflection to objectivity.

2.3 History of Cultural Centers

The Cultural Center is a brand-new structure and institution type created during the post-World War II European welfare state era when the culture was seen as a social tool on par with sanitation and education. A public building is a physical representation of a policy that frequently reflects the agency's goals. The building of cultural centers occurred in many European cities, big or small, to give cultural opportunities to a wide range of the population. This article analyzes the idea of the Culture Center as an institution and an architectural type and how it has influenced the growth of cultural institutions today, using various cases in Europe constructed in the post-war decades. In the pre-modern era, cultural pursuits like attending performances or studying art were private pastimes. Sponsorship of art for the public began along with the practice of altruistic deeds to help the urban poor in the 18th-century industrialized cities, from aristocratic patronage of artists in exchange for private enjoyment. Around the turn of the 19th century, cultural provision as a state responsibility first surfaced in the UK. It was argued that culture could help industrial efficiency and social stability by having a "civilizing influence" on the working class (Bennett, 1995). The South Kensington Museum, the first public museum, was established in London in 1852 to provide access to the working class. Free admission and after-hours hours were provided to promote attendance.

Post-World War II

Especially for the Post-World War II UK Labor government, this has set the stage for the inclusion of cultural services in state welfare policy. The party promised voters universal cultural access when it won the general election in 1945. According to the Britannia concept of equality of opportunity, the welfare state's primary objective is to provide social welfare, particularly for the working class's underprivileged members. The Arts Council of Great Britain was founded in 1946 as a semi-governmental organization to manage official arts support. There is a belief that culture should be ingrained into everyone's upbringing to lessen social disparities.

(Cultural architecture, institution, and its public space (n.d.). *The Cultural Centre typology*. Threshold.<https://thethreshold4.wordpress.com/2021/01/21/the-cultural-centre-typology/>)

The formation of the Cultural Ministry in 1957 under the leadership of Andre Malraux and with the full backing of Charles de Gaulle's presidency is evidence that the French government continues to emphasize the importance of culture to society. It advocated a similar goal of making the artwork available to everyone and promoted the French people's pride in their national cultural heritage (and the world). This idea of "democratization of culture" is made concrete by building several Maison de la Culture (Houses of Culture) throughout the country to bring culture to the countryside. The avant-garde approach to culture was at odds with the naturally centralized ministry organization, in any case. Before and throughout the 1968 social uprisings, this increased opposition to the establishment, ultimately resulting in Malraux's departure in 1969.

Post-war cultural policy in the UK and France try to restore national confidence and unity while taking an egalitarian stance to lessen the elitist status of "high art" through governmental support. Accessibility to culture was undoubtedly the main concern at the time, reflected in the design and establishment of the Cultural Center typology, even though the outcome is debatable. The Cultural Centre, as an institution to provide *art for all*, has a socialist precedent in the "House of People" (or People's Palace). In the late 19th century and early 20th century, civic organizations such as worker's unions or urban political groups gained substantial momentum and required a dedicated location for their activities. The first such building could be the *Maison du Peuple* in Brussel, designed by Victor Horta in 1893, see (Figure 11). It serves the needs of civic organizations by serving as an assembly hall for sizable gatherings, a gallery for exhibitions or events, several rooms for different interest groups or seminars, and a salon for daily social activities. The House of People is an institution of solidarity for everyone with a shared goal, despite having a selective membership by default (of a particular profession or affinity). The dissemination of social or political messages occurs through nominal social activities, such as adult education, concerts, and exhibitions. The House of People has persisted throughout modern and contemporary times in Europe, flourishing in socialist and communist nations on both sides of the iron barrier. (Cultural architecture, institution, and its public space (n.d.). *The Cultural Centre typology*. Threshold. <https://thethreshold4.wordpress.com/2021/01/21/the-cultural-centre-typology/>)

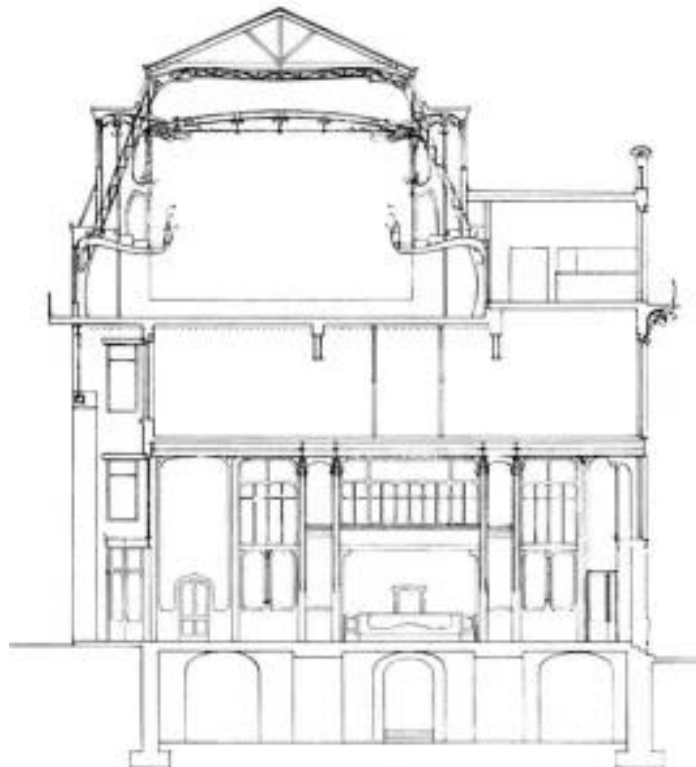


Figure 11: Maison du Peuple, Brussel. designed by: Victor Horta. 1895, (Source: cultural architecture, institution and its public space (n.d.). The Cultural Centre typology. Threshold. <https://thethreshold4.wordpress.com/2021/01/21/the-cultural-centre-typology/>)

Late 20th Century

With the conviction that culture may aid in developing a democratic and egalitarian society, the Cultural Center of the late 20th century inherited this public duty. In contrast to the archetypal theater or museum, the cultural center was designed to be a versatile location that could host several types of cultural activities rather than being made to serve a particular art form (and hence a specific class). The goal is to expose the general public to culture while encouraging social interaction and, by extension, solidarity, much like the House of People was intended to be an institution for everyone. According to (Bennett,1995), cultural accessibility is viewed as a tool that would enable citizens upward mobility. Hence the early Cultural Center institution aims to guarantee equitable access to culture. This concept is realized in the UK and France through the building plans for the Maison de la Culture and the Arts Centre. Besides the more famous and elaborate Cultural Centers in the metropolitan area (such as London's South Bank Centre or Paris' Centre Pompidou), the institution of Cultural Centre also played an essential role as the state-sponsor cultural venue in smaller cities of Europe where local groups might not be able to support its venue. Whether it is the Arts Centre built in industrial towns in the UK, the provincial Maison de la Culture in France, or the municipal theatres in Germany, these local institutions have provided an opportunity for an amateur arts group to develop, as well as to provide a venue for a national or international touring company to perform (or hold exhibitions). (In the case of Hong Kong, there is also a network of "civic center" that serves a similar function as district cultural venues.) Space for all (an architectural concept)

As stated in the first annual report of the Arts Council of Great Britain, the lack of proper buildings for culture seems to be the significant difficulty in promoting "art for all" Arts Council, 1945 see (Figure 12). To address this issue and as part of the post-war reconstruction public building project, a proposal was written for building Arts Centers in towns with 15000-30000 population the Arts Council in 1945 (Figure 11). It suggested three main components: a six-hundred-seat auditorium, an exhibition gallery, and a 200-seat restaurant, which can be configured in various options according to site conditions. For smaller townships that could not afford to build a formal concert hall and museum, the Arts Centre became the venue for cultural activities that could host local amateur arts groups or

receive touring companies or exhibitions. The gallery space conceived as an extended foyer reflects the purpose of being open and accessible, together with the ample restaurant space that can be used for social gatherings and festive events. Although this pragmatic proposal is a basis for functional (rather than aesthetic) discussion, it became the typology adopted in many cultural architectures in the following decades. (cultural architecture, institution and its public space (n.d.). *The Cultural Centre typology*. Threshold.

<https://thethreshold4.wordpress.com/2021/01/21/the-cultural-centre-typology/>)

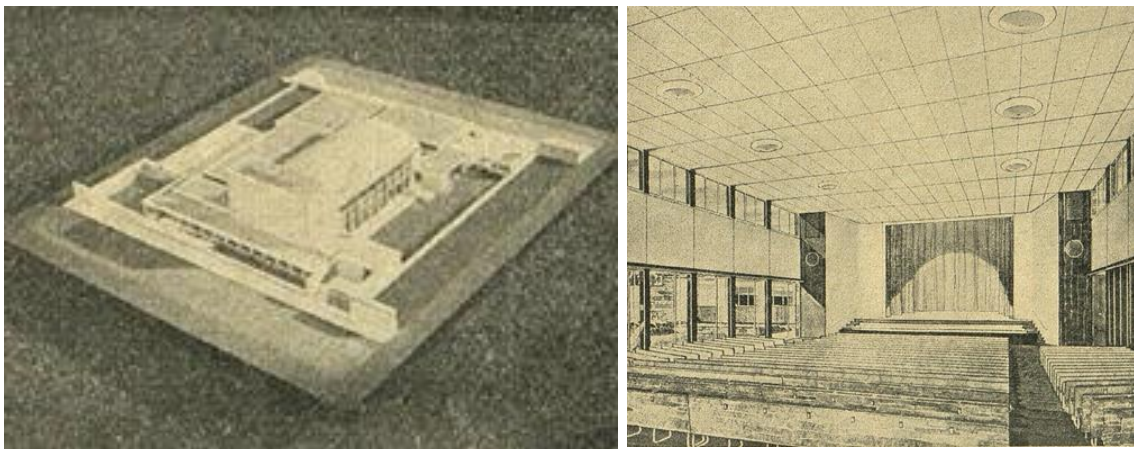


Figure 12: Plans for an Arts Centre, 1945 (Source: cultural architecture, institution and its public space (n.d.). *The Cultural Centre typology*. Threshold. <https://thethreshold4.wordpress.com/2021/01/21/the-cultural-centre-typology/>)

2.4 Classification of cultural centers.

Several significant problems that must be overcome to define and categorize cultural centers as multifunctional, multidisciplinary cultural organizations will be examined in this paper.

One of the significant difficulties in developing a thorough definition and classification of cultural centers is their great diversity and differences, both in terms of their functions, activities, missions, and objectives as well as in the context of governance models and resource availability, according to researchers who have focused on the study of cultural centers in Europe, both nationally and internationally (Järvinen, 2021; Bogen, 2018).

Cultural centers' range of activities is so broad and diverse that it is difficult to classify and categorize them, in contrast to cultural institutions like museums, libraries, theaters, concert halls, exhibition galleries, etc., where the activities and core functions of these institutions can be identified. The historical roots of cultural centers and patterns that have evolved through time, influenced by economic, political, and cultural processes, should also be kept in mind because they may differ significantly across Europe (Bogen, 2018; Järvinen, 2021; Eriksson et al., 2018).

To accurately count the cultural centers in each country, a separate study would need to be carried out there; the results of these studies would be beneficial in further research into the issue of cultural centers. Despite recent increases in academic interest in a study into cultural centers, there are few studies on the operation of cultural centers at the national and worldwide levels (Eriksson et al., 2018; Järvinen, 2021). In their essay "Forms and possible impacts of citizen participation in European cultural centers," academics from the University of Aarhus (Denmark) claim that there are thousands of cultural institutions in only Europe, with millions of annual visitors and interested citizens.

Despite recent increases in academic interest in research into cultural centers, there are few studies on the operation of cultural centers at the national and worldwide levels (Eriksson et al., 2018; Järvinen, 2021). " In the article "Forms and potential effects of citizen participation in European cultural centers," researchers from the University of Aarhus (Denmark) note that there are thousands of cultural institutions in Europe alone, with millions of visitors annually and engaged citizens, but that knowledge of how they engage citizens, and the social impact of their activities is limited.

The phrase "culture center" is used as a unifying term for any cultural group fulfilling activities pertinent to cultural centers for this article, regardless of the organization's name, founder, or legal status. Regardless of the organization's name, founder, or legal status, the term "culture center" is used as a unifying word for all cultural organizations fulfilling activities relevant to cultural centers for this article.

The study's objectives are to investigate the challenges associated with recognizing and classifying cultural centers, to identify the most specific activities performed by cultural centers in Europe, and to suggest a categorization model based on these activities:

- 1) What traits do the descriptions of cultural centers by the researcher have in common?
- 2) Is it feasible to identify the characteristics that best describe cultural centers and then propose a hierarchy based on them?

Compendium of Cultural Policies & Trends

The Compendium of Cultural Policies & Trends tries to aggregate data on the number of cultural centers in Europe as well as their sector of ownership, according to data analysis.

The division of cultural centers somewhat supports this method into the various organizational forms that were looked at in the literature review. Although the establishment of a structure charged with gathering data on the proportional investment of both public and private sector cultural institutions of the participant states into various aspects of culture, the majority of the 43 states lack any data at all or only have partial data available on cultural centers. There are no available figures on facilities that blend the public and private models.

Even so, it is only applicable to public sector-run cultural institutions. Cultural centers are classified as "interdisciplinary" in the database; however, it is essential to emphasize that their full name is "socio-cultural centers/culture homes" (The Compendium of Cultural Policies & Trends, 2022).

An examination of the national cultural policy profiles included in the Compendium of Cultural Policies & Trends database was done to determine the roles that cultural centers play that are highlighted in the cultural policy reports of European nations.

The following features of the activities and roles of cultural centers were discovered to be included in the various national reports:

1. Participation in cultural life (in many ways, such as traditional and amateur artistic endeavors)
2. Access to the arts and cultural services (with a focus on local communities as its primary target audience)
3. The right to equal access to cultural activities (with a focus on those populations that are "socially excluded")
4. Arts/cultural education and life-long learning; children's and youth's artistic education
5. Intercultural Dialogue and social integration
6. Preservation of cultural heritage
7. Leisure and recreation, including sports activities and activities for various interest groups.
8. Political work, district/community work, and finally, political work and work in the community (The Compendium of Cultural Policies & Trends, 2022).

According to Bogen, "early examples of Arts/Cultural Centers' can be attributed to efforts formed by labor movements in the late 19th and early 20th Centuries (up to the Second World War) in Europe, which were widespread at the time. For instance, they were a part of the Union buildings and public structures known as People's Palaces in England, Folkets Hus (People's Houses) in Scandinavia, and Ateneos or Casa del Pueblo's in Spain (Bogen, 2018, page 18). Bogen points out that these institutions were not created as arts or cultural hubs per se but as hubs for various services that were not previously accessible to the general public, like social assistance, health care, and education.

However, they frequently featured areas for arts and crafts as well as theaters and music venues (Bogen, 2018). Community centers constructed in Latvia and Estonia in the latter half of the 19th century to provide room for diverse social, educational, cultural, and recreational activities illustrate early cultural centers (Kulbok-Lattik, 2013; Cabinet of Ministers, 2009).

Cultural centers have historically combined different objectives in their activities, so their functions can vary widely. “These include promoting active citizenship through cultural and artistic activities, revitalizing abandoned industrial buildings and developing neglected urban areas, enhancing creativity, community, networks, entrepreneurship, and innovation” (Eriksson et al., 2017, page 3), see (Table 2).

Table 2. Socio-Cultural centers/houses in Europe

Country	Total number of cultural centers	Public sector (Number of Cultural centers)	Private sector (Number of cultural centers)
Czech Republic,Poland,Romania	Data Available	Data Available	Data Available
Germany	Data Available		No data
Austria	No data	No data	Data Available
Armenia,Azerbaijan,Belgium,Bulgaria ,Estonia,France,Lituania,North Macedonia,Malta ,Moldova,Monaco,The Netherlands,Russia,San Marino,Serbia,Slovenia,Ukraine	No data	Data Available	No data
Albania,Croatia,Denmark,Finland ,Greece,Holy see,Italy,Lichtenstein,Norway,Portugal,Spain,Sweden,Switzerland	No data	No data	No data

In Thomas Järvinen's study on private cultural centers in Denmark, most cultural center operators interviewed said that producing versatile cultural and arts offerings to residents was their core function. Several respondents emphasized that public sector cultural centers subsidized by the state/municipality perform broadly similar functions as private cultural centers and are a strong competitor to private cultural centers. However, the positive aspect of this competition is that private cultural centers are therefore looking for different innovative, non-traditional, contemporary forms of cultural activities and offer cultural services that are lacking in the municipality's cultural offer.

At the same time, it is pointed out that cultural centers operating as businesses, to survive financially, need to be able to balance the performance of functions essential for the development of society and culture with the provision of commercially viable services, which include the rental of premises, catering services, the organization of corporate business-to-business events, etc. (Järvinen, 2021). Paul Bogen's study on European private and non-governmental cultural centers indicates that 83% of the fifty arts/cultural centers surveyed rent out space in their buildings for various purposes and activities, which plays an essential financial role in their business models.

84% of the centers either have a bar, cafe, restaurant, shop, or commercial art gallery in their buildings. As regards the functions performed by these centers in the field of arts and culture, the Bogens study shows the following results: "The centers produce or present 13 different art form types, and on average, each center presents or produces eight different art form types: 93% present or produce visual arts, 84% present or produce music, 82% present or produce theatre, 78% present or produce film/video, 60% present or produce dance, 53% present or produce club nights/party's, 49% present or produce new media, 47% present or produce outdoor festivals, 40% present or produce storytelling, 29% present or produce crafts, 29% present or produce comedy/cabaret, 24% present or produce circus/carnival, 22% present or produce literature, 24% of the centers present or produce ten or more different art form types. All centers' programs include education or participatory activities such as workshops, classes, debates, and lectures (Bogen, 2018, page 27). It can thus be concluded that private cultural centers perform artistic and cultural functions, educational and community engagement functions, and provide commercially viable services.

In conclusion

Cultural centers have traditionally grown as public gathering spaces and, at various points in their growth, have served not just cultural but also educational, recreational, and various social purposes. Cultural centers still carry out these tasks now in response to public demand and the demands of cultural policymakers. The author suggests the following model for identifying the roles of cultural centers based on analyzing the data mentioned earlier and keeping in mind that private culture centers also engage in commercial and business operations (see Table 2).

A significant obstacle to developing a thorough definition and classification of cultural centers is their extreme diversity and divergence in terms of their roles, pursuits, goals, governance structures, and resource availability.

Even if the literature review demonstrates that there is no standard definition and classification of cultural centers in Europe, researchers often identify three features that characterize the majority of cultural centers (independent of their legal structure): The first two criteria are multifunctionality (offer and functions), socio-cultural aspect and community orientation, and building/technical equipment.

Four key aspects that define cultural centers have been found by the author and are presented in a chart, see (Table 3):

- 1) art/culture
- 2) education
- 3) leisure/recreation
- 4) social

Table 3: A model for classifying the functions of cultural centers.

Dimension	Functions
Art/Culture	Providing access to arts and cultural services; Producing/disseminating versatile cultural and art products (exhibitions, performances, concerts etc.); Providing communities with diverse cultural participation opportunities, including amateur art activities; Safeguarding cultural heritage, local traditions and ethnic culture; Collecting and distributing information on culture.
Education	Providing cultural education and informal education; Offering children and youth artistic education; Offering life-long learning opportunities; Offering education or participatory activities such as workshops, classes, debates and lectures.
Leisure/Recreation	Providing access/venue to leisure time activities; Organizing entertainment events; Organizing recreational events and activities.
Social	Providing integration activities; Advancing intercultural dialogue; Enhancing community participation, community work and volunteering; Promoting active citizenship through cultural and artistic activities.

Chapter Two Conclusions

- Through the production, adoption, and retention of new "social technologies" or coordination rules, cultural and creative activities can impact the capacity for growth in institutions. Cultural and creative activities support institutional innovation, which is why they are crucial to economic growth.
- The researcher suggests the following issues for an additional study about the definition and classification of cultural centers: the lack of comparable statistics or reports that would allow comparing cultural center activities across countries and evaluating the relative importance of each identified dimension in those activities; to compare and evaluate the differences and benefits of various organizational and legal forms; to evaluate the tools of cultural policy support in European countries to ensure that cultural center activities.
- The researcher suggests the following issues for an additional study concerning the definition and classification of cultural centers: the lack of comparable statistics or reports that would allow comparing cultural center activities across countries and evaluating the relative importance of each identified dimension in those activities; to compare and evaluate the differences and benefits of various organizational and legal forms; to evaluate the tools of cultural policy support in European countries to ensure that cultural center activities.
- The study advises studying contemporary and outlandish trends in architectural and design styles used in cultural buildings. These styles are derived from symbolic psychological notions that shock visitors and engage with Arab national issues.
- The study advises studying contemporary and outlandish trends in architectural and design styles used in cultural buildings. These styles are derived from symbolic psychological notions that shock visitors and engage with international issues.

Chapter Three: Functional structure of buildings of cultural centers.

3.1. Factors Affecting the Formation of Cultural Centers.

A precise definition of what a cultural center is is almost unattainable. Despite being diverse, cultural centers share a standard thought process that guides their ultimate design. This is because they are frequently employed in communities around the globe, which has led to the emergence of a wide variety of interpretations, each one unique and with its own set of traits, such as:

1. Resonating with the People

The project's existing cultural context is a more direct parameter needed to design it. The building should give off a youthful vibe that will encourage young people to utilize the facility. A keen understanding of current trends is essential for creating spaces and successfully influencing people; the Ningbo Yinzhou Southern CBD Portal in China is a significant testament to the region's thriving economy. A crucial component of the cultural center's plan is its location at the start of the Maritime Silk Road. All the local structures surrounding the transportation hub offer lively spaces for crowds to enjoy.

2. Historical references

To preserve communal values and beliefs, a cultural center is essential. Using architectural design elements, shapes, materials, and artwork promotes the past's active participation in the present and future. A fundamental sense of solidarity is also developed, forging a fraternity that serves the neighborhood. The Stavros Niarchos Foundation Cultural Center (SNFCC) in Kallithea, Greece (Stavros Niarchos Foundation Cultural Center | Heidelberg Materials. <https://www.heidelbergmaterials.com/en/stavros-niarchos-foundation-cultural-center-greece>), which lies south of Athens, is a prime illustration of a building trying to establish a connection with its local history. The cultural center is perched atop an artificial hill on the site's south side. The center is strategically positioned to provide a sea view to the public, linking them to the landscape. The ancient harbor of Kallithea provided riches to Athens (2021, November 19); see (Figure 13).



Figure 13: The Stavros Niarchos Foundation Cultural Center (SNFCC) in Kallithea, Greece. (Source: Stavros Niarchos Foundation Cultural Center. Rethinking The Future. <https://www.titania.gr/explore-athens-greece/351/Stavros-Niarchos-Foundation-Cultural-Center/>)

3. Multidisciplinary Spaces

Before construction, it is crucial to recognize places and their purposes. Although a community's preferences can be researched, creating a specific space to suit every whim and fancy of the inhabitants is not always feasible. Multidisciplinary spaces are conceptually open-ended since they aim to serve several tasks. They have a sizable footprint and few obstacles; whether the area is a closed room or an open plaza, the Prelude of the Shed expands a relatively simple-to-build cultural institution that may be built anywhere. It has a single, sizable floor layout that may be moved. This enables

individuals to construct temporary venues tailored to the event, performance, or exhibition at the time.

4. Finding the function | Cultural Centers

Determining the goal of the cultural center is the first step in defining it. The community's needs or interests are typically the sources of the purpose. The South Korean brewery Sanyang was shut down more than 30 years ago. The building was constructed in the traditional Japanese colonial architectural style and held sentimental meaning for the locals. Studio Heech tried to repurpose the building even though its original use was no longer necessary. (2021, November 19). (10 things to remember while designing cultural centers - RTF.<https://www.rethinkingthefuture.com/2020/08/31/a1644-10-things-to-remember-while-designing-cultural-centers/>)

The preservation of the structure was crucial. The building's structural changes were maintained to a minimum to preserve its original charm. With an adjacent guest restaurant, the Sanyang Brewery function is now a flexible space primarily used for exhibitions. A simple change in function can restore the brilliance of a superfluous structure. See (Figure 14) and (Figure 15).



Figure 14: Sanyang Brewery (Source: Sanyang Brewery / Studio Heech. Arch Daily.
<https://www.archdaily.com/940642/sanyang-brewery-studio-heech>)



Figure 15: Sanyang Brewery. (Source: Sanyang Brewery / Studio Heech. Arch Daily.
<https://www.archdaily.com/940642/sanyang-brewery-studio-heech>)

5. Integrating Nature

Any civilization has always appreciated nature, and those who want to build on it must demonstrate that esteem and consideration. The integration of nature into a building impacts the building's energy efficiency and the people's connection to the land.

The Tourist Center of Confucius' Home Village in China was created using a biophilic design. The location is immediately north of Mount Ni, near the end of the Luyuan Village. Because of the rural context, which demanded a careful approach, the project was extruded from the ground with large voids in the architectural form used exclusively to link to the site's natural visual splendor (Figure 16).



Figure 16: The Tourist Center of Confucius's Home Village, (Source :10 things to remember while designing cultural centers. Rethinking The Future. <https://www.re-thinkingthefuture.com/rtf-fresh-perspectives/a1644-10-things-to-remember-while-designing-cultural-centers/>)

6. Contributing to the Future

Another intricate component of any cultural institution has been shaping the neighborhood for years. The Mi Casita Pre-School and Cultural Centre in Brooklyn, New York, contributes to society by educating infants.

A vision for society in the coming years is just as vital as maintaining the ideals of the past. This expansive view of society offers an intriguing perspective on cultural hubs at the core of a metropolitan setting (Figure 17).



Figure 17: Mi Casita Pre-School and Cultural Centre Playroom Image © Lesley Unruh

7. Material and Form

A vision for society in the coming years is just as vital as maintaining the ideals of the past. Another intricate component of any cultural institution is shaping the neighborhood for years to come. The Mi Casita Pre-School and Cultural Centre in Brooklyn, New York, contributes to society by educating infants. This expansive view of society offers an

intriguing perspective on cultural hubs at the core of a metropolitan setting, see (Figure 18).



Figure 18: Malmö Live Image View 1 ©Adam Mørk (Source :10 things to remember while designing cultural centers. Rethinking The Future. <https://www.re-thinkingthefuture.com/rtf-fresh-perspectives/a1644-10-things-to-remember-while-designing-cultural-centers/>)

8. A Reason

Creating a public cultural center typically has a strong rationale. The design of cultural centers and their ideas are constantly in the foreground. However, there is always a specific cause for the funding and justification of the temple building.

James Naismith's Original 13 Rules of Basketball are housed in the University of Kansas DeBruce Center. Although the text is only a tiny part of the reasoning and concept behind the building, the auxiliary functions support it (Figure 19).



Figure 19: The University of Kansas DeBruce Center ©Steve Hall. (Source: 10 things to remember while designing cultural centers. *Rethinking The Future*. <https://www.re-thinkingthefuture.com/rtf-fresh-perspectives/a1644-10-things-to-remember-while-designing-cultural-centers/>)

9. Religion | Cultural Centers

Nothing binds a society more than religion. Learning about the people and their religions while you develop a project is another way to include culture in design. The Muslim Cultural Center in Langfang, China, services the Muslim community there. Islamic architecture and its powerful aesthetic are noted as having an almost poetic form that leaves an impression (2021, November 19). (*10 things to remember while designing cultural centers - RTF*. <https://www.re-thinkingthefuture.com/2020/08/31/a1644-10-things-to-remember-while-designing-cultural-centers/>), see (Figure 20).

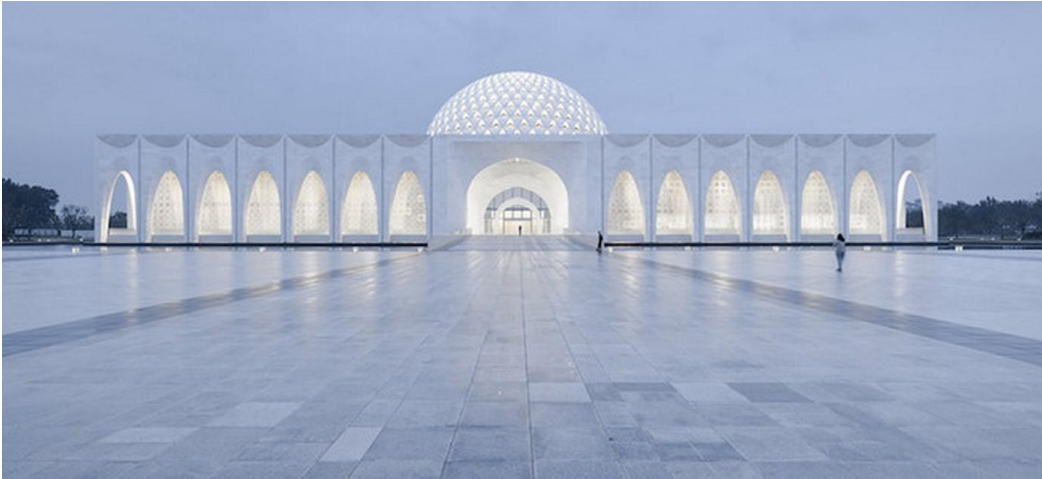


Figure 20: Front elevation of Muslim Cultural Center ©Yao Li ,(Source : (10 things to remember while designing cultural centers. Rethinking The Future. <https://www.re-thinkingthefuture.com/rtf-fresh-perspectives/a1644-10-things-to-remember-while-designing-cultural-centers/>)

10. Intuitive Design

The Zinder Cultural Center in Tiel, Netherlands, has been dubbed an entertainment hotspot by the government of Tiel because of its beautiful façade and quantity of adaptable areas. Lessons in dance and music, exhibitions, and even pop concerts, see (Figure 21).



Figure 21: Zinder Cultural Center (Source: www.scagliolabrakkee.nl)

3.2. Functional and Typological Features of Cultural Centers

It becomes a beacon of creativity that shines because of the role that cultural buildings play in preserving human heritage, the increase in exhibits, and the different styles and methods of presentation. There has been an urgent need for many facilities and specialized cultural buildings so that they can carry out their mission to society culturally, artistically, archaeologically, scientifically, and nationally. Therefore, they can be divided into the following categories, see (Figure 22):

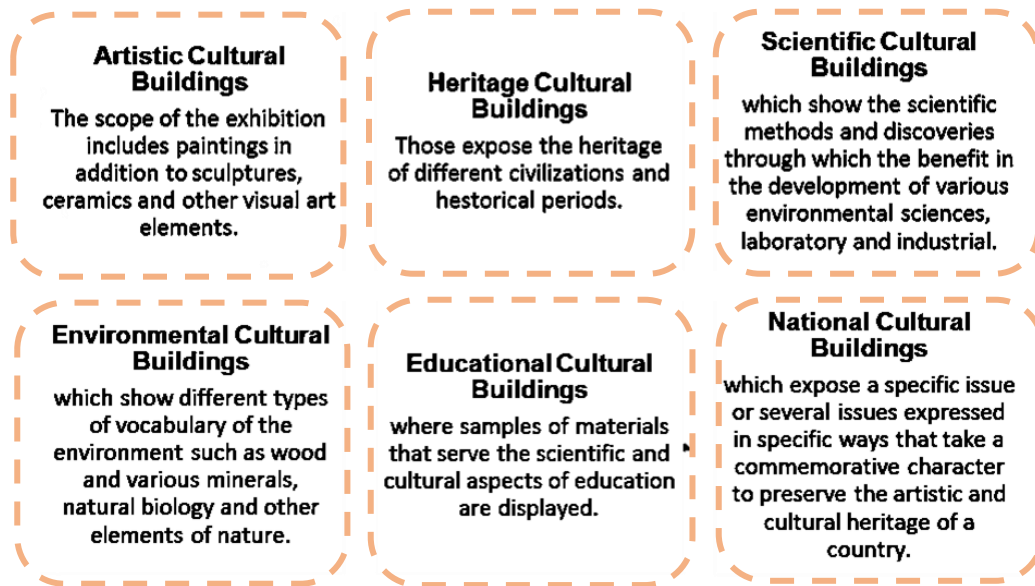


Figure 22: Cultural Buildings Classification.

The idea behind the function is that a design should be appropriate for its intended purpose. The function is one of the fundamental tasks that an interior designer must complete to complete his design, and without completing it, the interior designer will not be able to accomplish his goal of creating a more unified and harmonious environment. The many classifications for the interior space function can be summed up as follows:

Operational Function: The capacity of the space, the number of people using it, the activities carried out there, the movement and circulation patterns inside the interior space, and other design factors are all discussed. The room's elements and shapes include walls, ceilings, flooring, furniture, and accessories. (Tantawy & Khamis, 2021)

- **Environmental Function:** Environment type and the human capacity for absorbing the effects of one's surroundings are related.
- **Expressive Function:** The recipient's reaction to the space's architecture and formal vocabulary determines the expressive and symbolic function. To transfer the correct knowledge of functionality through sensory data in the form of force, heritage, contemporary, empathy, or any other expressive meanings, the designer may be able to connect functional systems between expressive content and the design codes.

Objectivity in the Design of Cultural Buildings

Interior design for public places, especially for cultural institutions, should be based on rational norms related to design standards rather than solely on the designer's preferences. Objectivity confirms the extent to which the designer takes a response to the surrounding environment's components, whether physical or emotional. In human situations, objectivity is the mental state associated with the individual's response as a continuous organization of emotional and cognitive processes. (Tantawy & Khamis, 2021)

In addition to the technical work being linked together in a concluding unit, objectivity also reflects the aesthetic aim the designer seeks to attain (Figure 23).

A straight line between two points that divides into total neutrality can indicate objectivity. One point can represent the design's maximum acceptance and suitability, while the other can represent its maximum rejection:

1. The harmony between the components and how they are related in the overall shape.
2. We are achieving morphological integration to give audiences in interior settings a feeling of the components of space's ongoing importance without being distracted.

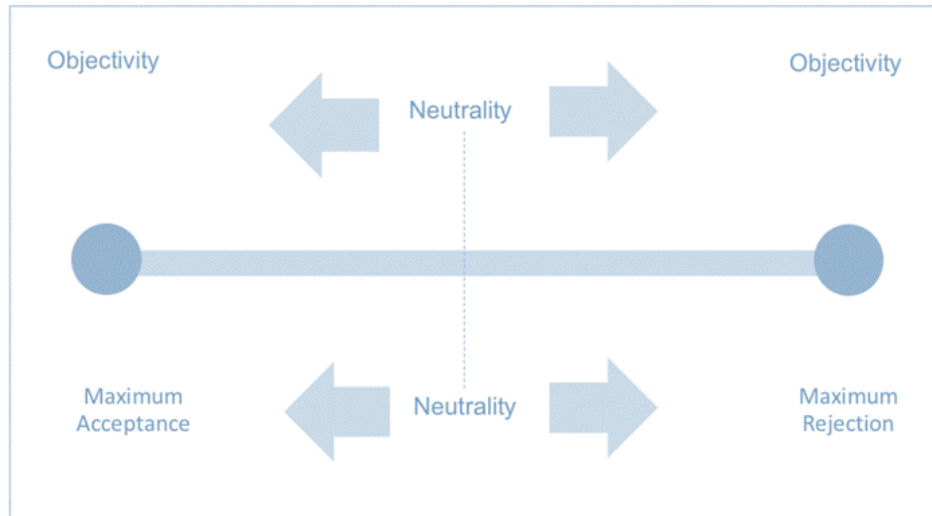


Fig.23: Diagram that shows the objectivity concept in the design of interior spaces.

Subjectivity in the Design of Cultural Buildings

The concept of subjectivity is linked to the set of emotions and reflective processes that are inferred through behavior, and the consciousness and thinking of the person emphasize the methods of guidance, organization, and encouragement.

Self-projection is not a negative indicator, as long as the designer can create an environment that is genuinely acceptable and satisfactory to the community, as well as provide morphological data that reflect a positive behavior that characterizes the interior space by uniqueness. The product which comes purely from the designer's subjectivity and intellectual variables could emphasize an argument, and this could happen whenever a designer who belongs to a particular civilization or a set of ideas in an original form has attempted to design an interior space that belongs to a different civilization or anti-self-manner ideas. The designer may have to use intellectual subjectivity in design to shock society or direct public opinion towards a specific issue and highlight it; in this case, subjectivity is not a negative trend as it stems mainly from the hidden objectivity the designer used to achieve his goals. (Tantawy & Khamis, 2021).

Psychology Impacts of Cultural Buildings Design

The psychological impact is an essential principle in building national character. Calls for preserving identity and heritage are growing in light of the spread of globalization, preached by some intellectuals in America and spread in cultural circles around the world. Certain countries have become interested in the sovereignty of their culture on the pretext that they are the most economically, most substantial, and most civilized. Thus, nations dissolve if they do not preserve their cultural heritage and provide for Their civilization because the fate of modernity is a return to heritage.

Expressing National Issues through the Design of Cultural Buildings

The mechanisms of expression in interior design support the creative system of a design product. They conclude methods of cognitive abilities that are characterized by associative reasoning, which is a similar ability that when the designer reaches, he achieves a poetic language that stands between the truth and the metaphor message.

Impact of Sense of Identity on the Cultural Buildings Design

The interior design of cultural buildings aims to create distinct, identifiable spheres in the recipient's memory. Identity is “the single-core attributes that, if changed, change the matter.” Identity does not mean transient phenomena, random variables, or circumstantial situations because they occur in essence. The identity of the interior space is dynamic. It originates through us and our environment and is influenced by the traditions and customs of that environment. It is not a fixed element but a variable of time, which is not something tangible but linked to the impact of civilization. Charles Correa states that identity not only seeks reference to be subordinate but is tireless to express the place, its natural environmental indicators, and its time indicators. (Tantawy & Khamis, 2021). Identity is a series of processes. Identity is developed by dealing with what people are aware of. From the preceding, there is a relationship between identity as an intellectual system and the mechanisms and design forms adopted by the interior designer for expression.

In its general sense, cultural identity means: "The process that distinguishes the individual from himself, that is, the identification of personality. As defined by the French thinker Alex Mikfili: "An integrated system of physical, psychological, moral and social data involves a pattern of processes of cognitive integration, and is characterized by its unity, which is

embodied in the inner spirit, which involves the sense of identity." To determine the reference to Arab cultural identity, it is necessary to define a framework of references for Arab identity based on the following:

1. Religion
2. Usage
3. Language
4. A sense of value
5. Awareness of issues and cultural heritage

3.3. Architectural and Planning Solutions of Cultural Centers

Creative design solutions for cultural structures are examples of how a designer can use language and expression in novel circumstances to transmit a specific meaning and subsequently comprehend and interpret it. The ability to foresee the visual system of the metaphor before it takes shape, which the designer does by reaching into a dialogue language that stands between the visual and the mean, characterizes the creative act. In this sense, any country aims to embody cultural emblems to emphasize its traits.

As culture also involves intellectual content, design is at the forefront of cultural elements that might represent national concerns and is crucial in achieving a particular identity reflecting cultural reality.

The design of these structures depends not only on their functionality but also on the addition of intellectual elements that can psychologically affect the people who utilize them.

Unconventional intellectual trends have been adopted based on new visual creativity, such as uncanny architecture and exotic design with psychological effects to create a civilized language that embraces artistic heritage, historical and express humanity, and its path in a new image away from the manner of indoctrination. These international models use non-stereotypical design methods (Lényi, P. 2014).

Since the concept of cultural planning is somewhat related to the emergence of crises in this context, there are various definitions. It is a method of planning and policy that is culturally considerate for urban planning and all forms of government regulation. Furthermore, it is "the strategic and integrative planning and utilization of cultural resources in urban and community development," according to Colin Mercer. Strategic in the sense that it is a component of a more comprehensive plan and integral in that it is not just added as a sort of afterthought to an urban policy but organically integrates cultural policy with other policy processes.

The key to cultural planning is to embrace a broad definition while being very explicit about its constituent parts. Facades, sculptural volumes, and financial commitments are not relevant. The closely woven webs of many activities, programs, people, workers, artists, and audiences make this attractive. Other industries have often never heard of the solutions

developed in cultural centers. These arise from the creative conflict between architects, designers, artists, managers, volunteers, students, technologists, audiences, and neighbors (Lényi, P. 2014).

This portion of the study has been devoted to identifying and describing architectural tales and solutions, from modest and affordable designs created in one-week workshops to lengthy procedures, as well as analyzing the needs, context, and problem-solving techniques of the centers; the following spatial solutions will serve as examples:

1. Culture Factories
2. A Space for People
3. The Program Follows the Building
4. Protected Building
5. Throwing out Ghosts
6. Warehouses
7. loft
8. Ships
9. Train Stations
10. Temporary Partitions
11. Grid
12. Mobile Furniture
13. Boxes in Open Space
14. Open Area

1. Culture Factories

Since Trans Europe Halles (TEH) was established, there has been a strong relationship with former industry locations. Centers should "ideally derive from a commercial or industrial heritage," according to the criteria for membership in TEH, which still apply today.

Although young activists and artists could squat or rent these historic structures because they are foreclosed or inexpensive, it may be more challenging to understand what draws them there for reasons other than necessity. When there is no other option, it could seem obvious to occupy deteriorated, chilly, and ineffective warehouses, but given a chance, a nice, new, and functioning structure would be far preferable. Why should it be a rule? The past of these locations may hold the solution.

The history of communities and grassroots movements is part of our industrial past. The industrial revolution, the factories, depots, stores, and mass production and distribution mills are the origins of most of our recent ancestry (Lényi, P. 2014).

Our modern cities were created because of the working class's labor, talent, inventiveness, and creativity. People lived out their lives, fought for their beliefs, and formed society there and nearby. The concepts of equality, solidarity, and global networking were promoted here, where the foundational ideas of the labor movement were developed.

Similarly, the social and cultural lives of employees and their families revolved around these industrial hubs, with the basic human need for communication and expression at their core on an individual and a communal level. These communities formed their neighborhoods and added their amenities. These neighborhoods have developed around industrial structures for almost 200 years, and this relationship is interwoven in the very fabric of the cities and the people who live there.

The structures from the industrial age were vacant as the excellent manufacturing age in Europe ended in the 1960s and 1970s.

Even so, younger generations seemed drawn to these locations and had new ideas for using them. There was no mistake. The Factory was the name given to what may be seen as the first symbolic change from the old to the new. Andy Warhol's workspace was established in 1962 at 231 East 47th Street in Manhattan. Pictures from that period in New York City show how the architecture resembles most adjacent cultural or art institutions that inhabited former industrial structures: brick walls, iron plating, exposed pipes, mechanical boxes, and several support pillars. As the child of working-class parents, Warhol argues that to honor our ancestors, we should look for integrity and even nobility in honest work (Lényi, P. 2014).

Where Andy Warhol had his New York City art studio, the "Silver Factory," from 1963 until 1968, he located between Second and Third Avenues at 231 East 47th Street. However, the structure was destroyed and is no longer present. Ms. Edie Sedgwick Warhol Factory, Andy

Underground Pop Art Film Superstar Heiress 1960s Social Vogue Fashion It Girl Edy Sedgewick, Edi Sedwick, see (Figure 24) and (Figure 25).



Figure 24: The Warhol "Silver Factory" (Source: Pinterest)



Figure 25 : Ugo Mulas (August 28, 1928 – March 2, 1973), Andy Warhol with 'Flowers' at The Factory, (1964), (Source : <https://revolverwarholgallery.com/andy-warhols-silver-spaceship-factory-launched-pop-art-revolution/>)

Throughout Europe from the 1960s onwards, a new youth movement vigorously pursued the idea that culture was not just reserved for ruling classes and that everyone had an equal right to an artistic voice.

This required finding venues for the idea's manifestation because the status quo was unwilling to let "revolutionaries" enter its cultural institutions. The abandoned industrial locations were repurposed as culture factories, a new factory. These former industrial halls were filled with contemporary music, dance, performance, visual art, and, in general, any invention that represented freedom and change. When the Iron Curtain fell in 1989, a completely new landscape regarding these old structures emerged, with many now undertaking renovations like those of their Western equivalents (Lényi, P. 2014). This preservation of our industrial legacy spans counterculture to punk, communes to eco-collectives, and community centers to anarchist squats.

This heritage represents the people who created our society. They do not have any monuments to their memory, but the buildings they created, giving us prosperity and the chance to succeed in the future, symbolize their spirit.

2. A Space for People

People congregate for friendship's sake. Because they share similar objectives and passions, they begin to take on more outstanding initiatives and eventually realize that they require an organization; there will be discussions about what matters in art, what we should support, and what else we can do to promote a creative climate after the parties.

Art studios, which gradually established an organization. Then it was transformed into a gallery. Later, it evolved into a venue for various artistic events, not just for visual arts. It was discovered that visitors and friends came to events, and there were more than one hundred and no longer fit in a little area.

3. The Program Follows the Building

A limitation on one hand and a unique characteristic on the other. "It is an enormous building — 1400 square meters, but the space is divided into many small rooms. We would like to

have more people in one room. For example, we can host about 1200 people, but not in one room.

It is unique — we can have different events. In one room we can have a theatre, in the second music, in the third reading. It is an advantage on the one hand, and on the other it is difficult because we are limited, we can do concerts for 300 people maximum.

It is separate, but people can easily walk to the next floor and see it. Walls are made of stone, three meters wide; people cannot change the main construction to widen things. Our challenge is to use the space we have intelligently and structure our program to fit the building.

People cannot change the building for the program; people must change the program for the building.

4. Protected Building

“Besides some advantages, the status of a historical monument brings many obligations.”

Built between 1551 and 1553, the Moritzbastei is a medieval stronghold and the final piece of Leipzig's original city wall still standing. The structure was only used for 150 years as the base for a school that stood on it. Since 1982, it has operated as a cultural hub.

Nobody knew what to do with Moritzbastei, which was filled with earth and not being utilized as a structure. They renovated it in the 1970s by digging it out of the ground. We must deal with restrictions — we have a concert hall with bad acoustics, like a cave from the 16th century (Lényi, P. 2014).

5. Throwing out Ghosts

“If a place has historically become a symbol of something negative, it is necessary to take a stand, say it aloud and start again.”

Built between 1551 and 1553, the Moritzbastei is a medieval stronghold and the final piece of Leipzig's original city wall still standing. The structure was only used for 150 years as the base for a school that stood on it. Since 1982, it has operated as a cultural hub.

Nobody knew what to do with Moritzbastei, which was filled with earth and not being utilized as a structure. They began to renovate it in the 1970s by digging it out of the ground (Lényi, P. 2014); see (Figure 26).



Figure 4: Moritzbastei Leipzig, (Source: https://cdn.eventinc.de/provider_pictures/pictures/000/073/443/cropped_webp/eventlocation-moritzbastei-leipzig.webp?1553239588)

6. Warehouses

A warehouse = lots of space.

High ceilings, convenient access from two streets, and space nearby that is appropriate for the construction of a lobby, restrooms, bar, and storage rooms.

A roof with poor technical features and hard surfaces with excessive acoustic reverberation can both be modified—the perfect location for a venue.

7. loft

Every disadvantage of a space that makes it more challenging to use than others decreases interest and, as a result, its market value. That is when it starts to be interesting for us.

The Bakelit MAC is in the middle of a sizable, walled-off complex with a functioning reception, close-by workshops, and stores selling building supplies.

Owner of Bakelit MAC Marton Bauer purchased 1600 square meters of loft space at a factory in 1999. It is now 2200. The elevated area was divided into numerous levels wherever

feasible (from a construction and program standpoint) by the Bakelit MAC team. They increased the amount of workspace by adding a new level that was 3 meters high. There is still room for this today (Lényi, P. 2014).

Unnecessarily high ceilings can be found over the kitchen where catering is done. It will shortly be demolished and rebuilt somewhat lower. By doing this, the area above it will be elevated enough for an office. Due to difficult access, the loft was less expensive to purchase at the time than the ground floor. A large elevator at the main entrance solved the accessibility issue for people, tools, beer barrels, sofas, and wheelchairs (Figure 27).



Figure 27: Bakelit MAC, Budapest, Hungary, (Source: <https://etterem.hu/bakelit-multi-art-center>)

8. Ships

“Rent on the riverbank is expensive and usually the best in town. The idea of creating a cultural center on a ship looks like a very effective one.”

A ship is a full image. It has a distinct edge over the others in that you are on a ship, whereas they are all on land. It has an air of exploration and adventure even when it is well anchored; when there are waves, the floor rocks slightly, and the atmosphere is one of boldness and novelty. Today, the ship is referred to as `.

A symbol for Artemovsk, the ship prototype's name, and 38, the ship's serial number. The Ukrainian ship was built to transport stones. A concert hall where rock music is played has replaced the previous significant freight space. The ship's design took the architects three years to complete. In only three months, they built the interior and installed the technical equipment in Budapest after having it repaired in Komarno's dockyards.

The event began on April 30, 2003. In 6 to 7 years, the initial investment of 3 million euros was repaid.

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The event began on April 30, 2003. In 6 to 7 years, the initial investment of 3 million euros was repaid. This solution made it possible for the owners to construct a brand-new second ship, which is now anchored next to the first one, see (Figure 28) and the spatial program in (Table 4).



Figure 28: Ship A38 holding a musical event (Source: <https://www.rendezvenyhelyszinek.hu/p/1700/helyszinek/budapest/a38-hajo?hl=en>)

Table 4: Ship A38 spatial Program, (Source: <https://www.rendezvenyhelyszinek.hu/p/1700/helyszinek/budapest/a38-hajo?hl=en>)

Room	Capacity			m2	Properties			
	Theatre	Banquett	Standing reception		☀️	❄️	⚙️	📺
Exhibition Hall	100	100	100	125	☀️	❄️	⚙️	📺
Restaurant	100	100	150	200	☀️	❄️	⚙️	📺
Restaurant-Terrace	50	50	80	125	☀️	—	—	⚙️
Concert Hall	240	100	600	300	—	❄️	⚙️	📺
FrontTerrace	60	60	150	150	☀️	—	—	⚙️
RoofTerrace	120	120	250	210	☀️	—	—	⚙️
MotorBar	50	50	80	125	☀️	❄️	⚙️	📺
FrontBar	30	30	50	70	—	❄️	⚙️	📺
Panorama Studio	10	10	20	36	☀️	❄️	—	📺

9. Train Stations

“Stanica still functions as a station.”

Hundreds of people pass through the local road "Alina-Zarieie" each day. Everyone benefits from it being a cultural center, even those who have never been inside to attend a concert or have a cup of coffee. The surrounding region is held to an above-average quality and is always clean and safe (Lényi, P. 2014).

Due to the train, space is vibrant all day long in addition to cultural events, see (Figure 29).



Figure 29: picture showing ilina-Zarieie road.

10. Temporary Partitions

An ample space offers more options than a small one. You cannot turn small rooms into big ones, but big ones can easily be divided into smaller ones (Figure 30).



Figure 30 : A cultural space example on using partitions.

11. Grid

Huge rectangular fields of poles are the only size limitation for the program in this hall.

A grid system, essentially a set of regularly spaced blocks, aids designers in structuring and organizing their designs in a way that is best for the visual flow of information. Working with grids allows the designer to save time while also providing a variety of other advantages, such as improved visual hierarchy and more seamless team cooperation, see (Figure 31).

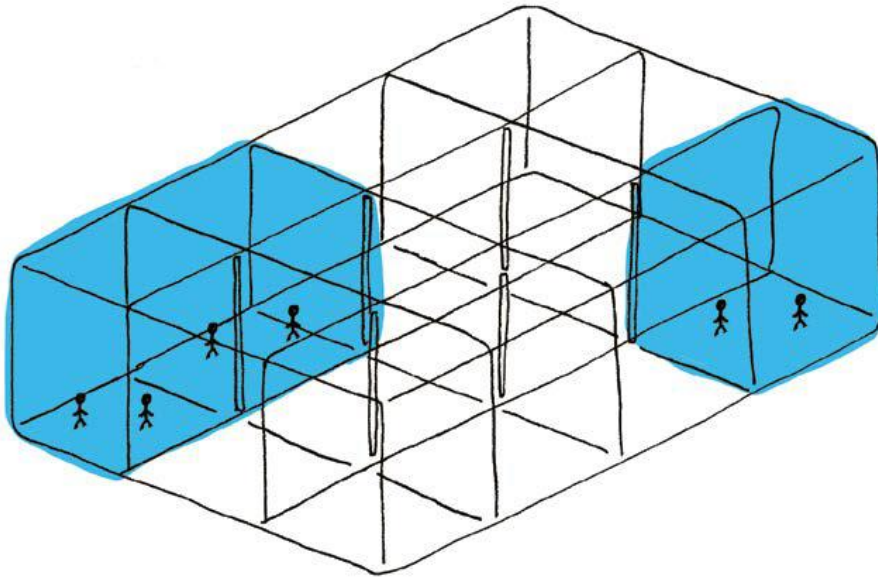


Figure 31: A sketch showing how to use the grid in a large existing space.

12. Mobile Furniture

The space is vast, and the floor is even.

Tables, stage, dividing walls, and other furniture are constructed to be easily moveable by a single person, see (Figure 32) and (Figure 33).



Figure 32: Mobile Furniture example of a stage.



Figure 33: Mobile Furniture examples.

13. Boxes in Open Space

Smaller scale divided spaces are suitable for specific program segments. Korjaamo uses two halls. On the left, the smaller two buildings have a bar on two levels, offices, a bookshop, a welcome area, exhibition areas, and meeting rooms. These are the areas other than the hall that the initial empty hall was too large for.

Inserted cubicles are used to divide the area. Because they are divided into two layers, it is more organized. The cubicles and the spaces between them each have their copy of the program (Lényi, P. 2014).

Each cubicle serves a single purpose. Each one is unique and made just for the topic. Some are dark, while others have glass walls. Some are always locked, while others are always open.

14. Open Area

“Complexes that originally formed a single production plant usually split into many smaller establishments after a conversion.”

Smaller scale divided spaces are suitable for specific program segments. Korjaamo uses two halls. On the left, the smaller two buildings have a bar on two levels, offices, a bookshop, a welcome area, exhibition areas, and meeting rooms. These are the areas other than the hall that the initial empty hall was too large for.

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Chapter Three Conclusions

- Education, instructional design, training, and learning and development specialists in organizations must address the challenges associated with promoting equitable learning and development, considering the expansion and rapid innovations in the use of new technology in the form of robots, machines, manufacturing, computing, and more complex systems processes across medicine, industry, finance, energy, business, logistics, development, conservation, etc.
- Architecture that deviates from the norm is daring in conveying ideas, even if the recipient immediately notices the unbalance.
- The recipient is given a richer message thanks to the interaction of the designer's subjectivity and the design idea's objectivity.
- The success of a design is significantly influenced by the designer's capacity to translate the design goals into the design aspects.
- The nation's civilization and cultural past are enhanced and preserved when cultural structures express national issues.
- Due to the historical and urban worth of the building, renovation can be a very effective way to create a space for culture.
- Whether it is an existing structure, area, or open space, developing a cultural space has numerous advantages and solutions. Spatial readaptation may be highly hopeful when the right architects and urbanists work with the community to create adequate space.

Chapter Four: Improving the Design Techniques of Cultural Centers

4.1. Placement of modern cultural centers in urban areas.

Despite having various backdrop networks, many cities, including London, Tokyo, and Cairo, share a uniform street pattern that resembles a "deformed wheel" in the foreground network, maybe because of or contributing to those cultural variations. In essence, the background network functions as each city's genetic code and reflects each one's distinctive structure.

The place is the abstract idea of people and memories, or the human dimension of space, as opposed to space as the physical dimension that we are familiar with in architectural design. When people interact with a sculpture, it can take on a life distinct from the artist's or the commissioning party's original intentions. When a sculpture incorporates the community's memory and intangible meaning, its physical space is referred to as a "place." This can be seen as the power of public art, as Dolores Hayden stated that via cultural and spatial practices, a community could establish its history and story (Yiu, 2021).

We can consider the act of removing such colonial statues to make amends to the past occupier who created history. The Cloud Gate in Chicago's Millennium Park and the "Portal" on the CUHK campus are examples of solitary objects that became places because they are imprinted with people's memories but do not interact with their surroundings.

Culture as a Tool in Urban Development

Over the Atlantic, culture is likewise a crucial component in urban development, but as a cover for real estate speculation. This is almost equivalent to the welfare state model used in Europe to integrate culture into creating cities. A classic example may be seen in New York City in the 1960s, when state public money for the arts and culture was replaced entirely by private patronage, resulting in a very different model for cultural growth (Yiu, 2021).

Lincoln Centre, New York City. 1962-69 (renovation 2002-2012), see (Figure 34) and (Figure 35).

Lincoln Centre
 New York, USA. 1962
 Architect: Philip Johnson etc.,

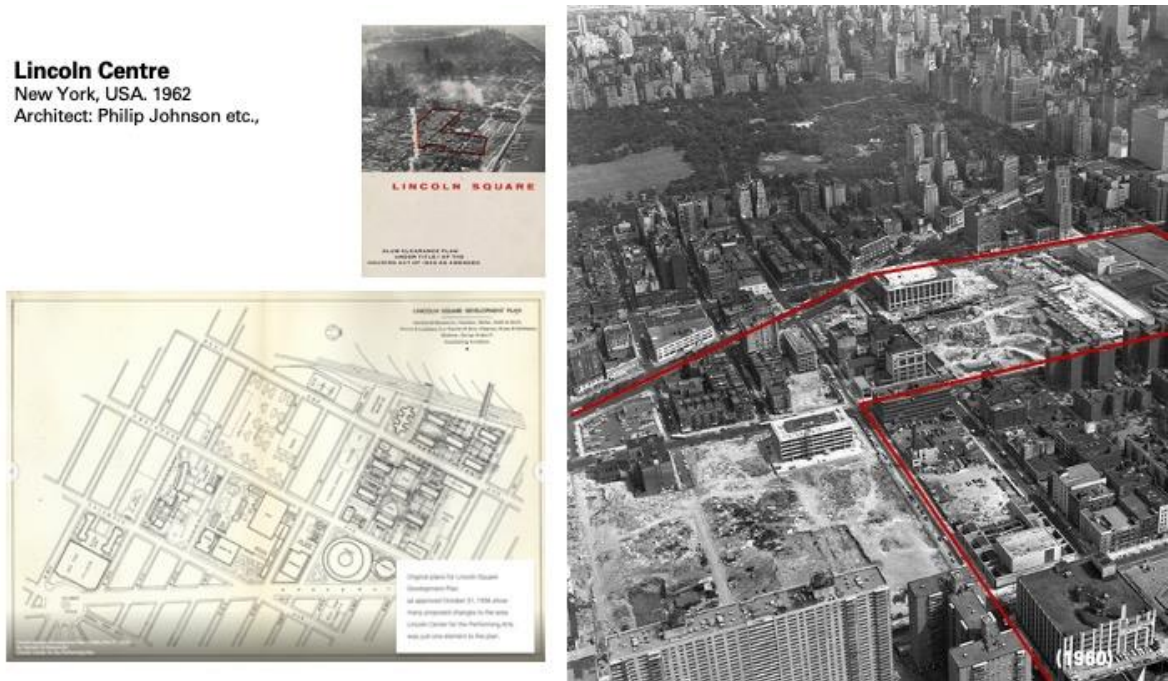


Figure 34: Lincoln Centre, New York City. 1962-69, (Source: <https://thethreshold4.wordpress.com/2021/09/21/the-idea-of-place-in-cultural-district/>)



Lincoln Centre Public Realm Project
 New York, USA. 2002-2012
 Architect: Diller Scofidio + Renfro

Figure 35: Lincoln Centre, New York City. After renovation 2002-2012, (Source: <https://thethreshold4.wordpress.com/2021/09/21/the-idea-of-place-in-cultural-district/>)

The situation in the Czech Republic

Nearly every small town and village has a culture center or house, typically the most incredible location for various cultural and social activities. However, there are a lot of distinct methods. Some of them no longer serve as cultural venues. They were either sold or given back to their original private owners. As a result, they are currently used for various purposes, including business, residence, and nothing at all. This means they are in bad technical condition and frequently inaccessible (Bednáriková. D,2016).

The Situation in Czech municipalities

Before the political developments of the year 1989, culture houses were important places. In the 1960s of the 20th century, the idea of cultural homes as a local center for culture first emerged. The concept of a community cultural center, however, dates back further. At the end of the 19th century, some societies-built homes to meet with members and work on presentations for the neighborhood. Nearly every town and village in the 20th century saw the construction of several cultural homes between the 1960s and the 1980s. They were constructed using specific criteria related to the area, namely the population density, as a component of the amenities that villages, towns, or city districts must have. Of course, the principal motivation was to spread the "correct" political philosophy among the populace as much as possible via the influence of the arts and culture. The state had complete control over their production (Bednáriková. D,2016); see (Table 5).

Table 5: Location of Cultural Centers in Czech Republic

LOCATION	TOTAL AMOUNT
urban	55
rural	9
other	3
	67

Cultural Centers often carry out their operations throughout the entire year. The most frequent practical issue I have encountered is that many people must take time from work during the winter to pay for heating buildings. Additionally, it can be said that Cultural Centers lack a long-term financial plan. The most frequently cited reason is that the political landscape is shifting, and they cannot envisage doing their work without the unstable or meager assistance of the municipality. They avoid making long-term plans out of fear. There is also a unique explanation that dates to the time before 1989. (Bednáriková, D,2016). There were fanciful five-year projections for the growth of socialism. People continue to learn how to create effective plans, see (Table 6):

Table 6: Renting spaces for different activities, Cultural centers in Czech Republic

RENTING SPACES	TOTAL	% OF TOTAL
culture activities	61	91
residencia, rehearsals	37	55
education	46	69
school activities	59	88
social events	54	81
conferences, seminars, meetings	57	85
business events	46	69
others	13	19
not mentioned	2	3

Two official databases were requested to be used by 600 organizations or individuals who offer Cultural Centers to locate them. A survey was completed for the prior study, and a portion of it will be shown here. Furthermore, the following tables show the responses, see (Table 7) and (Table 8):

Table 7: Activities running in Cultural Centers in Czech Republic

ACTIVITY / EVENT	TOTAL AMOUNT	% OF TOTAL
concert	58	94
theatre	57	92
dance, moving theatre	45	73
for children	59	95
for school groups	53	85
exhibition, visual arts	45	73
cinema	39	63
library	20	32
education, free-time	27	44
association, club	44	71
community	19	31
other	12	19

Table 8: Events in Cultural Centers in Czech Republic

PROGRAM	TOTAL	% OF TOTAL
cultural events	64	96
residencies, rehearsals	39	58
free-time, education	47	70
other	32	48
no answer	1	1

4.2. Methods of increasing the architectural and artistic expressiveness of the buildings of cultural centers

A combination of socioeconomic, cultural, and political factors creates the built environment. Every urban system has its own unique "genetic code," manifested in the architectural and physical forms that represent the ideals and identity of a specific community. Every community selects physical traits, giving each city its personality. The city's architectural tradition is exemplified by its "community eye," which conveys a sense of location.

The capital of Yemen, Sana'a, has some unusual structures decorated with geometric patterns, giving the city a distinctive aesthetic identity. Another illustration is the Nubian village in Egypt, where the distinctive building materials and hues reflect the local vernacular architecture. However, practically every city in the world today does not respect its cities' historical identities and customs. Many projects have little to no connection to the local urban environment, which is like the DNA of the city. Only internationally recognized movements in architecture, such as "modern architecture," "postmodernism," "high technology," and "deconstructionism," are followed by architects. The fractured and discontinuous conversation between structures destroys a city's collective memory.

This void has been filled by street art and graffiti, which explains the tension between traditional culture and current sociopolitical problems in urban areas. Street artists are transforming city walls to emphasize culture, history, and identity and, in some cases, to humanize this conflict. Every city has distinctive wall art incorporated into its genetic makeup. For instance, some of the art in Santiago emphasizes Chilean identity. Another illustration is how wall art was used to commemorate the Egyptian Revolution. Young graffiti artists started the "No Walls" movement in March 2012 when the Egyptian government built many concrete walls to block crucial major intersections and stifle peaceful protests.

According to several experts on urban morphology, any city's street system comprises two networks: the foreground network, which includes the main streets in the urban system, and the background network, which includes alleyways or smaller streets. The foreground network, or the leading street network, typically has a universal shape, resembling a

"deformed wheel" with a small hub and at least one ring road connected by diagonal streets (spokes). Since the shape of the backdrop network varies from city to city, a city's spatial identity is determined by its background network.

The ability of a work of art to draw people can be expanded to an architectural scale, as evidenced by the renowned Serpentine Pavilions in London's Hyde Park. The brief calls for a location to house activities in addition to the sculpture it is. With various programs and activities, it generates both the physical space and the conceptual Place of Memory. Pavilions are frequently shown as external objects, but those who have visited will remember the interior area and activities. The Serpentine Pavilions' creation of place makes them both works of art and architecture.

Indoor/Outdoor Site-Specific Artwork

It is not always simply an object, but there is also the chance to occupy public space, like in the case of this floor mural outside the Hong Kong Art Centre. It is part of a collection of public artworks that the cultural institution commissioned to use empty public space and give it a new purpose (as a place of memory). Beyond the single-item sculpture, it extends to the pavilion that "defines space" and art that appropriates urban public space. The concept of a place is not just present in outdoor areas. Contemporary art frequently uses the interior space to give a room a sense of place.

A particular size of the public structure, such as a unique museum like this one, may support art that engages the viewer. Moreover, because of the beautiful size of "atrium" spaces, these are frequently free to the public to enjoy and make excellent use of architectural features and outdoor space. For instance, Olafur Eliasson's recreation of the "sun," which spectators can feel lying down.

As an OBJECT, this box is perched in the surrounding region, but if we look at its public space, which includes the interior, the massive structure is fundamentally permeated by a public space open to the public. Our HKCC in TST has a similar spatial design that permits public space to travel through the monument, albeit not on the same size or artistic vision. The management requested the designer to provide an artwork (i.e., a sculpture object) for

the atrium during a 2014 "rejuvenation" project, but the architect produced this collection of sculptural sitting blocks instead.

They are designed to be components that can be shaped and reformed into numerous configurations for various uses, though the current management has not bothered to do so. However, we can see how this area has arguably evolved into the most appealing or most utilized place in the HKCC atrium because of the shift from creating an object as art vs. one that has the goal of engaging with people, see (Figure 36).



Figure 36: Photo showing the HKCC Atrium,2020

The Pompidou Center in Metz

One of France's most popular tourist destinations is the Shigeru Ban-designed Pompidou Center in Metz. Shigeru Ban is an award-winning architect. The facility was created to bring tourists worldwide to the relatively unpopular city of Metz. While the building's color and texture adhere to the international style orthodoxy, the architectural style is postmodern and grandiose. It serves as an addition to the Pompidou Center in Paris, but because of the excellent headroom, it was built to display more significant works of art, requiring most visitors to the Paris center to also travel to Metz to complete their experience.

The architect based the building's design on the hexagon, France's emblematic form, then abstracted an Asian straw hat to create the roof structure. The weaving of Chinese straw hats is shown to be patterned with a succession of equilateral triangles that are tightly interwoven to form a hexagonal weave. The structure was not intended to be symmetrical, but it nonetheless balances the blend of rectangular, circular, and hexagonal forms intriguingly. The hexagonal and triangular forms are repeated in the structural roof grid as sensory elements, provoking the visitors' visual delights heightened by the translucent fiber-reinforced plastic roof covering (Dare-Abel et al., 2018).

Although based on clearly defined, simple floor plans, the apparent projection of volumes and the massing of shapes appear complex. Lumber, steel, and glass are all frequently employed. Visitors may fully appreciate the sculptures and antiques on display because of the building's extensive glass surfaces and top, which permit natural light to enter. The building itself should be regarded as the first artistic creation. France's urban centers promote a heterogeneous society that values people of all races and ethnicities and focuses on contemporary style, food, and romance. A building that draws influence from various civilizations and houses works of art from all around the world is the result of this effort by a global architect (Dare-Abel et al., 2018); see (Figure 37), (Figure 38) and (Figure 39):



Figure 37: The Pompidou center in Metz, France, Source (Arch Daily 2014)

+



Figure 38: The interior of the Pompidou center in Metz, France, showing the laminated timber structure and the hexagonal pattern of the connections.

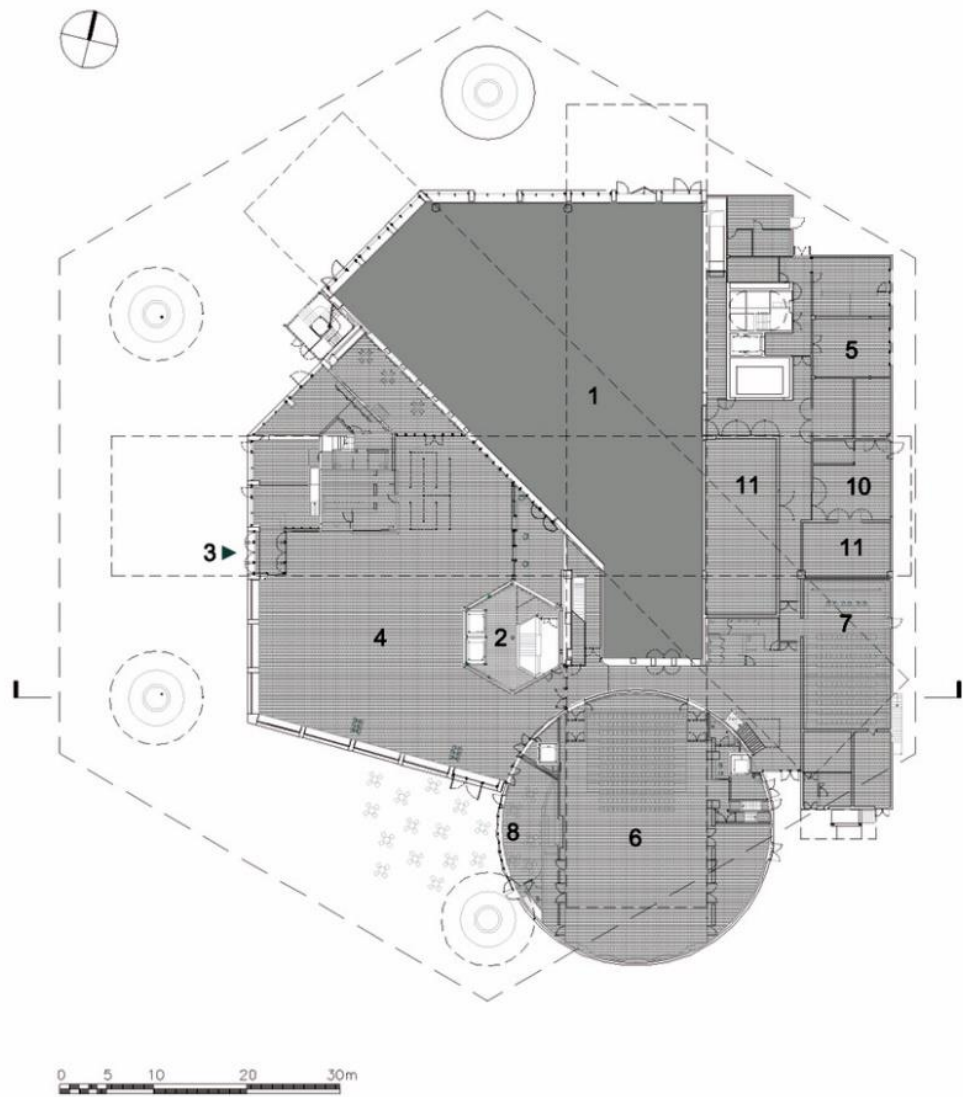


Figure 39: Pompidou center in Metz, France, showing the hexagonal roof area and the combination of forms.

Table 9: Case Comparison information based on visual quality and semiotics.

Elements	Oba Akenzua Cultural Center	Pompidou Center in Metz, France
Pattern	Symmetrical, with repetitive elements	Asymmetrical, with repetitive forms
Concepts and Symbols	curvaceous form and the abstraction of royal symbolism	Combination of rectangular, circular, and hexagonal forms. The abstraction of the Asian straw hat
Meaning	Royal, spiritual and cultural symbolism	Freedom, acceptance, and global
Materials	Concrete, Timber, Laterite, Bronze, and Glass	Concrete, Steel, Laminated Timber, Glass, and Fiber Reinforced Plastics
Style	Contemporary and Indigenous	Contemporary, Post Modern, Iconic, International style
Culture and Art Focus	Indigenous and traditional	International
Function	Visual and performing arts and culture	Museum, arts, and Culture
Designer's Skills	International Artist, Theatre Designer, Informal Architectural Training	International award-winning Architect
Urbanization element	Attracting tourists and international commerce to an already famous global city	Made the city famous, attracting tourists and international commerce

Chapter Four Conclusions

- The first step in creating favorable conditions in every community is to be aware of the current circumstances that define its challenges. It is crucial for social interaction between artists and the public because an increase in the proportion of artistic, cultural, and cinematic products has been emphasized in the urban spirit of the city. As a result, society and families require a place to draw them away from their regular lives and into a social and cultural environment.
- Including more theater, culture, and performing arts in families and people's diverse social classes' leisure activities makes people happier and more aware of the need to educate the next generation.
- These would be some important questions to pursue in research and explore the prospects of people-scale cultural practices in the face of such a powerful developmental force based on the discussion of what constitutes a place in cultural architecture.
- The physical surroundings of cultural hubs are what draw artists there. Cities of a human scale, rather than those of colossal, draw creative individuals. The vibrant, multicultural districts also draw people who work in the creative arts, not the gentrified old ones. For people who work in creative media, the city itself serves as a backdrop. Cultural centers do not just consist of public sculpture, orchestras, art galleries, or museums. Cities that are cultural transmitters are centered on official and informal methods of connectivity to the global network. This has something to do with a global cultural center's financial influence on the world market. It also has to do with the networks that artists can build in a city.
- Two small examples are talking about what is possible, how cultural centers can work in post-communist countries, and their good and bad steps and experiences. There is the name of the similarities.
- Both are practical examples of a non-profit, non-governmental organization that works for not only one particular target group and is oriented to the support and presentation of non-traditional alternative culture and arts.

Chapter Five: Study Results and Researcher Recommendations

In this section, the researcher previews an understanding of the literature, analysis, and questionnaire results to reflect on designing a cultural building in Amman.

Questionnaires

As discussed in the Methodology section, the researcher used questionnaires to get a broader view of the cultural buildings and the people participating. Questions were directed at the participant's understanding of the cultural building as a function and how they reflect on the importance of cultural buildings.

Multiple choice (both category and list questions). The researcher used questionnaires to measure the main topics to increase the reliability of the data, and the questionnaires provided the numbers behind these. The researcher used online questionnaires as participants were from Jordan and Ukraine; the questionnaires were written and distributed in three languages: English, Arabic, and Ukrainian, and to four countries: Jordan, Ukraine, USA, and UAE.

Analysis

The researcher also categorized the answers, for example, on people's motivations to participate in cultural events; two main ways of analyzing the data were used. On the one hand, the researcher looked at the material from a practice point of view based on their age and understanding of cultural buildings as a function.

Part of the analysis was performed to understand which practices people engage in when performing certain activities and what meaning the practice has to people, which meant reading the material in an iterative process, identifying emerging themes, and going back to the material when new themes emerged. In that sense, the researcher switched from inductive analysis (developing concepts, categories, and relations) to deductive analysis (testing these concepts, categories, and relations) and back again (Flick 2009).

As the questionnaires provided the researcher with a large amount of comparable data, the researcher also used statistical methods: the calculations were performed by a statistician. The researcher performed several analyses of variance to compare the answers of different groups of respondents.

Discussion

The Answers and their indications were as follows:

Age Groups

Age groups between 25 and 35 had the highest participation rates in the survey based on their interests, and older age groups had the lowest participation rates.

Preferences

All the countries that responded to the question about how they spend their free time concurred that they spend it at coffee shops, which suggests that people in Jordan prefer to spend their spare time at home. The results are elaborated in (Figure 40) below:

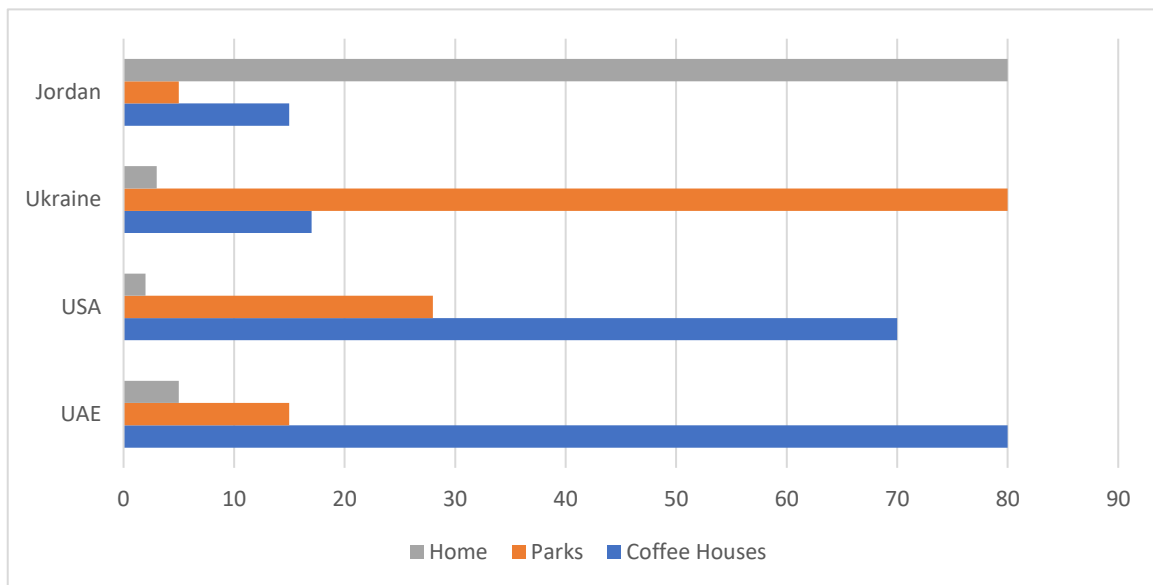


Figure 40: Linear Chart elaborating results on where the selected countries spend their free time according to the questionnaire results, (Source: The Researcher ,2023)

The next question on how frequently individuals visit a cultural center was answered unanimously as frequently as the questionnaire became more focused on understanding the awareness of cultural buildings in various countries.

Importance of Cultural Spaces

The following are the responses to whether people know the significance and effects of cultural centers in cultures. See (Figure 41) :

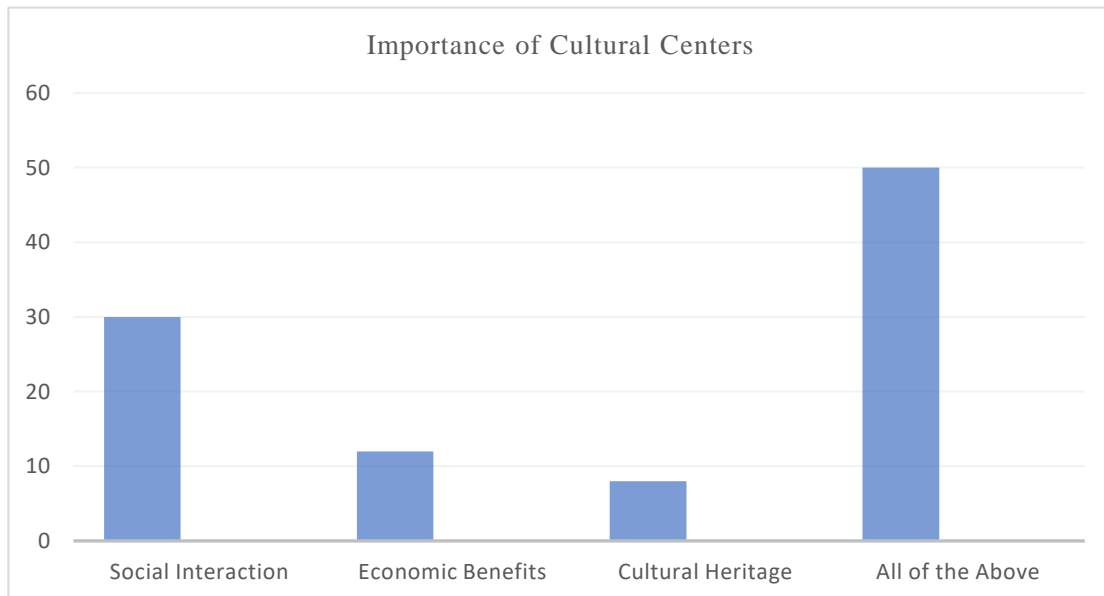


Figure 41: Linear Chart elaborating results on the importance of cultural centers according to the questionnaire results, (Source: The Researcher ,2023)

As discussed in earlier research chapters, people agreed about the socioeconomic impact of cultural centers, as shown in (Figure 42). It elaborates on people's understanding of the value of cultural centers and establishes a link between the research issue and a sample of the general public in the four survey-participating countries.

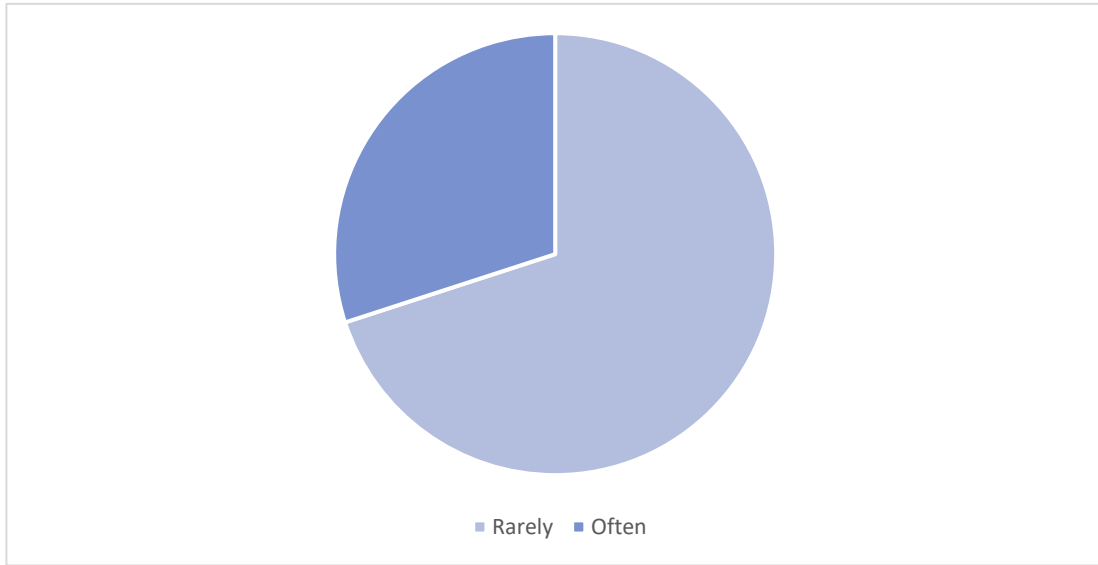


Figure 42: Pie Chart forecasting results on the percentage of visitations to cultural centers according to the questionnaire results, (Source: The Researcher ,2023)

Spatial Analysis

The sample from all four nations underlined the spatial hierarchy in this section of the questionnaire, showing that the main hall (Gallery) is the most significant place, followed by the open spaces and that this finding concurs with the spatial significance of human sociability, see (Figure 43):

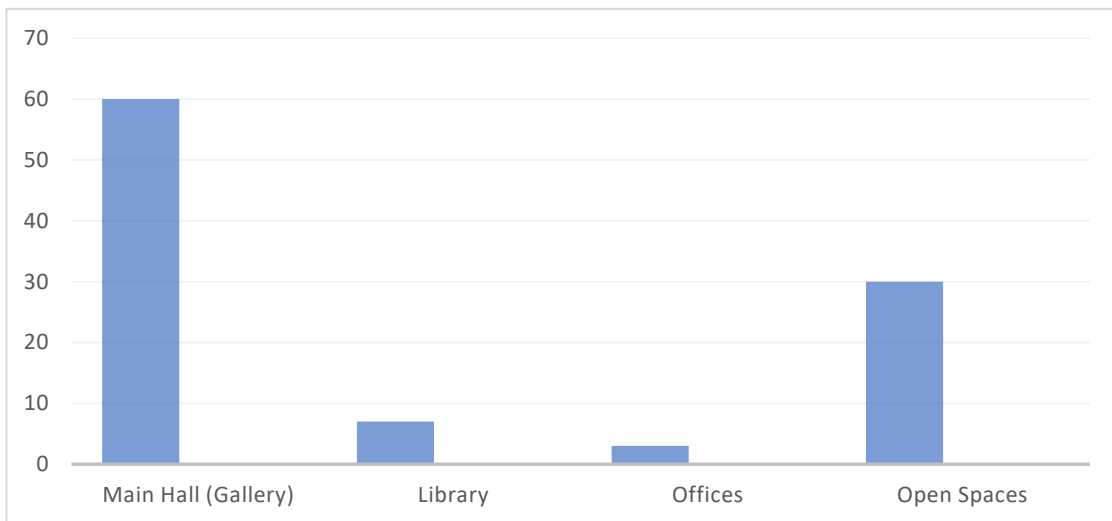


Figure 43: Linear Chart elaborating results on the hierarchy of spaces in cultural centers according to the questionnaire results, (Source: The Researcher ,2023)

Level of Satisfaction with existing cultural buildings

The responses ranged from not interested in the Jordanian sample to satisfied with the sample of (Ukraine, USA, and UAE), see (Figure 44):

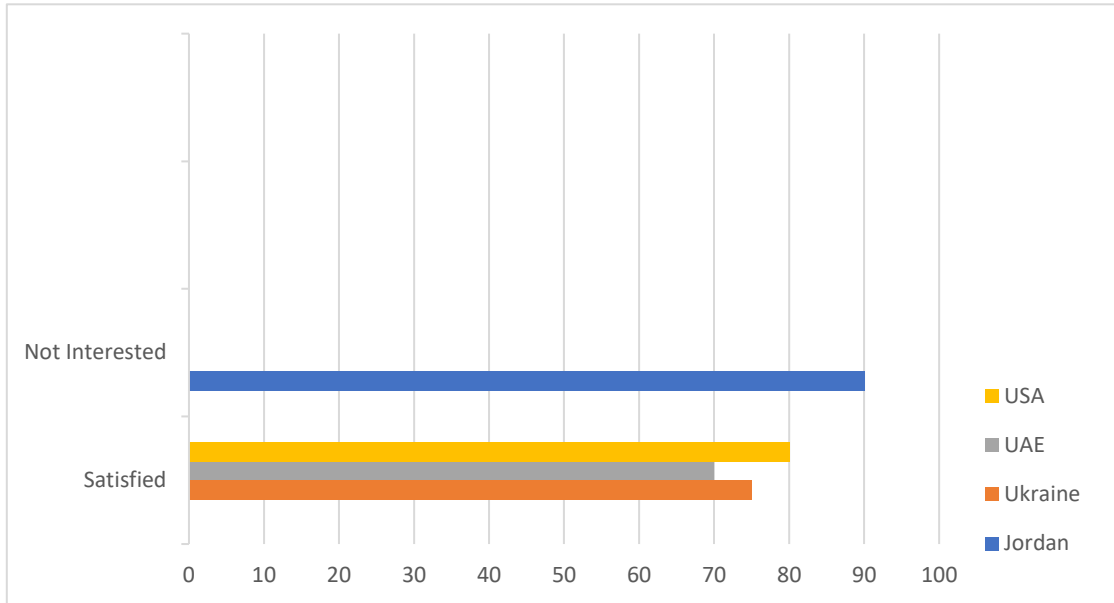


Figure 44: Linear Chart elaborating results on the level of satisfaction with existing cultural centers according to the questionnaire results, (Source: The Researcher ,2023)

Community Events

The percentages from all countries were most significant on the Arts/Crafts fairs and Festivals events in this part of community offerings categories that should be more prevalent in the area, see (Figure 45):

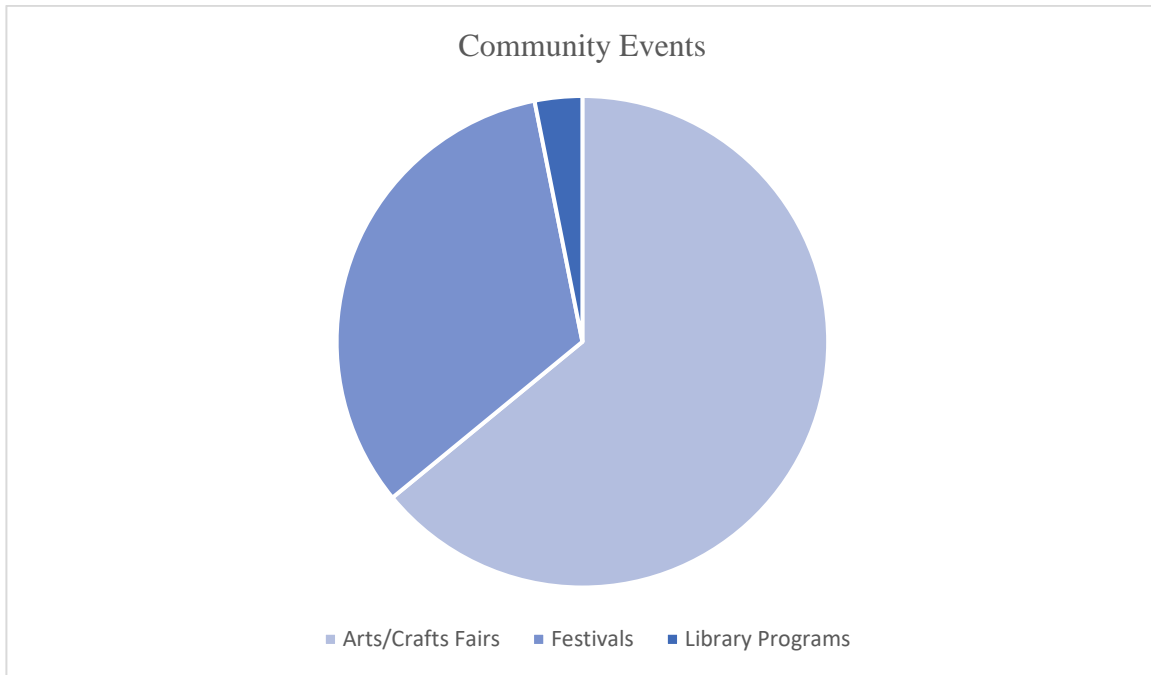


Figure 45: Pie Chart showing results on the community events needed according to the questionnaire results (Source: The Researcher, 2023)

Cities Governments Contribution

Most respondents from four nations agreed that the area needed additional cultural structures and that the local government should provide financial support for artistic and cultural endeavors to improve sociability and highlight the value of public spaces.

Chapter Six: Civil Protection Requirements

Jordan is in a region where there is a risk of earthquakes. Consequently, it is essential to have JSC code rules that might give structures the maximum amount of practical safety.

The Middle East Regional Cooperation (MERC) program and US-AID provided financing for the Earthquake Hazard Assessments for Building Codes initiative in October 1999.

Seismology and engineering seismology are integrated to effectively assess earthquake risks. Engineering practices and construction rules will be informed by the project's analyses of seismic hazards. This supports Jordan's construction codes, as well as those of Israel, the Palestinian National Authority, and Jordan, as well as their establishment and amendment. The following surveys and research studies will be conducted with the following goals in mind:

1. "A comprehensive list of earthquakes."
2. "Determination of earthquake-producing zones."
3. "Regionalization of seismic zones and seismic capability evaluation."
4. Scaling laws of the dynamic source parameters of local and regional earthquakes, as well as attenuation of seismic energy throughout the region.
5. Implement cutting-edge techniques for evaluating earthquake hazards and trying out novel ideas.

In 1993, Jordan signed up for the RELEMR program (Reducing Earthquake Losses in the Eastern Mediterranean Region). Through the Open Partial Agreement for Major Hazard, the Council of Europe, the USGS, UNESCO, and EMR earth science institutes are supporting this endeavor. This program measures, assesses, and reduces the anticipated seismic damages. The project also includes international data exchange, the Lawrence Livermore National Laboratory (LLNL), the European-Mediterranean Seismological Center, and the Observatories and Research Facilities of European Seismology (ORFEUS) (EMSC).

Seismic Source Model

Based on the geographical seismicity, the PSHA integrates two different types of seismic sources. The majority of the model's seismic sources are distinct faults with known lengths and positions. The second kind of seismic source is "background seismicity," which incorporates a generic seismic source over a particular gridded area to account for the potential for unidentified seismic sources.

The maximum magnitudes and recurrence intervals for particular sources are determined by the fault database using a logic tree format. Combining the exponential, normal, and characteristic recurrence approaches outlined below, the sources are modeled.

The properties of historical earthquake magnitude frequency can be represented as a truncated exponential distribution. Exponential models are based on the generic Richter (1958) magnitude recurrence relationship.

$$“\log_{10} n(M) = a - b * M ”$$

In this formula, the variables a and b are appropriate for the seismic source, and n is the frequency of earthquakes with magnitude M or more per unit of time. The "b value" parameter is determined by the slope of the Gutenberg-Richter magnitude-frequency function. A normal distribution about the mean magnitude, truncated at the minimum and maximum magnitudes, is used in the normal recurrence model to express magnitude. When seismicity shows that exponential or other continuous distribution models do not adequately represent fault activity, a characteristic model is frequently used (McGuire, 2004). This model is usually applied when the frequency of larger earthquakes exceeds that which would be predicted by extrapolating from the frequency of smaller earthquakes.

Vulnerability Issues U - Seismic Zoning

The Dead Sea Transform Fault, which is the main source of seismic hazard in Jordan, is assigned to one of four seismic zoning zones based on the seismic zoning map, with zones 1, 2A, 2B, and 3 having the highest seismic danger (table 10).

Each of the zones is described using a seismic zone factor, Z , which indicates the intensity of projected seismicity and is directly proportional to the effective peak ground acceleration.

The new JSC code offers V/W values that are 40–50% less than those of the previous JSC code, depending on the period of the structure. This study's relevance rests in its claim that the new JSC code rules are valid since they address the real structural response to seismic activity and show that a structure's ductility is negatively associated with its height.

The inquiry at hand is focused on the static force method. In order to compare the outcomes of the two versions generally, the study concentrates on the Amman neighborhood. However, all of Jordan is included by the results. Additionally, the analysis reveals that the current JSC code generates results that are far more realistic than the previous one.

Table 10: Lateral Load Calculations: The new Jordan seismic code lateral load calculations address strength design.

<i>Old seismic code</i>		<i>New seismic code</i>	
Zone	Intensity factor α	Zone	Seismic zone factor Z
A	0.75	0	-
B	0.5	1	0.075
C	0.3	2A	0.15
D	0.1	2B	0.2
		3	0.3

In the 1980s, the Natural Resources Authority (NRA) took a significant stride forward in the history of the organization by establishing the Jordan Seismological Observatory (JSO). The observatory's primary duties include monitoring regional and local earthquake activity that can have an effect on the whole country, carrying out different seismological research, and assessing the seismic hazards related to the Dead Sea Transform system.

To conduct polynomial seismic studies, such as a Probabilistic Seismic Hazard Assessment (PSHA) and a Deterministic Seismic Hazard Assessment (DSHA), covering the entire country while focusing on specific key areas, JSO has employed highly qualified and trained personnel for the past 20 years. A probabilistic seismic hazard zonation map of the country was produced because of the PSHA project in 2005 (Figure 46), and all parties involved in the country's construction sector were strongly urged to respect and apply the findings as a guide for their future activities.

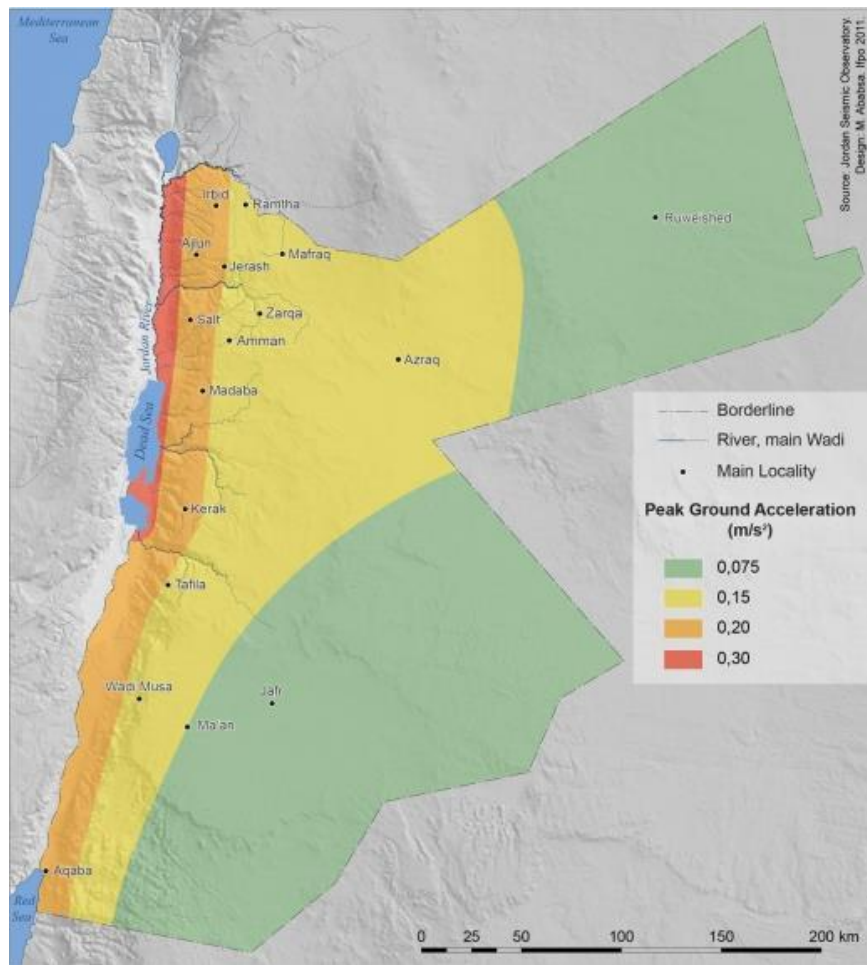


Figure 46: Seismic hazard zonation map of Jordan

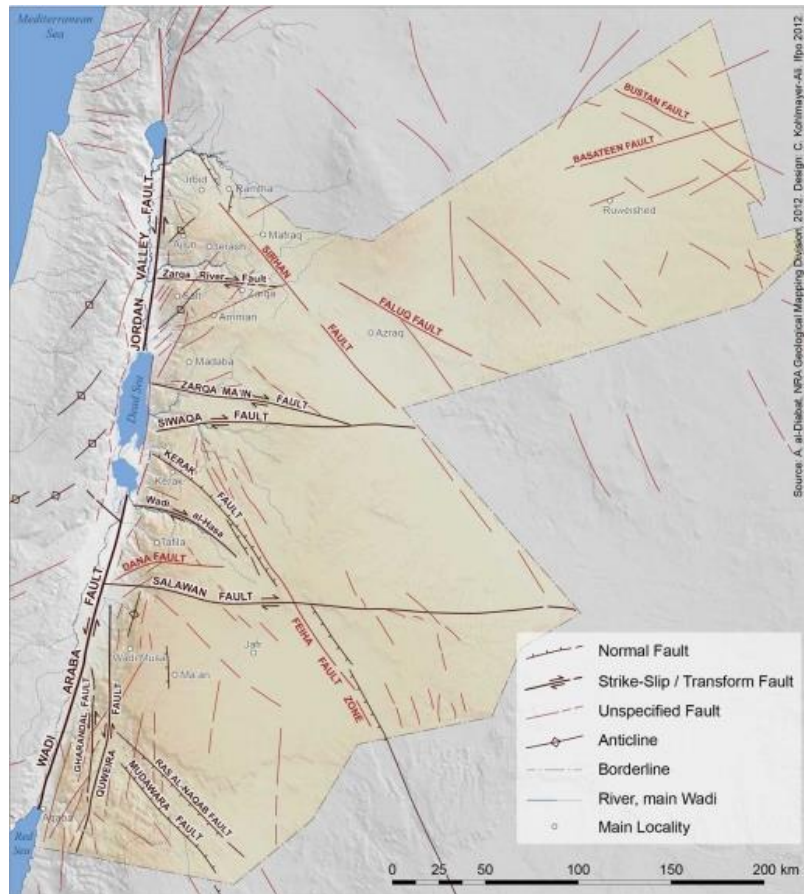


Figure 47:AL-DIABAT, NRA Geological Mapping Division, 2012

South of the Dead Sea basin, the Wadi Araba fault extends for more than 160 km to the Gulf of Aqaba. It is well known that the Dead Sea fault zone has caused a number of reasonably large earthquakes in the past. Among the flawed systems near to Jordan and Amman are the Dead Sea and a part of the Jordan Valley. Second, this sheet has a radial network of faults that extend in various directions from the Dead Sea's eastern shoulder.

These faults are:

1. Zarqa - Mai'n and Siwaqa Strike-slip faults systems, which are the most important strike-slip.
2. Karak - Fayha and Hasa fault Systems with an NW-SE trend from the central part and the southeastern corner of the eastern shore of the Dead Sea.

3. Amman - Hallabat structure has a NE-SW trend branching from the northeast corner of the Dead Sea.

At-Risk Locations

According to the seismic zoning map 1, 3, 5, 10, 11, 12, 13, 20, 24, 27, 33, 35, 36, 41, 45, 48, 50, 51, 64, 66, 54, 74, 57, 58, Amman is located in zone 2A, indicating that Jordan is vulnerable to earthquakes. In the event of a significant earthquake in the area, Amman is at risk, according to several studies and seminars. Figure 10 depicts the faults that run through Amman, for instance, the NE-SW trending Hallabat structure.

Amman's most crowded areas are those with narrow alleys, which would make the calamity worse. These areas lack any parks or other open areas that may serve as shelters in the case of an earthquake. Rescue teams will also have a very difficult time getting to these areas.

Despite being released in 2005, the earthquake resistant construction code wasn't implemented until the technical committee was created in 2007. Although it is the responsibility of this committee to keep track of how the code is used in reality, no conclusive proof of its effectiveness has yet surfaced. Support to Building National Capacity for Earthquake Risk Reduction at Amman Municipality in Jordan will be the UNDP initiative's name."

Table 11: Test Specimens

Specimen	Description	Opening	Axial Load
BW3	Bearing Wall	With	Uniformly distributed on tie beam (38 kN)
BW4	Bearing Wall	With	Uniformly distributed on tie beam (65 kN)
IF1	Infilled Frame	With	Two equal concentrated loads (35 kN each) applied to the columns
IF2	Infilled Frame-dowels at base, and at column-infill interface	With	
IF3	Infilled Frame-dowels at base	With	
IF5	Infilled Frame	Without	50 kN per column
IF6	Infilled Frame	Without	35 kN per column

The researcher used the seismic regulations that were discussed previously in this part to create the cultural building resort while also taking Jordan's building codes into account while planning the location and the structures.

Five single-story, single-bay RC frames and two bearing wall models were used in the test program. Prototype subassemblies were modeled at a direct geometrical scale of one-third due to the restricted local availability of small-size deformed bar reinforcement and the load capacity of the available testing facilities at Jordan University of Science and Technology. The test specimens' shape and reinforcement were calculated using the normative similitude specifications of real-world models (Harris and Sabnis, 1999). The designations of the specimen and the test criteria are listed in (Table 11), bearing Wall Models. Using the cross-sectional details presented in, two identical bearing wall examples (BW3 and BW4) with a window opening were built (Figure 48).

The boundary elements at the ends of the bearing wall models and the tie beams at the story level are shown in Figure 49. The layout and reinforcement details of the specimen were partially governed by the Jordanian National Building Code of 1985 (JC, 1985), and the limited availability of small, deformed bar sizes is shown in Figure 50. (Figure 50).

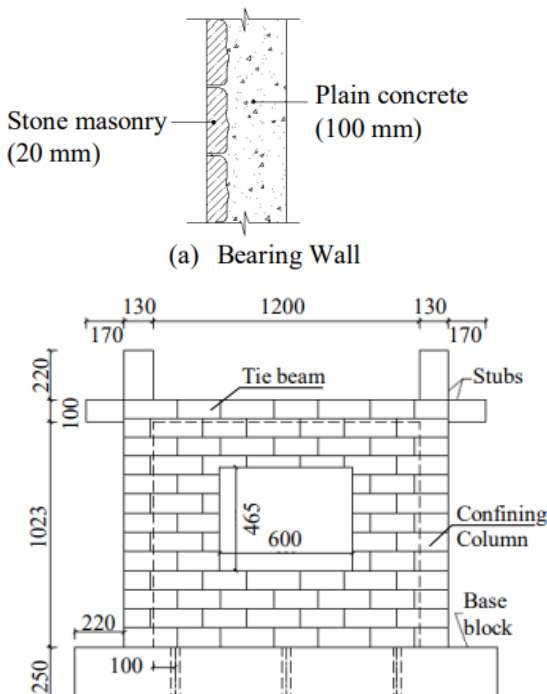


Figure 5: General layout of bearing walls

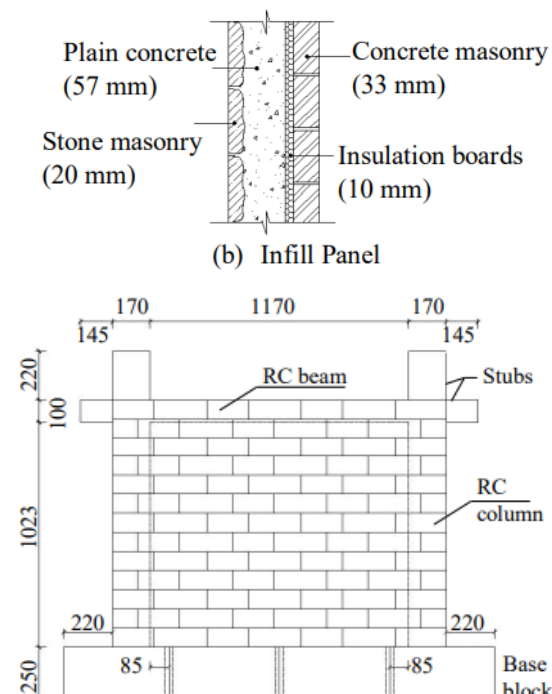


Figure 50: General layout of infilled frames (IF5 and IF6)

Material Properties

The 10 mm maximum aggregate size of the model concrete was created based on ACI Code requirements (ACI, 2005) in conformity with cover and reinforcing spacing, as opposed to being decreased from that of the prototype concrete. Three different concrete mixes were developed to produce the requisite compressive strength f_c as measured on 150x300 mm cylinders for the RC columns of the infilled frames, the RC beams in all specimens, and the back-filling plain concrete of the infill panels and the bearing wall specimens. No measures were taken to predict the tensile strength of prototype concrete. Results for the concretes used compressive strength are reported in (Table 12).

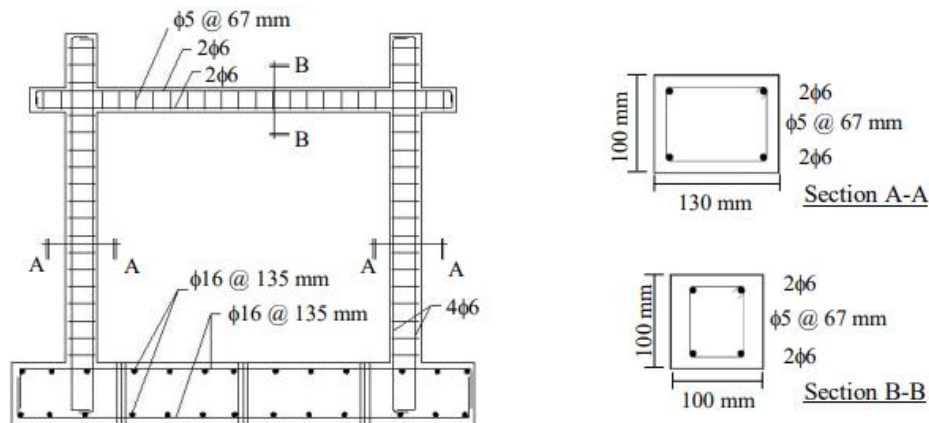


Figure 51: Reinforcement details of bearing walls BW3 and BW4

Deformed bars with a diameter of 6 mm and 5 mm were available from a local producer of cold-drawn steel mesh. The yield and ultimate tensile strengths of the main model reinforcement were predicted to be 472 MPa and 512 MPa, respectively, with a 9.3 percent elongation at failure based on nominal bar diameters. The limestone masonry has a 65 MPa compressive strength as per ASTM-C170 requirements. Scaled-down limestone stone masonry units were used. The prototype masonry of 100x200x400 mm was immediately scaled down to concrete masonry units of 33x67x135 mm using a 1/3 scale and an average compressive strength of 4.6 MPa over a period of seven days. A ratio of 1:0.5:4 was used to create cement mortar with an average 28-day compressive strength of 11.8. (Cement: lime: aggregates).

City Policy on Vulnerability Alleviation

To deal with crises 50, 51, and 49, Amman Municipality and various ministries have developed an emergency plan. Emergency activities for disaster planning, response, and restoration, however, are not governed by any regulations. Having said that, it is significant to remember that a committee has been formed to monitor the use of the building standards and the development of new structures, particularly those greater than 1000 m². The Municipality, the Engineering association, and the RSS all provide training for engineers in the assessment of earthquake-damaged concrete buildings. Although the GAM is trying to provide parks and green spaces, these areas are not equipped to manage crises.

Discussion and Implication of Findings

This contingency plan's main duties include setting up and equipping the operation room connected to the High Council of Civil Defense, supporting the 27 sub-operation rooms in different Amman neighborhoods, mobilizing all GAM departments to respond, supporting relief operations through their operation teams, supporting debris removal, maintaining the cleanliness and upkeep of affected areas, setting up burial locations for the victims, and providing sterile supplies. The Greater Amman Municipality has made these materials available, and they are ready for use.

Risk Assessment

Amman, the capital of Jordan, is in a region that is prone to earthquakes. Numerous studies on the evaluation of risk in Jordan have been conducted by both domestic and international organizations. This entire body of work focused on earthquake zones, seismic behavior, water and mineral resources, cultural heritage, disaster kinds, seismic wave propagation calibration, fault locations, and geophysical studies of the Dead Sea rift. The sensitive populations or dangerous urban areas, the anticipated consequences of earthquakes, or the surrounding resources that should be deployed in an emergency have not all been recognized by any of this research.

Risk assessment is a key component of the project "Support to Building National Capacities for Earthquake Risk Reduction at Amman Municipality in Jordan," which is being carried out by a team made up of the civil defense, GAM, UNDP, and the Foreign Ministry.

Recommendations

Funding of Museums

Since galleries are often non-benefit social foundations, they have challenges in obtaining funds to cover the many financial obligations and requests that must be fulfilled in order to provide for their food and support. Financing may originate from private sources, educational institutions, government agencies, or a combination of these sources. In certain countries, government funding is the primary source of subsidies for art galleries, but in others, a combination of private and public funding as well as self-generated income is used to fund the operations of historical centers. Historical sites had a variety of ways to generate income. These include the provision of distributions, multiplications, and various items in gift stores, by mail order, or online, gallery restaurants, travel programs, and other special occasions.

The steps below were followed in the design of the cultural resort as part of the Support to Building National Capacities for Earthquake Risk Reduction initiative:

1. The building designs at the cultural resort were inspired by Jordan's construction regulations.
2. By including ramps into the design of the site and buildings, accessibility for individuals with disabilities has been considered.
3. The walls and structural loads were developed with the codes in mind.
4. Buildings all throughout the property were designed with fire exits and escape plans.

Research Recommendations

The researcher pinpointed the components for creating the ideal cultural center based on the investigation and analysis.

As many levels of comprehension as possible must be attained, including those covered by the research, the fundamentals of architectural design, and the types of cultural buildings.

The first step in creating favorable conditions in every community is to be aware of the current circumstances that define its challenges. It is crucial for social interaction between artists and the public since the urban spirit has emphasized the importance of a more significant share of creative, cultural, and cinematic products.

A designer who manages the use of space to develop appropriate land uses can quickly advance in clever planning and apply character logic to their environments. The location of the cultural center must be planned such that it considers the local geography and climate. A prominent structure with ideal circumstances must be planned to stand out as a symbol in the city.

Cultural institutions worldwide are being asked more and more to foster public participation to help address various societal issues (political disinterest, exclusion of minorities, increasing inequality, and lacking social cohesion). It is common practice to use the word "participation" in general and imprecise ways (Arnstein, 1969; Carpentier, 2011; Cohen and Uphoff, 2011/1980; Cornwall, 2008), and little is known about the conceptualization, development, and evaluation of participatory processes by cultural organizations. This paper shows that different kinds of involvement can be designed, developed, understood, evaluated, or prioritized at cultural centers and other institutions by constructing typologies of forms and effects of participation and types of cultural centers.

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