

# The Optical Formation in Architectural Design as a features of Urban Identity

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## Abstract

Our towns are a real reflection of our future civilizations, our heritage, and our ambitions. In addition to aesthetics, the presence of essential components enhances the effectiveness surrounding atmosphere, and this quality affects the human mind and impacts citizens' sense of place and collective memories. Urban planners should enable utilization urban features that facilitate the transition of urban identity to the city, contributing to satisfy people and enhance the quality of the urban climate. In promoting city identity and inspiring people, urban components play an important role and should be planned in such a way that their readability is in line with citizens' activities and events. Architecture was and still is the primary facade of nations' society, economies and civilization, and we are an integral part of architecture at the time of the tremendous growth of science and technology. It represents, in a competitive fashion, what countries have come to evolve in culture, society and technology, and since architecture has been one of the most significant criteria in the assessment of countries' growth and development. The findings suggest high levels of variance in terms of imagery features and how people view the urban design. The study claims that the findings are based on concepts for the design of an imaginable city and on criteria for emphasizing and cultivating urban identification.

**Keywords:** Urban identification; Urban planners; city features; primary facade

## 1. Introduction

Optical arts are the ancient artistic endeavor in which artifacts and characters that are observable were manmade. It may be referred to as optical arts, the practice involved in creating spatial artworks that take a position. In showcasing urban identity, this study will deal with art and optical development. A considerable amount of optical creation literature has been written. These studies demonstrate that architecture is one of the most important forms of art that reflects the past of its construction and is distinguished by its pure essence, including economic, cultural and civilized shifts, in addition to its material, visual reality that man coexists with him and is still inspired by nature (Stefansdottir, 2018).

In the discussion of governments, academics and investigators from numerous fields, with a broad range of conceptual frameworks and meanings, the phenomenon of urban identity is current. However, despite the growing

use of this definition and the appreciation of its meaning for urban planning, no philosophical structure or tools for making identity practical have been presented in the current research(Yu, Liu, Wu, Hu, & Zhang, 2010). The multiple definitions mentioned in the literature can cause uncertainty and reduce its significance. Depending on the goal and the area concerned, the identities of locations are defined in various ways in the literature. On the one side, the urban identity, including the physical elements and the way they are arranged, is primarily based on the physical characteristics of the location(Laskari, Hanna, & Derix, 2008). This operationalization, also called spatial orientation, refers to the characteristics of the world that make it possible to differentiate one location from another. This is a methodology based on experts that is focused on the point of view of the analyst. Urban identity, by contrast, is formulated not just as a place's geographical character, but also as memories and abstract meanings associated with the environment. In this way, identification refers to the attributes of the location as viewed by people. This methodology relies on multiple users' points of view(Cheshmehzangi, 2015).

Therefore, two perspectives can be characterized: side on which a place is viewed as a center of identification and contributing to the common identity of its people, and the other from the point of view of the objective observer who reflects on what makes a place special. Any efforts can be made in the literature to combine these two viewpoints from a theoretical viewpoint rather than from a realistic one(Lofland, 1989).

Historic urban centers play a vital role in improving identification, remembrance and belonging to the place. Moreover, for the rest of a city and its surrounding districts, they help to establish an urban character. In addition, he proposed that cultural heritage should be seen as a "soft" attribute that brings a distinctive identity to cities, while engaging with other urban centers to attract global markets(Boussaa, 2017). Modernization is already increasingly valued in many cities worldwide, at the ultimate detriment of the urban cultural heritage. A substantial percentage of historic districts and areas were completely demolished in order to make opportunity for different major redevelopment schemes. This would have been the easiest and simplest way to introduce a tabula raza strategy by destroying historical buildings. Which it retained the distinctive character of a region for decades(Hwang, 2014). It was assumed that something ancient was of no worth and was so either destroyed or left to collapse and disrepair. During the 1990s, countries especially in Middle East participated in urban reconstruction and renewal projects focused on their history. This has resulted in a rising knowledge of the importance of preserving and enhancing the urban identity of a city among the residents of these cities and their competitors. Urban redevelopment will thus, economically revitalize the region while leading to developing the urban character of the city(Al-hagla, 2010).

The key purpose of this paper is to provide a conceptual framework of urban identity that recognizes the value of including all viewpoints and hence optical research on the effect of illustrating the landmarks of the city on that identity and then exploring the role of the GPS technique in optimizing and featuring urban identity particularly to formalize identification. Economic sectors take advantage of this technique by finding the characteristics of the place, its nature and its perceived uniqueness based on the physical characteristics and the existence of their way of life and investing in the location of local populations.

## **2. Highlighting the optical properties**

Further studies as well as a physics curriculum are needed for the design of cities. In these terms, the planner is expected to know a set of basic human needs in relation to spatial requirements and human needs for the optimum use of the subject of design in order to design certain city spaces. Other characteristics of these components are present in significant numbers at the level of the city. Since the output factor involves a sample of every location that wants the subject. Experts and designers will use the geometric and graphic elements and structures already represented to create them. In identifying a transformative effect, optical and cultural characteristics are still the first consideration. If there is a creative and imaginative framework for a realistic structure, this could be planned for each city in its own style and distinct from other cities (Ramos, Bernardo, Ribeiro, & Van Eetvelde, 2016).

More than ever, cities are associated with their image, reputation and brand equity these days. In the competition for residents, entrepreneurs, students and tourists, cities have come to understand that it is not enough to invest in infrastructure, cultural facilities and other amenities. Mostly in long term, a bad picture of an area will undermine its appeal and therefore its regional efficiency (Anholt, 2008). Many governments have therefore begun to consider what their city provides (identity), how their city is viewed (image) and how disparities can be resolved between the concepts. What is so significant about the area where locals want to stay and outsiders want to come? The quality of this attribute is the brand of the city. The purpose of position marketing is to demonstrate the importance through initiatives in the community, attraction projects and social features. Definitely, city marketing itself has a negative impression. Obviously, there is much more to than just advertisements, posters and logos (Skinner, 2008).

Kevin Lynch published *The Picture of the City* in 1962 (Chapman & Lynch, 1962), One of the most theoretical approaches ever published about selective attention and relational ecology. Lynch contributes his work to studying how people visualize and perceive a city, as well as how the conceptual impression of the city emerges from visible urban manuscripts. The author points out that the mental representations of people can be superimposed to form a cognitive map of the culture. Five types of elements are created by the resultant skeleton: paths, margins, nodes, districts and landmarks. In the relationship between humans and their surroundings, the mental picture mediates. The five elements have formed the foundation of spatial cognition theories since the 1970s, grounding the organization of spatial information in landmark, path, and configurationally knowledge (Hospers, 2010).

In addition, the Image of the City has influenced entrepreneurial intention studies and encouraged the development of dynamic systems mapping research, as numerous users are often seen as self-organizing structures that facilitate the relationship between individuals and environment (Southworth, 1985). This paradigm has undoubtedly encouraged artificial intelligence and robotics science, where computer models such as TOUR and NAVIGATOR have been produced to replicate and grasp human mental processes. Nevertheless no comprehensive effort has been made to incorporate the principle of Lynch explicitly into GIS science, or to encourage the quantitative formulation of *The Representation of the City* based on traditional spatial datasets (Filomena, Verstegen, & Manley, 2019).

Lynch hypothesized from his explorations that individuals view a city primarily as a constructed image. In reality, in the built environment, the conceptual maps of the people he interviewed were composed of five distinct elements: roads, edges, districts, nodes and landmarks. These components are in fact, interdependent and overlapping in the built environment. In combination, they provide the general picture of a city. The recognizability of these items, at the same time, differs from person to person. Some cities have shown that between higher and lower classes, natives and non-natives, younger and older people, there are gaps in city photos. There are clearly disparities between residents, on the one hand, and individuals with little to no access to the city, on the other. However the simplicity with which individuals view a town in general is influenced by the same five urban picture carriers. That applies not only to citizens, and even to non-residents who have never visited the area, such as travelers, tourists and individuals (Smith, 2005).

The wide and rapid growth of the accomplished architectural illustrates the amount of real life and demonstrates its urban identity, so designers summarize the value of art and optical forming in its numerous applications and imaginative fields in showing urban identity and creating the thoughtful nature of the mixture of human experience, psychological interest, Furthermore, what we see from the designs of planners has been the major central feature of visual achievement that caused thought and articulated urban identity. Individuals are the stage of the stability in architectural design and the process of displaying architecture, because when mentality distinguishes between two configurations of architecture, and we both agree with the stage of rationalization of architectural accomplishments, but we differ in the process of interpretation, which is a field of vigilance, imagination and intellectual versatility (Watson & Bentley, 2007).

There are two types of optical architectural distortion and creation. Firstly, the external architecture and the physical design of buildings, where the building's design has three key elements that involve or feature, shape and landscape. Secondly, internal, the most relevant and diverse optical formation as in revolution, creation and optical illusion started in the construction of great palaces and halls, where large murals containing sketches and pictures of palace

owners and kings were made of a nature synonymous with culture and civilized heritage that gives historical and social identity to architecture (Idesawa, 1997).

Where simple cognitive behavioral tests inside various colored walls were carried out and the differences were important. The color red as the hazard color, for example showed students more ability to make decisions that require concentration, precision, and attention to detail, such as memorizing a number series. The sense of color and action has been related by scientists, and here we find how color emerged by giving the wall an urban identification that influenced behavior. A distinctive image and history have been known by towns and urban landscapes beyond independence. However what is predominant in the popular imagination in several of our modern cities isn't really a series of large buildings, facilities and highways. Urban encounters take place in urban areas, and people get a spirit of responsibility towards their city (Phillips, 1997).

### **3. The significance of urban identity**

Typically, urban developments are the result of partnerships between different fields, so social and cultural elements are often unnoticeable to some degree. In fact, this suggestion is responsible for the variation in the social and cultural values of urban spaces over time. It suggests that the social and cultural habits of the area could be modified, affected by environmental changes. Cultural preservation seeks to hold the centuries-long urban identity intact. Recently, through global commerce, the internet, space flows, trade relations, the free flow of information of people, innovations and resources, the planet has become a small village. Individuals find it hard to keep their cities recognizable and different, as cities aspire to capture foreign audiences through commerce and tourism. There is an increasing awareness today of the need for the urban identity of an individual community in an expanding international economy (Vey & Campbell, 2004).

Once heritage is debated, the idea of urban culture also comes immediately to mind. Using a historical distinctive urban shape, architectural style, design solutions and ornaments, though using local building materials and construction techniques, urban identity is also articulated. Before they were drawn up in a sea of global landscapes, historic environments with their buildings offered a distinctive visual impression of the region. In accordance with the construction of new structures inspired by the past, this study assumes that regenerating historic districts will play a major role in restoring the present cities (Hwang, 2014).

When numerous urban systems transform and disappear in the city centre, cities need to achieve economic stability through urban renewal strategies and projects appropriate for the city. The alternative definition of urban fabric emphasizing consisted of a variety of building rehabilitation and restoration, but deteriorating societies were progressively challenged towards social and economic problems such as global financial crisis and decommissioned areas, and even some existing urban erosion. Urban identification by exhibiting optical landmarks refers to a systematic attempt to address urban cultural disadvantages including physically deteriorating regions by urban administration. Such that, the spectrum of urbanization requires the modernization of cities, the development of economic opportunities growth, and perhaps even the enhancement of crumbling developed environments (Yu et al., 2010).

Urban spaces are environments that are visited widely by residents. By providing a common sense of place for the urban population, they will likely play an important role in improving the social qualities of human life. The necessity of identification in urban public spaces is undeniable for this reason. From a social point of view, identification explains the "diversity" of an individual from other multiple perspectives. In urban environments, identification as a collective object is a conversion of the unique aspects of the region or a variation of individuals. This is not understating, therefore to claim that urban identity seems to be the form that city's natural, economic and man-made features are presented. Through the use of the principle of location identification, one addresses what a place truly appears like and what similar characteristics represent the particular images of the place of the viewer. Understanding with certain unique biological and/or visual attributes may aim to effectively establish the significance of the location.

For urban planners, designers and other related experts, nevertheless, sustaining urban identity, particularly in modern years, is difficult (Carmona, 2019).

It is important to provide a city identity as it ensures compatibility between static and developing elements; individuals and activities that have been incorporated by an understanding the connection which contains the desired cityremarkable and distinguished. Communities evolve and transform on the same path, while sustaining those heritage structures is crucial for maintaining the urban history of a city(Jones & Svejenova, 2017). Urban identity, overlaid with imagined memories, is a set of multiple culture, local community and historical background. In addition, "City identity is a combination of the citizens' aspirations and perspectives while those who visit." In a comprehension of both the broad city area and distinct genetic sites, the concept of position and identification is reflected. The challenge for each city seems to be to pursue an authentic and distinctive identity in a 'placeless environment' in which the brands are shown on each main street (Abd Elrahman & Asaad, 2020).

The key question to be posed here after addressing the need for urban identity and its different meanings is how to explain and demonstrate an urban identity for a district or city? A variety of designers and architects copy conventional details and incorporate them into their building facades in order to sustain or promote a local urban identity (Januchta-Szostak, 2010). This screenshot methodology instead is increasingly utilized without sufficiently realizing the values and behaviors of a regional identity and investigating it. Many buildings in which designers simulate typical architectural symbols in the design of government buildings, cities and villages, in many countries in the struggle for urban identity, are identified in several scenarios. Whereas this sensor integration to respect the traditional conventional form, it is not accompanied by a sense of identity (Duque, 2014).

To summarize, historical and existing districts in the current and future will participate in sustaining the identity of local cities. There are different forms of approaches in a historic city when dealing with the built heritage; renovation, preservation, recovery, conservation, rebuilding, substitution, rehabilitation and regeneration are one of them. It will reclaim many features including its history to become a foundation for the regeneration of the modern cities' missing identities.

#### **4. Liv Hospital in Istanbul-Turkey case study**

The L/V Hospital Ulus is located in the quiet, affluent suburban district of Ulus, set in lush gardens and parks overlooking the Bosphorus in the middle of Istanbul. The first of a brand new chain of ultra-modern hospitals opened in January 2013. LV derives its name from "Leading International Vision", a distinctive philosophy that emphasizes on international patients in hospital architecture, medical treatment. Liv Hospital was built to take inspiration from the human body's self-recovery potential and we accept calm from the first day as a starting point for rehabilitation and continue with personal care choices [28]. Liv Hospital explores for not just the aspects of ideal service and illness, but also wellness and seeks to be the organization that generates Turkey's vision for health in the international arena.

##### *4.1 External Optical Formation*

The first item that catches the eye (Figure 1) is the gate with the smooth shape of glass panels that provide visual and eye comfort in the architectural façade reception, then we notice different façade walls in formation. Much of the walls are lined with blue lighting that offers a kind of mental stimulation, and one of the findings of the tests is this. Then, through its appearance at the front of the building, we note the emergency entrance, but it is easy to reach the hospital far from the crowd at the main entrance, whose walls are painted with a combination of glass and blue colors.



**Figure 1:Main gate of Liv hospital**

In terms of ease of movement, organization, aesthetic and psychological elements, all the combinations listed added to the practical side of the building, which helped to bring aesthetics to the design of the building. Furthermore, lights and the rhythm of the gate play a part in shaping people's psyche, which increases relaxation to step on from a stress state for most people when they reach hospitals. We find from the above that the external optical formation indicated to us that the building offers a service component that seeks to enhance the individual's psychological condition. In other words, these exterior formations have served to emphasize the features of the building's urban identity, and this is the identity of the emergency service.

#### *4.1 Internal Optical Formation*

We observe several optical formations from figures (2) and (3) and we will start learning about the height of the ceiling and the visual impacts on it. We remember that the ceilings are high, which gives individuals a sense of security, independence and lack of incarceration. Lights is spread consistently with the hall and hall measurements to offer the feeling of discomfort that one experiences in deep buildings, the natural light does not enter their rooms and halls. Designers also added that the ceilings are painted with a mixture of geometric shapes to give the kinetic character to crack the boredom sensation and turn the mind away from tension inside the hospital by meditation. In their color and illumination, walls have also been diversified and service accessories have been introduced in a synchronized way, distancing the impression of stagnation.



**Figure 2: Internal design of treatment department in Liv hospital**

The diversification in the floors where visual diversification was used in each portion to fit it is noted in Figure (4). Several variable depth and abstract forms have been used that signify peace in waiting halls, and continuity and constancy have been influenced by the floors with horizontal lines in corridors and lobbies. Similarly, the columns of which the formation was used were missing because they were built to accommodate colors and ceiling and floor lighting in various forms. In addition to the lighting quality of columns with furniture, others are built at variable widths and pathways. We find from the previously mentioned inner optical formations that both of these formations accomplished the psychological and utility purpose of the building; these formations illustrated the characteristics of the building's urban identity, namely the identity of the medical and service. Eventually, we find that the internal and external optical formations that have been used are the key component that represents, connects and illustrates the operation and technological goals of urban planning.



**Figure 3: Liv Hospital Polyclinic Waiting Area design**



Figure 4: Proesthe Hair Transplant Center waiting hall in Liv hospital

## 5. Monastero Santa Rosa Hotel in Italy case study

This luxury hotel is for adults only and is perched on a bluff with panoramic views of the Salerno Gulf. Offering a garden with a swimming pool and a free spa, the former monastery retains its original style. Monastero Santa Rosa Hotel & Spa is located in a painstakingly renovated 17th century convent, surrounded by exquisite gardens, and boasts a stunning location perched on a cliff overlooking the Gulf of Salerno. This boutique property offers comfortable accommodation in an unsurpassable setting, providing stunning views of Amalfi Bay and the surrounding coastline.

### 5.1 External Optical Formation

We have to think about the distinctive and unique location of the building, which in itself is an optical formation that varies from the majority of the world's hotels. This hotel was and still retains its architecture, built on the slope of the Gulf of Salerno, where we see the original forms as in figure (5) that still maintains its historical identity by mixing the exterior design and the covering of the facade with the surrounding nature. In addition, we note that the walls of the façade do not include any additions or colors, but rather maintain the simplicity that adheres to its historical form, and we find that the structure is inseparable from the surrounding area by linking the façades with nature by logs of wood and trees on the sides of the hotel. This gives the hotel a magnificent view and unparalleled peace for a hotel with nature, the hotel's harmony, simplicity and elegance, the scenic location gives people the opportunity to visit it by meditating with this beauty because of the warmth for the soul. We find that all these formations are clear and harmonious in order to draw tourists where with the protection of its historical integrity, we find it brought out the building's tourist identity.



**Figure 5: MONASTERO SANTA ROSA HOTEL & SPA in Italy**

### *5.2 Internal Optical Formation*

First of all, we will discuss about the rooms where we see them in figures (6) that their general existence suggests that they are distinguished by simplicity and resist distortion in formation where we find that the walls and ceilings are white fixed color. Owing to the immense visual formation of nature beyond, this shows the tourist a feeling of equilibrium and eye ease. Moreover, in the furniture, where we see the combination of new furniture and old historical furniture and their cohesion together to give the rooms a luxurious artistic touch away from unnecessary optical formation, we find that all optical formations used give visitors a sense of comfort and desire to linger inside this mixture.



**Figure 6 Interior design of the room**

This reflects the historical identity of the ceiling and furniture of almost the same colors that improved the hall's aesthetic and comfort feeling. Some historical walls have been retained for the bathrooms, depending on illumination to illustrate aesthetics, plus the luxurious floor and ceiling lighting style that represents this hotel's past. In comparison, we find that in its construction, the inner visual formations for the bathrooms and the dining hall did not give up their historical identity and started from this identity to add an artistic and tourist identity to the house. From both these internal and external formations, we find that it did a practical job for the hotel to draw visitors and aesthetics that demonstrate the hotel's historical and tourist identity.

## 6. Conclusion

A fundamental change in the set laws and aspirations of the spectator is created by the optical formations of different sorts, including the artistic touch it adds and the representation of the designer's many imaginative and unfamiliar ideas. Relation, isolation, penetration, segmentation of shapes and colors, and the variety of materials required to incorporate these designs have the greatest role to play in showcasing urban identity icons with the imaginative touch of overlap. Where we found that optical formation in its different ways, along with its imaginative ideas that articulate the truth of urban identity, is the basic architectural cloak in which it boasts.

While a period from development to decline can be replicated in most cities, the pace and pacing of urban decline depends largely on both the course of public policies and the involvement of people in making related decisions. While the causes and context of urban decay vary across various countries and regions, if they adopt culture-led urban renewal with the intention of developing local identity, such cities may achieve sustainable growth. Urban identity provides significance to a project, so it should be a major component of urban planning resources, making it a must-have project in a community. Therefore as happened at the Monastero Santa Rosa Hotel in Italy, there is a need to save the decimation of old districts. It is important to retain the aspects that make a city special based on its heritage legacy in order to improve the particular character of a city and to address the standardization of spaces that make it identical.

Recognizing the value of urban identity in a multicultural environment and strengthening strategies for its development is the challenge for architects, urban designers, planners, politicians, lawmakers and all others interested in the future of cities and towns. Because of the rapid urban changes in historic cities, it is important to track urban identity on a regular basis to recognize the numerous changes in patterns that could undermine the individuality and differentiation of a city.

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