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HãMãJa
Its Time To Design Your City

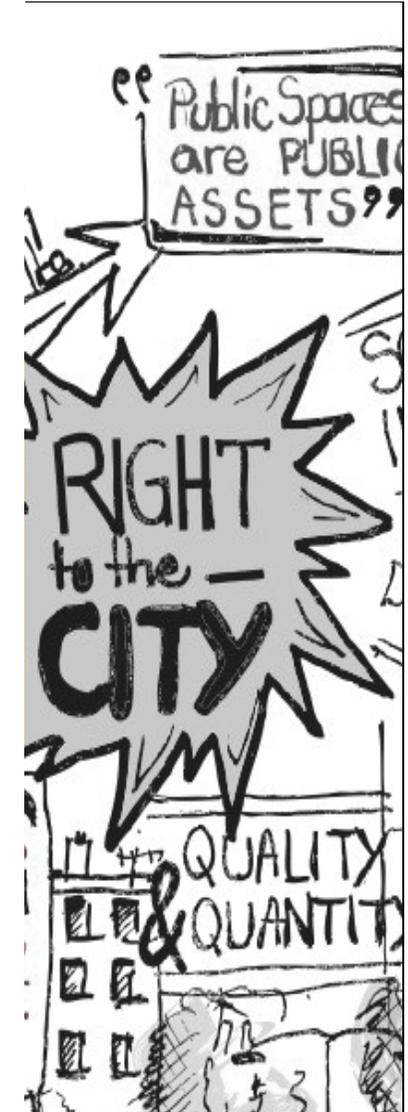
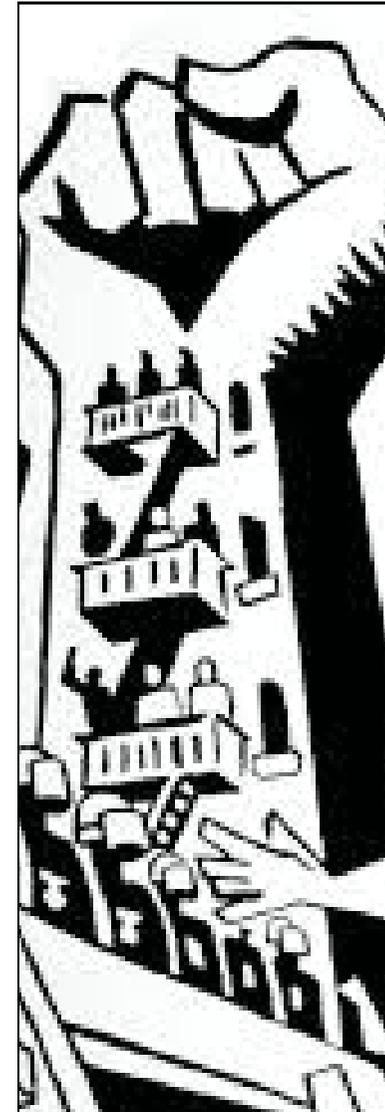
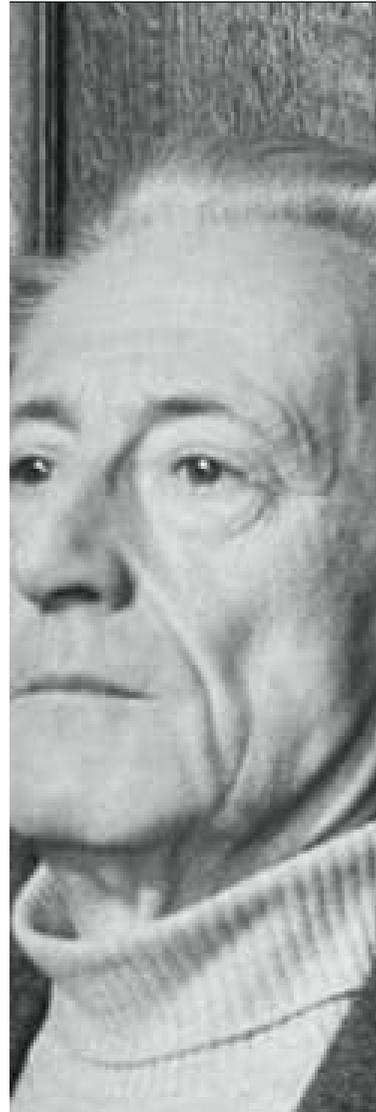


RIGHT TO THE CITY

While talking on the subject of cities, citizen-city relation is one of the most important matters. Origins of these discussions go back to the knowledge streams and shifts of the 60's with **Henri Lefebvre** and **David Harvey** theories of "**Right to the City**"; continued by the raising importance of concepts such as citizenship, Urban Justice, citizen based urban design, **rights to both changing and using the public space**. Based on what these theorisations discuss, **everyday life situations, the living experience of citizens**, urban space and **social practice** can be counted as a chance to redefine these concepts.

Today the **human relation with the city** has become one of the most important concerns of both architects and urban planners. Due to the progress and raising accessibility of digital technology, universality of the internet and social media, this relation has caused both a challenge and an opportunity for urban designers to strengthen this bond through the process of using it alongside introducing **new creative ideas and strategies**.

Our concern has been to **increase this human-city relation** using the **digital technology** available for us, given the fact that technology has formed a part of **human everyday life** and this has guided us through our project.



**INTROGOALS ENGAGEMENT
ARTSOCIALMEDIAGAMETECHNOLOGY
RESULTSHAMAJADEVELOPE**



VIRTUAL WINDOW

The way humans connect to the city, has always been a concern for both urban planners and architects. This important relation has changed even more due to the technological development and the increasing rate of internet access; and today is facing challenges more than ever before. Considering the importance of this bond between the city and its citizens, our attention and guide to our path to the conclusions of this project, was to use the proper **technological tools** to strengthen this relation. Within this relation, **urban space could be recognized as a window**, through which citizens can see, love and care for their city. In other words, **urban space acts as an city interface** when discussing the subject of human-urban space relation.

There is a **need for an interface** through which citizens can see their city the way they like, an interface functioning as a **connector** between the city and its citizens. This interface must be **dynamic** and **interactive** to act as a **virtual window** for better understanding and revisiting of the city.



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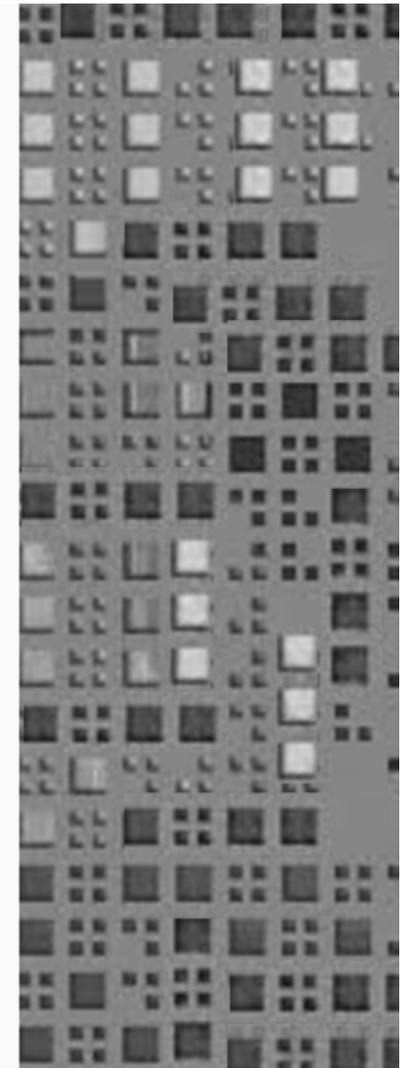
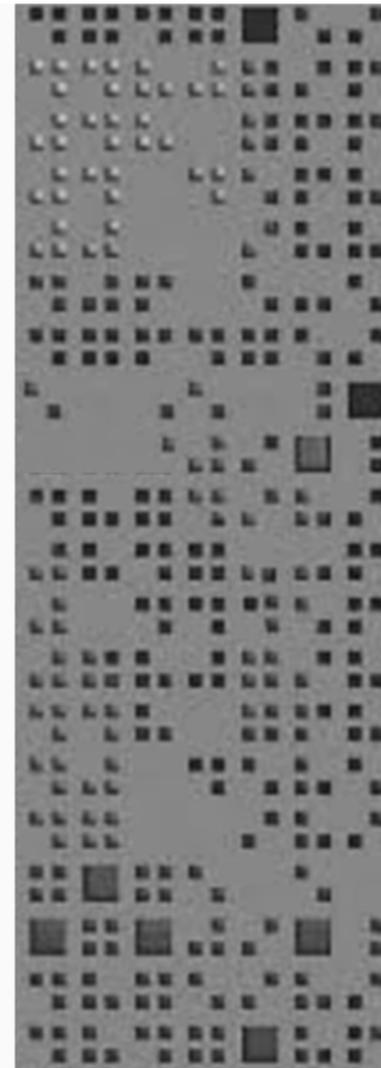
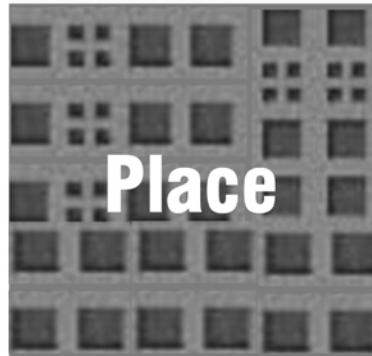
SPACE/PLACE/NON-PLACE

Space: space could be defined as an unlimited borderless object and a territory without any barriers.

Place: place is created through a process of attributing meaning and function to a certain space. These attributions are based on historical, cultural and geographical factors as a part of a society's identity.

Non-place: non-place is a place without any determinations and with no priority to other spaces. Space is defined into nodes by temporary stations of non-places.

People live within these spaces, places and non-places. As people try to cognify their **identity** in relation to these three concepts, they are separated into **citizens and non-citizens**. In other words, the scene of identity within an urban area, causes a scene of **citizenship responsibility** for the inhabitants and defers the residents from the citizen To reach our goal of a stronger and more **meaningful relation between people and the city**, we have decided to follow a path through which we can turn as many spaces and non-spaces as we can into places with both meaning and function



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O U R G O A L S

Given the mentioned purposes, we have defined our goals as below:

- To increase the human relation with the city.
- To turn spaces and non-places into places.
- To increase the social interactions within urban spaces.
- To create entertainment in the urban spaces.

To Increase
The **HUMAN RELATION** &
INTERACTION With The City.

To Turn
Spaces
&
Non-places
Into
PLACES

To Increase
The
SOCIAL
INTERACTIONS
Within
Urban
Spaces

To Create
ENTERTAINMENT
In
The
Urban
Spaces

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O U R G O A L S

Moving on to the next point and considering the development trends of technology with its undeniable effect on our **daily life**, urban space is destined to have a close **relationship with technology in near future**.

Having that said, technology could influence the urban space as an interface and change the very nature of human-city bond. Given the mentioned purposes, we have defined our goals as below:

- To increase the human relation with the city.
- To turn spaces and non-places into places.
- To increase the social interactions within urban spaces.
- To create entertainment in the urban spaces.

Within a technological context

Within A TECHNOLOGICAL Context

To Increase
The **HUMAN RELATION & INTERACTION** With The City.

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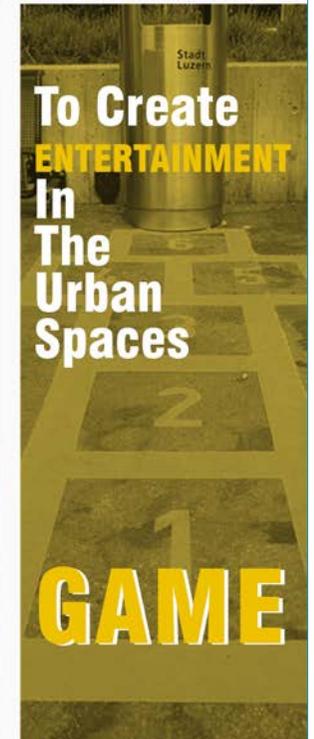
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OUR GOALS

For each of these goals, our team has studied many concepts in order to find the best and most relevant concepts and tools suitable for us. Among the long list of concepts we took under consideration, those which were consonant with the latest global trends, had **more efficiency** and **higher possibility of developing** within a **technological context** were chosen as our main concepts.

In addition, choosing concepts that were in no conflict with one another, as well as the ability to move towards the main objective alongside their own individual purpose, was considered a factor for sieving the basic concepts.

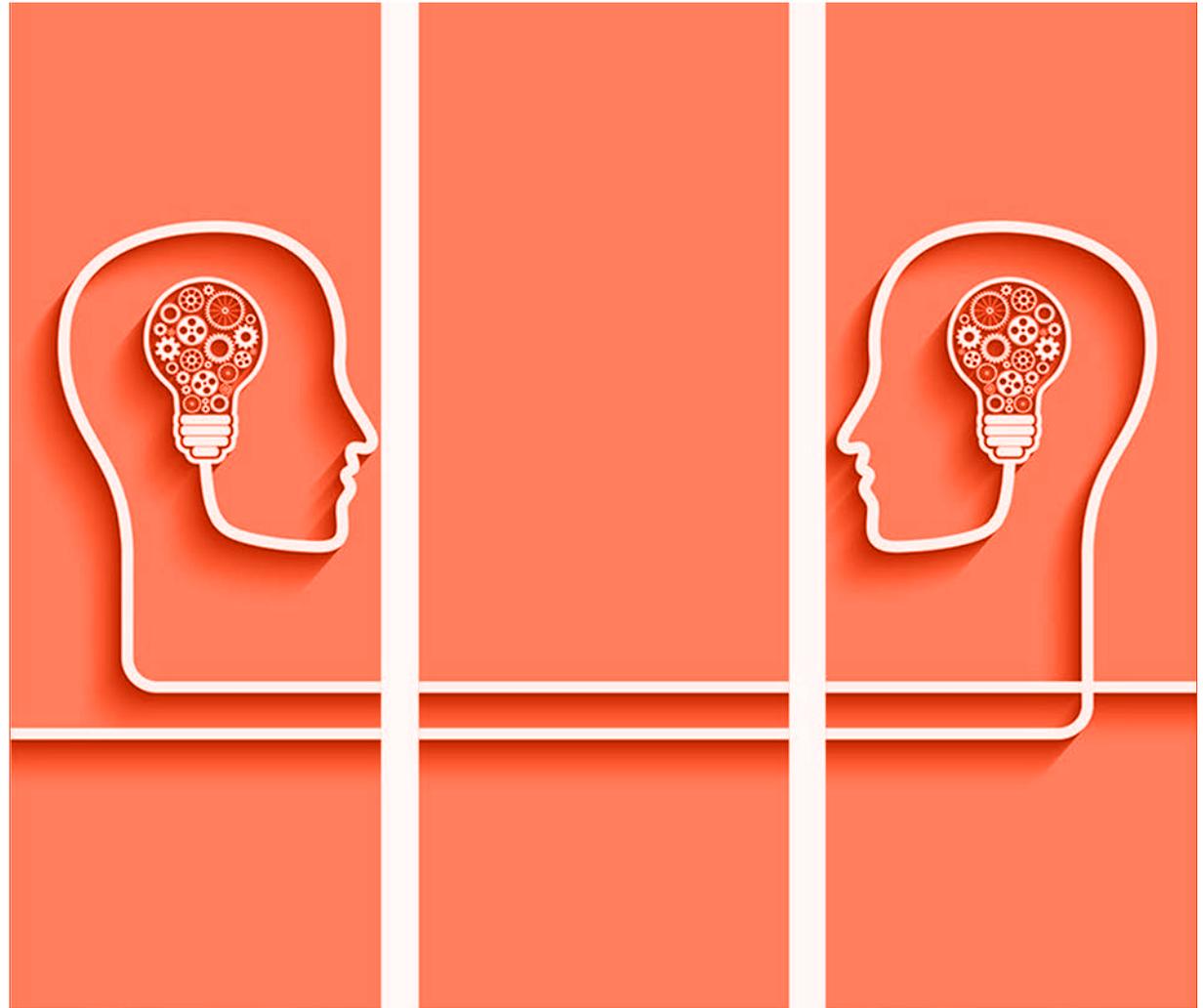


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ENGAGEMENT

As Webster dictionary describes it, engagement comes from a French origin with a primary use of describing the **act of pledge**. In other words, this word was used to characterize a situation in which a person is devoted to another one due to the fact that they behold a valuable **belonging** of them. This word has altered and rapidly extended its meaning. Engagement was described and defined as many more concepts.



INTROGOALS **ENGAGEMENT**
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E N G A G E M E N T WITH THE CITY & THE URBAN SPACE

When studying the concept of engagement in relation to the city, it can be taken under consideration on 2 scales, **short term and long term.**

On short term engagement, citizens spend their free time in city and urban spaces and they **lose the sense of time** in the process. This is what "**Mihaly Csikszentmihalyi**" calls the **flow.**

The long term engagement, refers to the characteristics of the long term relation of citizens, the urban space and the city. **The sense of belonging**, the continuous usage of the urban space, showing interest and **being active in urban fields** are some of these characteristics to name a few. At the end, through this engagement, the mutual connection between people and the city gets stronger, leading them into effort to make each other better. Based on what has been said, we decided on a need for a product which can be **effective** to cause both short and long term engagement.



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ART IN THE CITY

STREET & ENVIRONMENTAL ART

Artworks have the capacity to create **special nodes** of urban space within a city. These spots seek people's attention and create a unique place for them to remember.

As a result artworks, with all scales, from **graphities, installations** and **monuments** of parks and urban spaces, to certain architectural structures and buildings **can turn a space or non-space into a place.**

These works of art, each require a certain amount of time to be created. Among all types of artwork however, graphities, with its short period of creation, can effect the space faster and more significantly and **change the nature of space into place.**

Graphities are also considered as more of a **public art** in comparison to other street art and people play more of an important role in relation to it.



@Cloud Gate by Anish Kapoor

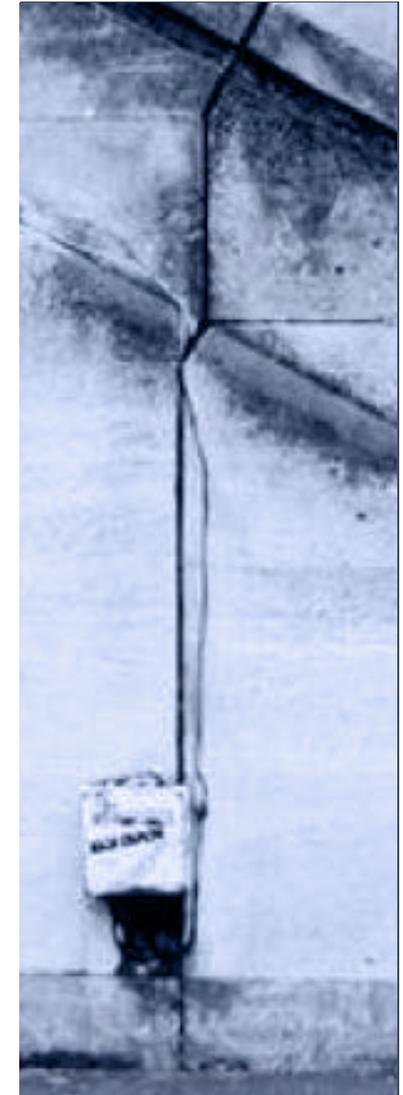
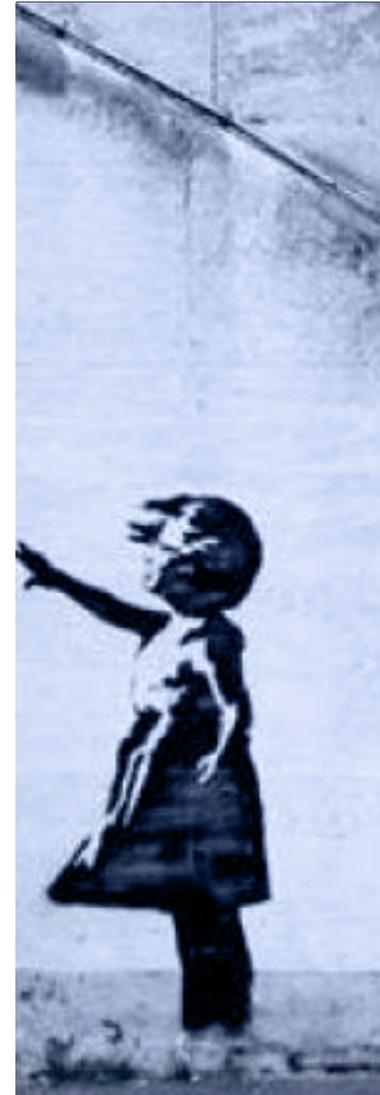
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GRAFFITY / BANKSY

Graffiti: The focus of this art which is the creation of place, is what more than anything else, makes graffiti, **the art of people**. Not only the walls are not neutral, but in graffiti they also **act as a part of the artwork**. In other words, graffiti defines zones within the public space, does not have a specific creator, and is usually considered a group product. This art does not belong to the artist alone and **acts as a connector** and **messenger** in the urban space. Graffiti is a sign of **“we exist too!”**

Banksy: In the world of graffiti, one name comes to mind as the most famous artist of the field, Banksy. After the creation and presentation of his work, each of his pieces change the nature of their space, **form an unimportant space into an important place for the users**. To put it in other words, each individual work turns the space into place, specially for Banksy’s fans. Banksy and his artwork have attracted many people’s attention into street art and other graffiti. This phenomenon is best known as the **“Banksy’s Effect”**.



@Ballon Girl by Banksy

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SOCIAL PRACTICE

ART OF AN INDIVIDUAL/PUBLIC ART

Art of an Individual: Once everyone in the society, regardless of their artistic skills, has a chance to **create** and present their **own unique work** in specific urban spaces, they will be able to turn that space into place, for both themselves and their fans. The creation of artwork is what a space needs to alter into place, specially in the eyes of the creator and his followers.

Public Art: As this chance of creation and alteration of urban space for every citizen continuous, a creative and generative society is made within which, every single member defines their own specific place by creating a **personal memory of that space**. This point of view towards the concept of art, can **blur the boundaries between the artist and the people** and counts art as a practice within the everyday life of citizens, placing more value on what people do creatively in their city.



@Girls of Enghelab Street by People

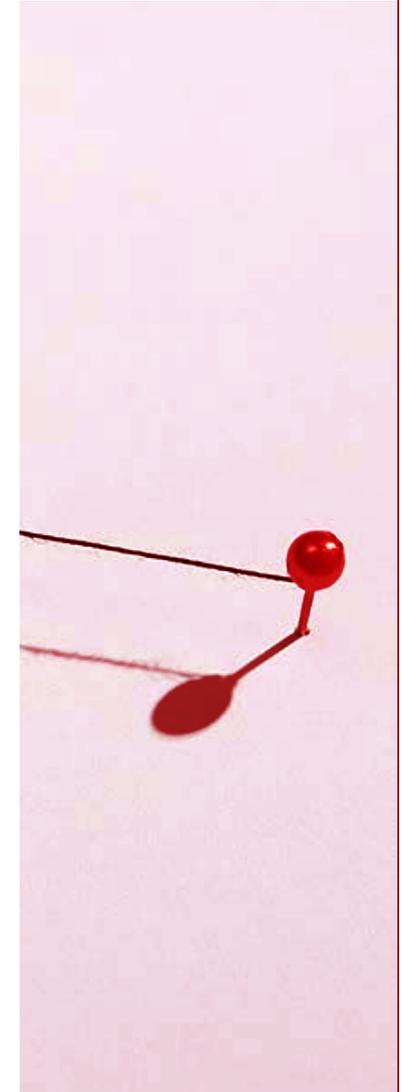
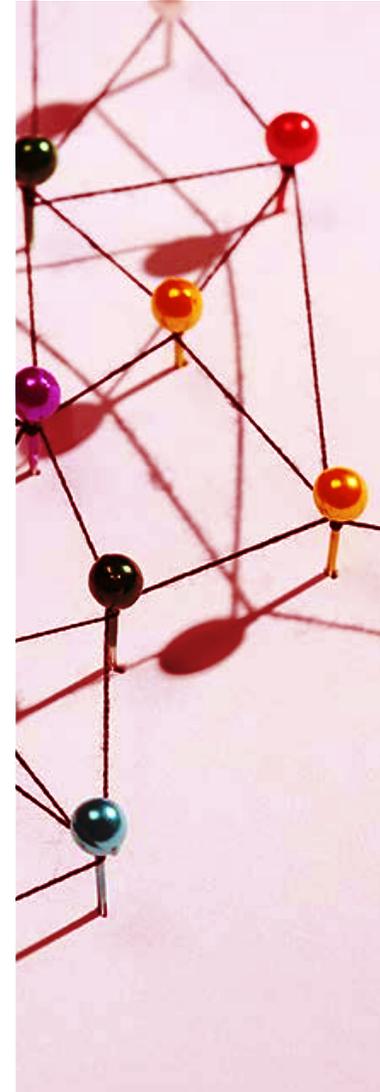
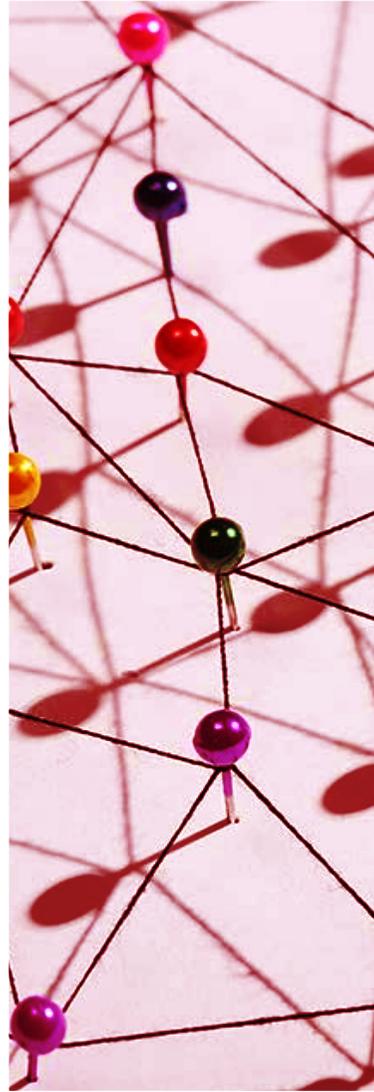
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SOCIAL NETWORK

Social network refers to the relation patterns of two or more members of a certain group. These relations are usually created with data exchanging and problem solving purposes and are relatively durable. If we count every human as one member, social networks are the **human interaction platforms** and also the data, knowledge and even emotion exchange points.

Social networks have existed even during the age of agriculture and hunting and before the industrial era. Everyone would make networks of friends and relationships and would trade information and corporate through this network. Without these interactions, information exchange and human affection which are formed based on friendship and familiarity, the behavioral patterns within a tribe of group would not have occurred. It is safe to say that what we know today as the concept of culture, is the production of these social networks.



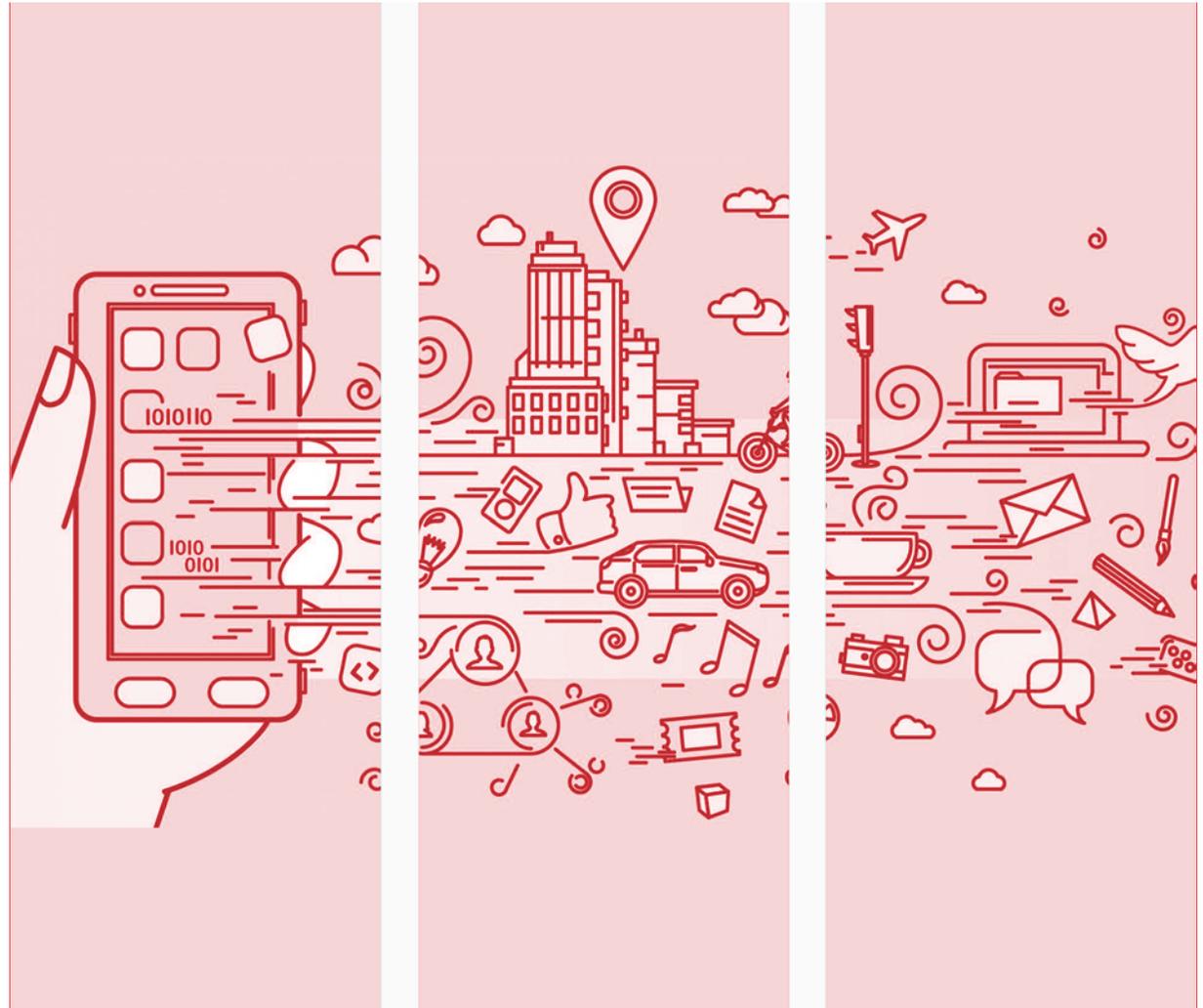
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SOCIAL NETWORK SERVICES

Any space created to form, accelerate or facilitate the growth of social network, is known as a **social network service (SNS)**. Nowadays, with the technological growth, the most popular of these SNSs are performing through a **digital form**, connecting many people all around the world. **Facebook, Instagram, and Twitter** all are great examples of these services. These cases can turn into social medias by focusing on **sharing** and **interaction**. As well as their nature of network.

Today, most of the **social interactions** around the world take place through these **digital virtual network services**, so much so that there is a growing population of critics, discussing the subjects around it. These critics are accusing the services of affecting the non-digital social interactions and damaging the users both on personal and social levels.



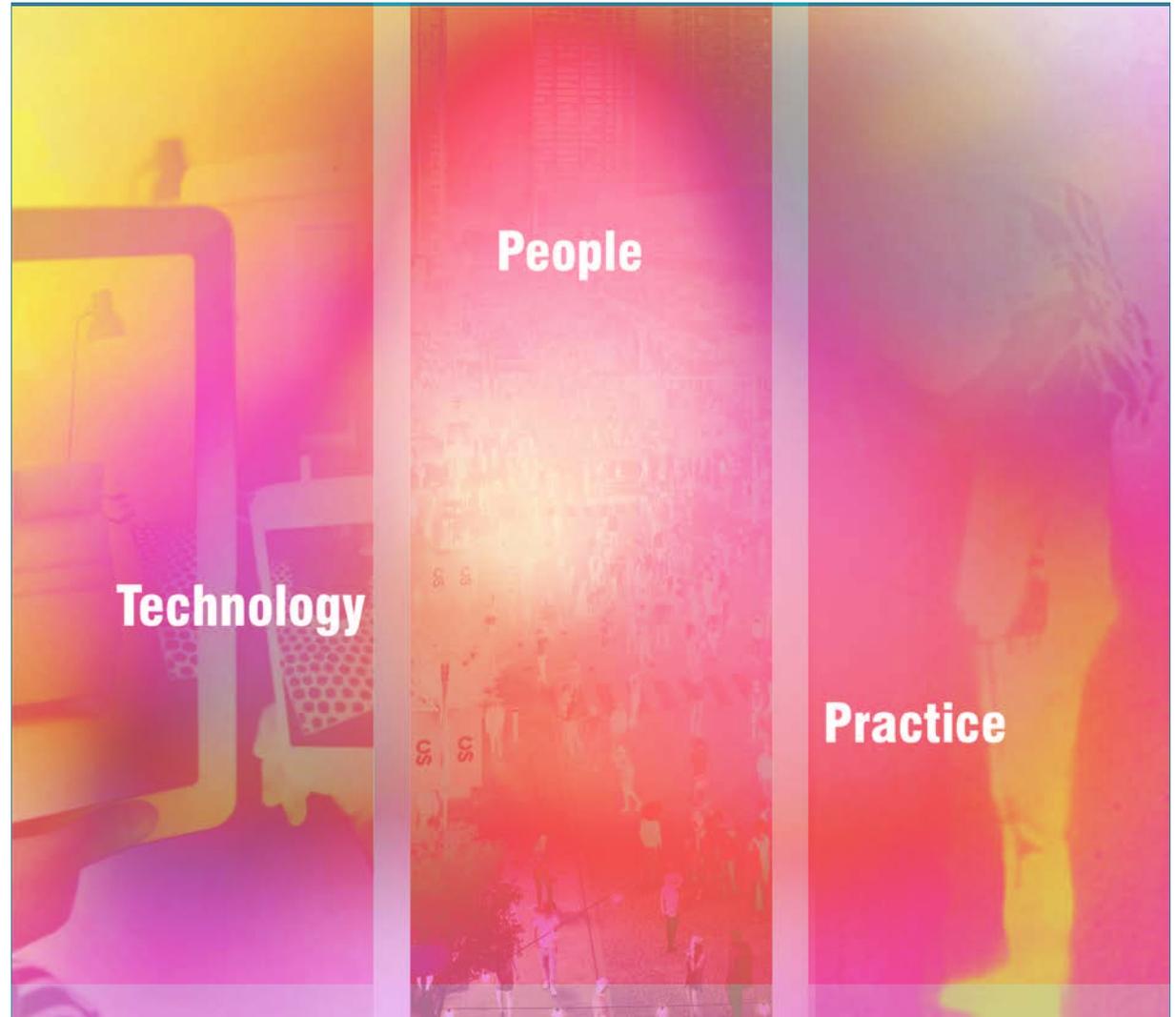
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SOCIAL MEDIA AS PUBLIC SPACE

Social media has become one of our most important social infrastructures, helping to build global communities for citizen's lives. Although social media is a virtual and **online "space,"** it can resemble public spaces in the physical world when observed from diverse perspectives.

The concept of **Social Media as a Public Space** provides a new perspective for understanding social media's functions and affordances, from which implications are derived with respect to design interventions to enhance the role of **social media as an engaging public space**, and how to encourage users' participation. In this concept, the space constructed through networked technologies and the imagined community that emerges as a result of the **intersection of people, technology, and practice.**



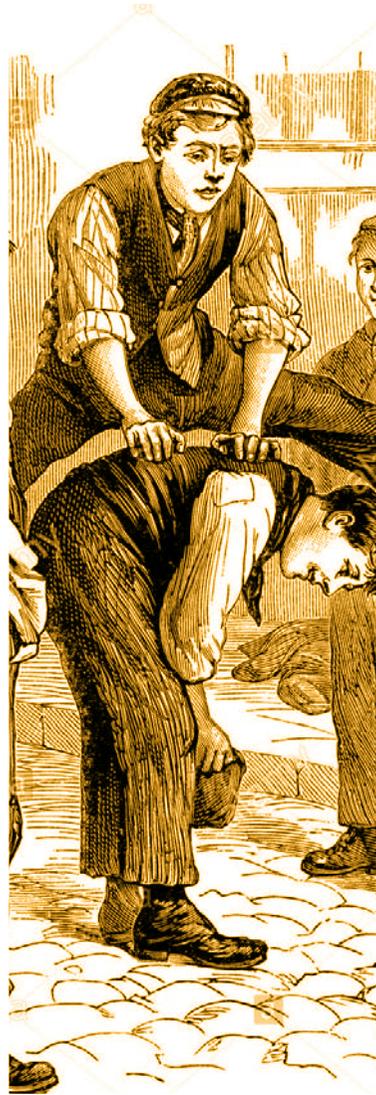
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ART **SOCIAL MEDIA** GAME TECHNOLOGY
RESULT SHAMA JADE DEVELOPE



G A M E

The game is a interactional structure of inner meaning and requires players who try to make an effort to reach a certain **objective**. The main core of game and playing is the **dialectical relation between challenges and rewards** through which who ever wins the game, get rewarded.

Game, as the **most fundamental action** of humans, gets its origin from **culture**. Games are older than cultures, as culture is essential for the human societies, while animals play regardless of not having culture. Action games are considered within the socio-cultural networks of human's thoughts and interaction. These games create aesthetic and entertaining experiences and improve the **sense of social presence**. They can also be used for overcoming problems, motivating the sense of identity and even self treatment of their players.



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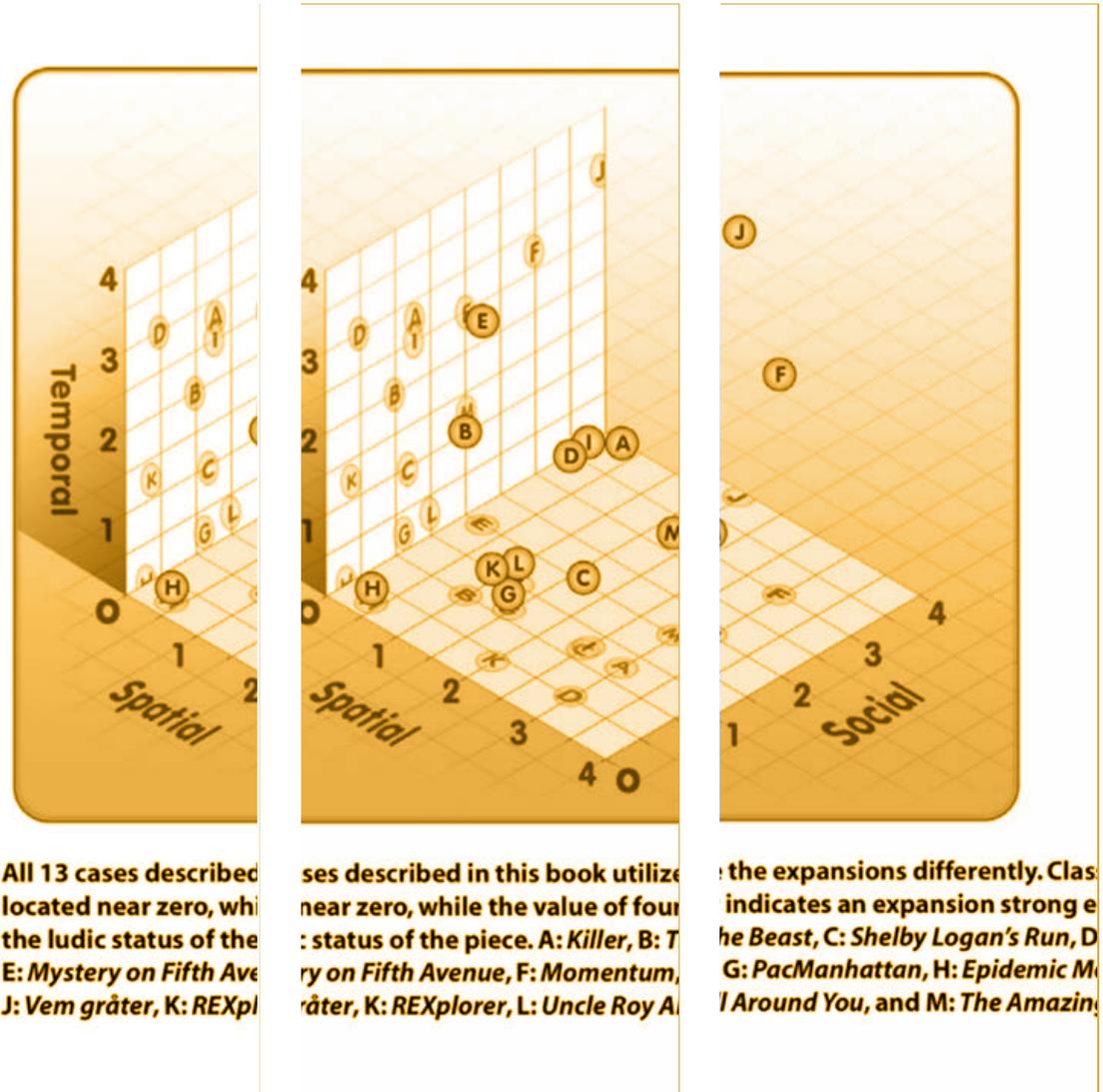


G A M E

Huizinga who is known as the father of the gaming science, has published his most through definition of playing as below:

"Play is a free activity standing quite consciously outside "ordinary" life as being "not serious", but at the same time, absorbing the player, intensely and utterly."

Even though space, time and social factors are mentioned in many of the early definitions of game and play, all three of them are usually limited to a specific amount. Although this might be true for the old classic games, these boundaries have faded with the new generations of games. In other words, many of these games have **social, temporal and spatial** expansions and are dissolved in the urban space more than ever before.



@Huizinga's Diagram

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GAMES IN SPACES

Among different examples of games in which the spatial, temporal and social aspects have grown far more than the original definitions, there are some examples that focus more on the role of real space during a game. In these games, the game space is not limited to the virtual space of the games atmosphere, **but it can go as far as the living space of human's everyday life.** These games can occur in the urban space and create their own individual character as part of the human life. **Pervasive games** and **hybrid reality games** are examples of two of the best samples of these kinds of games which can be used within the urban space properly.

Although pervasive and hybrid reality games have both developed their dimensions and **level of engagement**, the biggest difference among the two, has to be the tool and context in which the game happens. While pervasive games can be played without any advanced tools, hybrid reality games are obligated to occur in a mixture on physical and virtual world and **the role of technology** is much more strong in them.



@Ingress-The Game



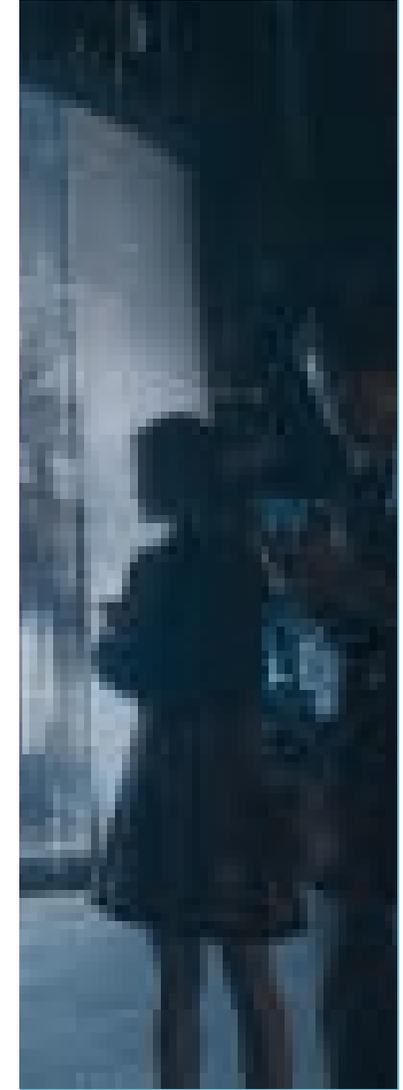
@Black Mirror-Playtest

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TECHNOLOGY

The presence of technology in today's life has made lots of changes in human relations and interactions. The relations which earlier were accessible only at the physical interaction of a human with a space or another human being are now possible from **far away** due to the increasing development of technology. Technological growth has made it probable for human to **feel present in a place** or **interact with it**, miles away from him.



@People's Republic of Desire Directed by:Hao Wu

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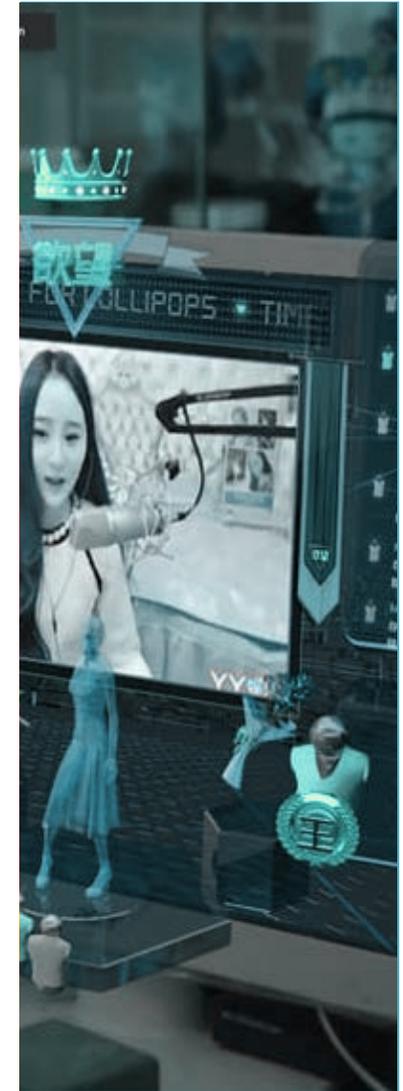
Tele-synaesthesia

Tele-presence/Tele-Sense

Technology gives the human the ability to understand information (**Tele-sense**) and presence (**Tele-presence**) from distance and this phenomenon differs from man's usual experiences and is changing our conceptual and perceptual mindsets, expanding them day by day.

Media dissolves the border of **inside and outside** as well as here and there. Electronic medias, have the potential to combine two or more medias making colors audible, sounds visible and words touchable. Not only technology alongside with the virtual space are making these new realities understandable, but they are constantly improving their functional aspects as well. What makes this changes visible is the experience of this new world with the use of technology and also the relations and interactions of people during this new era.

As hugo says, we are dreaming of a human world with optimal quality information, relation and experiment which can **improve our ability of choosing better**. The digital age is able to do so. Though not distributed clearly yet, the future is with us right now.



@People's Republic of Desire Directed by:Hao Wu

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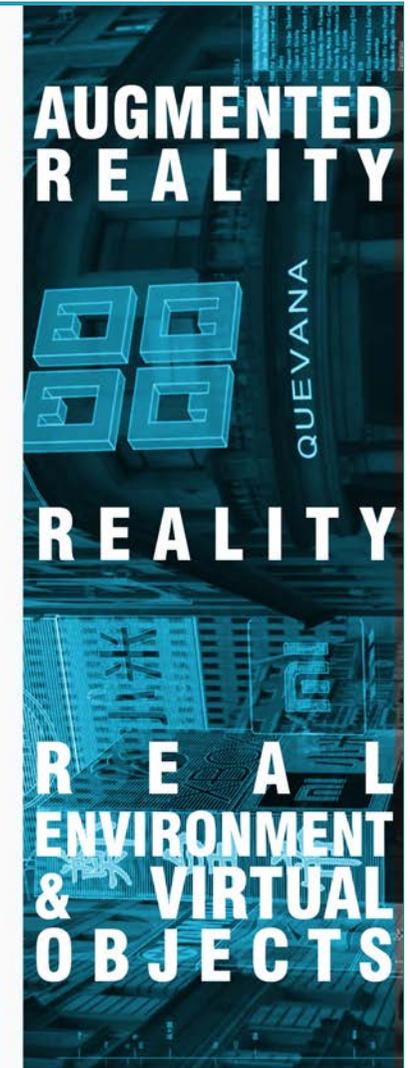
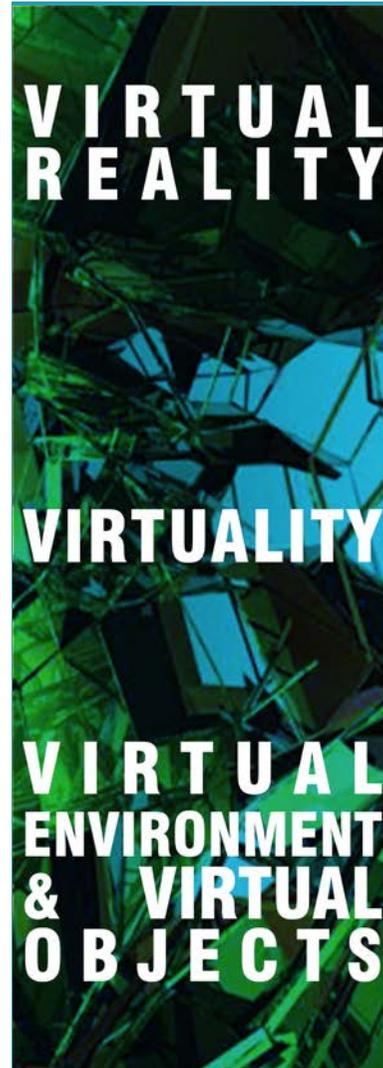
VIRTUAL REALITY/AUGMENTED REALITY

As human interaction with the space is neither entirely **subjective** nor **objective**, but somewhere in between the two, so is the human-urban space interaction which occurs within a technological context; **simulated environments** which imitate the real and physical presence on the natural substantive world.

Although technology is offering many possibilities on the subject of creating the sense of presence and the distance relationships, **virtual reality** and **augmented reality** are the most famous and functional of them all.

Virtual Reality: the virtual reality creates a reality which has no connection to the physical world of humans. In the context of this technology, users are **completely dissolved** in the world of virtual reality and lose all their links to their physical environment.

Augmented Reality: augmented reality however, is added as a layer to the reality. In other words, not only the human connection to the real world and the place is not broken, but the augmented pieces add to space and thus, **change** the reality and the place as a whole.

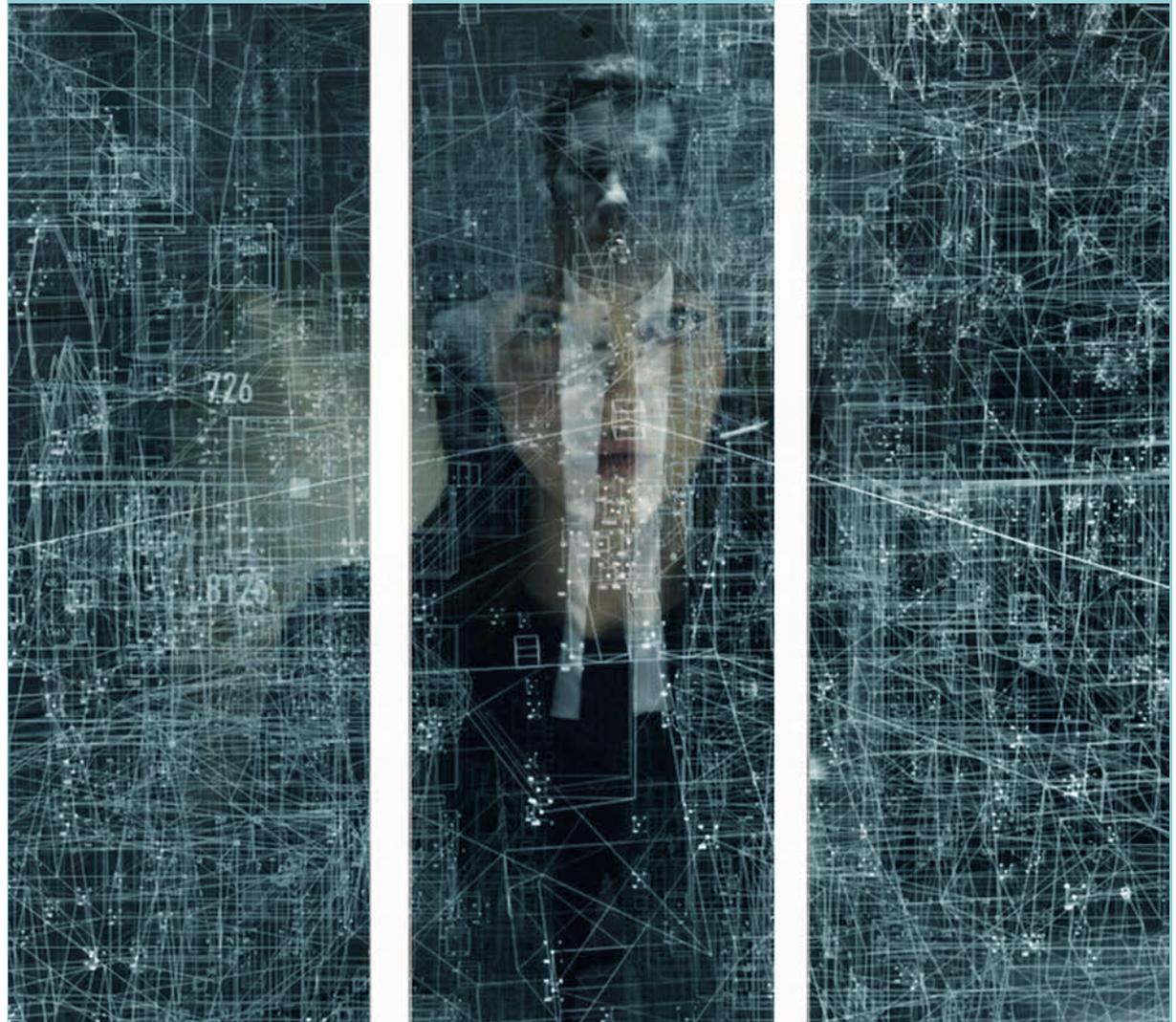


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VIRTUAL REALITY/AUGMENTED REALITY

Considering the possibility of human connection to the real world while using the augmented reality, this technology is recognized as a suitable alternative for urban projects. Keeping the **physical aspects** of urban environment alongside the **new realities augmented** to it, can affect the **sense of presence for citizens**, improving it to a stronger feeling of connection. This technology can define **new forms of communication** and **interaction** between its users and urban spaces and provide a **new point of view towards the city**.



@Anon Directed by: Andrew Niccol

INTRO GOALS ENGAGEMENT
ART SOCIAL MEDIA GAME TECHNOLOGY
RESULT SHAMA JADE DEVELOPE



CONCLUSIONS

Based on what has been said, we decided for our product to be an augmented reality application **(technology)** functioning both as an urban game and a social network. Providing the opportunity for all citizens **(people)** to work smoothly with the modules and create their own objects to place in an urban space **(practice)** was one of our important conclusions. These objects can be both independently constructed and placed at a certain place or built as a modification of existing objects of the space.

Citizens will have the chance to observe and comment on each other's work and also follow one another based on what they find interesting. This is what makes the social network of this application.

(social practice)

This application can trigger the sense of competition among citizens. The number of likes and comments which is directly effective on the number of modules available for the construction section of the game or systems designed for scoring users, are good examples of the competing aspect. **(social network as public space)**



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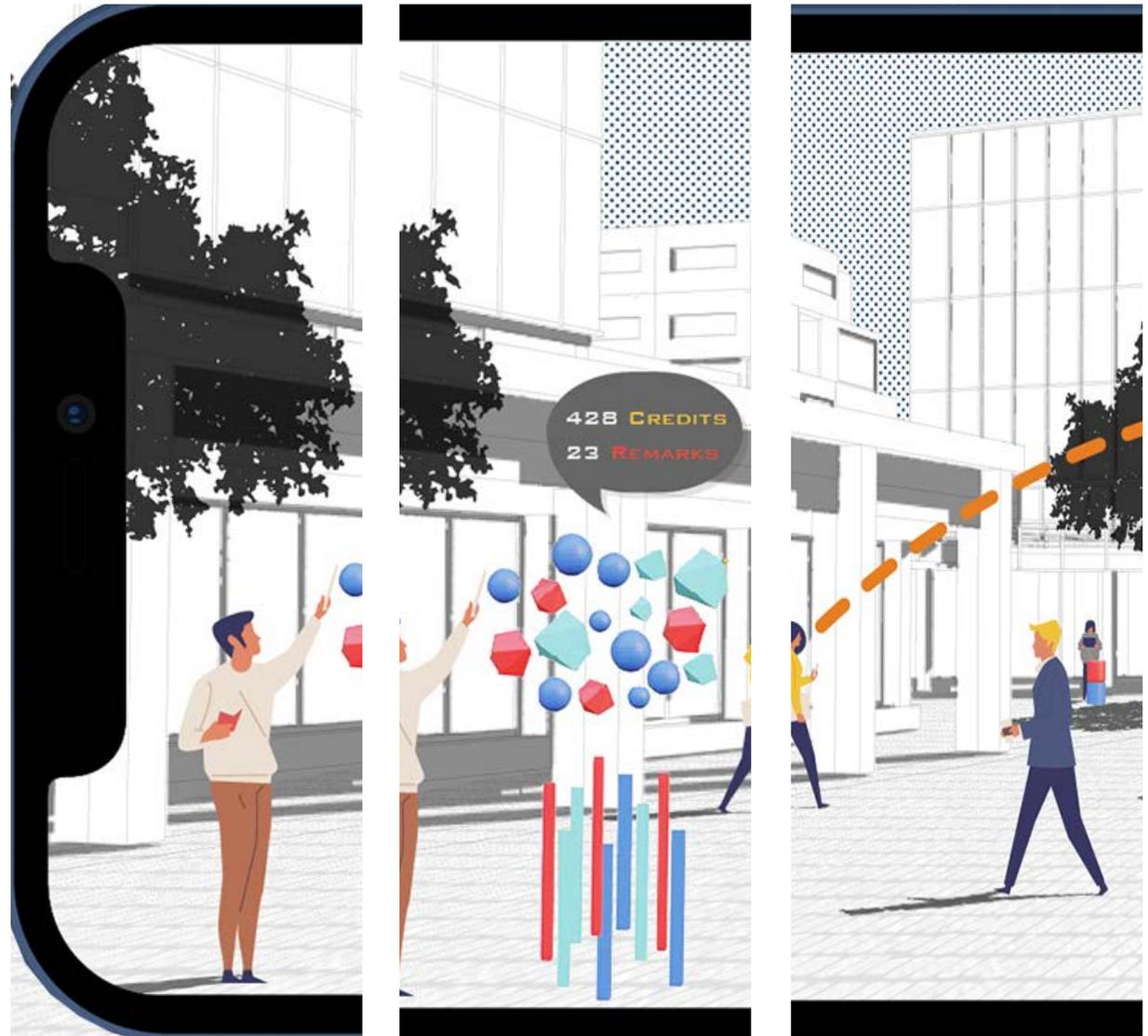
CONCLUSIONS

But what are the specific characteristics of this application?

Social network: observing other users' work of art, the ability to exchange comments about them and also following them for more of their projects/interaction with new people for a chance to create mutual artwork/the continuous generation of secondary social networks and groups upon the original primarily interactions created when using the application in a specific space.

Art: a chance for both creating and presenting an artwork within the urban space / the opportunity to alter the art sharing space into a significant place in the city / a chance to choose among the many choices of modules / short period of creation / creating the opportunity for all citizens to make an art piece / the opportunity to modify the existing objects of the space using the modules.

Game: multiple dialecticals of challenge and reward (like the scoring system)/ different levels of module accessibility/ defining multiple kinds of achievement/ defining different goals of instruction based on the cultural events and ... / planning periodical divers and short term game



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CONCLUSIONS

Based on the mentioned features, this application must be able to improve the level of engagement on two scales:

Short term engagement: given the fact that the object construction in this app is both easy and fast, it can be appealing to the user to do so, even for someone who has never tried it before and has no interest in spending a long time using the application. Plus, users can be entertained for a short time, not only building new objects, but also observing others' work of art, entering to a whole new layer of urban space never seen before.

Long term engagement: the continuous process of object building and presenting within different urban spaces and also the creation of memory throughout the process, urban spaces gradually find a new meaning in their users' minds. Also, considering the gaming mechanisms like competing, the chance of long term engagement with the application as a game rises. As urban space is an inseparable part of this game, this engagement eventually happens with the city itself.



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H A M A J A

The name of the application, **HAMAJA**, was created out of a combination of two words, **HAMA** and **JA**. In Middle Persian, "hama" refers to the "we" pronoun and in Persian, "JA" is referred to a **space or a place**.

We have combined the two to emphasize on a place, built for people, through a process of their **interaction** and **participation**.

The application's logo is a 3D combination of three Persian phrases, "HA", "MA" and "JA", coming together by a number of modules and shapes with different colors to create a cube (or a bigger module) and referring to the concept of participatory creation and unity along side differences.



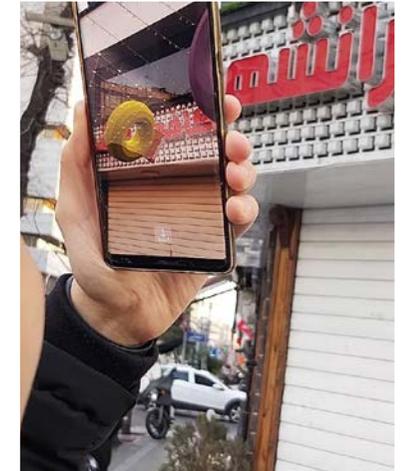
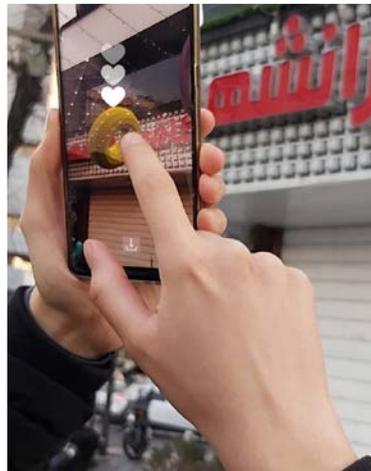
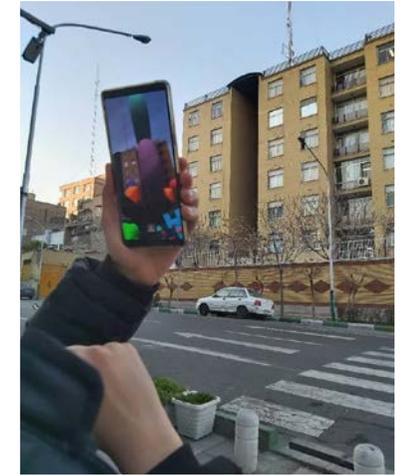
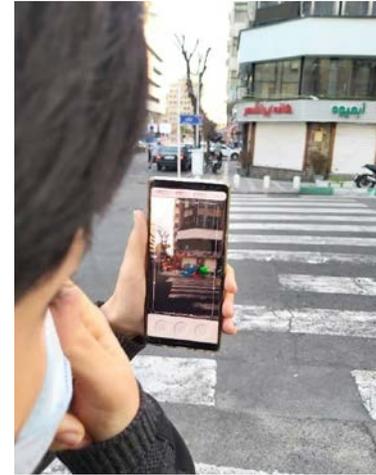
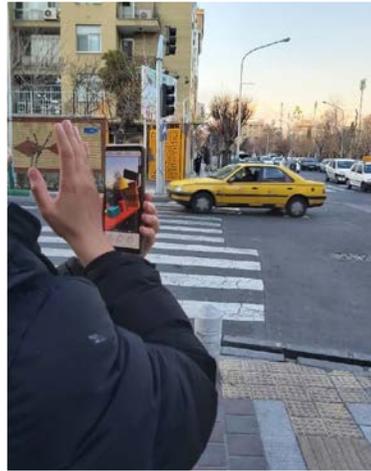
INTRO GOALS ENGAGEMENT
ART SOCIAL MEDIA GAMETECHNOLOGY
RESULTS **HAMAJA** DEVELOPE



H A M A J A

Citizens can change the urban space to what they like through the use of application and modules. **To virtually add the modules** and the objects and to watch them through the applications interface, **creates a different spatial experience** for citizens in relation to their city.

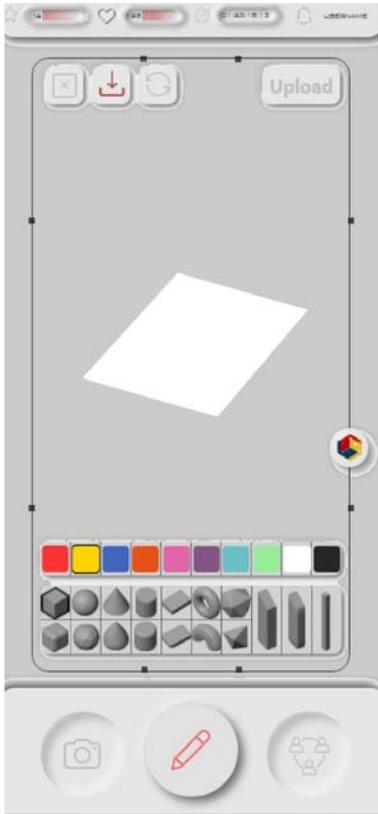
Experiences such as changing the space and urban objects, corporative creation, altering the urban spaces to attractive unique places and playing with modules and creating new images and change in the everyday spaces.



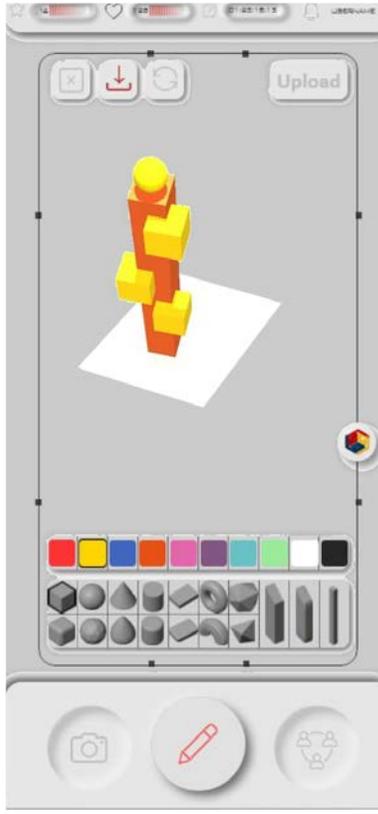
INTROGOALS ENGAGEMENT
ARTSOCIALMEDIAGAMETECHNOLOGY
RESULTSHAMAJADEVELOPE



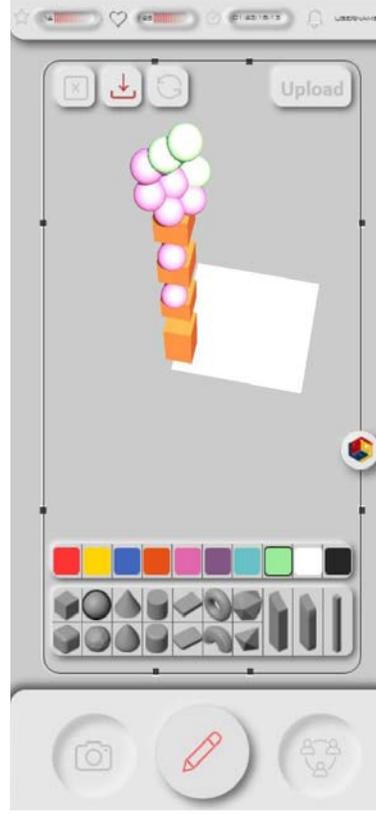
H A M A J A



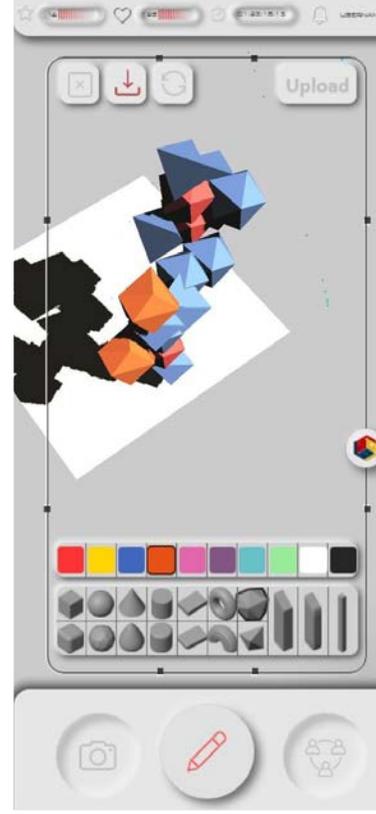
Design Page



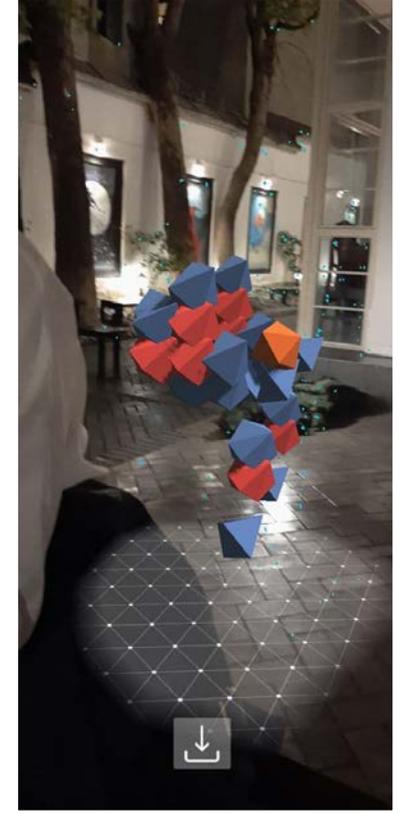
Design Anything With Moduls



Changing The Colors



Rotate and Zoom and Develope



Augmenting in the Space

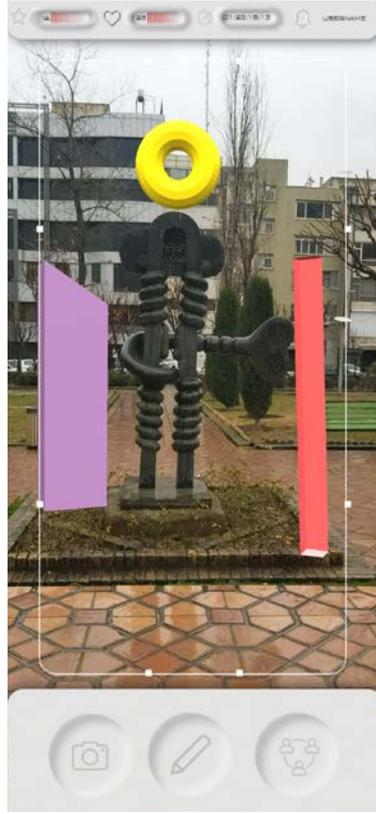
INTROGOALS ENGAGEMENT
ARTSOCIALMEDIAGAMETECHNOLOGY
RESULTSHAMAJADEVELOPE



H A M A J A



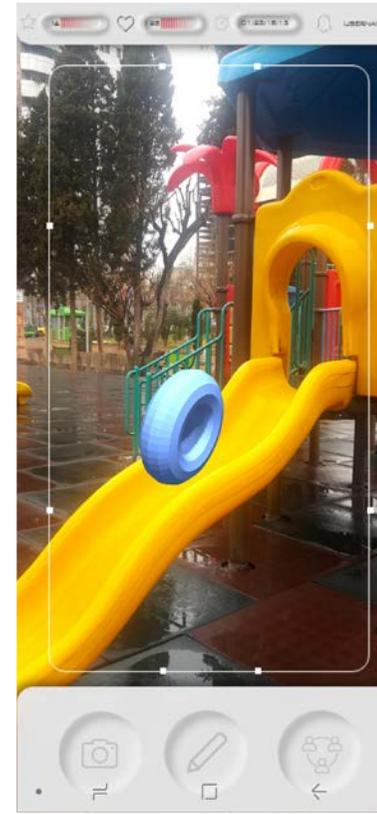
Change the Urban Space



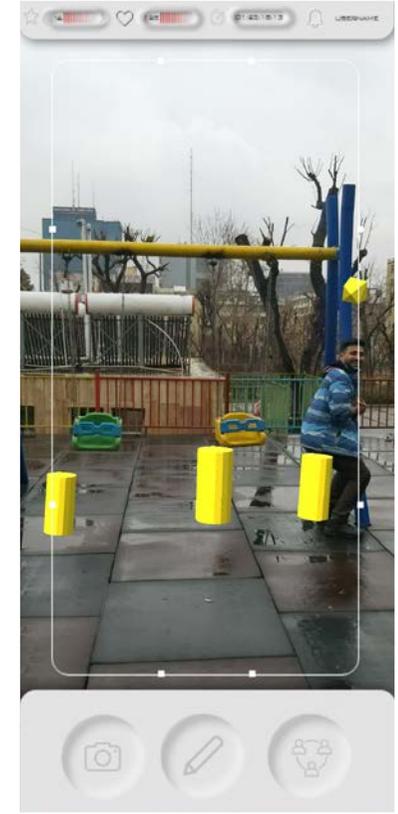
Change the Urban Space



Playing With Moduls



Playing With Moduls



Playing With Moduls

INTROGOALS ENGAGEMENT
ARTSOCIALMEDIAGAMETECHNOLOGY
RESULTSHAMAJADEVELOPE



H A M A J A



Creating New Images



Creating New Images



Creating New Images



Changing the Everyday Spaces



Changing the Everyday Spaces

INTROGOALS ENGAGEMENT
ARTSOCIALMEDIAGAMETECHNOLOGY
RESULTSHAMAJADEVELOPE



H A M A J A



Observing Other users' Work & Like Them



Ability to Exchange Comments About Them



Changing the Everyday Spaces



Creating New Images



Creating New Images

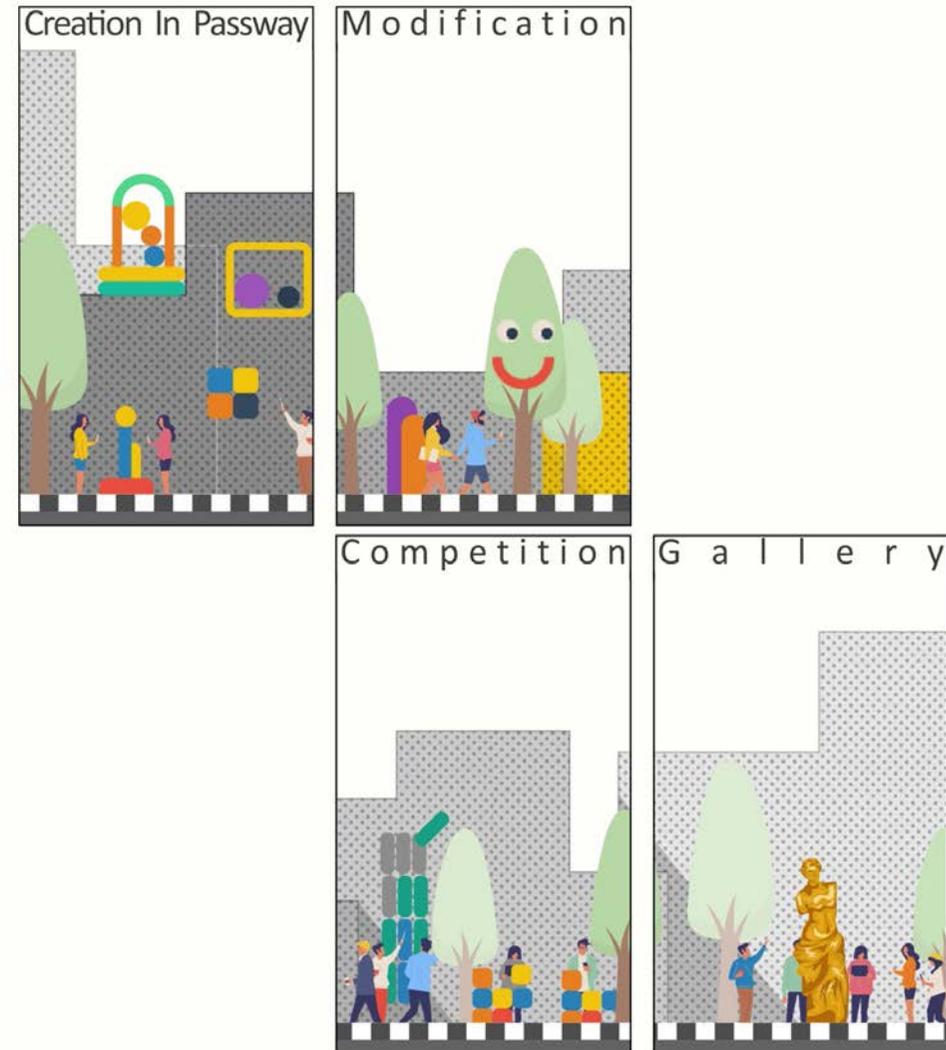
INTROGOALS ENGAGEMENT
ARTSOCIALMEDIAGAMETECHNOLOGY
RESULTSHAMAJADEVELOPE



D E V E L O P E

This application has the potential to be performed in many different forms. **Different themes and parks** with specified boundaries all around the city, each with a **unique story** and their own special modules. This application can be **modified** to cultural aspects of different social groups, functioning with a high quality for all its users.

Moving on to the last point, by strengthening different aspects of the application, a diverse collection of apps will be provided. This can be the **competing aspect**, the **art and art gallery** or even the **everyday normal activity of passing a street**.

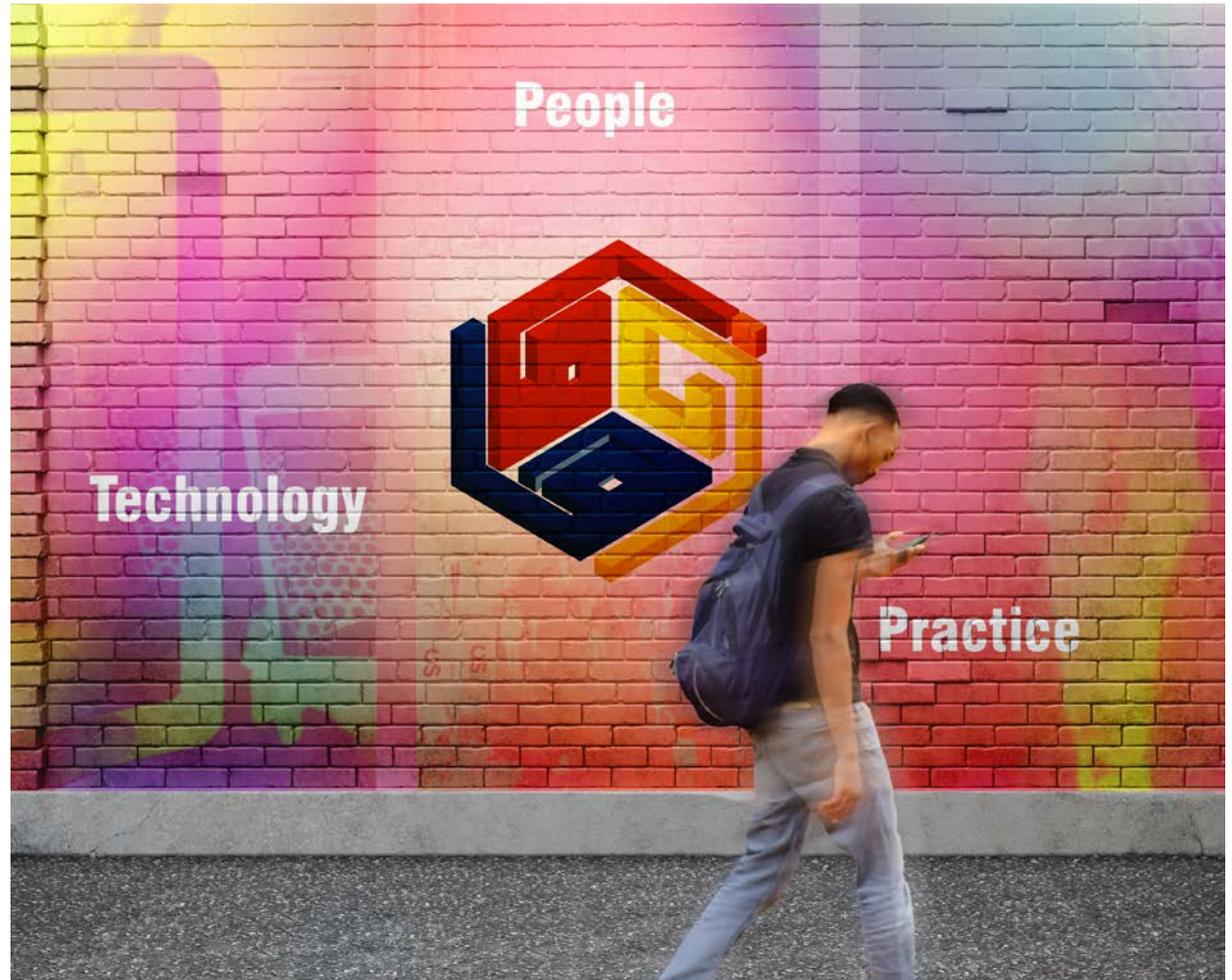


INTRO GOALS ENGAGEMENT
ART SOCIAL MEDIA GAME TECHNOLOGY
RESULT SHAMAJA DEVELOPE



CITIES FOR PEOPLE

Based on all that has been said throughout this presentation, strengthening the **citizen-city relationship** has the ability to increase the **human presence** in the public space, improve the production and reproduction of the urban space (**participatory rights**), the rights to using different urban facilities and education, opportunities to spend their free times, information flow exchange, **rights to urban life**, the opportunity of a **social interactions** and **social life**, thus the realization of the **theory of rights to the city**, and this can lead to the attention towards the changing lifestyle and **everyday life** of today's world.



INTRO GOALS ENGAGEMENT
ART SOCIAL MEDIA GAMETECHNOLOGY
RESULTS **HAMAJA** DEVELOPE

