

**URBAN DESIGN TOOLKIT FOR  
CREATIVE PLACE-MAKING AND CULTURAL  
TOURISM: THE CASE OF ALAÇATI**

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## **ABSTRACT**

### **URBAN DESIGN TOOLKIT FOR CREATIVE PLACE-MAKING AND CULTURAL TOURISM: THE CASE OF ALAÇATI**

This study investigates relationship between creativity and cultural tourism in the case of Alaçatı. In that sense, the new concept of creativity with various terms including creative economy, creative class, creative industries, creative clusters and creative tourism come into prominence for contributing economic and cultural development of historical settlements. In this context, urban design approach comes out for evaluating creative making process in the context of cultural tourism. The urban design toolkit that has various methods and techniques is evaluated for the study in the context of creativity.

The study also focuses small scale towns that have substantial risk of lose their cultural landscape based on negative impacts of cultural tourism. In this context, creative clustering process of Alaçatı known as small scale town presents new insights about sustainable cultural tourism. The urban design toolkit consisting diagnostic and predictive analyses is used for understanding and promoting creative environment of Alaçatı. Study findings suggest that creative clustering process especially in small scale towns promotes the sustainable development of cultural tourism. Ultimately, based on the findings of the study, creative clustering process minimizes negative impacts of the tourism development.

## ÖZET

### YARATICI MEKAN ÜRETİMİ VE KÜLTÜREL TURİZM İÇİN KENTSEL TASARIM ARAÇLARI: ALAÇATI ÖRNEĞİ

Bu çalışma Alaçatı' da yaratıcılık kavramı ile kültür turizmi arasındaki bağlantıyı araştırmaktadır. Bu anlamda, yaratıcı ekonomi, yaratıcı sınıf, yaratıcı endüstriler, yaratıcı yerleşimler ve yaratıcı turizm dahil olmak üzere yeni bir kavram olarak yaratıcılık, tarihsel yerleşimlerin ekonomik ve kültürel kalkınmasında önemli bir katkı sağlamaktadır. Kentsel tasarım yaklaşımı kültür turizmi bağlamında yaratıcı mekân üretim sürecini oluşturmak için ön plana çıkmaktadır. Bu çalışma, birçok metot ve yöntem içeren kentsel tasarım araçlarını yaratıcı mekân üretim süreci kapsamında değerlendirmiştir.

Çalışma aynı zamanda kültür turizmi olumsuz etkilerine dayalı kültürel peyzaj kaybetme riski taşıyan küçük ölçekli yerleşimlere odaklanmaktadır. Bu bağlamda, küçük ölçekli bir yerleşim olarak bilinen Alaçatı yaratıcı mekân üretimi oluşum süreci kapsamında sürdürülebilir kültür turizmi konusunda yeni anlayışlar sunmaktadır. Tanı ve tahmin analizleri içeren kentsel tasarım araçları ise Alaçatı'daki yaratıcı çevreyi anlamak ve teşvik etmek için kullanılır. Çalışma bulguları özellikle küçük ölçekli yerleşimlerde yaratıcı mekan üretim sürecinin kültür turizminin sürdürülebilir kalkınmasına teşvik ettiğini göstermektedir. Sonuç olarak; kentsel tasarım araçları, yaratıcı mekan üretim süreci bulgularına dayalı olarak turizm gelişimi olumsuz etkileri en aza indirmektedir.

Dedicated to my uncle, Mehmet İNCE,  
who encouraged me until his life

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# CHAPTER 1

## INTRODUCTION

### 1.1. Problem Definition

Today, tourism has rapid expansion with the term of globalization (Hall and Page, 2003). Globalization offers technological innovations in transport, communication and information spreading around the world and it also reduces borders and barriers for culture exchange. Tourism development has been viewed as an opportunity for economic development of many destinations. In spite of the fact that *negative impacts* embodied in rapid development of tourism based on globalization process. Cultural tourism areas are in danger of mass tourism that consume sensitive landscapes and characteristics of settlements. Furthermore, the rapid and uncontrolled tourism development based on globalization process causes problems of alienation and loss of cultural identity, undermining of local traditions and ways of life, commodification and cheapening of culture and traditions, displacement of traditional residents, loss of authenticity, historical accuracy in interpretation and so on (Endresen, 1999). In other words, negative impacts of cultural tourism effect social, economic and physical characteristic of many historical settlements.

In line with clarification of negative impacts of the tourism development, sustainable cultural tourism which provides sense of places, local cultural values, sustainable way of life and the role of art, creativity for community come into prominence as a solution for both cultural and economic development of these settlements (Pohl, 2010). In that sense, creative place making process, which is one of the components of sustainable cultural tourism, emerges as an important facility for balancing positive and negative impacts of cultural tourism (Pohl, 2010).

The phenomenon of creativity that generates social and economic success in the context of tourism development comes out with various concepts such as *creative economy*, *creative class*, *creative industries*, *creative clusters* and *creative tourism* (Florida, 2002; Landry, 2000; Richards, 2001; Pohl, 2010). In this conceptualization, the new phenomenon of creative economy leads to economic development and growth of

communities based on knowledge. Accordingly, creative industries, which includes many professions including visual and performing arts, media, architecture, constitutes knowledge based activities based on face-to-face interactions with the creative individuals, locals and visitors for creating new ideas, artifacts, and products. In that sense, the link between creative industries and urban space also enhance the quality of place based on visual quality and functional efficiency (Florida, 2002; Landry, 2008). Ultimately, the phenomenon of creativity, which mainstreams local identity and cultural assets, emerges as a fundamental tool for eliminating negative impacts of cultural tourism.

Within this wider array of debates, it is important to understand the characteristics of creative environment for achieving a sustainable cultural tourism. In that sense, urban design that provides urban places to be 'read' and understood has a considerable role for understanding and forming creative environment (Carmona et al., 2003). Moreover, urban design toolkit that provides various methodologies and techniques for achieving quality of place can be used for generating creative environment. In that sense, urban design toolkit that consist various tools including research and analysis, raising awareness, planning design and implementation tools based on various methodologies and techniques is evaluated for this study for generating creative place making process (MFE, 2006). At a larger perspective, the urban design toolkit with sets of analyses gives insight into creative clustering process. Ultimately, the urban design toolkit will be critical issue in sustainable cultural tourism research.

More central to this research, creative place making process is used as a driver force for contributing cultural life of small scale towns. Small scale towns that have a risk of substantial losses of their cultural values, landscapes and way of life due to the rapid development of tourism is examined in terms of creativity based on sustainable cultural tourism. In this context, this study aims to explore the creative environment of Alaçatı, which is small scale town in İzmir. In that sense, the urban design toolkit with various methods and techniques is used for fostering and understanding creative environment of the town. Ultimately, the toolkit is used for understanding the link between creative environment and cultural tourism development in Alaçatı.

## **1.2. Aim of Study**

For purpose of this study, an urban design approach is defined as a tool that has a hand in guiding sustainable cultural tourism and identifies how to improve quality of place based on creativity. In that sense, urban design toolkit is used for exploring benefits and characteristic of creative environment associated with fostering cultural tourism. Consequently, the role of urban design toolkit for creative place making is briefly discussed in this study.

This research further analyzes Alaçatı, Hacı Memiş District, which has been experiencing the creative clustering process for understanding dynamics of creative environment based on the tourism development. In this context, the urban design toolkit is implemented for Alaçatı, Hacı Memiş District, which has new social, demographic, economic and physical changes in terms of cultural- creative tourism development.

Ultimately, the following questions also will guide the study;

- i) What is the characteristic of creative environment in small scale town?
- ii) How can urban design tools be evaluated for understanding and generating creative place making process?
- iii) What is the role of creative clustering process for cultural tourism in small scale town?

## **1.3. Methodology**

This study applies epistemological approach and mixed method approach to collect data. In epistemological approach used for knowledge creation, comprehend knowledge of sustainable cultural tourism, creativity and urban design were reviewed in the literature. Moreover, components of cultural tourism and creativity gave insight into understanding social, cultural and physical settings of small coastal settlements in terms of sustainable cultural tourism. In that sense, urban design toolkit that consists research and analysis, raising awareness, planning design and implementation tools was evaluated according to these components for generating creative place making. In this scope, urban design toolkit for creative place making was constituted in two main parts including diagnostic analyses that consist various analyses for understanding the context of creative clusters and predictive analyses that aim to presents formulation of design

policies for maintaining creative clusters. In this context, the urban design toolkit that consist diagnostic analyses including accessibility, behavior observation, mental mapping, social diversity map, cultural assets map and interviews and predictive analyses including design policies, creative-based strategies were evaluated based on epistemological approach for understanding and developing creative environment.

The urban design toolkit based on mixed method research techniques was used at the case study of Alaçatı. The diagnostic analyses of space syntax analysis, cultural assets map, creative cluster mapping and interview were selected from the toolkit based on the limitations of study including date access and study time. These analyses were used for understanding creative environment and creative clustering process of the town. In the interviews, eighteen creative individuals including the pioneers were interviewed based on snowball technique in August 2013. The interview questions aimed to understand individual's location choices likes and dislikes in the context of characteristic of the creative environment. Additionally, creative based strategy defined in predictive analyses of the toolkit was also generated for the town in the context of creative place-making. Moreover, the data collection based on mixed method approach gave insight to understand operational structure of the creative place making. The details about the urban design toolkit including several mixed method research techniques are given in Chapter 3 and Chapter 4.

#### **1.4. Structure of Study**

This study has five chapters. The following chapter deals with the definitions and characteristics in terms of cultural tourism and creativity in the context of small scale towns. The chapter also introduces sustainable cultural tourism that aims to balance positive and negative impacts of cultural tourism. In that sense, it gives insight into understanding the link between creative place making and sustainable cultural tourism. This chapter leads to understand dynamics of creativity and cultural tourism for evaluating urban design toolkit.

The third chapter focuses on urban design approach based on various methodologies and techniques. In that sense, this chapter identifies urban design tools including research and analysis, raising awareness, planning design and implementation tools. Accordingly, urban design toolkit for creative place making is evaluated based on

urban design tools. In that sense, each of diagnostic and predictive analysis of toolkit is defined with detailed explanation in this chapter.

The fourth chapter is organized in four parts. The first one introduces general characteristics of Alaçatı. The second one gives insight into drivers of tourism development process in Alaçatı. The third one is about the historical evolution and the location patterns of creative clusters in Alaçatı, Hacı Memiş District. Impact of creative clustering process in the district is also examined in this part. In the fourth one, diagnostic analyses of urban design toolkit are evaluated for the case of Alaçatı.

The final chapter, represents briefly summarize of the research and concludes. This chapter discusses the importance of creativity in context of sustainable cultural tourism. It also gives recommendations associated with promoting creative place making based on urban design approach. The following figure 1.1 summarizes the structure of this study.

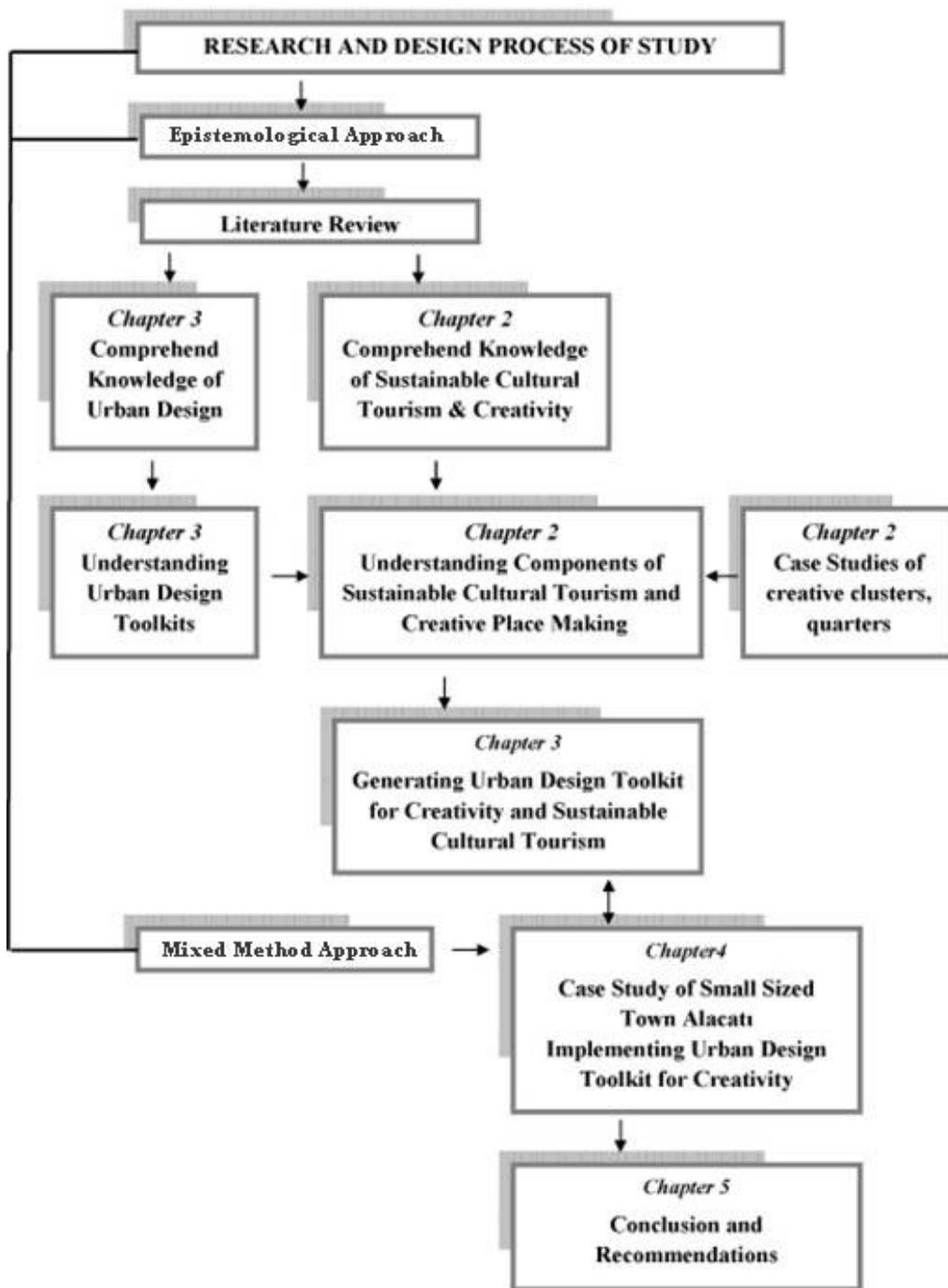


Figure 1.1. Research and Design Process of Study

## **CHAPTER 2**

### **SUSTAINABLE CULTURAL TOURISM AND CREATIVITY**

This chapter focuses on terms of cultural tourism and creativity in the context of small scale towns. In this sense, it aims to build general understanding of definitions, characteristics of cultural tourism and creativity. Moreover, the role of art and creativity for sustainable cultural tourism discussed.

#### **2.1. Cultural Tourism and Small Sized Towns**

Key terms of cultural tourism and small sized towns appearing throughout the study are defined in following sections.

##### **2.1.1. Cultural Tourism**

Cultural tourism which defines experience the different ways of life of other people and understanding of their culture with art and literature, lifestyles, value systems, traditions and beliefs has been a term in tourism since the late nineteenth century (ICOMOS, 1997). The Association for Tourism and Leisure Education (2005) defines cultural tourism as an “all movements of persons to specific cultural attractions, such as museums, heritage sites, artistic performances and festivals outside their normal place of residence” (Richards, 1996:23). In this context, Richards (2001) who emphasizes culture as a way of life claims that cultural tourism covers both “heritage tourism” related to artifact of past with and “art tourism” related with contemporary cultural production. The report of the European Travel Commission on City Tourism and Culture also points out that cultural tourism has two components based on heritage tourism related to artifacts of the past and art tourism that depends on lifestyles and creative industries (UNWTO, 2005). In this conceptualization, cultural tourism consist various components including heritage sites, performing art venues, visual arts, festival

and special events, religious sites, indigenous communities and traditions, arts and crafts, language, gastronomy, industry, modern and popular culture and creative activities (Smith, 2009). Ultimately, cultural tourism that relies on culture of built environment based on tangible and intangible values is a broad term with numbers of identifiable characteristic.

In classical sense, many scholars identify different set of context for cultural tourism known as a growth industry (McIntosh and Goeldner, 1986; Stebbins, 1996; Richards, 1993; Landry 2000). McIntosh and Goeldner (1986) focuses on learning experience of cultural tourism based on history, cultural heritage and contemporary ways of life. Stebbins (1996) points out participation side of cultural tourism based on deep cultural experiences, whether aesthetic, intellectual, emotional, or psychological. Besides, Richards (1993) describes cultural tourism in terms of cultural consumption consisting of art, heritage, folklore, and other cultural facilities. Moreover, Landry (2000) focuses on cultural diversity that contributes development of historical settlements in terms cultural tourism. In addition to Landry, Smith (2009) defines cultural tourism as a tool for urban regeneration. Ultimately, different approaches of cultural tourism state a broader context of cultural tourism that could not be categorized.

### **2.1.2. Small Scale Towns**

Small scale towns generally defined with population size in the national context. In general term, small scale towns are urban places with no more than 20.000 residents. In Turkey, small scale towns are defined with a population between 10.000-20.000. Such towns remain small sized owing to lack of transportation systems and agglomeration of industrial economies. In a sense, they come into prominence with their own identity, accessible places, sociable and tasteful way of life (Knox & Mayer, 2009). Such towns also promotes locality with their local arts, crafts, traditional eating and local production. Furthermore, Jamieson (1993) describes distinctive characteristic of small scale towns as follows: *historic resources* such as sites, buildings neighborhoods, districts, and landscapes; *ethnic tangible and intangible features* based on ethnic, minority or religious groups with settlement patterns, languages, lifestyles, values, housing types; *natural features*; *visible activities* such as people observing people, everyday activities, festivals and events; *physical factors* such as boundaries, colors,

housing types and densities, settlement patterns, nature of materials, sizes, textures; *intangibles* including history, lifestyles, political decision making structure, sense of community, structure of society, tradition, values; *sequences*; *visibility* with general and targeted views, visual corridor from a pathway or road; *details and surfaces* such as street furniture, floorscape, pavement material and pattern. Consequently, environmental, cultural and physical assets of small scale towns constitute an opportunity for taking a place in global economy. Table 2.1.demonstrates typologies of small scale towns that may grow or decline in context of economic development.

Table 2.1. Typology of Small Scale Towns  
(Source: Knox &Mayer, 2009)

Growth/Decline	Challenges & Issues
<b>Growing Small Towns</b>	<b>Equity:</b> Housing Affordability, Land use pressures
	<b>Environment:</b> Environmental Degradation, Politics of growth and environmental quality, Encroachment on cultural landscape
	<b>Economy:</b> Increasing service reliance, homogenization of retail sector, dependence on other communities for jobs
	<b>Culture &amp; Community:</b> Threatened sense of place, commodified identity and culture, increasing community capacity.
<b>Declining Small Towns</b>	<b>Equity:</b> Decline in public service provision
	<b>Environment:</b> Neglect of cultural landscape, Vacant Land use
	<b>Economy:</b> Resource based/ old economy in decline, lack of growth opportunities
	<b>Culture &amp; Community:</b> Vacant and abandoned housing, diminishing tax base, lack of animation in politics, isolated indigent population, social isolation, ageing demographics

For this study, small scale towns will be discussed in terms of cultural tourism that has become an opportunity for sustainable development. In a sense, small scale towns that have potential tourism transformation also will be focused in terms of creativity based on sustainable cultural tourism. At a larger perspective, creativity can be used as a driver force for contributing cultural life of small scale towns.

## **2.2. Impacts of Cultural Tourism and Sustainable Cultural Tourism**

Development of cultural tourism contributes to change in social, cultural and economic structure of communities. In that sense, globalization emerges as a pushing factor that forms environmental, economic and social structure of tourism. Today, many historical settlements suffer from commodification of cultures based on globalization process including rapid changes of transportation, telecommunications and international migrations (Hall & Lew, 2009). On the other hand, knowledge-based economy that emerges as an extension of globalization process utilizes the skills of workforce in cultural tourism. Accordingly, the rapid development of tourism constitutes positive and negative impacts on demographic characteristics, social structures, relations, economic activities, social values and attitudes, culture and lifestyles, built environment, environmental resources and cultural heritage, direct and indirectly (Girard & Nijkamp, 2009). Positive impacts of cultural tourism that brings new attention to cultural heritage enhance local identity and strengths sense of local community. Negative impacts of cultural tourism including rising cost of services, loss of traditions, commercialisation of culture, noise, pollution and waste come out as a negative externalities of modern mass tourism (Girard & Nijkamp, 2009). Consequently, multidimensional effects of cultural tourism can be summarized as social, economic and environmental impacts.

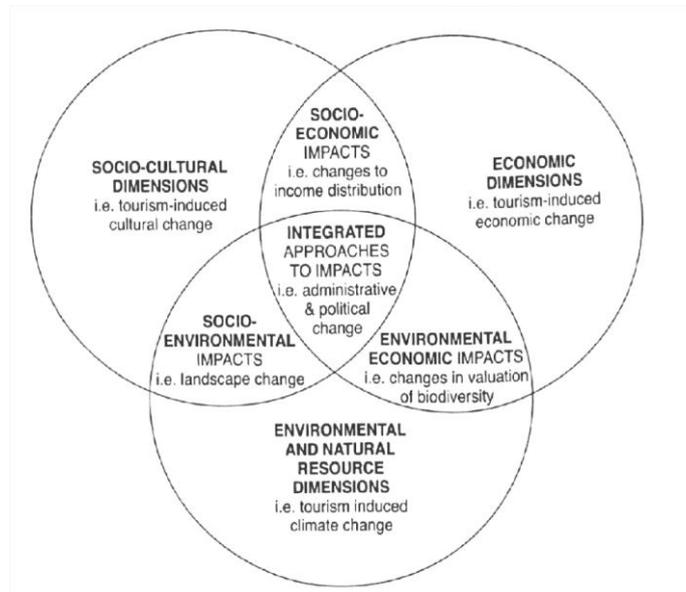


Figure 2.1. Impacts of tourism  
(Source: Hall & Lew, 2009)

Social impact of cultural tourism that depends on cultural consumption affects individual value systems, behavior patterns, community structures, quality of place and lifestyles of community (Hall & Lew, 2009). In this sense, these social impacts of cultural tourism based on over use of cultural resources cause alienation and loss of cultural identity, undermining of local traditions and ways of life, commodification and cheapening of culture and traditions, displacement of traditional residents, conflict and division between those who do and do not benefit from tourism and loss of authenticity and historical accuracy in interpretation (Endresen, 1999). Otherwise, not all social impacts of cultural tourism are negative. Cultural tourism that stimulates declining elements of culture contributes traditional celebrations, local music and dance (Smith, 2009; Timothy & Nyaupane, 2009). In this sense, social impact of cultural tourism refers to all changes in structure of community.

In line with clarification of social impacts, economic and environmental impacts of cultural tourism demonstrate similar impacts compared to other forms of tourism. In this sense, economic benefits of cultural tourism consist providing of infrastructure and public service, creating employment, helping fund the preservation of historic sites and improving local economy (Timothy & Nyaupane, 2009). Despite these economic benefits, negative impacts of cultural tourism cause displacement of local people owing to increasing cost of standard of living such as prices of goods, rents (Chhabra, 2010;

Smith, 2009). Addition to economic impacts, environmental impacts of cultural tourism create overcrowding at natural heritage, over use of local resources, habitat loss, noise, traffic and pollution (Chhabra, 2010). Ultimately, economic and environmental impacts affect quality of place based on tourism development. In this sense, objectives and components of sustainable cultural tourism will be examined for this study.

For balancing costs and benefits of cultural tourism, organizations such as ICOMOS, the English Historic Towns Forum, the European Association of Historic Towns and Regions, the Walled Towns Friendship and the National Trust for Historic Preservation define criteria of sustainable development in terms of cultural tourism (Smith, 2009). In this sense, the National Trust for Historic Preservation defines criteria of sustainable cultural tourism that consist focusing on authenticity and quality, preserving and protecting resources, making sites alive, finding fit between the community and tourism and collaboration (Caldwell 1996). Moreover, English Historic Towns Forum highlights key issues of sustainable cultural tourism in six broad categories: (1) Enhancing a sense of place, (2) Strengthening the evening economy, (3) Attention to green spaces, (4) Safety and security, (5) Transport planning that aims to ease of access, (6) Visitor management Marketing and promotion, (7) Co-ordination including public, private, voluntary sectors and local residents (EHTF, 1999). Furthermore, Pohl (2010) emphasizes that sustainable cultural tourism which has four components including sense of places, local cultural values, sustainable way of life and the role of art, creativity for community emerges as a solution for both cultural and economic development. In this sense, many countries such as New Zealand, Canada, Australia generates guidelines for sustainable cultural tourism that identifies similar key factors including viability and quality of natural and human resources, interactions between stakeholders, quality of place, maintaining cultural diversity and integrity and reassessing role of tourism in host society (Chhabra, 2010). Ultimately, most common approaches of sustainable cultural tourism aim to manage development of cultural settlements for maximizing benefits of local communities.

### **2.3. Creative Place-making for Sustainable Cultural Tourism**

The role of art and creativity and cultural activities for community which is one of the components of sustainable cultural tourism is defined as a successful way of

cultural regeneration (Kunzman, 2004; Florida, 2002). According to Frey (2010), art and creativity create cultural innovations that develop cultural places and clusters through the process of social interaction and communication. Therefore, the relationship between cultural tourism and creativity emerges to make cities appear as attractive places (Hessler & Zimmermann, 2008). Hence, new concepts of creativity that include creative city, creative class, creative industries, creative places and creative tourism are briefly discussed in the following section

### **2.3.1. Creative Economy, Creative Industries, Creative Class**

The term creative cities takes its roots from 1980s and it have become the focus of many scholars (Florida, 2002; Landry, 2008; Hessler & Zimmermann, 2008; Verwijnen & Lehtovuori, 1999; Hall, 2000; Durmaz, 2012). In 1980s, the idea of creativity was developed with terms of culture, arts, cultural resources and cultural planning and in the mid-1990s; the cultural industries became creative industries and the creative economy (Landry, 2008). In the beginning of the twenty-first century, culture and creativity have become main debate of successful cities that are searching for new foundations in city development and understand the importance of locality and cultural heritage (Kunzman, 2004).

Theories about creativity are generally seen as an economic process by many urban planners, policy makers, and scholars. In this conceptualization, Florida (2002) defines creativity with the theory of “creative capital” and he asserts, “Creativity must be motivated and nurtured in multitude of ways, by employers, by people themselves and by the community where they locate”. He aims to increase inner city residential and workplace for knowledge based on cultural economy with the theory of creative capital. Landry (2008) also asserts creativity in relation to local culture and identity for economic success. He refers to cultural activities that can operate face-to-face interactions for creating new ideas, artifacts, and products with the entrepreneurs, artists, intellectuals, students, administrators and power brokers for economic development of cities. Thus, these concepts of creative cities involves economic question with the image of creative city that aims to attract cultural city tourists.

The challenge of creative city phenomenon is not only related with economic development of cities, but also contains quality of place that supports public welfare

(Frey, 2010). Therefore, the term of creativity is also defined as an inspired change that increases the quality of place (Verwijnen & Lehtovuori, 1999). Frey (2010) claims that creative cities, which provide 'space' that might preserve and creates cultural variety to social group for experimenting and trying out, consist social and social innovations to change to quality of place. Hence, theories about creativity with quality of place have gained increased consideration by many scholars and policy makers.

The concept of creative city refers to many disciplines which contain urban planning/design, sociology, cultural geography and economics literature (Durmaz, 2012). However, the debate of creative city has been particularly in spotlight of economic literature. For promoting quality of place with the concept of creativity, urban design approach also should developed. Thus, the potential beyond the economic aspects, the creative city that has potential to direct the future of cities must be explored in spatial dimension. In that sense, key terms of the creative cities including creative economy, creative industries and creative class is examined as follows:

*Creative Economy:*

Creative economy is a new term that appeared in 2001 in John Howkins' book, *The Creative Economy: How People Make Money from Ideas*. According to Howkins (2001), creativity that is related with people's fulfillment depended on culture is not a new term or new economy. He points out that creative economy is based on the transactions of creative product that put extraordinary value and wealth on science, technological innovation, novelty and intellectual property rights. Other definitions and conceptions emerged later and spread, within institutions such as the UNCTAD, UNESCO. For the United Nations Conference on Trade and Development (UNCTAD), creative economy is "an evolving concept based on creative assets potentially generating economic growth and development" (UNCTAD, 2010). United Nations Educational, Scientific and Cultural Organization (2006) emphasizes on cultural growth of cities and they claims that creative economy provides involvement in cultural life while providing higher levels of job satisfaction. Landry and Florida also defines creative economy with the concept of "knowledge economy". Florida focuses on knowledge economy and he claims that knowledge and information are tools of creativity. Landry also points out that creative economy is based on knowledge exchange and technology transfer with skilled global workforce. Consequently, there is no unique definition of the "creative economy" and the phenomenon of creative

economy draws attention to cultural and economic development. (Boschma & Frithsch, 2007)

In this conceptualization, the creative economy has become the “new economy” that can bring opportunities to cities. Today, many cities constitute cultural and physical infrastructure for investing in the creative economy. On the whole, creative economy that are linking the arts, culture and the creative sectors provides employment growth, social inclusion, youth retention, diversity, education, and the environment.

*Creative Class:*

Creative class is defined as the group of people- designers, scientists, artists, brain workers etc. - who need creativity to pursue their jobs (Landry, 2008). The concept of the ‘creative class’, developed by Richard Florida (2002) and comes into prominence in *The Rise of the Creative Class*. Florida (2002) categorizes creative class in two: 1) the “supercreative core,” which includes scientists and engineers, economists, social scientists, architects, academics and is able to produce new forms technological innovations; 2) the “creative professionals” who employee in business, finance, the law, advertising and healthcare and focus on creative problem solving. In addition to these groups, Florida (2002) also identifies the “bohemians” who are parts of creative class, including writers, visual and performing artists, photographers, musicians, designers, media and entertainment workers. Thus, Florida (2002) emphasizes that creative class who is the source of creative capital create new ideas, new technology and/or new creative content for economic development of cities

Table 2.2. Groups of Creative People  
(Source: Boschma & Frithsch, 2007)

<b>Groups Of Creative People</b>	<b>Occupations</b>
<b>Creative Core</b>	Physicists, Chemists And Related Professionals Mathematicians, Statisticians And Related Professionals Computing Professionals Architects, Engineers And Related Professionals Life Science Professionals Health Professionals (Except Nursing) College, University And Higher Education Teaching Professionals Secondary Education Teaching Professionals Primary And Pre-Primary Education Teaching Professionals Special Education Teaching Professionals Other Teaching Professionals Archivists, Librarians And Related Information Professionals Social Sciences And Related Professionals Public Service Administrative Professionals
<b>Creative Professionals</b>	Legislators, Senior Officials And Managers Nursing And Midwifery Professionals Business Professionals Legal Professionals Physical And Engineering Science Associate Professionals Life Science And Health Associate Professionals Finance And Sales Associate Professionals Business Services Agents And Trade Brokers Administrative Associate Professionals Police Inspectors And Detectives Social Work Associate Professionals
<b>Bohemians</b>	Creative Or Performing Artists Photographers and Image And Sound Recording Equipment Operators Artistic, Entertainment And Sports Associate Professionals Fashion And Other Models

In this context, Florida (2002) focuses on the “quality of place” for fascinating creative class to move to certain places for economic growth of cities. He constituted key assets of place in terms of economic development with “Three T’s” which indicates that economic growth of place must have technology, must be attached to talent and demonstrates tolerance. Therefore, he constitutes creativity index to measure quality of place, including creative class index, innovation index, diversity index, talent index, gay index, melting-pot index, and bohemian index (Florida, 2002). Addition to Florida (2002), a number of scholars emphasized the importance of hard and soft location factors including social, cultural and environmental preferences for attracting the creative class (Kunzmann 2005; Landry, 2000: Van den Berg et al. 2004, Baum et al., 2007). The following table demonstrates hard and soft location decision factors of the creative class. Hence, these variables are defined for attracting talented people and determined by economic forces according to creative class theory.

Table 2.3. Urban Preferences of Knowledge Workers  
(Source: Baum et al., 2007)

<b>Type of Knowledge Workers</b>	<b>Attraction and Preferences (Hard and Soft Location Factors)</b>
Nerds: scientists, engineers, and creative professionals	Quality of university milieu Leisure facilities Hedonistic environments Accessibility Lifestyle environments
Bohemians: artistic/creative people, media/journalists	Affordable space Creative milieu Entertainment Urban diversity
Students (latent knowledge workers)- freshmen, graduates, visiting fellows and young members of staff and foreign knowledge workers	Cost of living Prestigious universities Lifestyle environments Cheap accommodation

Although Florida’s creative class theory has raised awareness of the importance of creativity, different scholars have criticized Florida’s creative class theory with various perspectives (Peck, 2005; Pratt, 2008). They criticized that there is no relationship between creative class and urban growth. Moreover, they indicated that attracting creative class to cluster might not have urban economic benefits. Another related issue that remains almost untouched in Florida’s thesis is the importance of cultural amenities and locational factors that gain important role for the construction of

the creative class (Clark 2002; Nathan 2005). In this context, Landry (2008) points out the importance of locality and he suggested that creative class must be expand with local community by harnessing their talent. Consequently, it is difficult to give an explicit definition of the creative class theory.

Considering all these approaches, this study prefers to use creative class with broadly definition as those who are participating in the cultural creative industries, and producing innovative and value-added goods. Particularly in the following sections, creative assets of people, processes of the urban place in attracting and dynamics of clustering of creative people will be explored for this research.

*Creative Industries:*

The concept of creative industries that emerged in late 1990s is accepted from cultural industries. UNESCO (2006) defines the phenomenon of cultural industries as a combination of cultural and economic activities that maintain cultural diversity. Compared to cultural industries, Garnham, who analyzes cultural and creative industries in his article “From Cultural to Creative Industries”, points out distinctive characteristic of creative industries with the term of “information society” and “new economy”. He defines creative industries with key themes of “access”, “excellence”, “education” and “economic value”. Moreover, the definition of creative industries varies among countries such as United Kingdom, Hong Kong (China), Japan, Singapore, Taiwan, Australia, New Zealand etc. In 1997, UK department for Culture, Media and Sport launched of Creative Industries Task Force and defines creative industries as:

*‘those activities which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.’*

For the United Nations Conference on Trade and Development (UNCTAD) who emphasizes the importance of traditional knowledge and cultural heritage for creative industries develops broad definition to creative industries as follows:

- the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs;
- a set of knowledge-based activities, focused on but not limited to arts, potentially generating revenues from trade and intellectual property rights;

- tangible products and intangible intellectual or artistic services with creative content, economic value and market objectives;
- At the cross-road among the artisan, services and industrial sectors;
- Containing a new dynamic sector in world wide.

In line with the definition of cultural and creative sectors, a number of different models of creative industries have been suggested for highlighting classification system that provides consistency in quantitative and mixed method analysis of creative industries. In this context, most common models are UK DCMS model, Symbolic Text Model, Concentric Circle Model and WIPO Copyright Model. In this classification system, UK Department for Culture, Media and Sport Model (DCMS) classification known as the most well-known model has thirteen creative sectors; Advertising, Architecture, Arts and Antique Markets, Crafts, Design, Fashion, Film and Video, Software, Computer Games and Electronic Publishing, Music and the Visual and Performing Arts, Publishing, Television and Radio. Besides UK DCMS Model, Symbolic Text Model that focuses on popular culture contains various media such as film, broadcasting and the press. In addition to these models, Concentric Circle Model is based on creative arts in the form of sound, text and image and WIPO Copyright Model contains manufacture, production, broadcast and distribution of copyrighted works. Consequently, each of these models given above has different classification systems and definitions. Furthermore, the following table 2.4 summarizes creative industries included in each model.

Table 2.4. Classification Systems for the Creative Industries of Previous Models  
(Source: UNCTAD, 2010)

UK DCMS model	Symbolic Text Model	Concentric Circle Model	WIPO Copyright Model
Advertising Architecture Art and antiques market Crafts Design Fashion Film and video Music Performing arts Publishing Software Television and radio Video and computer games	<b>Core cultural industries</b> Advertising Film Internet Music Publishing Television and radio Video and computer games <b>Peripheral cultural industries</b> Creative arts <b>Borderline cultural industries</b> Consumer electronics Fashion Software Sport	<b>Core creative arts</b> Literature Music Performing arts Visual arts <b>Other core cultural industries</b> Film Museums and libraries <b>Wider cultural industries</b> Heritage services Publishing Sound recording Television and radio Video and computer games <b>Related industries</b> Advertising Architecture Design Fashion	<b>Core copyright industries</b> Advertising Collecting societies Film and video Music Performing arts Publishing Software Television and radio Visual and graphic art <b>Interdependent copyright industries</b> Blank recording material Consumer electronics Musical instruments Paper Photocopiers, photographic equipment <b>Partial copyright industries</b> Architecture Clothing, footwear Design Fashion Household

After all models, The UNCTAD enlarges the classification of creative industries with traditional cultural activities such as performing arts or visual arts. Unlike the other model classification system, the UNCTAD focuses on traditional knowledge and cultural heritage such as arts and crafts, and cultural festivities. Therefore, The UNCTAD who has a broader classification system based on cultural heritage will be used in this study. The UNCTAD classification of creative industries has four broad groups that contains heritage, arts, media and functional creations and nine subgroup, as presenting in following table. Consequently, the classification system of the UNCTAD who defines cultural heritage as an origin of creative industries will be focused for sustainable cultural tourism.

Table 2.5. Classification Systems of Study  
(Source: UNCTAD, 2010)

<b>Creative Industries</b>			
<b>Heritage</b>	<b>Arts</b>	<b>Media</b>	<b>Functional creations</b>
<ul style="list-style-type: none"> <li>– <b>Traditional cultural expressions:</b> arts and crafts, festivals and celebrations;</li> <li>– <b>Cultural sites:</b> archaeological sites, museums, libraries, exhibitions, etc.</li> </ul>	<ul style="list-style-type: none"> <li>– <b>Visual arts:</b> painting, sculpture, photography and antiques;</li> <li>– <b>Performing arts:</b> live music, theatre, dance, opera, circus, puppetry, etc.</li> </ul>	<ul style="list-style-type: none"> <li>– <b>Publishing and printed media:</b> books, press and other publications;</li> <li>– <b>Audiovisuals:</b> film, television, radio and other broadcasting.</li> </ul>	<ul style="list-style-type: none"> <li>– <b>Design:</b> interior, graphic, fashion, jewellery, toys;</li> <li>– <b>New media:</b> software, video games, and digitalized creative content;</li> <li>– <b>Creative services:</b> architectural, advertising, cultural and recreational, creative research and development (R&amp;D), digital and other related creative services.</li> </ul>

### 2.3.2. Creative Clusters, Quarters and Space

The cluster concept has been come into prominence with the study of Alfred Marshall and Michael Porter. Porter who emphasizes competitive advantage of nations defines the term of cluster as a “geographic concentrations of interconnected companies, specialized suppliers, service providers, firms in related industries, and associated institutions in particular fields that compete but also cooperate” (Porter, 1998:78). Advantages of clusters are mainly based on economic sense including cost-savings in the production chain, cross-trading, joint ventures (Marshall, 1920; Glaeser,

1998). On the other hand, many scholars emphasize that intensive information, knowledge flow, social relationships and networks are also emerging as pull factors in clusters (Lacroix, 1997). In this conceptualization, there are three types of cluster; the pure agglomeration where potential interaction opportunities enable and agents locate by reason of their local presence, the industrial complex where firms have long term and predictable relations in the cluster, and the social network where there is mutual trust relations between key decision making agents in different organizations (Gordon & Mccann 2000; Mccann, 2003). Consequently, these three distinct types of clusters have different opportunity and combinations. In this context, creative clusters will be defined for this study.

In line with the traditional cluster theory, creative cluster that is rooted in cultural cluster has gain greater attention by many policymakers and economists for the reason of economic development. Stern and Seifert define cultural cluster as a contemporary arts scene that provides interactions between producers and participants. Referring to Stern and Seifert's cultural cluster definition, creative cluster constitutes connection between creative organization and creative people with respect to cultural commonalities (Stern and Seifert, 2010; Wong, 2012). Additionally, the UNCTAD (2010) identifies characteristics of creative clusters as follows;

- *“Connectivity to the world: creative entrepreneurship thrives where local and global cultural forces interconnect;*
- *Cultural diversity, free trade and free expression: openness and a through-flow of new people, new ideas and new products;*
- *Production and consumption: the beginning and end of the supply network; and more than business: art, education, culture and tourism.”*

In this concept, regeneration of cultural clusters and emergence of creative clusters brings together terms of cultural and creative quarters (Evans, 2009; 2003). Many scholar uses term 'cultural quarter' rather than the broader term 'creative quarter'. Montgomery defines cultural quarters in three broad categories: (1) Economic, cultural and social activities that are carried on; (2) Historical and cultural meaning (or sense of place); (3) Built form and relationship between buildings and spaces (Montgomery, 2003). More specifically, cultural quarters constitute a link between cultural consumption and cultural production (Evans, 2009). Different from cultural quarters, creative quarters that have number of different industries such as fashion and design constitute new economy at historic and designated district (Evans, 2009). Moreover,

difference between creative and cultural quarters can be summarized in following table. Overall, creative and cultural agglomeration provides connection between creative people and creative industries and they foster knowledge and ideas.

Table 2.6. Difference between Cultural and Creative Cluster  
(Source: Evans, 2009)

<b>Rationales</b>	<b>Cultural Quarter</b>	<b>Creative Industry Quarter</b>
<b>Economic</b>	Local economic development Visitor economy Branding (Evans 2003, 2006b) Zoning Culture and regeneration	City-region economic development Knowledge economy Creative tourism (Richards & Wilson 2007) Production chain Innovation spillovers
<b>Social</b>	Identity Mono-Use Ethnic quarter	Mixed-use and –tenure (Evans & Foord 2009) Diversity (Evans & Foord 2006) Urban design quality
<b>Cultural</b>	Historic preservation Conservation, crafts (skills) Festivals Cultural City	Creativity Design and architecture Showcasing / trade fairs (Evans 2007) Creative City

In line with definition of creative clusters and quarters, creative space comes into prominence as a space for attracting local artist (Markusen, 2006). Moreover, creative space that utilizes culture as tool for cultural regeneration enhances everyday cultural practice and accommodates social dynamics of community (Evans, 2005). According to Santagata (2002), creative spaces that foster inspiration constitute links between local community and artists. Creative spaces that are fundamental instrument for protecting cultural assets also give identification to in between space which constitutes the interface between the private and public with many activities in terms of creative reinterpretation (Hertzberger, 1991; Evans, 2005; Can, 2012). In this context, the creative space can be defined as a in between space that encourages social relations in between the indoor and outdoor spaces (Can, 2012; Gehl, 2011; Nooraddin, 1998, 2002). In this conceptualisation, Mommaas (2009) defines creative spaces as a “space of hybridity, which is established by an interaction between different groups or individuals in a shared spatial encounter” (Richards, 2011). On the other hand, URBACT (2011) defines distinctive characteristic of creative spaces with various linkages such as between community life and vibrant cultural agendas; between work

and leisure, between working space and private residential space in a sort of 24/7 lifestyle; between knowledge-oriented or creative-oriented new facilities; between informal networks or easy access to core. In this regard, creative spaces, which provide art activities and flexible use of public space, can be defined as a combination of cultural life and local creative ecosystem (Kunzmann, 2004). Consequently, connectivity between creativity and culture in spaces provides community participation in arts, crafts and group activity (Evans, 2001). Ultimately, creative space that can attract creative individuals and local artist creates distinctive urban identity in terms of sustainable cultural tourism.

### **2.3.3. Creative Tourism**

Creative tourism is a new term that appeared in 2000s by Richards and Raymonds. Richards (2005; 2011), who emphasizes the importance of the creativity in the development of cultural tourism previously, defines the creative tourism as an extension of the cultural tourism. In that sense, Richards and Wilsons (2007) emphasize that cultural landscape of the destination including festivals, cultural routes, museums, cultural heritage creates a close link between the tourists, the local population based on creative activities. Addition to Richards and Wilsons, UNESCO (2006) also identifies creative tourism as “travel directed toward an engaged and authentic experience, with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture” (UNESCO, 2006:3). Although creative tourism also defined as a sub-segment of the cultural tourism. Smith (2009) defines creative tourism as a form of cultural tourism based on interactive participation. He also claimed that creative tourism comes out due to dissatisfaction of cultural tourism products in recent years (Smith, 2005). Addition to Smith, Torne (2009) defines creative tourism as a place based approach of cultural tourism in the context of creative place interpretation. The Creative Tourism Network also emphasizes that cultural tourism covers creative tourism that provides the connection between the visitors and residents in terms of creative experiences (Óbidos, Emilia, Mizil, Enguera, & Viareggio, 2011). Ultimately, creative tourism engages with active participation based on experience and knowledge to accessing culture. In that sense, the following figures demonstrate the model of creative tourism.

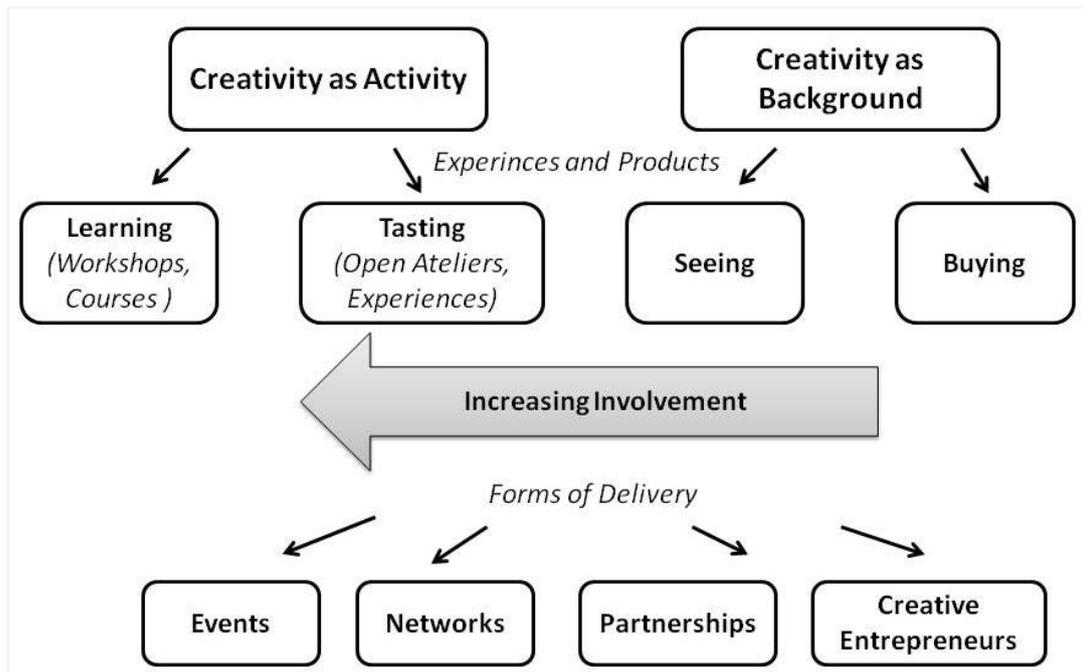


Figure. 2 1. The Model of Creative Tourism  
(Source: Richards, 2011)

Within this context, creative industries become more of an issue to authentic engagement in the local cultural life based on creative initiatives (Smith, 2009). For instance, Creative Tourism New Zealand provides workshops to visitors to produce their own handcrafted. Moreover, they generate culture workshops to teach their traditions and beliefs (e.g. Maori culture). As well as, Creative Tourism Barcelona program, which organized the project that supports local artist, aims to foster the creative industries based on visitor’s creative activity (Richards & Palmer, 2012). In addition to metropolitan cities, small scale towns also implement creative-based strategies for developing creative tourism. For instance, Nelsonville, which is a town of the US, Ohio State with the population about 5000, comes into prominence with its architectural and historical legacy. For the development of creative tourism, the Art Community of Nelsonville organize various cultural and artistic events to attract visitors. Based on these creative activities, dozens of art galleries and antique shops which mainstream historical heritage and cultural identity of the town emerge and attract many visitors. Addition to Nelsonville, Obidos, which is a small town in Portugal with the population about 10857, generates creative projects to constitute a link between creativity and culture. One of the projects of Obidos called “the creative housing” provides flexible

spaces to work and live through regeneration of disabled buildings located in the historical city centre. In this project, the town promotes creative place where the community learn and interact. Above all, creative tourism accesses to culture based on interactive participation of the creative individuals, visitors and locals, which forms the creative spaces in terms of sustainable tourism development (Selada et al, 2011). Ultimately, creative tourism connects with the locals and creative individuals to foster the distinctive characteristics of the town. In that sense, creative tourism which is identified sometimes as, in part, new form of cultural tourism is defined as cultural-creative tourism for the study.

## **2.4. Summary and Evaluation**

This chapter contains two main sections. The first part focuses on theory of cultural tourism and the second part is about creative city debate that is also known as one of the components of sustainable cultural tourism. The first part introduces general review about objectives, context and impacts of cultural tourism and this part also discussed the term of sustainable cultural tourism that aims to balance costs and benefits of cultural tourism. Moreover, the debate of cultural tourism also focuses on small scale town that are danger of over use of cultural resource, loss of cultural identity, undermining of local traditions and ways of life owing to negative impacts of cultural tourism. In this sense, the role of art and creativity that emerges as a development tool for cultural tourism in small scale town constitutes the second part of this chapter. Literature review on creativity debate provides understanding of creative clustering process that consists terms of creative class, creative industries, creative clusters, creative quarters and spaces and creative tourism. These conceptual discussions lead to understanding the term of creativity in context of cultural tourism.

More central to this research, the phenomenon of creativity that sheds light on history and tradition based on face to face connection, sharing ideas, flows of knowledge come into prominence as a tool for sustainable cultural tourism. Moreover small scale town that has distinctive characteristics including way of life, ease of access, tangible and intangible features promotes creative clustering process. In this regard, negative impacts of cultural tourism in small scale town can be eliminated with dynamics of creativity that provides local authenticity and cultural diversity. On the

whole, this chapter shed lights on understanding components of cultural –creative tourism for generating creative place making process in small scale towns.

The following chapter focuses urban design toolkit based on urban design approach for supporting creative place making process. In this sense, components of cultural-creative tourism will be used for evaluating urban design toolkit in following chapter.

## CHAPTER 3

### URBAN DESIGN TOOLKIT FOR CREATIVE PLACEMAKING

This chapter focuses on terms of urban design for evaluated urban design toolkit supporting creative place making. In this regard, this chapter describes urban design toolkit including research and analysis, raising awareness, planning design and implementation tools based on various methodologies and techniques (MFE, 2006). Specifically, urban design toolkit for creative place-making that contains diagnostic and predictive analyses will be evaluated. In this scope, each of diagnostic and predictive analysis of toolkit are defined with detailed explanation in this chapter.

#### 3.1. Urban Design Toolkit

The term of urban design emerged in the 1960s with the emphasis of public realm but it only included physical design. Now, urban design practice that associates with the issue of quality of place in terms of public realm comes as a design process that included social and economic concerns (Porter, 1997). Southworth (1990) defines urban design as a “branch of city planning that focuses on analysis, design, and management of environments with particular attention to the experiential qualities of place” (Southworth, 1990;3). Colman (1988) also defines urban design as improvement of urban spaces and places that includes high standards of visual quality and functional efficiency. Moreover, practical definition of urban design has various qualities and principles that includes place, density, mixed and compatible uses, pedestrian and human scale, human culture, public realm, built and natural environment. In this scope, all these qualities come as a crucial part of urban design approach. Beside all facilities, the phenomenon of urban design that generates technical, social and aesthetic process has multidisciplinary team that includes city planning, landscape architecture, civil engineering, and architecture. Consequently, the purpose of urban design that improves the quality of place does not contain only visual concern. Important factor is based on

its process that combines technical, social, and expressive concerns with multidisciplinary professions.

Many scholars have attempted to identify qualities of successful urban place or ‘good’ urban form in the framework of urban design (Carmona & Tiesdell, 2007). One of the comprehensive theories of urban design is proposed by Lynch. He identified dimensions of urban design including *vitality, sense, fit, access and control* (Lynch, 1981). Later on, Allan Jacobs and Donald Appleyard (1987) asserted essential characteristics of good urban environment including livability, identity and comfort, access to opportunities, authenticity and meaning, community and public life, urban self-reliance and environment for all. Similar to these qualities, The Institute for Urban Design constituted comprehensive framework for urban design based on six goals as: (1) *historic preservation and urban conservation*, (2) *Design for pedestrians*, (3) *Vitality and variety of use*, (4) *The cultural environment*, (5) *Environmental context* (6) *Architectural values* (Colman, 1988). Additionally, in the late 1990s, The UK Government defined good design as “*a key to creating sustainable developments and the conditions for a flourishing economic life, for the prudent use of natural resources and for social progress*” (DETR/CABE,2000;8). They also pointed out objectives of good urban design which include character and identity, continuity and enclosure, quality of the public realm, ease of movement, legibility, adaptability, and diversity (Malcolm, 2006). In this context, following table summarizes various venues of quality of place based on public realm. Consequently, many scholars identify different quality indicators for good urban design includes human relationship with the built environment and related open spaces.

Table 3.2. Qualities of Good Urban Form  
(Source: Carmona et al, 2003)

<b>Lynch (1981)</b>	<b>Jacob &amp; Appleyards (1987)</b>	<b>The Institute for Urban Design (1988)</b>
<i>Vitality Sense, Access, Fit, Control</i>	<i>Liveability Identity and control, Access to opportunities, Authenticity and meaning, Community and public life, Cities should encourage, Urban self-reliance, An environment for all</i>	<i>Vitality and variety of use, Historic preservation and urban conservation, Design for pedestrians, The cultural environment, Architectural values, Environmental context</i>

The discussion of urban design gives rise to method and techniques of urban design. According to Moughtin et al. (1999), urban design emerges as a kind of method that solves social, economic, political and spiritual requirements of city. In this scope, urban design that becoming increasingly important is defined as a process linked with implementation and ultimately with development control (Lang, 2005; Moughtin et al., 1999). In this process, urban design constitutes integrative joined-up activity with many professions including city planning, landscape architecture, civil engineering, and architecture (Carmona et al., 2003; Lang, 2005). The Royal Institute of British Architects defines process of urban design into four phases: assimilation process related to the problem, general study that investigates possible solution, development based on alternative solutions and communication that selects best solutions. Besides, Carmona et al (2003) emphasize urban design process an integrated model including setting goals; analysis; visioning; synthesis and prediction; decision-making; and evaluation. Therefore, urban design comes into prominence as a method that includes concepts such as procedures, objectives and plan (Moughtin et al., 1999). In this context, urban design toolkit that describes to achieve quality of place emerges as supporting resources for urban design actions. Moreover, the framework derived from the literature is used for generating urban design toolkit.

According to Malcolm (2006), urban design toolkit that solves problems of urban areas produces successful urban places that work well. In this context, Moughtin describes design tools for describing unique urban design methods and techniques that consist negotiating the programme, survey techniques, analysis, project evaluation and management (Moughtin et al., 1999). Addition to Moughtin et al., New Zealand Urban Design Protocol defines goals of urban design toolkit as follows: “*understanding the urban context, encouraging community involvement, increasing the understanding of urban design issues, describing intended design outcomes, establishing design processes, and organizing people and resources*” (MFE, 2006; vi). New Zealand Urban Design Protocol grouped urban design toolkit into five sections that consists research and analysis, raising awareness, planning design and implementation tools (MFE, 2006). Detailed explanation of each tool will be defined in following section for evaluating urban design toolkit of this study.

### **3.1.1. Research and Analysis Tools**

Research and Analysis tools that aim to understand urban context and character constitutes design development and decision making process. Research and design tools consist variety of analysis and analytical techniques for generating successful design process. New Zealand Urban Design Protocol defines variety of analysis for research and analysis such as archive research, accessibility analysis, behavior observation, building age profile, character appraisal etc. In this context, they constitute research and analysis tools as a combination variety of techniques (MFE, 2006). In addition to New Zealand Urban Design Protocol, Moughtin et al. (1999) constitutes analytical framework for urban design including urban legibility, permeability and visual analysis. He aims to concentrate on the conservation of cultural identity and of the built environment for achieving successful urban design. Furthermore, many scholars define different analysis tools for achieving different context of urban design. For instance, Speranza (2011) evaluates smart urban analysis tools for place branding value of urban space. Punter and Carmona (1997) also identify diagnosis analysis for providing urban design framework. Furthermore, Carmona et al (2003) focus on intangible an tangible qualities of place for defining analysis tools including townscape analysis, pedestrian behavior, accessibility and traffic movement studies, surveys of public perceptions, historical and morphological analysis, environmental audits, SWOT analyses. More central to this research, research and analysis tools will be used for defining diagnostic analysis of the study that aims to generate creative place-making for sustainable cultural tourism.

### **3.1.2. Community Participation Tools**

Community participation tools are essential for encouraging and informing community who involves urban design decision-making process. According to Moughtin et al. (1999), community participation has a degree of power for sustainable urban design. In this context, community participation which depends on community needs and expectations includes information exchange, conflict resolution and supplementation of design. In this sense, Sanaoff (2000) defines community participation methods including community action planning, workshops, participation

techniques and games, visual preference and appraisal. Addition to Snaoff, Ahn and Park (2007) define participatory process of design in three phases: (1) public information, (2) design workshop and (3) feedbacks. They point out that community participation tools based on mutual interaction of designer and community. For this reason, community participation tools focus on urban public space more than any methods. Beside all, New Zealand Urban Design Protocol (2006) constitutes community participation tools that involve variety of methods including community meeting, workshops, participatory appraisal, scenario planning and urban design games for successful urban design.

Thus, many scholars define different tools for community participation. They aim to generate successful urban design process with purposes of improving design decisions, increasing trust, seeking solution problems, and promoting sense of community. Ultimately, these tools are fundamental for understanding local knowledge, values and expectations for successful urban design. In the study, one of the community participation tools, participation appraisal that aims to understand certain aspects of a community with using visual techniques, models, discussions, mapping or community inventory will be used for creative place-making toolkit.

### **3.1.3. Raising Awareness Tools**

Raising Awareness tools aims to improve understanding of urban design process for high-quality urban environments. In this sense, participation becomes a key component of raising awareness tools. Therefore, investors, developers, local and central government can encourage urban design process with their expectations for their' place (MFE, 2006). Carmona et al (2007) also emphasizes that awareness of process balances risk and reward for better quality urban design. Beyond, they point out that direct observation of people in public space also gives detailed knowledge and awareness of how people use their' place. Besides, New Zealand Urban Design Protocol defines raising awareness tools with methods of *case studies, demonstration project, interpretive trail, public display and urban design events*. They point out that raising awareness tools that supports collaboration and information sharing are essential to understand the quality urban design for everyone (MFE, 2006). Ultimately, raising

awareness tools, which involve the care of the public realm, aim to generate sustainable urban design process.

#### **3.1.4. Planning Design Tools**

Planning and design tools that aim to describe design outcomes manage development process of urban design project. Furthermore, New Zealand Urban Design Protocol (2006) constitutes planning and design tools that assist implementation project of urban design. In this context, urban design strategy, framework, structure plan, streetscape plan, creative-based strategy, master plan, design code, design guide come forward as a comprehensive design strategies for urban design process. For this study, urban design framework and strategy will be utilized for establishing general aspect of creative place-making. Moreover, creative-based strategy that supports local cultural values will be used for toolkit of creative place-making. Ultimately, detailed explanation of these tools including creative-based strategy, urban design strategy and framework and will be explained in creative place-making toolkit.

Table 3.3. Planning and Design Tools  
(Source: MFE, 2006)

Town or City				
<b>Urban Design Strategy</b> Overall vision statement establishing general direction for a town or city. Identifies areas or precincts requiring special consideration.		<b>Urban Design Framework</b> Plan and policies that identify the key urban design features of, and future development for, a neighborhood or larger complex site.		<b>Design Guide</b> Policy and principles setting out criteria and ways of achieving quality urban design.
Neighbourhood				
<b>Structure Plan</b> Overall plan for the structure of streets and public spaces with reference to land use.		<b>Precinct Plan</b> A plan that defines a particular character area or quarter within a town or city and provides guidance for potential development.		<b>Streetscape Strategy</b> Establishes design direction and general criteria to apply to design of the public space network. Streetscape plan: specific design improvements for the streets identified by the streetscape strategy and structure plan.
Site				
<b>Masterplan</b> The final expected physical plan of buildings and open spaces of a large development.	<b>Design Code</b> Template and rules of placement and design detail for lot, building and open space design.	<b>Design Brief</b> Description of design outcomes and assessment criteria for an urban design project.	<b>Covenant</b> Legal restriction or agreement on design recorded on a title of a property to improve the quality of the built environment.	<b>Technical Guidance Note</b> Details used in the design, layout, technical specifications and maintenance of public open space – streets, plazas, parks and waterways.

### 3.1.5. Implementation Tools

Carmona et al. (2003) defines implementation of urban design project as a process moving from theory to action. They identify types of urban design practice including urban development design, design policies and guidance, public realm design and community design with different implementation techniques. For instance, design guidelines and programming activities and events are defined as techniques for public realm design. Furthermore, Moughtin et al. (1999) also focus on implementation methods of urban design for ensuring successful outcomes. They accent project management of urban design project with variety of techniques including control procedures, project reviews, product reviews and change control. They generate a link between design process and realities of making a project with implementation techniques (Moughtin et al., 1999). New Zealand Urban Design Protocol also focus on managing design process with implementation tools including design competition,

project control group, public private partnership, regional forum, seed funding etc (MFE, 2006). Furthermore, many scholars define a number of implementation methods for organizing people and resources. More central to research, these tools, which have to be get involved all kind of urban design process, will not be used for this study.

### **3.2. Urban Design Toolkit for Creative Place-Making**

Urban design toolkit for creativity aims to generate creative place-making for sustainable cultural tourism. The toolkit is evaluated in four phase for this study. Firstly, components of cultural tourism and creativity that come from literature review are defined for understanding creative place-making process. Secondly, diagnostic analyses which aim to understand context of place and includes accessibility, behavior observation, mental mapping, social diversity map, cultural assets map and interview are evaluated from research and analysis tools according to components of cultural tourism and creativity. Thirdly, predictive analyses that are specified from planning and design tools are evaluated for scenario development of toolkit. Finally, urban design toolkit for creative place-making that is summarized in the figure graphs will be used at the case study of Alaçatı for understanding operational structure of the toolkit. In the following section of study, each of diagnostic and predictive analysis of toolkit will be explained with detailed explanation on what it is, what it's useful for and how it's done. Process flow chart of study that demonstrates relationship of analyses and urban design toolkit is also presented following section.

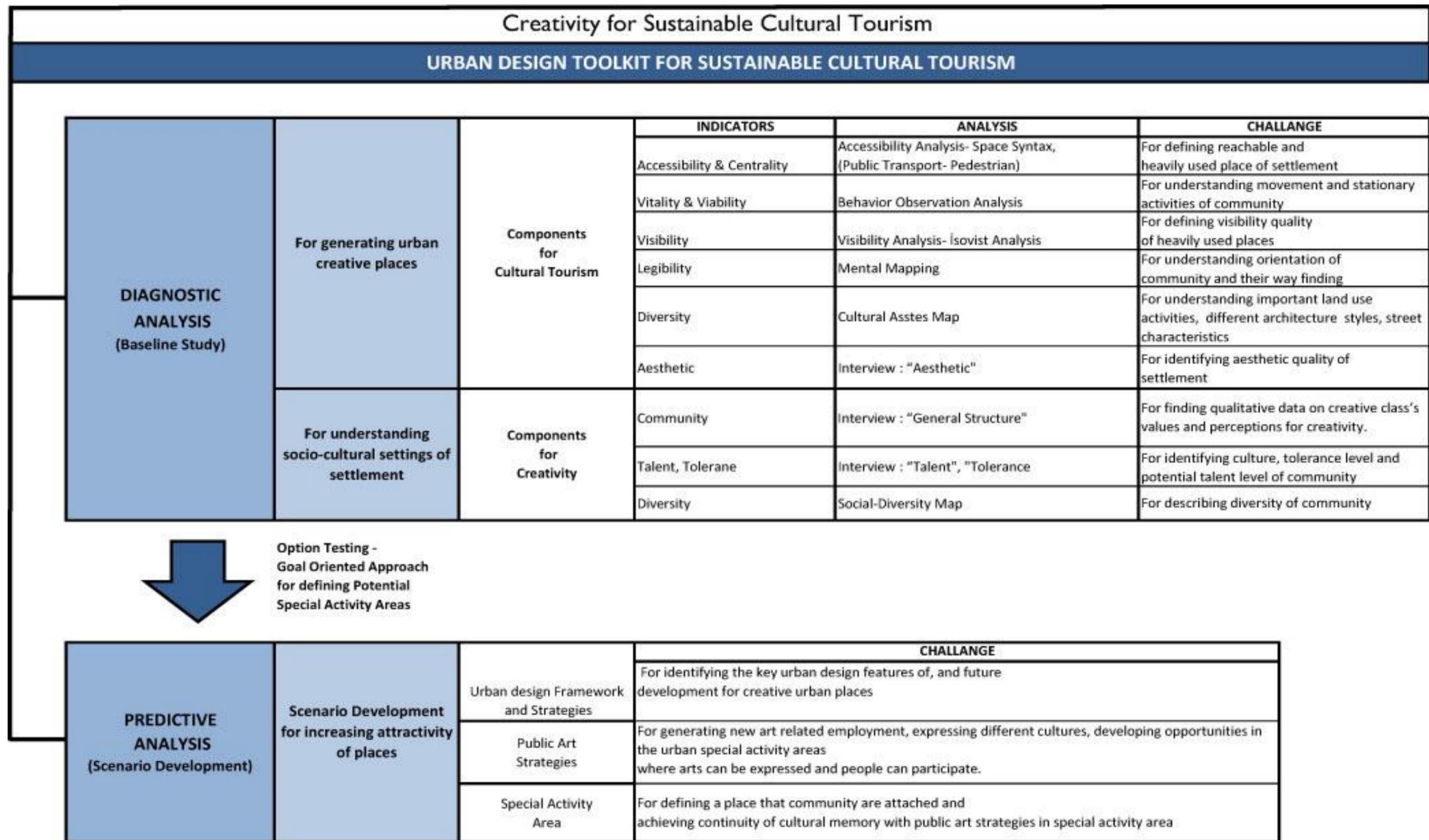


Figure 3.1 Urban Design Toolkit for Creativity

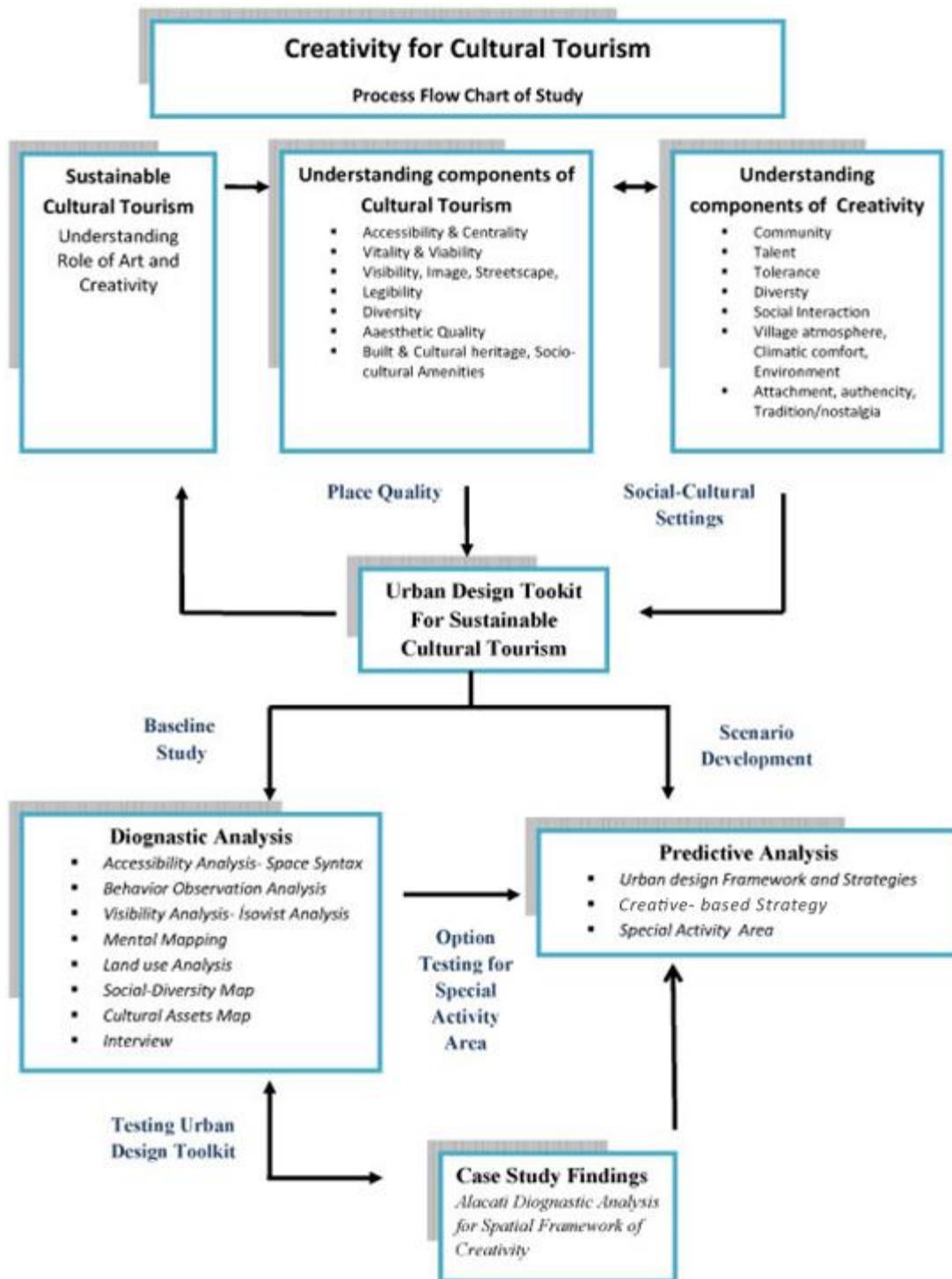


Figure 3.2. Process Flow Chart of Urban Design Toolkit

### 3.2.1. Diagnostic Analyses

Diagnostic Analyses, which aim to understand context, meaning and qualities of place, consist accessibility analysis, behavior observation analysis, mental mapping, social diversity map, cultural assets map, and land use for creative sectors and interview for this study. Furthermore, these analyses constitute base line study for understanding the context of creative clusters. Ultimately, diagnostic analyses, which are parts of creative place-making toolkit, are evaluated for urban designer who need a clear understanding of creative environment. Following sections provide detailed information of these analyses.

#### 3.2.1.1. Accessibility Analysis– Space Syntax Analysis

Space Syntax, which indicates primary pedestrian routes and heavily used place has been widely accepted as a useful tool for understanding pedestrian movement. In this context, space syntax analysis suggests the most accessible places based on people's way finding skills and mental conceptualizations (Hillier et al., 2007, Carmona et al., 2003). Ultimately, spaces syntax analysis helps to identify well-connected place that supports good quality based on vitality and permeability (Carmona et al., 2003).

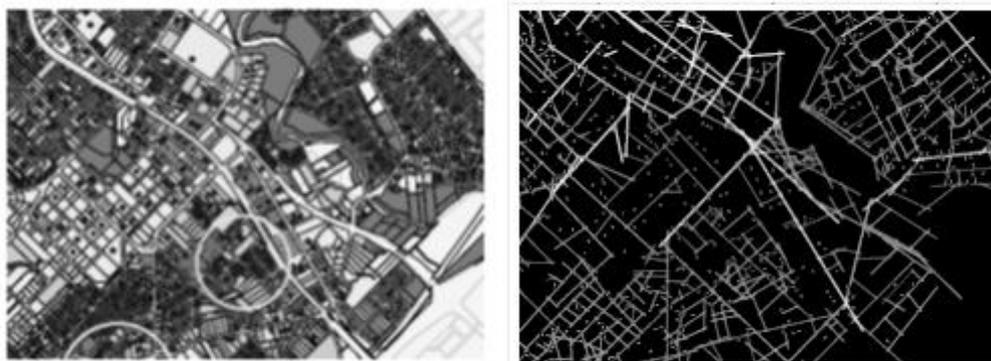


Figure 3.3. Illustration of Land Use Map and Axial Maps  
(Source: Ramadanta et al, 2012)

Space syntax analysis, which can be produced by computer software system based on graph theory, aims to identify units of spaces with whole system. Space syntax analysis involves different types of units including convex space and axial line of Hillier

and Hanson (1984), segmented line and angular/new-angular segmented line of Turner (2001-2007), and continuity line of Figueiredo and Amorim (2005) (Paul, 2011). In this context, axial lines that indicates potential movement choice of pedestrian and convex spaces that indicates gathering points offers decision-making for identifying potential creative places (MFE, 2006). Consequently, space syntax analysis identifies pedestrian movement opportunities and offers insights on vibrant and lively urban space.

### **3.2.1.2. Behavior Observation Analysis**

Behavior observation analysis also known as activity map analysis has been used as a method Ittelson et al. (1970) (Canter, 1977). Behavior observation analysis related with environmental physiology involves methods of recording activities of people for understanding how they experience a place (Cosco et al., 2010). In this context, behavior observation analysis focuses on behavior setting theory that distinguishes the functional parts of the built environment for generalizing context of behavior and affordance theory that stresses the relationship between perception and action among behavior settings (Gibson & Pick, 2000; Cosco et al., 2010). In this context, Giddens's theory of structuration also demonstrates importance of behavior observation analysis. His theory notes that built environment is mainly based on activates of human agents (Giddens, 1989). Moreover, Whyte, who focuses on amenities of public spaces, also uses the method of behavior observation analysis for mapping physical activity in the public realm (Larice et al, 2013). Consequently, behavior observation analysis provides to understand relationships between physical behavior settings and activity levels.

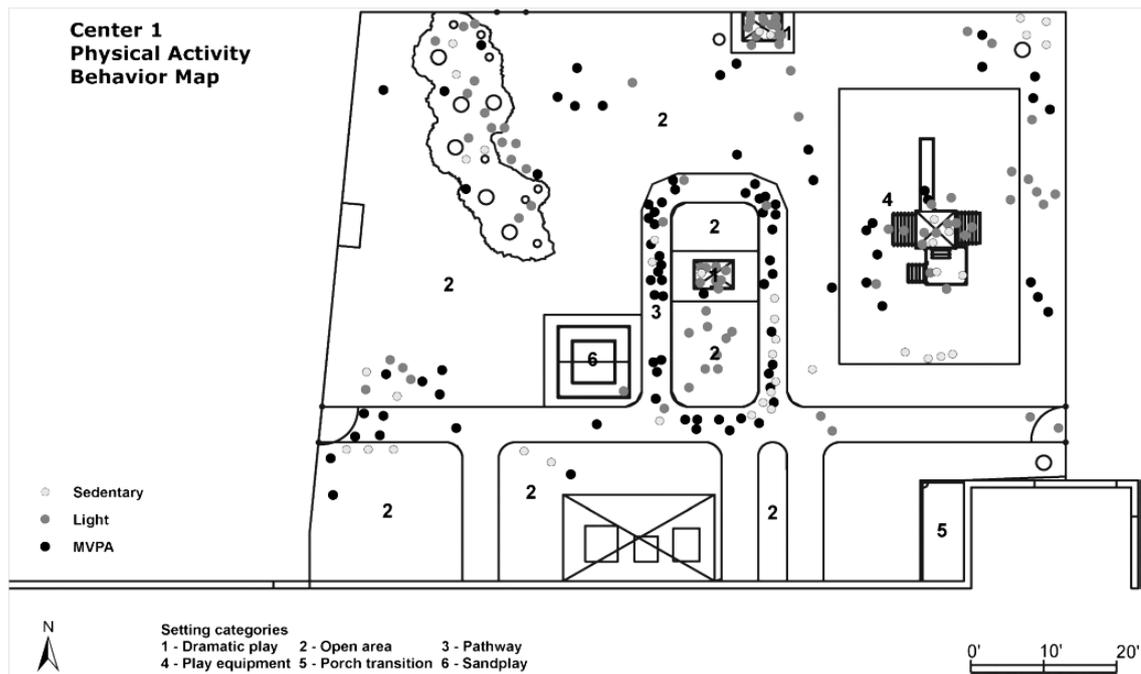


Figure 3.1. Behavior Observation map  
(Source: Cosco et al., 2010)

Observation methods and mapping behavior consist several systems including using notes and diagrams, mapping and categorization, counting of activities, and coding behavior. Furthermore, Geographical Information Systems combined with handheld digital coding devices are also used for generating database of activity and its environmental attributes. Ultimately, behavior observation analysis consist methods of gathering, processing, analyzing, and representing data for understanding of behavior settings of place (Cosco et al., 2010; MFE, 2006). In this context, behavior observation analysis that identifies movements and stationary actives of community related with built environment provides understanding social- cultural settings of community for creative place making.

### 3.2.1.3. Mental Mapping

Mental mapping is the most common techniques for identifying characteristics of environment based on perception and image. Kevin Lynch (1960), who introduces mental mapping in *Image of the City*, defines five key physical features of city image including paths, nodes, districts, edges and landmarks for determining the legibility. The

five elements that provide overall images identify physical and spatial qualities of place based on community's perception. In this context, mental mapping that combines sketch maps and interviews allows data on people's cognitions. Ultimately, mental mapping is fundamental for identifying distinctive and memorable characteristic of place.

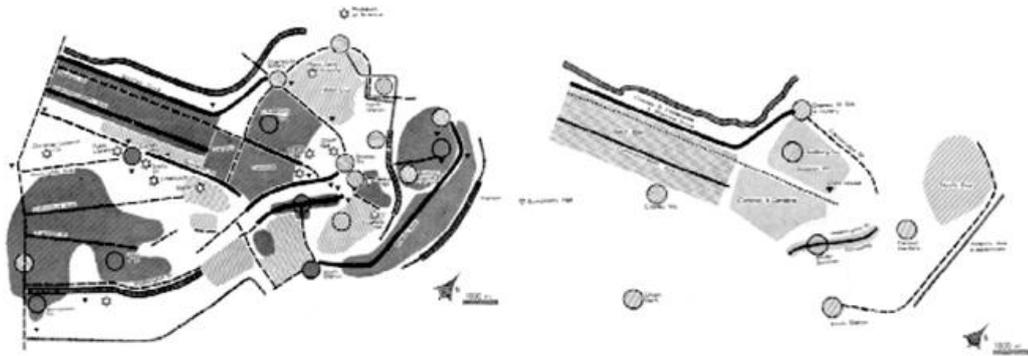


Figure 3.5. Mental Mapping, Derived from Residents  
(Source: Lynch, 1960)

The method of mental mapping consist various of sketch generated by asking users to draw a map. Furthermore, mental mapping analysis that emphasizes perceived quality discovers memorable locations of city where community used to socialize. Consequently, mental mapping that gives insight into experiences of urban space provides understanding of community's perception for generating creative place.

#### **3.2.1.4. Social Diversity Map**

Social diversity map aims to define pattern of diversity. Dimension of social diversity map including demographic, socio-economic, ethnic and disability figure outs different community profiles. Therefore, this analysis defines tolerance levels of community and spatial distributions of people of different ages, occupations, ethnicities and disability in cities (Piekut & Rees, 2011). In this sense, different characteristics and tolerance level of community that also take a part in creative city index are essential for understanding of community profile that attracts talented people for creativity. Consequently, the method of social diversity map comes into prominence with tolerance level of community for creative place-making process.

### 3.2.1.5. Cultural Assets Map

Cultural asset map is fundamental for transforming the intangible and invisible assets for sustainable cultural tourism (Crawhal, 2008). In this sense, cultural asset map, which identifies physical cultural assets, provides updateable database of cultural facilities, natural and cultural heritage. Kretzmann and McKnight (1996) emphasizes that cultural asset map discovers capacities and assets of community in both individual and organizational context. Furthermore, Voight (2009) who designs cultural asset map as a module for urban design standarts defines cultural asset map as a “*strategically mapping and documenting the places events, people and organizations that directly influence a community culture and sense of identity*”. Furthermore, Municipal Cultural Planning Incorporated (MCPI) of Ontario (2010) categories benefits of cultural assets map as follows: (1) providing cultural resource information, (2) maintaining cultural vitality, (3) improving art and heritage activity, (4) creating strong a base information and (5) illustrating cultural data effectively. Consequently, cultural assets map which is unique tool for making intangible heritage visible identifies cultural resources including cultural heritage, industries, occupations, organizations, events and festivals (MCPI, 2010).

Ultimately, the method of cultural assets map that illustrates tangible cultural assets based on organization, people and event is essential to understand individual and organizational capacities of community for creative place making. Consequently, cultural assets map that identifies community’s cultural resources will be used for generating creative place.

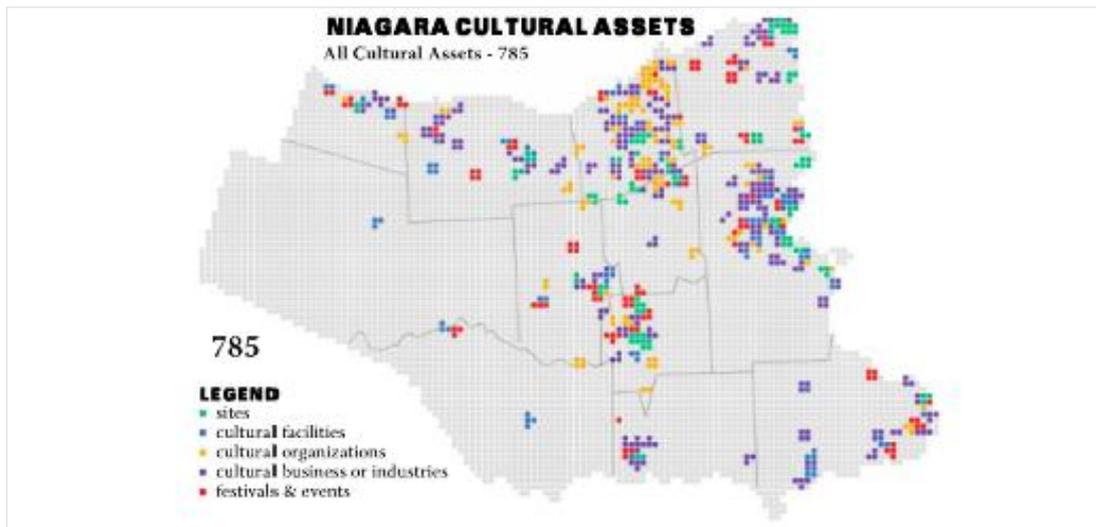


Figure 3.6. Cultural Asset Map of Niagara  
(Source: MCPI, 2010)

### 3.2.1.6. Mapping Creative Clusters

The method of mapping creative cluster presents information on the scope of creative industries. In this sense, mapping creative clusters provides updateable data of creative industries for measuring employment, the number and size of creative businesses, exports, gross (BOP, 2010). Higgs and Cunningham (2008) who also identifies main reasons of mapping creative clusters clarify the size and contribution of creative cluster in context of employment, value and exports. Ultimately, mapping and gathering exercise of creative cluster mapping describes strengths and limitations of studies. In this respect, mapping creative cluster, which provides spatial and statistical data about creative industries, constitutes one of the main analyses of baseline study for creative place-making toolkit.



Figure 3.7. Density of Creative Clusters in Shanghai  
(Source: Designing Creative Clusters: Learning From Shanghai, 2012)

### **3.2.1.7. Interview**

Interviews are fundamental for depth understanding of human behaviors (Seale, 2007). The method of interview aims to understand creative classes for understanding their location decisions, likes, dislikes and perception of place. In this sense, interviews bring more insight on creativity for evaluating the toolkit. Ultimately, for exploring creative clusters, interviews generate a complete picture of creative classes including bohemians, creative core and professionals. Additionally, the method of interview that explores complex structure of creative cluster will be used for the toolkit in terms of creativity.

### **3.2.2. Predictive Analyses**

Predictive analyses including urban design framework and strategies, creative-based strategies and special activity areas aim to presents formulation of design policies for this study. Furthermore, predictive analysis provides design policy objectives to operate creative place-making process. Ultimately, predictive analyses, which are parts of creative place-making toolkit, present finished products and offer development tools

for creative place-making toolkit. In this sense, for generating scenario development, predictive analyses will be used in terms of creativity.

### 3.2.2.1. Urban Design Framework and Strategy

The Urban Design Framework is a design tool that provides a physical interpretation of vision and strategies. Urban design framework and strategies, which identify key strategies and coordinate general design direction, aim to guide development of urban design project. Furthermore, urban design framework and strategies describes visions and implementation strategies based on different time frames including short-term, medium-term and long-term actions and objectives. In this sense, urban design framework and strategies set flexible process of change with guidance such as urban design guides, briefs, codes etc (Carmona et al, 2007). Ultimately, urban design framework and strategies that focus on the broad scale and the long term set an overall planning and design context with detailed and localized strategies.

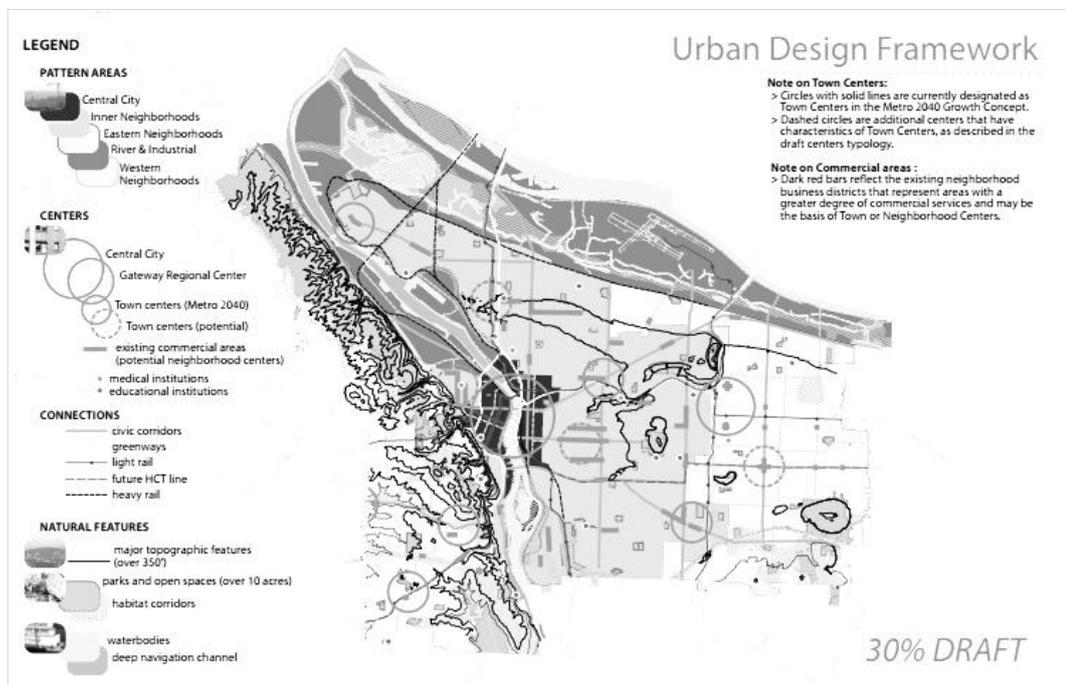


Figure 3.8. Southampton City Centre Urban Design Strategy (2000)

Urban design framework and strategy defines principle of successful urban design that focus on public realm to improve lifestyle of community. Urban design framework and strategy will be defined in terms of creativity for ensuring sustainable cultural tourism. In this scope, this tool formulates development of creative place-making process for contributing statutory planning process.

### 3.2.2.2. Creative-based Strategy

Creative-based strategy is fundamental tool for promoting endogenous assets, specific amenities, natural landscape, cultural heritage and creative atmosphere of settlements that attract the creative class. In this scope, the tool constitutes link between the past and future, culture and creativity, tradition and innovation. Creative-based strategies also support participation and involvement based on organizations that engage the creative class, visitors and locals (Seleda et al., 2011; 2012). According to Seleda et al. (2012), the conceptual model for creative based strategies consist three dimensions: (1) *Governance* that promotes the creative economy, (2) *Endogenous resources* based on natural and built environment, social and symbolic capital, economic and cultural activities, (3) *Territorial embeddedness* related with territorial position; urban densities; and accessibility. The following figure demonstrates the conceptual model of creative-based strategies.

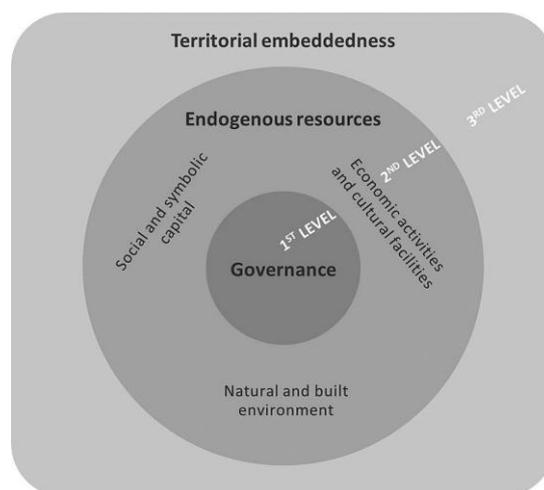


Figure 3. 9. Conceptual Model of Creative-based Strategies  
(Source: Seleda et al., 2012)

Intelli (2011), who contributes the European Union Project called as “Creative Clusters in Low Density Urban Areas, also identified four types of creative-based strategies including *physical approach* related with regeneration of built environment, new creative spaces, *green approach* based on quality of place and natural amenities, *thematic approach* based on cultural and creative activities, *integrated approach* that combines social, physical and environmental domains in the context of cultural-creative industries. Ultimately, creative-based strategy tool encourages creative works in urban fabric with community participation. In a general sense, creative-based strategy gains important role for combining creativity and culture in terms of public realm. In this sense, this tool offers the greatest value for creative environment for sustainable cultural tourism. For generating creative-based strategy, outputs of diagnostic analyses constitute policy and design strategy of community and participatory arts for creative place-making.

### **3.3. Summary and Evaluation**

Urban design which focus quality of place based on public realm contains various methods and techniques. Moreover, urban design toolkit which composes all methods and techniques for providing a good urban form makes definite expression for creative place-making process. More central to this research, urban design toolkit, which defines essential features of creative environment with diagnostic and predictive analyses tools, generates creative place-making process for sustainable cultural tourism. Consequently, urban design toolkit for creative place-making shed light on layers of creative environment and it helps to define better places with using urban design tools such as urban design framework and strategies, creative-based strategies etc. The following chapter, these debates will be structured in the case study of Alaçatı. In this regard, creative place-making toolkit which is evaluated from the study will be used as a development tool. In this conceptualization, diagnostic analyses of space syntax analysis, cultural assets map, creative cluster mapping and interview will be used for understanding creative environment of Alaçatı. Additionally, creative based strategy defined in predictive analyses of the toolkit will be generated for the town. Consequently, creative place-making toolkit that provides options with many tools for understanding creative environment will be used in the case of Alaçatı.

## CHAPTER 4

### THE CASE OF ALAÇATI

This chapter has four main parts. First part give brief explanation of general context of the case study in respects to social, economic and physical structure of Alaçatı. Second part stresses on creative-cultural tourism and its impact on Alaçatı. Third part explains the emergence of creative individuals in the study area. At fourth part of this chapter, urban design toolkit for creative place making will be evaluated for the case of Alaçatı, Hacı Memiş district.

#### 4.1. Background and Context

In Çeşme, İzmir where is western cost of Turkey has many small scale town which have population between 10.000 - 20.000. Alaçatı, whose total population is about 11.004, is one of the small scale town of Çeşme (ABPRS-Address based Population Results, 2012- <http://www.turkstat.gov.tr>). Alaçatı, where is 7 km from Çeşme and 79 km from center of İzmir, is one of the famous touristic destination of İzmir with its authentic architecture, seashores, vineyards, climate, natural beauties and coastal facilities such as surfing activity. Alaçatı has also easy access to İzmir city center and İzmir Adnan Menderes Airport with direct highway connection (Figure 4.1).

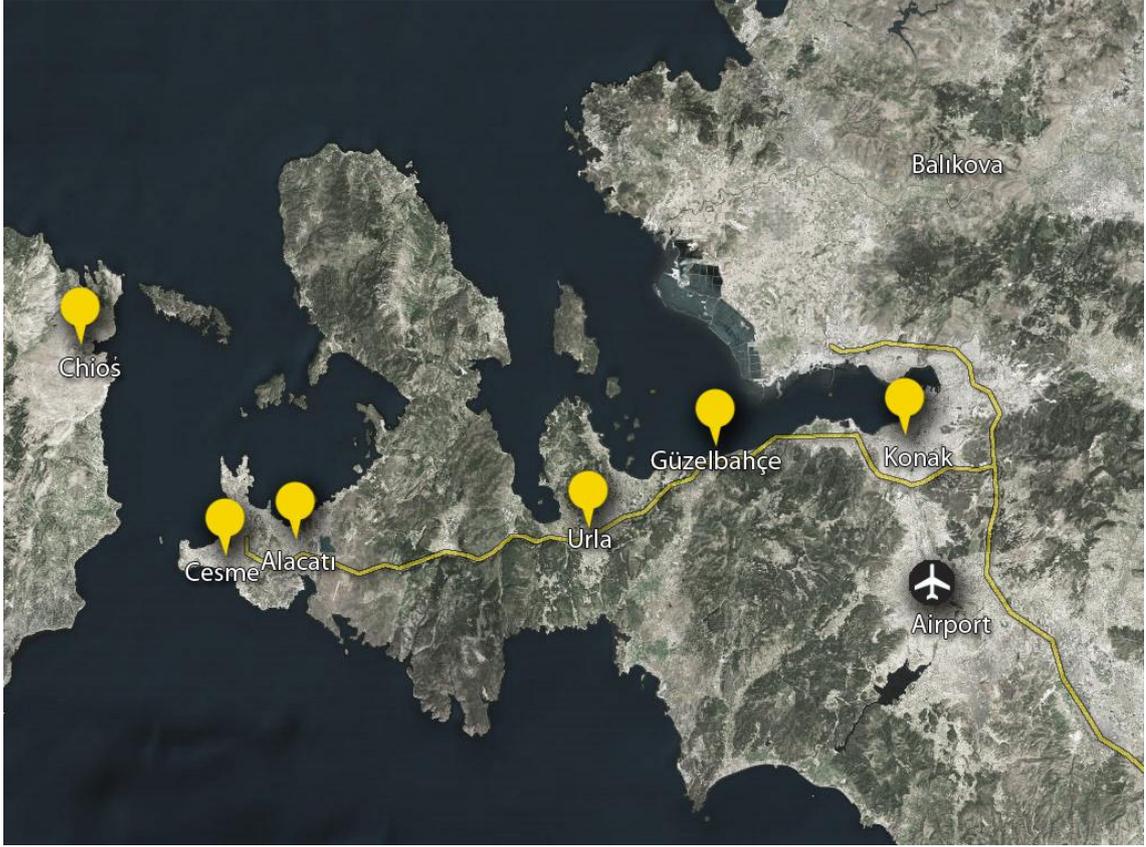


Figure 4.1. Location of Alaçatı  
(Source: Google Maps, 2013)

Alaçatı, belonging to Çeşme district, surrounded by Ildır (Erythrai) to the east, center of Çeşme and Ovacık to the west, Ilıca to the north. The town center of Alaçatı, which is best known with its 19th Century stone buildings, is 3km far from the seaside. Alaçatı has a population change between the winter and summer season due to sea-sand-sun tourism, wind surfing activities. The town also attracts visitors with its natural and cultural heritage (Alaçatı Guide, 2008; the Official Website of Alaçatı Municipality-, <http://www.alacati.bel.tr>). For this study, this study will focus on Hacı Memiş District that is located on the center of Alaçatı and keeps its local characteristic as a “yet untouched” district.

#### **4.1.1. A Brief History of Alaçatı**

The history of the settlement goes back to the Ionian cities- Agrilia, Erythrai, Klazomenai, Teos and Chios. At that time, Alaçatı known as Agrilia was affected those

cities. Throughout the history, the town was also affected Hellenistic, Roman, Byzantine and Ottoman period (Atilla and Oztüre, 2006).

In medieval term, Alaçatı was ruled by Byzantine Empire. Then, the town was occupied by Aydınoğulları Beyliği in the mid of fourteen century. At that time, the town became important focus point for sea trade (Baykara, 1980). Then, Çeşme Region that consist Alaçatı was dominated by Ottoman Empire. Sultan Mehmet Çelebi who is the ottoman padishah at that time is prepared the rule of the Çeşme Region called “Çeşme Kanunnamesi” at 1530. As written in “Çeşme Kanunnamesi”, Alaçatı, which is mentioned as Alacaat, had 127 dwellings in the town center while Çeşme had 211 dwelings at that time (Öznögül, 1996). In the sixteenth century, the earthquake and plagues were occurred in Çeşme Region. Due to earthquake and plagues, population of Alaçatı decreased at that time. In the seventeenth century, Alaçatı became small settelement based on agricultural economy (Öznögül, 2010).

In eighteenth century, Hacımemiş Ağa who is “yeniçeri (janissary)” of the Ottoman Empire settled in the southern town of the Alaçatı, where the Hacı Memiş Distirct is located (Uçak, 2011). After that, he brought Greek workers from Chios to build canal for the drainage of marshland. In this period, Greek workers firstly settled in the harbour area. Then, they moved to Northern parts of Hacı Memiş Distirict. At that time, population of Alaçatı reached 13000 that consist 80 percent of Greek Population. During this period, the town had an economic success owing to wine making culture of Greek population (Dalgakıran, 2008).

In nineteenth century, due to Balkan Wars, Balkan emigrants from Bosnia, Albania, Macedonia and Yugoslavia settled to Alaçatı. During this period, agricultural production of Alaçatı based on viticulture was changed to tobacco, wheat, aniseed, barley, and rock melon farming due to cultural shift (Atilla 2005). Thus, after the Independence War, physical structure of Alaçatı also changed due to new cultural shift of Alaçatı based on agricultural production. After the 1980s, basic sector of Alaçatı changed to tourism based on economic restructuring of the settlement (Öznögül, 2010).

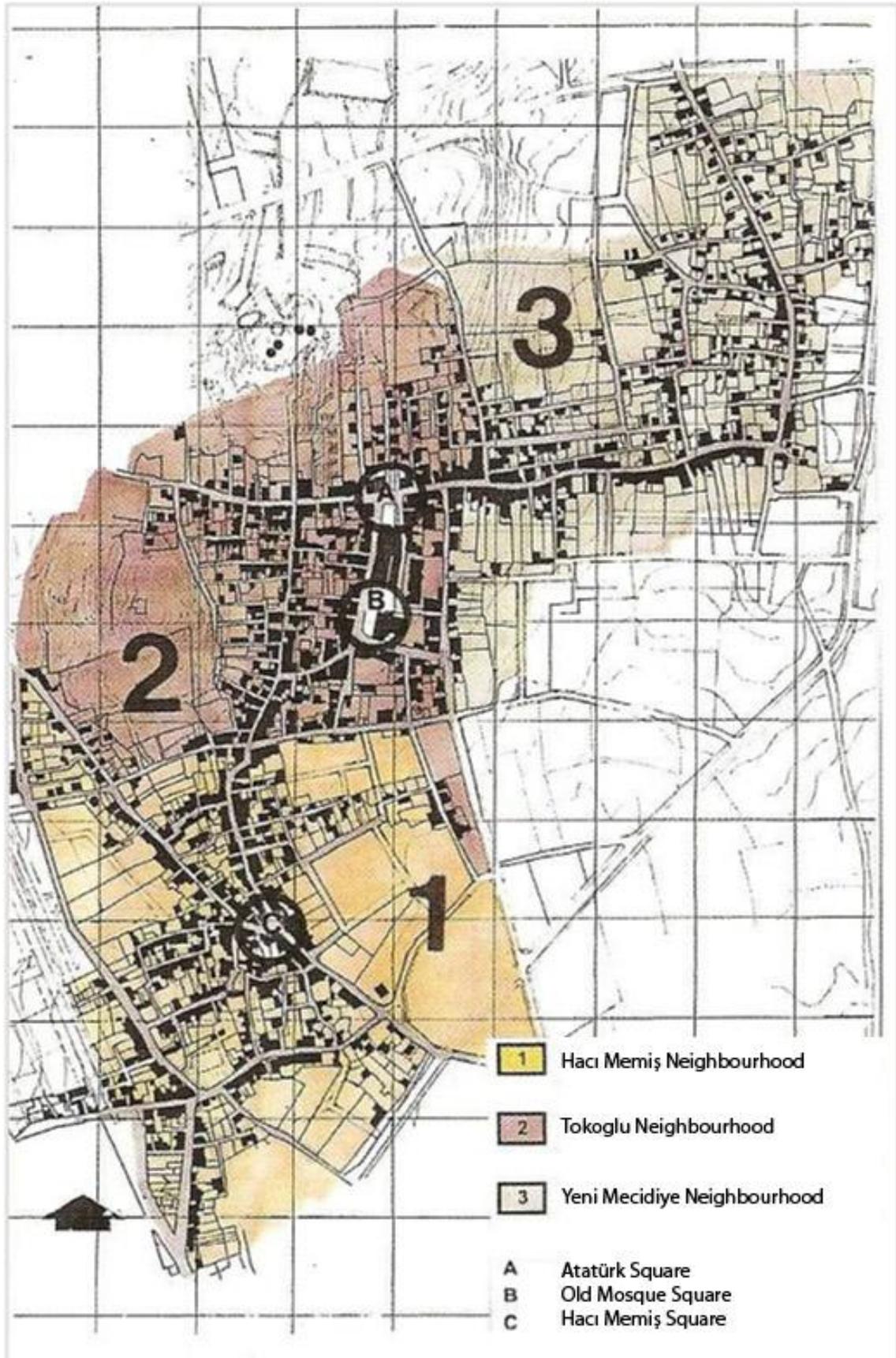


Figure 4.2. Districts of Alaçatı  
(Source: Öznögül, 1996)

#### 4.1.2. Demographic Characteristic of Alaçatı

Demographic characteristic of Alaçatı has been changed dramatically during the history. Especially in eighteenth and nineteenth century, the town of Alaçatı has great migration movements. Between the years of 1880-1911, the population of non-muslims in Alaçatı increased from 4055 to 14950 whereas muslim population decreased from 78 to 50 due to emigrants from Chios (Ülker, 2010). After Independency War period, especially between the years of 1927 and 1970, population of the town was almost constant. After 1970s, the population size of Alaçatı started to increase due to development of tourism industry (Uçak, 2011).

In following table, population changes of Alaçatı can be followed. Especially, between the years of 1985-2000, the population of the town increased sharply owing to rapid development of tourism industry. In the beginning of 1990, the wind surf activity in Alaçatı was discovered and first wind surfing school opened in 1991 (Atilla, 2005). In the year of 2009, the population of Alaçatı reached 8952.

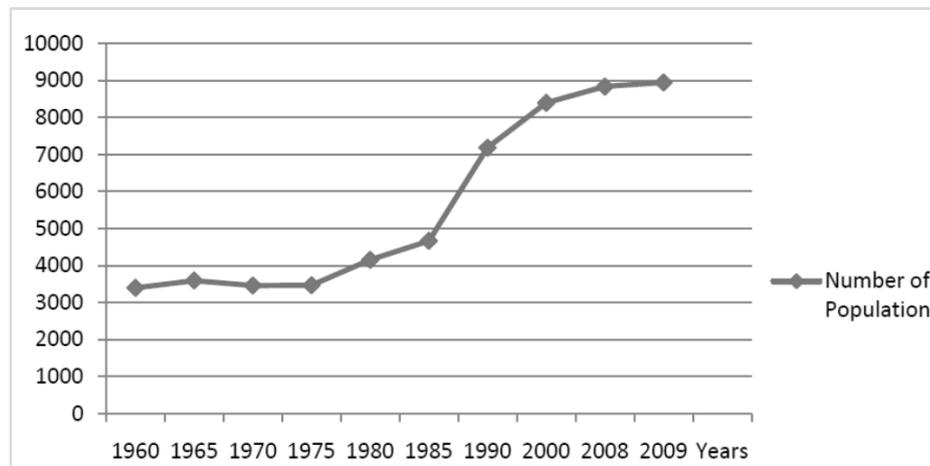


Figure 4.3. The Population of Alaçatı between 1960 and 2009  
(Source: TUIK, 2009)

Today, migration movements of Alaçatı continue based on tourism industry and the total population of Alaçatı has reached about 11.004 according the data of the Address Based Population Registration System of the Turkish Statistical Institute (TUIK, 2012).

### **4.1.3. Economic Characteristics of Alaçatı**

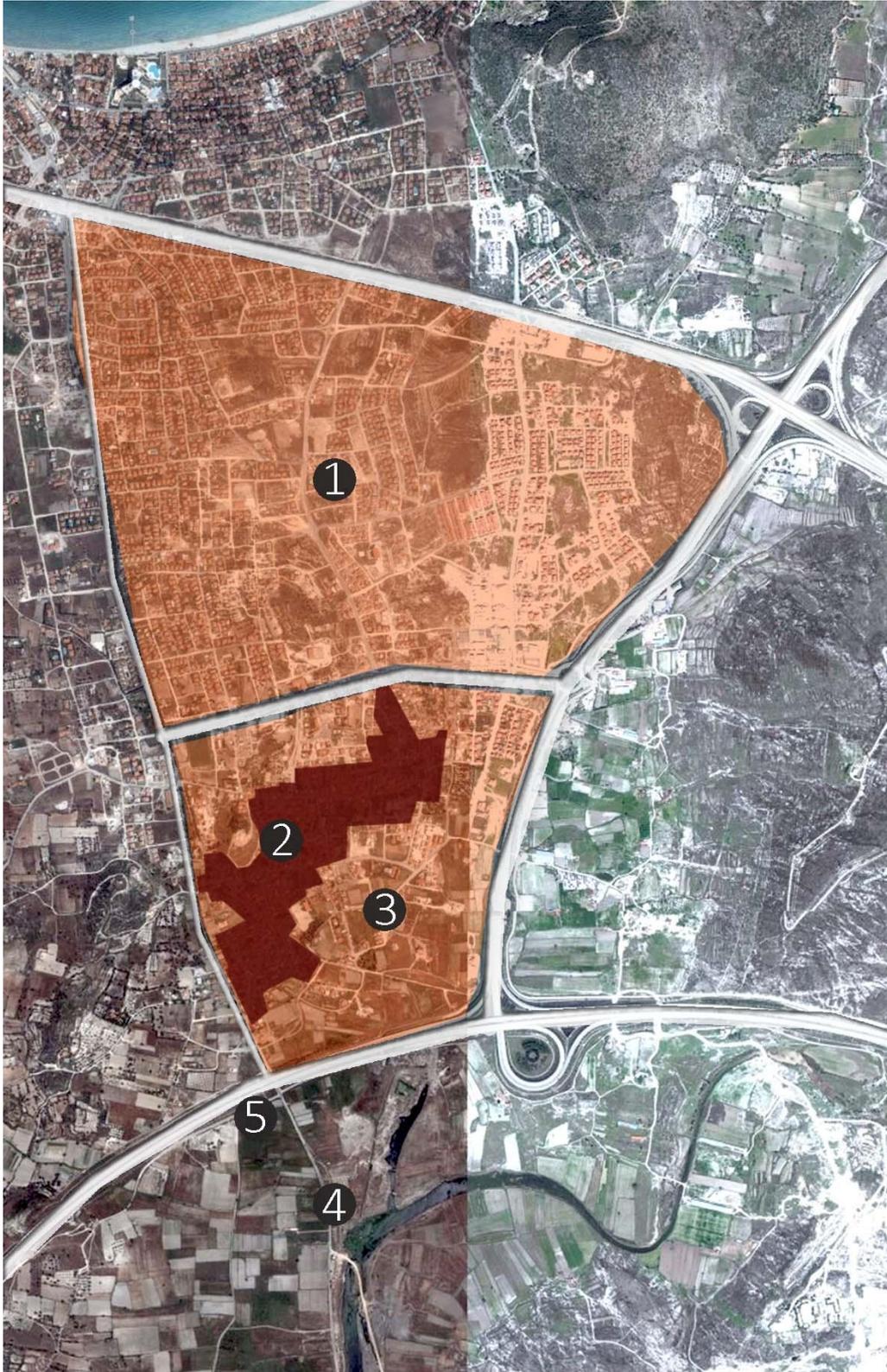
The basic economic sector of Alaçatı had been agriculture till the end of the nineteenth century. At that time, agricultural production types of Alaçatı shifted due to migration movements. After the development of tourism sector, agricultural activity lost its importance and tourism became main economic sector of the town (Öznögül, 2010).

Until the beginning of nineteenth century, economy of the town had been based on viniculture due to emigrants from Chios who knew wine and olive production. In those years, there had been remarkable increase at wine and olive production. Housing types of Alaçatı also effected, especially floor space of dwellings rearranged according to wine production of locals (Kocamanoğlu, 2010). After the Balkan immigrants, agricultural production of Alaçatı changed to anise, tobacco, melon, wheat, onion production. At the nineteenth century, wine and olive production lost its importance due to new Turkish immigrants who were not able to produce wine and olive. In those times, the town also dealt with weaving, ceramic and textile (Gezgin, 2007). Until the 1980s, the town had a stagnant economy.

After 1980s, the basic economic sector of Alaçatı based on agriculture has been changed to tourism due to the rapid development of Alaçatı based on popularity of wind surf, tourism investment, and migration of high income groups to Alaçatı. Today, the town becomes a unique tourism destination and comes into prominence with its tangible and intangible heritage based on its multicultural ethnic background, natural landscape, authentic architecture.

### **4.1.4. Physical Characteristic of Alaçatı**

Current development of the town demonstrates two different urban characteristics: (1) traditional settlement including town center and urban conservation area, (2) second homes and social housing area that started to develop after 1960s (Öznögül, 2010). The following figure demonstrates current map of Alaçatı.



- |  |                    |
|--|--------------------|
| 1. Second Home and Social Housing Area | 3. The Town Center |
| 2. Conservation Area                   | 4. Alçatı Harbour  |
| 5. Cesme-Izmir Highway                 |                    |

Figure 4.4. Current Map of the Town Center  
(Source: Google Maps, 2013)

As mentioned, in the eighteenth century, Hacı Memiş built the Turkish neighborhood in the southern part of the town known as Hacı Memiş District. At that times, the Greek emigrants who came from Chios for building drainage of marshland settled northern part of Hacı Memiş Neighborhood. Cultural shift of the town influenced the pattern of settlements. For instance, Greek emigrants used the ground floor of dwellings for producing wine or olive while Muslim communities used those spaces for stock-raisers or keeping their animals. In those times, Yenimecidiye Neighborhood was vineyard and Tokoğlu Neighborhood was used as a commercial zone (see Figure 4.2).

In the nineteenth century, the town center of Alaçatı contains three neighborhood including Yenimecidiye, Tokoğlu, Hacımemiş Neighborhood. Each neighborhood had different emigrants who affected physical space through their culture. At that times, Balkan emigrants came to the town due to Balkan wars. In that sense, multicultural ethnic background of the town constituted traditional urban fabrics of Alaçatı. The following table demonstrates the original homeland of the emigrants who formed the physical structure of Alaçatı.

Table 4. 1. The original homeland of the Emigrants  
(Source: Aslankan, 2008)

The original Homeland of the Emigrants of Alaçatı (1930)	
Yenimecidiye Neighborhood	Bosnia, Kesriye, Romania
Tokoğlu Neighborhood	Bosnia, Karaferye, Karacaova, Karaköy
Hacımemiş Neighbordood	Albania, Kavala, Bosnia, Karacaova

The traditional part of the town has two distinct characteristics. The pattern of Tokoğlu and Yenimecidiye Neighborhood demonstrated a grid system while Hacı Memiş Neighborhood presented organic pattern (see Figure 4.2). This part of the town comes into prominence with attached buildings mostly belonging to nineteenth century and narrow streets that varies between 3-6 meters. This part of the town consist of two main roads including Kemalpaşa Street (east-west direction) and Mithatpaşa Street (north-south direction) which connect these neighborhoods. This part of the town also have four squares: (1) Old Mosque Square known as Bazaar area consist old mosque that was converted from the church (Ayios Konstantinos) in 1930, (2) Hacı Memiş Square that faces two traditional coffee houses, (3) The Municipality square that is in

the Kemalpaşa Street, (4) The Degirmenaltı square that takes part in the entrance point of the town.

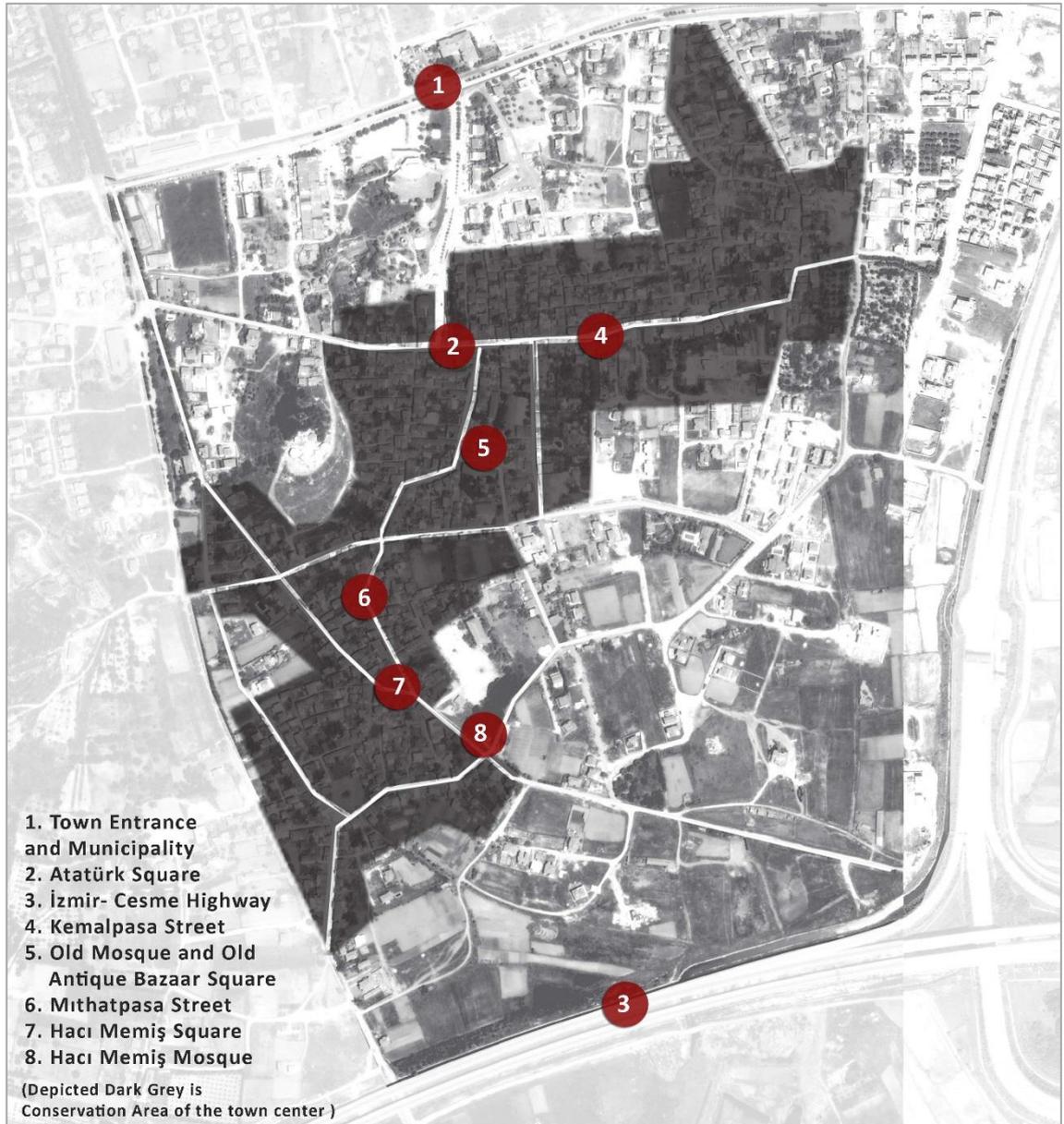


Figure 4.5. Current Map of the Town Center  
(Source: Google Maps, 2013)

The second part of the town that contains second homes and social housing formed with local urban plans and projects. At 1970s, first development plan that opened first second houses area in Çamlıkoy was applied. After that, the Municipality of Alaçatı organized cooperatives as a social houses (192 Houses called as Petekler) in 1980s. In 1990s, the Municipality finished social houses project with construction of

610 houses. They also opened additional land for development of buildings. In 2000s, the middle and upper classes started to build villas in this part. Thus, the current residential pattern of this part has occurred in last thirteen years.

This study focuses on Hacı Memiş Neighborhood which is the oldest part of the town and where creative individuals including ceramists, designers, antiquaries, artists have chosen to located since 2000s.

## **4.2. Development of Cultural-Creative Tourism in Alaçatı**

Alaçatı has gained tourism popularity based on its culture, identity and historical heritage. The town that comes into prominence with its stone houses, narrow windy streets, unexplored spaces, natural beauties and experiences has become one of the favorite tourism destinations of Izmir in recent years. Beside its natural and cultural heritages, tourism development of Alaçatı are identified with two distinct pull factors; non-governmental organizations including the individual attempts of the locals and private actors such as antique bazaar, wind surfing activities, creative places and, planning decisions concerning tourism development of Alaçatı including municipality's policies and development plans.



Figure 4.6. A View from of Alaçatı  
(Source: Alaçatı Municipality, 2013)

#### **4.2.1. Planning Decisions Concerning Tourism Development of Alaçatı**

Municipality's policies, development plans and projects come forward as an important factor of the development of tourism industry in Alaçatı. In this sense, Conservation Plan of Alaçatı (2007), The Port Alaçatı Project (1995), Çeşme-Alaçatı-Paşalimanı Culture and Tourism Conservation and Development Regional Master Plan (2005) that brings rapid development of tourism industry including cultural-creative tourism will be explained briefly as follows:

##### *Conservation Plan of Alaçatı:*

The first master plan of Alaçatı was made in 1964. The plan was revised at 1976 for preserving existing traditional pattern and agricultural land of the town. In that sense, building base conservation was started at 1977 by the Ministry of Culture. Later on, İzmir Conservation Council of Cultural & Natural Properties Number 1 announced the town center of Alaçatı as an "Urban Conservation Area" in 1998. In 2007, "the Conservation Plan of Alaçatı" that aims to control the future developments in the urban conservation area was created. In this sense, many planning decision of "the Conservation Plan" affected the tourism development of the town.

The conservation plan of Alaçatı aims to practice holistic protection of the area to be conserved and, the harmony of the traditional and the new is also being provided in this plan. In that sense, the plan allows changing the function of historical buildings to any kind of commercial units, hotels, pensions, restaurants, cinemas, theatres and entertainment facilities in the urban conservation area of Alaçatı. The plan also aims to keep the original characteristic of buildings such as the original doors made up of wood or iron. Additionally, the plan identifies construction elements of the buildings going to be built (e.g max two floors) for preserving historical pattern of settlement. In that sense, the plan determines every element of construction, structural system, function of buildings in the conservation area (Öznögül, 2010). On the whole, the conservation plan of Alaçatı aims to preserve settlements against the significant changes but there are some problems about the conservation of the settlement based on functional change.



*The Port Alaçatı Project:*

The Port Alaçatı Project that started in 1995 comes into prominence as a one of the pull factors of tourism development in Alaçatı. The master plan in the 1/25000 scale was declared in 2002. Later on, the project that was accomplished with the municipality and the founder completed in 2010. The Port Alaçatı Project aimed to develop tourism center at the south of the peninsula and the town center. The project was designed as a port city that contains new luxury stone houses, entertainment facilities, hotels, and marina.

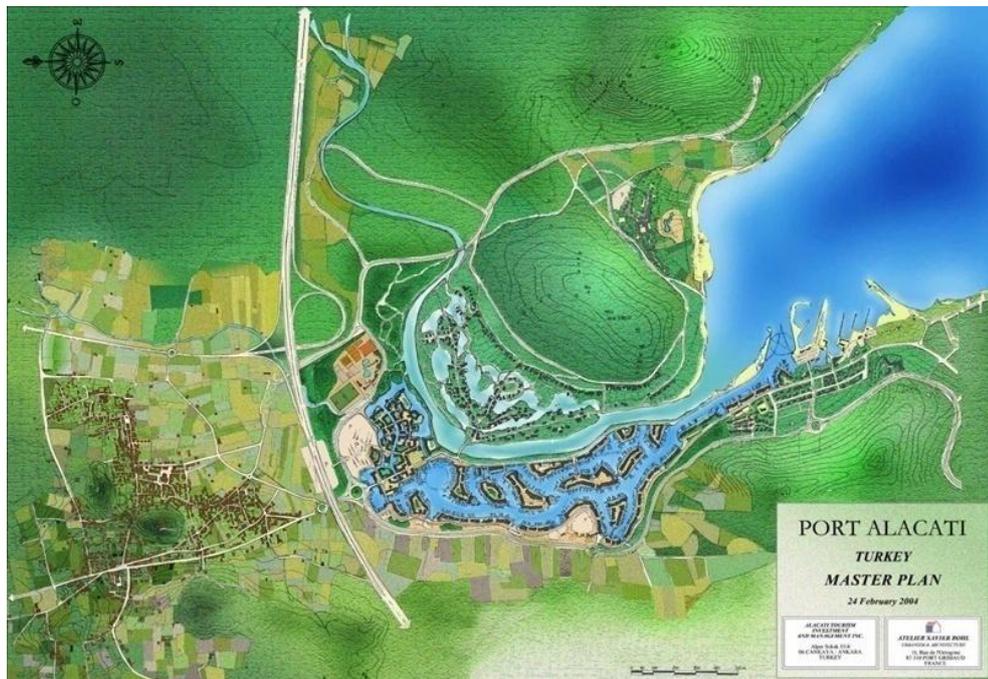


Figure 4.8. The Port Alaçatı Project  
(Source: Alaçatı Municipality, 2013)



Figure 4.9.A View from the Port Alaçatı  
(Source: Portalaçatı, 2013)

*Çeşme-Alaçatı-Paşalimanı Culture and Tourism Conservation and Development  
Regional Master Plan:*

Alaçatı was announced as a tourism centre in 1982 by The Ministry of Culture and Tourism. Later on, Çeşme-Alaçatı-Paşalimanı Culture and Tourism Conservation and Development Regional Master Plan was created in 2005. The plan aims to preserve and develop tourism areas based on their historical and cultural values. It also aims to determine the investment areas of the peninsula for a 75 years period. However, the plan was cancelled with the decision of the Council of State in 2008 due to the deficiency of planning decisions. After that, The Ministry of Culture and Tourism identified eleven tourism centers in the peninsula however these tourism centers have not planned yet (Ministry of Culture and Tourism, 2005).

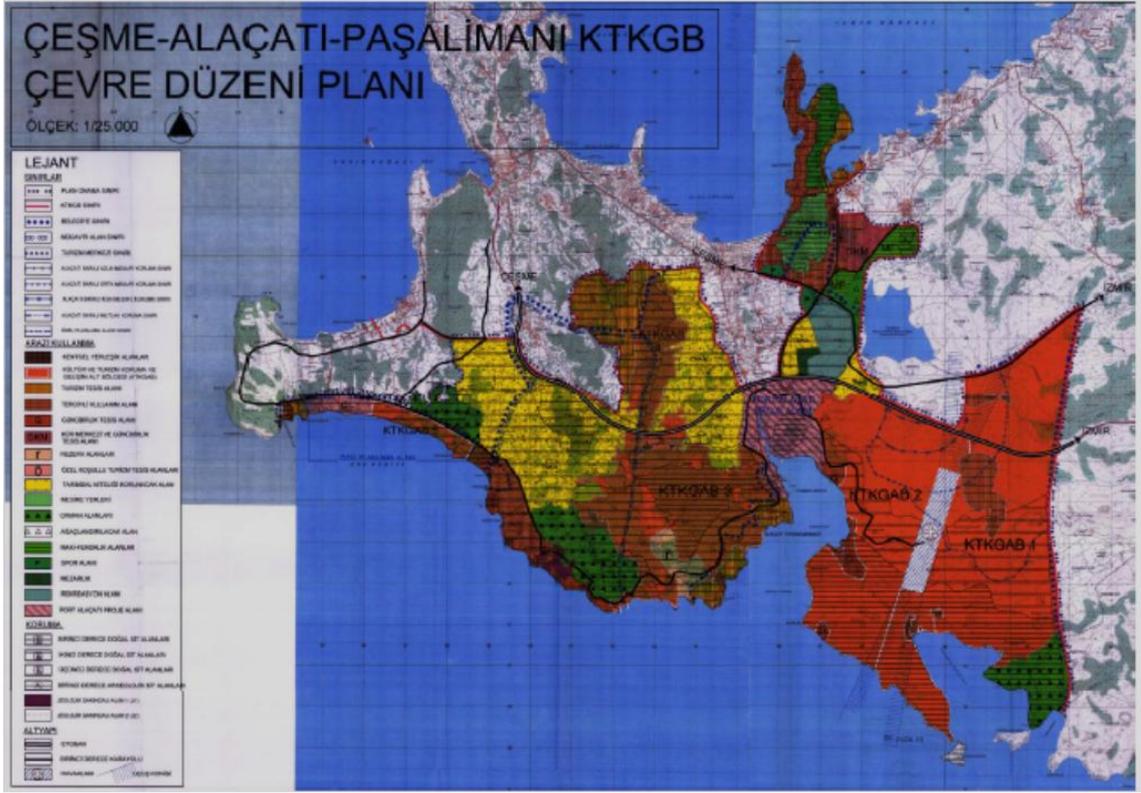


Figure 4.10. Çeşme-Alaçatı-Paşalimanı Culture and Tourism Conservation and Development Regional Master Plan  
(Source: The Ministry of Culture and Tourism, 2005)

*The Urban Renewal Projects ( Değirmenaltı Square Project):*

The Urban Renewal Project also affected the tourism development of Alaçatı. The project implemented at the gate of the town known as Değirmenaltı Square in 2008. The project mainly focused on the entrance of town and the historical windmills located at the entrance. New commercial units, car park were designed at the entrance of the town by the Municipality.



Figure 4.11. .A view from Değirmenaltı Square  
(Source: Çakıroğlu, 2010)

Ultimately, all planning decisions of Alaçatı that are discussed above brought significant transformations in about twenty year's period and this transformation process generated positive and negative impacts on physical, economical and social characteristics of the town. Additionally, all planning decision of the town changed the basic sector of Alaçatı from agriculture to tourism. Today, the population composition and their daily life style changed due to this transformation. The over- loading of the tourist population constituted negative effects on the settlement in terms of social and cultural values. In the following part, non- governmental organizations that also affects the tourism development of the town will be discussed. The following part will also give insight into creative individuals of Alaçatı that come into prominence as a sustainable development tool for the tourism industry (Pohl, 2010).

#### **4.2.2. Non-Governmental Organizations Concerning Cultural-Creative Tourism Development of Alaçatı**

Natural and historical characteristics of the town also affect the development process. In this sense, non-governmental organizations who organize windsurfing activities, antique bazaar, and creative activities come into prominence as pull factors of

tourism development in Alaçatı. For this study, antique bazaar, and creative clusters that stimulates cultural- creative tourism in Alaçatı will be discussed in detail for Hacı Memiş District.

In 1990s, the windsurfing activities started to become popular in Alaçatı due to natural characteristics of the town. When the first windsurfing school opened in 1991, the town became one of the most popular windsurfing centers. Today, the town has over ten surfing schools and many windsurfing events take place at both national and international levels. Besides with surfing activity, the historical city center soon became one of the foremost tourism destinations. In 2001, two restaurants and a hotel opened and they started the tourism development movement in historical core. The owners of the first restaurant (Agirila) and boutique hotel (Tas Hotel) emerged as a pioneer of the tourism development in historical core. After that, many original stone houses were renovated for different functions such as restaurants cafes, boutique hotels. Today, the historical city center of the town becomes the place for high socioeconomic classes (Gürkan 2008).



Figure 4.12. A view from Windsurfing Activity in Alaçatı  
(Source: Alaçatı Municipality Archives, 2013)



Figure 4.13. The first modern boutique hotel of Alaçatı (Taş Hotel)  
(Source: <http://tasotel.com/otelimiz/>)

Antique bazaar, which was defined another pull factor of the tourism development, was opened at the courtyard of the mosque in 2001. The antique bazaar firstly organized by the owner of the first restaurant (Agirila) in Alaçatı. The owner of Agirila encouraged collectors and antique dealers from İstanbul and İzmir for taking place in antique bazaar of Alaçatı. The antique bazaar of the town held every weekend for eight years. At that time, antique bazaar of Alaçatı became one of the foremost places for the visitors. One of the respondents of this study (male, living in Alaçatı since his birth, has an antique shop at Hacı Memiş District) mentioned that many visitors especially antiquary came to visit the town for the antique bazaar. He claimed that the antique bazaar of Alaçatı brought vitality to the town. He detailed the history of antique bazaar:

“I was born in Alaçatı. I and some of my friends decided to open antique bazaar in Alaçatı. We had an interest on antiques. In the year 2001, we opened the antique bazaar with around ten or twelve people. It was looked like the European antique bazaar. After the antique bazaar was closed in 2009, I opened this antique shop.”

The Municipality closed the antique bazaar in 2009. The antiquary mentioned that the antique bazaar was closed due to the development of tourism in historical city center. He claimed that “the Municipality rearranged the courtyard of the old mosque for cafes, restaurants and accessory sellers. Moreover, historical pattern of the courtyard of old mosque was demolished due to this arrangement”. Ultimately, consumption-based on growth of the tourism industry changed the physical and social structure of the town.

After the antique bazaar was closed, many antiquary of the antique bazaar opened antique shops in Hacı Memiş District which still preserves its own local characteristics. Later on, art and antiques market, crafts, fashion and design studios known as creative industries based on UNCTAD classification system emerged in four years at Hacı Memiş District (UNCTAD, 2010). In that sense, the creative individuals in Hacı Memiş District that is defined another pull factor of the tourism development in Alaçatı will be discussed in detail in the following sections.



Figure 4.14. Antique Bazaar and the Old Courtyard of the Old Mosque  
(Source: Çubukçu, 2003)



Figure 4.15. A View from the New Courtyard of the Old Mosque

**Evolution of Tourism in Alaçatı**  
**Timeline of Local Actions and Spatial Development Stages**

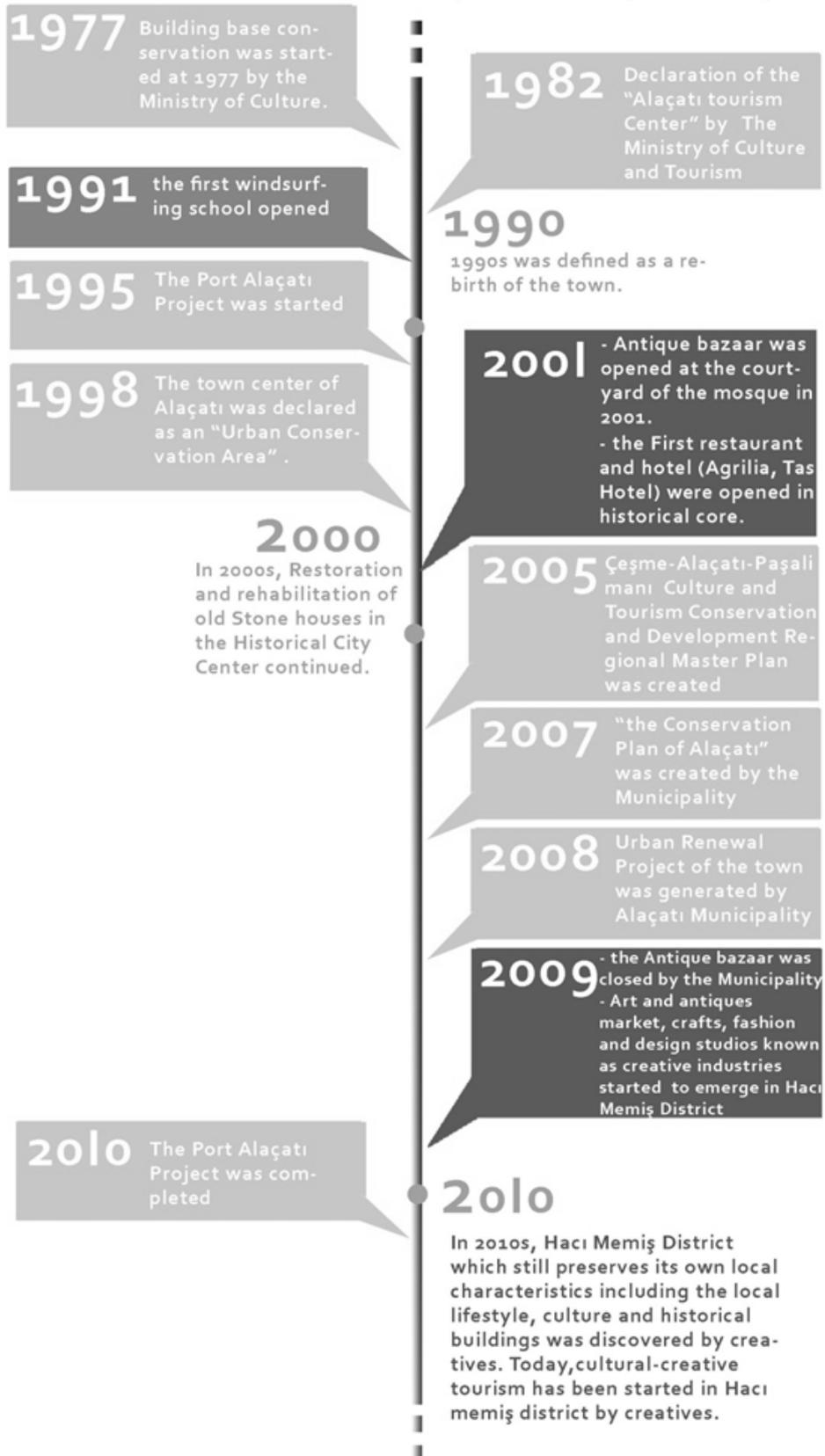


Figure 4.16. Timeline of Tourism Development in Alaçatı

### 4.3. Emergence of Cultural- Creative tourism in Alaçatı- Hacı Memiş District

After the banning of Antique bazaar in Alaçatı, the creative individuals based on cultural-creative tourism emerged in Hacı Memiş district. In that sense, many visual and performing artist including photographers, designers, ceramist have chosen to locate in Hacı Memiş district since 2000s. These changes affected the current spatial patterns of the Hacı Memiş District. In the following section 4.3.1 the emergence and the evolution of the creative activities in Hacı Memiş district will be briefly explained based on location patterns of the creative individuals. In that sense, the reasons for moving of creative people will be examined for understanding creative clustering process.

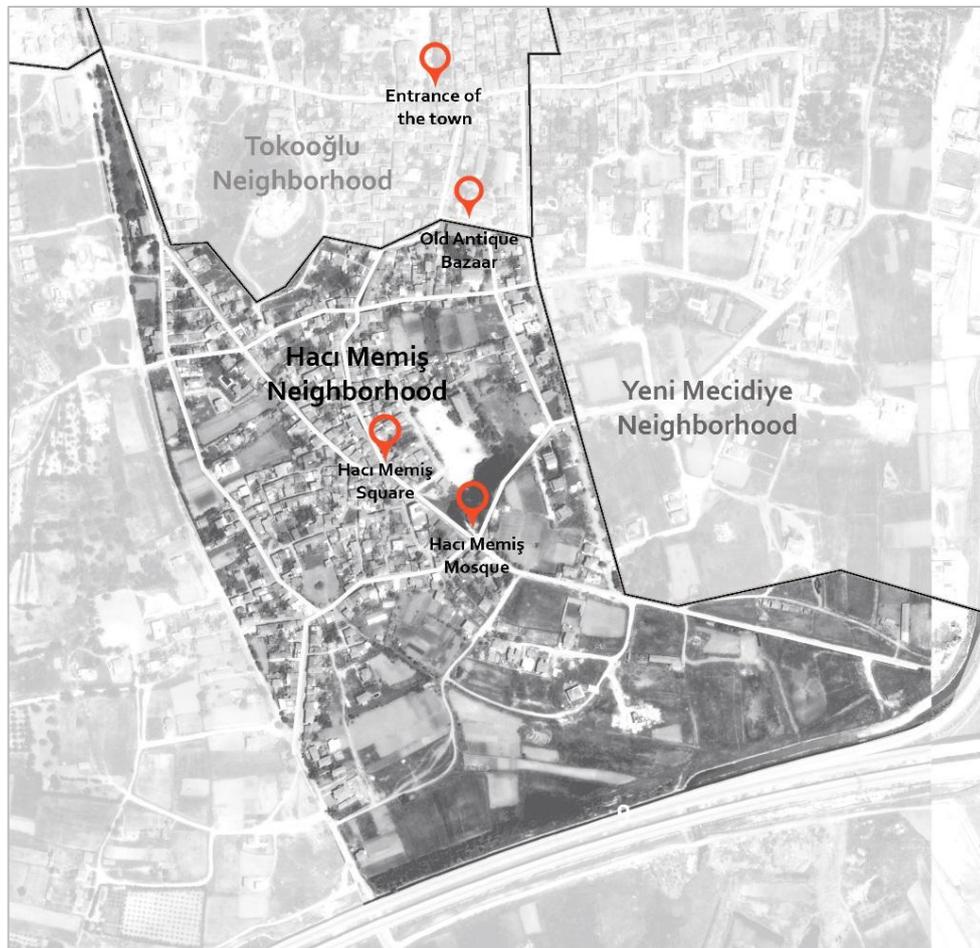


Figure 4.17. Hacı Memiş Neighborhood and Its Surroundings

### **4.3.1. Historical Evolution and the Location Patterns of Creative Individuals of Alaçatı, Hacı Memiş District**

As mentioned, the emergence of the creative individuals in Hacı Memiş District is mainly based on the banning of Antique Bazaar of the town in 2009. In 2009, many antiquaries opened antique shops in Hacı Memiş District. In 2010, many art galleries started to be opened near the antique shops. The following year, in 2011, creative individuals of different professions and talents decided to move to Hacı Memiş District due to its physical, natural and cultural characteristics. At the end of 2011, Hacı Memiş District becomes one of the known creative clusters including many professions art galleries, antique shops, fashion, design and ceramic studios in national levels. In 2013, the new creative individuals came to locate in Hacı Memiş District for building up their social networks with the community and other creative people. In this respect, based on results of the interviews, this process can be described in three phase: (1) the banning of the Antique bazaar, (2) characteristics of the district including natural, physical and cultural, (3) clustering of the creative individuals that brings positive impact on social networking. Ultimately, the process of creative clustering in Hacı Memiş District will be highlighted based on the interviews and site observations.

Most of the interviewees said that Antique Bazaar of Alaçatı is very important criteria in their location decision. One of the respondent (43, male, living in Alaçatı, has an art gallery in Hacı Memiş District) explained how the current creative industries emerged and located in Hacı Memiş District. He described the situation as follows:

“After the banning of Antique bazaar in Alaçatı, antiquarians found cheap shops in Hacı Memiş neighborhood. Afterwards art galleries started to be opened. There is no commercial approach here.”

Accordingly, one of the glass artist (53, male) who is the owner of a Camgeran glass art and antique shop in Hacı Memiş District also explained that the antique bazaar and natural and physical characteristics of the town came forward as foremost factors for coming to Hacı Memiş district. He also pointed out that he was looking for a place for generating his art works especially in a small scale town. He detailed as follows:

“Nuray (his wife) worked on abroad for a while and got interested in antiques in there. I learnt the glass art after that. We searched a new place for Nuray to continue to work of antique and for me to continue art of glass. We were normally living in Ankara. We didn't come here because we knew Alaçatı. When we came here we ran into antique bazaar. We decided to live here. We came here to feel the breeze of the sea. We searched a place isn't like the big cities and a place that we can see the sky when we up our heads.”

Similarly, one of the antiquary (49, male, has an antique shop called Kamihan in Hacı Memiş District) who chose to locate in Hacı Memiş District due to both the antique bazaar and characteristic of the district claimed that multicultural background, the small town lifestyle impressed him for moving to Hacı Memiş District. He explained his initial reason based on the antique bazaar as follows:

“I came here when I was an administrator and I liked it so much. I decided to settle in Alaçatı and I bought my place. Antiques was my hobby and I decided to settle here because of the antique bazaar which was found 200 years ago. My own shop was opened in 2010”

On the other hand, before the banning of the Antieue Bazaar in 2009, there were also creative people in Hacı Memiş District. A female ceramist who is the one of the foremost ceramist both in national and international level is one of the pioneer of creative people in Hacı Memiş District. In 2003, she chose to live in Hacı Memiş District for maintaining the art of ceramic. She said that her initial reason for coming to Hacı Memiş district is natural characteristics of the town. She also indicated that she found inspiration on nature. Furthermore, female photographer (55), who has a design studio called Raspa in Hacı Memiş District also outlined her source of inspiration as follows: “Threshold of the door, even if the shape of the stone inspires me in Hacı Memiş District”. Similarly, most of the interviewees defined the natural and historical characteristic of the district including the stone houses, street pattern, the nature, silent environment and climate as a source of inspiration.

According to the interview results, there is also another group of creative individuals who choose locate in Hacı Memiş District for constituting social and profession network. Especially young artist target to locate Hacı Memiş District for generating their ideas and knowledge with other creative individual nearby. Moreover, they aim to reach out the community and creative individuals who are expert in their fields. One of the young artist of the district (30, female, designer, has an art gallery in Hacı Memiş District called Atölye Su) mentioned why she chose to move to the district as follows:

“Alaçatı is an amazing place. I chose to locate in Alaçatı for art. Art and music are available in Alaçatı. On the other hand, Alaçatı consist boutique art workshops and the organisations which supports young artists. I wanted to contribute to the art scene of Alaçatı. Also I provided that among the people who come here to visit can see it valuable”

To sum up, the creative individuals chose to locate in Hacı Memiş District based on different motivations. In the beginning of the 2009, many antiquarians opened the antique shops in Hacı Memiş District due to the banning of the Antique Bazaar of the town. At that time, Hacı Memiş District began to be discovered by the creative individuals. After that, in the year 2010 and 2011, ceramist, designers, the owner of art galleries moved to the Hacı Memiş District mainly based on the factors of cultural assets, natural and physical characteristic of the town. In the year 2012 and 2013, Hacı Memiş District becomes one of the popular destinations of the tourists due to process of creative clustering. In that sense, young creative individuals, fashion designers moved to the district to reach out the community. Today, Hacı Memiş District becomes one of the popular tourism destinations that still preserves its local characteristic due to the positive impact of creative clustering. On the other hand, negative impacts of the cultural- creative tourism such as overcrowding, popularity come along as threatening factors for the creative individuals. In that sense, the balance between positive and negative impacts of creative clustering process comes into prominence as an important factor for cultural-creative tourism. In the following section, positive and negative impacts of creative clustering will be discussed based on the interviews, site observations and archival resources.



Figure 4.18. The evolution and location pattern of the creative individuals

### **4.3.2. Impacts of Cultural- Creative Tourism in Alaçatı, Hacı Memiş District**

Creative clustering process affected social, cultural and economic structure of Hacı Memiş District. Accordingly, this process generated positive and negative impacts on economic activities, social values and attitudes, culture and lifestyles, built environment of the district. Today, Hacı Memiş District is still in the center of creative clustering process and experiences both positive and negative impacts of cultural-creative tourism.

#### **4.3.2.1. Positive Impacts**

According to the interview results, the major positive impacts of creative clustering process based on the tourism development comes out as follows: supporting community, economic vitality, connecting locals, improving quality of public space, constituting vibrant spaces. In that sense, positive impacts of creative clustering process in terms of cultural –creative tourism can be identified in respect to social, economic and physical space.

In social sense, the creative making process fosters connections among both locals and visitors in regard to knowledge- based activities. In Hacı Memiş District, boutique art workshops, festivals, exhibitions emerge as an important factor for fostering their relationship. In that sense, a glass artist (53, male, glass artist, now the owner of a Camgeran) who holds glass art workshops regularly in his workplace emphasized the importance of social relationships in the context of relationships between visitors and creative individuals. He detailed his relationship between the visitors as follows:

“The shop owners have the advantage of managing their workplaces. It is aforesaid the positive contact in commercial relationship. You can speak with the people who you don’t know. We can talk with many people who we have not seen before. I reach out everyone. The conversation with them fulfills me. I communicate with 10 to 40 people who come to my workplace in a day.”



Figure 4.19. A View from the Workplace of the Glass Artist

On the other hand, the female ceramist (has a ceramic atelier called Arts& Crafts in Hacı Memiş District) connected with the locals. She organized the ceramics workshop for the children in Hacı Memiş District. She also emphasized that besides festivals and workshops, the creative individuals in Hacı Memiş District tried to discover the cultural values of Alaçatı which sunk into oblivion. She explained in detail as follows:

“Alaçatı had the art of weaving in its history. They should come to light again. Also, we wanted to do different things for Alaçatı. We organized the “Young Art Days” in Alaçatı. We believed that Alaçatı kissed the art. We want to use our knowledge”

Accordingly, one of the respondents (male, musician, collector and designer, has an antique shop in Hacı Memiş District called Eskiden) highlighted the importance of the festivals for Hacı Memiş District. He told that the creative individuals organized the festivals for maintaining the cultural assets and socializing with the locals. He gave the example of the “Herbage Festival of Alaçatı” that reflects local identity of Alaçatı.



Figure 4.20. A View from the Workshop with Locals at Herbage Festival of Alaçatı  
(Source: <http://www.otfestivali.com/index.php>, 2013)

Also, there are groups and individuals who want to maintain artistic identity of the Hacı Memiş District in terms of the cultural-creative tourism. For instance, the group of the “Alaçatı Friends of Art” who was founded by the pioneers of creative individuals organizes the festival of "Youth Art Days in Alaçatı" that also includes international workshops. They aim to carry artistic identity of Alaçatı in both national and international level. One of the respondent (43, male, has an art gallery in Hacı Memiş District), who also organized the “Art Alaçatı Summer Fest” for bringing artistic identity to the forefront, told the project of “Art Farm” that aims to build up the relationship between artist and local people based on sharing their ideas. In that project, they organized the place where the locals, artists and academics meets via symposiums, art galleries, workshops and concerts. In that sense, He said that they aimed to develop the cultural tourism during the whole year, not seasonal.

In that sense, knowledge based actives including workshops, festivals, organizations, which organized by the creative individuals and groups, come into prominence as an important factor for supporting community, connecting with the locals and visitors and fostering the cultural assets in terms of the sustainable cultural tourism.

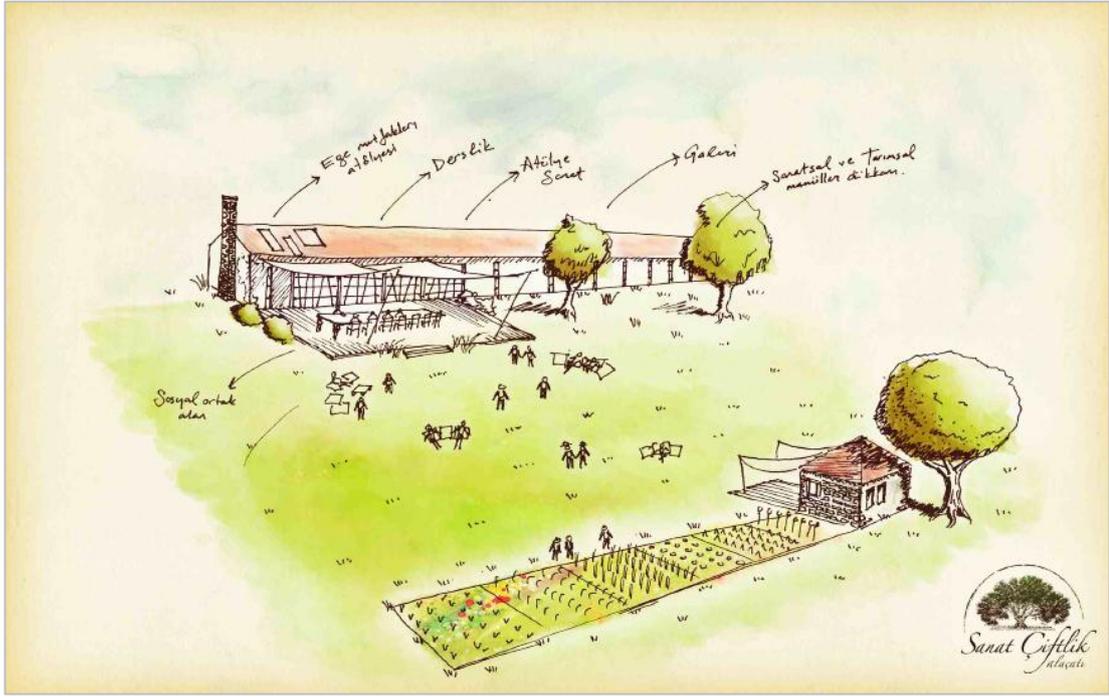


Figure 4.21. The Project of Art Farm of Alaçatı  
(Source: Demirhisar, 2013)

In physical sense, creative clustering process is mainly based on the quality of place visual quality and functional efficiency. In that sense, the place where the community meets with the creative individuals combines the history and culture with new ideas. As a result of interviews, the creative individuals emphasized the importance of built environment in terms of socialization and sharing their ideas. The findings from the interviews also demonstrated that “street management” comes into prominence for stimulating the vibrancy of the street life and keeping the clusters together. One of the respondent (male, musician, collector and designer, has an antique shop in Hacı Memiş District called Eskiden) told that the street management is significant to not disturb the locals and comes out for maintaining the cluster life. He stated that:

“We gather regularly in Hacı Memiş District. We specified the standards for order of the street such as the timeline of waste disposal, the noise level of music. The Municipality is inadequate in many aspects.”

Similarly, a male collector (the owner of the Pop), who collect the art objects in term of 1980s, told that they gather in regular intervals at the Dutlu Kahve (Dutlu Coffee House) located in Hacı Memiş Square where they meet with the locals as well. He detailed the meeting as follows:

“We (the creative individuals) gather among ourselves for avoiding the deterioration of street pattern, keeping the sound, noise in certain level. We gather for our street. Generally, we gather at the Dutlu Kahve”.



Figure 4.22. Views from the Hac1 Memiř Square- the Dutlu Kahve  
(Source: Giliz, 1994)

In creative clustering process of Hac1 Memiř District, place management strategies promotes to keeping the clusters together. Furthermore, spaces belonging the facade of a building and their workplaces, a niche on the ground floor, pavements also come out as the place where the creative individuals are in a dialogue with visitors and the locals in Hac1 Memiř District. In that sense, these places emerge as ‘in between’ places where the creative individuals stimulate their activities. The creative individuals also uses this spaces for exchanging and demonstrating their ideas such as street exhibitions. In this sense, these places creates vitality and attract the visitors aesthetically in terms of cultural-creative tourism.

Also, the creative individuals who use the historical buildings as a workplaces in Hac1 Memiř District repaired these buildings. The glass artist who is the owner of Camgorean stated that:

“The shop owner is living upstairs. We make some alterations in here. But since we do not want a synthetic place, we make doors and windows suitable to the pattern of the district. We used old windows and doors. We try to keep it as it was before. We did not touch anything. We only add a toilet.”

Thus, in physical sense, creative clustering process improves quality of the built environment and public spaces, and makes the cluster alive in terms of preserving and

protecting. In that sense, this process also generates in between spaces that bring together the locals, creative individuals and visitors.



Figure 4.23. Views from the Art Ateliers and Galleries of Hacı Memiş District

In economic sense, creative clustering process based on the tourism development emerges the knowledge based economy that brings vitality to Hacı Memiş District in many aspects. In that sense, the new economy retained the creative activities such as festivals, organizations, workshops and supported the small creative businesses especially the business of the young talents in Hacı Memiş District. According to the interview results, the creative economy created the new job opportunities for the locals in Hacı Memiş District. Some of the locals works with the creative individuals based on art and craft production. One of the important aspect of the new economy is the length of the tourism season in Hacı Memiş District. The owner of the art gallery in Hacı Memiş District (43, male) emphasized the importance of creative business and stated that “It is design ateliers which keep Alaçatı alive during winter”. Ultimately, the creative clustering process of Hacı Memiş district brought vitality in terms of cultural-creative tourism development. The following table 4.2 summarizes the positive impacts of cultural-creative tourism.

Table 4.4. Positive Impacts of Cultural-Creative Tourism

Physical Sense	Social Sense Knowledge- based actives			Economical sense
	Workshops	Festivals	Organizations	
<ul style="list-style-type: none"> <li>- Constituting vibrant spaces</li> <li>- Improving quality of public space</li> <li>- Preserving historical site.</li> </ul>	<ul style="list-style-type: none"> <li>- Connecting with the locals.</li> <li>- Supporting community.</li> </ul>	<ul style="list-style-type: none"> <li>- Carrying artistic identity of the town in both national and international level.</li> <li>- Maintaining the cultural assets</li> </ul>	<ul style="list-style-type: none"> <li>- Socializing with the locals. Discovering the cultural values of Alaçatı which sunk into oblivion.</li> <li>- Protecting local cultural values.</li> </ul>	<ul style="list-style-type: none"> <li>- Supporting the small creative businesses especially the business of the young talents</li> <li>- Working with locals based on art and craft production</li> <li>- The length of the tourism season</li> </ul>

#### 4.3.2.2. Negative Impacts

As mentioned, Hacı Memiş District still have been in creative clustering process. In that sense, the interview results demonstrated that most of the negative impacts of the tourism development were eliminated with creative clustering process such as undermining of local traditions and ways of life, commodification and cheapening of culture and traditions, on over use of cultural resource in Hacı Memiş District. However, increasing cost of standard of living such as prices of goods, rents, habitat loss, noise, and pollution emerges as negative externalities of modern mass tourism in Hacı Memiş district. Additionally, gentrification process that causes problems of maintaining the creative individuals threatened the district due to rapid development of tourism. Thus, negative impacts of creative clustering process based on the tourism development will be explained in this section.

Hacı Memiş District is becoming more crowded based on the rapid development of tourism. In that sense, many respondents complained about pollution and noise of the Hacı Memiş District. The glass artist stated that “Time to time, I want to leave because of the crowd and the high rental cost. We prefer a quiet place”. The one of the foremost

ceramist, who needs a quiet place for getting inspired, also complained about the crowd and she detailed as follows:

“Alaçatı is not calm now. Due to the rapid development, the infrastructure has become insufficient. Garbage is becoming problem, the power is constantly interrupted. Prices have reached astronomical levels. Nature has been destroyed.”

Another negative physical impact is the increasing cost of living especially rents. Many creative individuals suffer from high rental rates due to the development of tourism. Many respondents complained about not to afford the rents. One of the respondents (male, collector, the owner of the Pop) told his concern as follows:

“Income of this shop is nearly at the same level with the rent. We rented here for 750 TL in the year 2010. Now, in this district, the rents are paid annually which vary between 10.000 TL to 100.000 TL. Due to demand of the visitors, bars and restaurants started to open in this district. This street will be just like the other the Street (Kemalpaşa Street that becomes one of the popular place due to process of gentrification). We are collectors, not antiquary. Please, do not confuse. We pay the rent through selling the objects. Maybe, we will not be here tomorrow. The owner of this shop became awaken. The rent problem must to be solved.”

Similarly, many of the respondents also complained about the restaurants and cafes that started to take a place in Hacı Memiş district for two years. In that sense, they also thought that the restaurants and cafes caused the increase in the rents because they can afford the high cost of rent. One of the respondent (43, male) who has an art gallery in Hacı Memiş District emphasized the problem of rent for Hacı Memiş district told in detail as follows:

“Rental charges must not rise much so antique dealer shops would not close. So there must not be bars or music. There must be a fixed number of open restaurants in the street so here would not become a street for bars and restaurants. There must be a dwelling for designers. The district must be for the creative individuals. Every kind of shop or store must not get establishment permission. There are restaurants with no rest rooms.”

Accordingly, the male collector (the owner of the Pop) emphasized the problem of the existing cafes and restaurants in physical sense, as follows:

“The cafes and restaurant, which opened in this district, spoiled the pattern of district. White table, white chairs, you know? There was a local coffee house. We were sitting there. Now, one of them turned to tavern. Of course, there must be taverns, but it should not be uncontrolled. Art ateliers are worthy for this district. There must be tiny shops and coffee houses where the people sit in tranquility.”

Ultimately, negative impacts of the creative clustering process mainly based on the uncontrolled and rapid tourism development. Hacı Memiş district that became one of the attractive tourism destination due to the creative clustering process suffers the problem of modern mass tourism. In that sense, the cafes and restaurant that come out as a service of the tourism causes problems of subsisting the workplaces of locals and creative individuals. Accordingly, the interview results demonstrated that creative clustering process reduces the many negative externalities of the tourism development owing to the creative individuals. In that sense, the current negative effects of cultural-creative tourism in the district can be reduced with the predictive analyses based on scenario development and defined in the Creative Place Making Toolkit.

#### **4.4. Generating Creative Place Making Toolkit for Alaçatı, Hacı Memiş District**

In this section, creative place making toolkit will be evaluated for the Hacı Memiş district for understanding creative environment and creative clustering process of the Hacı Memiş district in terms of sustainable cultural tourism. In that sense, space syntax analysis, cultural assets map, creative cluster mapping and interview defined in diagnostic analyses tools of the toolkit will be used for the Hacı Memiş district. Additionally, creative based strategy defined in predictive analyses of the toolkit was also generated for Alaçatı in the context of creative place-making. Furthermore, this section also aims to generate baseline analyses for understanding operational structure of the creative place making toolkit.

##### **4.4.1. Space Syntax Analysis**

Space syntax analysis defined in diagnostic analyses of the toolkit aims to indicated heavily used places and routes of pedestrian. In that sense, the findings of space syntax analysis identify well-connected places for encouraging pedestrian activity. In that sense, the well-connected places offers the creative spaces where the creative individuals foster events, festivals, leisure and entertainment activities. These places also encourage meetings of creative individuals for exchanging their ideas.

In this study, the space syntax analyses have been applied for understanding the creative environment of Hacı Memiş District. The following figure demonstrates the potential movement choice map of the traditional town center where the Hacı Memiş district is located. Additionally, the potential movement choice map of the district have been done for according to formal and informal pedestrian routes for understanding the potential linkage and high movement routes in terms of creative environment. Moreover, this analysis measured integration R800m, which calculates the angular closeness up to 800m (10 minute walk). In that sense, red lines, which are the most chosen routes, demonstrate the current routes of working places of the creatives in district and yellow lines also reveal the potential high movement routes of the Hacı Memiş district where the creative individuals have started to locate. Ultimately, the potential movement choice map of the district offers to understand and improve the creative environment of the cluster. In that sense, the findings of the space syntax analysis, especially potential movement routes, constitutes the base line study for generating the predictive analyses of the toolkit.

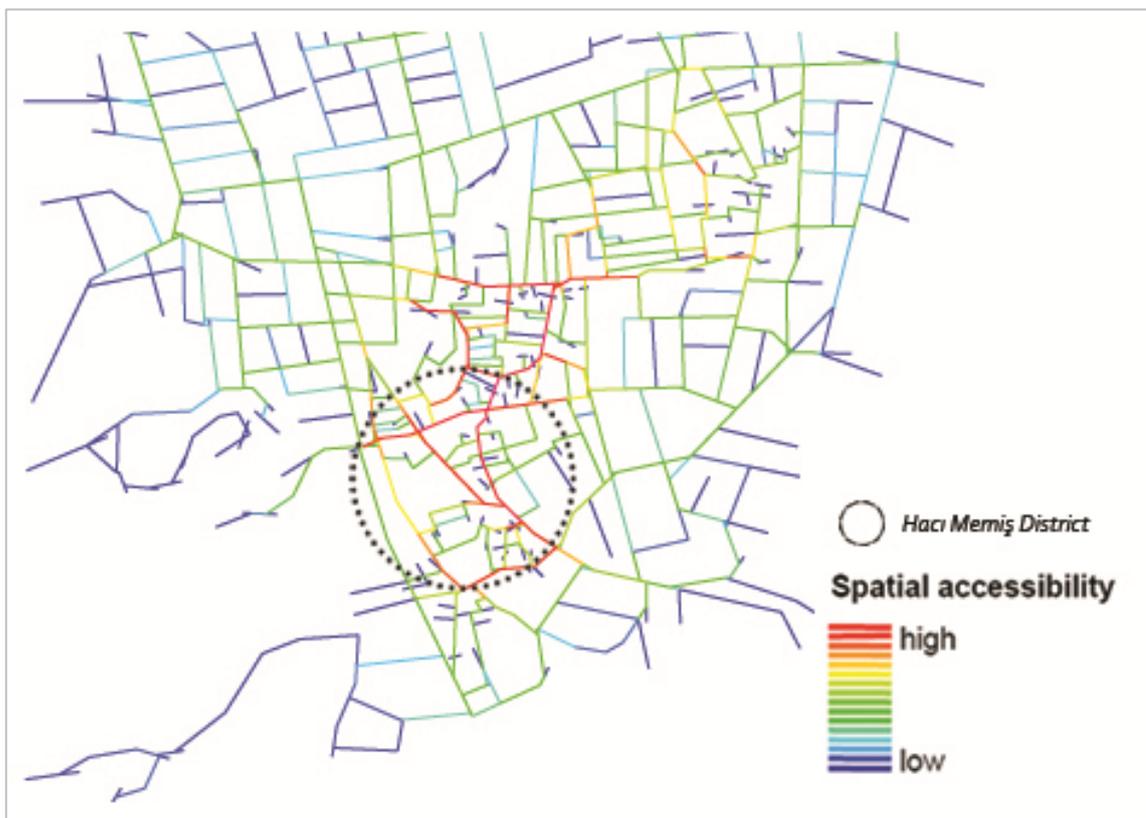


Figure 4.24. Potential Movement Choice Model of Hacı Memiş District

#### 4.4.2. Cultural Asset Map

Cultural asset map that aims to document physical cultural assets discovers capacities and assets of community. In that sense, places, events, people and organizations come into prominence for understanding intangible assets. The cultural asset map also provides connections among them. Thus, the cultural asset map, which is defined as a way to enhances art, culture and heritage in terms of creative environment, generates key resources for creative place making process in terms of sustainable cultural tourism. In this study, cultural asset map analysis defined in diagnostic analyses of the toolkit have been applied for identifying community's cultural background. Furthermore places, events and organizations of the town have been documented for providing insight in creative environment of the district in the following.

In Alaçatı, there are four associations related to art and heritage activities for maintaining cultural vitality. These are Tourism Association of Alaçatı, the Conservation Association of Alaçatı, Alaçatı Art Friends, Alaçatı 2020. The former one, *Tourism Association of Alaçatı* that has been set up since 2006 aims to develop tourism in local, regional and national context. In that sense, they organize festivals that reflects local and invisible assets of community such as Alaçatı Herbage Festival. Secondly, *the Conservation Association of Alaçatı* which was established in July 2001 aims to protect and conserve environment, social structure, historical and cultural heritage of the town. Thirdly, *Alaçatı Art friends* is a group of art enthusiasts formed by the creative individuals of the town aims to contribute Alaçatı's art life with the assistance of the Alaçatı Municipality, local artists, art galleries. In that sense, they hold workshops and festivals such as "Youth Art Days in Alaçatı" for promoting art life of the town. Lastly, *Alaçatı 2020* was establish in 2011 as a civil society organization for generating protective tourism in Alaçatı. Moreover, *the creative individuals* in Hacı Memiş District, who are preparing recycling festival for reflecting creative environment of the Alaçatı, also take part in organizations of the festivals. Ultimately, formal and informal associations and groups that demonstrates the organizational capacity aim to maintain tangible and intangible assets of Alaçatı.

Festivals, events and organizations come into prominence as a fundamental factor for contributing the cultural assets of the town. On the other hand, street exhibitions organized by local artists, which reflects tangible and intangible assets of

Alaçatı, also promote to the cultural and creative environment of the town. In that sense, invisible assets of the town come in sight through these festival and organizations. Today, there are six festivals including *Alaçatı Herbage Festival*, *Alaçatı Youth Art Festival*, *Alaçatı Windsurf World Cup*, *Millfest Fashion Festival*, *International Alaçatı Festival*, *Alaçatı Fishing Festival*. These festivals which provide socio-cultural development of Alaçatı are described as follows:

*Alaçatı Herbage Festival (13-14 April)*: Herbage Festival is one of the festivals which reflects local identity, historical and natural heritage of the town. The festival aims to generate local culture based on the knowledge of locals. The Herbage Festival which includes local food competitions, workshops focuses on local food knowledge. In that sense, the locals, creative individuals and visitors gather through this festival. According to the interview results, many respondents stated that the Herbage Festival reflects local characteristic of the town and they connect magnificently with the town through this festival.



Figure 4.25. Herbage Festival of Alaçatı  
(Source: <http://www.otfestivali.com/index.php>)

*Alaçatı Youth Art Festival (19 May)*: The purpose of the festival is to promote young talented artists and to increase creative thinking of community. In the Alaçatı

Youth Art Festival, many young artist demonstrate their artwork for taking part in the art platform. The festival also involves workshops, exhibitions. At the end of the festival, artworks of the artists exhibit in the art gallerias in Alaçatı.

*Alaçatı Windsurf World Cup (28 August-1 September):* Alaçatı Windsurf World Cup which played important role for the tourism development of Alaçatı gather the international and national windsurfers every year. Many windsurf lovers come to Alaçatı as a visitor due to this festival.

*Millfest Fashion Festival (3-7 July):* The Millfest Fashion Festival aims to gather the foremost fashion designer at Alaçatı. In the Millfest Fashion Festival, many fashion designers release their special designs. Art performances, exhibitions are hold in the town through this festival. The Millfest Fashion Festival is one of the fundamental festivals that contribute creative environment of Alaçatı.

*International Alaçatı Festival (16-26 August):* The international Alaçatı Festival that has a phrase of “There is life in Alaçatı” gathers national and international musicians in Alaçatı. Most of the concerts take a place in the main square of the Alaçatı within the festival.

*Alaçatı Fishing Festival (3-6 October):* The Alaçatı Fishing Festival that get together many sportfisherman come out as a one of the largest offshore tournament in Europe.

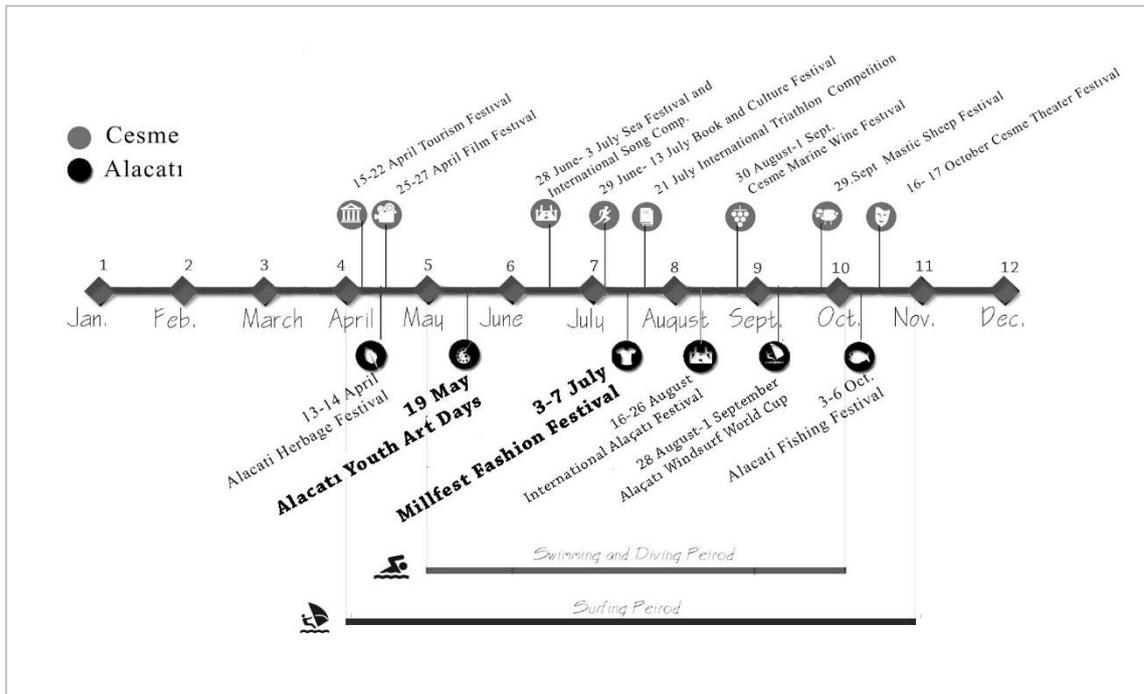


Figure 4.26. Events and Festivals of Alaçatı

To sum up, festivals, events and organizations that influence the cultural identity is a fundamental source of ideas for creative place making. In that sense, formal and informal associations and groups promote to bring out tangible and intangible assets of the town through these organizations. In that sense, the relationship between cultural assets and physical structure also come out as a fundamental key resource for understanding and promoting creative environment of the district. The following figure demonstrates the cultural assets of the Alaçatı in physical sense. In that sense, the findings of the cultural asset map constitutes updatable database for understanding cultural and creative environment of the community.

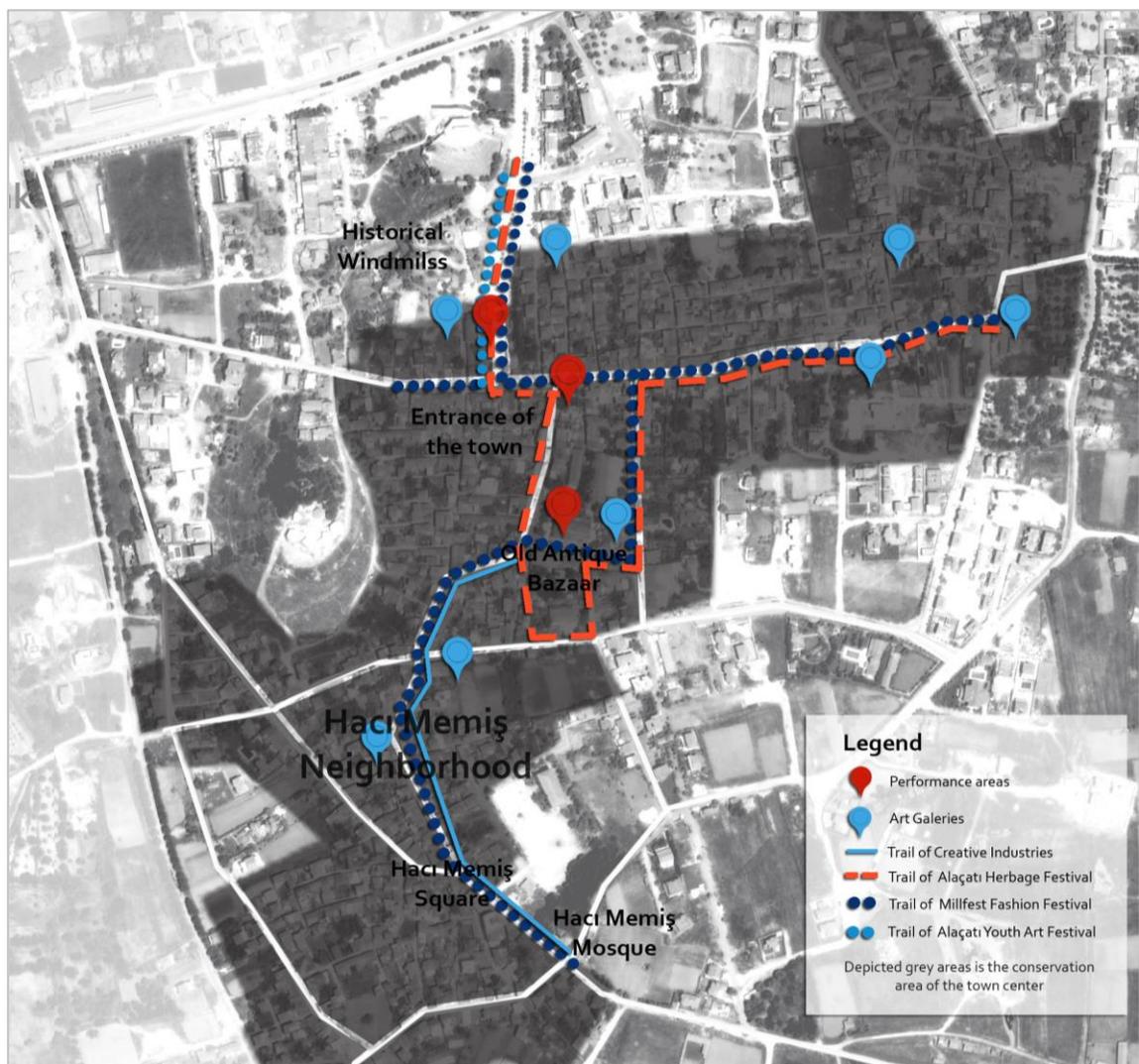


Figure 4.27. Cultural Assets of the Alaçatı

### **4.4.3. Mapping Creative Clusters**

The creative cluster mapping analysis defined in diagnostic analyses of the toolkit aims to understand the current state of the creative industries including the art and antiques market, crafts, design, fashion, music, the performing arts and so on. In that sense, the analysis present updatable database of creative clusters for identifying creative environment of the district where creative individuals stimulate their activities. In this study, the creative cluster mapping have been done according to layers of design, visual and performing arts based on UNCTAD classification system (UNCTAD, 2010). In that sense, the detailed land use map that consist creative industries of Hacı Memiş District including art galleries, antique shops, fashion, design and ceramic studios have been produced for analyzing spatial characteristics of the district. Moreover, the local shops (e.g. coffee houses, grocery) of Hacı Memiş District has been analyzed in terms of cultural-creative tourism.

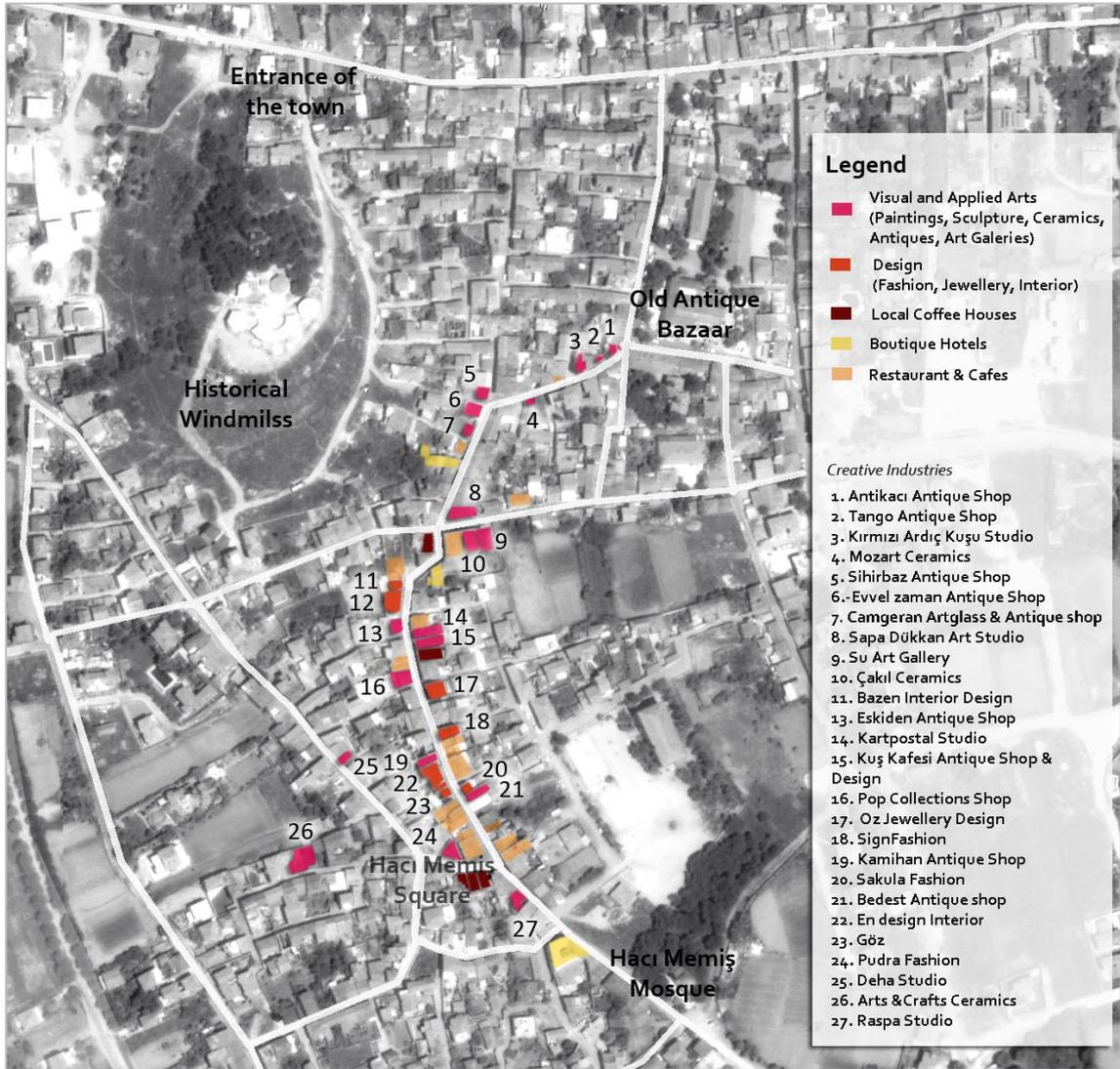


Figure 4.28. Creative Cluster Map of Hacı Memiş District

According to outcome of this analysis, Hacı Memiş District consist twenty seven creative spots including ceramics, antiques, art galleries, fashion and jewelry design, interior design. The results of the analysis also demonstrates that visual and applied art including antique, ceramics, paintings and art galleries become prominent in the Hacı Memiş district due to cultural background of the town. On the other hand, the local coffee houses defined in the creative cluster mapping come into prominence as an opportunity for interaction between the locals and the creative individuals. Thus, the creative cluster map that gives insight to location pattern of the creative industries demonstrates the current state of Hacı Memiş District in terms of creative environment.

#### **4.4.4. Interviews**

Interview defined in diagnostic analyses of the toolkit aimed to understand creative environment of the Hacı Memiş District. Snowball sampling that is useful technique to reach potential respondent was used for the data collection. In that sense, eighteen creative individuals including the pioneers were interviewed based on snowball technique. The interview questions aimed to understand individual's location choices, likes and dislikes in the context of characteristic of the creative environment. Moreover, the interview revealed the positive and negative impacts of creative clustering process based on the tourism development that was discussed in the section 4.3. Additionally, the interviews gave insight to relationship between the locals and creative individuals in terms of sustainable cultural tourism. The findings demonstrated that the creative individuals are working to preserve the local life of the Hacı Memiş district. Many respondents stated the importance of the local coffee houses, where the creative individuals and the locals meet for socialization, in terms of local identity of the district. For instance, one of the respondent (43, male, has an art gallery in Hacı Memiş District) claimed that they tried to find a sponsor for the local coffee houses against the newly opened restaurants and cafes in Hacı Memiş District. Ultimately, the interviews provided the data for understanding creative clustering process of Hacı Memiş District in the context of cultural-creative tourism development.

#### **4.4.5. Creative-based Strategies**

Creative-based strategy defined in predictive analyses of the toolkit provides design policy objectives to operate creative place-making process. In the study, outputs of diagnostic analyses constituted creative based strategies of the town. The following figure 4.29 indicated the findings of diagnostic analyses including cultural assets map, creative cluster mapping and interview. Outputs of diagnostic analyses gave detailed information about the creative environment of the town including the size and contribution of creative cluster business model, the projects and organizations of the creative individuals, events and festivals of the town which stimulate cultural assets and local life. According to the findings of diagnostic tools, creative based strategies of the town can be developed in two dimensions including *governance* and *endogenous*

*resources* for achieving sustainable creative development. Firstly, in governance part, the role of agents including non-governmental organizations, creative individuals, local citizens, municipality come into prominence as an important tool for enhancing creative place making process. In this context, the role of these agents, which was defined in the findings of the cultural asset map, must be reorganized for maintaining this process. Additionally, the findings of interviews demonstrate organizations, project of these agents that promotes the creative environment of the town. For instance, ‘street management’ generated regularly by the creative individuals mitigated the natural impacts of the tourism development. Addition to street management, organizations by the creative individuals maintains cultural identity of the district including finding a sponsor for the local coffee houses and art farm project. Moreover, festivals bring out tangible and intangible assets of the town through these organizations. In this scope, specific strategies including projects, organizations, and festivals must be enhanced by participatory process. On the whole, potential of these agents must be unify for creative based development.

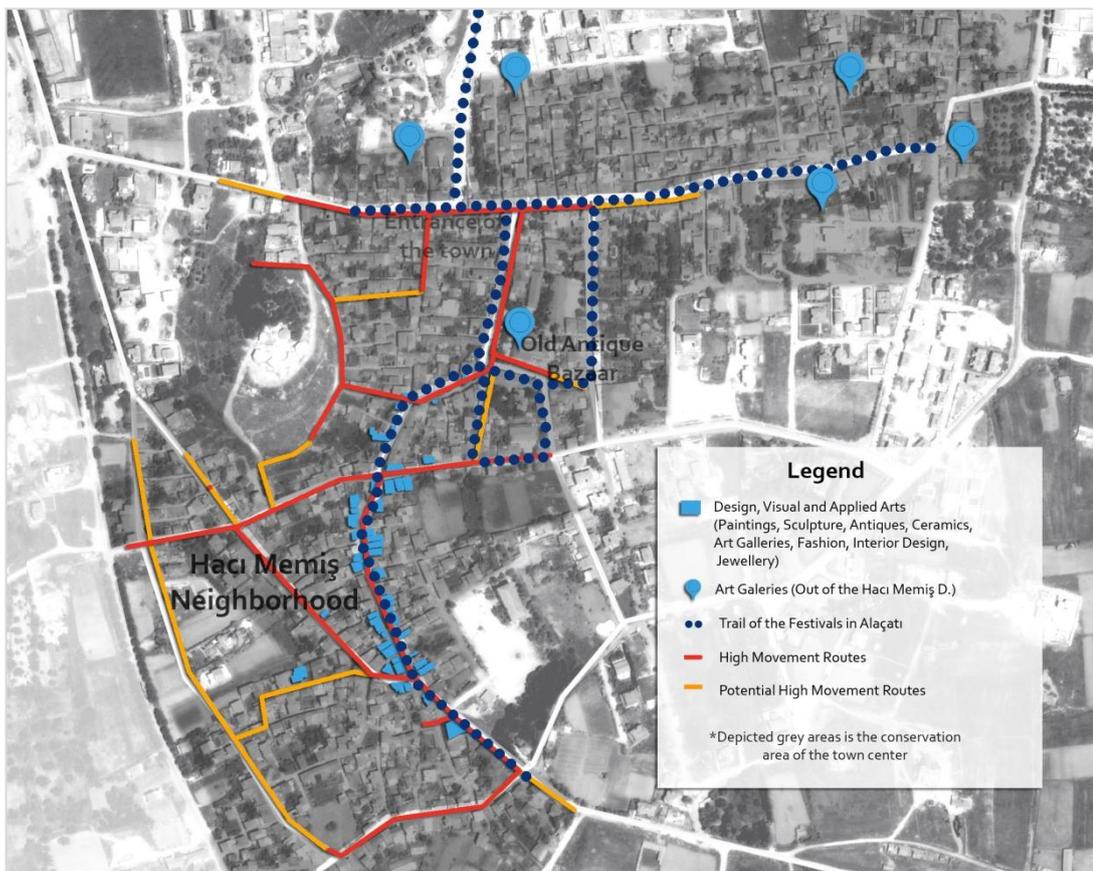


Figure 4.29 Diagnostic Analyses of Hacı Memiş District

Secondly, endogenous resources including cultural, natural, aesthetic and built assets are fundamental tool for maintaining creative environment. In that sense, *infrastructure* and *support programmes* are crucial for promoting creative activities (Seleda et al., 2011; 2012). Moreover, creation of creative spaces, live-work houses, studios, performing art spaces, meeting points come out as an important part of creative based development (Gertler et al, 2006). The results of diagnostic analyses demonstrated that the creative activities of the town are concentrated on high movement routes of the town, which demonstrate well-connected places. In this context, potential high movement routes come into prominence as development routes of the creative activities, where they exchange and share ideas based on their tacit knowledge to improve creative environment of the district (see figure 4.29). In this scope, the potential high movement routes must be redesigned by offering arts workspaces, performance areas, open studios, exhibitions for maintaining creative activities. Streetscape, viability, public safety, aesthetic quality of potential movement routes also must be improved by the agents for attracting the creative individuals and creative tourist (Markusen et al, 2010). On the whole, based on characteristics of the creative environment, creative based strategies must be developed in the context of creative place-making.

Ultimately, creative-based strategy tool encourages the creative place making process with specific strategies and it also demonstrates potential development routes of creative activities, which constitutes a link between the locals, the creative individuals and the visitors in the context of cultural-creative tourism. Endogenous resources including cultural, natural, aesthetic and built assets, which constitute characteristics of creative environment, also must be protected with the strategies.

#### **4.5. Summary and Evolution**

This chapter detailed the creative clustering process of the Hacı Memiş district in terms of cultural-creative tourism development. The creative place making toolkit based on the diagnostic analyses including space syntax analysis, cultural assets map, creative cluster mapping and interview was evaluated to understand creative environment of the Hacı Memiş District. In this regard, characteristic of the creative environment clarified based on location choices of the creative individuals and their

perception of the district. Moreover, the tourism development process of the district and its impacts explained based on the findings of the toolkit. Additionally, creative based strategies, which is defined in predictive analyses of the toolkit, was generated for promoting creative environment and identifying potential development routes of creative activities. Ultimately, the toolkit gave detailed understanding creative clustering process of the town in the context of cultural-creative tourism.

According to the findings, the creative clustering of the Hacı Memiş District is mainly based on the Antique Bazaar of the town in 2009. Characteristics of the district based on cultural assets, natural and physical structure also attracted the creative individuals to locate in the district for maintaining their artworks. After 2009, many creative individuals including ceramists, designers, antiquaries, and the owner of art galleries discovered the Hacı Memiş District. Due to process of creative clustering, positive and negative impacts came up based on the tourism development. Due to the impacts of the rapid tourism development, the district suffered the problem of increasing rent, overcrowding. Service sectors of the tourism including restaurants and cafes came out as problems of subsisting the workplaces of locals and creative individuals. In spite of these problems, the findings of the toolkit demonstrated that the creative environment of the district minimized the negative impacts of the tourism development such as loss of cultural identity, over use of cultural assets, noise and pollution. In this context, the creative individuals dealt with many organizations, projects and festivals based on protecting local identity and maintaining the creative environment of the district. Ultimately, depend on the findings of the toolkit, the creative clustering process of the Hacı Memiş District based on the tourism development was examined in this chapter.

## CHAPTER 5

### CONCLUSIONS

In this study, the role of urban design approach was examined in the context of creative place making and cultural tourism. In that sense, urban design toolkit was evaluated for understanding characteristics of creative environment for cultural tourism. The case study also aimed to explore operational structure of the urban design toolkit. In this scope, the urban design toolkit was used for understanding creative clustering process in Alaçatı, Hacı Memiş District which effected the development of cultural-creative tourism. In this scope, main findings of the study summarizes in three phases based on research questions of the study and are formulated as follows: *characteristics of creative environment in the small scale town* (what is the characteristic of creative environment in small scale town?), *the role of urban design toolkit for understanding and generating creative place making process* (how can urban design tools be evaluated for understanding and generating creative place making process?) and *the relationship between creative place making and cultural tourism in small scale town* (what is the role of creative clustering process for cultural tourism in small scale town?). The following subtitles integrate the findings of this study.

#### *Characteristics of Creative Environment in Small Scale Town:*

According to findings of the urban design toolkit, based on the interview, creative clusters clearly connect to cultural assets, local of the town. Besides, accessibility, natural environment, community lifestyle, historical heritage also come into prominence as a location decision factor's creative individuals (Lewis & Donald, 2009; Munoz, 2010; Seleda et al, 2011; 2012). In that sense, the characteristic of small sized town including visible activities historic and natural resources ethnic tangible and intangible features constitute an opportunity for cultural- creative tourism. (Seleda et al, 2011; 2012; Markusen, 2006; Petrov, 2007; Lewis & Donald, 2009; Munoz, 2010; Duxbury & Donald, 2009). Thus, the link between creative individuals and the small sized towns can be summarized as follows:

- Walking experience based on sense of safety and security, comfort, visual interest and convenience is an important factor for creativity

(Park, 2008). Small sized towns especially with car free streets, encourages social interaction and face to face connections. In particular, in between spaces including spaces belonging the facade of a building, workplaces of the creative individuals, a niche on the ground floor, pavements cafes, where creative people can gather easily, provide continuity of communication (Can, 2012; Gehl, 2011; Nooraddin, 1998, 2002). In this context, small sized towns also give opportunities based on accessibility, community life, culture and creativity based business models.

- Creative people at small sized town can get organize more easily (Lewis & Donald, 2009). They can coordinate workshops and exhibition at in between spaces, streets, and their art galleries. They can also assist street management that provides appropriate controlling mechanisms. In this scope, they regulate specified standards for stimulating the vibrancy of the street life.
- Creative people who work all day at their company foster face to face interactions with local people and cultural tourist. Furthermore, creative characteristics of the town provide the place where creative people communicate both visitors and locals for socializing and exchanging their ideas. In that sense, creative characteristics of small sized town balance social interaction between them.
- Compactness of small sized towns that contributes to social life provides easy connections between creative people and visitor who understand visual and applied arts. By considering metropolitan city, they can easily generate their ideas and knowledge with other creative individual nearby. Furthermore, the creative people in small scale towns can more easily reach out the community and creative individuals who are expert in their fields.
- Advantages of small sized town such as village atmosphere, climatic comfort, and environment inspire the creative people. For stimulating their ideas, small sized towns must have cultural assets that incubate sense of community, place attachment and authenticity. In that sense, natural and historical characteristic of the town come out as an

inspirational factors for the creative people (Lewis & Donald, 2009; Munoz, 2010, Seleda et al, 2011; 2012).

Thus, characteristic of small scale town based on walking experience, in between spaces, historic and natural resources must be enhanced with creative based strategies for stimulating cultural-creative tourism.

#### *The Role of Urban Design Toolkit for Creative Place Making*

Urban design toolkit for creative place making was evaluated based on literature review in the context of creative environment characteristics. In that sense, the toolkit was structured according to principles including accessibility, vitality, visibility, legibility, diversity, aesthetic, talent and tolerance based on quality of place. Furthermore, analyses of the toolkit including diagnostic analyses such as space syntax, behavior observation, creative cluster mapping, mental mapping, social diversity map, cultural assets map and interview and predictive analyses such as urban design and creative-based strategy were defined for understanding and evaluating the creative environment.

For understanding operational structure of the toolkit, diagnostic analyses of space syntax, cultural assets map, creative cluster mapping and interview and predictive analysis of creative based strategies have been done for understanding and promoting creative environment of the town. In this scope, outputs of the diagnostic analyses gave insight to understand creative environment of the town. Firstly, the findings of space syntax analysis indicated the well-connected places of the town where the creative activities are also concentrated. This places come out as a creative place, which is one of the important components of creative environment (Walker, 2010). The findings also demonstrated that creative places, where the creative people stimulate their artworks and exchange ideas in the town, come into prominence as gathering points of the creative individuals, locals and visitors. In this scope, the creative place can be described as an in between spaces which constitutes the interface between working space and private residential space (Can, 2012; Gehl, 2011; Nooraddin, 1998, 2002). Besides, the creative places also promoted the aesthetic quality and stimulated the vibrancy of the town. In this scope, the creative places which constitutes a link between contemporary art and historical heritage generally designed by the creative people. Secondly, the findings of creative cluster mapping demonstrated creative cluster business model of the town based on design visual and applied arts defined in UNCTAD classification system (UNCTAD, 2010). Furthermore, the creative cluster mapping,

which gave detailed information about the size and contribution of creative business in the town, gave a detailed information for important for stimulating creative activities in small scale towns that have a limited number of workplaces. In that sense, future policies of the town based on development model of the creative clusters can be defined according to findings of this mapping. Thirdly, the findings of cultural assets map represented detailed information about events, festivals and organizations for stimulating cultural assets and local life of the town in the context of creativity (Voight, 2009). Finally, the findings of interview gave more detailed information about the creative clustering process of the town. In that sense, based on the findings of the interviews, their location decisions, likes, dislikes, perception of the town brought more insight on spatial characteristics of the creative environment. Thus, diagnostic analyses of the toolkit constituted base line study for understanding the context of creative clustering process of the town.

Based on the findings of the diagnostic analyses, creative based strategies were generated for the town for promoting creative environment. In this scope, potential movement routes for creative activities, specific strategies for improving creative environments (e.g. art farm, street management), and the role of agents were defined in creative based strategies. Creative based strategies also promote the creative place-making process by offering potential creative places with specific strategies. Potential creative places also can be enhanced with place-making strategies by offering arts workspaces, performance areas, open studios, exhibitions for stimulating creative activities. On the whole, urban design toolkit including diagnostic and predictive analyses explored the different aspects of creative clustering process and offers strategies for creative place making in the context of cultural-creative tourism.

#### *The Relationship between Creative Place Making and Cultural Tourism*

According to findings of the urban design toolkit, creative place clustering process minimize the negative effects of the tourism development including over use of cultural and natural resources, commodification and undermining local culture, habitat loss, noise, and pollution and so on. In that sense, the creativity with different concepts including creative individuals, creative tourism comes into prominence as a fundamental tool for the development of cultural tourism (Smith, 2009, Richards, 2005; 2011). On the whole, benefits of the concepts of creativity including for cultural tourism can be summarized in following part.

Creative individuals who engaged in creative clustering process aim to promote cultural assets, local lifestyles and historical atmosphere of the town. In this scope, they generates festivals that stimulates local cultural values and micro-scale projects for promoting local lifestyles such as finding a sponsor for the local coffee houses against the newly opened restaurants. In this scope, the creative individuals also bring into open the forgotten cultural values of the town such as the art of weaving in terms of strengthening local cultural values. Furthermore, they constitute a link between visitors and locals. They arrange workshops, organizations, projects for the locals and visitors. The creative individuals, who strengths the identity of town, also add value on the physical quality of the town for both attracting the visitors and retaining the town. For instance, the creative individuals regulate “street management” that enhances the quality of the street based on vibrancy of the street life. Moreover, creative tourism constitutes a new form of cultural tourism based on creative experience. In that sense, creative tourism promotes interactive participation between the locals, creative individuals and visitors in the context of contributing the local economy based on workshops, festival and so on (Richards, 2011). In this scope, the tourists who attend the participation program of the town also learn the social and cultural characteristics of the town. Additionally, creative tourism that keeps tourism alive both in summer and winter seasons based on participation activities brings economic vitality in the town (Walker, 2010, Richards, 2011). In that sense, creative tourism in small scale town also brings an opportunity for taking a place in global economy (Seleda et al, 2011; 2012).

On the whole, the findings of this study demonstrate creative clustering process controls the development of tourism. In this scope, the agents including non-governmental organizations, creative individuals, local citizens, and municipality come into prominence as a control mechanism of this process. The agents especially the creative individuals aims to control and contribute the development of cultural-creative tourism. In that sense, many negative impacts of rapid development of cultural tourism are eliminated via projects, organizations and festivals organized by the agents. Furthermore, creative based strategies come out as a fundamental tool for enhancing creative clustering process in the context of creative-place making. In this scope, creative based strategies defines potential development routes for creative activities with specific strategies and programmes for maintaining creative environment. Ultimately, creative clustering process brings an opportunity the healthy development of

small scale town and the process can be enhanced with creative place making strategies for contributing cultural-creative tourism.

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## **APPENDIX A**

### **INTERVIEW**

1. What kind of arts and creative activities are you involved? (Advertising, Designer Fashion, Architecture, Film, Music and Photography, Arts and Antique Markets, Music and the Visual and Performing Arts, Publishing)
2. Do you currently have a working space for your art and creative work in Alaçatı? How many people does your company have?
3. Why did you choose to locate the company here? What do you look for in locating the company?
4. Do you live in Alaçatı for a term or permanently? In which district does you live in Alaçatı?
5. Do you have links with other companies locating in Izmir, Istanbul or abroad?
6. Which year was your company founded? Where did your company locate originally? How many months/years have you been locating in Alaçatı?
7. What is the approximately size of the unit are you working in Alaçatı? (In square meter)?
8. How much do you pay each month for renting a unit in Alaçatı? What is the ratio of the rent and income?
9. What are the advantages and disadvantages of being in Alaçatı? Are there any problems?
10. Do you plan to relocate? If yes, why? And where?
11. What do you like about Alaçatı? Can you define Alaçatı with several words?
12. What are the most important things about Alaçatı that you would want to change?
13. Do you have favorite places, buildings, streets in Alaçatı? If yes, what are they, what makes them your favorite?

14. What kind of around working places you want to be found to close araound?
15. What is good environment for you?
16. Does being in Alaçatı stimulate your ideas or inspire you?
17. Do you think that Alaçatı offers diversity? (In any sense that you'd like to comment: diversity of people, a diverse place/environment, or a diverse experience.)
18. Does the form of Alaçatı allow you to do everything that you would want to do on Alaçatı? What activities are possible? What else do you do?
19. What do you find most relaxing about Alaçatı? What do you find the most exciting?
20. What local activities or events have made Alaçatı special or unique?
21. Do you think that Alaçatı reflects its local identity well enough?