THE ROLE OF THE GASTRONOMY IN REGENERATION OF FORMER INDUSTRIAL DISTRICTS

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ABSTRACT

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Master's Program in Design Studies

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This study focuses on the urban regeneration efforts in cities based on creative and culture industries specifically in the former industrial districts. In this regeneration process, the study specifically explores the role of gastronomy industry. In doing this, the thesis reviews the literature on how globalization led to an urban restructuring in certain cities of the world that is focused around creative and culture industries. Then, the thesis offers an in-depth review of ten different former industrial districts from around the world that have experienced urban regeneration and attracted creative clusters. Aside from being creative and cultural hubs, these ten examples are chosen based on the importance of gastronomic facilities. The study then focuses on a former industrial district in İzmir, Turkey: Darağaç Neighborhood. As a former industrial district, Darağaç has attracted artists in recent years based on its location, availability and affordability of space. Since the foundation of Darağaç collective, the area started to attract art lovers during exhibitions and some creative sector businesses also moved here. So far, Darağaç has successfully protected its identity as a thriving artistic and cultural hub. Through the help of literature and interviews, the thesis aimed to

understand whether or not gastronomy has the potential to be integrated into the new identity of Darağaç. The results suggest that although new gastronomic facilities are deemed necessary, there is a concern that they might also lead to gentrification as gastronomy might attract more people to the area.

Keywords: Umurbey, Darağaç, art district, regeneration, gastronomy..

ÖZET

ESKİ ENDÜSTRİYEL BÖLGELERİN YENİLENMESİNDE GASTRONOMİNİN ROLÜ

Kamiloğlu**,** Tolgahan

Tasarım Çalışmaları Yüksek Lisans Programı

Tez Danışmanı: Doç. Dr. Aslı Ceylan Öner

Temmuz, 2022

Bu çalışma, büyük kentlerde yer alan eski sanayi bölgelerinde yaratıcı ve kültür endüstrilerine dayalı kentsel dönüşüm çabalarına odaklanmaktadır. Yapılan çalışma özellikle gastronomi alanının bu yenilenme sürecine katkısını ve rolünü araştırıyor. Bunu yaparken, dünyanın belli başlı şehirlerinde küreselleşmenin yaratıcı kültür endüstrilerine odaklanan bir kentsel yeniden yapılanmaya nasıl yol açtığına dair literatürü gözden geçirmektedir. Tez aynı zamanda dünyanın dört bir yanından kentsel dönüşüm yaşamış ve yaratıcı kümeleri kendine çeken on farklı eski sanayi bölgesinin derinlemesine bir incelemesini sunmaktadır. Bu on örnek, yaratıcı ve kültürel merkezler olmanın yanı sıra sahip olduğu gastronomik alanların ve yapıların önemine göre seçilmiştir. Çalışma aynı zamanda İzmir'de eski bir sanayi bölgesi olan Darağaç Mahallesi'ne odaklanmaktadır. Geçmişte etkin biçimde sanayi bir sanayi bölgesi olarak kullanılan ve daha sonraki süreçte atıl şekile dönüşen Darağaç, konumu, mevcudiyeti ve mekanın işlevselliği gibi nedenlerle son yıllarda sanatçıları cezbetmiştir. Darağaç kolektifinin kurulması ile birlikte, bölge sergiler ve sanat

aktiviteleri sayesinde sanatseverleri kendine çekmeye başlamış ve bazı yaratıcı sektör temsilcilerinin de buraya taşınmasına ön ayak olmuştur. Tez, gastronominin Darağaç'ın yeni kimliğine entegre olma potansiyeline sahip olup olmadığını literatür ve röportajlar yardımıyla anlamayı amaçlamıştır. Sonuçlar, yeni gastronomi tesislerinin gerekli görülmesine rağmen, gastronominin bölgeye daha fazla insanı çekebileceği için soylulaştırmaya da yol açabileceğine dair bir endişe olduğunu göstermektedir.

Anahtar Kelimeler: Umurbey, Darağaç, sanat semti, yenilenme, gastronomi..

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CHAPTER 1: INTRODUCTION

1.1 Objectives

Today, when globalization is felt deeply, the rebuilding of cities is inevitable. As a result of today's neo-liberalization, many fields are impacted by globalization process. The urban transformation and the re-creation of urban spaces are also within this circle (Sassen, 2007). On the other hand, there are many factors, especially in the reconstruction of old industrial zones. In particular, the former industrial districts are the focus of this study's analysis of urban regeneration initiatives in cities with a creative and cultural economy.

The discussion of construction of former industrial areas take place in the context of the western world in the middle of the 20th century, when the preservation of industrial structures and sites was practiced and became a hot topic (Zukin, 1987). When Eley and Worthington (1984) conducted feasibility studies on the adaptation and reuse of industrial buildings, it was further examined beyond the context of restoration. Preservation was not the main objective, as is now acknowledged; modern culture, lifestyles, artistic endeavors, and innovation should also be incorporated into new developments, "with needs to modernize the structure and appearance of a building". In the form of project reports, several instances from Europe and the US (such as Birmingham, New York, Ruhr, etc.) were examined (Eley and Worthington, 1984).

Urban regeneration began as interventions to revive the socially and economically depressed areas in the cities of countries for the first time, and generally the city, the depopulated or low-income groups in poor economic and physical conditions. The phenomenon of urban regeneration emerged as a planning tool in the cities transformed by the development of industry. The loss of social cohesion as well as the emptying and abandonment of the ancient ports and industrial zones, led to some interventions. One of these interventions, is defined as the protection of an area with historical value. This protection is done in two ways. The first is to give a new function to the historical area and the second is to ensure the economic viability of the area by changing the social stratum living in the historical area. In these living areas, an increase in the income level is observed. The existing historical structure has been reprogrammed as an active area by preserving the historical rails and warehouse areas.

The contribution of creative industries to the transformation of old cities is undeniable. The term "creative industries" describes a wide range of economic pursuits that center

on the creation or exploitation of knowledge and information (Garnham, 2005). Advertising, architecture, craftwork, design, fashion, film, music, performing arts, publishing, software, TV and radio, and video games all fall under Howkins' creative economy. Some academics believe that the education sector, which includes both public and commercial services, is an integral aspect of the creative industries (Hesmondhalgh, 2013). As well as, gastronomy is also one of the biggest players. As a result, various sector definitions continue to exist.

In the postmodern cities, both in the process of consuming food in gastronomy venues and acquiring and transferring information about the field of gastronomy, capitalism defines this area, which it considers profitable, through expert knowledge and puts it into global circulation. Therefore, regions, cities and places that are nourished by a popular culture and attract people are being transformed by being affected by this process day by day. The knowledge of eating and drinking, which is a fundamental human activity, has been passed down the centuries through gastronomy culture, which has been embodied as a regional trait by fusing with the lifestyle and cultural elements. Therefore, the collaboration that needs to be done in the restoration of the spaces is crucial in this new era where urban development and gastronomy are intertwined (Zukin, 1995).

1.2 Literature Review

The study primarily examines the function of the culinary business in the reconstruction of old industrial zones or their rehabilitation process. In doing so, the research explores the literature on how globalization caused an urban reorganization that is centered upon the creative and cultural industries in some cities throughout the world. The focus is mainly on the "gastronomy" factor, especially among the mentioned effects. So that the concept of popular culture is included in daily life with globalization in the contemporary period, countries focus on tourism investments and the construction of cities continues through these changes. The thesis provides a thorough analysis of eight distinct former industrial areas that have undergone urban redevelopment and attracted creative clusters. These eight examples were selected based on the significance of gastronomic amenities in addition to being centers of creativity and culture.

Many modern phrases, such "global city," "cultural industry," and "creative industry," have entered our everyday lexicon alongside global advances and new perspectives on

cities and global culture have arisen in the modern era. "Creativity" has evolved into an innovative manufacturing engine in the globalized and city-centric economy of the twenty-first century. This issue has advanced through diverse art, design, architectural, and communication approaches, where culture plays a part in how cities are envisioned and inhabited (Taylor, 2013). The study touches on what role these concepts play in the transformation of former industrial zones.

The research then concentrates on the Darağaç neighborhood in İzmir, Turkey, a former industrial area. Darağaç where is a former industrial area, has drawn artists recently due to its accessibility, location, and cost-effectiveness of space. Since the establishment of the Darağaç collective, the neighborhood has attracted art enthusiasts during exhibitions and various firms in the creative sector have also relocated here. Darağaç has so far been successful in maintaining its reputation as a vibrant center of the arts and culture. With the aid of interviews, the purpose of research was to determine whether or not Darağaç's new identity could incorporate gastronomy.

1.3 Research Question

Within the scope of this thesis, the following research question is asked to guide the research process before starting the public interviews to be conducted in Darağaç neighborhood of İzmir, and the research conducted on the subject during the inquiry process shaped the final version of the question and gave direction to the research.

> *"What is the role of gastronomy in regeneration of former industrial districts?"*

1.4 Significance of the Study

Gastronomy is another industry that is flourishing, particularly in Turkey because to the rise of the local and chef oriented Mediterranean cuisines. Gastronomy deviates from the conventional view of creativity, which holds that individuals who are creative thrive when they have freedom and liberty. Although gastronomy employs structure, hierarchy, and emphasizes expertise and abilities, the end result is frequently innovative and original, as well as artistic, since it is a dining experience for the diner. In order to address the research issues of this project, which include why gastronomy is regarded as a creative sector, this study examines the relationship between art and craft in creative industries and in gastronomy. Gastronomy can act as a leverage in Darağaç, the former industrial heritage district of İzmir, as in some examples in the

world, and help the region to develop while protecting itself. The importance of this study is to investigate the regeneration in Umurbey/Darağaç district and to reveal the place of gastronomy in these developments. Darağaç/ Umurbey district, where close to the Izmir Bay and the port, is a formal industrial district, a region where it stands out from other settlements with its urban transformation potential and would be gentrified in a short time with the discovery of the area by different companies. In this way, how effective can gastronomy sector be in the transformation of industrial heritage sites in Darağaç region as a former industrial player.

CHAPTER 2: GLOBALIZATION AND CULTURE OF THE CITY

2.1 Globalization and Culture of the City

Most of the cities around the world have experienced many transformations in economic, social, cultural, and political realms in the recent era. Urbanization has prevailed on top levels across the world and consequently cities have grown closer to each other culturally and economically. Beyond any doubt, globalization and deindustrialization related trends have played a very crucial and vital role on this issue. Transnational corporations with their hard impact on local and global economies have incurred new networks of cities and the spread of global and regional culture industries, heritage foundations, mass tourism, labor migrations, academic exchanges, and cultural spectacles such as museum shows, biennales and sport events (Dicks, 2004).

Together with worldwide developments, many of the recent terms such as "global city", "culture industry" or "creative industry" have emerged in our daily life and some new understanding of cities and world culture has risen within the contemporary period.

In the economy of the twenty first century's globalization and city notion, "creativity" has become an engine of innovative production. This situation has progressed on various forms of art, design, architecture, and communication models in which culture has a certain role to play in the way cities are imagined and inhabited. The analysis of particular spaces indicates that such creative attempts have the prospect to activate spaces in which they are positioned (Sharp and Grierson, 2013). In this chapter, globalization will be discussed in terms of cultural impacts on city space.

Globalization is about worldwide interconnections between different societies. On the other hand, culture is in many senses the most direct and obvious way in which we experience these worldwide interconnections. Culture is mostly medial to interconnections between places and societies (Mackay, 2004).

There has been much providence about the transition and changes brought by globalization. Compass of globalization display various ways of understanding the social, economic and cultural changes, environmental benefits and harms of a global world. When the cultural progression of contemporary globalization is analyzed, a union between economic and cultural frameworks is inconceivable in today's economy (Hopkins, 2011). Cultural production in cities is mostly associated with state and

economic tools. Since digital revolutions and upheavals substantiated, the world has become a more interconnected space of consumer nets and financial models. It means that local attempts and trials could spawn global effects (Scott, 1997). This matter brings the local and global context into axis unrivaled in the previous centuries. The concept of cities has also required altering according to their histories and various lineages in the consideration of their characteristics (Rogerson, 2017).

Deindustrialization leads the way for industrial manufacturing facilities to be closed and left plenty of polluted areas and industrial areas nonviable to live. Deindustrialization is an underlying phenomenon of globalization, which meant that the manufacturing activities have shifted from developed countries to developing regions where labor and raw material is cheaper. Thus, cities that lost manufacturing had to adopt new strategies of economic growth (Sassen, 2007). In the postindustrial period, in terms of cultural context, implementation of creative ideas of urban art, architecture and society-oriented offers brought social, environmental, psychological and economic benefits in public art. An artistic intervention made to public properties of industrial cities, in other words the urban regeneration, displayed a qualified and important visual appearance in national, international and local media. However, this also might have widened the gap between the rich and the poor, as the rent rates increased, and residents became wealthier which made it hard to survive for employees (Moore, 2014).

Regardless, in the economy of the twenty first century's globalization and city notion, "creativity" has become an engine of innovative production. This situation has progressed on various forms of art, design, architecture, and communication models in which culture has a certain role to play in the way cities are imagined and inhabited. The analysis of particular spaces indicates that such creative attempts have the prospect to activate spaces in which they are positioned (Sharp and Grierson, 2013).

According to the anthropologist Edward Burnett Tylor;

> *"Culture is that complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society."* (Tylor, 1871)

For Milan Kundera, the world-famous writer;

> *"Culture is the memory of a people, the collective consciousness, the continuity of history, the way we think and live."* (Kundera, 2020)

Cities represent the basic instincts of human society (Zukin, 1995). They generally represent power and dominance while mapping the power of bureaucracy and social pressure of money. We as humankind and as inhabitants of all those cities like to devise "culture" as the pill or medicine to this opinion. For instance, the Acropolis of urban art museum or concert hall, an art gallery or a restaurant, a cafe or an ethnic eatery that cohere or swarm ethnic traditions into culinary logos, are assumed to take us out of the chaos of our daily life.

According to Zukin (1995), as a source of images and memories, culture demonstrates a "sense of belonging" in specific spaces. In other words, it provides an answer to the question that particular space belongs to whom? From an architectural view, culture plays a remarkable role in urban redevelopment and redesign strategies based on historic preservation and a sort of local heritage.

By exhaustion of local manufacturing industries, and instant economical and governmental crises, culture becomes a field of interest and business even more (Hirschman, 1968). Culture of the cities' acts based on cities' tourist attraction strategies or the other unique competitive aspects. The growth of cultural consumption such as food industry, art, tourism, fashion, music and other cultural industries, enhances and fuels the city's symbolic economy (Evans, 2003).

On a different stage, during the recent years, all around the world culture has leveled more obvious phenomenon of conflicts over social differences and urban fears. Huge number of immigrants and ethnic minorities have repressed on public services and governmental institutions and consequently culture institutions, especially high culture institutions such as art museums and symphony orchestras, have been trended and turned towards to extend and diversify their offers to a wider population. According to Carta et al. (2005) some countries in Europe that have been traditionally exporters of migrants have shifted to become importers. Migration has been a key force in the demographic changes of the European population. The policy of closed borders does not stop migration, but rather seems to set up a new underclass of so-called "illegals" who are suppressed and highly exploited. In 2000 there were also 392.200 asylum applications. These kinds of constraints would be reclaimed both ethnic and aesthetic. To add more, city boosters ask more tourist dollars in a contentious stage and more financial investments are acted by bolstering and encouraging the city's image or soul as a means of cultural innovation, including the restaurants, avant-garde performances, music shows, architectural design, or food markets. These cultural strategies often

attract the self-interest of real estate developers, politicians and expansion minded cultural institutions against pressures from local communities (Zukin, 1995).

Sharon Zukin who is a leading urban sociologist that mainly studies on cities and culture, declares that culture is a powerful means of controlling cities. Indeed, culture is on the other way the "motor of economic growth" for cities and creates the basis of "symbolic economy". The symbolic economy comes into existence on the bases of two parallel production systems. One of which is the "production of space", in which aesthetic ideals, cultural meanings and themes are included into the scene and feel of buildings, streets, communal spaces. The second base is lodged on "production of symbols", in which the details represent more abstract cultural influences and impacts the perception of how particular spaces within the cities should be "consumed" or "used" by whom (Zukin, 1995).

Zukin's views on how culture plays an important role as the basis of the symbolic economy demands more attention. In terms of the symbolic economy, argues that a city is based on two factors (Lebaron, 2014). The first one is how inhabitants of the city combine the traditional economic factors of land, capital, and labor. The second factor is how they manipulate symbolic languages of exclusion and entitlement. The soul and feel of cities express ideas and decisions about who are leading the city or what should be visible on the theme of order or disorder. This factor also influences the use of aesthetic power and soul of the cities. In this sense a city has always had a symbolic economy (Lebaron, 2014).

Contemporary cities are indebted their existence to more abstract symbolic economy dynamics contrived by "place entrepreneurs", investors as well as officials who succeed in enhancing the symbols of growth yields in real estate development, new businesses and branches of job. Since the 1970s, as a result of globalization, the unprecedented element about symbolic economy is the symbiosis of image and product on the topic of selling images on a global level. Besides, it plays a significant role in presenting and branding the city (Mercer, 2006).

The enlargement of the symbolic economy in the finance and entertainment sector could not change how entrepreneurs do their businesses. But it has enforced and pressured the growth of towns and cities while creating a huge new workforce and altering the way the consumers and employees' ideas and behavior. In the early 1990s, the employment rates in "entertainment and recreation" in the USA increased

spectacularly more than the health care sector and around six times more than in the automobile industry (Mandel, Landler, and Grover, 1994).

The symbolic economy appreciates real estate and property as it does designer products. Visual exposure is crucial in American and European cities today because the identities of spaces are constituted with a respected aesthetic and visual exertion. The affective view or scene of fruit at an urban farmer's market or gourmet food store puts a remarkable trace on the district and declares the neighborhood "on the map" as a visual delight. Then consequently brings to reason for gentrification. A sidewalk cafe or an ethnic restaurant retrieves the worn-out street from casual workers and homeless people (Zukin, 1995).

A good example of how symbolic economy comes into existence through production of space and production of symbols is in Bryant Park, New York City (Zukin, 1995). As shown in Figure 1, Bryant Park is one of the beloved, a year-round New York City Park and a popular destination in Manhattan. It is famous for its seasonal gardens, free activities and "al fresco" dining. The Park witnesses spring and fall showings of fashion designers with huge White tents and canopied walkway set every year. Twice a year the park is occupied by fashion designers, writers, paparazzi, store buyers and models who uplift the culture industry and proposing Bryant Park as a vital and crucial place. By this way New Yorkers become willing attendees in the drama of fashion industry. On behalf of cultural consumers, they are swallowed up into the realm of symbols and space (Figure 1).

Figure 1. Activities in Bryant Park (Source: Secret, 2020)

Culture work or business has wider economic role in our era than the previous centuries. Culture industries feed both products and creative ideas throughout an economy. Art museums, boutiques, restaurants, and other exerted places of consumption compose a social space for exchange of ideas where businesses and creations developed. While this issue can never be as particular as a corporate dining room, urban consumption areas clear the way for more social interaction which allows changing what many ordinary people know about the city.

2.2 Creative Mileux: Creative and Culture Industry

2.2.1 Culture and Creative Industries

Reinterpreting and reimagining the exact urban contexts in a better way is important and in the progress of reimagining processes, to utter how creative common sense operate in the urban and how new style of knowledge and perceptions about cities are built is crucial. The nature and flow of cultural production is influential and emphatic on shaping the cultural experience of the cities. The contribution to the aesthetic and cultural practices is at the same time shaped through the economic, political and social outlines of the urban condition. The interpenetrating forms of cultural and creative manufacturing is a featured actor in determining processes in which cultural production occurs. The aim of reimagining is to discover the embodying powers of creative and aesthetic production in the urbanizing world of the twenty-first

century (Sharp and Grierson, 2013). In this section, culture and creative industries and their effects will be discussed.

2.3 Creative Industry

In general, the creative industry can be defined as an industry in which individual creativity and talent is at its core, and that can open new business areas to increase social intellectual wealth, thereby creating economic value (Kumral, 2010). Creative industries, whose economic importance is increasing, simultaneously produce wealth and jobs while developing cultural diversity and social values; increases trade capacity. Creative industries are subject to intellectual property rights. It has been stated that the concept of creative industries can convey the institutional elements of the economy, but cannot convey terms such as cultural industries, art and media.

However, creative industries are a more comprehensive concept than cultural industries, and creative industries include cultural industries. Every product or service that includes creativity during production is handled within the boundaries of creative industries. It also covers areas that require software such as advertising and software. Since the concept of the cultural industry appears in the definition of intellectual property, the concept of creative industry has a deeper and more widespread definition, which includes less restrictive, more artistic and sophisticated products. However, the border between these two industries is still not fully drawn (Demir, 2014).

Accordingly, individual knowledge, experience and creativity are seen as the most important capital in creative industries. The most important difference that separates the creative industry from other industries is; attaching importance to intellectual property rights and personal creativity, accepting copyright, patent, trademark and design as the final product (Yardımcı, 2016).

Creative industries can be collected under eleven main sectors, which are architecture, commercialism, fashion, art and antique, movies and photography, music and visual arts, publishing, computer games, software, e-publishing, and radio and television (Lee, 2014). The term creativity was directly evoking the term innovation and the innovation, therefore, symbolizes growth in the economy. With the help of rising digital technologies and industries, advancement in post-industrial areas and urban development policies turned the cities into engines of global economy. To promote creativity and versatility, clustering has been shown by fostering knowledge flows, exchange networks and interrelationships. With the variety of sectors, labor and expertise they have, as well as cultural diversity, cities can be hubs for coordination

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between disparate knowledge bases, and their geographical proximity facilitates knowledge transfers, the expansion of innovations and new forms of entrepreneurship (Flew, 2010).

In addition, it was stated that the words creative and industry in the concept of creative industry contradict each other (Cunningham, 2002). On the other hand, it is believed that many industrial fields, from molecular biology to engineering, are creative in different dimensions such as product and employee. This contradictory situation between the concepts of creativity and industry has also been identified as a subject of study for many creative industries based on opinions, talents and experience. The development of a continuous economic field built on these foundations is characterized as a mixed and intense period (Hartley, 2005). In the following years, many models and fields have been created to understand the basic characteristics of the creative industries. Each field has various applications to group the general and environmental fields of the creative economy. The concept of creative industry has studies in areas such as creative economy, creative class and creative urbanism.

Table 1. The Concepts of the Creative Economy

The concept of the creative economy (Source: Howkins, 2002)	The concept of the creative economy (Source: UNCTAD, 2010)
• The creative economy improves social inclusion, ethnic diversity and human development levels, increases employment opportunities and raises income through exports.	• Reconciling national cultural goals with technological and global trade policies,
• There are economic, cultural and social aspects that interact with technology, intellectual property and tourism related objectives.	• To identify the factors that hinder the development of creative industries in developing countries and to find solutions to them,
• Creative economy is the combination of development-oriented, knowledge-based and innovative economic studies.	• To keep the creative link between investment, technology, entrepreneurship and trade strong,
• Creative industries form the basis of creative economies.	• Identifying innovative policy actions to foster the creative economy for development gains.

The concept of the creative economy was first proposed by Howkins in his 2007 book "How People Make Money from Ideas", in which he examines the link between creativity and economics. Howkins (2002) stated that the individuals involved in the creation of a work or the performance of a play are as much elements of the creative economy as the author of that work or the actor acting on the stage. In the definition of creative economy made by Howkins (2002), an effective and understandable method is suggested for deciding whether a certain application is found in the creative field and which work should be handled in this group by considering different forms of creativity in the same group. Accordingly, some features of the creative economy are listed in Table 1.

UNCTAD has expanded the scope of study-oriented activities and for the first time set four general goals in terms of creative economy (UNCTAD, 2010).

2.3.1 Background of the Creative Industry

According to Hartley (2005), the idea of creative industry first emerged with the interconversion of the 18th century ideas of creative arts and cultural industries and the addition of the terms consumer and citizen. Additionally, the new economy allows marginal individuals, regions, and countries to link their locality to the world economy because of their relatively low market entry costs.

Although the idea of creative industry emerged in Australia in the early 1990s, it was noticed by politicians in England towards the end of the 1990s and started to be used to create new jobs and provide economic growth (Hartley, 2005). The concept has been associated with the information society. It consists of sectors that create innovative experiences, where the power of thought and entrepreneurship with the "infrastructure, connection, content and creativity" necessary for the production and dissemination of knowledge comes to the fore. The important thing here is the demand of the people (Hartley, 2005).

In 1997, the Creative Industries Task Force was established by the Department of Culture, Media and Sport (DCMS) in the UK, the first Creative Industries Twinning Document was published, and since then, the impact of many countries' creative industries on their economies, where and under what conditions these industries can occur. DCMS, creative industries as "industries that create employment and welfare on the basis of intellectual property by incorporating individual creativity and talent" (DCMS, 2001). These activities are classified as advertising, architecture, art and

antiques market, craft, design, fashion design, film, video, interactive entertainment software, music, performing arts, publishing, software and computer service, television and radio (Braun and Lavanga, 2007). According to Landry (2012), the creative industry is; media and entertainment, arts and heritage-based sectors, and business-to-business creative services.

The fact that the advantage of geographical location has lost its meaning with globalization has also been effective in the emergence of creative industries (Florida, 2005). This new order has emerged as a result of the creative class in cities and regions and the opportunities these regions provide to creative individuals. Expressing in his books that the creative class plays a major role in the development of cities in the contemporary period, Florida (2014) states that technology, talent and tolerance are necessary for economic growth and calls this the 3T (technology, talent, tolerance) theory. For the development of a city; it is argued that traditional views such as owning natural resources and being on transportation routes have been replaced by models that he calls human capital theory, in which people are the driving force for regional growth.

In the last fifteen years, different types of industries have emerged and made a great contribution to the economy. These areas, which we call as creative industries, are today one of the strongest stakeholders of economic sustainability and future visions (Gregory, 2016). In the economic plans of the countries, this field, which was defined by many different definitions such as cultural economy, credit-based industries, creative sectors, content industry, media industry, art-centered sectors, media sector, communication industry, was first defined in Australia in 1994. It was realized by the government's presentation of its new cultural policy under the theme of "creative society". Since then, creativity and innovation has become frequently used terms in developing national policies (Moore, 2014). The creative industries combine various sectors under one title, generally referring to an idea composed with creativity placed at the center, within sectors such as music, movies, architecture, publishing, fashion, literature and a new creative field, culinary arts. According to UNESCO, creative industries gather production, creativity and advertising of specific contents which could end up being a service (Parrish, 2005).

Throughout the 2000s, the idea of creative industries became related with the deprived regions and the political strategies implemented to re-develop them. New theories emerged such as creative cities, creative clusters or creative classes (Florida, 2014).

Therefore, the economies went through a change from manufacturing sectors to knowledge-centered industries. Creative industries brought economic mobility with the urban regeneration concept to deprived or re-developing areas including former industrial districts. Therefore, those regions were saved from being problematic and turned into regions with high economic or social potential (Florida, 2014).

Although the definition of the creative industry concept varies from country to country, it is stated that the creative concept was first formed in Australia in 1994. In the following years, the boundaries of the concept were expanded after a review by the Creative Industries Task Force, a work of the Culture, Media and Sport Department in England. Creative industries, mostly by connecting with non-economic practices, created a sense of duty in cultural industries and increased this awareness (UNCTAD, 2010). European countries (Pareja-Eastaway and Pradel-i-Miquel, 2010), USA and developing countries (Miller, 2009) focus on supporting creativity and knowledge-based economic initiatives. For example, Indonesia, it is crucial to distinguish between innovative creative industries and traditional cultural industries (Fahmi, Koster, and Van Dijk, 2016). Generally, creative industries concentrate in large urban regions, where innovation and cross-fertilization of ideas can take place with the support of talent pooling and relatedness among niche producers (Fahmi, Koster, and Van Dijk, 2016). Additionally, "The Beauty of Geography", an article published in the Economist magazine in 2000, deals with the importance and role of bohemian regions in important residential areas such as Berlin, London and New York in influencing people, leaving their creative energies alone and increasing economic development. While economists and geographers consider urban settlements as centers of creativity, cultural theorists and sociologists generally focus on bohemian lifestyles and cultural characteristics (Florida, 2002).

As Florida (2005) states, the creative class has liberal cultural environmental tastes, indicating that there are mostly regional bohemian cultures (Moeller and Tubadji, 2009). Florida's theory of the creative class stated that as long as creative workplaces involve labor, they will have a major impact on socio-economic development. This theory of the creative class has been evaluated as an understanding of its effects on the sustainable development of culture (Moeller and Tubadji, 2009).

The foundations of the creative class space are:

• Tolerance: Tolerance is characterized as an important factor for guiding and influencing technology and talent (Florida, 2005).

•Technology: Today, technology is the cornerstone of economic development, as many economists will attest. Florida (2005) also adopts this view and identifies technology as the main factor of economic development.

•Talent (Florida, 2005): Talented individuals are the backbone of any successful business plan. More than ever before, we live in a mobile age. People travel around a lot, especially great creative talent. In the modern era, the ability of a community to draw and keep great talent is its defining problem.

These three factors are equally interrelated. These factors are needed to create social peace and a quality standard of living. While these factors are very effective and powerful together, they are not sufficient on their own. The combination of these factors creates competitive, attractive and innovative fields (Kalsø Hansen, 2007).

For this reason, there are a few approaches in articulating creative industries. Howkins (2007) considers creative industries as just another industry branch. Florida (2005) suggests that it is a group of new occupations or activity fields. According to Landry (2012), creative industries are broad scope of urban development, formed by the idea of creative city. As for (Scott, 1997), the creative industries are integral units of the broader economic environment to provide a shift to the modern economy.

2.3.2 Creative Industry and its Supporting Sectors

The term "creative industry" refers to a variety of industrial pursuits that make use of individual talent, skills, and creativity to support job creation and regional economic growth. Identification of the creative industry's subsectors in a given nation or region is a vital stage in the development and maintenance of an industry's competitiveness (Cahyaningrum, Widodo, and Arvitrida, 2018).

According to Hartley (2005), the evolution of the information society follows this order: infrastructure, connectivity, content and creativity. The infrastructure era, which focuses on acquiring the necessary hardware to process information, requires establishing connections to share the information produced. Links provide almost endless options for content creation. Thus begins an era that focuses not on raw data but on thoughts and information, emphasizing not only connecting but also experience. According to the author, the important thing in this "new economy" period is to be

light and to produce innovations. Castells (2005) states that the new economy is shaped in the information technologies and finance sectors, which offer a developing entrepreneurship model by producing innovations. In addition to the effective use of knowledge, the knowledge economy; it encourages entrepreneurship and the creation of a society composed of talented, flexible and creative people (Uçkan, 2006).

According to Hartley (2005), market characteristics that emphasize content and creativity play an important role in the evolution of creative industries in the knowledge economy. A similar approach interprets creative industries as networks formed on a market basis. According to this definition, creative industries are market activities whose production and consumption are associated with social networks (Potts et al., 2008). According to this approach, which uses the perspective of a newly developing market economy rather than an industrial perspective, the characteristics of the market are decisive rather than raw materials, products or consumption. Creative industries consist of different individual preferences located within the complex social system of individual preferences. Economic value is generated from the relative fit of these preferences (Potts et al., 2008). Similarly, according to Hartley (2005), creative industries are characterized by being dependent on customer preferences rather than production of copyright and commodity value of content.

These industries aim to create products that will be in high demand using ideas or forms. Various definitions created according to the demand-focused approach are positioned around this central theme, which directly or indirectly brings together commercial value and creative activities. Although the classification and definition efforts of creative industries are narrow or broad, they are implicitly influenced by classical industrial sectors (Potts et al., 2008). But they do not fit the definition of industry that emerged in the industrial period. When considered with industrial era paradigms, creative industries consist of fragmented and unrelated groups rather than a whole (Hartley, 2005).

Creative industries are created with the perspective of bringing together the economic activity areas that are seen as separate in classical classifications. For this reason, distinctive features attributed to the characteristics of the work or product are used to determine where the creative industries begin and end. According to Caves' classification effort in this direction (Cunningham, 2005), there are seven characteristic features of creative industries. The first of these is the difficulty of estimating the demand or product before consumption. Because creative products are

"experience products" that create abstract and subjective satisfaction for consumers. Secondly, almost endless creative products are possible within a certain format or with transitions between various formats. Third, the producers of creative products depend on tedious activities such as accounting and marketing to maintain creative activities, despite their intangible satisfaction with their work. Another distinguishing feature is that the final commercial product is usually produced in teams. Creative production often requires building creative teams of collective character, with different abilities and different expectations of the final output. Another distinguishing feature associated with the working conditions of creative teams is the need to coordinate different creative activities in a relatively short and often limited time. The sixth feature is the classification of creative producers into vertically differentiated skill levels as a result of evaluation by producers or other creators. The last common feature that determines the creative industries is that many of the cultural products obtained as a result of creative activities are copyrighted in the long term is the earnings return.

The approach of realizing the sustainable development of cities on the basis of culture and creative industries has gained prevalence and effectiveness in the last quarter century. As a matter of fact, it is observed that sustainable development approaches based on urban culture and creativity come to the fore instead of general development models in the EU. Again, programs such as European Capitals of Culture, Turkic World Capitals of Culture and Islamic Capitals of Culture can be considered as reflections of this process.

The creative cities approach is generally analyzed through research in areas such as;

> *"urban science, urban planning, architecture, design, media/communication, cultural and economic geography."* (Hartley, 2007)

Similar studies, which are in the fields of tourism, economics and administrative sciences, geography, etc., are published, although their number is quite insufficient in Turkey. Such publications are also studies aimed at evaluating the creative potential and status of cities (Gürbüz et al., 2017). On the other hand, detailed studies on the analysis of the relationship between living cultural heritage researches in the field of cultural science and management and the creative city approach have not been carried out in Turkey yet.

As a matter of fact, within the scope of the creative city approach, highly educated segments in creative industries and other segments of the city can be employed in areas such as "gastronomy, handicrafts and folk arts". In this way, various effects of

urbanization are eliminated to a certain extent. The efficiency and success of creative cities primarily depends on the evaluation or "added value to the value" of the living cultural heritage, which is the whole and source of originality and diversity. In other words, the creative city can be created by nourishing its living cultural diversity.

With the creative cities approach, it is possible to create employment areas for different segments of society. With such registrations, cities are tried to be transformed into creative and brand cities of the gastronomy field. Based on the natural, historical and cultural treasures that are the source of originality, the differences are clarified and city brands are created. In this context, the brand's value-added product; It should be pointed out that the branding of the city or the branding of the city is defined as the application of product branding strategies on the city in order to add economic, social and cultural values to the city (Boyacıoğlu, 2014).

2.3.3 Gastronomy as a Creative Industry

"You don't act on your creative urges without the chef's sanction. That is made very clear. I want automaton-like reproduction of an idea or a theme. But as people prove themselves, I allow them to express themselves, with guidance. The chance to be creative is a reward and an expression of trust. It's the carrot." - Anthony Bourdain (Morse, 2002)

Figure 2. Creative and artistic view of gastronomy (Source: World Tourism Organization, 2022)

Although the comment by American chef Anthony Bourdain above may come out as harsh, it does provide insight into what it's like to work in a top restaurant kitchen in Figure 2. It would seem that people are in fact managed systematically in the realm of restaurant kitchens. Chefs are not permitted to improvise in the kitchen, according to Anthony Bourdain (Morse, 2002). Service is an organized series of actions, and if one link fails, the entire chain collapses. Florida (2003) says that;

> *"Creative people tend to revolt against efforts to manage them overly systematically,"* which is in opposition to this statement (Florida, 2003).

The creative process and creative production are well-exemplified in gastronomy and the kitchens of restaurants, yet both are approached in a relatively structured and disciplined way.

According to Balazs (2002), formalization in cuisine appears to promote rather than impede the growth of inventiveness. Top restaurants, in the opinion of Balazs (2002), combine a high level of innovation with a strong formalization of work and production procedures.

The key, according to her, is knowing when and how to standardize without stifling the spirit of originality and innovation. She does, however, emphasize that this is mostly visible in the early stages of developing a new dish; after the dish is developed and prepared for the menu, standardization sets in and the process is repeated dish after dish, every day and every night (Balazs, 2002).

Before the chef is permitted to be creative, as stated by Anthony Bourdain (Morse, 2002), he must learn the craft. Thus, the creative process in gastronomy takes place throughout the process of making the food, not at the serving aspect. However, it would seem that this is a process rather than the outcome of improvisation or chance, as was claimed.

For chefs to pass the apprenticeship test, they must possess the necessary knowledge and technical skills (Dahl et al., 2009). In the documentary "Noma at the boiling point" René Redzepi recognized a day as one of the worst days in the history of Noma, since a chef chopped a rump of lam lengthwise leaving it rough. The chef was removed from his department because he lacked the necessary expertise. Cutting techniques are so basic, according to René Redzepi, "You should know this the second week of school" (Vorting, 2008). Getting trained in gastronomy requires both academic and informal education, according to Torsten Vildgaard. The chef can be creative once the necessary

abilities are in place, or, as Anthony Bourdain might say, when the chef is permitted to be creative (Morse, 2002).

Ottenbacher and Harrington (2007) claim that in order to preserve a competitive advantage, restaurants must innovate. Because there is no copyright protection for ingredients, settings, or recipes, chefs are continuously forced to use their creativity to create new dishes. Moreover, they contend that in order to attain long-term competitive advantage, this cannot just be the product of happenstance but must be the outcome of systematic innovation.

There is more competition in the area which is supported by Hu, and Lin's argument. Relying on a solid reputation and top-notch, well-known meals is no longer sufficient. Now, in order to obtain a competitive edge, the dishes must also be innovative and imaginative.

The Figure 3 below presents the two central fields of creative production and gastronomy, narrowing down the field of creative production from outcome to input and the field of gastronomy from past to present.
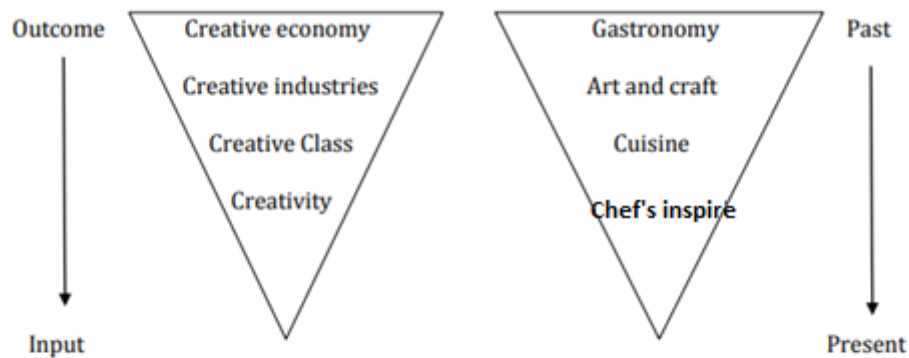
Figure 3. The two central fields of creative production and gastronomy (Source: Pedersen and Hein, 2012).

2.4 Culture Industry

Culture industry was first articulated by critical theorists Theodor Adorno and Max Horkheimer as critical vocabulary in the chapter "The Culture Industry: Enlightenment as Mass Deception", of the book Dialectic of Enlightenment in 1947 as a critique of the mass popular culture that developed after the war. They declared metaphorically that popular culture has similarities with factory producing standardized cultural goods

such as films, radio programs, magazines and they justified that such culture industrial products are used to manipulate mass society into passivity. They replaced the expression "mass culture" with "culture industry" to interpret and define a culture that arises spontaneously from the masses themselves. Automobile, sports, toy, garment, fast food, entertainment, tourism, fine art industries and historical sites, museums are some examples of culture industry (Hesmondhalgh, 2018). The combined use of culture and industry by Adorno and Horkheimer was meant to shock and to express that commodified culture is becoming a management tool. Popular media, movies and music adopted by the masses distract the masses from the real problems, creating a dilemma between elite culture and the arts and the popular culture and entertainment industry (Bernstein and Borchardt, 1991).

Today, the definition of culture industry is the sectors that combine creativity, production and commercialization, producing products with intangible or tangible cultural value. The result appears as a service or a product and is copyrighted. Cultural industries foster cultural diversity and provide democratic access to culture. Production in the media is also part of this industry (Wynne, 1992).

Adorno and Rabinbach (1975) state that the culture industry combines the old and the new, and that the word industry is not directly related to the production process; It refers to the standardization of cultural goods and the rationalization of distribution techniques. In addition, this cultural property is now seen as a product, as it provides income to its creator, and therefore its value in the market comes to the fore rather than its artistic value. Leadbeater (2001) states that in an economy where know-how and the ideas are exchanged, everyone seems to have the opportunity to the prominence of the market value of the products rather than their artistic value. Culture and the city are interconnected to each other as the local culture helps to economic, social and environmental development. Culture industry is an evident motor of economics in many urban areas, in the wake of new local institutional dynamics and the appreciating of local space as a culture and as well as tourism commodity. This should be got hold of advanced space governing institutions and the "local mobilization" lines or strategies which connected to local economic efficiency. For example, in the 1990s, Kinmen, a city located in Taiwan, achieved to change its position from a war-zone to a cultural tourism destination by the push of culture industry to economic vitality but also a remarkable force to citizen's identity and local revitalization. The most crucial effect of its achievement is a consequence of the local government and the public

become consciously aware of the significance of the culture industry. The government and the local community organizations that helped to development have been a driving force in planning process depending on collaborative supervision and local mobilization (Yang and Hsing, 2001).

In recent memory many researchers have drawn attention to the matter of "culture industry" and its impetus in economic development (Harvey, 1989). Local authorities dedicate themselves to collaborate with each other on account of gathering mobile investment capital. As Harvey mentioned, as a result of this approach, even the mission of urban management has switched to an entrepreneurial model from managerial mode. Also, he pointed on the issue;

> *"the idea of locality, society and space has shifted to the base or center of urban governance."* (Harvey, 1989).

For instance, in Kinmen example, rather than ensuring cultural facilities from the local government of Kinmen from the first hand, the "cultural festivals", "remarkable events", "culture buildings" and "civic boosterism" have been hold out in terms of exertion made by local institutions such as chambers of commerce, local community organizations and inhabitants of the city to reinforce recent models of civic identity (Yang and Hsing, 2001).

In the age of globalization, spectacles and representations became more effective than the real material itself. The important part of the thing that discloses the image is the eye which looks at it. Debord (1983) pointed on the concept of 'spectacle' speaking of a new phase in the development of capitalist urbanization. Furthermore, pointed out an image saturated society in which advertising, TV, mass media and entertainment shape the urban life.

The consumption in modern society can be defined as "instant" as of nature. Media make the way to forget the history which are about to disappear (Baudrillard, 1994).

For example, festivals which run on for several days in a year convert the cities into urban spectacles, indicates the connection between the capitalist order and instant form of the display. The entertainment has become the core of creating a space as "festival marketplace" and the integration of it with the market economies. Culture industry and urbanization entails opportunities in urban restructuring in the context of images and symbols. This situation has a direct connection with tourism evolvement and becomes an important tool in competitiveness of cities in global arena. In this way, cities can attract much more cultural capital through leisure-based market economies (Richards

and Wilson, 2006). In the globalizing world, together with the economic factors, the power of production combines with creativity. In this new order, different art, design, and media production branches also provide diversity. Cultural factors affect the variety of products.

2.4.1 Concept of Creative Clustering

In order to understand the definition of creative clustering, what kind of transformation the concept is in, and in which dimensions it was created and maintained, it would be useful to explain the concept of clustering at first. Clusters are defined by as interconnected companies, specialized supply segments, service providers, firms in related industries and associated institutions (e.g. universities, rating agencies, commercial unions) is defined as the geographic concentration (Porter, 2000). Many group studies such as economists, sociologists and business managers have been carried out on the definition of the cluster concept. Although all these studies have contributed to the clustering literature, examining the subject through the literature and theories in their own fields, the basis and framework of the clustering concept has become unknown. In the table 2, explanations of different experts about the cluster are brought together (Novelli, Schmitz and Spencer, 2006).

In line with all these explanations, it is generally accepted that businesses that produce in the same area or in related areas, according to cluster theory, are located close to each other and provide different benefits from this. This spatial proximity enables the establishment of social and economic relations at the same time and creates networks. Businesses that are compatible with networks carry their competitive power to a higher level with the cooperation they create within the cluster (Table 2) (Malmberg and Power, 2005).

The concept of cluster has also changed over time, in line with the revisions related to the global conjuncture. Considering today, it is recommended to analyze how the interpretations of the term cluster have undergone revision and to analyze the general theories about clusters in order to comprehend the role and importance of clustering (Bagwell, 2008).

According to many experts, the beginning of studies on clusters was determined as Marshall's notion of industrial zones in England at the end of the 19th century. In this time period, large enterprises that increased in England became a risk for small enterprises that carry out production based on human power with their production

capacity. However, unexpectedly, small businesses that came together with regions called industrial zones in the following years were successful in making their assets permanent and some businesses developed and grew (Šarić, 2012).

Table 2. Different Explanations of the Clusters

References	Explanations
Pietrobelli and Barrera (2002)	A cluster is a group of spatially close firms that specialize in producing similar products or a single product.
Rosenfeld et al. (1995)	Clusters are formed when interdependent businesses are located close to each other and share the same opportunities and threats by keeping the channels of dialogue, communication and shopping open.
Swann et al. (1998)	A cluster is the presence of many companies working in related fields together in a certain location.
Van den Berg et al. (2001)	Local or regional networks of institutions whose production processes are interconnected by the exchange of information, services or goods are called.
Crouch and Farrell (2001)	The tendency of similar types of firms and businesses to be located close to each other.
Porter (1998)	It is a group of companies and institutions that are located close to each other in a certain area, are interconnected, have common features and complement each other.

In the 1990s, two factors had a significant impact on the global competitive environment (Šarić, 2012). Thanks to the developing technology in these years, especially interaction and transportation has become simpler. This situation has caused the geographical proximity to lose its importance. Looking into clusters as "Technology firms in Silicon Valley, the film industry in Los Angeles, the ceramics and fashion industry in North-East Italy, the automotive industry in South-West Germany, pharmaceuticals in Northern Switzerland, medical equipment in Massachusetts", it has been argued that the success of clusters due to the fact that

production is carried out with more than one enterprise and local specialization in the region (Šarić, 2012).

When the literature review of the clustering concept is conducted, the theory of geography of innovation in the socio-economic field can be considered in this context. The geography of innovation is a concept that expresses the effect of geographical and relational proximity on knowledge dissemination and learning processes. According to economic geographers, who are interested in the key role of knowledge in innovation activities, the innovation process is an interactive process that occurs with mutual cooperation between actors. Thanks to localized information networks, collaborations established between agglomerations and clusters in certain geographies enable the interaction of actors. The main element of interaction is that the actors are geographically close to each other. Thus, economic geographers reveal that the static and relational dimensions of space are effective in knowledge creation, access to knowledge, learning and innovation processes that are necessary for companies, regions and countries to maintain their competitive advantages (Oerlemans and Meeus, 2005).

One of the most general issues addressed in the theory of innovation geography has been determined as the effect of the data spreading among the factors in the clusters on the creativity process. Benefiting from the data in a cluster by all elements of the cluster supports the creativity process.

If the specified move is made sustainable, the emphasized concentration of enterprises and service providers can be changed into a successful creative cluster development and employed as an effective strategy to acquire a regional competitive advantage.

A creative cluster should: (a) include a community of creative people who are primarily interested in innovating and making original contributions, even if not in the same field (Hospers, 2006); (b) allocate a place where people, relationships, ideas and talents can stimulate each other; (c) provide an environment where diversity, interaction and freedom of expression are promoted and protected; (d) provide an open, variable and frequent network of interpersonal interactions that ultimately nurtures individuals' personalities. There are four main reasons underlying the clustering of creative industries. However, the point that needs to be emphasized is that these approaches should be perceived as complementary rather than substitutes for each other (Lazzeretti, Capone and Boix, 2012). The first of these reasons is that

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concentration of culture, art and heritage accumulation should be placed at the center of consolidation with an approach from the perspective of cultural economy. The second reason is that agglomeration economies approach focuses on spillover effects and spatial cost advantages. The related variety expansion, which can be considered as a third perspective, discusses the effects of the industry on regional growth through innovation and information flow (Frenken, Van Oort and Verburg, 2007). The creative class perspective, which can be listed as the fourth and last approach, places human capital in its center and examines the effects of creative people on clustering (Florida, 2005).

Looking at the creative industries literature, creative clustering, a concept that has come to the fore since the 1980s, has become increasingly important for creative industries. While at first, formations such as cultural industrial neighborhoods were encountered as an element of the activities related to the reuse of the regions abandoned by the industry, with the movement of the interaction of the creative industries with the space, the creative industry clusters have also undergone significant changes both physically and in terms of the socio-economic ties they cover and form the basis.

The concept of creative environment was put forward by the *Groupe de Recherche Européen sure les Milieux Innovateurs*, which consists of a group of experts from economic and social sciences. The question that this group initially seeks to answer is what are the factors that affect a region's being more revisionist and open to competition. The creative environment maintains its currency by constantly restructuring itself in a two-stage process. Accordingly, at the first stage, there is an opportunity that is worth working on. The creativity process takes place with the possibilities within the cluster dimensions, and in the second step, the experiences gained through the holistic learning process are processed into the memory of the cluster. As this process repeats, the cluster continues its evolution process and maintains its dynamism (Crevosier, 2004). According to Flew (2010), the clusters that relate economic development and creative industries provide benefits in terms of efficiency (skills for employees, specialization, marketing training etc.), innovative advantages and new job opportunities. In addition to creative inspiration and spillovers, multi-talented people moved to the cities, which also triggered the growth. So, creative industries took advantage of urban locations (Lee, 2014).

With the increasing importance of innovation and culture in new urban economies, policies for ethnic and innovative clustering are increasingly found in urban and regional practices. Accordingly, the differences between the cultural and the creative clusters have been shown in Table 3.

Table 3. The Key Characteristics of Cultural and Creative Industry Clusters (Source: Evans, 2009)

	Cultural Cluster	Creative Cluster
Economic	Local economic development	City-regional economic development
	Guest economy	Knowledge Economy
	Branding cultural factors	Innovative Tourism
	Urban Transformation	Production Chain
		Creativity diffusion
Social	Identity	Mixed use
	One-sided use	Great Diversity
	Ethnic area	Urban design quality
Ethnic	Historical preservation	Innovation
	Craft	Design and architecture
	Festivals	Fairs
	Cultural city	Innovative city

According to these explanations, for example, ethnic clusters are mostly located in historical city centers. By using the potential of the qualified urban fabric, they add cultural activities to this and make the place attractive for visitors and ensure the expansion of economic activities. In these areas, cultural consumption has a higher priority than cultural production. Creative industry clusters, on the other hand, are mostly formed in abandoned industrial areas outside the city center by re-functionalizing old industrial buildings or by demolishing them and constructing new buildings. These areas are places where great creative production takes place.

CHAPTER 3: CULTURE LED URBAN REGENERATION AND THE ROLE OF GASTRONOMY

3.1 Culture Led Urban Regeneration and Former Industrial District

In relation to culture-led urban regeneration, Walton (2010) discussed that some certain space practices redesign some significant places in the city from the perspective of past with the present, through the actual meanings in the identity and the history. Sometimes a new usage is committed to the old places where have already lost their functions and characteristics. Those kinds of places are reflected an utterly different image and identity from their own memories and just transform into new places. On this type of transformations, new "cultural strategies" of economic regeneration such as reuse of urban spaces, historical preservation and designing as artistic quarters of the city, are carried out and they are becoming common characteristics of the cities where consumption becomes "experience" (Zukin, 1995).

Although some time has passed for development to occur, industries have started to make themselves open to development since the 1970s. Looking back today, this revision of global trade conditions is understandable. The effects of this rapid revision in Western countries were seen as the transition from human power to mind power with the web-based new economy, and the values created by opinions becoming innovation, discovery and copyrights. In this revision and transition phase, cities that remained attached to the past felt the need to conduct a due diligence. They found answers to all questions about the purposes, resources and importance of these cities in the concept of creativity (Landry, 2006).

It is seen that the creative class in the cities, which is a participatory element of the creative industry, is settled in the areas where mixed use is allowed in the cities, outdated and inexpensive, where bohemian people live (Stevens, 2015). In particular, the attraction of artists to such regions has been widely discussed in the literature (Fensterstock, 2013). Ley (2003) argues that artists are low in economic capital but high in cultural capital. Artists prefer cheap but spacious places and add an aesthetic value to them. These places are generally industrial areas close to the centers of idle cities (Stevens, 2015). Matthews (2010) also states that artists want to be close to city centers, in areas with high social tolerance and authenticity, in high-ceilinged and low-rent buildings with the opportunity to live/work, and in places where other artists are present. These features can be seen in industrial areas that have remained dormant in

the post-industrial economy. These areas gain an aesthetic structure with the orientation of the artists and over time.

The synergy between old industrial sites and artists has a certain charm that attracts the attention of governments and real estate entrepreneurs in terms of having a potential further regeneration based on cultural assets and creative. Once that potential is discovered, the land and property prices rise and these areas become open to the negations of different power relations. Culture-led urban regeneration plans and growth strategies are developed for economic revitalization of the districts, but most of the time sustainability of these plans are not well-thought from the beginning. Thus, many culture-led urban regeneration efforts begin with an intention of preserving authenticity and heritage, but ends up with real estate growth (Miles, 2005).

High-income groups are attracted to the area based on its authenticity, creativity and culture-led activities and establishments, and the areas that were once affordable to artists and local residents become open to transformation, real estate prices increase and branding begins (Zukin, 1982). This constitutes the gentrification of the cities.

According to Matthews (2010), in districts that artists locate, in time gentrification might occur. She calls this as "art-based gentrification" and this has existed in three waves. The first wave; buildings in idle areas are purchased by development companies or individuals for conversion. The second wave; the change that started with the move of artists to the idle buildings in the city centers in the late 1970s attracts the capital and the real estate market to the rehabilitated areas thanks to the artists. The third wave; it is a process in which large development companies and the public sector were involved and partnered in the 1990s. In the 2000s, under the influence of globalization, the developments in the international real estate sector and art and culture combined, which brought to the fore the renewal of the image of existing but obsolete regions. Thus, with galleries, museums and events, more people started to be attracted to areas where gentrification was taking place, and the changes in the zoning permit were facilitated.

About gentrification, (Jowell, 2005) stated that there was no doubt aware of a lack of evidence for the benefits of arts projects in urban social settings, and that what is achieved is often gentrification rather than community regeneration. Economic capital and culture are key words in gentrification. Economic capital represents the real estate market, and culture represents the preferences of consumers. The arts and creative industries help gentrification through economic capital and culture (Matthews, 2010).

According to (Miles, 2005), the re-coding of a region as a cultural neighborhood can lead to gentrification, and the transitions from multi-use to single-occupancy settlement and from renting to owning a house have been evaluated within the scope of gentrification. In this process, this situation can be followed by the marginalization of the people who settled in this region.

Furthermore, (Richards, 2011) argues that renovated spaces use creative resources to restructure their functions as consumption centers. However, its disadvantages include gentrification, the commercialization of space, the imposition of dates on the state (Hutton, 2006), and the mass reproduction of culture (Richards and Wilson, 2006). While issues such as on the other hand, authenticity and commodification are real concerns, it is argued that tourism has a positive impact on the cultural sector and creativity. For example, (Crang, 2014) speaks of tourism as a dynamic force that creates places, while Thrift (1997) argues that globalization processes fuel deep place experiences as tourists seek more meaningful experiences and contact with local cultures.

Nevertheless, as stated in the study of Ley (1986), the gentrification developed by the urban transformation is indicative of the increasing demand for an "urban lifestyle" among the middle and upper class in Istanbul. In the same study, the gentrification was also explained with demographic change, housing market dynamics (e.g., renovations, price changes, building permits, or turnover rates), the value of urban amenity, and the economic base as the fragments of the urban developments. Thus, gentrification comes up as a common externality of culture led urban regeneration.

Gentrification has many dimensions for discussion. Low-income neighborhoods all throughout the world have been altered by gentrification. Capital moves into low-income communities, more wealthy inhabitants move in, real estate prices rise, housing stock is updated, low-income residents are compelled to leave, and community culture shifts to accommodate the newcomers (Altshuler and Luberoff, 2003). Gentrification may happen quickly, with individuals and businesses being evicted, but it usually happens slowly, even across generations, when offspring of long-term residents leave because they can no longer afford to stay in the neighborhood where they grew up. Gentrification has a variety of effects (Cohen, 2018).

Those who are able to stay put as their neighborhoods gentrify may benefit from new investments, increased political clout, and improved infrastructure and services, or they may lose their sense of place as commerce, culture, civic life, aesthetics, and the people who live nearby become unaffordable, unfamiliar, or unwelcoming (Anguelovski, 2015).

In places that culture-led urban regeneration occurs, it is observed that gastronomy industry also participates as an economic sector. Also, it is reasonable to say that if the place is gentrified, food does have a role in that gentrification. "Foodie" culture is frequently used as a leading indicator of gentrification, indicating that a neighborhood is ready for investment. Gentrification also affects the local food environment, often resulting in food mirages of plentiful, high-quality food priced just beyond of reach of long-term inhabitants. Food policies play a key role in gentrification by stimulating the process and guarding against or counteracting its negative impacts, and gentrification policies can have an impact on local food ecosystems (Braswell, 2018).

3.2 The Examples of the Culture Led Urban Regeneration of Former Industrial District

Table 4. District Examples

District	City – Center	Gentrification	Creative Industry	Available Infrastructure	Gastronomy
New York – West Chelsea (**Meatpacking district**)	Riverside, residential, industrialization, immigration (Irish), theatre district (in history)	Fashion designers artists Google High Line Park (1.5-mile-long elevated linear park built on an abandoned railroad) luxurious condos	Fashion boutiques, art galleries, art museums, graffiti research labs, theatres, dance emporiums	Warehouses, piers, apartment blocks, housing complex, parks	Chelsea Market (Nabisco Factory), Empire Diner (former art modern diner) Meatpacking district
Miami – Wynwood	Pre-industrial area Warehouse Railway Waterside Wynwood walls	developers concerts artists	SUB DISTRICTS: Art district / Fashion district / Technology district Art galleries, private collections, murals, dance venues, fashion stores, film studios, museums, start-up technology innovations, urban design, architecture	apartments, co-working offices, galleries, outdoor eateries	Kosher restaurants, outdoor restaurants, world cuisine eateries, bakeries, beer and cocktails, lounges, food trucks

Table 5(continued). District Examples

District	Description	Actors	Culture	Land use	Food
Kreuzberg – Berlin	Bounded byr river, located in West Berlin, large percentage of immigrants, one of the poorest boroughs during Cold War, after 90's most gentrified, diverse cultural life, U-Bahn underground line	artists, students, immigrants, annual festivals, developers	Punk-rock movements, hip-hop culture, street parades, music festivals, street art, The Carnival of Cultures, musicians, artists, street entertainments, museums, LGBT life, popular culture	Housing, industrial warehouses, parks, museum, U-Bahn stations,	Street food, Afro-American cuisines, Turkish cuisine restaurants
Copenhagen - Kødbyen (Meatpacking District)	Located in Vesterbro (most hipster neighbour), situated between railway lines, seperated into 3 area according to building colors: White, Grey, Brown Kodby	Artists, architecture firms, developers	Creative clusters with galleries, art cafes, night life, small creative businesses in historical buildings, art studios, designers,	Swimming conference complexes, historical office buildings, museums, old slaughterhouses, modern meat market **Øksnehallen,** (the exhibition hall) originally a stabling place for 1,600 cattle before slaughtering.	**Poul Holsøe,** the area is listed for conservation and is still serving its original purpose of housing businesses relating to the meat industry seasonal eateries and restaurants (Fiskebar) open food markets

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Table 6(continued). District Examples

District				
Milano - Via Tortona/Savona	Canal side neighbourhood (Navigli), near a bohemian area in the Centro Storica where hipsters populate (Ticinese), located on a tangle of train lines, contains old factories and warehouses	Artchitects, designers, artists, fashion designers, property developers	Design, creative set and cultural institutions, thrift stores and galleries, photography studios, creative agencies, craft studios, cult cinemas, installations and pop-up spaces, furniture design	Warehouses, renovated old factories, huge galleries MUDEC (Museo delle Culture di Milano) Superstudio 13 - Italy's largest photographic studio founded by Gisella Borioli	Traditional osterias, trendsetting restaurants, coctail bars and trendy Italian eateries
İstanbul - Karaköy, Galata	European historical side of İstanbul, seaside neighbourhood, located in the core center of the city	Property developers, foodandbeverage sector, Galataport	Artists, creative agencies, art galleries, designers	Warehouses, renovated residentials, housing complexes, renovated old heritage buildings used as hotels	Casual dining restaurants, bars and eateries, local restaurants, delicatessens, breakfast eateries

Table 7(continued). District Examples

Los Angeles Art Districts	Located on the eastern side of downtown. The region is the neighbour to Little Tokyo, First Street on the north, the Los Angeles River to the east, and Violet Street on the south.	Artists, musicians, mural artists, urban artists, property developers, designers, architects	Museums, modern art museums, galleries, artist studios, craft studios, mural streets, design museums	Warehouses, post industrial buildings, renovated factory spaces, huge galleries	Casual restaurantsi luxurious restaurants, breweries, cafes, art cafes, bars, brewing companies, Asian restaurants, ramen houses, bowl cafes, noodle restaurants, rooftops, coffeeshops

3.2.1 Meatpacking District; West Chelsea – New York

The artistic and culture sector has recently evolved in New York City's West Chelsea, a former hub of manufacturing that has received attention since the 1990s. It is located in Chelsea, on the west side of 10th Avenue, in the area known as Chelsea, which is flanked to the west by the Hudson River waterfront and to the south by W14th Street, W34th Street, and 6th Avenue (DCP, 1999).

While New York City reconfigured itself to favor producer services in response to a global deindustrialization trend in Western cities, West Chelsea's postindustrial transition lags behind other neighborhoods, owing to its long-standing designation as a manufacturing district. Until the late 1980s, it remained a shell of light and unconsolidated manufacturing, including meatpacking and car repair, without accepting an infusion of professional service companies or new residents (New York City Landmarks Preservation Commission (NYLMPC), 2008).

West Chelsea's revival follows in the footsteps of SoHo (NYLMPC, 2008). SoHo, like West Chelsea, was a historic manufacturing and commercial district until it began to earn its current name as an art district in the 1960s, by tolerating the in-migration of artists in its abundance of disused mills. West Chelsea saw a similar cycle beginning in the late 1980s, initially housing art collectors and dealers who had relocated from SoHo, then attracting artists' groups, eventually becoming an art gallery district1 (NYLMPC, 2008).

After SoHo's resurgence, West Chelsea experienced one (NYLMPC, 2008). In the 1960s, SoHo began to earn its current name as an art neighborhood by allowing the in-migration of artists to its many abandoned mills. Like West Chelsea, SoHo had previously been a historic manufacturing and commercial zone. Beginning in the late 1980s, West Chelsea went through a similar cycle, first attracting SoHo-based art dealers and collectors, then attracting more artists groups, and finally developing into a district for art galleries1 (NYLMPC, 2008).

Chelsea rezoning (1999) and West Chelsea rezoning (2005), alongside with more extensive attempts to revitalize the west side of Midtown, were two institutional endeavors that contributed to Chelsea's postindustrial evolution. Projects including the construction of Hudson Yard, the extension of the Number 7 Line, and Hudson Park and Boulevard were included in the Chelsea Plan, which was proposed by Community Board 4 in 1996, and Far West Midtown, a framework for development created by the Department of City Planning in 2001. Chelsea's rezoning, which was mostly focused

on the East side of the neighborhood to meet the demand for non-industrial areas, also provided a formal opportunity for West Chelsea by upzoning one and a half blocks of previously used manufacturing land.

West Chelsea's 13 full blocks and 2 half blocks were the focus of the 2005 rezoning (Special West Chelsea district, roughly bounded by W16th Street to the south, W30th Street to the north, 10th and 11th Avenues to the east and west, respectively). The two main goals of this rezoning were to progress the High Line's development and use as a public park. The first goal was to promote the neighborhood's mixed-use development. A significant portion of the rezoning was dedicated to land use modification and density increment in order to implement mixed-used development. More than six blocks were converted from manufacturing to commercial use with an enhanced floor area ratio (FAR). Another objective was on defending and advancing businesses involved in the arts.

The land use remained as manufacturing districts in regions where galleries were concentrated, such as between W20th and W22nd Street and between W24th and W27th Street bordered by 10th and 11th Avenues, allowing art galleries to continue utilizing these architectural features. On the first level of buildings, non-commercial gallery usage was nevertheless encouraged in some areas of the newly designated business sector. The historic West Side Freight Line, known as The High Line, was turned into a park.

The wholesale distribution of meat, poultry, and seafood, especially for hotels, restaurants, and steamships, developed to be a significant industry throughout the district, leading to both new construction and the repurposing of old structures (Shockley et al., 2003). While some businesses were subsidiaries of significant American meatpackers, other independent businesses were among the biggest in the country. The 20th-century construction and architectural change and flexibility that have shaped the character of the Gansevoort Market Historic District were further sparked by the underground refrigeration system, the new piers, and the emergence of new uses related to the expanding hotel and steamship industries (Shockley et al., 2003).

 In New York City, neighborhood commercial reconstruction typically included demolishing older properties to make room for new uses. However, one of the district's distinctive features is that older structures have been preserved and modified for commercial purposes. Previous examples include the Centennial Brewery (409-41 1

West 14" Street), which was transformed into meat, vegetable, and dairy facility in 1901, and rowhouses 21-27 Ninth Avenue, which were transformed into meat market structures in 1923–1924 (Shockley et al., 2003). Over time, the Astors maintained their policy of high-quality architectural commissions by hiring renowned architects known for their significant public, commercial, and residential buildings, such as the neo-Classical style offices and printing plant (1901-02, Trowbridge and Livingston) of P.F. Collier and Son, publisher of books and the nationally-known magazine Collier's, at 416-424 West 13th Street; and the neo-Romanesque style liquor warehouse at 29-35 Ninth Avenue (1902-03, Boring & Tilton); and the Arts and Crafts style warehouse building (1913, LaFarge, Morris & Cullen) at 5 Little West 12'~Street (Shockley et al., 2003).

Figure 4 Chelsea Market in West Chelsea (Source: Sandra, 2021)

Currently, only a few butchers are left on the other hand West Chelsea market (Figure 4) became the international street food market. In other words, the Meatpacking district and West Chelsea market have been protected and become nostalgic attraction points in the city.

3.2.2 Wynwood – Miami

Wynwood became part of the City of Miami in 1913 due to an annexation referendum that extended the city's northern and southern borders across the bay. The residential area of modern-day Wynwood lies just west of the Florida East Coast train station and runs along N. Miami Avenue between 29th and 36th Streets. The neighborhoods historically called Wynwood Park and St. James Park make up the historic Wynwood Park and St. James Park. In the 1920s, when the Florida land boom gave way to various

communities, including Miami Beach and Miami Shores, the Wynwood neighborhood produced residences and apartments primarily for middle-class or wealthy families. During the 1920s and 1930s, architectural styles developed in Wynwood and other historic city neighborhoods, ranging from efficient "two-apartment" apartment complexes to ostentatious "four-apartment" apartments (Feldman, 2011).

Figure 5. Scene from Wynwood (Source: Laster, 2019)

Current and rapid artistic growth has formed the Wynwood Arts District (Figure 5). The area grows from Miami Avenue, five blocks west, between Interstate 395 and NW 36th Street, which includes more than 60 showrooms, studios, workshops, museums, and exhibits emerging from the remnants of a past industrial area. The Wynwood Art District connects Miami's Design District to the north and Downtown's Performing Arts Center to the south, allowing artists and presentation industry professionals to thrive and thrive. Administered as an 'arts district' due to the prevalence of artist studios, the district is also home to Miami's Fashion District, which runs along NW 5th Avenue from 23rd to 29th Streets (Perez, 2010). Wynwood has been a working-class residential area, an agglomeration of food and beverage industries, a garment district, a vibrant Puerto Rican enclave known as Little San Juan, a devalued neighborhood plagued by unemployment and drug-related crime, and finally an arts district on the rise in its relatively short history (Sheldon, 2015).

Although Las Parcelas and Mill Creek Community Garden in Philadelphia EZs are both committed to food justice and inclusive community activities, David Lombardi's "Magic Garden" on NW 29th Street in Miami's Wynwood NDZ is an example of

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exclusionary green space (Sheldon, 2015). Lombardi, a pioneer of the Wynwood artwashing movement, has begun to capitalize on the symbolic capital of communal gardening by renting out the "Magic Garden," "a property...where he produces herbs, lettuce, and has a gourmet food truck in conjunction with chef Buddy Devingo". Lombardi, like many developers around the world who are motivated by the market-oriented logic of neoliberal urbanism, has consciously appropriated urban art and "green" signifiers to make the gentrification process less visible and more tolerable (Sheldon, 2015).

Although literally no wall remains unpainted today, Wynwood was, at least aesthetically, a disinvested post-industrial warehouse district par excellence as late as 2006. Despite the dominant narrative that Wynwood was devoid of culture prior to 2006, as evidenced by developer David Lombardi's claim that he "took chicken shit and made chicken salad," Wynwood's reincarnation as an arts and entertainment district is just one of many reinventions the neighborhood has undergone in less than a century (Cano Isaza and Arroyave Álvarez, 2014).

Miami Beach presented its first annual Art Basel show in 2002, sparking a rethinking of Miami as a major cultural participant on the world scale (Sheldon, 2015). In many ways, however, the persistence of stereotypes perpetuated by films like as Scarface and Miami Vice continues to stymie Miami's rebranding efforts (Sheldon, 2015). While the reality of Miami falls somewhere between these two extremes of criminality and "refinement," the economic and symbolic success of the Wynwood arts and entertainment district has added credence to Miami's claims of cultural cachet and global competitiveness (Sheldon, 2015).

One Saturday a month, the Design District and Wynwood Art District hold a 7 to 23 resident art march. This is the only time the Wynwood area has become a safe place to walk in the evening, attracting a wide variety of neoliberals. A little over a decade ago, the room was a clothing and warehouse district next to a central train station. When the rail transport business disappeared, the region was devastated. Just a few years ago, walking Wynwood at night was an invitation to danger and an extremely monotonous walk at worst. The Wynwood Arts District location allows for basic facilities. One of them is the result of the cityscape. Another is the connection between urban density and existing spaces, making rehabilitation-readaptation the most striking feature of living spaces. Finally, merging art and architecture using separate interventions and residing in some public warehouses will enhance the city's

community, aiding unique authenticity. The first important step in redefining Miami International University's role will be moving the university to the Wynwood Art District. The university's new location will significantly help gentrify the Wynwood Arts District. Additionally, MIU will directly intervene to improve the decaying neighborhood through job creation, housing, and economic development initiatives Gentrification is a procedure that can positively affect residents. By collaborating with residents and an academic institution, rotten residents can overcome negative factors and redefine themselves. This collaboration is a transmission to enable neighborhood progress. Case studies connect the instruction association's assignment statement and the community. Educational institutions should be catalysts to create change in society. Mission statements should be redeveloped to include the community. This task constitutes the first understanding of gentrification that will determine the organization and the university (Perez, 2010).

3.3.3 Kreuzberg – Berlin

The crisis of Berlin's urban economy, which lasted twenty years between 1993 and 2013, is a critical beginning point for understanding the city (Bernt, Grell and Holm, 2013). Considering that Berlin was still the largest industrial metropolis in Germany before WWII, and East Berlin later became the GDR's economic center, the fall of the wall meant the destruction of their foundations for living and a significant loss in social status for a sizable portion of the local population (Bernt, Grell and Holm, 2013). The result of the privatization and winding down of East Berlin's industrial base, the dissolution of a central authority and administrative apparatus, and the end of subsidies for labor-intensive businesses in the front-line city of West Berlin is that they have primarily led to a sharp decline in jobs and an erosion of the city's economic base, which has not been reversed to this point (see Krätke's contribution in this collection) (Bernt, Grell and Holm, 2013). Early in 1990, practically overnight, East Berlin experienced a development that contributed to the high base unemployment and low level of income that are still there today (Bernt, Grell and Holm, 2013). However, the new circumstances also brought about significant disadvantages for a sizeable portion of West Berlin's population, particularly those from the left and alternative milieu and immigrants who came from Turkey and other South European countries as so-called guest workers in the front-line city since the 1960s (Bernt, Grell and Holm, 2013). For one thing, many migrants felt frightened and excluded when confronted with reunification fever, which included openly nationalist and racist elements at times. In

addition, their working and residential situations were put under unforeseen strain, frequently after they had settled into a type of niche existence in the shadow of the wall (e.g., in large parts of Kreuzberg, (Figure 6)) (Bernt, Grell and Holm, 2013). On the other hand, the immigrants who came from Turkey brought their gastronomic traditions as well.

For years, Berlin has been a magnet for tourists and a city of immense attraction for students, artists, and other pseudo-creators worldwide. Between 2002 and 2012, annual overnight stays doubled from 11 million to 25 million. Berlin ranks third after London and Paris as the most famous European city since 2009. Interest in the German capital is growing among planners, architects, historians, and social scientists, as well as those professionally involved in urban development, housing policy, and urban social movements. At the same time, more and more publications are appearing in Berlin, especially in the English-speaking world (Bernt, Grell and Holm, 2013).

Figure 6. Murals from Kreuzberg (Source: Anonymous, 2022)

Berlin's housing market today is characterized by an increase in demand in all market details and an active lack of it, especially in the low rental price component. As a result, vacancy rates, higher rents, and a limited supply of affordable housing for low-income households are falling, especially in central locations. In accumulation, surcharges are rising, increasing the economic stress on Berlin residents. The justifications for these products vary; birth rates and net migration to Berlin are improving. As a result, the population is increasing. According to the noses of the ordinary people, it will increase by 254,000 by 2030, provided Berlin's financial development remains optimistic. The city is diminishing its image as an attractive place to live and work, and new

construction provides new housing. Another global driver of population growth in city centers is their increased economic importance and high attraction for eclectic groups of residents, which influences their settlement choice (Döring and Ulbricht, 2018).

When the kitchen structure and general situation in the gentrification process of Kollwitzplatz, a square in Berlin, is examined, In the 1990s, this artistic support increasingly became the basis of natural assets in the "cultural" infrastructure. The combination of cafes, international cuisine, boutiques, and delicatessen familiar to other nobility on a global scale can now be found mainly around Kollwitzplatz, but more recently on Kastanienallee/Oderberger Straße and Lychener Straße. Prenzlauer Berg has become a brand in local names and a distinctive aesthetic in the interior design of homes, shops, and restaurants. While historically, Berlin pubs were traditionally called after their place, the kitchen they serve, or the manager, pub names these days contain clever puns and arrogance to appeal to their customers' sense of place and consumption of these new spaces. It's not enough to eat and drink at Kollwitzplatz; in this daylight, the "internationality of Alsatian cuisine" in a cafe where the US President once dined, the lifestyle of the Russian aristocracy, or the consistency of sipping your beer among so-called muses and dissidents (Bernt, Grell and Holm, 2013).

When the socio-demographic structure of Berlin was examined, it was seen to cover the prognosis areas of Neukölln, Kreuzberg Ost, and Kreuzberg Nord. The current analysis shows that for the first time in Berlin, intense gentrification processes took place in Moabit, Wedding, Gesundbrunnen, and, to a lesser extent Schöneberg Nord. These areas go significantly beyond the circle of gentrification described so far by Andrej. Holm includes only the neighborhoods in Mitte, Prenzlauer Berg, Friedrichshain, Northern Neukölln and Kreuzberg in the spatial changes of the pioneering phases of gentrification in Berlin. Accordingly, we have extended Holm's gentrification circle to a "Berlin gentrification spiral." Further analysis is required for the Moabit, Wedding, Gesundbrunnen, and Schöneberg Nord prognosis areas to characterize the early pioneering stage of gentrification more precisely. A later phase of gentrification was represented by the construction of luxury apartment complexes and an influx of more elite and globally networked individuals with very high incomes. This was true for the districts of Friedrichshain Ost, Südlicher Prenzlauer Berg and Zentrum. For Mitte and Prenzlauer Berg, this gentrification phase is referred to as the "super gentrification" phase (Döring and Ulbricht, 2018).

A clear differentiation emerged for the prognostic areas in Kreuzberg: from Kreuzberg Nord to Kreuzberg Ost to Kreuzberg Süd the degree of gentrification increases. Data analysis for districts of Berlin from the 1990s showed both upswing and downsizing in Kreuzberg. Significant gentrification is taking place here right now, the intensity of which differs between the three districts of Kreuzberg. As a result, more than 50% of those who moved to an apartment no more than two kilometers away, i.e., in the same or neighboring part of the city, possibly cheaper or more convenient. People want to stay in the environment they are used to or move to similar neighborhoods. Only a tiny percentage of households have moved further afield in Berlin. Direct displacement from central areas to urban boundaries could not be demonstrated on a larger scale. However, this cannot be ignored if rent and real estate prices continue to rise in the future and the housing market in central locations is increasingly in the high-priced segment (Döring and Ulbricht, 2018).

3.3.4 Kødbyen; Meatpacking District – Copenhagen

Tortured by commuter aviation and urban decay in recent years, the Danish capital has responded with highly innovative actions to reinvigorate struggling residents. The aim was to renovate Vesterbro, a messy neighborhood in the city center notorious for its narcotics sales. Yet this is not urban regeneration as we know it, but eliminating or gentrifying an area to save it, eliminating problems by pushing residents out. Instead, old rental buildings were rehabilitated with generous government grants, and residents helped draw up the plans (Kalsø Hansen, 2007).

Figure 7. Kodbyen Meatpacking district (Source: Anonymous, 2022)

Vesterbro is a centralized community traditionally occupied by ex-pats originally from the country, then from additional countries. Intimately conceived as the hypothetical rental residence for the expanding working class in the late 19th and early 20th centuries, Vesterbro has always been among Copenhagen's poorest areas. From the 1960s, the area became increasingly associated with urban decay and highly marginalized and exposed social groups. Located near the central train station, Vesterbro is also Copenhagen's traditional red-light district and has become the center of the drug trade. Since the early 1990s, Vesterbro's interior has been the object of Denmark's ambitious urban renewal project, a task in which both local and central government levels are vital. The Vesterbro district was built in the second half of the 19th century along the radial road running west from the old city of Copenhagen; hence, the name refers to the paved area outside the western city gate. However, Vesterbro's history can be traced back to at least 1600. Back then, what would become Vesterbro was a small area outside the city walls, close to where Tivoli Gardens is today and has gradually evolved into a sprawling recreational area. Public houses, dance halls, and theatres. In addition, the region became the center of 'dirty' businesses, especially the animal slaughter and meat trade. These functions have left their mark on contemporary Vesterbro. The south of the region is therefore dominated by the 'Meat City' (Kødbyen) (Figure 7), which some food-related businesses still characterize. However, the urban transformation has transformed the old slaughterhouses for cultural purposes. The area is also known for its (increasingly gentrified) bars and is famous for its porn shops, drug dealers and users, brothels, and the prominent street sex trade. Until the mid-19th century, the de facto urbanization of Vesterbro was kept at bay for military purposes, at least not in the decades following Britain's Copenhagen battery in 1807. Military restrictions were eventually lifted as the population grew behind the walls during the economic boom of the 1840s. Vesterbro fast was one of the new accommodation areas for immigrants arriving in Copenhagen (Kalsø Hansen, 2007).

The gentrification of the Kødbyen district, known as the "Meatpacking District" in central Copenhagen, was analyzed. In recent years, the block has transformed from an area of slaughterhouses, sausage makers, and wholesale shops to a popular place filled with upscale restaurants and modern galleries. However, H17, the most critical public injection room for drug addicts in Scandinavia, is also located in this block. This juxtaposition inevitably causes problems (Nielsen, 2019).

Slaughterhouse renovation assignments are another grammar of the post-industrial era. They have a parallel structure, are explored in urban environments, have a similar pathway of regeneration and gentrification, and have similar purposes as recreational and cultural renewal areas. Finally, they have a similar impression of the "industrial raw," the result of the semiotic game of old industrial activities and the conceptual basis of the ready space of slaughterhouses. They are very concerned with the national policies and discourses of the "creative city" and therefore have regional and national differences. Also, slaughterhouse renovation projects are, in many cases, hybrid and nuanced in many ways: spatially, functionally, economically, historically, aesthetically, and socially; and are highly mixed in production regimes (Strömberg, 2018).

Another aspect of hybridity is that slaughterhouse renovation projects involve different types of regional production. From the territorial tactics of the remaining meatpackers and early gentrifiers to the regional strategies of urban planners and developers trying to transform degraded areas into neighborhoods of "creative cities." Regional productions also follow different rhythms depending on what activity occurs at what time of day and in what season. In this respect, their territoriality is multi-layered. The Meatpacking District is highly privatized and leaves less room for territorial allocation. At the same time, Kødbyen and Ex-Mattatoio open up the region to broader use and thus are relevant to the issue of exclusion and homogenization. It will likely one day reinvigorate the "hybrid city" image we think is true, with slaughterhouses, "hipster neighborhoods and luxury housing, migrant food vendors and big-box shops, community playgrounds and gentrification." To cite the most obvious example, Kødbyen is an open but gated urban village in a corporate city that includes artistic events supported by creative businesses and the public, a legal needle interaction for drug addicts, and a runway for style shows, and meat presentation. Also, food consumption at an industrial raw and friendly site (Strömberg, 2018).

In terms of creative industry, gastronomy and media have significant role. Restaurant Day, a global food festival where anyone can open a restaurant, café, or bar for a day, took place on May 17, 2014. Copenhagen Street Food, a new street food market at Papir en, Copenhagen (the Paper Island), held its official opening on the 2nd May 2014. Eurovision Village at Gammeltorv, Copenhagen During the days of the Eurovision Song Contest in Copenhagen, from May 5–11, a street food market was established. Copenhagen Distortion June 4th–8th, an electronic music festival. Roskilde Festival,

July 1st--6th, is Northern Europe's largest rock festival. Wednesday market at Torvehallerne, which commenced on May 7th, is an offer for entrepreneurs to sell cheaply on Wednesdays during the summer season. In addition, there are different food businesses Silverspoon dining, Rødder, Copper and Wheat (used to be named Coquo), Sweet Sneak, Yuca Taco, Riga and Gastrotrucken (Maja and Frederiksen, 2014).

3.3.5 Via Tortona/Savona – Milano

The urban evolution and role of style and luxury operators has been relatively diverse in southwestern Milan in the area known as Tortona, near the Navigli and Porta Genova train station. Tortona has traditionally been a manufacturing area, with production, storage, and goods handling production areas, walls, and producer fenced areas. The industrial past has separated interior locations from areas outside the city. Ideal location for luxury and design business in many Milanese hues, now in the Tortona district. Initially, they moved into the area sporadically and intermittently, taking advantage of largely abandoned production surfaces. They then consciously chose this area as the creative and communication zone for fashion, luxury goods, and design-related brands, following an incremental and polarizing method of manipulating the proximity of similar actions without a coherent overall strategy (Paris, 2018).

Figure 8. Art place from Via Tortona Milano (Source: Anonymous, 2022)

The Tortona (Figure 8) region has become one of the emblems of the Milan deindustrialization process, characterized by the transition from a Fordist economy to a post-Fordist economy that began in the 1980s. The generative texture and knowledge

of design, fashion, high craftsmanship, and luxury developments in Tortona have progressively redefined urban spaces. Productive system areas are understood in this context as various process factors. Following the classical process of deindustrialization, the Tortona region has gone through cycles of gentrification and branding, marked by the accumulation of fashion and design services, creative industries, and related broader activities. The old dimensions of the industrial presentation have become the headquarters of top Italian style and design companies. Integration or replacement of some spaces with newly created volumes, redefinition of remote interiors, new connections, and forms of interior-exterior differentiation have updated the lots (Paris, 2018).

The streets and neighboring neighborhoods of the Tortona district are now characterized by old industrial areas and buildings modernized by fashion brands. Mixed-use buildings for the senior working class and new high-end housing projects exist. The result is a remarkable articulation of the urban fabric with the texture of alternating private and semi-public partitions, connections, and open spaces. It is a neighborhood where passage and accessibility are not always possible, thanks to the presence of large reclaimed and articulated interiors, but due to restrictions imposed by many private companies (Paris, 2018).

In the Tortona neighborhood, the tolerance operators donated to a particular redevelopment of the area, which, along with soft gentrification feelings, gradually led to a profound change in the characteristics and image of the urban fabric. While the first zone can be associated with "cliche clarification," this second transformation procedure is considered "archetypal" in that it relates to restoring and reusing buildings of architectural value or reference value (Armondi and Bruzzese, 2017).

The degree of gentrification developed differently. It has affected enclaves characterized by dynamic structural segregation, strengthened by increased property deals and employment in the service drive. The neighborhood of Isola and the district of Savona/Tortona are defined by the railway line created in the mid-nineteenth century. The standard of these places is the effect of excessive demand from wealthy neighboring areas, although their gentrification designs differ. A settlement pattern prevails in the Isola region. Savona/Tortona is developing as a single course for appreciation for creative exchange activities and the complete repression of land claims (Diappi, 2012).

3.3.6 Karaköy, Galata – İstanbul

Located in the historical peninsula of Istanbul, Karaköy, the remains of the city walls in the Galata region form the borders of the old-time city centers. The holistic harmony of the architectural structure in the Galata region draws attention. This historical region has been shaped in line with the needs of the area over time and has become a popular destination with its new-old blend (Bilal, 2019).

The first wave of gentrification took place on the shores of the Bosphorus in the 1980s, such as in Kuzguncuk and Arnavutköy. In comparison, the second wave occurred in the 1990s in a few neighborhoods of Beyoğlu, such as Galata and Cihangir. The legal regulations implemented after 2005 facilitated the transformation of historical regions. These laws also clearly reveal the tools and methods for renewing risky structures and areas with historical features. After establishing the legal infrastructure, municipalities and large construction companies started cooperating and producing projects in many regions. Tophane, Karaköy, and Galata districts, which are among the historical districts of Istanbul, are also among the places to be transformed with this cooperation. Even the news that urban transformation will take place in Tophane, Karaköy, and Galata regions has caused the real estate market in these regions to become active. The fact that the piece will be transformed to prepare environments suitable for touristic uses has brought with it the perception that the part will be a center of attraction. The Istanbul Modern Museum, which opened in Karaköy, is just one example of increasing the region's attractiveness by making it stand out (Akalın, 2016).
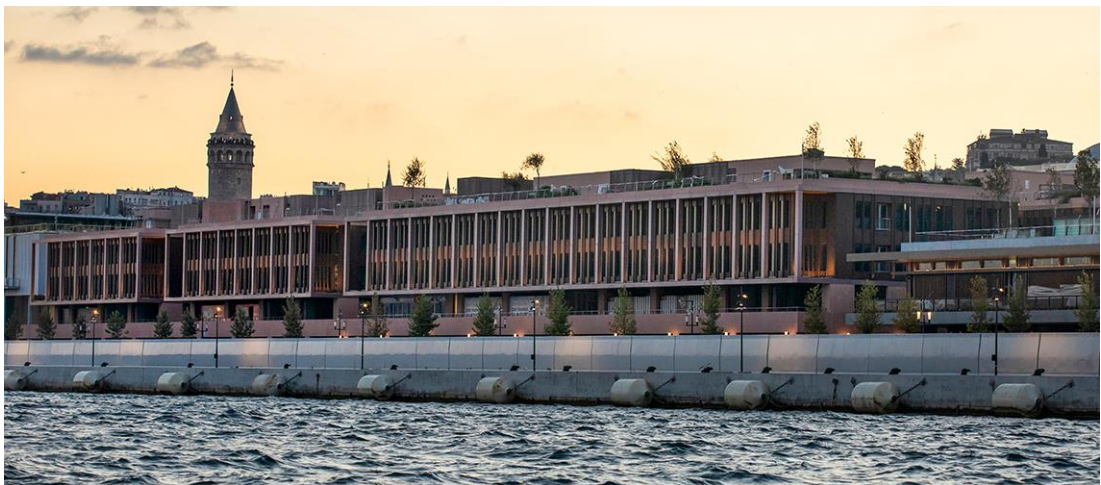

Figure 9. A scene from Galataport (Source: Yerelnet, 2022)

The Galataport project (Figure 9), frequently featured in the media, is also among the latest examples of gentrification. In June 2013, the tender for Galataport was taken by a local businessman this time. Post-tender details law within the scope of the project shared with the public; It is envisaged that the registered TDI Headquarters building, passenger terminal, and Çinili Han will be converted into a hotel, and the Package Post Office will be converted into a store and restaurant. It is planned to use the rooms in various buildings as hotels in Karaköy and Tuesday market (Akalın, 2016).

The gentrification policy that emerged in Istanbul occurred in centers with old and historical characteristics, especially in districts such as Cihangir, Galata, Ortaköy, and Fener-Balat. Studies in these areas are increasing day by day. Although these studies do not directly reveal the subject's relationship with industry, they show its relationship with urban policies in many ways. The areas mentioned above are the districts around the industrial basins. However, its importance in terms of gentrification is the attractiveness of the architectural features and physical locations of these districts and the social dynamics of the city centers. With the new middle class joining the old residents of these mixed-class areas, the places where the advertisements of the venues are made have come to the fore with the particular interest of professionals consisting of architects and artists. Academics, writers, journalists, and high-income lawyers and doctors. This interest occurs in local governments' political programs and mayors' discourses, creating an economic revival with the real estate purchases of the sections we mentioned and their attempts to open workplaces and workshops. Believes that these intolerant policies will save urban centers from poverty, prostitution, Kurds, Gypsies, and peddlers. However, the 2001 crisis and the aftermath seemed to break this belief. By 2005, faith in gentrification was renewed, and the search for "liberation" accelerated. Gentrification occurs during this period in a way that increases the transition to property ownership. Former residents of this area are property owners. However, this segment, whose living standards were low, sold their properties in the face of rising real estate prices and moved to another part of the city. Among these districts, old slum districts such as Esenler, Kartal, Pendik, Gazi, Küçükköy, K. Armutlu, 500 Evler, Ümraniye, Yeşilpınar, Okmeydanı and before the earthquake, Avcılar are preferred. These districts are also places where they have maintained their citizenship relations until today. So, they know they will survive. Apart from Cihangir and Galata, a gentrification style of historical sites became unqualified with a careless and destructive restoration, even a kind of "exterior whitewash" method. Thus,

property owners who wanted to take advantage of the speculation created by gentrification tried to stay in the real estate market. However, this process shows that they are not very successful in economic gains and their roles in the process, and this change will not be perfect (Besime, 2011).

Cihangir is one of the residential neighborhoods of the Galata/Pera area. The businesses in the first group are generally located on Akarsu Street. For example, we can mention Kahvedan, Smyrna, Porte, and Leyla. Doğa Fish Restaurant, located on the terrace of Villa Zurich Hotel, where Leyla is located, plays a major role in the recognition of these businesses. Previously, the neighborhood was a fish restaurant, and with the arrangement of the hotel, the current business has become known throughout Istanbul thanks to its view and quality over time, and it has become a center of attraction in Cihangir with the frequent sighting of famous names. However, the real move was when the owner of Doğa Balık Lokantası was a famous theater partner and they opened a new place called Leyla in the breakfast room section of the same hotel. The place, which is like a cafe during the day and turns into a bar especially at weekends, quickly became a popular place when a celebrity was seen there, with the influence of a famous theater partner. After following years, Istanbul become more luxury in terms of dining, design and more. The Michelin Guide newly recognized Istanbul and many restaurants which will have significant impact in the future of Istanbul.

3.3.7 Los Angeles Art District

In 1999, Northeast Los Angeles was then a multicultural and working-class suburb. Los Angeles has single-family homes, the occasional apartment, thriving ethnic businesses, a distressed mall, two dilapidated bowling alleys, and hundreds of auto repair shops. There are mostly Latinos, and my neighbors on both sides were Filipino families. After a while, the region was changed and gentrified. Financialization, rent gaps, and innovative demand have become ubiquitous in cities like Los Angeles. Activists and artists create environments in specific key neighborhoods for faster gentrification than others (Nicholls, 2019).

Figure 10. Los Angeles Art district (Source: Uncoverla, 2022)

In the later decades of the 20th century, in response to rapid growth, many homeowners and others in Southern California marched against rapid urbanization and organized neighborhood and community groups to halt or at least encourage "slow growth." Such was the case in northeast Los Angeles (Figure 10). In chapter four, Lin outlines why these movements occur: their tactics; group dynamics, and alliances; their roles as artists, women, and racial and ethnic minorities; and the political legacy left by these groups. The case studies examine the priorities and characteristics of the strategies and organizations created by local activists to protect their neighborhoods. These include the successful effort to save Eagle Rock, a vital community icon, as an open space; campaigns against the positions of national chain stores and fast-food restaurants such as McDonald's and Walgreens; creation of the officially recognized Highland Park Historic Reserve; and the crusade to save the Southwest Native American Museum collection from oblivion (Kent, 2020).

Locally owned eateries in Chinatown are a clear representation of the history and culture of the neighborhood. In Chinese culture, food plays a crucial part in social gatherings as families and communities exchange meals. The commercial landscape of Chinatown, however, has transformed as a result of gentrification and a clientele that is primarily white. By "catering to the American public's curiosity in Chinese food, curios, and culture," restaurant owners in Chinatown have established connections with people outside of their immediate neighborhood since the 1940s. The development of the Gold Line Metro in Los Angeles directly boosted tourism to this region in 2003 which heightened the need for non-Chinese clients.

Despite the fact that tourism spurs economic expansion, this practice eventually hurts locally owned Chinese restaurants and establishments that portray genuine culture. Investors create new non-Chinese firms in both real estate lots and business lots by taking advantage of the low property costs (Meltzer, 2016). As a result, Chinatown

loses its locally owned businesses and its owners are compelled to leave (Lin, 2008). The Chinese community must relocate farther away as a result of the increasing property costs in the Chinatown area. Moreover, fewer Chinese consumers are visiting Chinatown to find real, regional cuisine. Local company owners must choose whether to exclude authentic cultural features of their operations or to appeal to a whiter customer as a result of a decline in the number of Chinese residents and an increase in tourism.

Trip review apps like Yelp, which encourage a wider spectrum of customers to eat at authentic cultural eateries, further encourage this erasure of traditional culture (Staley, 2018). Additionally, when the demographics of their neighborhood change, companies must evaluate their internet presence. Local businesses may be affected by their current representation on such platforms as more wealthy audiences use Yelp, Google, and other internet review sites to consult local restaurants (Zukin, 1995). If these businesses do not change to target this whiter customer, foodies will turn to social media and online review sites to identify authentic eateries in such locations, which could affect these enterprises (Alkon and Cadji, 2018).

While hipsters and foodies seek out these culturally genuine eateries, they also anticipate that these establishments would conform to their preconceptions of the culture. The consequences of gentrification may be accelerated as a result, as new businesses that serve this more affluent and whiter customer may replace these establishments (Zukin, 1995). Chinese restaurants in Chinatown that are independently owned today compete with larger Chinese chains that serve Americanized Chinese cuisine (Zukin, 1995). Chinese restaurants must therefore move away from traditional cuisine in order to meet client expectations. Looking at the content of gentrification, a multidimensional algorithm is seen. A few of them are related to political economy, ethnic influences, cultural processes, etc. should be considered as an effect. Once again, it navigates historical fault lines and tensions between power structures and cultural and political relations. Lin finds slow-growing new forms of activism to contextualize the area's small-town affinity. In the neighborhoods, arts and crafts architecture, historic preservation, arts entrepreneurs, small businesses, organized advocacy to slow auto traffic, and new green initiatives in the community come together. L.A. The river has become the main street feel of the typical small town of the region (Seamster, 2020).

Northeast L.A. may not have the prestige of Beverly Hills or Hollywood. Yet, as Lin has shown, there is much to be learned from diving into the details of local cultural and political histories and different phases far from even the most iconic sites. The resulting book will remind readers that urban change's pervasive and staggering policies have brought power dynamics into their everyday lives. Indeed, neighborhoods and their organization not only create opportunities to perpetuate research traditions in urban sociology. They create teachable moments. In this, his approach stands out as local cultural knowledge and collective actions, both as issues to be observed and as independent forces of urban life change. Such cases illustrate the importance of investigating possible and cyclical factors as organizational bridges between macro parties and micro-environments that differentiate the political, demographic, cultural, and spatial landscape (Seamster, 2020).

3.4 Gastronomy as part of a Creative Cluster

In this thesis it is argued that gastronomy is part of creative industry clusters as the creative class has certain habits and preferences for food. This is mostly exemplified by the coffee culture and the third wave coffee shops that can be found in almost any city around the world. Ethnic food restaurants, wineries, fine dining almost go hand in hand with the working and living spaces of the creative class employees.

Cities, with their historical and cultural backgrounds and dynamic features that hold different ethnic elements together, are characterized as places with production power in different areas of innovation. The most important contribution of being in the creative city network to the city is raising awareness among investors and tourists and improving cooperation.

The concept of gastronomy is generally related to the ethnic values that develop in the local food and beverage environment, and it has an important place in the dimension of cultural attraction (Şahin and Ünver, 2015). Gastronomy is defined as an element of creativity for cities in that it provides information about the rich and diverse culinary culture, which has local characteristics and is shaped according to the geographical, historical and climatic conditions of the city (Xiaomin, 2017).

Gastronomy culture is derived from people's daily eating and drinking patterns and traditions. This culture is considered as an eye-pleasing and innovative product, and at the same time, it includes every stage from production to consumption, depending on creativity and innovation. This process plays an important role in the formation of new

ideas (Xiaomin, 2017). Creative cities, beyond providing direct financial benefit, establish their economic value on ethnic elements, increase social peace and contribute to the image of the city by being effective in the formation of the urban self (Cunningham, 2002).

The development of culture and innovation, and especially its role in urban development, has formed the basis of the universal development agenda today. UNESCO works to preserve the ethnic heritage in all its material and moral forms, to support the proliferation of ethnic expressions, to reach ethnic regions, infrastructure and institutions, and to ensure development in an individual-oriented and local culture. Culture and creativity contribute to improving social cohesion, supporting interaction and communication between groups, and raising living standards in order to ensure sustainable development. Globally, especially in cities that face rapid and radical economic, social and environmental changes, centers of attraction and regions have begun to be sought. It has begun to identify methods that local people can benefit from through ethnic and innovative situations. As a result, the relationships between ethnic values, creativity and sustainable development, as well as the importance of cities as key actors in development processes, have become increasingly compatible with global development policies (Hosagrahar et al, 2016).

Being in the creative cities network is shown as a very important and effective marketing element for cities. A city in this network has the opportunity to promote its historical, artistic and cultural heritage with its tourism potential and to offer different experiences to tourists and locals. Gastronomy is one of these areas. The culinary culture of a city is one of the biggest attractions of that city. The fact that the culinary culture of a city is developed increases the interest in that city. Creativity can also become interesting in any field where it is applied. From this point of view, it is argued that creativity contributes to the development of gastronomy in cities (Csikszentmihalyi, 1999).

CHAPTER 4: İZMİR VE DARAĞAÇ

Since the main question in this thesis is to explore the role of gastronomy in the regeneration of former industrial districts, as a case study, we selected the Darağaç area in İzmir. İzmir as a city historically has a very rich and diverse gastronomic culture and some of the best-known examples are concentrated in and around the city center of Konak, like in Kemeraltı area. Thus, this in exploring the role of gastronomy in İzmir, one needs to gain knowledge about the importance of Gastronomy in İzmir, which will be the first topic in this chapter. Then, the chapter will introduce the former industrial district of Darağaç, which has been experiencing arts led growth followed by the attraction of some creative class as well as the local government's innovation center. Then, the chapter will continue discussing the results of interviews conducted with stakeholders in Darağaç mainly shaped around how they see the future of the district and if gastronomy is welcomed. The assumption here is that if arts and culture led regeneration in former industrial districts around the world, as given in the previous section, have experienced gastronomy as an integral part of their regeneration efforts and even as an actor of gentrification; in Darağaç, a thriving arts district with central location in İzmir, gastronomy might be an industry that might alter the existing dynamics in the district and stakeholders' opinions would determine how these dynamics can be shaped.

4.1 Background on Gastronomy in İzmir

The countries most visited by tourists in the world use gastronomy as an important tool in their promotional activities. In Turkey, a new reorientation is being done on behalf of gastronomy in the tourism sector, diversification of tourism. However, gastronomy tourism is a phenomenon with a very long history. Trade on the Silk and Spice roads has pioneered gastronomy tourism in places preferred for pleasure rather than trade. As a part of creative industries, gastronomy plays an important role in the development and transformation of certain regions in cities. In addition to many examples in the world, Izmir is a city that has gone through the same development process among the cities in our country. Regions similar to districts that have undergone a transformation with gastronomy in cities located in different parts of the world are also located in Izmir and can undergo the same transformation. Due to its location, İzmir has hosted a multinational structure throughout history, and a culinary culture that blends Sephardic, Levantine, Cretan, Greek, Anatolian, and Jewish cuisine

traditions have dominated the region. Izmir, known as the Aegean pearl in Turkey, is a region with a very important value in terms of gastronomy tourism potential, thanks to its extensive culinary culture that has been passed on for generations and got richer as it was transferred. Kemeraltı, Seferihisar, Urla, Tire and Bergama are some of Izmir's significant regions in terms of contemporary culinary arts which will be examined in the following section (Bakırcı et. al, 2017).

Historical cores of cities and their regions are badly impacted by urban developments, and over time, they deteriorate into decrepit neighborhoods with several difficulties. For these reasons, several revival initiatives centered on urban centers have been carried out in Europe and in our metropolis in the previous twenty years (Çetin, 2012). Historical bazaars may be found all around the world, and they are home to centuries-old delicacies. Thousands of people visit these bazaars every single day, and they represent and offer local and traditional flavors inherited from much earlier generations who set foot and lived on those particular lands. Kemeraltı Bazaar located in the traditional city center of Konak in İzmir, is one of the world's biggest historical outdoor markets and one of the most popular destinations for tourists looking for culinary stops hidden in between the historical streets. The well-known Hisarönü Şambalçısı is one of these sites where the delicacies associated with Izmir are created and presented to customers coming from all over the world. Adem Saatçi has been present in Kemeraltı for 72 years, sweetening the mouths of visitors. His product is sweet, made of milk, sugar, and semolina. Not containing any eggs or oil, Sambali originates from Damascus, Syria (Tekeli and Bozkurt, 2020). Other Kemeraltı delicacies include gummy cookies, marzipan and bite. However, local products, tastes and restaurants are as important as the features that make up the gastronomic representation of a touristic destination. Although the number of restaurants serving local dishes in İzmir and the Peninsula has increased in recent years, it is seen that the number of restaurants serving local Aegean flavors that can meet the necessary qualifications for gastronomic tourism is insufficient. However, research shows that many restaurants located around the center of İzmir do not have the necessary features for gastronomy tourism in terms of quality and hygiene standards (Erdoğan and Özdemir, 2018).

Beyond the importance of marketing strategies for urban tourism, communication, creativity, transfer of knowledge, experience and technology to visitors, mapping practices -one of the initiatives to develop Kemeraltı's cultural and historical

traditions- that will allow alternative urban travel routes, urban experience of both local and foreign visitors in daily life, urban identity, city and production are important in terms of recording, sharing and maintaining the production practices and experiences of different areas of design, whose memory can be detailed under the headings, Kemeraltı, in particular (Savaşır, 2020). Numerous applications have been carried out over the years in Kemeraltı, which is known as the city center region that represents the history of İzmir. In recent years, as a result of the increase in the awareness of protecting the region, protectionist approaches have been put forward for the historical center of Kemeraltı. In this context, a conservation plan covering Kemeraltı and its surroundings was put into effect in 2002. After this plan came into effect, local administrations of Kemeraltı historical city center carried out many practices in order to consolidate and protect the historical structure of this center and to ensure the economic revival of Kemeraltı (Çetin, 2012). In a survey examining Kemeraltı in terms of gastronomic tourism, it was emphasized that the food served in the region could not meet the expectations in terms of naturalness, freshness, taste and quality and that restaurant management should be professionalized. In fact, in this context, it has been suggested that gastronomy festivals can be organized in Kemeraltı. In parallel with this proposal, daily gastronomic tours have started to be organized in İzmir, especially in Kemeraltı, where food and beverage tastings were made and historical places such as museums, inns and mosques were visited. Some participants of the study stated that the artisan restaurants in Kemeraltı have great potential in terms of gastronomy tourism and that these restaurants can be an ideal route for gastro tours with some necessary quality improvements and incentives (Erdoğan and Özdemir, 2018). In line with the improvements, a new taste stop was opened at Abacıoğlu Han, which received awards on locality and architecture in 2007 and 2011, during the restoration works of Konak Municipality for the gastro touristic identity of Kemeraltı. This new taste stop called 'Kemeraltı Mutfağı has become a new breath for the continuation of the activity of the region in the evening hours, in order to break the heart of Kemeraltı's being a focal point that lives only during the daytime hours. Providing service in a historical building, Kemeraltı Kitchen organizes activities accompanied by music concerts as well as Aegean olive oil dishes and appetizers (Telgraf, 2019).

Except for the city center, İzmir also has rich food culture around its vicinities. The local markets, established in the Urla, Tire, Bergama, and Seferihisar regions, where

female marketers sell, not only make a great contribution to the local economy, but also create a tourist attraction (Tekeli and Bozkurt, 2020).

As a gastronomic destination, Urla plays an important role in gastronomic tourism due to its proximity to Izmir city center, natural areas, ruins from ancient times, various architectural elements, villages and festivals that have preserved their traditional life characteristics until today (Kütük, 2021). In a study, it was informed that the people living in Urla are made up of different cultures such as Bosnian, Cretan, Pomak, Albanian, Thessaloniki and locals, so the cuisine culture is also rich. Bosnian ravioli, Albanian pastry, Cretan dessert with curd, Urla stew, herb dishes with olive oil are very famous in Urla (Bakırcı Turkoz, Bucak, and Nazan Turgay 2017).

Izmir cuisine delicacies are, more specifically, extra virgin olive oil made from Erkence olives, especially the local wines of the Urla Peninsula, fish varieties of the Urla and Karaburun coasts, Izmir baguette and Izmir curd, bread, *katmer* and pastries, local herb dishes, appetizers, especially made in the Peninsula villages, local home-cooked meals with olive oil and herb fish dishes such as sea bass with artichokes and sea bass with *şevket-i bostan* (blessed thistle). As a matter of fact, some products that are produced in Izmir and the Peninsula and represent Turkey in fairs and competitions are internationally famous and contribute to the promotion of the gastronomy of the region where they are produced (Erdoğan and Özdemir, 2018). In a survey in which the festival, which has the highest potential and makes the greatest contribution among the festivals organized in İzmir's branding efforts, was investigated, it was seen that Alaçatı Herb and Urla Artichoke festivals, which are related to naturalness, came to the fore among the answers (İge, Kurtural and Tütüncüoğlu, 2019). Festivals organized in Urla and other locations are important in terms of revival of the region and making it a great gastro touristic attraction point, while contributing to the local economy and making the local tastes of Izmir and Urla heard all over the world (Bakırcı Turkoz, Bucak, and Nazan Turgay 2017).

According to Erdoğan and Özdemir (2018), another region-specific production in Urla, which is a candidate for global branding, is Olivurla olive oils. These olive oils, which won the gold medal extract in the BIOL 2017 organic olive oil competition, took their place in the menu of two restaurants in Paris, along with a specially designed dish for them. As another example, Urla Vineyard, one of the wine producers on the Urla Vineyard Route, brought the extinct grape variety *Urla Karası* back to these lands as a result of technical collaborations with universities and research institutions, and

made this forgotten grape variety enter the world grape atlas. The fact that Urla Vineyard has hosted more than 10 thousand wine and gastronomy visitors in the last two years, with its wines that have been awarded 160 international awards, is an important success in terms of Izmir and Peninsula gastronomy. Similarly, Izmir Metropolitan Municipality organizes wine tasting tours and events for special customer groups on the Urla Vineyard Route, which was established to gather the wine producers in the region on a single route within the scope of a project (Erdoğan and Özdemir, 2018). In connection with the subject, Kismet Lokantasi in Kemeraltı has been offering a flavor journey stretching from Urla for more than 40 years. Urla Kebab, which is offered at Kısmet Restaurant, is also important in that it encourages gastro touristic visitors who only visit İzmir to visit Urla and taste its local delicacies (Yıldız, 2019).

Seferihisar, another one of İzmir's gastronomic pioneering cities, plays an important role in making İzmir a global brand with its cittaslow movement (Tekeli and Bozkurt, 2020). People are being forced to work harder, live faster, produce more, and consume more as a result of globalization. People's eating habits, as well as their lifestyles, are influenced by these demands, and their cultural authenticity suffers as a result. To get out of this maelstrom, people who have fallen into it come together, search for treatments, and form various reaction groups. The terms such as cittaslow movement and slow food originated from this concern. The Slow Food movement, which began in response to a Mc Donald's restaurant that sought to be located near the ancient Spanish Steps in Rome's city center, has aimed to safeguard traditional foods and production methods, as well as the transmission of local tastes to future generations (Görkem and Öztürk, 2014). Research has revealed that the cittaslow movement seen in Seferihisar arouses curiosity in tourists and encourages people to research, learn, consume healthy, natural and high-quality food products, and has a great potential in terms of gastronomy tourism (Görkem and Özdemir, 2018). Seferihisar Municipality, starting with the Cittaslow work, protecting the local producer, which is the most important of the requirements of the calm city, and offering pure and natural products to the public, transformed the old municipality building to meet these criteria and made it a village market. Due to the prohibition of bringing products from the market to this market, local producers had the opportunity to sell their own products directly to the public. One of the most important features of the region is that the economy is based on agriculture. In addition, local dishes were introduced with the Terra Madre - *Toprak*

Ana - (Mother Earth) activity in line with the Cittaslow Movement in 2009, and local herbs such as rolling pin dessert, sweet tarhana soup, *Yuvalama*, stuffed kids were served, as well as desserts and main dishes (Karatepe, 2021). Yet, apart from the good benefits, the Cittaslow Movement has resulted in a rise in food and beverage prices, in line with the balance of supply and demand. (Karatepe, 2021).

Tire, another flavor and tourism stop in Izmir, is famous for its local markets. It is also possible to reach local drinks made by the locals in these markets. Tire is one of the factors that makes it possible for İzmir to make its name as a gastronomic city, while making a great contribution to the development of the region thanks to the local producer markets established with the support and incentives of its villages, whose traditionality has not been broken until today. According to this, it is thought that by enabling the people to sell their own produce in local producer markets, by highlighting the values that are important in gastronomic terms, the spread of gastronomic tourism to the towns where the gastronomic product is located, as in the European models, will enrich the city it is connected to and increase its recognition (Erdoğan and Özdemir, 2018). However, Tire has not attracted visitors like Urla and Seferihisar. In recent years, Tire Municipality has tried to reduce this deficiency with some initiatives (such as free passenger transportation to the Tire Tuesday market), and "Tire awareness" has increased, albeit partially, especially among the urban people of İzmir. Today, when tourism is mentioned in Tire, the Tuesday Market and one or two local restaurants in the vicinity come to mind, and there is a small interest in handicraft shopping. (Ataberk, 2017).

Figure 11. Gastronomic points around Darağaç district. (Source: Google Maps, 2022)

Bergama, İzmir's last gastronomic tourism destination mentioned in this study, has taken its place as a world brand with its rich cultural heritage dating back centuries. Bergama was included in the UNESCO World Cultural Heritage List in 2014, and this list has greatly contributed to the cultural tourism of the region (Ataberk, 2017). Bergama Kozak Pine Nuts offer important gastronomic values in terms of halvah, meatballs, *tulum peyniri* (basket cheese), clap, soups and meat dishes as in other rural areas away from the sea (Hazarhun, 2020). In a study related to İzmir and cheese types, one of the participants said that while the Tulum cheese of Bergama is popular, some of the other local cheeses that have remained boutique are not known at all, however, they are quite historical and beautiful flavors, therefore the names of these cheeses should be announced. (Dağ, 2020).

In short, gastronomy, as a part of creative industries, can be see as an important actor for the regeneration of cities and their regions. In addition to many examples in the world on this subject, Izmir is one of the first cities that come to mind when it comes to gastronomic tourism in Turkey. Based on the gastronomy tourism and with the aim of spreading this tourism more, İzmir is a city that combines the cultural and historical richness of these culturally important regions such as Kemeraltı, Tire, Seferihisar, Urla and Bergama, which have hosted many civilizations for centuries, with the culinary variety. In line with the examples given above, although the point that İzmir has reached in the field of gastronomy tourism is quite valuable, this development should be continued by increasing local activities in which local cuisine products are promoted in order to achieve better results.

4.2 Darağaç

Darağaç (Figure 11) is a mainly industrial and commercial zone, popularly known as Umurbey, which is close to the southeastern shore of Izmir Bay (Ürük, 2008). Darağaç is located in the Umurbey neighborhood of İzmir, between the former "Alsancak Stadium and Halkapınar, used as an industrial zone in the past, and today houses the small industrial zone and artist workshops".

As in many cities of Turkey, urban transformation in İzmir is mostly executed with a process that may harm the local fabric both spatially and socially. The art and design-oriented transformation in Umurbey-Darağaç can be an alternative to these gentrification-oriented urban transformation attempts in other parts of the city. The common life planned here is a formation in which its social and cultural texture is

prioritized. For all these reasons, it can be an example for similar transformations to protect the originality of this area (Pasin, 2019).

Alsancak railway complex is one of the most important advantages of the Darağaç region. This played a central role in the development of the region as an industrial zone. This Darağaç region, which is close to Halkapınar district, was named as the backyard of the Alsancak port after its establishment. As can be seen in Figure 12, this region is surrounded by the Halkapınar district, which is within the borders of the Umurbey district, as well as the highway network, stream and green area sections.
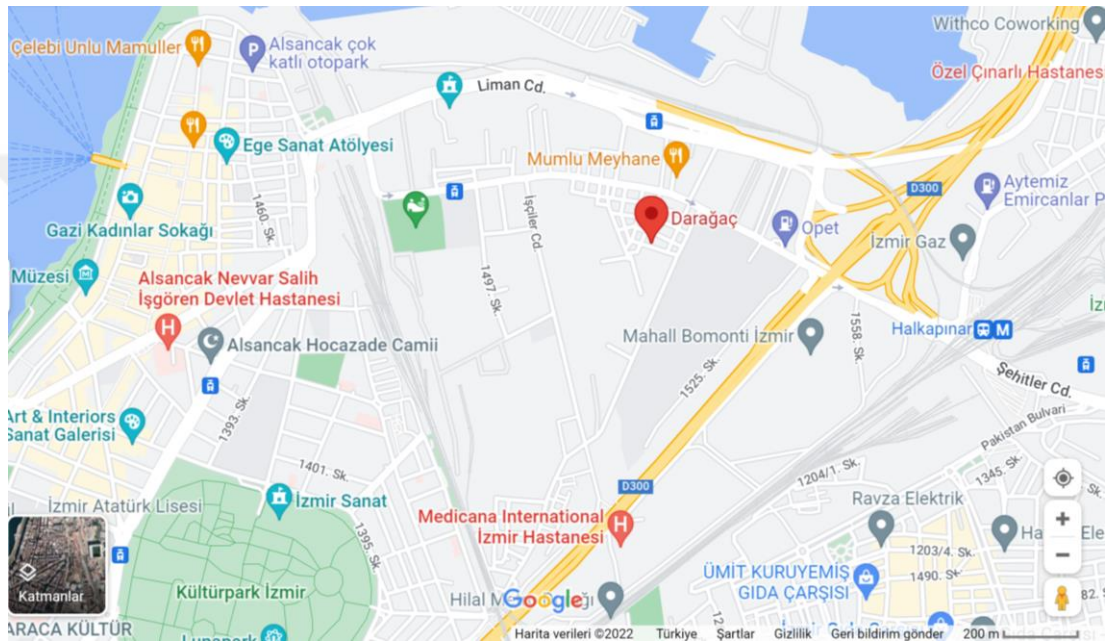

Figure 12. The place where Darağaç is located (Source: Google Maps, 2022)

Darağaç district lost its original function over time and became an area of urban collapse and even faced the danger of industrial extinction. The history of this area, which consists of abandoned factories, warehouses and residences, dates back to the late 19th and early 20th centuries. During this time period, the Greeks, who played an important role in the economy of the city together with the non-Muslim communities, lived in the region and most of the buildings were the living spaces of these people. Since the mid-19th century, the area began to develop as a result of the construction of additional industrial buildings along with state-owned factories and small-scale housing projects for workers. The typical formation of the settlement in this area, where two-storey houses were allowed before, continued until the late 1930s. Even the solid ones of these structures are still used today. These structures were used as studio spaces or residences, especially used by artists.

Figure 13. A view from old Darağaç (Source: Anonymous, 2022)

Nowadays, Darağaç (Figure 13) has been restructured both with the contemporary art exhibitions organized and by hosting these organizations. The difference of this restructuring from other examples is that it attracts great attention with the active participation of the local people and is blended with the culture industry. In Darağaç, where the cultural and creative industries come together, large-scale mixed-use housing and shopping center projects continue to expand around the area (Kılınç, Pasin, and Varinlioğlu, 2021).

The former status of Darağaç is the place where the artists who go to the neighborhood, live and produce there. It is also the name of a collection of exhibitions that has developed and matured with an atmosphere of intense dialogue and discussion between artists and community. The main goal of Darağaç is to transform the immature galleries, newly opened artist workshops and the lack of exhibition venues in İzmir into a space or a common discourse where young artists can show their works" (Koçak, 2020). Darağaç is known as an area where steam power-based machines were used in ancient times and the industry was born and developed. In the residences here, the workers in the factories established nearby were residing, while the remaining places had warehouses. With the closure of the factories and the relocation of almost all of the businesses, the number of residents began to decrease and this area remained idle. Afterwards, automobile mechanics started to come to the back streets of this region and workshops were established.

According to (Kılınç, Pasin, and Varinlioğlu, 2021), the fact that Darağaç is close to the big city center also makes this location more advantageous. This feature, which makes it possible for the individuals who will be stationed here to visit this region even during the day, has accelerated the restructuring of the region. One of the factors that provides this acceleration is the improvement of the regional economy with the increase in mobility.

As shown in the Figure 14, 15, 16 this region has started to become an artistic production area thanks to the artists who settled here and the workshops opened in time. All this tells the story of this region; it differentiates it from other examples as it blends art, culture and creative industries.

Figure 14. A view from Darağaç I (Source: Anonymous, 2022)

Figure 15. A view from Darağaç II (Source: Anonymous, 2022)

Figure 16. A view from Darağaç III (Source: Anonymous, 2022)

However, the region around Daraağaç is known as the region that carries all the industrial heritage of İzmir, some of the industrial buildings in the region were once producing food and beverage in the old days. The Old Flour Factory in Halkapınar, The Old Water Factory and Bomonti Beer Factory are good examples on that issue.

For instance, Bomonti Beer Factory which is under the Bomonti brand, not only beer, but also soda, soda, wine and raki were produced. It was the factory in Izmir that provided this diversity. The Monopoly period of the factory, which İzmir remembers today as the "Şaraphane", started with the sales process between 1938-1940. Bomonti Beer continued to be produced under the name "Tekel Beer" for many years in the factory, which grew with the additional buildings built by Tekel.

Izmir as a busy port city, was an important market for Bomonti – Nektar Company. Moreover, the proximity to the necessary raw materials and the presence of railways made the city attractive. With its proximity to the quality water source required for beer production, Halkapınar was the most suitable area of the city for a brewery. The establishment of a separate factory in Izmir would also eliminate the difficulties experienced in transporting beer from Istanbul to Western Anatolia (Sözcü and İpek, 2017).

In the last decade some former residential areas and industrial complexes around Darağaç have been replaced by luxury residential complexes and shopping centers. This is an expected result that the worldwide art-design communities and the areas where they are deployed will have over time. This situation actually contributes to the gentrification of industrial and historical urban areas. Thus, Darağaç as a former industrial district going through arts and culture led regeneration is also prone to gentrification. Also, The Old Flour factory was also transferred to 'Meslek Fabrikası' by the İzmir Metropolitan Municipality.

Figure 17 and 18 shows that transformation of Bomonti Factory and Old Flour Factory.

Figure 17. A view from Bomonti İzmir complex resdential project (Source: Kamiloğlu, 2022)

Figure 18. A view from the Old Flour Factory (renovated by the municipality) (Source: Kamiloğlu, 2022)

The district is the first industrial zone of İzmir and houses the oldest industrial structures after İstanbul from the Ottoman Period. Darağaç has also different types of structures with varied functions and particular architectural characteristics; which are

disused, restored or in-service industrial buildings, warehouses, workshops, dwellings, railway and its annexes, cultural centers serving social facilities, offices, shops, educational units, green areas, port, stadium and demolished sites. (Koyuncu Peker, 2019).

The main deformation in the regional sense, the change in the gallows region, started in 2000 with the closure of Sümerbank after the privatization policy. With the closure of this factory, the population in the region began to decline. In the next stage, when the working potential of Tariş enterprises decreased, layoffs started and this situation accelerated the decrease in the population. With the closure of Sümerbank and Tariş factories and the vacant land belonging to this factory, automotive companies and showrooms started to settle to Darağaç. In the process that followed, auto mechanics began to settle.

Figure 19. A view from the old Sümerbank Basma Fabrikası (Source: Telgraf, 2018)

Figure 20. The Old Tariş land (Source: Evrensel and Minx, 2017)

At the same time, bicyclists were stationed in this region. Afterwards, some of the old buildings and stone structures were restored and became a night club. There is an entertainment industry that has been going on for years on such a street in the neighborhood.

On the other hand, with the decline of the working class, people started to move away from here. Previously, the inhabitants of the neighborhood were working in these factories. The people in the workplaces bought a house and lived in Darağaç. Due to the fact that the houses are very old, the people of Darağaç started to move away from here between the years 2000-2010 with the deformation of the houses. Houses without tenants were left to collapse and rot slowly (Koçak, 2020).

Nowadays, the region, taking its power from the neighborhood, wants to define the area and transform it into an experimental art environment. An art collective group named as Daraağaç Collective, has settled to the neighborhood which organizes its exhibitions on the streets of the Umurbey, works on many branches of street art such as painting, sculpture, relief, photography, graffiti and performance (Koçak, 2020). Darağaç collective is a non-profit art collective and an open space where new communication strategies are experienced in İzmir Umurbey.

The main goal of Darağaç collective is to transform into a space or a common discourse where young artists can show their works due to the immature galleries, newly opened artist workshops and the lack of places to be exhibited in İzmir. Their aim is to make up for the lack of places where artists can exhibit their works, and to bring art to the streets and to be intertwined with the public with a non-profit understanding of art.

Daraağaç Collective group, which organizes its exhibitions on the streets of the Umurbey neighborhood, works on many branches of street art such as painting, sculpture, relief, photography, graffiti and performance (Koçak, 2020).

The collective first started their activities in 2015 and worked in a workshop they held in the neighborhood. Subsequently, they opened a one-day exhibition in the neighborhood on June 10, 2016 and performed a play. Later they made talks with the neighborhood headman and took their permission then they brought their art to the streets of the neighborhood. They started to live together with the neighborhood in this way. They have been settled in Daraağaç since that time.

However, with the establishment of the art collective in the region, some business lines representing the creative industry moved their offices and locations to the region. For example, no 35 Architecture and Eke Architecture which are the two significant examples that provide service in food and beverage spaces. No 35 Architecture, mainly based in İzmir has created Reyhan Patisserie, Nonna Private Dining Alaçatı, Mavibahçe Kitchen, Kismet Restaurant, Kepler Marina, Kepler Pavillion, Gregor Alsancak, Katina Tavern, Galata Nola, Hayal Kahvesi and many other eateries. On the other hand, Eke Mimarlık which is based in İstanbul and has a branch in Umurbey neighbourhood, has constructed Movenpick Hotel İzmir, Dalyan Club Restaurant, Kasap Mehmet Zengin Restoran, Key Otel, Rıhtım Restoran Konak Pier, Teruar Urla, Urla Winery. The coffee brand Coffemania has its headquarter in a warehouse in Umurbey. They are making some coffee tastings and advanced workshops at the same time in their renovated warehouse. Also, there is a roasting venue in their headquarter which they perform all their coffee roasting. The intense interest of the brand's first branch opened in Istanbul, carried them first to all corners of Turkey and then abroad. With the growth momentum achieved and the number of branches reaching 66 in total, 61 in Turkey and 5 abroad, they welcome guests in many different locations.

Another coffee headquarter is Coffeemamma. It is also located in the same Street with Coffeemania and has a roastery in their building space. It is again a renovated warehouse. Uzaq Homes is a furniture and decoration center located in the

neighborhood. It mainly supplies different types of furniture generally exported from Indonesia and sells its goods to upscale restaurants and hotels. The furniture house is owned by two architects.

İzmir Metropolitan Municipality Entrepreneurship Center is the other inhabitant of the neighborhood. The center which has implemented as İzmir Metropolitan Municipality in cooperation with TÜSİAD and supported by Yaşar University, is an incubation center that carries out studies to meet regional and sectoral needs with an entrepreneurial perspective in thematic areas determined every year, taking into account the strategic priorities of the city. The primary aim of the center is to contribute to the development İzmir's entrepreneurial ecosystem with basic entrepreneurship trainings, business development activities, mentoring services and seminars that will guide the entrepreneurial transformation of the city. The aim of the center is to strengthen the socio-economic structure of the city with innovative ideas, to develop the culture of thinking, working and producing together in İzmir. While doing this, increasing the welfare level of the residents is the preliminary priority. The building they use was renovated by the Metropolitan Municipality (Figure 21).

Figure 21. IBB Entrepreneurship Center (Source: Girişimcilik Merkezi, 2022)

In addition to all these business lines, the oldest inhabitants of the region are night clubs. The clubs, which have been in existence for years in the old warehouses, become active on certain days of the week as of 11:00 at night. After the entertainment that continues until the late night, they get quiet again in the morning hours. The profile of

the receiver of is another audience profile than the creative industry group that settled in the region.

4.2.1 Creative Industry in Darağaç and its Supporting Sectors

In Darağaç the supporting sectors of creative industry are shown in the figure 22 below. There are many sectors supporting the creative industries in the region. These sectors are connected with the creative industries (Table 5).

Figure 22. Creative Industry's Sectors in Darağaç
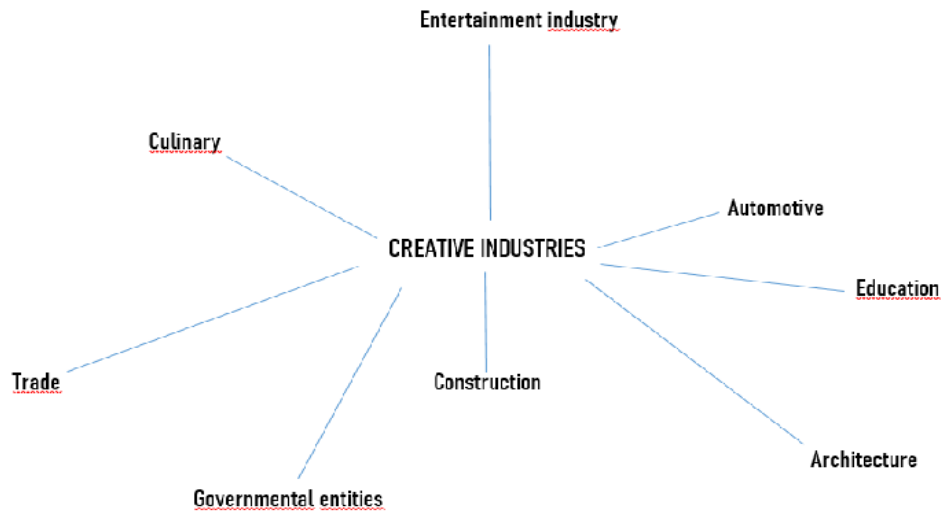
Table 5. Explanations of creative industry's sectors

1	**Culinary**	GMA Culinary Academy. Coffemania Headquarter, Coffemamma Headquarter
2	**Entertainment**	Berdush, Rudy, Queen, Zoom, Ott8, Dope, Mumlu Meyhane
3	**Education**	Yaşar University Campus, Kocataraklı College, Nevvar Salih İşgören Campus
4	**Architecture**	No 35 Architecture, Eke Architecture
5	**Construction**	Teknik Yapı, Folkart, Pekintaş Yapı
6	**Trade**	Uzaq Homes
7	**Govrn. Entities**	İzmir Entrepreneurship Center
8	**Automotive**	Eröz Audi, Vosmer Walkswagen

4.3 Methodology

In this study, a qualitative study was conducted with the individuals who formed a collective in the Umurbey/Darağaç Art District by applying the interview method with semi-structured questions. The places where the interviews were conducted with the community are marked on the map below. Additionally, the demographic characteristics of the participants are detailed in this section.

In the social sciences, mainly semi-structured interviews are a common research technique. A semi-structured interview is more open and allows for new ideas to be raised as a result of what the interviewee says than a structured interview, which has certain questions from which one cannot deviate. In a semi-structured interview, the interviewer typically has a framework of themes to examine (Brinkmann, 2014).

An unstructured interview is a more casual type of interview that is mostly free-flowing, and similar to a conversation you would have every day. Every interviewee receives the same interview questions in a structured interview because it is a sort of interview that is meticulously organized. The in-between interview is a semi-structured one. The loosely organized questions allow respondents more freedom to fully express themselves. The benefits of both structured and unstructured interviewing are combined in a semi-structured interview, which combines the two methods. The constructed portion of a semi-structured interview provides interviewers with a broad overview of the respondents (Blackman and Funder, 2002).

During the interview, the interviewees have the opportunity to voice their thoughts and ask questions of the interviewers, which encourages them to provide the qualitative study with more relevant information, such as their opinions on delicate subjects. Additionally, they found it easier to explain their decisions during interviews. The semi-structured portion of the interview provides the interviewers with trustworthy, comparable qualitative data.

Interview Questions

In this research, a total of 30 questions were asked to the interviewees. The questions are categorized as;

1. Demographic Questions
2. Questions for Getting to Know the Umurbey/Darağaç Region
3. Questions about Gastronomy Sector in Umurbey/Darağaç Region

4. Questions to Identify the Relationship Between Creative Industries and Gastronomy in the Umurbey/Darağaç Region
5. Questions Regarding Adding/Adding Value to the Umurbey/Darağaç Region

The Content of the Interview Question

The first question was asked to get information about the demographic analysis of the interviewees. Demographic questions provide background information about the survey respondents. In this research, it is important to describe the participants and conduct a more thorough analysis of their data. The occupation, age and gender of the people were asked in the demographic questions category. With these questions, the

The questions for getting to know the Umurbey/Darağaç region ranked as second category, consists of 7 questions. The questions in this category are more general questions about Darağaç and exposing the connection of the interviewees with Darağaç. These are the questions that reveal when and for what reason the targeted people came to Daraağaç region. Which sectors are the most demand for settling in the Umurbey/Darağaç "How does Umurbey/Darağaç Region will evolve in the future? Since our case study region is Daraağaç, we search the information about this region throughout the research with the questions in this category.

The third category is about the gastronomy sector in Darağaç region. Questions about gastronomy sector in Umurbey/Darağaç region includes 6 questions. It involves the comparison of the examples from the similar neighborhoods around the world and with Daraağaç/Umurbey district. It is asked if food and beverage sector contribute to the transformation of the region and is it a positive or negative thing for the sake of the neighborhood. With this group of questions, the relationship of gastronomic developments in the region with the concept of gentrification was revealed. The questions incorporate the view of the interviewees on the gastronomic developments that may occur in the region

The fourth category of questions propound the relationship and the connection between creative industries and gastronomy in Darağaç district. To identify the relationship between creative industries and gastronomy in the Umurbey/Darağaç region, 6 questions was asked to interviewees.

The questions in this category examines the potential to generate synergy and collaboration between gastronomy and the other creative industry players. When considering the mentioned creative industries and gastronomy together, what

advantages or potential is in sight and what kind of opportunities and possible developments could be talked.

The questions in the last category are generally based on gentrification in the Darağaç region. In the last category, the questions regarding adding value to the Umurbey/Darağaç Region consist of 8 questions.

Mainly, which of the added works to be carried out in the Darağaç Region can bring about changes in the culture of the district and which of the creative industry branches stands out in the value creation/added works to be carried out in Darağaç region (Figure 23). One of the initial questions in this category searches for if the initiatives in the gastronomy / food and beverage sector in Darağaç are aimed at adding / adding value to the region and why?

Figure 23. Map of interviewing places (Source: Google Maps, 2022)

4.4 Results

In this section, the results of the interview will be provided and discussed. As explained in the methodology section, the questions were grouped under 5 sections including the demographic questions, so the reporting will be done accordingly.

4.4.1 Demographic Questions

Question: "Could you introduce yourself and the line of business you work in? (occupation, sector, age, sex)"

Individuals to participate in the study were selected by random sampling method on a voluntary basis. Accordingly, a total of 10 people, 6 females and 4 males, participated in the study. The sample of this study consisted of the following people:

1. T.A. (female) who is interested in painting and has been living in the Umurbey/Darağaç Region for about 5 years and taking part in the Darağaç collective, trying to create a common production and language, and also interested in the care of the orchards established in this area.

2. C.D. (male) is a filmmaker who is interested in photography and has been residing in the Umurbey/Darağaç Region for 4 years without interruption,

3. A.D. (female) who has been residing in this region for 8 years, intermittently for 5 years, and interested in painting.

4. E.D. (male), who is a diving instructor, it provides the creation of cafes and resting areas in the roof art area, and also establishes a diving and extreme sports center.

5. F.A. (male), the third-generation artisan grandson of the family, who has been residing here for about 25 years and has a grocery shop since the 1950s.

6. S.D. (female) is an architect who has been designing a warehouse with the concept of a cafe in this region for 9 years and also gives architectural training here, but is an architect who actually designs cafe restaurants and has been operating in this field for 22 years.

7. I.T.D. (female) has been an architect for more than 25 years and has been residing in the Umurbey / Darağaç Region for 5 years as it also has a large furniture showroom.

8. T.T. (female), furniture company owner and architect who moved her offices and workshops to Umurbey / Darağaç Region.

9. C.U. (female), branch manager in Metropolitan Municipality of İzmir, came to the region 1 year ago and working with Metropolitan Municipality for 3 years.

10. F.E. (male), business manager of a well-known restaurant which takes place in a renovated warehouse, has been worked for 4 years in the restaurant.

4.4.2 Questions for Getting to Know the Umurbey/Darağaç Region:

"What was your purpose of moving your business to this region? Why did you choose to come here?

(You can evaluate this question by considering the structural environment of the region, spatial characteristics, real estate prices, sectoral dynamics, location within the city.)"

Architect and coffee shop chain owner S.D., stated the reason for choosing this region is its structural form and spatial characteristics. The feature of the region is that it connects individuals here by cooperating with the residents of the neighborhood during this time. In addition, the individuals who come here live a real life here. In other words, those who paint take inspiration from here, and those who deal with architecture can show their creativity in new buildings that they can design. In addition, neighborly relations here attract individuals quite a lot. Diving instructor, involved in the formation of art cafes and interested in extreme sports E.D., the family-like relationships of the members of the collective with the locals bind people here. With the arrival of more people, the communication and interaction here also gets stronger. It is thought that even if someone from the field of gastronomy came here, not only from the field of art, he could establish the same dialogue here. Because it is thought that it is due to the structure of this place rather than being related to the people who get used to it. In addition, people are proud to live here, as this is a region that actually hosts the heritage of Izmir. In addition to this, architect I.T.D., it is a region preferred by architectural offices or showrooms for architectural materials due to its closeness to the port area, Alsancak at the exit of this place and being close to every location, ease of transportation, no parking problem yet, and its protected texture. The fact that İzmir is a region with its industrial heritage is also the reason why it is preferred.

According to branch manager C.U., art collective is the most important factor for the creative industries' high demand to the region.

Manager of the restaurant F.E., says that they have been giving service for 5 years in the same place.

"Do you still have the reasons for choosing the Umurbey region? How has this feature of the region changed/developed in the past time?"

The general opinion is that among interviewers (T.A., C.D., A.D., E.D., F.A., S.D., I.T.D., T.T.), the reason for choosing this region is its structural form and spatial features. In addition, neighborly relations here attract individuals quite a lot. With the arrival of more people, the communication and interaction here has also strengthened. It is thought that even if someone from the field of gastronomy came here, not only from the field of art, he could establish the same dialogue here. The fact that İzmir is a region with its industrial heritage is also the reason why it is preferred. These mentioned factors have continued in the same way since the members of the collective came here. However, the construction is increasing and this area has started to become crowded. These can be positive or negative factors for the future. Apart from that, the factors that brought people here still continue. It is stated that only the population of this region has increased.

"The region you are in is a region that carries the industrial heritage of Izmir in terms of the buildings it contains. Do you think the transformation of similar regions (Meatpacking District, NYC; Wynwood, Miami; Butlers' Wharf, London, etc.) in different cities of the world, especially in Europe, takes place in this region as well? If so, in which areas/features did this transformation begin?"

Furniture company owner and architect T.T., since it includes different dynamics from similar regions, the transformation here will also be different.

Painter T.A., this is not a positive change for a position whose artistic and cultural transformation has begun. Rotterdam was a port-side region with similar characteristics to here. This region is one of those undergoing a similar transformation. But this place is closer to the center. But it is possible to say that the transformation here is slower than in Rotterdam and others. This is about capital. It is about the investments made here. Architect and coffee shop owner S.D. says this includes both local governments and individual initiatives. If we compare similar transformations, it is necessary to take into account the prevailing social structure in the regions. It is known that these transformations took place, with art in the foreground in the transformations in Europe. In the change here, a little more weight was given to the construction and architectural fields. Owner a grocery F.A.,this situation may adversely affect this process by damaging the tissue of the region in the future. It is not possible to talk about a good restoration in the process in this region. However, it

is known that there are good restorations in the transformations in Europe. At the same time, after a good infrastructure improvement works in those regions, development and beautification activities were carried out in the superstructure. But here, unfortunately, with insufficient infrastructure, something is tried to be corrected only with the efforts of the collective here.

Restaurant manager F.E. thinks that the transformation in Darağaç is not similar with the examples that take place in abroad. Because he stated that in Darağaç there is a lack of capital and governmental regulations.

"Currently, which sectors do you think the most demand for settling in the Umurbey/Darağaç Region comes from? How do you evaluate these demands?"

The general opinion is that among interviewers (T.A., C.D., A.D., E.D., F.A., S.D., I.T.D., T.T.), in this region, the most demand comes from the automotive sector and the areas related to repair. Apart from this, of course, demands from various branches of art such as painting and architecture are also quite high. In addition to these, there are demands from the service sector. In addition, due to its proximity to the port, people engaged in customs clearance activities have a high demand for this region. There is also a small amount of demands in the field of gastronomy.

"How do you think the Umurbey/Darağaç Region will evolve as a region within İzmir in the future? (You can evaluate the question on the basis of structural environment, real estate prices, socio-cultural life, infrastructure and general economic sectoral structure.)"

The general opinion is that among interviewers (T.A., C.D., A.D., E.D., F.A., S.D., I.T.D., T.T.), if the transformation of this region is directed correctly, it can be a cultural development area in İzmir. In addition, if new buildings are designed here, it can become the center of housing projects close to Izmir but a little far from the center. It is also possible that it is an event space with entertainment centers, restaurants, cafes, bars. In addition, it seems quite appropriate to open boutique hotels in this region. Again, due to the large size of the old hangars, it is possible to use this area as an event and festival area.

During the meeting about the Umurbey/Darağaç region, architect and at the same time living in this region due to the showroom opportunity in the region I.T.D. stated that this region is a preferred place based on its structural form and spatial characteristics. She also stated that it is a region preferred by architectural offices or showrooms for architectural materials due to its ease of transportation. Since the Umurbey/Darağaç region includes different dynamics from similar regions, the transformation here will also be different. There is a change in the direction of the construction of plazas and towers in this region, which is suffering from capital shortages, but it creates a negative picture for this region, which is in artistic and cultural change. Architect T.T. stated that she does not think that the transformation in this region will go through a transformation like similar regions abroad since it is limited to local governments and individual initiatives and is mainly related to the construction and architecture sectors. Moreover, she stated that this could disrupt the cultural structure of the Umurbey/Darağaç region. In the urban transformation process, it has been stated that the socio-cultural structure of the society should be applied to the transformation healthily while considering the industrial needs today (Akalın, 2016).

C.U. thinks that the region will be the leverage region of Izmir in the near future because of its spatial character and the proximity to the sea is very important in İzmir. Because of that real estate square meter prices will be quite high in the near future. Also, she thinks that many domestic and foreign investors, especially investors from Istanbul, will take the region to a close brand.

F.E, the restaurant manager stated that the region will eventually succumb to gentrification

4.4.3 Questions About Gastronomy Sector in Umurbey/Darağaç Region:
"When we look at world examples, do you think that the gastronomy and food and beverage industry contribute to the transformation of the region in similar regions? Do you think the same transformation can be achieved in this region?"

Architect and coffee shop owner S.D., It will also contribute to the regional transformation of the gastronomy and food and beverage industry. In other words, the need to eat is a human need, and if we look more broadly, it definitely contributes to the entertainment industry. Of course, people who work all night have a need for food and drink. After a certain hour, this service also activates the entertainment industry.

In fact, all of these sectors are moving in conjunction with each other. Compared to the old and now, it was known that there were more food and beverage sales opportunities because there were factories here in the past, where families were stationed. Currently, it is stated that it is thought that these sectors will definitely be affected by this transformation. However, when gastronomy is mentioned for this region, the first thing that comes to mind is a meatball restaurant and a dining hall that prepares home-cooked meals. In addition, it was mentioned that gastronomy culturally connects individuals. Eating and drinking activities, which constitute a good infrastructure for the socialization of the people in this region during meal times, exchanging ideas and revealing their creativity, actually indirectly nourishes this region in these respects. Thus, making forward-looking plans and programs both individually and locally/socially, "are we not setting a table?" It started with the establishment of an orchard that everyone benefited from. The aim of this joint venture is for everyone to get their vegetables and fruits from here. This is how these abundant and empty lands cease to be idle and begin to serve the collective.

Furniture company owner and architect T.T., the difference of Umurbey/Darağaç from other examples in the world is that there are no special meals here and no one comes here to eat. In other words, the food served here cannot attract people living in other regions. Having such an initiative can further mobilize and develop this region. When compared with other transformed examples in areas other than gastronomy, if we think of this area as a U shape, it is possible to talk about a region that has been completely exposed to urban transformation. However, the zoning permit given by the municipality, adjoining order and currently only four-floor buildings are allowed. The areas available for these structures are also limited. Because there are stone structures in the Umurbey / Darağaç Region, approximately 12 buildings in this location (220 decares of land is mentioned) are first-degree protected areas. Many remaining structures are also included in the second and third degree protected areas. For all these reasons, it should not be expected that there will be a conventional urban transformation here. Thus, a different transformation path is followed in this field than in other examples.

Filmmaker and interested in photography C.D., unlike other examples, the demand for nightclubs has started to increase in this region recently. It is possible to create such an entertainment sector, especially by restoring the interior of the stone buildings, which are the first protected area. In addition, it may be possible to reorganize the

warehouse areas and add them to this service. It is foreseen that the realization of such a transformation will attract many people from İzmir, so that the real estates here can increase approximately 10 times. However, it is thought that boutique hotels will be opened in this area. This means making an entry into the hospitality industry. After this point, this location can start to become a destination area intertwined with art. But this region has an infrastructure problem. The problem of increasing slope due to the elevation difference and the construction of new buildings should be solved. In the current situation, the area should be below sea level and actually at sea level, but the sea starts from one meter here. In other words, this region is at -1 level and unfortunately, a structural reform that can correct this is not on the agenda yet. Unless this situation is improved, those places cannot be successful here.

Owner a grocery F.A., from this point of view, it is necessary to arrange the infrastructure in order for the entrepreneurs who will invest in gastronomy to be active in this region. Otherwise, this infrastructure will not be able to support the new restaurants, entertainment centers and even the housing projects that will start in places outside the protected area. Most importantly, new structures will not comply with earthquake regulations.

In addition, architect I.T.D., although high-rise buildings surround this region, the buildings to be built here should not be multi-storey. If possible, stone structures and buildings that will not exceed 3-4 floors without disturbing the natural integrity may be more suitable for this region.

The only ventures in this region are not in the field of gastronomy. At the same time, the automotive/motorcycle sector is quite common.

Painter A.D., similarly, there was such a formation in Urla before. People (Cem Ortabaş and Bülent Akgerman) who were very successful in business life in terms of entrepreneurship had grown vineyards and established businesses to make wine in that region. It even became a place where people from abroad came here to eat and drink with pleasure. A similar initiative could also mobilize the Umurbey/Darağaç Region in terms of financing. It is important in this respect that we can attract visionary businessmen who have such a dream to this field. In other words, wherever there is gastronomy, other sectors can find the opportunity to develop. Where there is no gastronomy, all other sectors are extremely shallow and commercially worthless in terms of real estate values. Considering all these, it can be said that gastronomy is a locomotive for the development of other sectors.

The restaurant manager F.E., stated that more than the current number of restaurants should be opened in the near future, and added that by this way more people would come to the neighborhood and well-being of the district would be getting higher.

"How can the increase of the gastronomy sector in this region contribute positively or negatively to the economic, social and cultural change/development of the region?"

Owner a grocery F.A., First of all, it is important that the individuals residing here have opportunities to meet their basic food needs. The first thing that comes to mind here may be chain markets. These markets can make life easier here and be an indicator of development, but in fact, the markets where locally produced products are sold, the neighborhood butcher, the greengrocer may be more suitable for the texture of this place. The reason why these local formations are preferred over chain markets may be that they have the opportunity to communicate better with the locals and nurture a culture formation.

Architect and coffee shop owner S.D., from a broader perspective, there are many workplaces in the surrounding area, and it is a fact that the people working here come to Umurbey/Darağaç to engage in food and beverage activities and to be guests at every meal in this region will accelerate the development in this region. Because development is a phenomenon that develops in a chain in this way. The entertainment sector has started to come to Darağaç District gradually. Along with the entertainment sector, of course, there will be soup shops, kebab shops, fishmongers and coffee shops open 24 hours a day. Then, the pioneers of these places in the sector will start to take place here.

Diving instructor E.D., In addition, people from the resident population should be employed in these sectors. It is necessary to establish this balance well. If individuals residing in this region cannot work here, they may unfortunately start to create security concerns such as theft and extortion. Because people who cannot earn money will steal to survive. This means a serious threat to the development of this region.

Architect and coffee shop owner S.D., when we say only architecture offices, art galleries, art galleries in this region, this will not be enough for this place, especially in Turkey's profile. In other words, we should include the food and beverage sector in this transformation so that there will be an increase in traffic in this area.

Branch manager C.U thinks that if a fancy and expensive restaurant would be opened in the neighborhood, this may lead to a serious class gap. So that local restaurants that serves local food would be much better alternative to not leading class gap.

"To make a general assessment, how would you describe the contribution of gastronomy to the development of the Umurbey/Darağaç Region?"

Furniture company owner and architect T.T., a neighborhood has its own unique texture. We are talking about a very complex, very complex structure here. Initiatives to be made should be simple and understandable, including all the people who are both marginal and settled here. For this reason, it is thought that it is more correct to make gastronomy initiatives by people in this region. Because those people know the structure of this place and there is a belief that the best population that can develop without damaging the tissue will consist of the people of this region. Otherwise, since the local people no longer produce here, they will have to leave from here, and a part of the culture and history of the region will actually be lost. Architect and coffee shop owner S.D., the newcomer may only look at it with a commercial eye and may not care much about the sensitivity and development of this region. In other words, if gastronomy is to have its share in the transformation here, this must be concluded with an initiative that includes the residents. In addition, it should be emphasized again that there is a need for development in this region in the field of gastronomy. The development in this sector is of a nature that will lead to the development of other sectors as a chain.

C.U. thinks that there are some modern artisan restaurants for blue collar workers but there is no anywhere to eat for white collars. So that there could be some fancy artisan restaurants that serve local cuisine. Or she suggested another alternative idea that while the restaurants serve local samples at lunch service, they can literally turn into a chef restaurant in the evening service.

"Do you think that the design, art and gastronomy sectors create synergies or have the potential to create synergies in this region? What consequences does this have?"

Painter A.D., there is a need for a gastronomic culture that can harmonize with art and design. Experimental cuisines are applicable here. A food and beverage culture where

meeting meals are served together in project work done as a team may be suitable for this place. For example, the study groups and the participants of the courses organized by an artist who works in ceramics who settled in this region, together with the food and beverage services and culinary culture suitable for dining organizations, will add value to this region and attract many guests to this location.

Filmmaker and interested in photography C.D., It is important for everyone to find something that they can consume in order to reveal the unifying feature of the meal. Namely, individuals who moved here gave up vegetarianism due to the lack of vegetarian products here. Above all, there should be freedom in eating and drinking. Serving products that appeal to people of all religions and beliefs and creating areas that can be consumed together are important for development in this area.

Painter and taking part in regional development studies, T.A., experimental cuisine is the most requested gastronomic trend here. There is also a Bostan project that serves this purpose. Only individuals who can process the products produced here in the best way, who are present and known in this region, can create an extraordinary opportunity for them to form working groups such as master classes.

These gastronomic initiatives are actually related to local codes. Umurbey/Darağaç Collective acts with the motto that the transformation here is local. During this development, participants in each of the disciplines that are transformed must act as stakeholders. Otherwise, the targeted change may be interrupted. If a transformation is to be made without disturbing the texture here, then the same sensitivities should be observed in the changes in the field of gastronomy.

Architect I.T.D., In fact, if a business is to be established in the field of gastronomy, the design of this business should be submitted to the artists or architects operating in this region. Only with such a point of view is it possible to talk about a complete collective. In other words, it is possible and expected that all sectors support each other and change and develop together. In this way, it is also possible to protect and watch the artists. Because if he does not pay high rent in this region, if he has a quality work area, if he can find areas where he can show his art and creativity, it will only be possible to keep the artist here. As a result of this, with the increase in incomes, it may be easier for the region to become gentrified, move to the upper level and make its name known. Considering the contrary, allowing large enterprises to enter here for business means destroying small tradesmen and people in this region because they want to practice their art. There is the same danger if chain markets and restaurants

enter this location. In this case, it is inevitable to shop from a chain store instead of a monopoly dealer, and to eat the same product for 150 TRY, thanks to luxury restaurants, while meatballs were eaten for 20 TRY before. This is an undesirable situation for the region. So here it is useful to emphasize the concept of quality again. Quality is not always luxury or high-priced, but can be achieved by preserving the beautiful. In fact, the differences that will attract the rich guests who will bring the finances here are not the high-priced meals, but the special and different options. The situation here is to preserve the flavor and actually integrate it with this region so that the guest does not want to taste this flavor elsewhere, so that this place is indispensable for him.

Painter and taking part in regional development studies, T.A., but the pandemic process has also damaged the collective here. After about three years of this process, which causes everyone to be individual, it is necessary to recover and continue the benefit of this region from where it left off. The coming years are a good opportunity for the effective use of the existing potentials in the region. It is also useful to remind here that gastronomy is a locomotive sector and it will attract other sectors to the region by connecting it to itself. Along with gastronomic activities, significant artistic and cultural events can be set up. Another advantage of this place is the existence of large areas. Thus, it will be easier to drag the masses to this position.

"Would you like the number of restaurants and other food and beverage establishments to increase in your area? For example, how would the existence of a chef restaurant that can create an alternative for you at lunch affect you and the lives of the residents of Darağaç, their daily and weekly routines?"

Painter A.D., there is a need for more restaurants in the Umurbey/Darağaç Region. Having a chef restaurant that can create an alternative affects the lives and daily/weekly routines of the residents here. Currently, the variety of food is limited, as the residents here meet their food and beverage needs in a limited time. But if the gastronomic culture here changes, then this place can also become a food and beverage destination. Currently, there is a food house and a place that makes sausage and bread in this region. However, having a restaurant that can embed the culinary culture can change the quality and perspectives of the food and beverage service here. Thus, people's eating and drinking habits can also change and gastronomic tourism can start

as mentioned before. With the establishment of good restaurants, these thoughts will cease to be a dream.

Diving instructor E.D., At this stage, the texture of the region and the communication culture gain importance. As in every sector, in all initiatives to be made in the field of gastronomy, it will be possible to take the right steps and develop by following the formations that are not very contrary to the region. The culture of warm communication is also an important factor in the characteristics of the region. Any formation that will disrupt communication and cause unrest here may be condemned to be excluded from here. In this case, it is not possible to expect a long-term development.

Architect and coffee shop owner S.D., when a chef restaurant is mentioned, a formation that can actually adapt here comes to mind. Because such an initiative is boutique in nature and can be identified with the culture here. Of course, when a chef comes and wants to do something unique here, he will only come here and have a planned target audience. This will already be compatible with the texture here. Once such a restaurant is established, its menus will also be important. If the entrepreneur's awareness is high, the menus will be planned for the target audience determined here. If this is not taken care of, it will not be possible to talk about a boutique and suitable enterprise. These details are important not only for restaurants, but also for cafes, food houses and any place where other food and beverage services are provided. All initiatives to be made here in the field of gastronomy will increase the mobility here and will be perceived as positive changes, at least in the first stage. It is also necessary to consider that there will be a new human population that this breakthrough will bring. How much this partial migration develops this area and how negatively it affects it. With this mobility, it will be possible for new types of food to enter this region. It may also be possible for new tastes to develop. It would be appropriate to conduct some kind of impact analysis of these.

Owner a grocery F.A., from another point of view, it is possible to protect the population here and improve the existing one. Because a gastronomic movement can increase the population here uncontrollably. However, the priorities to be made here are not over yet. What is wanted to be done here should be perceived and adopted by the residents here. This also requires time. The sudden crowding of this area and the fact that it becomes a consumption area like other developing residential areas can make it difficult to notice the changes in this area and to notice the results. However,

besides this, there are no different alternatives that we can offer to a customer we invite to the workshop, which is a disadvantage in this region. It is absolutely necessary to change the district and find a suitable place. Of course, this thought is also effective here. As people from Izmir, we have clichés such as hosting customers in a fish restaurant. However, this situation prevents us from missing innovations and trying alternatives to which we might get a better reaction. Different initiatives can help us move out of similar thinking and standards on this subject.

Furniture company owner and architect T.T., industries located here have high profile clients. But unfortunately, there is the gastronomy sector from this situation. It is clear that there is a gap in this area. This gap can be closed with long-term initiatives that will fill the life of the people in this region in the most appropriate way. After the expected initiatives, it will be adopted by the region and will develop. In other words, even if it does not receive customers from outside, this construction will be fed by the residents here. As F.A. stated that initiatives up to this time can actually be accelerated and strengthened with developments in the field of gastronomy. Because everyone needs food and beverage and everyone will be a participant and therefore a supporter of this sector in some way. If gastronomic development is achieved here, there will be no need to leave this region for such a need, so this location will become a self-sufficient region.

Restaurant manager F.E. supports the opening of luxury restaurants and states that with the new luxurious restaurants, the region would scale up a good gastronomic line.

"If you wanted restaurants to increase in the Darağaç District, what kind of venues would you imagine?"

Painter and taking part in regional development studies, T.A., restaurants in this region are also expected to be intertwined with art. It is actually desirable that it is possible to use the products sown in the garden here. But there is a need for people who will take care of this, that is, who can make the hast of the garden and use and evaluate the products obtained from it.

Painter A.D., apart from this, as mentioned before, it is expected that there will be gastronomic activities with strong communication. In fact, this structuring may start with communication and have something to do with some traditional gastronomic situations. Initiatives and concept in line with Turkish culture traditionally mentioned

here. In addition to this, some experimental flavors can be tried, but it is thought that one should not stray too far from traditional tastes.

Architect I.T.D., the spaces that people here are used to be mostly ergonomic concepts that can evolve into anything. For example, the areas used as exhibitions are used to organize parties later or a picnic-barbecue festival is organized using the terrace. While the lower floors of the buildings are used as workshops, the upper floors are actually areas planned for leisure activities. The areas used by the people living here are the workshops which are very ergonomic. Thus, it is possible to create an upper floor that can be designed as a table where artists will gather together after an exhibition if necessary. This scene can be organized in a long way where everyone can see each other and actually communicate. Thus, this area can be considered as an area where gastronomic communication takes place, not a restaurant. This formation can be an example of a boutique restaurant.

Architect and coffee shop owner S.D., the concept that should not be avoided here is the provision of food and beverage services in old buildings together with artistic structures. It is important to reflect the ancient Aegean food culture inside these structures. Whatever the ancient Aegeans were consuming; For example, appetizers, olive oil dishes, Cretan Cuisine and other local flavors can be included in this class. Migrant pastries can also be added to these. The following limits should be noted here: When a high-cost super-luxury structure comes here, there are no facilities such as a parking lot, street and infrastructure services that can handle it. For this reason, it will be better for the shabby places in this region to develop with the culture here. In other words, the developed and enclosed versions of street flavors can be a good gastronomic initiative for this place.

Filmmaker and interested in photography C.D., the expectation of both the guests who came here and the people who settled here is to create eating and drinking areas by restoring the interior of the high-ceilinged buildings without disturbing the construction here. It is expected that there will be that warmth inside these structures and that there will be an excessively informal communication.

Opening different restaurants and having environments where the variety and culture differ is of course a desired opportunity. However, this is not a region that is that large and capable of supporting such comprehensive initiatives yet.

Furniture company owner and architect T.T. and restaurant manager F.E. from an investment perspective, the situation has not changed before or after the pandemic, people are afraid to invest. Determining the future of these areas can be difficult for entrepreneurs. Therefore, it becomes difficult for them to take risks.

Architect and coffee shop owner S.D., the most appropriate concept for this region may be "green restaurant". In this concept, restaurants that reveal the Aegean Cuisine and where these items are used can be opened. Residents here are also welcome to fast food restaurants. It is preferred that there are restaurants that reveal the traditional tastes of today's identity in a more modern, more contemporary and more environmentally friendly language.

Painter and taking part in regional development studies, T.A., workplaces in the fields of architecture, interior architecture, industrial design and graphic design, which are called creative industries in the region, should be pleasant and entertaining places due to their location, but it is thought that the buildings we see in ordinary cities should not be businesses. This concept is the details that show the stance, message and weight of this region. However, the demand in the Umurbey region is not sufficient. Accordingly, the initiatives are very few, except for a few organizations and companies.

Examining the potential and situation of the gastronomy and food and beverage industry in the Umurbey/Darağaç region and working on pioneering the adoption of a standard production ring and culture in this region, T.A. emphasized that with the mobilization of the entertainment sector and nightlife, various production branches in this region will become active, and an economic cycle will begin. Also, T.A. emphasized that the region is not currently in a sufficient condition in terms of gastronomy, but that boutique investment made in a way that the local people can adopt can develop without contradicting the usual cultural infrastructure. She emphasized that Aegean culture and old buildings should be transformed by staying loyal to the cultural infrastructure in gastronomic transformation projects. It has been stated that gastronomy contributes to cultural development and the preservation of the neighborhood culture and thus the region's cultural heritage. The proliferation of gastronomic venues contributes to the socialization and exchange of ideas among artists and individuals. It has been stated that the problem of globalization of the food system and neglect of local foods and food heritage is seen in creating a sustainable gastronomy structure (Richardson and Fernqvist, 2022). The architect also owns a cafe

in this area, S.D. interprets the texture of the region in terms of architecture, she emphasizes that an innovative and rooted gastronomic transformation is the right direction for the region due to its complex structure. One of the obstacles to the urban transformation of the Umurbey/Darağaç Region is the excess of first-degree protected areas in the region. Since the regions around these areas are also called second and third-degree protected areas, the architectural structuring of the region should be continued within this framework. The municipality's zoning permit allows buildings with a maximum of four floors around this region. The 3rd generation tradesman and grocery owner F.A. stated that the development of gastronomy in this region is necessary and that the support of different business areas can be used. Aegean cuisine can be used to create the gastronomic infrastructure in this region. If the concept of fast-food restaurants is combined with Aegean cuisine, cultural values and gastronomic heritage are preserved, while consumption increases with the habits of the modern age. Thus, foreign investors create demand to open boutique spaces in this region.

4.4.4 Questions to Identify the Relationship Between Creative Industries and Gastronomy in the Umurbey/Darağaç Region:

"How do you evaluate the demand of the creative industries for the area (Umurbey/Darağaç Region)?"

Owner a grocery F.A., looking at the demand of the creative industries in this region, the demand is high but the fulfillment of the demand is quite slow. Especially in the last three or four years, there has been an intense demand. There is a rising interest in this region. This situation scares the people stationed here a little. Because this region is a limited area, any change that will occur will affect everyone here. For this reason, it is not a desirable situation to open a space in a way that is considered as descending from the top. Umurbey/Darağaç is one of the transformations similar to the example of "Karaköy". Because almost none of the individuals in the collective here own a house or property. Most people are tenants here. For this reason, people who have a very good financial situation can come here suddenly and put their projects into practice. This can affect both the collective and long-term residents. Because in this case, something is tried to be done without looking at the texture of this region. Furniture company owner and architect T.T., The most important factor here is not to act contrary to the texture of this place. However, it is a fact that this tissue must be

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renewed in order for the change to exist. As a result, this place started to develop and a new model was put into practice. This model is collective. For this reason, the most important actors of the change here are the individuals who make up this collective. Although none of the initiatives made so far have been planned, it has been tried to be done without spoiling the culture, character and communication of the region. Architect I.T.D., considering the demands of the creative industries in the recent period, there is an orchard created with the initiative of the University of Economics and the support of the students of these universities. These garden activities and the projects within it are still continuing. This is an agricultural project and a project to actively use the agricultural lands here to produce natural products. At the same time, it is an application to create awareness and increase the value of this region.

"What is the location and situation of the workplaces in the fields of architecture, interior architecture, industrial design, graphic design, which are called creative industries in this region? Is it possible to say that the creative sectors in this region have increased recently? What do you think to be the reason for this?"

Architect and coffee shop owner S.D., businesses in the field of architecture, interior architecture, industrial design, and graphic design are increasing. In fact, he is in contact with the collective with some formations and exchanges ideas. Before these initiatives, pioneers come to the region and make field assessments, that is, they plan the practices that can be done here. At this point, the collective provides interdisciplinary support. The primary consideration here is to try to recruit initiatives that are beneficial to this region and that do not harm the existing construction. This process is also very transparent. Here, the processes up to now have always taken place by listening to the residents of the region. Painter and taking part in regional development studies, T.A., in a way, pre-interviews are made with the people residing here, and some of them are contacted. Because sudden changes will be very troublesome and will disrupt the texture of this region. The field of architecture can be an opportunity for this neighborhood. Businesses in this area can work for the neighborhood, and the neighborhood can work for them. So they can make room for themselves. Thus, an environment where some experimental and original ideas can be created can be created. In other words, it is possible to communicate with the residents of the neighborhood for initiatives in the field of design and architecture. Architect I.T.D., the demand for creative industries is increasing in this area. The first impression

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is that these entrepreneurs are in a research process. The neighborhood's perspective on this situation is currently in a positive direction.

Furniture company owner and architect T.T., communication is important for the industries here as well as for this region. Every statement and every thought of this collective and residents during the construction of this place actually constitutes the oral history of this place. Thus, the culture of this place is actually formed. It is expected that the creative industries that will be included in this culture will have a high awareness in this regard. But now the collective has only exchange relations with the creative industries (architectural firms etc.) that exist here. There is no question of sharing a sincere and common culture yet.

Painter A.D., one of the reasons for the increase in demand for this area is that the rents in the region are lower than in other regions. However, this does not change the fact that the companies that will come here make serious investments. Before and after the pandemic, people are reluctant to invest. For this reason, it is thought that the demands here are below the expectations.

Architect I.T.D., architectural offices and showrooms for architectural materials have moved here, introducing this region to their customers and actually becoming a representative of this region. This increases the demand here. Because the location of this place, the possibility of transportation to everywhere, the availability of parking areas for now invite initiatives here. On the other hand, since people in the creative industry are inspired by their surroundings, the stone texture of this region, the presence of old hangars and the atmosphere of the environment actually feed creativity more than a city center. That's why people from the creative industry such as architects may prefer this position. But this one-dimensional development is not desirable. Almost all of the recent initiatives here contribute to the architecture and construction industry. However, it is necessary to talk about a multi-faceted development for the development of the region both industrially and socio-culturally.

"Is there a potential to establish synergy and cooperation between existing sectors, especially the existing creative industries in the region? If yes, which sectors do you think there is a relationship that has occurred or can occur?"

Painter and taking part in regional development studies, T.A., as in every region, this synergy is ensured in this region with the people in the sector who are in contact with

each other. For example, architects come here first, followed by designers. This is sometimes a situation that develops with neighborly relations. For example, artists who learn about this place through neighborly relations can start to move here. As a result of the collaborations, there can be business people and artists who adopt this place. Here too, if the turner, carpenter, architect, artist, designer can speak the same language and support each other, it is likely that there will be a cooperation in this field.

Diving instructor E.D., here, too, the people working together in the construction of the gym still continue their cooperation. Artists are doing business with another person operating in the field of advertising. It also has many customers from Arkas, one of the big companies. This place is also used for training areas of companies. Aylin Yazıcıoğlu's culinary training is just one of the trainings given.

Painter A.D., here, the whole field actually consists of topics that complement each other. Therefore, the cooperation and synergy is quite great. At the professional level, everyone needs each other when doing business, as everyone has a different area of expertise. All over the world, such art fields have been so successful. Here, too, it is possible to talk about synergy and cooperation, especially in architecture, interior architecture and industrial design.

"Does it seem possible to you that these creative industries have connections/synergies with gastronomy and food and beverage services? When you consider the mentioned creative industries and gastronomy together, what advantage/potential do you see? When you consider this potential for the Umurbey/Darağaç Region, what opportunities and possible developments can you talk about?"

Owner a grocery F.A., the connection of creative industries with gastronomy can be expressed as interaction. In general, when there is unity and a place where everyone is in contact with each other, a stakeholder communication will probably be made in another business. It is thought that people and startups who have just moved to the neighborhood, rather than locals living in the neighborhood or artists who are no longer from here, can communicate more easily with such restaurants.

Painter and taking part in regional development studies, T.A., the potential of the individuals here is expected to be seen by everyone. In the future, this opportunity will be perceived more and more. Because we all need sustainable solutions. It is not

thought that Turkey is advancing with a comfortable expansionist policy. It will be faster and more beneficial to progress together in areas that have begun to change in such areas. First of all, there is a collective. For this reason, it is expected that there will be a synergy. Here, everyone is trying to do something together with each other. The best example of this is the orchard. The garden is cultivated and harvested collectively. All of these works are done with the participation of fellow artists. Tradesmen friends here also participate in the common works here. Similarly, there is an office that has been working in the gastronomy-related sector for twenty-five years and creates a very serious synergy in this field. Because gastronomy is an inspiring industry, so one should be open to cooperation and synergy. Especially for Umurbey/Darağaç, there are conscious and powerful people from every sector here. There is great potential for these people to work together to pioneer projects that impact lifestyles and culture that can benefit both the public and the city. Because this area has easy access to other settlements and its historical texture is quite strong. The projects to be done collectively here will be just as valuable

"What are the advantages and disadvantages for your industry with the current situation of the Umurbey/Darağaç Region? (You can evaluate the question in terms of social, cultural, economic, infrastructure, structural environment and transportation.)"

Filmmaker and interested in photography C.D., if we look at the disadvantages and advantages of the Umurbey/Darağaç Region, the comfortable and free life here is expressed as the biggest advantage. Among the biggest advantages are that individuals can do their activities as they wish, and that their relations with people are sincere and peaceful too much demand here can be considered a disadvantage. For individuals who produce visual art, there is a very free environment here. For example, a filmmaker works with a team and while it is necessary to get permission from everyone in order to shoot the places he wants in the neighborhood, there is the freedom to not get permission here. Painter and taking part in regional development studies, T.A., This is a great comfort when producing. Apart from that, the uneasiness about how a new owner will change this place is a disadvantage of this area. Of course, it is possible to turn this situation into an advantage with a constructive solution proposal. An order that can be created with a new dynamic and a new movement can contribute to the development of this place.

Architect and coffee shop owner S.D., the disadvantages for the guests coming here are as follows; those who come here for the first time declare that they are hesitant to come here. Because this is the industrial zone and the Aegean District. These areas appear to be risky in terms of security. For this reason, both our business and the valuation of this place can be affected. But in fact, when they see the freedom and comfort of this place after they come here, they realize that there is no danger, their view of this place changes. An example of its disadvantage is that the infrastructure is not sufficient for development. There are similar places and transformations in Germany and Azerbaijan, but the infrastructures there are more suitable for this transformation. Another disadvantage here is the rentals made in this region. Because property owners are currently zoning changes take place? Will this region undergo urban transformation? she waits. For this reason, the projects to be done here are progressing slowly. When it is evaluated in general, the coming of artists to this region is seen as an advantage, while the risk of uncontrolled growth is seen as a disadvantage.

Restaurant manager F.E. tells that the infrastructure problems of the region are undeniable and also safety is another factor. Especially he focused on parking problems in the area.

"What do you think you need to survive in this region and to attract people from the city?"

What are your spatial/infrastructure/environmental expectations from this region and what can be improved? What are your economic expectations from this region and what can be developed? What are your social expectations from this region and what can be improved? What are your cultural expectations from this region and what can be improved?

Architect I.T.D., spatial and infrastructure services are needed for individuals to survive in this region. Because the people who come here do not have enough opportunities to stay. Therefore, there may be a need to install prefabricated living spaces/caravans here. Or derelict houses can be put into use under the control of the local government. These areas can be used as exhibition areas. Thus, it may be possible to reduce the problems related to rental relatively. Even the model in New York can be adopted. For example, the workshop and the residence can be transformed into a

place where a person can both work and sell the products produced here, and also reside in the same building.

Painter and taking part in regional development studies, T.A., here, there must be production in order for life to continue. For this, attracting customers who are interested in the workshops and business lines here is one of the most needed factors. No advertising budget has been allocated for this until now. For the promotion of this place, the model of conveying the activities generally done by word of mouth has been adopted. Apart from that, two streets that are not busy in this area can be closed to traffic and turned into an art street. Filmmaker and interested in photography C.D., Events and activities are already being organized to raise awareness in this area. In addition, daily tours to this area can be arranged to show that it is safe. Apart from all these, the tradesmen here need to keep up with online shopping. Otherwise, small tradesmen will suffer from this situation in 4-5 years. According to the foresight, this system will evolve into providing shopping services by determining 5-10 warehouses in the region and agreeing with the tradesmen who will be responsible for them. At this point, it is expected that the trade people here will keep up with this change. In fact, considering the further stage, it can be said that robots will work instead of motor courier, and shopping services will be made with drones.

Architect and coffee shop owner S.D., some groups who want to venture here complain about the high rents here. For this reason, they want to provide this service in a place with a better infrastructure by keeping more affordable places in Bayraklı. Here, creating the spatial infrastructure alone does not solve this problem. Cultural, communication and gastronomic effects also help individuals to prefer this place.

Furniture company owner and architect T.T., in terms of transportation, this area is close to the tram, but the bike paths can be improved. For this, vehicle and walking paths must be defined. Therefore, a landscaping is needed. Planning and practices such as where people can get transportation, where they can walk, where they can rest, and what opportunities should be available in places where they rest, need to be implemented. While doing these, it should not be forgotten that the guests will live here, share the city, get enough of art, and do their eating and drinking activities. Of course, it should be remembered that gastronomic activities integrate people.

T.A. who was interested in the Bostan project and participated in developing products in the Umurbey/Darağaç region. She stated that Creative Industries' investment demands are pretty high, but the execution rate is low. Furniture company owner and

architect T.T. stated that professions such as architecture, interior architecture, industrial design, and graphic design, which make up Creative Industries, have become widespread in the region and are the first professions to be applied during the transformation of the city. She emphasizes that the transformation of the Umurbey/Darağaç region, both industrially and sociocultural, requires interdisciplinary collaboration. Creative industries are used in marketing and export areas with their economic and social benefits in regions in urban development (Jayne, 2004). Dealing with residency and painting in the region, A.D. emphasized that when he dealt with the region's development artistically, people with different competencies at the professional level would play a role in the collaborative development of his region.

4.4.5 Questions Regarding Adding/Adding Value to the Umurbey/Darağaç Region
"How would you describe the current situation of the Umurbey/Darağaç Region after the value adding/added activities/initiatives?"

Painter and taking part in regional development studies, T.A., the initiatives that bring the greatest value to this region are artistic activities. But on the other hand, with the increase in art activities here, there is always a risk that everyone is individual and no one is connected with each other. For this reason, it is necessary for everyone to have strong communication with each other in order for future developments to occur. Painter A.D., there is a delicate balance in this neighborhood. Rather than just the artists living in the neighborhood, it would actually be a big problem if the residents of the neighborhood left and this population diversity could not be preserved. For this reason, one of the biggest contributions to adding value is the cultural diversity created by the individuals here.

Architect and coffee shop owner S.D., in addition, there are construction activities that we can see as adding value. After the construction of these buildings is completed, it will be a living space for people. There are concerns in favor of large construction companies destroying the architecture of this place with a more capitalist logic. This may cause changes in the culture of the region. In short, cultural differentiation in the region has begun. Architect I.T.D., the local government's work for this region is considered insufficient. For these reasons, there are concerns of the residents about the protection of this place. The fact that the fiction on this issue is not done with the right architects or people working to protect that environment means that there will not be

a right renewal for this region. Currently, Yaşar University is carrying out a project in this region. For a while, the station building here was put into use by adding functionality. This can also be presented as a value-adding activity. But the subsequent developments worry the residents of this region. Looking at the general framework, it is stated that it will not be possible for this area to remain the same with so many construction investments and the arrival of large companies in this region.

"Do you have any foresights/hearings about the value adding/added works to be carried out in the Umurbey/Darağaç Region? How would you evaluate/interpret these studies?"

The general opinion is that among interviewers (T.A., C.D., A.D., E.D., F.A., S.D., I.T.D., T.T.), It is necessary to brand construction companies at the stage of adding value. With the entry of these companies into this field, it is thought that the structures that manage to survive, that is, that host an activity, will survive. For new buildings, designing these areas as commercial sections by arranging the lower floors will increase the value of these buildings. This arrangement can increase the population ratio. What is desired here, of course, is the development of the region by prioritizing art. However, in this case, it is not possible to withstand the current rents. For this reason, when an evaluation is made in general, what is needed here is an urban transformation project planned by local governments in accordance with this area. When the earthquake regulations are implemented and the buildings that need to be demolished are demolished, the population here will have to migrate. When the high rent prices are added to this, the population will gradually decrease and the development of this place will come to a standstill. In addition, from the point of view of art, there is also a plan for the construction of a museum here in terms of exhibition places. This situation can also provide a touristic interaction. In summary, we can talk about trying to stand against communism and capitalism.

"Which of the valuation/added works to be carried out in the Umurbey/Darağaç Region can bring about changes in the culture of the region?"

Filmmaker and interested in photography C.D., here, there is an understanding against the region being referred to only as an entertainment venue. It is thought that only nightclubs and alcoholic places may harm this region as it will change the profile of the people who will come here. But it can be helpful to plan the seating areas where people can spend time and the associated services. In summary, it is preferred to carry out activities and initiatives that can contribute to daily life, instead of entertainment venues that only aim to increase popularity in the neighborhood. Apart from this, art should always be included in value adding activities. The launch of this place should be done in conjunction with art.

Owner a grocery F.A., in terms of the impact of value adding activities on culture, the most logical step is for the collective here to dominate here as the owner. Otherwise, this place may be influenced by the owners from outside and this area may be deformed. The growth and development of art activities here will add value to the culture of this region. Especially designing a place to be used jointly in artistic activities will help to increase this cultural value. Furniture company owner and architect T.T., another initiative that will add value to the culture here is the following: Local authorities can accelerate the development here by opening the buildings in the protected area to the use of the collective by contract. This will both honor the artists who try to invest here and support the development of the region. Another option would be to open the funds for cultural and artistic activities to activities in this field. These can be summarized as attempts to add cultural value.

Diving instructor E.D., in order to preserve the culture, first of all, the architectural structure must be preserved. Because these ancient structures are the most prominent works of cultural heritage. For this, architectural criteria must be determined very strictly. For example, the prominent stone texture should not be painted. Then, an incentive and project design that will increase the traffic in the fields of art, culture and gastronomy can be shown as adding cultural value.

"Which creative industry stands out in the value adding/added works to be carried out in the Umurbey/Darağaç Region? How would you explain the reason for this?"

Filmmaker and interested in photography C.D., when we think of the creative industries, fields such as the cinema sector, architecture, design fields, advertising and the media sector affect this place by adding value. The reasons for the existence of

these sectors here may be that it is close to the center in terms of transportation and that raw material supply can be obtained from nearby places. Of course, all of these initiatives are financially based. People with money can make a big impact. Although it has a vision, it can contribute to the development of the region. One of the reasons they prefer this place may be that it is foreseen that this place will be developing and will be very valuable later on. The general opinion is that among interviewers (T.A., C.D., A.D., E.D., F.A., S.D., I.T.D., T.T.), to summarize, the prominent creative industry here would be architecture. For example, there are almost no concert venues other than Gündoğdu Square. However, public transport reaches here, so the area here can be designed as a concert venue. For this, again, our architects have a job to do. Thus, after the concert, festivals can be started gradually in this area. These activities can be transformed into both a cultural and an artistic form. Of course, it is necessary not to forget the gastronomy here. It is the eating and drinking activities that strengthen people's communication, actually keeping them together and providing this interaction for thousands of years. After architecture, gastronomy should be mentioned second. In other words, architecture for transforming buildings, but gastronomy is the leading creative industries here to make them meaningful.

"Do you think that the initiatives in the gastronomy / food and beverage sector in the Umurbey / Darağaç Region are aimed at adding / adding value to the region? Why?"

While answering this question, the common view of the participants is as follows (T.A., C.D., A.D., E.D., F.A., S.D., I.T.D., T.T.): At the beginning of the gastronomic value-added activities, it may be possible to open restaurants where meals prepared with the products produced in the garden are made here. It can be shown that we are a self-sufficient collective.

Evaluating the basma factory for gastronomic activities in terms of adding gastronomic value is an activity that adds value to the region. Other than that, street delicacies are the activities that make this place different from other regions. Again, gastronomy will determine the brand of this place. Because, as mentioned before, gastronomy is one of the most important elements that bring people together and create a culture that provides interaction. But here, too, it is necessary to proceed. Here, there are food and beverage areas that only serve home-cooked meals and serve skak delicacies. However, with the arrival of the chef restaurant here, it is thought that foreign guests

can be hosted even from the nearby port. Since the venues opened here do not have continuity, it is not possible to talk about a developing gastronomy. The reason for this is the rents and the number of customers. However, the gastronomic future of this place may unfortunately surrender to big companies, as big catering companies can be based here.

"How can the gastronomy/food-beverage sector be affected by the appreciation of the Umurbey/Darağaç Region?"

Participants think as follows, which is a common view for this question (T.A., C.D., A.D., E.D., F.A., S.D., I.T.D., T.T, C.U.): The increase in the value of this place may call the big catering companies here in the first place. This can have positive and negative effects for the region. Apart from that, restaurants that include experimental cuisines can be established without differing too much from the accepted tastes here. This can invite many guests from outside. The continuation of construction activities here and nearby means that there will be a need for gastronomy service areas here in the future. Although it is known that there are many eating and drinking areas, Alsancak is losing blood in terms of gastronomy. While only the entertainment venues survive, the areas that provide gastronomy services are unfortunately constantly changing hands. There is no regular gastronomy area from Alsancak to this region. For this reason, there is a need to establish a gastronomic center close to or near this location.

"How can creative industries be affected by the appreciation of the Umurbey/Darağaç Region?"

The opinions of the participants are on the common ground and are as follows (T.A., C.D., A.D., E.D., F.A., S.D., I.T.D., T.T, C.U.): As creative industries, art, design and architecture may be affected by the appreciation of this region. These industries will be the most advantageous in the construction of plazas and residences. But first of all, people in this sector should be able to find a place for themselves. Due to the very high rents here and the limited availability of places, a place is immediately rented out

without being vacated. In such a case, individuals who are the representatives of the creative industry are somewhat limited in coming here and doing business.

"How can culture and cultural progress be affected/changed by the appreciation of the Umurbey/Darağaç Region?"

The general opinion is that among interviewers (T.A., C.D., A.D., E.D., F.A., S.D., I.T.D., T.T, CU): In this region, cultural progress can be made primarily with cinema. Theater workshops can follow this initiative. There are already exhibition activities at this location. With the creation of a concert area, it may be possible to hold crowded festivals here in the next period. Of course, a city institute is planned to be built here in order to implement them in a programmed way. Thus, cultural and artistic activities will affect the cultural progress here together with the trainings to be given. This experimental institute can be expressed as a guild where artists can cooperate and it is planned to include gastronomy in this structure. Here again, the cultural change will be determined by the guests and local people who will come here. In the coming years, new initiatives will be the most important factor that will determine the cultural influence here.

"How can the originality/original structure of the region be affected by the appreciation of the Umurbey/Darağaç Region?"

The views of the participants on this subject are in common as follows (T.A., C.D., A.D., E.D., F.A., S.D., I.T.D., T.T., C.U.): There is an opinion that the value of this region will negatively affect the originality and original structure of the region. Because capital investments in the country we live in are not motivated to protect such cultural codes. Considering that the initiatives there will be more neoliberal, it is expected that they will destroy the existing one and build a new one. While doing this, a method of imitating the old is applied. Therefore, the structures here should be conservatively protected. Otherwise, there may be no trace of originality in this region. Since there is a layered structure in this region, it is necessary to try to preserve this structure in the first place in order to preserve its originality. Here, too, the more the locals own and protect this place, the more originality will be provided. The demolition of large and old buildings that make up the texture of this place, trying to build new ones or changing the old texture means that the visual originality will be lost. This may actually be the beginning of the loss of originality. If only the owners of old buildings

take our money and look at it, it will not be possible to talk about the preservation of originality here. For this reason, the perspectives of the property owners are very valuable for the authenticity of the area. If they look at their properties in this region only as financial gain, it will not be possible to talk about the originality of the region with the arrival of constructions, skyscrapers and residences. It is necessary for the property owners to make an effort so that this region does not look like Bayraklı and does not lose its originality. If the architecture of the region is preserved correctly, it can be one of the examples in the world in terms of both artistic and creative sectors. If this place is from Bayraklı, it may look like Fener and Balat. Because what Kemeraltı is, this place can be at least as valuable a region for İzmir.

The investments made in the Umurbey/Darağaç region are mainly classified as artistic and architectural, as painter A.D. specified. The structures created by large construction companies among the structures in the Umurbey/Darağaç region concern the local people. There are beliefs that cultural differentiation and misconfiguration will disrupt the natural structure of the region. It has been stated that the studies on the protection of the cultural values of the region are scarce. The importance of not deteriorating the cultural structure and, at the same time, the importance of working in harmony in unity have been mentioned by Architect T.T. . Continuing its support for the artistic and sportive activities of the region, E.D. Emphasizes the importance of the advertising and cinema industry among the creative industries. C.D., who is also a filmmaker and photographer himself. He stated that the development in the Umurbey/Darağaç region affected many areas, such as gastronomy and art. The importance of exhibitions in continuing art activities in the Umurbey/Darağaç region was mentioned. In addition to these art activities, creating a concert area increases the population diversity in the region. In order to achieve this, city institutes need to be built. Multimedia networks significantly impact urban areas' development to attract investors and create an environment for the region's development. It has thus become easier to evaluate new developments and follow the market (Foth, Klaebe, and Hearn, 2008).

4.5 General Evaluation of the Research

As a result of all the interviews, it is emphasized that the existence of creative industries in Darağaç will provide the area a new viewpoint. Additionally, it has been obtained that culinary pursuits would support the local culture and environment. According to the conventional knowledge that resulted from the research, eateries that are in keeping with the local culture and provide a variety of informal examples would help the area's development. In the other words, all interviewees agreed on the idea that gastronomy would contribute the region's development in a positive way but according to the results of the research, it depends on how the gastronomy will be applied.

On this issue, two different views emerged from the results. The artistic side of the business thinks the cuisine that will be served in the area should follow a model that can benefit the locals.

The interviewees represent the art thinks all of this is to imply that it is crucial to build a model that allows the local population to be represented in the model in some capacity. They all concur that the model being created must in no way be separate from the nature of the area and the neighborhood. Otherwise, the area would draw residents from a variety of profile groups. Additionally, the district would be in danger of gentrification if the number of these newcomers were to rise.

On the other hand, the idea of creative industry players is that the region's potential can be realized with the help of various industries, including several branches of the arts, cuisine, and other creative industry sectors, but on the other hand, they oppose the gentrification of the area. The interviewees represent the creative industry call for more upscale eateries where they may eat, have lunch, and host visitors as needed.

When the structural and spatial factors that will contribute to the development of the region are taken under consideration, architect I.T.D. stated that this region is a preferred place, thanks to its structural form and spatial characteristics. She also stated that region is also preferred due to its ease of transportation. Since the area includes different dynamics from similar regions, the transformation here will also be different. There is a change in the direction of the construction towers in this region, which is suffering from capital shortages, but it creates a negative picture for the area, in the name of artistic and cultural change.

Architect T.T. doesn't think that the transformation in the area will go through a transformation like similar regions abroad since it is limited to local governments and

individual initiatives and is mainly related to the construction and architecture sectors. Moreover, she stated that this could disrupt the cultural structure of the Darağaç neighborhood. In the urban transformation process, it has been stated that the socio-cultural structure of the society should be applied to the transformation healthily while considering the industrial needs.

Examining the potential and situation of the gastronomy and food and beverage industry in the region and working on pioneering the adoption of a standard production ring and culture in this region, T.A. emphasized that with the mobilization of the entertainment sector and nightlife, various production branches in this region will become active, and an economic cycle will begin. Also, T.A. emphasized that the region is not currently in a sufficient condition in terms of gastronomy, but that boutique investment made in a way that the local people can adopt without contradicting the usual cultural infrastructure. She emphasized that Aegean culture and old buildings should be transformed by staying loyal to the cultural infrastructure in gastronomic transformation projects. It has been stated that gastronomy contributes to cultural development and the preservation of the neighborhood culture and thus the region's cultural heritage. The proliferation of gastronomic venues contributes to the socialization and exchange of ideas among artists and individuals.

The architect also owner of a coffee headquarter in the district S.D. interprets the texture of the region in terms of architecture. She emphasizes that an innovative and rooted gastronomic transformation is the right direction for the region due to its complex structure. One of the obstacles to the urban transformation of the Umurbey/Darağaç Region is the excess of first-degree protected areas in the region. Since the regions around these areas are also called second and third-degree protected areas, the architectural structuring of the region should be continued within this framework. The municipality's zoning permit allows buildings with a maximum of four floors around this region. The 3rd generation tradesman and grocery owner F.A. stated that the development of gastronomy in this region is necessary and that the support of different business areas can be used.

T.A. who is an artist, interested in the Bostan project and participated in developing products in Darağaç. She stated that Creative Industries' investment demands are pretty high, but the execution rate is low. Furniture company owner and architect T.T. stated that professions such as architecture, interior architecture, industrial design, and graphic design, which make up creative Industries, have become widespread in the

region and are the first professions to be applied during the transformation of the area. She emphasizes that the transformation of the Darağaç region, both industrially and sociocultural, requires interdisciplinary collaboration. Creative industries are used in marketing and export areas with their economic and social benefits in regions in urban development (Jayne, 2004). Aegean cuisine can be used to create the gastronomic infrastructure in this region. If the concept of fast-food restaurants is combined with Aegean cuisine, cultural values and gastronomic heritage are preserved, while consumption increases with the habits of the modern age. Thus, foreign investors create demand to open boutique spaces in this region.

The fact that the region has locals who display a libertarian profile makes the region open to development in many respects. It has been stated that those who come here for an artistic project will not be found strange by the locals. However, despite these advantages, the infrastructure problem of the region complicates the foundation of investments. In addition, uncontrolled growth in the region is a risk factor for Umurbey.

Be occupied with doing with residency and painting in the region, A.D. emphasized that when he dealt with the region's development artistically, people with different competencies at the professional level would play a role in the collaborative development of his region.

The investments made in the area are mainly classified as artistic and architectural, as painter A.D. specified. The structures created by large construction companies among the structures in Darağaç concern the local people. There are beliefs that cultural differentiation and misconfiguration will disrupt the natural structure of the region. It has been stated that the studies on the protection of the cultural values of the region are scarce.

The importance of not deteriorating the cultural structure and, at the same time, the importance of working in harmony in unity have been mentioned by Architect T.T. Continuing its support for the artistic and sportive activities of the region, E.D. Emphasizes the importance of the advertising and cinema industry among the creative industries. C.D., who is also a filmmaker and photographer himself. He stated that the development in the region affected many areas, such as gastronomy and art. The importance of exhibitions in continuing art activities in Darağaç region was mentioned. In addition to these art activities, creating a concert area increases the population diversity in the region. In order to achieve this, city institutes need to be built.

Multimedia networks significantly impact urban areas' development to attract investors and create an environment for the region's development. It has thus become easier to evaluate new developments and follow the market (Foth, Klaebe, and Hearn, 2008).

As a result, the data collected in this study on the Umurbey/Darağaç region helps to determine the potential of the region. Based on the opinions received from the people who reside in this region and are authorized in architecture and art, possible problems have been identified. The importance of executing the developments in gastronomy and art without deteriorating the cultural structure was emphasized. In addition, it was stated that the architectural arrangements should be aimed at preserving the region's historical heritage. It was emphasized that life in the region should continue with production and housing inadequacy. It was also stated that necessary environmental arrangements should be made for the region's transportation. Along with the concept of creative industry, the importance of architecture, interior architecture, industrial design, graphic design, and cinema, the other branches of art, was emphasized in terms of attracting investors to the region.

CHAPTER 5: CONCLUSION

This study focuses on the urban regeneration efforts in cities based on creative and culture industries specifically in the former industrial districts. In this regeneration process, the study specifically explores the role of gastronomy. As a case study, the urban regeneration potential of the Umurbey/Darağaç region within the framework of gentrification and current situation of this region in terms of creative industry were evaluated.

According to the results of all data, there is an agreement on the idea that the creative industries value creative production. As stated in the literature, the presence of creative industries in Darağaç will bring a different perspective to the region. Also, it has been determined that gastronomic activities will contribute to the region's artistic spirit and natural environment. The common wisdom emerged as a result of the research is the restaurants that are suitable for the spirit of the region and that offer different casual examples will contribute to the region's development in terms of eating and drinking. But on this point, the opinions are split into two groups. While the artists in the art collective support the proliferation of accessible and cheap eateries selling healthy and good food, creative industry players who do business and have offices in the region request more fancy restaurants where they can dine and have lunch, and also host their guests when necessary. The collective's preference is in some way, either some small local artisan Turkish cuisine restaurants like in Kemeraltı, or alternatively, some street food eateries that serve different examples from local cuisine and from all around the world. The collective's view is, the gastronomy that will take place in the neighborhood should be of a model that can make a contribution to the inhabitants of the region. This is all to say, it is important to construct a model in which the people who live in the region can be included in the model in some way. They all agree that the model to be formed should in no way be detached from the spirit of the neighborhood and the character of the region. Otherwise, the region would attract different profile groups to the district. And if there will be an increase in the number of those new comers, that situation would put the district in danger of gentrification. Moreover, if the district becomes gentrified, this will cause the destruction of all the historical and spiritual values of the region and that they will also no longer be able to live in that neighborhood.

Because they are not the owners of the houses that they are living. They are of the opinion that since they do not own any property in the neighborhood, in a gentrified area, the new owners will no longer let them stay and live there.

On the other hand, the group in creative industry businesses that work in the area mainly think that the opening of restaurants and food and beverage places in different concepts, creates an alternative for the companies located in the district and for the people living there. However, the food and beverage businesses to be opened should be businesses that the people of the region can easily benefit from. Because in the present case, there is not many places to eat. But their common opinion is also that the model to be formed should in no way be distinct from the spirit of the neighborhood and the region's character.

They emphasize that the potential of Darağaç region can be achieved with the support of different fields such as many branches of art, gastronomy, and other creative industry sectors but on the other hand they don't want the gentrification of the area.

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