AN ANALYSIS OF CREATIVE PLACEMAKING TACTICS IN ART AND DESIGN-BASED DEVELOPMENT: EXPLORING THE EMERGENCE OF DARAĞAÇ AS AN ART DISTRICT

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ABSTRACT

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Master's Program in Design Studies

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The evolution of creative city paradigm in the last three decades has dramatically changed the notion of placemaking and the meaning of art and design for urban development in the creative and cultural economy context. Despite the vast range of economic considerations in the current literature, how creative placemaking through arts, crafts, and design -- in the context of creative cities -- remains unclear, and a unifying perspective of how creative placemaking contributes to art and design-based development is currently lacking. The purpose of this study, firstly, was to examine and categorize the creative placemaking drivers, and then, was to discuss how these drivers work and how they contribute to art and design-based development in the urban environment. This study investigates how this is implemented by the creative class grassroots initiatives in the city of Izmir, which is developing culture, art, and design strategies. The methodology is built on three steps: 1) framework analysis, 2) critical

meta review of current research on art and design-based development and creative placemaking, and 3) a field study exploring drivers in an emerging art district, Darağaç, in Izmir, Turkey. The field study is composed of site visits, visual mappings, use of snowball sampling for reaching the creative class and structured survey. The findings suggest a set of creative placemaking drivers for art and design-based developments, and also present implications for future policies on integrating the localized initiatives into the creative city framework.

Keywords: placemaking, creative placemaking, art and design-based development, art and design-based community.

ÖZET

SANAT VE TASARIM TEMELLİ GELİŞİMDE YARATICI MEKAN OLUŞTURMA TAKTİKLERİNİN ANALİZİ: DARAĞAÇ'IN BİR SANAT BÖLGESİ OLARAK ORTAYA ÇIKIŞINI ARAŞTIRMAK

Sarı**,** Simay

Tasarım Çalışmaları Yüksek Lisans Programı

Tez Danışmanı: Doç. Dr. Onur MENGİ

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Yaratıcı şehir paradigmasının son otuz yılda evrimi, yaratıcı ve kültürel ekonomi bağlamında kentsel gelişim için yer oluşturma kavramını ve sanat ve tasarımın anlamını çarpıcı biçimde değiştirmiştir. Mevcut literatürdeki çok çeşitli ekonomik düşüncelere rağmen, yaratıcı şehirler bağlamında sanat, zanaat ve tasarım yoluyla yaratıcı yer oluşturmanın nasıl işlediği belirsizliğini koruyor ve yaratıcı yer oluşturmanın sanat ve tasarım temelli gelişime nasıl katkıda bulunduğuna dair birleştirici bir perspektif şu anda eksik. Bu çalışmanın amacı, öncelikle yaratıcı mekan oluşturma sürücülerini incelemek ve kategorize etmek, ardından bu sürücülerin nasıl çalıştığını ve kentsel çevrede sanat ve tasarım temelli gelişime nasıl katkı sağladıklarını tartışmaktır. Bu çalışma, kültür, sanat ve tasarım stratejileri geliştiren İzmir ilinde yaratıcı sınıf taban inisiyatifleri tarafından bunun nasıl uygulandığını araştırmaktadır. Metodoloji üç adım üzerine inşa edilmiştir: 1) çerçeve analizi, 2) sanat ve tasarım temelli geliştirme ve yaratıcı mekan oluşturma üzerine mevcut

araştırmaların eleştirel meta incelemesi ve 3) İzmir, Türkiye'de gelişmekte olan bir sanat bölgesi olan Darağaç'ta sürücüleri araştıran bir saha çalışması. Saha çalışması, saha ziyaretleri, görsel haritalamalar, yaratıcı sınıfa ulaşmak için kartopu örnekleme kullanımı ve yapılandırılmış anket çalışmasından oluşmaktadır. Bulgular, sanat ve tasarım temelli gelişmeler için bir dizi yaratıcı yer oluşturma sürücüsü önermekte ve yerelleştirilmiş girişimlerin yaratıcı şehir çerçevesine entegrasyonu için gelecekteki politikalar için çıkarımlar sunmaktadır.

Anahtar Kelimeler: mekan oluşturma, yaratıcı mekan oluşturma, sanat ve tasarım temelli gelişim, sanat ve tasarım temelli topluluk.

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CHAPTER 1: INTRODUCTION

1.1.Need for Study

One of the driving forces of the creative city vision is placemaking. The concept of placemaking emerged with the contributions of authors such as Kevin Lynch, Jane Jacobs, and William Whyte, when academics and urban sociologists began to question what the public space was used for and by whom. In the 1960s, starting as a concept of designing a city according to human needs and desires, today it includes social objectives such as building social capital and increasing civic participation, along with human-centered urban transformation (Silberberg et al., 2013). In the 1980s, urban cultural policy was introduced as a response to economic restructuring and urban regression, neoliberal governance, and social changes. In this regard, it was developed by local governments in North America, Europe, and Australia. On the other hand, art advocates in the US, UK, and Australia have also begun to initiate studies focusing on the economic impact of the arts (Grodach, 2017; Myerscough, 1988; Perloff, 1979; Throsby and Withers, 1979). Along with the art and culture emerging on the urban development agenda, the concept of a creative city that brings the consumption and creative industries together for cultural production and community development has been introduced to the cultural policy in many urban development policies (Grodach, 2017).

While placemaking aims at community and space development, it brings some problems such as gentrification, exclusion of social groups, and so forth. For Lew (2017), diversity has deteriorated through homogenization and the local character of the place is about to disappear (Cohen et al., 2018). Similar problems have occurred in the former industrial areas such as New York's SoHo, the Pearl District of Portland, Oregon, London's Shoreditch, Manchester's Castlefields, Liverpool's Old Haymarket, and Toronto's King Spadina District, which are now residential and economic centers (Neal, 2003). The story of SoHo New York, the best-known example of gentrification, begins with artists moving to neglected neighborhoods in search of affordable places to make their art. After the artists renovated old buildings and turned them into ateliers and houses; the area got discovered, prices rose, and artists were forced to leave

(Shkuda, 2015).

Since 2010, the placemaking process has been more sensitive with the help of increased human input and the indication of co-creation tactics through creative placemaking. The term placemaking was first defined by Markusen and Gadwa, in their white paper "Creative Placemaking" for the National Endowment for the Arts in 2010. Creative placemaking focuses on the physical and social development of a place through arts and culture (Markusen and Gadwa, 2010). It reshaped along with the creative city policies and strategies. The global financial crisis of 2007 encouraged some movements to respond with top-down approaches, such as urban austerity policies. Consequently, this opened up new pathways that have guided creative city politics around the concept of "making". One of them is the Maker Movement, and another one is creative placemaking that supports art-led, place-based community development (Grodach, 2017). With the rise of creative placemaking, creative city policy shifts its focus to community-based activities. It supports community development and even artistic development while working to revitalize disadvantaged places. Although it does not have the power to eliminate problems such as displacement, unemployment and social exclusion, it makes a great contribution to urban inequality (Grodach, 2017). While creative placemaking matured as a concept, the number of studies has increased, and the terminology has evolved (Schupbach, 2015; Webb, 2014; Wyckoff, 2014; Smith, 2014; Kelkar and Spinelli, 2016; Madsen, 2019; Borrup, 2017; Zitcer, 2018). Art is an important economic and social development tool. Creative city projects use art and artistic activities to revitalize cities, and attract tourists and creative workforce. In addition, art has an active role in social interaction, collective action, and the formation of strong and vibrant communities. Creative placemaking initiatives — such as the National Endowment for the Arts' (NEA's) *Our Town* program— see art as a means of building community identity, enhancing the quality of life and economic revitalization, which is why they support partnerships between nonprofit arts organizations, local governments, and residents. Another example, ArtPlace, a public-private partnership, supports art-based development by ensuring the participation of traditional and folk arts (Murdoch et. al., 2016).

The previous studies on placemaking present various mechanisms, components as

well as tools.

Webb (2013) lists the three basic components of the creative placemaking framework as follows: "1) placemaking that is guided by civic engagement activities that foster cultural stewardship; 2) placemaking that spurs systemic social change and youth empowerment; and 3) placemaking that articulates a shared aesthetic of belonging (Webb, 2014)."

Schupbach (2015) introduces the components of creative space under four main headings: anchoring, activation, fixing, and planning strategies. Schupbach describes these components as follows: "Anchoring refers to when an arts organization acts as the key institution in a neighborhood, providing community identity and/or generating area foot traffic and business. Activating is when communities bring the arts (visual and performing) to public spaces, making public spaces more attractive, exciting, and safe. So many wonderful examples of this type of work exist, with festivals and events happening all over the world. Fixing is defined as re-imagining the use of vacant and blighted spaces through arts and design, and how communities use these spaces to connect people to opportunities. Planning strategies include engaging community stakeholders through the arts and soliciting community input and suggestions in community design (Schupbach, 2015)."

Madsen (2019) underlines three mechanisms to discuss the creative placemaking components. Firstly, collaboration; connectivity; creating space for the community; and giving back subthemes explained as potential mechanisms. The second theme focuses on how creative placemaking is shaped by the community such as; involvement; new ideas; and learnings. Finally, health and social outcomes; and impact beyond the initial project addressed as the consequences of creative placemaking (Madsen, 2019).

When investigating the evolution of the creative placemaking concept, there are many available tools, components, and factors; the human aspect, spatial considerations, creative content, and related institutions are the most significant ones that are worth exploring.

If we look at the conjuncture in Turkey, we can see that art and design-based developments are concentrated in Istanbul and Izmir. The list of art initiatives in Istanbul is as follows: Artık İşler, Avto, Bandrolsüz, BAS, Birbuçuk, Body in Perform, Collective Çukurcuma, ÇokAyaklılar, Dadans, Dramaqueer Sanat Kolektifi, Demo, Fail Books, Geniş Açı Proje Ofisi, Hallederiz İnş. Kooperatifi, Hah!, Halka Sanat, Hazavuzu, Her Hal, Kaba Hat, Kadınlar Rüyalar Ejderhalar, Kompozit Art Collective, Koli Art Space, MARS, Noks, Oda Projesi, Oddviz, Onagöre, Pasaj, Performistanbul, PiST///, Proje Odası, Sanatorium, Tasarım Bakkalı, Yoğunluk, Videoist, Taşeron, 5533 (Hayy Open Space, 2021). When we look at the art districts in Turkey; we see Yeldeğirmeni, Istanbul, which became especially attractive to art students in the early 2000s with its central location, low rent, and suitability for art ateliers (Türkmen, 2015). It also appealed to these students with the 9th Street Interactive Urban Art Project, which is an interdisciplinary production and exhibition space with artist ateliers, maker studios, and open-closed galleries aiming at community participation and interaction on the 9th Street of Istanbul Maslak Atatürk Auto Industry.

On the other hand, Izmir has been developing a more comprehensive culture, art and design strategy for the last ten years. Izmir Metropolitan Municipality held the Cultural Workshop in 2009 to determine the future goals for the city. The Workshop Report published as a result of this workshop defines the cultural strategy of Izmir as; being a metropolis of culture, being an active member of the Mediterranean Cities Network, and implementing participatory cultural policies and practices. In 2011, Izmir Design Workshop was held in line with the objective of becoming a culture, art, and design metropolis. In this workshop, Design City was described as a city that produces design, as well as a city equipped with designed elements. It was underlined that creating a city with a design consciousness was the primary goal. Thereupon, Izmir Sea Project and then Izmir History Project and History Design Workshop were developed by Izmir Metropolitan Municipality. In 2013, Izmir Mediterranean Academy was established to conduct studies in the fields of history, design, ecology, culture, and arts (Dereli, 2017). The Good Design Izmir event, which was held for the first time in 2016, has been organized by Izmir Mediterranean Academy every year. Also, The World Design Organization (WDO) held its fifth World Design Talks in Izmir, in 2018, hosted by the Izmir Mediterranean Academy ("WDO, Programmes, World Design Talks, Izmir" 2020). Izmir, with the aim of being a city of design and innovation, became a World

Design Capital Program 2020 candidate for the title of "World Design Capital". Finally, Izmir hosted the 4th Cultural Summit organized by the United Cities and Local Governments Organization (UCLG) — established by the United Nations in 2021.

In addition to the strategies of Izmir Metropolitan Municipality, art initiatives in Izmir also draw attention. We can list these formations as follows: Monitor, Karton Kitap, Kendine Ait Bir Oda, No.238, Yüksek Oda, Büyük Siyah Kapı, SHELTER Artist Run Space LOKALL, 49A, Nomadmind, Açık Stüdyo, and Darağaç Collective (Kılınç et. al, 2021). Darağaç Art Collective stands out from the rest, being a great example of Izmir becoming a city with design consciousness, and a city that produces design. While it was one of the first industrial areas of the city, Darağaç (now Umurbey Mahallesi) has become a residential area where artist workshops are intertwined with industrial production workshops — an open space where a non-profit art collective and new communication strategies are experienced (Yavuzcezzar, 2019).

In this study, the creative placemaking components will be examined and categorized, and also how these components work and how they contribute to art and design-based development will be discussed with the Darağaç Art District case study. This study aims to support the design strategies of Izmir due to the scarcity of publications and their lack of maturity.

1.2. Aim of the study

This thesis explores the concept of creative placemaking and its drivers for art and design-based strategies in an urban environment. It investigates the phenomena through a case study in Izmir, Turkey, and seeks answers to its research question of how creative placemaking contributes to art and design-based development.

Firstly, creative placemaking is examined under three different headings as approach, practice, and major drivers. Then, art and design-based developments and art and design-based communities are analysed under two heading as planned and spontaneous development with examples from around the world. Lastly, the four main drivers of creative placemaking determined as a result of these examinations will be

evaluated in terms of art and design-based development in Darağaç Art District, Izmir, Turkey.

1.3. Methodology

The thesis is seeking an answer to its research question of how creative placemaking contributes to art and design-based development, through a case study. The case study analyses the development of the Darağaç Art District in Izmir, Turkey, in terms of creative placemaking drivers.

This research question has been answered with the following sub-questions:
1. What is the concept of placemaking?
2. How did the creative placemaking emerge?
3. What are the major drivers of creative placemaking?
4. How are the Art and Design Based Developments related to creative urban strategies? What are the opportunities and problems regarding creative placemaking?
5. How are these drivers categorized concerning creative placemaking in emerging art and design-based development?

The methodology used for this thesis is explained by the following data collection steps: literature review, key informant meetings for case selection, snow sampling for reaching sources about the case field, site visits for defining the case field and field surveys.

1.3.1. Literature Review

For the scope of this thesis, the literature has been retrieved by searching online academic journals and books that were particularly published on the subject of creative city vision, art and design-based development, art and design-based communities, placemaking and creative placemaking. The literature search has been conducted by using keywords which are a combination of placemaking, creative placemaking, creative placemaking tools/components/drivers, art and design-based development, art districts, art initiatives, art, design, crafts.

Within this framework, the first step aims to investigate from placemaking to creative placemaking by theoretical discussions. Secondly, creative placemaking is divided into three main groups: approach, practice and major drivers. The third step is to conduct a literature review for the previous art and design-based developments and art and design-based communities. During this literature review, it was examined under two headings as planned and spontaneous developments.

Table 1. Structure of the Study

Research Question	Literature Review		Purpose	Practical Implications
	Art and Design-Based Development	Placemaking		
	Planned Development	Creative Placemaking		
How creative placemaking contributes to art and design-based development?	Spontaneous Development	Creative Placemaking Tools	Exploring the the role of creative placemaking drivers for spontaneous art district development	•Understanding of creative actors •Potential of Creative Placemaking •Understanding the design strategies of İzmir
	Case Study: Darağaç as an Art District			

1.3.2. Case Study

The case study was carried out through the following steps;

- A series of meeting with the group of artists from the Darağaç Art Collective, to explore the area's potential for research suitability of this study. The main objective of the interview was to determine how the Darağaç Art District

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formed and emerged as an art district.

- Policy and academic actors were reached via e-mail to collect data on the Darağaç Art District. Three academic actors working on the region, a policy actor, two artists, and a designer were contacted. A series of preliminary information has been obtained from the actors.

- A site visit was made to Darağaç Art District for the initial observations. Also, the Darağaç_Book published by Darağaç Art Collective in 2019 was reached and found out that there were 13 artists and over 30 craftsmen in the region.

- A pilot survey was conducted to determine the comprehensibility of the survey questions to implement, evaluate and revise the final survey document accordingly. This study also served to calculate the average duration of the survey.

- The final form of the survey consisting of seven parts and 33 questions in total was prepared to be conducted with the artists and craftsmen in the Darağaç Art District. The first part is composed of general questions (age, gender, field of study, etc.) to form an overall idea about the participants. In the following four sections, the goal is to measure the main drivers of creative placemaking — categorized above. The sixth part examines the importance of art and design-based development in Darağaç in terms of the economic, environmental, cultural, and social aspects. The last part includes general opinion questions about Darağaç Art District. During the field study, which lasted for a total of five days, 26 questionnaires were collected. The survey was conducted face-to-face.

1.4. Limitations

Some limitations were encountered during this research. First of all, since Darağaç Art District is an emerging art district, it was difficult to find written sources, and the resources available were limited. In addition, it was difficult to determine a sample space to conduct the survey due to Darağaç Art District's large area and dispersed structure.

The survey method was initially planned to indicate a mixed method. It was planned to conduct an in-depth interview with a group of participants among the survey

participants. However, it could not be carried out due to the Covid-19 outbreak, and it was proposed as a future study.

Moreover, as all the artists in the region participated in the survey, some craftsmen could not be reached. Since 58% of the survey participants were both residents and workers in the district, the further exploration regarding the perspective of residents in the region was omitted. It has also been found that there are no designers in the region.

CHAPTER 2: THE CONCEPT OF CREATIVE PLACEMAKING

This chapter presents an overview of placemaking as a concept, analyzes its types, and examines the emergence of creative placemaking. In addition, it explores the creative placemaking approach and practices, and focuses on its drivers. This chapter offers a proposal for creative placemaking's major drivers.

2.1. Placemaking

The first seeds of the concept of placemaking were sown as urban sociologists and scientists began to question the usage of public spaces. In 1960, Kevin Lynch, in his research titled The Image of the City, discussed the human perception of the city and how individuals experience the urban space, suggesting the importance of human-centered urban design. Thereupon, Jane Jacobs, with her book *The Death and Life of Great American Cities*, questioned whether New York, Greenwich Village, where she was a resident, could be transformed into a clean and tidy environment by cleaning the city blocks. In the 1970s, William Whyte first touched on the elements and factors that make up a good public space with his 1980 book and *The Social Life of Small Urban Spaces* supplementary film. Whyte's observations of human behavior in public spaces revealed the link between urban design and social interaction. Placemaking has come today as a concept that focuses on human-centered urban transformations, building social capital, and increasing civic participation (Silberberg, 2013).

Project for Public Spaces was established by Fred Kent in 1975 to adopt the ideas of William H. Whyte and others and implement them in public spaces. In 1980, the Project for Public Spaces, which undertook the task of observing Bryant Park in New York and making suggestions on it, contributed to making Bryant Park the most effective model for public space in the United States. Project for Public Spaces was commissioned in 1995 to describe and promote this evolving process with the term "placemaking" and assigned their team in the roles of facilitator, trainer and consultant in practices. Thereupon, they established the Urban Park Institute in 1996. In the 2000s, Project for Public Spaces has become a resource center for placemaking and public space. Project for Public Spaces argues that users of public spaces have the

ability to understand and improve them (Project for Public Spaces n.d.).

Byrant Park was described as neglected and unsafe in the early 1980s. The Public Spaces Project team, led by Fred Kent and William H. Whyte, began their work at Bryant Park through observations and interviews. As a result of this research, Project for Public Spaces prepared a comprehensive report that includes design and management strategies to improve the identified problems. Bryant Park has become the most popular and comfortable park in the country with the environmental regulations, positioned lighting and specially designed moving bistro chairs within the scope of the report submitted to the Bryant Park Restoration Corporation (BPRC). The lack-of-activity issue was resolved with activities such as food kiosks and open-air movie nights set up in the park. Bryant Park is recognized as one of the best public space renovation projects of the last four decades (Project for Public Spaces n.d.).

According to Teder (2019), placemaking in the public space means being involved in urban planning and design practice. Such collaborations are defined as co-creation. Co-creation is an understanding based on all participants providing space for each other and sharing the result. Architecture and design professionals play a coaching role in creating a place suitable for the development of a public sphere. All actors have duties such as providing design tools, motivating participants, and being involved throughout the process. Co-creation is about accepting differences and embracing diversity rather than turning them into competition (Teder, 2019).

2.2. Analysis of Placemaking Types

This section reviews the recent literature arguing various types of placemaking. It analyzes the different approaches to the concept.

Citing (Markusen and Gadwa, 2010), Wyckoff (2014) suggests four types of placemaking. Lew (2017) and Keleg (2020) commonly mention Wyckoff's placemaking framework in their studies. Wyckoff's placemaking framework includes Standard Placemaking, Strategic Placemaking, Creative Placemaking, and Tactical Placemaking (Table 2.). Below I will explain how this concept is handled in chronological order.

Wyckoff defines *"the process of creating Quality Places that people want to live, work, play and learn in"* and shows how neighborhood-based projects and events in public places emerge within this concept as Standard Placemaking. While goal-oriented process that includes projects and activities concluded in a specific place aiming to add vitality to the space is defined as Strategic Placemaking, Tactical Placemaking — as a fast and often low-budget approach— requires short-term commitment and realistic expectations. Temporary and transformative projects and activities appear as examples of such a concept. Finally, Wyckoff explains Creative Placemaking with the definition of Markusen and Gadwa, 2010, and cites art and culture projects/events as an example.

In addition, Wyckoff (2014) claims that creating physical form by creative and strategic placemaking, creating land uses and functions by strategic and tactical placemaking, creating a social opportunity by creative and tactical placemaking when they are used together for constructing a quality space (Wyckoff, 2014).

Moreover, Lew (2017) mentions that a concept occurs in three ways that are 1) tangible (physical design), 2) intangible (mental image), and 3) mixed (people practices) as placemaking. Tangibles include tools such as open spaces, street furniture, and building architecture, while intangible refers to tools such as branding, history and heritage, and myths. The mixed way of placemaking focuses on human practices such as people's street life, local events, and festivals (Lew, 2017).

On the other hand, Courage (2017) offers four forms of placemaking as public realm, creative, participatory, and social practice. Courage also divides these forms according to their approach. Public realm and creative placemaking have a top-down approach and are coordinated, participatory and social practice placemaking have a bottom-up approach and are informal. Courage states that each of these methods can be implemented in strategic, tactical or opportunistic ways (Courage, 2017).

Besides, Keleg (2020) compares the four types of placemaking in four development groups in which the Project of Public Spaces categorizes public space projects based on their governance structures that produce them. Keleg (2020)'s categorization regroups four types of placemaking according to their governance approach. Keleg

(2020) lists top-down approach as Standard Placemaking and Strategic Placemaking, bottom-up approach as Creative Placemaking and Tactical Placemaking. In the top-down approach, Keleg advocates the demand for policy guidelines to stimulate the process, the involvement of several stakeholders in the process, and the need for time and money. For the bottom-up approach, Keleg shows common points such as collective grassroots, efforts, short-time projects, and local identity and aspires.

Table 2. Analysis of Placemaking Types

Placemaking Types	*Approach*	*References*
Four types of Placemaking: Standard Placemaking Strategic Placemaking Creative Placemaking Tactical Placemaking	Standard Placemaking: Strategic + Creative = Physical Form Strategic + Tactical = Land Uses & Functions Creative + Tactical = Social Opportunity Strategic + Creative+ Tactical =Quality Places	Wyckoff, 2014
	Placemaking can occur in three forms: Tangible (Physical Design) Intangible (Mental Image) Mixed ('People Practices' individuals and communities can be participated in)	Lew, 2017
Four forms of Placemaking: Public Realm Creative Participatory Social Practice	*Top-down and Coordinated* Public Realm Placemaking Creative Placemaking *Bottom-up and Informal* Participatory Placemaking Social Practice Placemaking	Courage, 2017
Four types of Placemaking: Standard Placemaking Strategic Placemaking Creative Placemaking Tactical Placemaking	*Top-down Led Approach* Standard Placemaking Strategic Placemaking *Bottom-Up Led Approach* Tactical Placemaking Creative Placemaking	Keleg, 2020

As can be seen in the table above, there are two researchers supporting each other by considering the types of placemaking in the literature under four main headings and looking at the difference between standard placemaking and creative placemaking from the same perspective.

Wyckoff (2014) explains standard placemaking as the revitalization of public spaces to create vibrant and livable communities, while creative placemaking is the revitalization of suburban and small towns that have faced displacement, led by the cultural industry and its actors. Similarly, Keleg (2020) defines placemaking as creating quality spaces for people, while he defines creative placeamaking as a grassroots effort using art and culture with the focus of local identity.

As can be seen in the definitions, the major difference that separates placemaking from creative placemaking is an approach that requires partnership across sectors and engages the related community members, artists, arts and culture organizations, community developers, and other stakeholders use arts and cultural strategies to implement community-led change.

Since 2010, placemaking has been rebranded to the concept of creative placemaking with increased human input and co-creation tactics. It was first defined by (Markusen and Gadwa, 2010) in their white paper *Creative Placemaking for the National Endowment for the Arts* in 2010. Creative placemaking focuses on physical and social development of a place by arts and culture (Markusen and Gadwa, 2010).

2.3. Emergence of Creative Placemaking

Creative Placemaking was created by economist Ann Markusen and art consultant Anne Gadwa in the 2010 White Paper of the National Endowment for the Arts. They explain this term as follows:

> *"In creative placemaking, partners from public, private, non-profit, and community sectors strategically shape the physical and social character of a neighborhood, town, city, or region around arts and cultural activities. Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public*

safety, and brings diverse people together to celebrate, inspire, and be inspired."

Creative placemaking provides livability while enabling economic development in urban environments. Livability indicates quality of the environment, community identity, public safety, affordable live and workplaces for the creative class, and collaboration between civil, non-profit and for-profit organizations. An increase in the share of the region with the local income from investments in art and culture causes economic development to accelerate. In addition, the local economy is stimulated by the fact that the residents meet their cultural and artistic needs in the region. Also, new job and income opportunities are created for the production of culture and arts (Markusen and Gadwa, 2010).

Creative placemaking is all community-based and art-related. It supports suburban and rural projects, not center city redevelopment. In addition, it responds to neoliberal policies by including art and the artist in the process. It offers an innovative approach to community problems and needs by contributing to creative city policies. Creative placemaking emerges as the rebranded version of Jane Jacobs and William Whyte's concept of "placemaking", which tackles human-centered and community-oriented urban design (Grodach, 2017).

2.4. Analysis of Creative Placemaking Approach

Markusen and Gadwa (2010) propose creative placemaking as a solution when cities, suburbs, and small towns are faced with structural changes and displacement. Creative placemaking aims to revitalize space and economic development with creative initiatives. Markusen and Gadwa (2010) argue that creative placemaking provides gains in areas such as innovative products and services, livability, diversity, jobs, and income opportunities.

Markusen and Gadwa (2010) recommend six drivers for successful creative placemaking. The first of these is a creative team of one or more people leading creative placemaking. They named this team "creative initiators". The second driver is designing around distinctiveness. It is indicated as a distinctive brand by using the

unique features of the place to attract residents and visitors to the area. Another driver is stated as mobilizing public will. It emphasizes the importance of public sector support in realizing creative placemaking. Following public sector support, an additional driver is garnering private sector support. The facilitation of developers, sponsors, philanthropists, or lenders in the process is mentioned. Considering the artist's time, talent, and cost inputs in this process, another driver is stated as securing arts community engagement. Partnerships of actors such as initiators, politicians, city workers, businesses, philanthropists, and arts organizations are shown as the last driver. Wyckoff (2014) adopts Markusen and Gadwa (2010)'s description and outcomes, listing creative placemaking drivers as arts, cultural and creative thinking projects such as art spaces, live and work spaces for creative class and arts, culture, and entertainment activities such as outdoor concerts that animate Quality Places (Wyckoff, 2014).

Also, Schupbach (2015) defines creative placemaking as using art as an economic development strategy. Schupbach (2015) lists ArtPlace America's executive director Jamie Bennett's four creative placemaking drivers: anchoring, activating, fixing, and planning. Revitalizing the area by creating job opportunities and community identity through art and design is defined as anchoring; making public spaces attractive and safe is defined as activating; utilizing and reusing vacant spaces is defined as fixing; community participation is defined as planning. A partnership between economic development and cultural actors is not enough; local actors must also be involved in this partnership for successful creative placemaking (Schupbach, 2015).

Kelkar et al. (2016) define creative placemaking as a community-participatory tool to strengthen and enrich the identity as well as the development of a place. Kelkar et al. (2016) list four drivers for building social capital through creative placemaking: community-led design, identity, social interaction and networks, and productivity. Community-led design enables the community to recognize their talents and skills while broadening their perspective. In this way, community identity is built, which enables local assets to be noticed. Community-led design and community identity build trust and relationships. Consequently, developing trust and relationships transforms productivity over time and creates social capital (Kelkar et al., 2016).

Redaelli (2016) views creative placemaking as an innovative way of thinking for solving community problems. Creative placemaking aims to solve community problems by using the creative power of art and artist. Redaelli (2016) discusses three creative placemaking drivers for multi-level governance: research, grants, and partnerships. Theoretical aspects and empirical evaluation are considered as the outputs of the research driver, while economic support is stated as the output of the grant and partnership drivers. Besides providing economic support, partnership changes normative expectations and improves field building. In policy-shaping, research plays the role of agenda-setting and evaluation, while grants and partnerships play roles in policy-making, implementation, monitoring, and evaluation (Redaelli, 2016).

Borrup (2017) suggests that creative placemaking holds local people and local assets on its base, and uses them to develop the social and civic fabric. Creative placemaking focuses on local character and local stories. While aiming for the residents to lead a quality life, it provides economic benefits by attracting visitors. Borrup (2017)'s first creative placemaking driver is public and private funding. Secondly, the author refers to community assets. Creativity, individual abilities, and constructive relationships are given as examples of the asset driver. Another driver is listening and gathering stories. It is considered important in order not to repeat the mistakes made in the transition. Creative placemakers are shown as another driver. Community planners, development professionals, artists, local policymakers and cultural practitioners are cited as examples of creative placemakers. In addition, creative methods that use values such as inclusion, equality, and open dialogue are another driver. And finally, creative economy is mentioned. Creative economy is explained as improving local economies, creating new job and income opportunities (Borrup, 2017).

On the other hand, Zitcer (2018) deals with creative placemaking through the structure developed by Ian Hacking to understand how 'making up people' works. This structure, in which people are divided into categories, is also suitable for creative placemaking. Hacking argues that creating creative spaces should respond not only to the needs of funders, but also to the wishes and needs of residents and practitioners. Hacking's structure contains classifications, creative placemakers, institutions, and experts. The classification of creative placemakers —defined, discussed, and

implemented by institutions— generates knowledge. In line with this information produced, people who work as authorized people are called experts (Zitcer, 2018).

Gallagher et al. (2019) point out that creative placemaking can happen in communities of any size and uses art and cross-sector collaboration to benefit the space. Creative placemaking through cross-sector collaboration is directly related to political ideology, social division, community size, resource limitations, and the capacity of arts organizations. Gallagher et al. (2019) state that funding and participation gain importance when small-scale cities experience difficulties in the collaboration process (Gallagher et al., 2019).

Mutero et al. (2019) consider creative placemaking as a concept that stimulates local economies, improves the livability of space, and enables civic participation along with cultural diversity. The outputs of creative placemaking are listed as follows: individual well-being respect, reciprocity, co-existence, resilient societies, communities and government. Mutero et al. (2019) propose three drivers as community, public and private stakeholders, and higher education institutions. Community is associated with indigenous knowledge and stories, crafts and art, context, and ownership. Resources, policies, and local social and economic development concepts include the public and private stakeholders. Finally, higher education institutions include expertise, opinion generation platform, rights-based education, community-based curriculum and research (Mutero et al., 2019).

Below I will explain how creative placemaking is handled chronologically and what its tools are (Table 3.).

Table 3. Analysis of Creative Placemaking Approach: Review of Literature

Authors	Context	Approach	Creative Placemaking Tools
Markusen and Gadwa, 2010	Theoretical Discussion + Case Study+	In creative placemaking, partners from public, private, non-profit, and community sectors strategically shape the physical and social character of a neighborhood, town, city, or region around arts and cultural activities. Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired.	• Creative initiators • Designing around distinctiveness • Mobilizing public will • Garnering private sector support • Securing arts community engagement • Building partnerships
Wyckoff, 2014	Theoretical Discussion Case Study/ NA	The goal of Creative Placemaking is to institutionalize arts, culture, and creative thinking in all aspects of the built environment.	• Projects – development built around arts, cultural and creative thinking. • Activities – new arts, culture, and entertainment activities that add vitality to Quality Places.

Table 3. Continued

Schupbach, 2015	Theoretical Discussion Case Study/ NA	Creative placemaking is a way to strategically engage the arts in economic development priorities.	• Anchoring • Activating • Fixing • Planning
Kelkar and Spinelli, 2016	Theoretical Discussion Case Study/ NA	Creative placemaking holds the promise of elevating the identity of a place by enhancing its essence through a collection of visual, cultural, social, and environmental qualities that inspire the community to be engaged.	• Community-led Design • Identity • Social Interaction & Networks • Productivity
Redaelli, 2016	Theoretical Discussion Case Study/ NA	Creative placemaking refers to an innovative way of thinking about the community. It is about bringing the imaginative power of artists to solve community issues. The goal is not to increase the presence of the arts, but rather to use them to pursue community outcomes.	• Research • Grants • Partnerships

Table 3. Continued

Borrup, 2017	Theoretical Discussion + Case Study+	Creative placemaking builds on local human, physical, and cultural assets to enhance the social and civic fabric. It builds on distinctive local character and stories. It is a long-term, partnership-based strategy that results from a commitment to social equity and meaningful life for its residents as well as an interesting experience for visitors and a stronger economic base for the area.	• Leveraging of public and private capital • Community Assets • Listen to and gather stories • Creative Placemakers • Values • Creative Economy
Zitcer, 2018	Theoretical Discussion + Case Study+	Space Making: making a destination, making a place for people to come, for people to use, whether it's people in the neighborhood or outside the neighborhood. We're talking about creating space to envision a better future first.	• Classifications • People • Institutions • Knowledge • Experts

Table 3. Continued

Gallagher et al., 2019	Theoretical Discussion+ Case Study+	Creative placemaking, a popular initiative, employs cross-sector collaboration to develop arts-centered projects for location-specific benefits and can be undertaken in communities of all sizes.	• Political ideology • Social division • Community size • Resource limitations • Capacity of arts organizations • Participation • Funding
Mutero et al., 2019	Theoretical Discussion+ Case Study+	Improving livability of a place through engaged creative-placemaking has the potential to stimulate local economies and lead to cultural diversity, civic engagement and, increased innovation.	• Community • Public and Private Stakeholders • Higher Education Institutions

2.5. Analysis of Creative Placemaking Practices

Webb (2014) sees creative placemaking as a tool for building healthy and strong communities through art. In line with this approach, three case profiles are shown. The first of these, the Women's Textile Collective, aims to keep the traditions and sense of belonging alive. Women's Textile Collective is a project where African women keep their cultural traditions alive by weaving, earn additional income and gain skills by selling the products they make. Another project, Social Dress, makes latex castings of architectural facades and meaningful objects that a neighborhood community wants to preserve and honor. The project touches on housing, displacement and the impact of individual memories on people. Finally, the Yesler Terrace Youth Media program connects young people with community residents and encourages them to be spokespersons for their communities through documentary photography and video.

Webb (2014) recommends an extended framework for creative placemaking that promotes cultural management driven by civic participation, foster youth empowerment, and social change, and finally expresses an aesthetic of shared belonging (Webb, 2014).

Smith (2016;17) defines creative placemaking as a participatory community development process with art and art-making at its center, incorporating site-specific identity and relationships between cultural groups. The author explores the Somali diaspora in Columbus, Ohio, and develops a creative placemaking method to tell stories of difference. This method, called narrative participatory photography, aims to explore community issues through storytelling and photography. Narrative participatory photography, which includes cultural traditions and art-making practices, offers three key strategies for creative placemaking: difference, interruption, and resistance—exhibiting the difference by sharing stories and images, presenting multiple stories that interrupt stereotypes and cultural expectations through art-making, putting up resistance that prevents active participation in the community (Smith, 2016;17).

Wilson et al. (2017) describe creative placemaking as a pedagogical tool used to combine arts entrepreneurship and community development goals. Due to the increasing economic investment in recent years, Arts Entrepreneurship Education's (AEE) interest in creative placemaking projects has grown. Scholars view mentoring, collaborative team projects, and experiential learning as value-enhancing knowledge-sharing processes for developing innovative ideas. Based on these concepts, an interdisciplinary collaboration was made in the music and community development units of a university. Music students partnered with community development students and were tasked with planning, facilitating, and evaluating community-based music projects. Within the scope of this cooperation, seven creative placemaking projects were carried out. These projects show that community development and arts entrepreneurship is a soulful approach to learning and community building outside of economic factors. (Wilson et al., 2017).

Ellery et al. (2017) define creative placemaking as a movement to shape civic life for those who live and work within the community, with human-centered and place-

oriented approaches. Creative placemaking leverages the community's local assets, inspiration, and potential to create quality public spaces for the well-being of the community. Ellery et al. (2017) explain the role of family and consumer science (FCS) professionals working on improving quality of life; building healthy and sustainable communities by adding place-led and person-driven approaches to their community well-being studies. A creative placemaking framework is recommended for FCS professionals. Promoting social interaction, community building, and civic engagement in a public space helps foster a sense of belonging among community members, which is essential for overall well-being. Also, creative placemaking provides gains such as increasing physical activity, reducing mental health problems, improving safety and local community feeling with active use of public space, aesthetic and visual appeal of public space, natural landscapes, and greening strategies (Ellery et al., 2017).

According to Madsen (2019), creative placemaking aims to provide growth, recognition, and economic benefits through the art products produced. Madsen (2019) includes events held in different years. The first of these is "Flicks on the Bricks"— the mural work in a parking lot turned into an event with a music concert and a movie screening. Another event, "Take it to the Street" was realized with open space art installations of four food businesses to support outdoor eating. It included a tour of the arts, food, and businesses. The "ReStamped" event, on the other hand, was realized with the establishment of music, food, and arts-and-crafts stalls in a lane where foot traffic is not heavy. Lastly, at the "Gavin Street Community Garden" event, a vacant lot was transformed into a community garden with architectural design and planting. Madsen (2019) underlines three mechanisms to discuss the creative placemaking components. Firstly, the subthemes of collaboration, connectivity, creating space for the community, and giving back are described as potential mechanisms. The second mechanism focuses on how creative placemaking is shaped by the community through involvement, new ideas, and learnings. Finally, health and social outcomes and impact beyond the initial project are addressed as the consequences of creative placemaking. Madsen (2019) defends that while creative placemaking is crucial for collaborations that lead to a strong sense of belonging and social cohesion, context is just as important. Every community is different, so the context in which creative placemaking occurs and its contribution to that context will not be the same as another (Madsen,

2019).

According to Gaumer et al. (2019), creative placemaking not only helps reconstructing spaces, it also nurtures imagination and increases confidence by identifying local assets. In other words, creative placemaking is a cultural change that shapes identity of the community. It enlivens the community, improves its sense of aesthetics, and revitalizes the economy. It turns the community into a better place to live and work, regardless of the size. Gaumer et al. (2019) state that crowd mapping is a tool for creative placemaking. Neighborhood residents, who are at the main focus of creative placemaking, travel around the neighborhood in search of creative and cultural assets. They mark the places where they see the potential for creative placemaking on the map. The purpose of crowding is to identify areas where the community gathers or shows interest. Another good aspect is that community residents can partake in these activities that will take place. Leo Vazquez, Executive Director of the National Consortium for Creative Placemaking, highlights that crowd mapping is a good tool for both creative placemaking and community development. It helps to collect data and information about a place. As a result, many new opportunities and gaps may arise. It encourages people to learn and generate ideas (Gaumer et al., 2019). Gaumer et al. (2019) mention four creative placemaking projects. The first one is the Creative Entrepreneur Project, which planned to make Silicon Valley— known as the technology center— the center of the city and to make the public see that they are not only rich in terms of technology but also art. Thousands of visitors including filmmakers, architects, engineers, and designers join the festival. Another one, Revolve Detroit, is a project to display art in empty shop windows and poorly performing public places on Livernois Street, Detroit. It aims to creatively reimagine the image and potential of Detroit's historic neighborhoods through art. This created a vibrant, attractive community hub where people can join and interact. Also, Pendleton, South Carolina, was a small rural community that was on the verge of extinction due to lack of investment. A project was designed for the restructuring of the town square. The project included new sidewalks, crosswalks, street lighting, public seating, plantations, and repaving the entire street. Owing to the project, the town of 3,000 inhabitants began to attract approximately 50,000 visitors per year. Lastly, Gordon Square Arts District is a community development project that uses charitable and public funds to renovate two theaters and build a third. For the project, which is a

successful example of economic development and job creation through the arts, Anne Markusen stated that it was an example of how "most good creative placemaking grounds itself on the distinctive features and capabilities of the community, and service for the community." (Gaumer et al., 2019).

Examples of recent practices from the world are given in the table below;

Table 4. Analysis of Creative Placemaking Practices: Review of World Examples

Creative Placemaking Practice	Context	Location	Creative Placemaking Tools	Reference
The Women's Textile Collective	The project honors cultural traditions through weaving and provides a gathering place for women to bridge their traditions and bond with their new host community.	Seattle, Washington, USA	•Creative Placemaking that is guided by civic engagement activities that foster cultural stewardship • Creative Placemaking that spurs systemic social change and youth empowerment • Creative Placemaking that articulates a shared aesthetic of belonging	Webb, 2014

Table 4. Continued

Takashi Horisaki (Social Dress)	The project makes latex castings of architectural facades and meaningful objects that a neighborhood community wants to preserve and honor.			
Yesler Terrace Youth Media Program	The program inspires youth to become powerful advocates for their community through documentary photography and video.			
Narrative participatory photography	The case of the Somali diaspora, a strategy for creative placemaking which entailed creating a space for telling stories of difference.	Columbus, Ohio, USA	• Exhibiting difference • Artmaking as an interruption • Resistance to the present	Smith, 2016;17
Arts Entrepreneurship Education (AEE)	Interdisciplinary collaboration between courses in two disparate units of a university: music and community development.	NA	• Mentorship •Collaborative team projects • Experiential learning	Wilson et al., 2017

Table 4. Continued

Family and Consumer Sciences (FCS) Professionals	The role of placemaking in community well-being to show how FCS professionals can incorporate the concept and philosophy of placemaking to promote a sense of well-being, health, and happiness among those with whom we live and work.	NA	• Encouraging social interaction • Community building • Civic engagement within a public space • The active use of a public space • Aesthetics and the visual appeal of the public realm • A wide array of natural landscapes and greening strategies in the public realm	Ellery et al., 2017
Flicks on the Bricks	A mural was painted on a wall facing a car park that included a television screen. The evening event included a band playing and movies being projected onto the television screen part of the mural.	Bundaberg, Australia	• Mechanisms for achieving inclusive Communities • Mechanisms for re-creating spaces • Creative contributions now and Beyond	Madsen, 2019

Table 4. Continued

Take it to the Streets	Four food businesses agreed to have art installations in their outdoor spaces to encourage more outdoor eating. A tour of these businesses was held one evening, showcasing the art, food and the businesses.
ReSTAMPED	An unattractive lane was transformed as part of an evening pop-up event with music, art and craft stalls, and food stalls.
Gavin Street Community Garden	A vacant block of land was transformed into a community garden through architectural design and engagement with community members to plant and attend the garden.

Table 4. Continued

Creative Entrepreneur Project	The project was designed to make Silicon Valley, known as the technology center, center of the city, and to see the local people being rich in art.	San Jose, California, USA	• Crowd Mapping: Residents scour the neighborhood on foot, searching for existing creative and cultural assets.	Gaumer et al., 2019
Revolve Detroit	The program aimed to exhibit art in empty storefronts and underperforming public places on a stretch of Livernois Avenue.	Detroit, Michigan, USA		
Rebuilding the Center	Reconstruction of the town square of a small rural community facing lack of investment. The project resulted in new sidewalks, crosswalks, street lighting, public seating, plantations, and a rework of the entire street.	Pendleton, South Carolina, USA		

Table 4. Continued

Gordon Square Arts District	The project was led by the community development corporation and funds were raised from philanthropic and public sources to renovate two theaters and build a new home for a third.	Cleveland, Ohio, USA

2.6. Evaluation: Proposal of major drivers for creative placemaking

A creative placemaking framework has been proposed by considering creative placemaking approaches, drivers, and outcomes in the literature. This thesis aims to explore the concept of creative placemaking and its drivers for art and design-based strategies in an urban environment. (Table 5.).

The purpose of the first driver, Creative Practices, is to describe tangible outputs such as products, works of art, events, and festivals. These outputs are shaped through the interaction of local assets and local people in their place of production. In this regard, Wyckoff (2014) defines projects and activities involving art, culture, and creative thinking as the driving forces of creative placemaking. Wyckoff (2014) states that these outputs increase cultural production. Collective memory is the most significant part of this cultural production, and it is all local assets that create this memory. Mutero et al. (2019) emphasize the importance of listening and gathering stories, which associate definitions such as community, local knowledge, and context, in order to prevent the repetition of mistakes. Kelkar et al. (2016), describing community participation as a tool to improve the development of a place, mention that it changes the community's perspective. In this context, it creates trust and relationships while building community identity. Wilson (2017) talks about collaborative projects as knowledge-sharing processes. Ellery (2017) says that social interaction in the public place has an impact on creating community and developing a sense of belonging. Also,

Borrup (2017) and Ellery et al. (2017) present that creative placemaking uses the potential of local assets.

The second driver, Creative Placemakers, represents the actors in creative placemaking. One of the six drivers suggested by Markusen and Gadwa (2010) for creating a successful place is the creative team, and they call this creative team "the creative initiators". Borrup (2017), on the other hand, proposed a driver— which he exemplifies as city planners, developers, artists, and local policymakers— and named it creative placemakers. Neighborhood residents and local audiences also take part in creative practices, as well as guides such as artists, designers, and craftsmen. Gaumer et al. (2019) place the neighborhood residents at the center of creative placemaking. Schupbach (2015) argues that local actors must be involved as partners to make a successful creative placemaking. Borrup (2017) presents community assets as the driver of creative placemaking. Examples of these assets show creativity, talent, and constructive relationships. Kelkar et al. (2016) argue that the relationships that emerge with the cooperation of all actors of creative placemaking transform productivity and create social capital.

The third driver, Spatial Environment, focuses on creative practice areas. We can consider these areas at different scales, from an atelier to a region. Production areas such as the digital hubs, ateliers, maker spaces, and event areas such as art galleries and exhibition areas create the potential to bring together creative placemakers and enable them to produce together. According to Ellery et al. (2017), these spaces enhance the use of public spaces while providing a sense of aesthetics, security and community. Wyckoff (2014) lists the drivers of creative placemaking as art spaces where artistic, cultural, and creative projects can take place, work and living spaces for the creative class, art, culture and entertainment activities. In addition to these, large-scale clustering is seen in streets and neighborhoods. The combination of all these environmental features brings together the creative placemakers there.

Lastly, the fourth driver, Institutional Support, notices creative placemakers' expectations from institutions. Having support in matters such as networking, funding, establishing a platform for creative placemakers to connect, exhibition areas, and visibility activities is important for creative placemaking practices. This support from

institutions and other actors such as the public sector, private sector, philanthropists, and sponsors shape the main concept of the institutional support driver. Cross-sector partnership — which is included in the definition of creative placemaking— is located under this driver. Collaborations with institutions such as Education Institutions, Art Institutions, Art Organizations, Non-government Organizations, and Governments play an important role in art and design-based development.

Markusen and Gadwa (2010) and Borrup (2017) cite public and private funding as major drivers of placemaking. Private sector support includes the partnership of developers, sponsors and philanthropists. In addition, Mutero et al. (2019) show the partnership established with public, private stakeholders and higher education institutions as the driver. While the public and private sectors are responsible for the concepts such as resources, policy and development in the proposed work distribution, higher education institutions are responsible for generating ideas, education and research.

Table 5. A framework for creative placemaking

	Major Drivers of Creative Placemaking
1st Driver: Creative Practices	•Products •Artworks •Events •Festivals •Cultural Production •Local Assets •Local Knowledge •Context •Listening & Gathering Stories •Knowledge & Skill Exchange •Creativity Exchange •Experiential Learning •Community Involvement •Co-creation •Collaboration
2nd Driver: Creative Placemakers	•Artists •Designers •Craftsmen •Resident of the Community •Local Audience •Virtual Platform •Archive/Publications
3rd Driver: Spatial Environment	•Neighborhood •Streets •Place Identity •Digital Hub •Atelier •Digital Studio/Maker Space •Art Galleries •Exhibition Spaces •Art Equipment Maker/ Supplier •Meeting Place/ 3rd Place

Table 5. Continued

4th Driver: Institutional Support	•Networking •Platform for dialogue •Space for Exhibition •Publicity
	•Public Fund •Private Fund •Philanthropists •Sponsorship
	•Education Institutions •Art Institutions •Art Organizations
	•Non-government Organizations •Government

CHAPTER 3: ART AND DESIGN-BASED DEVELOPMENT

This chapter presents an overview of art and design-based development, art and design-based communities and their spatialities. In addition, it defines planned and spontaneous developments with practices from around the world under the title of art and design-based development. This chapter explores the importance of using creative placemaking as a tool in planned and spontaneous developments.

3.1. Concept of Art and Design-Based Development

Art and culture can act as drivers of economic, social, and environmental change. Overall aesthetics, cultural agglomeration, labor investments, city construction, amenities and livability, creative regions, and community development are all functions that the arts can be used for (Gaumer et al., 2019). The two most common approaches that drive art and design-based development policies are; the creative city approach and the community development approach (Evans 2009; Murdoch III et al., 2016).

The creative city approach aims to contribute to economic development by focusing on the economic role of art and design (Florida 2002; Murdoch III et al., 2016). Florida uses 3T's: technology, talent, and tolerance, to describe the impact of creativity on the economy. He argues that a place must have these three elements in order to attract creative class people, generate innovation, and promote economic development (Florida, 2002). Culture and creativity are important strategic tools for economic development and urban renewal and are followed by most urban development planning strategies (Codignola, 2017). Creative economy, cultural tourism, and creative placemaking have encouraged communities to use art for economic benefit (Gallagher et al., 2019). According to Grodach (2010), art and design spaces can contribute to tourism by attracting visitors from the immediate environment. Also, art and design spaces employ local artists and thus contribute to individual well-being and local economic development (Grodach, 2010).

The community development approach is important for social benefit and equitable

development (Murdoch III et al., 2016; Grodach, 2011; Markusen and Gadwa, 2010). Grassroots arts movements and community arts organizations, using this approach, support the arts as a low-income community involvement and development initiative (Murdoch III et al., 2016). According to Grodach, art and design spaces have many roles in community development and are built on local assets to increase community engagement, interaction, and participation. One of these roles is that art and design spaces serve as social gathering places and increase social interaction for different groups of people. The second is that art and design spaces increase community engagement for residents by leading projects and working with local community organizations. These spaces also help form and strengthen the community identity, as they focus on local artists and residents, creating a sense of belonging (Grodach, 2010).

3.2. Art and Design Based Communities and Their Spatialities

McMillan and Chavis (1986) define the sense of community as follows: "Sense of community is a feeling that members have of belonging, a feeling that members matter to one another and to the group, and a shared faith that members' needs will be met through their commitment to be together." This definition refers to four elements. The first one is membership, which is explained as belonging and sharing feelings. The second element is influence, the feeling of being important in the group, of making a difference. Another element is reinforcement. It is described as the feeling of meeting needs through the group's resources. The final one is shared emotional connection, which refers to the commitment between members (McMillan et al., 1986).

Beneficial features of art —such as using it as a tool for problem-solving, capacity-building, and community development— emerged when people started to use it to address social problems (Lowe, 2000). Many authors address the link between art and community development. According to Weitz (1996), "art provides opportunities for children and youth to learn new skills, broaden their horizons, and develop a sense of self, well-being, and belonging," (as cited in Lowe, 2000). Jones (1988) mentions that artists, art societies, and local communities are positively affected by the usage of art as a community tool (as cited in Lowe, 2000). Wositzsky (1997) advocates the positive effects of art when it is used to rebuild communities (as cited in Lowe, 2000).

Lowe (2000) defines the individual effects of art as the increase in personal awareness, the development of a sense of self and the development of skills in self-expression. He lists its effects on the community: the discovery of cultural heritage and sense of place, and the growth of bonds and harmony among the neighborhood residents (Lowe, 2000).

Arts organizations and community-based arts practices provide bridges between social capital and place-based frameworks and serve community building. The relational and spatial effects of the arts-based approach can be seen in community building and development. Community building is inherent in joy, excitement, fear, and discomfort. Art, on the other hand, has an important place in community building by providing space for these experiences. Spaces have the potential to make people interact and socialize, enabling us to discover new ideas (Thomas et al., 2015). Sociologist Ray Oldenburg (1989) introduced the concept of "third places" and in this research he refers to the communication of people in a space. He talks about the benefits of third places —social spaces where people interact with each other— to the individual and the benefits of established connections to the society (Oldenburg, 1989). Thomas et al. (2015) argue that residents and people working in the neighborhood are ignored in place-based interventions. Therefore, the role of art in creative placemaking is to identify possibilities and challenges for the neighborhood, for the people living and working there (Thomas et al., 2015).

3.3. Planned Development

3.3.1. FabLab/ Makerspace

Physical spaces operated by the community and using local production technologies are called makerspaces. The application of community-based forms of governance and the use of local production technologies are the two basic criteria that we need to call a place a makerspace. As with Art and Design Spaces, makerspaces are seen as the third place, because people use them for socializing and learning (Niaros et al., 2017).

Makerspaces are economic drivers as they create skilled jobs and attract investment. They are creative and often collaborative workspaces, providing a place for policy

intervention while supporting small production. They can be used by cities as tools to encourage new clusters (Grodach et al., 2017).

Fab Labs are community-based digital production workshops open to the public. They are laboratories where the public can learn about digital tools and technologies, and also about how to use and develop them. They are managed by communities that want to work in a physical space and share their knowledge and experience physically or digitally. Fab Laboratories encourage people to exchange information and share digital technology and produce collaboratively. The concept first came to life as a workshop model under the leadership of the Massachusetts Institute of Technology (MIT). Fab Laboratories, which create sustainable design opportunities and are seen as part of the digital manufacturing revolution, have attracted the attention of the media, government, and academia (Fleischmann et al., 2016).

Fab Lab Barcelona, Spain

Founded in 2007 and funded by the European Union, Fab Lab Barcelona is the first Fab Lab. It is affiliated with the 1800 Fab Labs network. Located on the campus of the Institute for Advanced Architecture of Catalonia, Fab Lab Barcelona uses the building of an old ceramic factory. They conduct research and tests, teach, and innovate in the digital fabrication lab. Focusing on the human scale and daily experience, Fab Lab Barcelona works in seven specialties: civic ecology, distributed design, emergent futures, future learning, materials and textiles, productive cities, and sense-making.

Fab Lab Barcelona has a mission to educate everyone through technology and digital fabrication, and to provide access to tools and knowledge to innovate. Community organizations, educational institutions, and non-profit organizations are their primary target audience (Fab Lab Barcelona, n.d.).

Figure 1. Fab Lab Barcelona (Source: Fab Lab Barcelona, n.d.)

Aalto Design Factory, Finland

One of Aalto University's pioneering projects, Aalto Design Factory (ADF) is a co-creation platform for product design and learning in Espoo, Finland, started in 2008. Aiming to create a working environment for product developers and researchers, Aalto Design Factory is an interdisciplinary center that encourages interaction between students, academics, researchers, and companies. ADF is also the founder of Design Factory Global Network (Aalto Design Factory, n.d.).

Design Factory Global Network (DFGN) is a network of innovation centers formed by university and research institution partners from five different continents. Through passion-based culture and effective problem solving, it encourages all partners in this network to create change by doing business efficiently (Design Factory Global Network, n.d.).

ADF, which hosts many courses and researches within the scope of education and development, offers students the opportunity to create prototypes with the help of its professionals (Aalto University, n.d.).

Figure 2. Aalto University, Design Factory (Source: Aalto University, 2022)

FabrikaLab Izmir, Turkey

FabrikaLab Izmir, established in 2018 by Izmir Metropolitan Municipality and its project partner Yaşar University, is Turkey's first FabLab that is open to the public, offers free service, and has been established by local governments (Izmir Metropolitan Municipality, 2019).

FabrikaLab Izmir provides equipment, devices, and space for everyone who wants to produce their ideas, and a technological production area for individual entrepreneurs, students, designers, and companies, including young people, in its laboratories and workshops located in a 300 m^2 area (Izmir Metropolitan Municipality, 2019).

Aiming to create an ecosystem that supports innovation and entrepreneurship with the "Do it yourself, Do it together" slogan, FabrikaLab Izmir serves with a team of experts in a restored historical building. In addition, it has been a member of the International FabLab network "The Fab Foundation" since its establishment (Izmir Metropolitan Municipality, 2020).

Figure 3. FabrikaLab Izmir (Source: İzmir Metropolitan Municipality, 2019)

3.3.2. Design Hub

The Design Hub is a community and design place that provides resources for designers to collaborate and practice to learn together. Its primary goals are to arouse interest in design, bring it to a larger audience, and foster community development (Williams, 2020).

Thailand Creative & Design Center

Thailand Center for Creative and Design (TCDC) is a government agency aiming to develop the country's creative economy and inspire its society to think creatively (ArchDaily, 2017). Thailand Creative and Design Center is a place where students, designers, and entrepreneurs can go to get knowledge and inspiration, develop original products and test their ideas, and present their products to the public. Pansak Vinyaratn, head of the Thailand Creative and Design Center, envisioned that to be successful in the global market it is necessary to remain competitive and design products and services to meet market demand better. The idea was to transform Thailand into a knowledge-centered society.

Thailand Creative and Design Center opened in Bangkok in 2004 and moved to the

historical Grand Postal Building in Charoenkrung in 2017, which developed as a creative and economic district. The center, which includes six regions, the Resource Center, Exhibition Gallery, Creative Co-Working Space, Creative Business Center, Maker Space, and Design Innovation Center, also hosts events such as conferences, workshops, and networking (World Design Organization, 2017).

Figure 4. Thailand Creative & Design Center (Source: WDO, 2017)

MENA Design Research Center, Lebanon

MENA Design Research Center is a non-profit organization founded in 2010 in Beirut, Lebanon. MENA DRC works for the social and environmental development of the region with NGOs, educational institutions, multidisciplinary designers, and social scientists (Design Directory, n.d.). It launched on the Beirut Design Week, the first in the Middle East and North Africa, in 2012. In addition, MENA DRC organizes seminars, conferences, exhibitions, publications, workshops, and festivals. It aims to develop design research tools and methods and use them as a tool in the development of cultural projects, education, and social entrepreneurship. Having a multidisciplinary structure, MENA DRC contributes to social issues by identifying problems and producing solutions through design thinking and co-creation (MENA Design Research Center, n.d.).

Figure 5. Beirut Design Week 2019 event poster (Source: Beirut Design Week, 2019)

Design Atelier Karaköy, Turkey

Design Atelier Kadıköy (TAK) is an independent organization established with the public, non-government and private voluntary partnership of Kadıköy Municipality, ÇEKÜL Foundation, and Kentsel Strateji. TAK aims to be a place of innovation and creativity that produces programs and projects by residents, designers, volunteers, supporters, and students, based on national and international collaboration. TAK works by addressing urban problems through design, research and participation, and is open to anyone who wants to contribute with their ideas and suggestions (TAK, n.d.). The aim of TAK, which is managed with the Strategic Design Management approach, is to increase the quality of life of Kadıköy, Istanbul residents by participating in all decision processes (Kentsel Strateji, n.d.).

Figure 6. Design Atelier Kadıköy (Source: TAK, n.d.)

3.3.3. Co-working Spaces

Co-working spaces, first established in San Francisco in 2005 under the name 'Hat Factory", have become widespread throughout the world as innovative workplaces. They contribute to community building, urban revitalization, and public space improvement. At the same time, co-working spaces are seen as a strategic tool for creative city development due to their potential to attract creative workers to the region (Moriset, 2014; Mariotti et al., 2017).

Co-working spaces that facilitate production and information exchange are creative and entrepreneurial environments. In addition, co-working spaces that focus on creative people and entrepreneurs were designed as pleasant environments for independent workers, where cooperation and knowledge transfer are supported, and isolation is left behind (Moriset, 2014, as cited in Mariotti et al., 2017).

Gandini (2015), as cited in Coll-Martinez et al. (2020), mentions the effects of common working areas, which have the potential to bring together professionals

working in the same sector, on the knowledge economy with this network (Coll-Martinez et al., 2020).

Talent Garden, Italy

Talent Garden is a co-working space and digital education provider founded in 2011 in Milan, Italy. Talent Garden aims to empower individuals and institutions by creating learning and networking opportunities for the digital ecosystem. In partnership with Hyper Island, a digital creative entrepreneurship school, they provide many training programs and courses in data, marketing, design, coding, digital HR, and business in 12 countries. Talent Garden, which provides both physical and digital spaces for the development of ideas and collaborations, includes entrepreneurs, agencies, freelancers, investors, and students (Talent Garden, n.d.).

Figure 7. Talent Garden (Source: Talent Garden, n.d.)

Originn, Turkey

Originn is a co-working space established in 2016 in Izmir, Turkey. Originn is a platform that establishes communities, offers cooperation models for its stakeholders within the framework of local values, creates space for the development of a multi-disciplinary production culture, and includes different formations within its structure (Originn, n.d.).

First of all, Originnovation's goal is to bring the private sector, university, entrepreneurship, and innovation ecosystems together to establish collaborations. It aims to develop creative communities with these collaborations. Izmir Design Factory, which is another organization that focuses on design, education, and research, aims to meet the needs of local stakeholders for projects and qualified human resources that will provide added value. In addition to these, Notion Collective, which focuses on developing solutions for the sustainable transformation of the fashion industry, and Food Societies, which share information and raise awareness by meeting producers and consumers, are also affiliated with Originn (Originn, n.d.).

Figure 8. Originn Co-working Space (Yandex, n.d.)

arebyte Studios, UK

arebyte Studios is a London-based initiative that provides workspaces for creative industry professionals in design, music, fashion, game development, architecture, ceramics, and more. Home to over 150 professionals, arebyte Studios supports the creative workforce and community of artists, designers, and creative technologists. It aims to develop a strategy of cultural placemaking by redeveloping disused buildings in cooperation with developers, councils and private landlords. arebyte Studios, first opened in London City Island in 2017, is a member of London's Affordable Artists Studio Network (LAASN) (arebyte, 2020).

In addition, arebyte, which runs a digital art program at the intersection of new technologies and contemporary culture, provides multimedia installations in the arebyte Gallery and a space to create online experiences in arebyte on Screen. Lastly, with the arebyte Skills program, which is carried out in partnership with the arts, education, and youth sectors, it organizes workshops, training programs and panels for participants of all ages (arebyte, 2022).
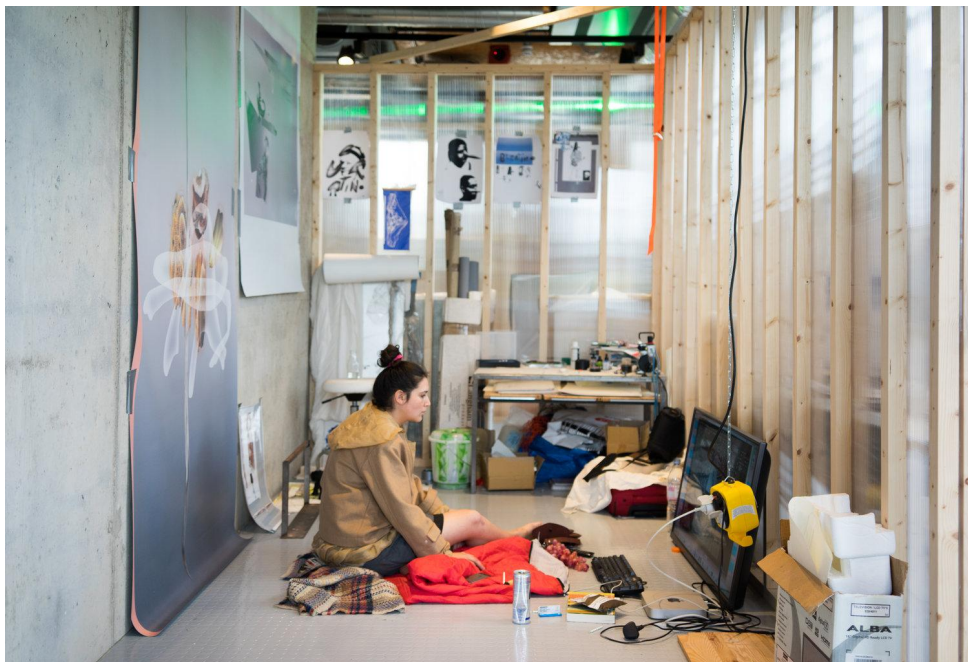

Figure 9. arebyte Studios (Source: arebyte, 2022)

Table 6. Different Forms of Planned and Organizational Art and Design Based Development

Case	Location/ Year	Type	Tools	Context	Actors
FabLab Barcelona	Barcelona, Spain, 2007	FabLab	Innovation	Social Development	Companies, Schools & Universities, Governments
Aalto Design Factory	Espoo, Finland, 2008	FabLab	Co-creation	Design Studies	Students, Researchers, Companies
FabrikaLab Izmir	Izmir, Turkey, 2018	FabLab	DIY, co-creation, innovation	Youth Empowerment	Municipality, University
Thailand Creative & Design Center	Bangkok, Thailand, 2004	Design Hub	Creative Placemaking	Community and Economic Development	Public Organization
MENA Design Research Center	Beirut, Lebanon, 2011	Design Hub	Creative Placemaking	Social and Environmental Development	NGOs, educational institutions, multidisciplinary designers, and social scientists
Kadıköy TAK	Istanbul, Turkey, 2013	Design Hub	Creative Placemaking	Community Engagement	Public, NOG, Private
Talent Garden	Milan, Italy, 2011	Co-working Space	Tech-Innovation	Professional Development	Educational Institutions

Table 6. Continued

Originn	Izmir, Turkey, 2016	Co-working Space	Sharing Economy	Community Development	Individual
Arebyte Studios	London, UK, 2017	Co-working Space	Creative Placemaking	Re-construction, Community Development	Developers, Councils, Private Landlords

3.4. Spontaneous Development

Creative zones are capable of forming a high culture because they create artists who produce and exhibit art. As Florida (2002) advocates, artists contribute to creative urban renewal and invite creative people to contribute to this renewal. Transformation through placemaking activities is suggested rather than top-down development. Resident involvement in creative transformation strengthens the bond between local people and the place (Marichela, 2019). Unplanned Art and Design regions play an essential role in encouraging strategic policy entrepreneurs (Dean and Higgins, 2011, as cited in Goldenberg-Miller et al., 2017). Many cities have embraced the concept of creative space or art and culture to increase urban livability (Peck, 2012, as cited in Goldenberg-Miller et. al, 2017). But the main purpose here is to renew worn-out neighborhoods (McCann, 2007, as cited in Goldenberg-Miller et al., 2017). These unsustainable transformations are considered unsuccessful due to the marginalization and displacement of residents (Catungal and Leslie, 2009, as cited in Goldenberg-Miller et. al, 2017).

Unplanned cultural regions are regions where cultural producers come together with the aim to attract other cultural producers (Zukin and Braslow, 2011). Examples of this phenomenon include New York City's SoHo neighborhood, Beijing's 798 Arts District, Kreuzberg in Berlin, and the Temple Bar district in Dublin (Goldenberg-Miller et al., 2017).

Cities develop creative districts by using top-down intervention, to construct a creative economy (Musterd and Murie, 2011, as cited in Kumer, 2020).

Unplanned art and design districts are so common in big cities that they pose a challenge for city planners and officials. Since they emerge spontaneously with bottom-up intervention, they hesitate to be included in the official structure (Lauderbach, 2013, as cited in Kumer, 2020).

The development of an unplanned art and design district starts with the coming together of artists, designers, and cultural workers to form a network. Community perception, information exchanges within the community, and working and living together, strengthen this network and contribute to the region's success. (Kumer, 2020).

Community-based arts and cultural events have a placemaking value. Placemaking manages a creative process consisting of physical design, social benefit, and integrating old and new. Artists, on the other hand, are collaborative and self-reliant natural placemakers because they are experts at uncovering, expressing, and reusing the assets of the place (Nowak, 2007).

SoHo District, New York

A prime example of spontaneous creative districts, SoHo, New York, was an industrial loft district in the 1970s. The artists' use of these lofts as studios has changed the developers' perspective on creative art. The success of SoHo has led local governments to choose small-scale and low-key areas for creative production (Zukin et al., 2011). After the recognition of cultural industries, the emergence of cultural policies and the example of SoHo, municipalities started to support these areas. In this way, municipalities not only supported the creative workforce, but also ensured that cities were defined as creative (Zukin et al., 2011).

According to Shkuda (2015), in the 1950s, SoHo was an industrial residential district. By the 1960s, artists began to settle in abandoned industrial buildings due to affordable pricing and special structure. Upscale restaurants and boutiques followed the arrival of art galleries in the region. As people were drawn to the area, in 1974, New York

Magazine named SoHo "The Most Exciting Place to Live in the City." City leaders began to see the area as a new model for urban development. Artists, who had fueled urban redevelopment, were soon subjected to displacement, because of the increasing house prices. In the early 1980s, city leaders allowed lofts to be converted into homes, and real estate policies developed. SoHo has demonstrated the importance of its place in the city's cultural economy, with artists' ability to revitalize both the built environment and real estate. Deindustrialization and the revival of the declining region affected the concepts of creative class and creative placemaking (Shkuda, 2015).

Figure 10. James Mellon, Dorothy and Chaim Koppelman at 498 Broome Street in 1974. Photo by Louis Dienes, courtesy of SoHo Memory Project. (Source: Artsy, 2017)

798 District, Beijing

Factory 798 Art District was established in the 1950s in the Chaoyang district of Beijing under the name "Factory 798". Between 1953 and 1957, it was implemented by the Bauhaus University Weimar with the form follows function approach and with the Soviet financial support. The project is very comprehensive with its structure including sports facilities, hospitals, dance halls, and classrooms. It draws attention with the fact that the products produced at the factory are used in many squares and streets of Beijing, and the ecosystem in which the products in the production process

are recycled (Marichela, 2019).

In the 90s, with the crisis, the government rented its unused warehouses, located in the factory area, to the artists. Events and festivals organized in the area by local artists attracted a large number of tourists. The region's important contributions to the economy and to the city's image have been noticed. Thereupon, national and local governments declared Factory 798 "a Creative Culture Enterprise" (Marichela, 2019).

The 798 Factory Art District thus became a brand and increased in popularity. With the arrival of shops, bars, and restaurants in the area, it became difficult for artists to find exhibition spaces and real estate prices increased. Most of the artists had to leave the region due to this negative work environment. The artists who remained in the region started to produce works for the land, and this situation damaged the original identity of the region (Marichela, 2019).

Figure 11. 798 Factory Art District (Source: Culture Trip, 2019)

Temple Bar District, Dublin

Covering almost 200 acres, the Temple Bar District is located on the banks of the River Liffey between Dublin Castle and Trinity College (McCarthy, 1998). In the region—which consists of small shops, warehouses, and residences—printing houses and publishing houses were carried out in the middle of the 18th century, and clothing

and wool trade in the 19th century. After the second half of the 20th century, when the businesses dealing with trade closed and started to move from the region, an economic recession started. Later, the region was reorganized with a focus on transportation, and this decision also caused a decrease in the population (Özdemir, 2005).

Irish Bus Enterprises initiated expropriation in the early 1980s for transport-oriented re-functioning in the region. Irish Bus Enterprises has attracted artists and designers by renting out purchased properties in the area at low prices. Art studios, fashion design workshops, and music recording studios were located in the area. The expropriation of the region caused a backlash from the artists and designers (Özdemir, 2005).

Meanwhile, the Irish National Foundation produced a report in which they stated that the transformation efforts of Irish Bus Companies would damage the historical fabric. Opinions on the continuation of art and cultural activities in the region, the preservation and improvement of the structures, and the creation of touristic potential were included in the report. Thereupon, the Temple Bar Development Council — composed of local community representatives— was established. At the council's first meeting, they proposed to use the Temple Bar area as a cultural and touristic center, as an alternative to the project on the agenda. Issues such as creating public spaces and pedestrian roads, and providing housing and employment came to the fore. In 1991, the Dublin Cooperation prepared the "Temple Bar Action Plan" which contained strategies and policies for cultural transformation (Özdemir, 2005).

With Dublin's title of European Capital of Culture in 1991, and funding from the European Union Regional Development Fund, Temple Bar became a tourism center that keeps Irish culture alive (McCarthy, 1998).

In 1992 and 1993, Temple Bar was transformed into an open-air art gallery hosting permanent and temporary exhibitions (Özdemir, 2005).

McCarthy noted that in the mid-1990s, pedestrian activity in Temple Bar doubled, making it the fourth most popular tourist area in Dublin. Many institutions and organizations such as the National Foundation of Ireland, the Temple Bar

Development Council, the Dublin Corporation, the Irish Government, and Temple Bar Properties Limited were involved in the development, implementation, and oversight of the Temple Bar initiative (McCarthy, 1998).

The region gained an identity with the transformation of the Temple Bar cultural district— in which many actors from the local to the central government played a role— creating a sense of belonging among the locals. In this transformation, it was important to gather these actors under the same roof, so that it could be carried out from a single source and with cooperation (Özdemir, 2005).

Figure 12. Temple Bar District (Source: istockphoto, n.d.)

Kreuzberg District, Berlin

Kreuzberg is an early 19th-century suburb located in the central part of Berlin. Kreuzberg, hosting artisans, and small and large-scale manufacturing industries, became the most populated area of the city in the 19th century because it was easy and economical to transport materials with the Landwehr Canal —which opened on the Spree River in 1852 (Hass-Klau,1986).

It has been located in the West Berlin area since the construction of the Berlin wall in

1960 (Heebels et al., 2010). Being on the eastern border and the focus on the military manufacturing industry during the Second World War, has saved Kreuzberg from destruction (Hass-Klau, 1986).

However, in this process, due to its location, its economy stagnated, opportunities were limited and a lot of its middle and upper-middle-class citizens immigrated. In the 1970s and 1980s, the empty houses in the area became a living space for the multicultural and young population, and Kreuzberg turned into an alternative region (Heebels et al., 2010). Cheap accommodation has attracted immigrants as well as students, artists, and activists, turning Kreuzberg into a multicultural neighborhood (Xavier et al., 2019).

It was further marginalized by the arrival of less affluent and alternative residents after the fall of the Berlin wall in 1989 (Heebels et al., 2010). In order to make the region a center of cultural production, telecommunication and, media companies were established, and industrial buildings from the 19th and 20th centuries began to be restructured (Xavier et al., 2019). Today, it is home to creative entrepreneurs (Heebels et al., 2010).

Figure 13. Kreuzberg, Berlin (Source: Culture Trip, 2016)

Pearl District, Portland

The Pearl District became a settlement in the mid-nineteenth century, with immigration from Scandinavia and Northern Europe. Located adjacent to the city center, it became an ideal area for redevelopment at the end of the 19th century due to the development of rail transport in the region and the increase in production activities. The history and redevelopment of the Pearl District have given it a symbolic city status and a place identity (Anderson, 2019).

The "Pearl District" was named after local cultural storyteller and artist Thomas Augustine. Augustine commercialized the area and its buildings as "crusty warehouses with the gems inside" for an arts festival. With this definition, he referred to the physical image of the area and its artworks (Anderson, 2019).

Most areas that went through urban landscape transformation were associated with railroad, industry, and commercial activities, so was the Pearl District. In the 90s, just like SoHo, New York, it redeveloped with the cultural production and consumption in the penthouses. The difference between the Pearl District and SoHo, New York, was that the Pearl District focused on art's consumption, rather than the artist studios where art is produced. The Pearl District spatially provides an appropriate atmosphere for art exhibition and consumption (Anderson, 2019).

Multiple possibilities arose with the redevelopment of the district, which could undoubtedly be seen as marketing opportunities. The Pearl District, a thriving post-industrial neighborhood, has dominated the "development culture" due to the interest of city planners and developers.

Over the past years, with the focus of city planners and developers on the area, the Pearl District has become the symbol of Portland's effort to create the desired inner-city neighborhood. It uses the concept of gentrification to describe the urban landscape transformation and is equipped with this concept. In time, the residents were not able to afford the increasing costs, which forced them to displace (Anderson, 2019).

Figure 14. Pearl District (Source: ArchDaily, 2020)

Table 7. Different Examples of Spontaneous and Physical Art and Design-Based Development

Case	Location	Type	Spontaneous Development Process	Actors
SoHo District	New York, USA	Art District	1. Bottom-up approach 2. Re-development 3. Public Intervention 4. Gentrification	Artist, Government
Factory 798 District	Beijing, China	Cultural District	1. Bottom-up approach 2. Creative Placemaking 3. Public Intervention 4. Gentrification	University, Government, Artist
Temple Bar District	Dublin, Ireland	Cultural District	1. Bottom-up approach 2. Private Intervention 3. Public Intervention 4. Creative Placemaking	Artist, Designer, Local/ Central Government

Table 7. Continued

Kreuzberg District	Berlin, Germany	Cultural District	1. Bottom-up approach 2. Private Intervention 3. Urban Renewal	Immigrant, Student, Artist, Activist
Pearl District	Oregon, Poland	Art District	1. Bottom-up approach 2. Re-development 3. Public Intervention 4. Displacement	Art Dealer, Artist, Government

3.5. Evaluation

Considering the examples above, we can see that creative placemaking is used as a tool in both planned and unplanned art and design-based developments. Its success comes from acting with the communities, being an essential part of their construction. It contributes to art and design-based developments in social, environmental, cultural, and economic frameworks with inclusiveness. Creative placemaking —which makes all actors a part of the process with a bottom-up approach— encourages the strengthening of the sense of belonging in the society and building social solidarity. In this way, it minimizes the negative effects such as gentrification and displacement that may occur as a result of art and design-based development. In regions where art and design producers are clustered, the focus on creative placemaking helps improve the place's identity.

CHAPTER 4: CASE STUDY: DARAĞAÇ ART DISTRICT

This section examines the emergence of the Darağaç Art District, Izmir, and its development through art and design. Chapter 4 begins with an overview of Darağaç; numerical data on artists, designers and artisans, location, history and development as an art region. Then, in this section, the data obtained from the survey conducted in the field and the contribution of the four main drivers of creative placemaking (which were identified in Chapter 2) to the art and design-based development in the Darağaç Art District will be presented.

4.1. Development of Darağaç as an Art District

Darağaç is an art district located in Izmir's Umurbey Neighborhood, which used to be an industrial zone in the past, now hosts a small industry and artists. The Darağaç Art District was home to factories operated by non-Muslim minorities, and two-story worker residences before the Republic. It transformed into an industrial zone after Şark Sanayi, Electric Factory, Izmir Cotton Fabric Factory, and Sümerbank Basma Industry were established in the 20th century (Kayın, 2013, as cited in Pasin et al., 2020).
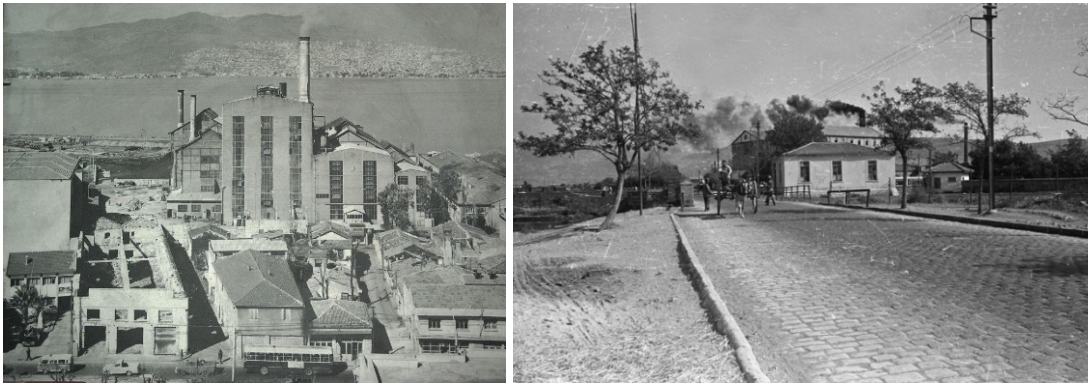

Figure 15. Old photo from Neighborhood (Source: Darağaç, 2021)
Figure 16. Old photo from Neighborhood (Source: Darağaç, 2021)

A few artists from Izmir discovered the region in 2013 and rented the worker residences as studios/homes, causing more artists to flock to the area (Darağaç_Book, 2019). Surrounded by inert and functionless industrial buildings, the Darağaç Art

District, while maintaining its industrial identity and hosting low-income people, has also provided artists with the opportunity to live and produce with the increase in workshop rents (Kocaer, 2018). As the artist population grew in the region, they started communicating with the locals. In June 2016, two neighborhood craftsmen and 13 artists held their first exhibitions (Darağaç_Book, 2019).

Figure 17. Inese Krizanovska, Nazım Arslan, "Blue Cow", *darağaç/meantime*, 2016 (Source: Darağaç, 2021)

In the Darağaç_Book published in 2019, Yavuzcezzar explains that the main purpose of Darağaç is to provide a space or a common discourse for young artists to exhibit their works. Darağaç Art District hosts interdisciplinary works covering painting, photography, sculpture, installation, video, and performance (Yavuzcezzar, 2019).
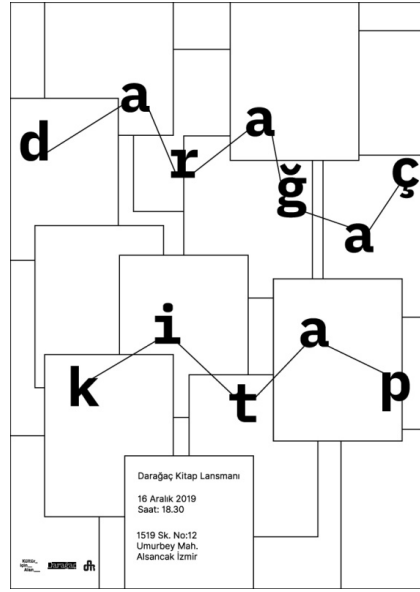
Figure 18. Darağaç_Book Launch Poster (Source: Darağaç, 2021)

Also, Children's Meetings held in Darağaç Art District support the development of children in the neighborhood through culture and arts (Darağaç_Book, 2019).

Figure 19. Children's Meeting 2 (Source: Darağaç, 2021)

Kılınç et al. (2021) explain the three main factors contributing to the development of the Darağaç Art District: site-specificity; collaborative art practice; and close personal relationships established between neighbors. Site-specificity is the expansion of

production to the streets and the inert lots in the region, when the residences in the neighborhood do not meet the artists' needs. Another factor, Collaborative art practice, refers to the exchange between local people and artists. Kılınç et al. (2021) argue that the productive roles of artists and craftsmen guide them to cooperation. The third and last factor is the close relationship established between neighbors. As a result of this relationship, which developed as a common feeling, artists and residents established the Darağaç Collective Association in 2020 (Kılınç et al., 2021).

Figure 20. Ali Kanal. "Gift". darağaç. 2017 (Source: Darağaç, 2021)

Aksoy, one of the representatives of Darağaç Collective, drew attention to its communication and sharing-based environment at the Cultural Meetings he attended as a speaker in 2020, mentioning that their motto is "unification". Aksoy says that while we transform cities, cities also transform us, just like in Darağaç (Cenkhan Aksoy, Culture Meetings, November 28th, 2020).

Figure 21. Cem Sonel, Ramazan Can. "Gerilla Work". Darağaç IV: Necessity. 2019
(Source: Darağaç, 2021)

Kantürk (2019) explains that the memories, the time spent, environmental interactions,
the contact with the street, the neighborhood, the city and its people are the elements
that make a place. All of these elements combine to create culture (Kantürk, 2019).

"Sounds of Darağaç" was a collaboration project between local musicians and
craftsmen, made in 2021. Daily sounds produced by craftsmen and their visitors—
including different disciplines and places with a lot of human traffic— in Darağaç
were recorded and turned into an album. (Sounds of Darağaç, 2021)

Figure 22. Sound of Darağaç Project (Source: Darağaç, 2021)

One of the most remarkable things about Darağaç's culture is Sir Alec Issigonis, born in the neighborhood in 1906, even though he left the city in the Izmir fire. Issigonis is the designer of the world-famous car Mini Cooper (Kocaer, 2018).

Figure 23. Darağaç. "Alec Issigonis Medallion". Darağaç III. 2018 (Source: Darağaç, 2021)

After the first exhibition in 2016, Darağaç became a "production district" in its own words, producing many projects and hosting national and international artists.

Figure 24. *Volta, 2019* (Source: Darağaç, 2021)
Figure 25. *PAPYX, Volta, 2019* (Source: Darağaç, 2021)

Darağaç Art District also hosts The Talk Series, the first of which was held in June 2019, providing an environment where topics such as collective belonging and the relationships between neighborhood, culture, art, and space are open for discussion. These issues are related to the history of Darağaç in the memory of the city and local research.

Figure 26. Neighborhood and Culture-Art Relationship Talk (Source: Darağaç, 2021)

"Darağaç Bostan" project, aiming to transform a non-functional land in the neighborhood into an urban agricultural area, was realized with the contributions of neighborhood residents, independent art initiatives, and the Izmir Metropolitan Municipality (Spaces of Culture, n.d.).

Figure 27. Darağaç Bostan (Source: Culture Civic, 2022)

For the Darağaç Art District, where the streets are mostly used as production and exhibition areas, a team led by academics from Izmir universities implemented the Digital Darağaç project, an Augmented Reality (AR) application, against factors such as uncontrolled light and sound, and human traffic (Varinlioğlu et al., 2021).

While the Digital Darağaç mobile application enables the archiving of works as two-dimensional images and three-dimensional models and videos, it contributes to the sustainability of the artworks. In addition, being able to see them in 360 degrees with AR technology makes it possible to access information such as the artist, the history, and the context of the artwork. After the website promotion application, the Darağaç Digital mobile application offers a virtual museum experience to the audience.
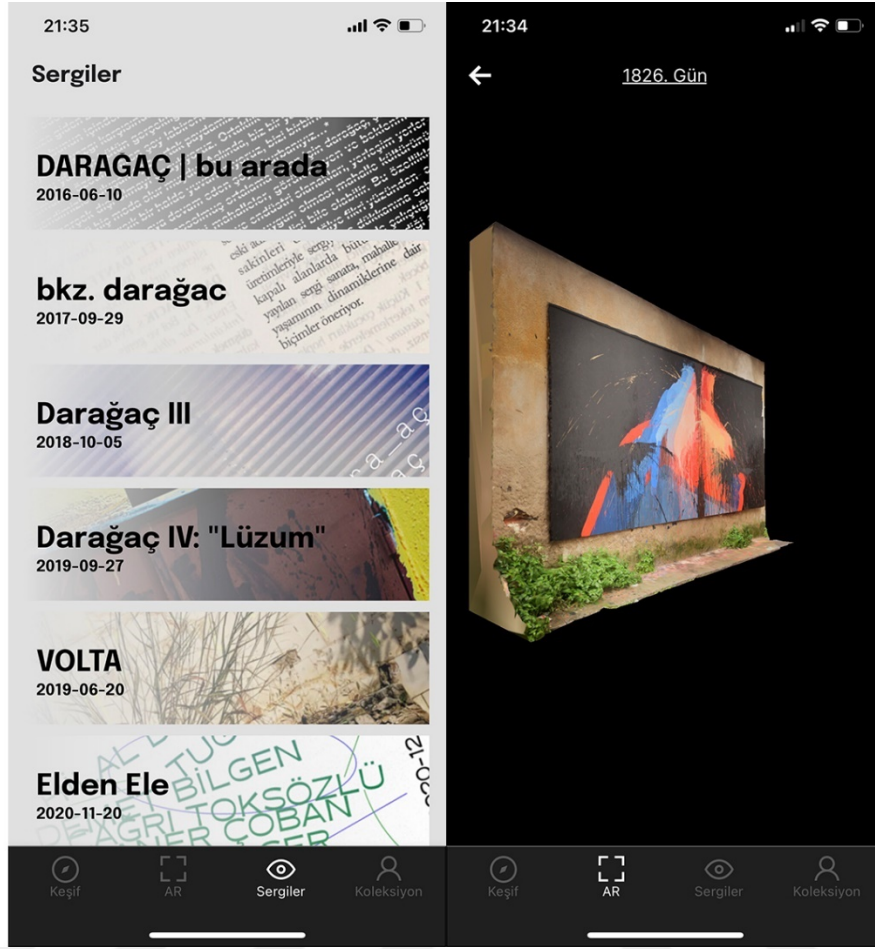
Figure 28. Digital Darağaç Application (Oğuz, 2021)

4.2. Case Study Methodology

1. Key Informant Meetings

Following the emergence of the thesis topic on creative placemaking, Darağaç Art District has been chosen as a case study to be carried out in Izmir, Turkey. An interview was held with random selection of an artist, who is a representative of Darağaç Art Collective, to explore the development dynamics of Darağaç as an Art District and the process that the area has been through. The main objective of the interview was to determine how the Darağaç Art District was formed and what it evolved into in the process. Based on this information, the case study area, Darağaç Art District in Izmir-Turkey, has been chosen to answer the research question of this thesis.

2. Snow Sampling

On 12th November 2020, Izmir Metropolitan Municipality Mediterranean Academy Branch Manager, Design Coordinator, and Good Design Izmir event content developer have been reached by e-mail to collect data about Darağaç Art District. From the feedback I received, I learned that an online meeting will be held within the *Spaces of Culture*. It has been moderated by the Good Design Izmir event content developer and that representative will be the speaker to represent the Darağaç Art Collective. At the same time, I have learned that two academics from the Izmir University of Economics and 1 academic from the American University of Beirut have been working in the field and there were several articles written about Darağaç Art Collective in Platform journal published by Izmir Mediterranean Academy.

Table 8. Snowball Sampling Stages

STAGE 1	STAGE 2	STAGE 3
POLICY ACTOR 1	POLICY ACTOR 2	ARTICLES PROJECTS JOURNAL EVENT
ACADEMIC MEMBER 1	ACADEMIC MEMBER 3	
	ACADEMIC MEMBER 4	
	ACADEMIC MEMBER 5	
	ARTIST 1	
	ARTIST 2	
ACADEMIC MEMBER 2	DESIGNER	

3. Field Study & Observation

On 23rd November 2020, the first site visit to the Darağaç Art District was conducted. Darağaç_Book, published by the collective in 2019, has been accessed and determined that there are a total of 13 artists and over 30 craftsmen in the area. In addition, I participated in the Culture Meetings online event— as a spectator— that was held within the scope of the Spaces of Culture, accessed by the above-mentioned snow sampling method, on 28th November 2020. In this event, the representatives of the Darağaç Art Collective shared the story of the formation of the Darağaç Art District and the activities carried out, they also mentioned their plans for the district as well as its art and design-based activities. In addition, information was obtained about the

effects of urban cultural policies and how they were affected by them.

4. Pilot Survey

The pilot survey was conducted on 5th of February 2021 to assess the comprehensibility of the survey questions to implement, evaluate, and revise the final document of the survey accordingly. This pilot study also served to calculate the average duration of the survey. It was executed with a total of six participants, four of them were artists and two were craftsmen in Darağaç Art District. All six participants were questioned face-to-face and the survey took approx. 15-20 minutes. Regarding the feedbacks from the pilot study participants, several changes were made in the final document of the survey.

5. Survey

In the framework of the creative placemaking drivers introduced in this study, the survey method was chosen for data collection and interpret the opinions of the art district residents and to present through graphs and charts. Participants were classified into three categories: artists, designers and craftsmen. The main criteria to determine the participants were their residency in Darağaç Art District and their living and/or working environments on the site.

The questionnaire is made up of seven parts and 33 questions in total. The first part consists of general questions (age, gender, field of study, etc.) aimed to get an idea about the participants. In the following four sections, the goal is to measure the main drivers of creative placemaking; which are categorized as creative practices, creative placemakers, spatial environment, and institutional support. The fifth chapter examines the art and design-based development in Darağaç under the title "Importance of Darağaç" in terms of economic, environmental, cultural, and social aspects. In the last part, there are general questions about Darağaç. Survey questions are included in the appendix.

The survey was conducted on 16th, 19th, 23rd February, and 3rd, 10th March 2021 in Darağaç Art District, Izmir, Turkey. The first field study took place on the 16th of February 2021. Questionnaires were distributed to eight people on the first survey day; six of them were collected and two of them were left with the participants to gather later. The field was visited for the continuation of the study on February 19th and eight

questionnaires were collected. Five surveys were collected on February 23rd, 4 surveys on March 3rd, and two questionnaires on the 10th of March 2021. A total of 27 questionnaires were distributed to the volunteer participants and 26 of them were collected in five days of field study. 24 of the participants answered the questionnaire themselves, two of them were verbally conducted, and all of these surveys were face-to-face.

As a result, all artists on the field were reached — a total of 13. However, only 13 out of the 30 craftsmen made a return. The return rate of the questionnaire is as in the table below (Table 9.).

Table 9. Rate of Return of the Questionnaire

	Number of Target	Reach Ratio	Number of Distributed	Return Rate
Artist	13	100%	13	100%
Craftsmen	30	46,6%	14	92,8%
Designer	0	0	0	0 %
TOTAL	43	27	26	60,4%

The workshops of the survey participants are marked on the map below. The ones marked in green represent the craftsmen, and the ones marked in purple represent the artists. (Figure 29.)
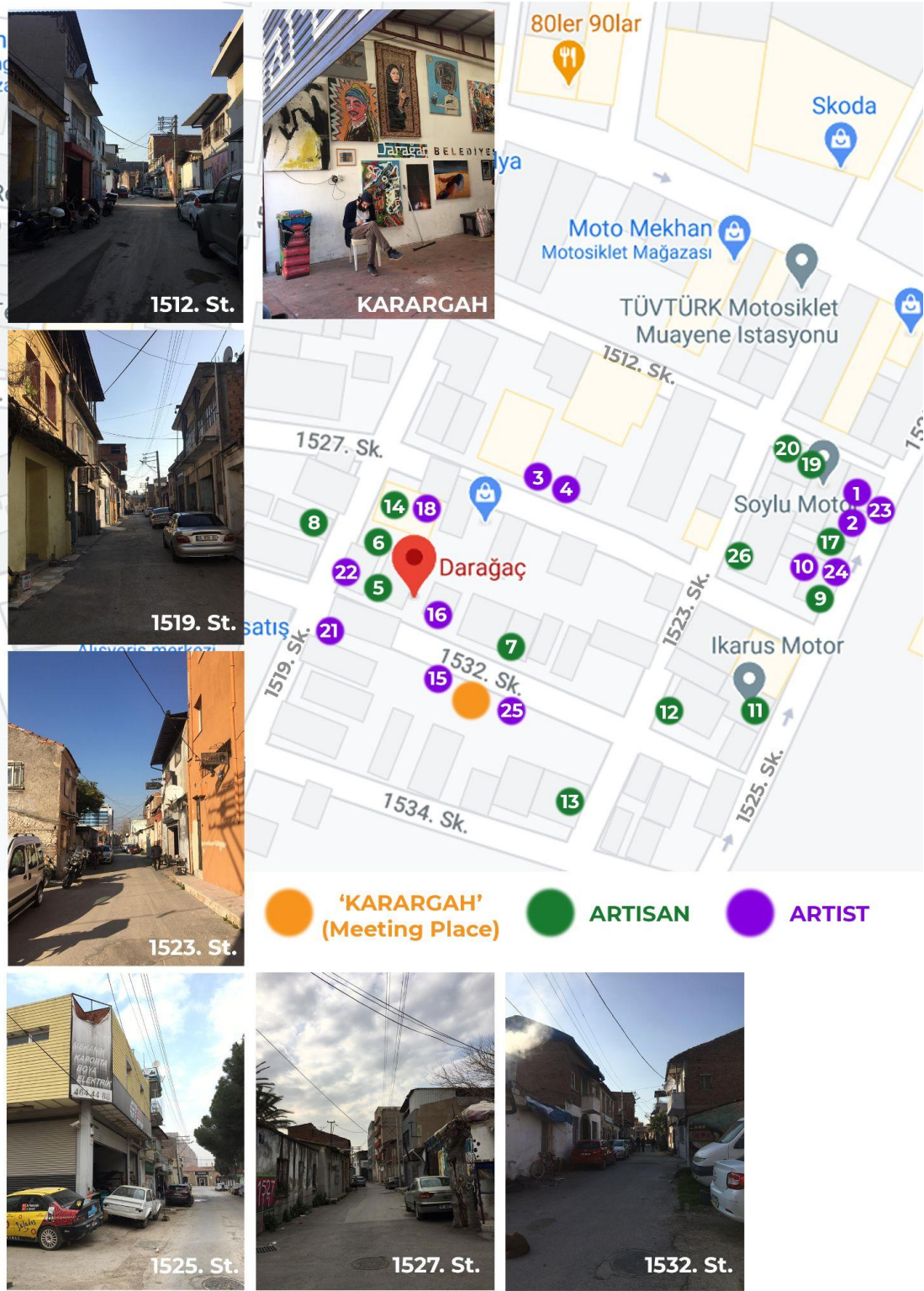
Figure 29. Darağaç Art District Survey Map

4.3. Analysis of Creative Placemaking Drivers

According to the survey results, 85% of the participants are male and 15% are female. Also, the youngest of the participants is 23 years old and the oldest is 68 years old. All of the participants work in the neighborhood. While 58% of the participants are neighborhood residents, 42% are non-residents. 60% of the residents have lived there for 1 to 3 years, 13% for 3 to 5 years, and 27% for more than 5 years. In addition, 42% of the participants report that they use a shared workspace and 58% of them use workspace individually.

The overlapping markings on the map show us the area of the Darağaç Art District, especially at the intersection of 1512. Street, 1519. Street, 1532. Street and 1525. Street. (Figure 30.)
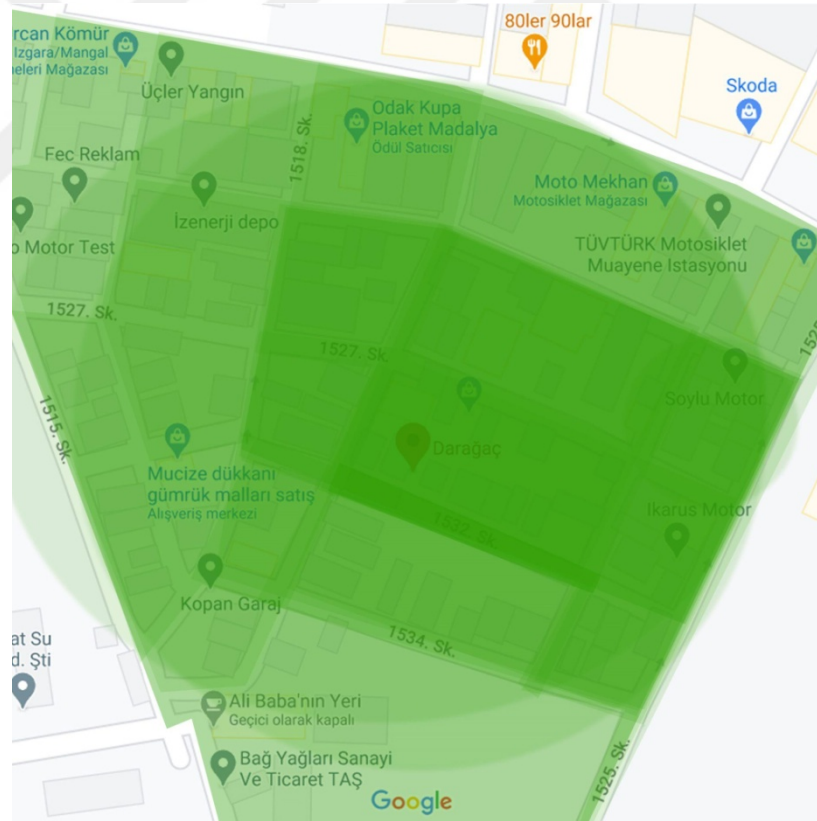
Figure 30. Darağaç Art District Map

As seen in the results of this survey the best definition of the region was Art Collective with a rate of 36%. Followed by Art and Design District with 27%, Cultural

Production Area with 18%, and Industrial Area with 9%. According to the reported results, Neglected Zone, Neighborhood, and Heterogeneity are among the other answers given to this question. (Figure 31.)
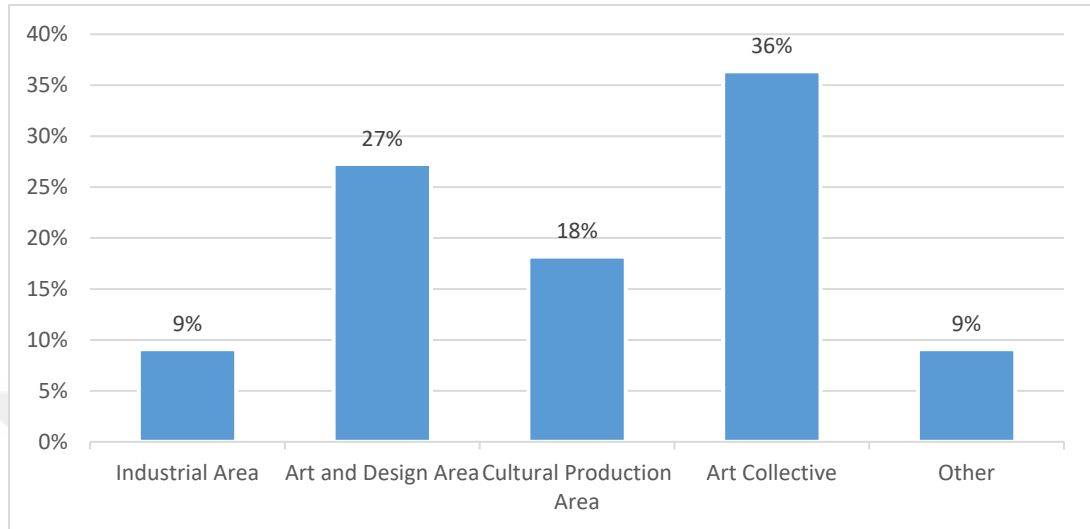

Figure 31. Best Description of Darağaç Neighborhood

The survey aims to measure the major drivers of creative placemaking proposed in Chapter 2. Results show that the driving forces contributing to the region's development the most are; creative practices (art and craft works), creative placemakers (artists, designers, and craftsmen), and spatial environment (place identity), followed by the institutional support from the public, private, and non-governmental organizations (Figure 32.).
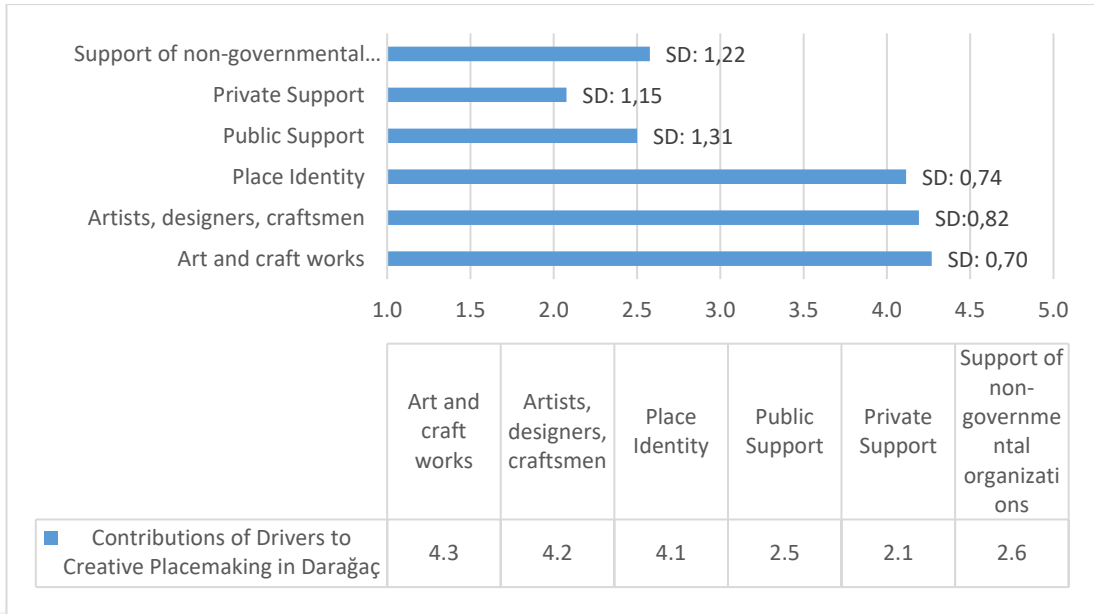
Figure 32. Contributions of Drivers to Creative Placemaking in Darağaç

4.3.1. Creative Practices

52% of the participants answered visual arts and 26% answered handicrafts as the prominent profession in Darağaç. While these results were followed by design and performing arts with a rate of 6%, no data on traditional art was found in the region. In addition to these, other answers from the participants were about contemporary arts, artisan and artist production and art of living together. (Figure 33.)
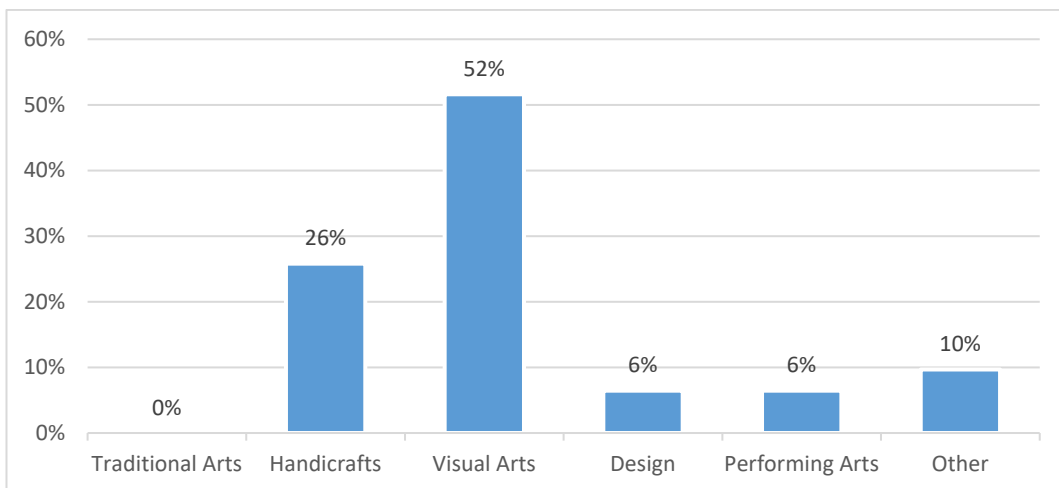
Figure 33. Distribution of Professions in Creative Practices

When we examine the drivers in relation to each other, we could say that the

interactions and collaborations grouped under Creative Practice contribute significantly to the development of Darağaç. These results are closely followed by knowledge and skill exchange, the presence of art and design events, and the final products (Figure 34.).
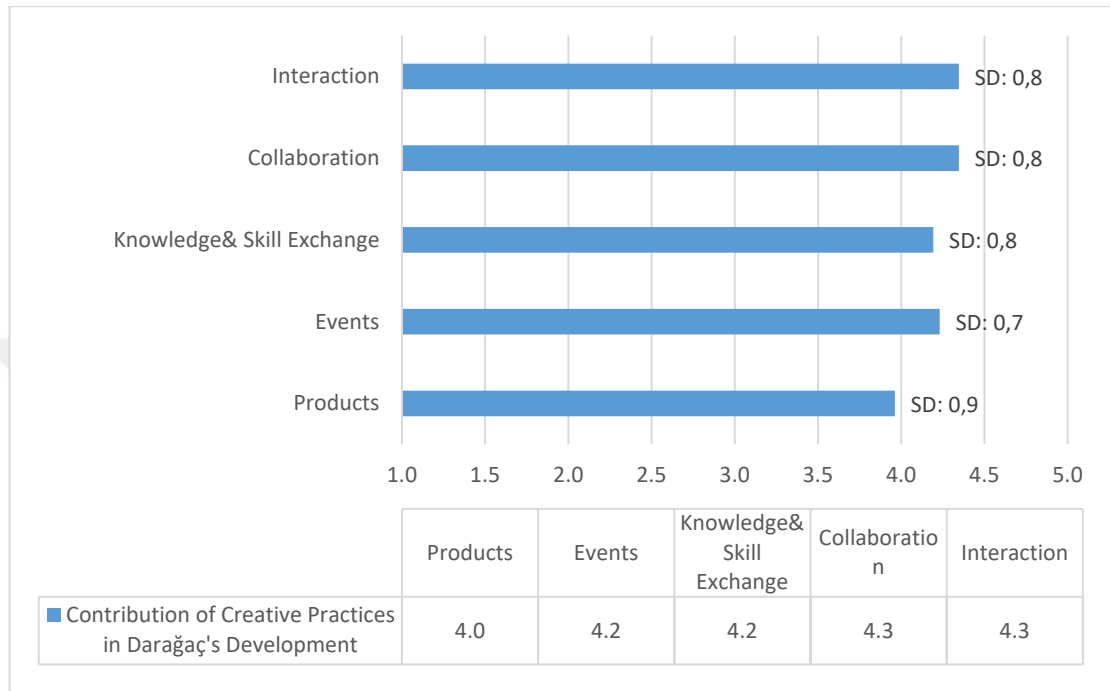

Figure 34. Contribution of Creative Practices in Darağaç's Development

4.3.2. Creative Placemakers

When it comes to the role of placemakers in the spontaneous evolution of Darağaç, the findings reveal that the artist have the largest distribution. It is followed by the designers and craftsmen. Additionally, the residents' impact on the neighborhood is relatively low as placemakers (Figure 35.).
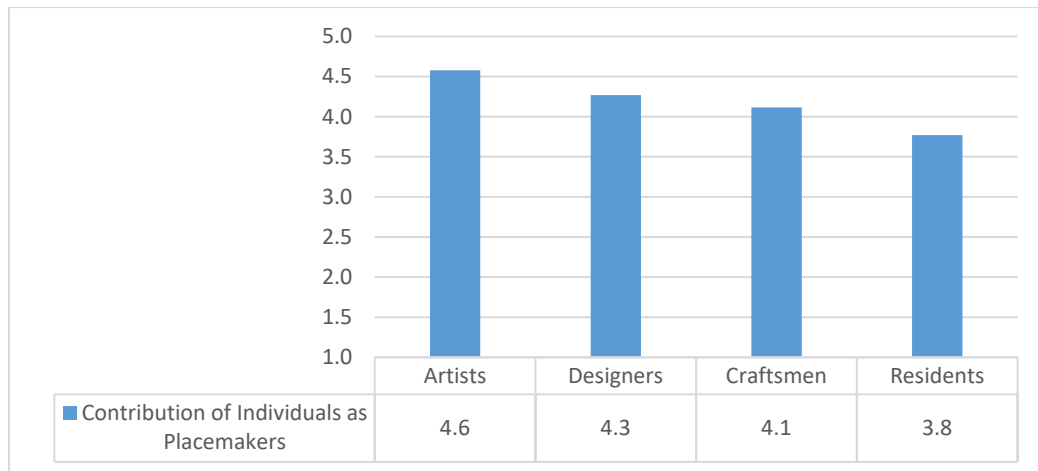
Figure 35. Contribution of Individuals as Placemakers in Darağaç

As mentioned above, the results in the Darağaç Art District show that most of the production is made in the field of visual arts with 52%. Gastronomy is the leading creative field that the participants want to see in the Darağaç Art District, with a rate of 25%. This was followed by architecture with a 2% difference, while 18% of the participants answered industrial design and 18% answered fashion design. Participants stated that they would like to see people from creative fields such as bioart, digital art, music, performing arts, conceptual art, documentary/film screening, ecology, and theatre in addition to fields such as industrial design and fashion design. (Figure 36.)
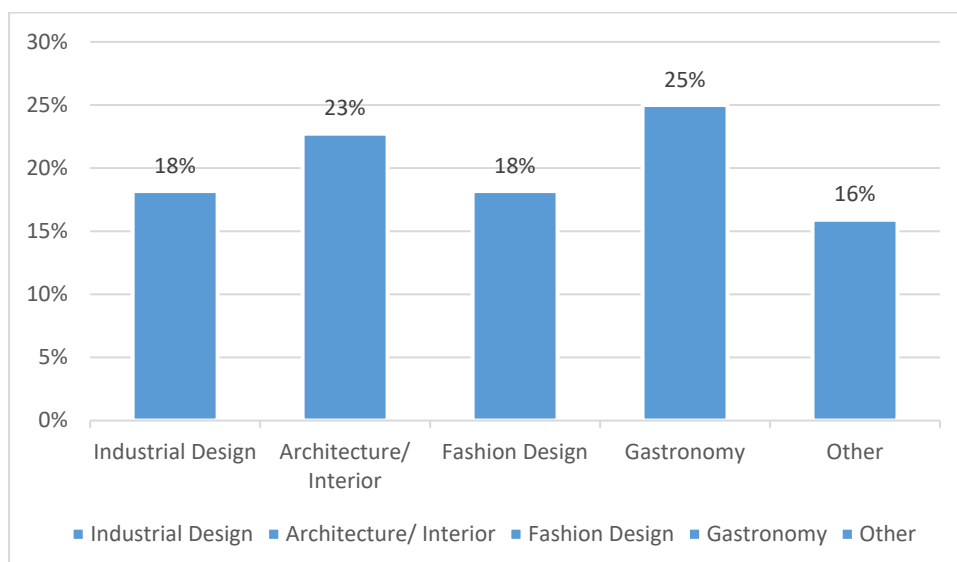

Figure 36. Expectations from Other Creative Disciplines for Participation

The results of the place-based inspirations for creative placemakers show that the spatiality of placemaking has a considerable effect on the texture of the neighborhood. For the placemakers in the district, the presence of existing artists, designers, and craftsmen living in the area is one of the main reasons to locate in Darağaç. The cultural and historical value of the neighborhood and the communication with the local community are equally important regarding their contribution to its spontaneous development (Figure 37.).

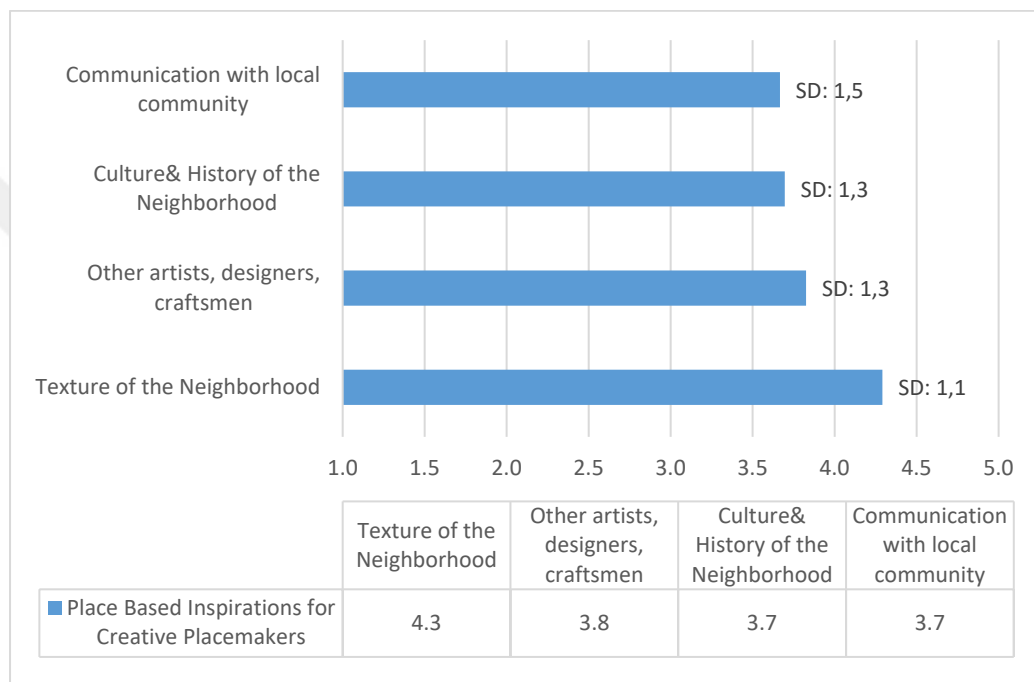|	Texture of the Neighborhood	Other artists, designers, craftsmen	Culture& History of the Neighborhood	Communication with local community
■ Place Based Inspirations for Creative Placemakers	4.3	3.8	3.7	3.7

Figure 37. Place Based Inspirations for Creative Placemakers

42% of the artists, designers, and craftsmen who produce in the neighborhood prefer social media as a communication tool. 24% of the participants state that they reach their audience and customers through their networks, while 21% state that they gain visibility on the website. In addition, 3% of the participants use local broadcasts, while the other 3% use national broadcasts. Finally, 6% of the participants say that they introduce themselves and their business by word of mouth. (Figure 38.)
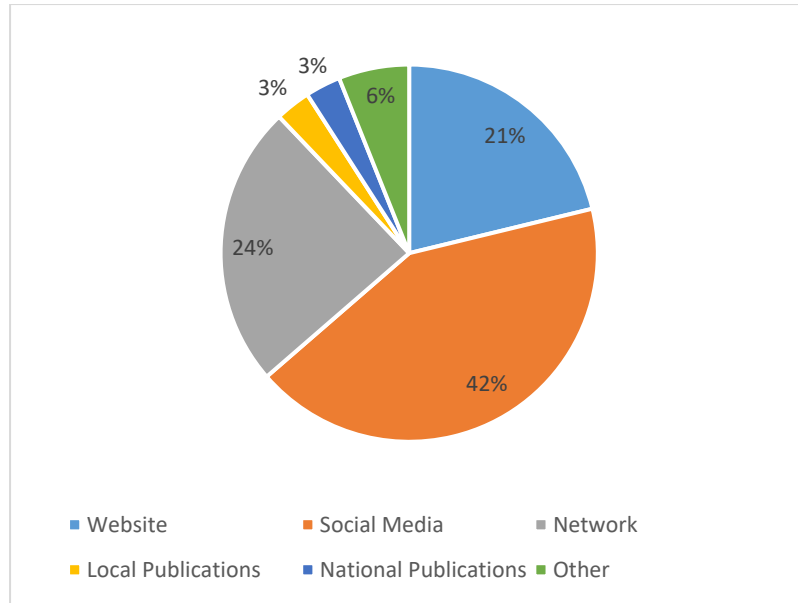
Figure 38. Distribution of Communication Channels

4.3.3. Spatial Environment

Workshops, meeting places, and exhibition spaces are among the features that participants expect from an art and design district area. Comparing the results with the environmental effects of art and design-based development in Darağaç, one can say that Darağaç meets the participants' expectations as an art district. When asked about their expectations from the art and design district, 14% of the participants answered art galleries, 12% said workshops, and 9% answered art equipment suppliers and cafes. Also, 1% of the participants expect a park and outdoor activity area from the art district. (Figure 39.)
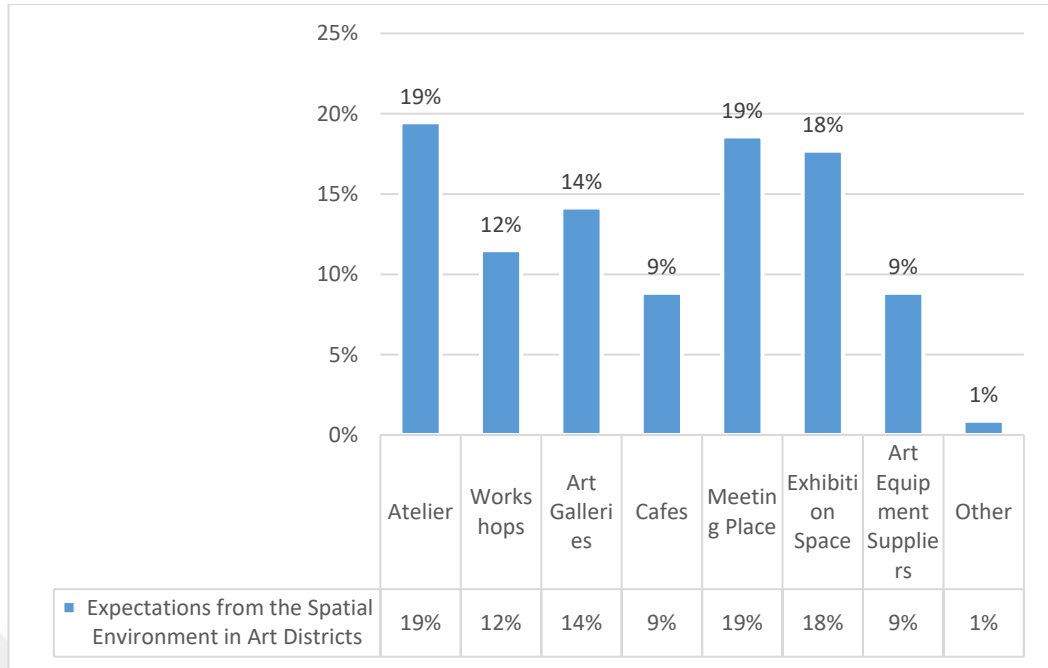
Figure 39. Expectations from the Spatial Environment in Art Districts

Darağaç Art District is located in the Umurbey Neighborhood, Izmir. On the field study I observed that the artist and craftsman workshops in the region were placed quite irregularly. In order to learn the district's exact location, I gave the participants a map and asked them to mark the Umurbey Neighborhood on it. With these markings, 1532.Street and its immediate surroundings came to the fore. Its main feature is a meeting place called "Karargah", as indicated by 81% of the participants. (Figure 40.)

Figure 40. 'Karargah' Meeting Place (Source: Culture Civic, 2022)

4.3.4. Institutional Support

Institutional support, the last driver of creative placemaking, falls behind the other three drivers, as seen earlier in Figure 32. Only 38% of the participants reported that they have been able to collaborate with an institution before, while only 38% managed to receive financial support. According to the results, the main three actors that support the grassroots activities through collaborations are art organizations, universities, and municipalities (Figure 41.). The results show that the financial support through funding comes mainly from the existing associations and public authorities (Figure 42.).
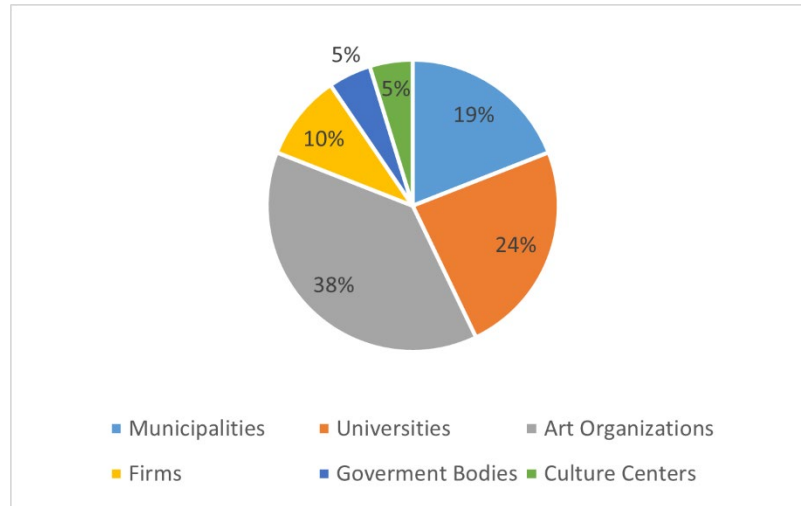
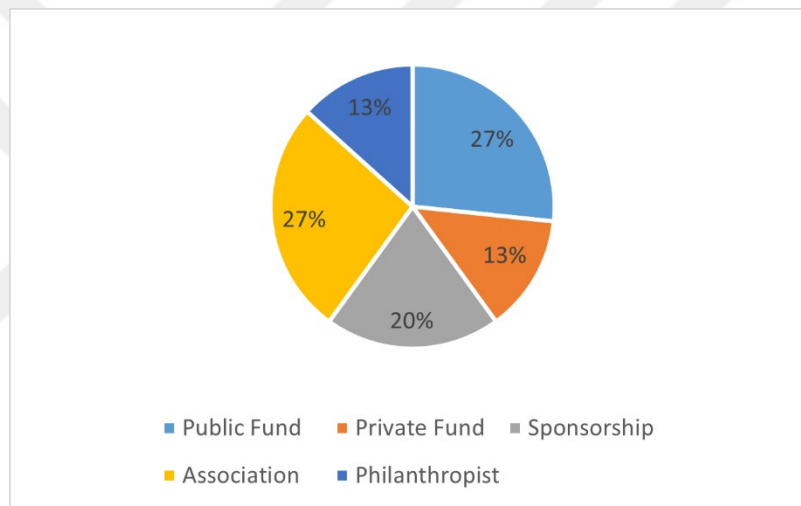Figure 41. Collaboration with Institutions for Grass-roots Activities

Figure 42. Financial Support for Art and Design Production

When the institutional support driver, which is far behind the other drivers, is examined in detail, the participants express their expectations from the institutions as financial support, a platform for dialogue, a space for exhibition, networking, and publicity. (Figure 43.) In addition, it is observed that all of these aspects are provided in the Darağaç district, except for the financial support, which is the highest expectation from institutions.
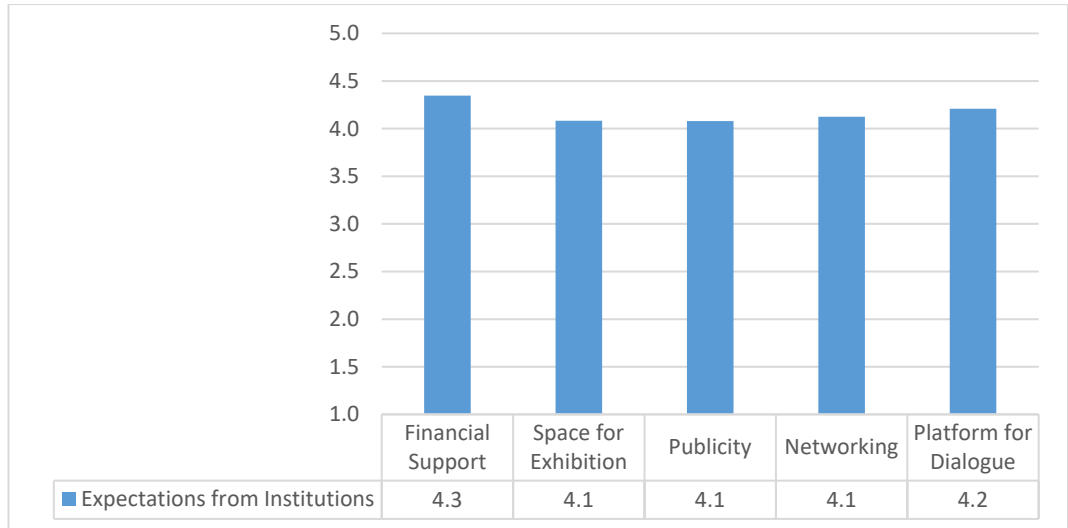
Figure 43. Expectations from Institution

4.3.5. Art and Design Based Development in Darağaç Art District

Art and Design Based Development in Darağaç Art District has been examined from social, cultural, economic and environmental perspectives. When the answers given to the Likert scale questions are examined, the most effective results were in terms of culture, with the help of the development based on art and design in Darağaç as an art district. This development provides social, environmental and economic contributions, respectively.

When we look at the growth of the Darağaç Art District from a cultural standpoint, cultural exchange in the neighborhood draws our attention. The results also show that the dialogue between the neighborhood residents has increased, sharing knowledge and skills. Their relations with art, design, and crafts have also grown, following other driving forces. (Figure 44.)
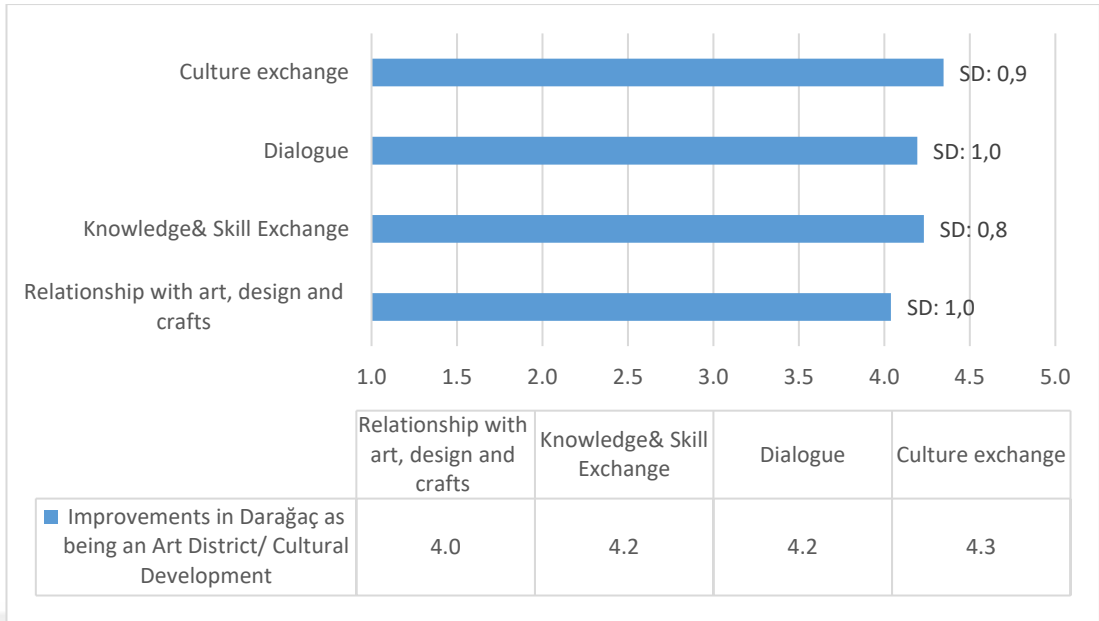
Figure 44. Improvements in Darağaç as being an Art District/Cultural Development

88% of the participants stated that they follow the activities in the field. (Figure 45.) While 77% contributed to these events as creative individuals, 23% said that they only joined as an audience. This majority supports the cultural exchange, knowledge and skill sharing and the dialogue they've established in the neighborhood, which contributes to the cultural development. (Figure 46.)
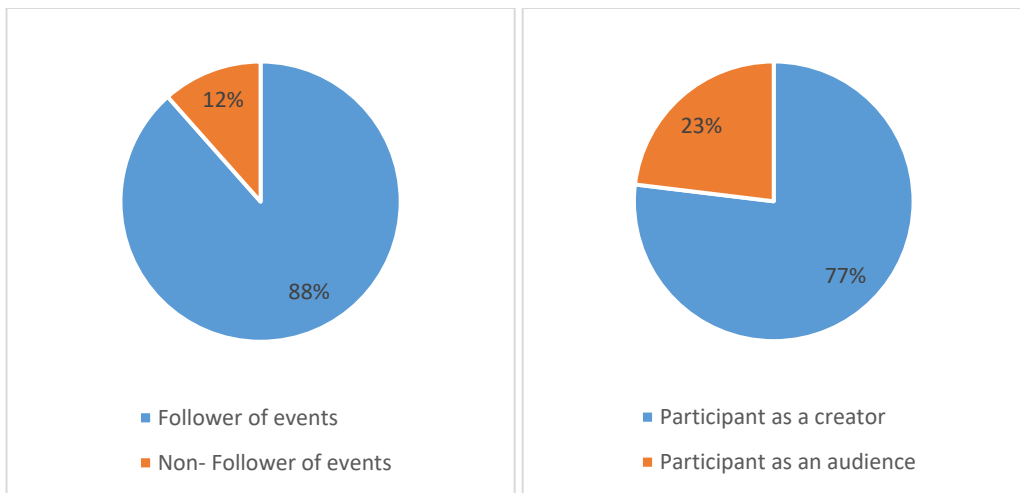

Figure 45. Distribution of Followers

Figure 46. Distribution of Participants

Darağaç has become more attractive due to the art and design-based development in the neighborhood. Through this development, an atmosphere of solidarity was formed

among its residents, intensifying their sense of belonging. Other outcomes include the improvement of communication within the community and increased diversity of residents. (Figure 47.)

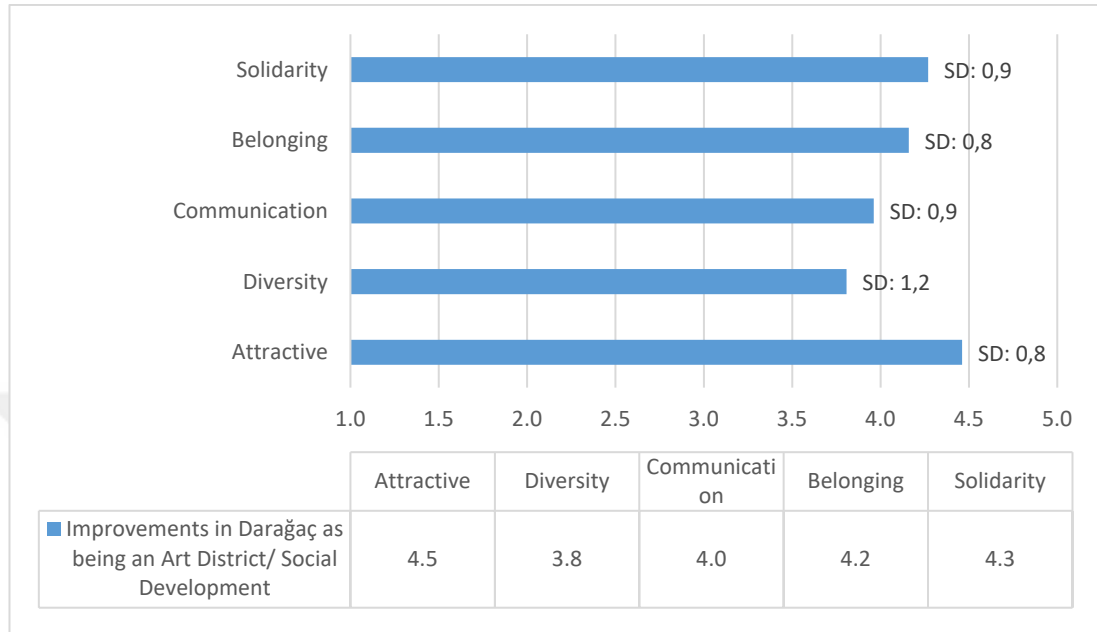|	Attractive	Diversity	Communication	Belonging	Solidarity
Improvements in Darağaç as being an Art District/ Social Development	4.5	3.8	4.0	4.2	4.3

Figure 47. Improvements in Darağaç as being an Art District/ Social Development

When we examine the relationship of the neighborhood with other user groups, we see that people from other disciplines participate in the creative practices that take place in the neighborhood. In addition, the interest of the elderly and children in the region is observed. These results also support that the neighborhood has become more attractive. (Figure 48.)

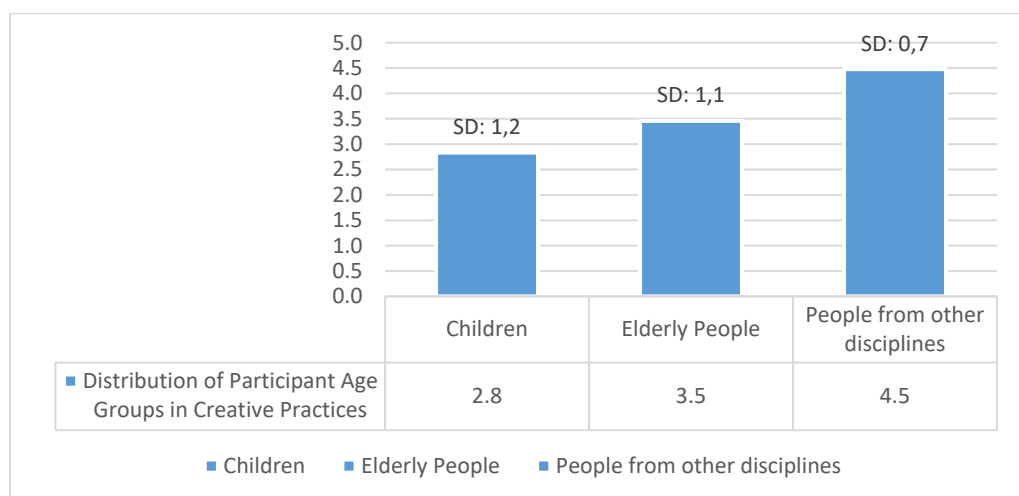|	Children	Elderly People	People from other disciplines
Distribution of Participant Age Groups in Creative Practices	2.8	3.5	4.5

Figure 48. Distribution of Participant Age Groups in Creative Practices

In terms of environmental development, the participants see the aesthetic evolution of the neighborhood and the creation of design and production areas as the return of art and design-based development in the region. The change in the identity of the space, the reuse and utilization of empty spaces, and the creation of exhibition spaces have also been observed as the environmental consequences of this development. (Figure 49.)
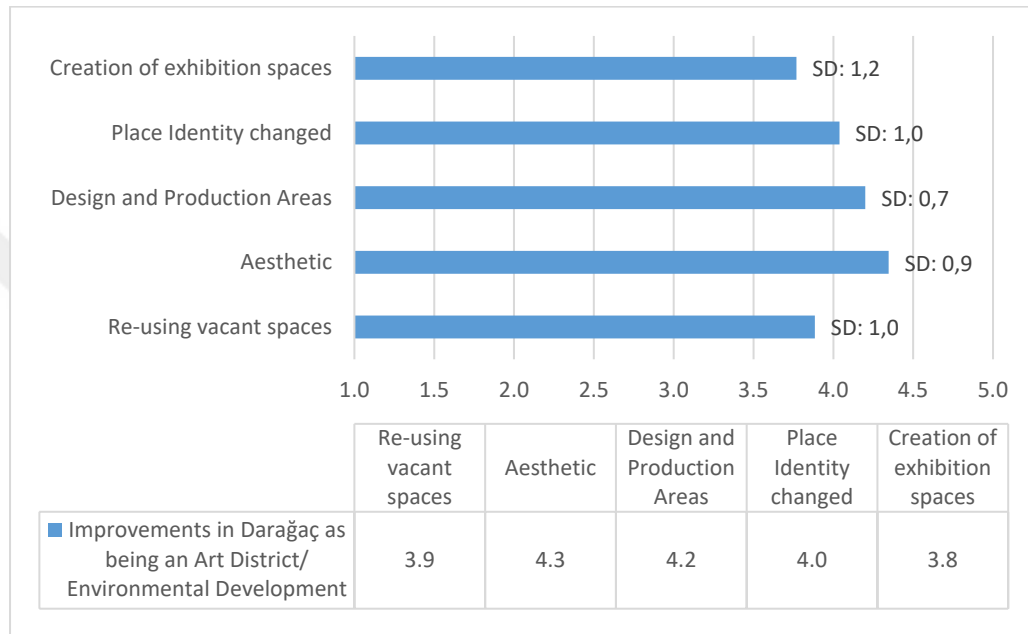

Figure 49. Improvements in Darağaç as being an Art District / Environmental Development

The participants were asked about their expectations about the spatial environment in the Darağaç Art District, and 18% of them had a problem with the cleaning in the region. This is followed by living areas with 16% and working areas with 15%. There is a shortage of living and working areas in the region. As mentioned above, 42% of the participants use their shared workspaces. It seems unlikely that a new artist or craftsman will be involved in the region by opening a workshop. (Figure 50.)
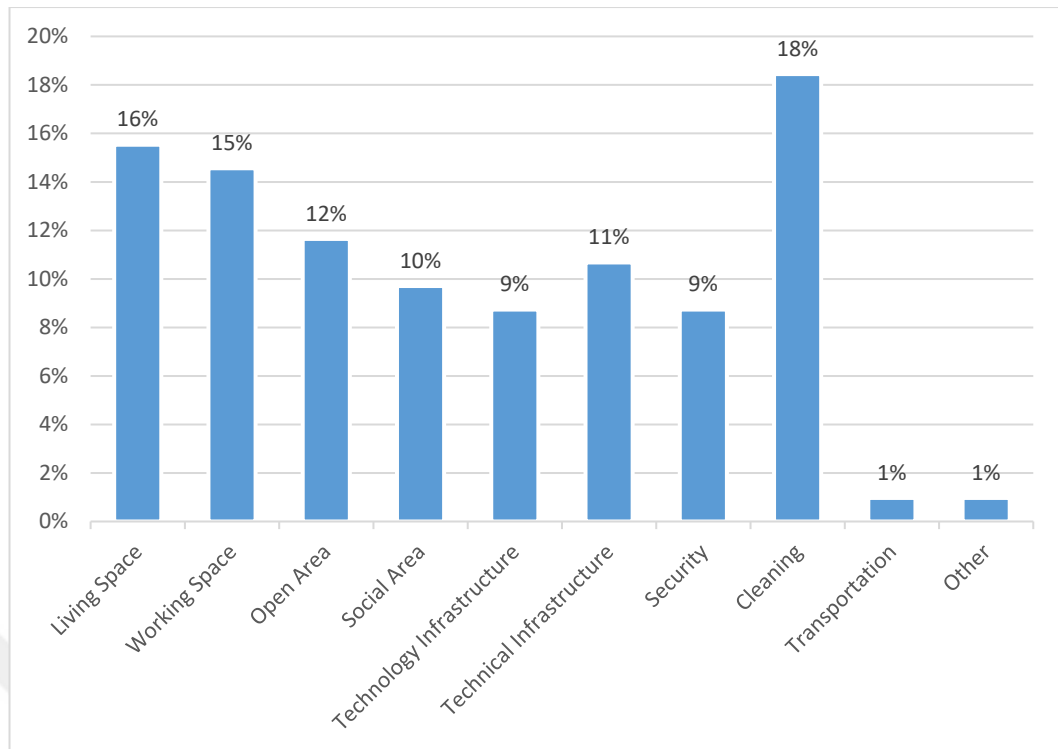
Other: Advertisement

Figure 50. Expectations from Spatial Environment of Darağaç

Looking at the economic results of the art and design-based development that took place in Darağaç, we can see that it falls behind the cultural, social and environmental aspects. It contributes to the revival of the local economy. Economic development, such as the creation of auxiliary sectors to the production process, creating new job and income opportunities and having a self-sufficient economy was not mentioned by the participants mostly. (Figure 51.)
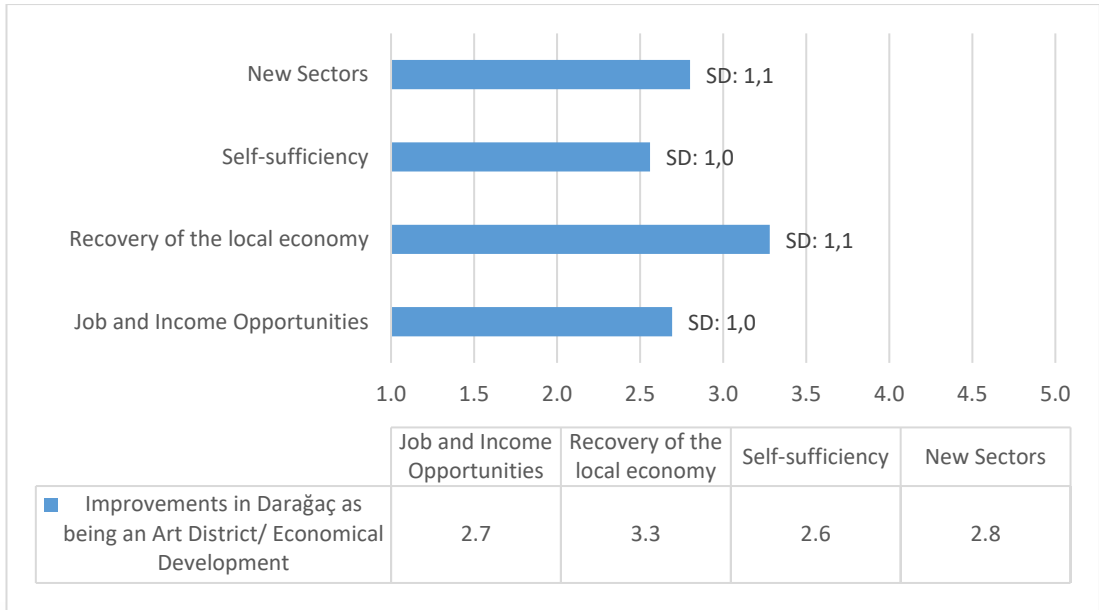
Figure 51. Improvements in Darağaç as being an Art District/ Economical Development

The economic growth of the district falls behind compared to its cultural, social and environmental development. This is because 87% of the production takes place in the region, and only 14% of the material supply comes from the neighborhood. (Figure 52.; Figure 53.)
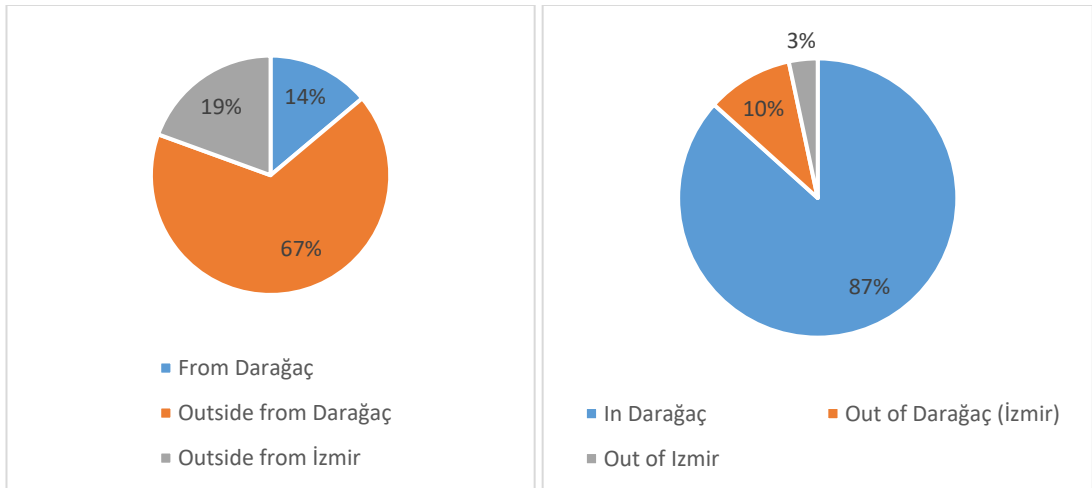

Figure 52. Distribution of Equipment Suppliers

Figure 53. Distribution of Production Site

4.3.6. Synthesis of Creative Placemaking Drivers

As mentioned above, the survey results show that the driver's creative practice is the most contributing to art and design-based development in Darağaç. The indicators of the creative practice driver have been examined and interpreted in detail.

According to the survey results, the participants define their achievements as a result of the collectivity of artists, designers, and craftsmen in the Darağaç Art District. Co-creation and co-production are followed by solidarity, which is the most distinctive feature of the region and which they use to define themselves. Designing and producing in unity plays a role in every step of the creative practices. It is closely followed by networking, by a small margin. In addition, the participants consider sharing knowledge and skills as an outcome of this unity. (Figure 54.)

	Co-creation/Co-production	Networking	Knowledge & Skill Exchange	Solidarity
■ Outcomes of Collective Creative Practices	3.84	3.80	3.16	4.27

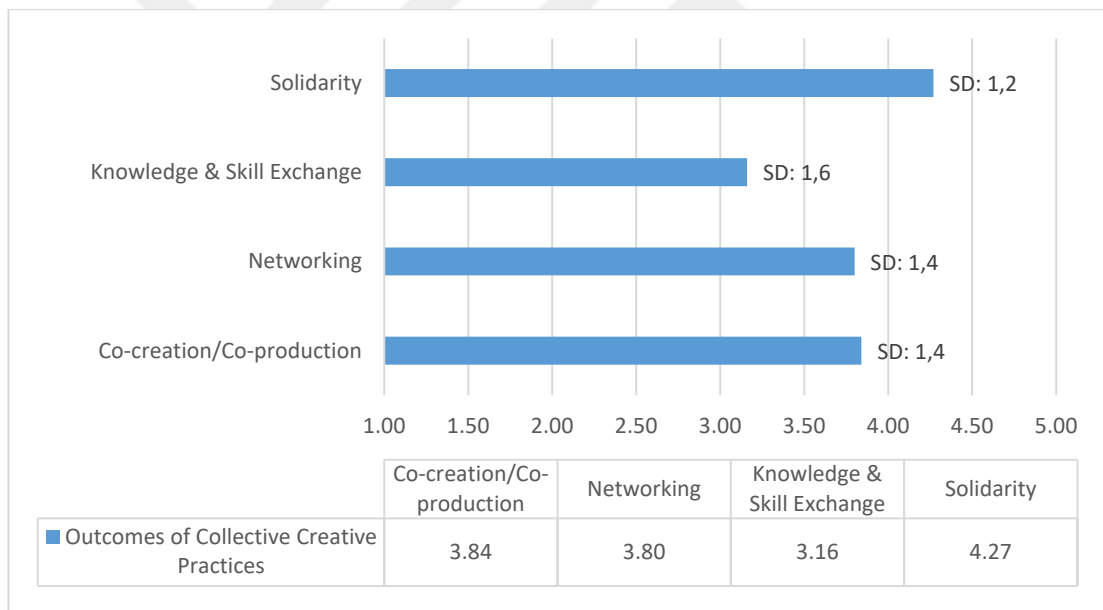Figure 54. Outcomes of Collective Creative Practices

When we examine the creative practice indicators, we can see that the contribution of community participation, co-creation and co-production, knowledge and skill exchange, cultural assets, local assets, and finally, listening and gathering stories for the art and design processes in the Darağaç Art District are approved by the participants. (Figure 55.)

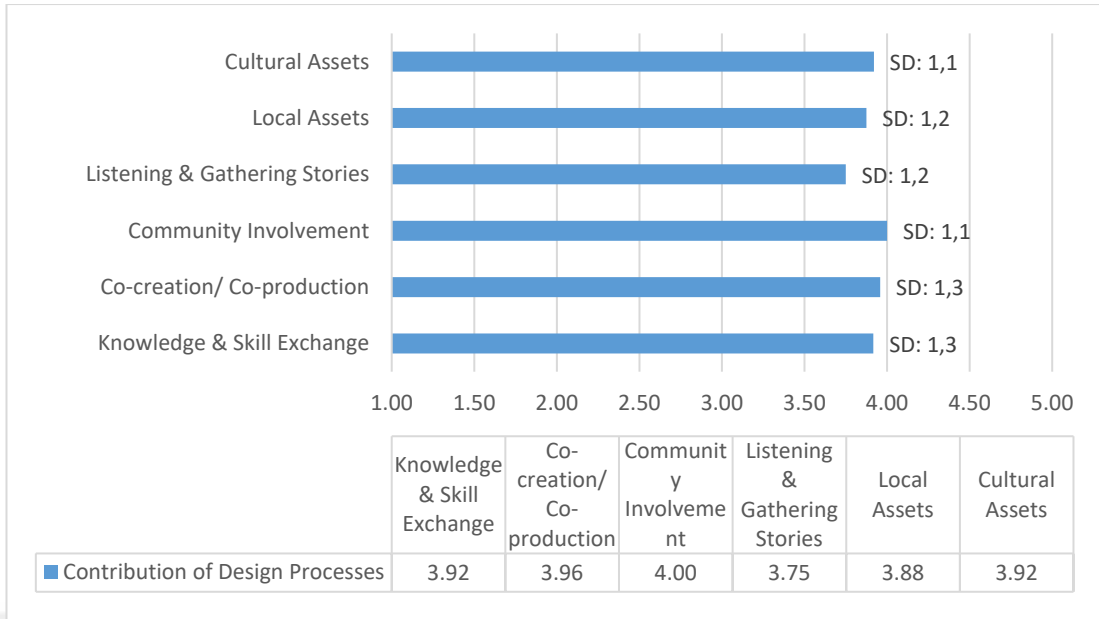|	Knowledge & Skill Exchange	Co-creation/ Co-production	Community Involvement	Listening & Gathering Stories	Local Assets	Cultural Assets
■ Contribution of Design Processes	3.92	3.96	4.00	3.75	3.88	3.92

Figure 55. Contribution of Design Processes

It was determined that the community involvement in Darağaç had a positive effect on people's productivity. The findings also reveal the effects of local assets, co-creation and co-production, and knowledge and skill exchange. (Figure 56.)

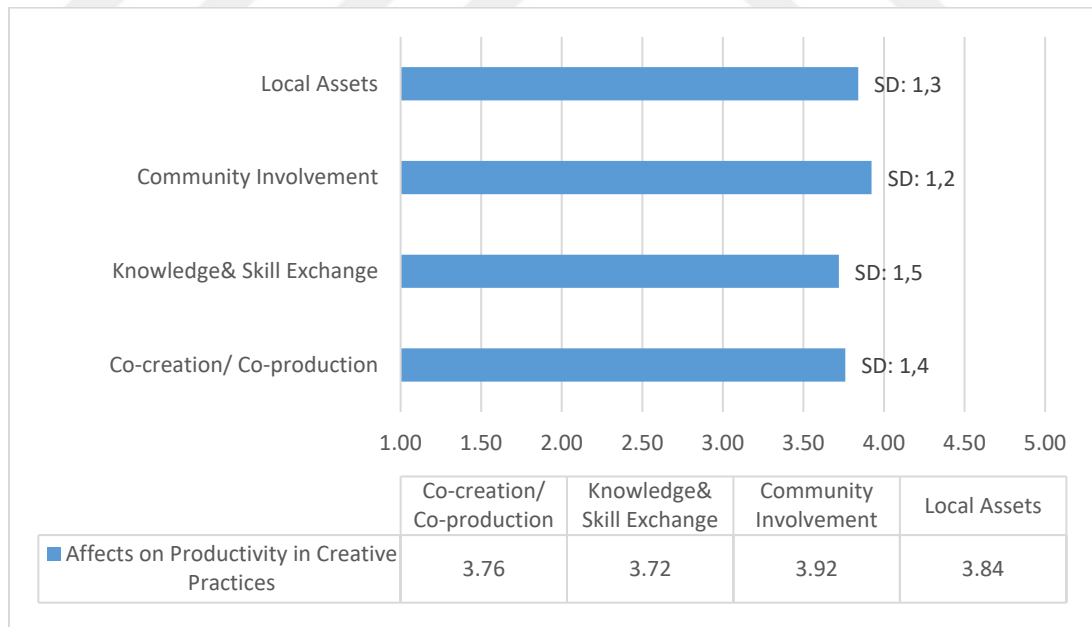|	Co-creation/ Co-production	Knowledge& Skill Exchange	Community Involvement	Local Assets
■ Affects on Productivity in Creative Practices	3.76	3.72	3.92	3.84

Figure 56. Affects on Productivity in Creative Practices

4.4. Reconsidering Creative Placemaking in Darağaç from the Theoretical Perspective

Placemaking has emerged as creative placemaking that has been reformulated by creative city policies and strategies over the past decade. Before the conceptualization of creative placemaking, many authors (Jones, 1998; Weitz, 1996; Wositzsky, 1998), had referred to the link between art and community development, and highlighted how artists, art societies and local communities are positively affected by using art as a tool for the community. With the advent of creative placemaking, the creative city policy shifted its focus to community-based and artistic activities. It supports community development and artistic development while working to revitalize disadvantaged places. The case of Darağaç presents the avaliability of four main drivers proposed in the study, creative practices, creative placemakers, spatial environment and institutional support, all play a significant role in the emergence of Darağaç as an art district. The most influential driver of creative practices highlights the importance of art and design production, and events and festivals as creative practices indicating a high concentration of local assets and tacit knowledge. This finding corresponds to the theoretical claims delivered by Markusen and Gadwa (2010), Borrup (2017) and Zitcer (2018). Secondly, placemakers have considerable importance in the spontaneous transformation from an industrial zone to an art district with regard to craftsmen and designers' living and work environments. Also, their collective attitude with the residents of the area seems to have significantly contributed to this development through skill exchange, community involvement, and co-creation as decribed by Kelkar and Spinelli (2016) and Courage (2017). Thirdly, the spatial environment originating in the 1930s, and the available amenities have a great influence on the identity formation of the district (Wyckoff, 2014; Lew, 2017). Lastly, the available institutional support underlines the strong role of art and design in economic development. However, Darağaç Art District has yet to receive sufficient support from the institutions, and tries to sustain its organic structure, operating as a self-sufficient entity. These findings have also been corresponds to the claims that underline the necessity of the grants and institutional support for creative placemaking (Redaelli, 2016; Gallagher et al., 2019).

4.5. The Case of Darağaç Art District put into the Global Context of Art and Design-based Development

Darağaç Art District is a spontaneous art district with a bottom-up approach that accepts all actors as a part of development. As Kumer (2020) defines, the development of these regions begins with the coming together of artists, designers, and cultural producers, just as the artists moved to Darağaç neighborhood where craftsmen live and work in 2013. We can say that creative placemaking is used as a powerful tool in unplanned art and design-based developments.

Factory 798 Art District, which we examined as an example in spontaneous development, contributed to the revitalization of the area with the arrival of artists in the unused factories and the events and festivals they organized afterward (Marichela, 2019). Factory 798 Art District, which has attracted the attention of national and local governments because creative placemaking helps to develop space identity, has turned into gentrification and displacement due to wrong strategies.

Another example is the Pearl District, which redeveloped in the '90s with cultural consumption in lofts. The Pearl District, a thriving post-industrial neighborhood, has attracted the interest of city developers with the area's redevelopment. As a result, it has forced its residents to displace due to increased costs (Anderson, 2019).

Table 10. Evaluation of Darağaç Art District in a Global Context

Case	Location	Type	Spontaneous Development Process	Actors
Factory 798 District	Beijing, China	Cultural District	1. Bottom-up approach 2. Creative Placemaking 3. Public Intervention 4. Gentrification	University, Government, Artist
Pearl District	Oregon, Poland	Art District	1. Bottom-up approach 2. Re-development 3. Public Intervention 4. Displacement	Art Dealer, Artist, Government

Table 10. Continued

Darağaç Art District	Izmir, Turkey	Art District	1. Bottom-up approach 2. Creative Placemaking	Artist, Craftsman

Long-term problems in the region were asked to the participants to ensure the sustainability of art and design-based development in Darağaç and to contribute to Izmir's goal of becoming a city of design. The most striking of these problems are the non-oriented development in the region and the non-availability of the living and working spaces. A strategy should be developed for the art and design-based development of the neighborhood, and living and working spaces should be organized in line with the region's needs. In addition to these, we can say that they are afraid of facing gentrification. (Figure 57.)
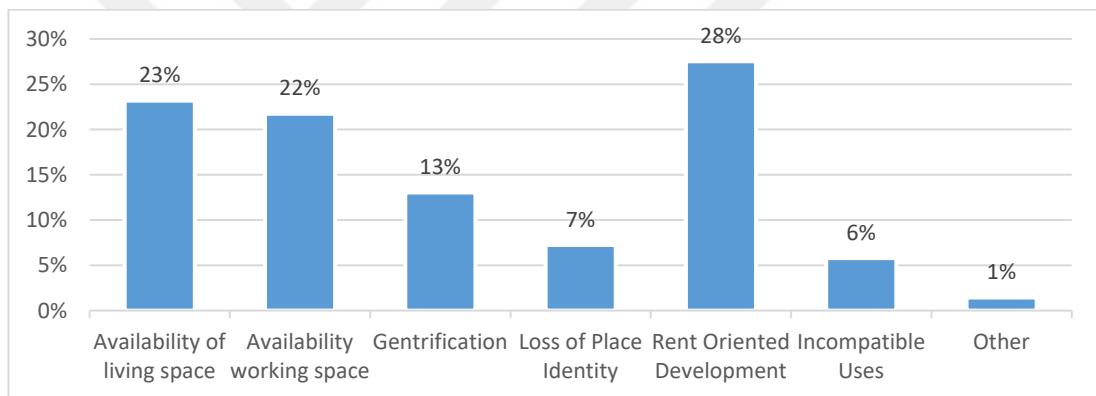
Incompatible Uses: Residences, Non-Functional State Assets, Immigrant Registration Centre, Vertical Architecture, Café, Hotel / Other: Infrastructure

Figure 57. Long Term Problems in Darağaç Art District

There is much in common in the emergence of the three regions that developed spontaneously by focusing on art and design and producing together. The attitude of local and national governments on this issue has a very important place in protecting the identity of the place and ensuring its sustainability.

CHAPTER 5: CONCLUSION

Creative city approach and community development approach are among the methods that guide art and design-based development policies. The evolution of creative city paradigm in the last three decades has dramatically changed the notion of placemaking and the meaning of art and design for urban development in the creative and cultural economy context.

Despite the vast range of economic considerations in current literature, how creative placemaking operates through arts, crafts, and design —in the context of creative cities— remains unclear, and a unifying perspective of how creative placemaking contributes to art district development is currently lacking.

This thesis concentrated on the concept of creative placemaking and its drivers for art and design-based development in urban environments. It sought answers to its research question: How does creative placemaking contribute to art district development? It examines the role of creative placemaking drivers for spontaneous art district development through a case study of Darağaç, in Izmir, Turkey, a place where artists, designers, and craftsmen live and produce together.

The intention of this study, on one hand, was to examine and categorize the creative placemaking drivers, and on the other hand, was to discuss how these drivers work and how they contribute to art and design-based development. The overall aim of this study is to explore the driving forces of art and design-based development in the urban environment through the lens of creative placemaking and how this is implemented by the creative class grassroots initiatives in the city of Izmir, which is developing culture, art, and design strategies.

The methodology is built on three steps: 1) framework analysis, 2) critical meta review of current research on art and design-based development and creative placemaking, and 3) a field study exploring creative placemaking drivers in an emerging art district, Darağaç, in Izmir, Turkey. After the in-depth literature review, key informant meetings were made with the representative of the collective in order to measure the suitability of the Darağaç Art District for the case study. Upon determining its

suitability, snowball sampling was carried out and people and resources working on the newly emerged Darağaç Art District were reached. A pilot survey was conducted in the field in February 2021. The survey was conducted with 26 participants consisting of artists, designers, and craftsmen living and working in the region in February and March 2021. Within the scope of the seven-part survey, general questions about the participants and the region, questions measuring the four main drivers of proposed creative placemaking over the region, and 33 questions examining art and design-based development were asked.

The study first provides an overview of the concept of placemaking, analyzes its types, and examines the emergence of creative placemaking. Then, it analyzes the creative placemaking approach with 14 application examples around the world. Through these applications it focuses on creative placemaking drivers and provides a proposal for its main drivers:

- Creative Practice
- Creative Placemakers
- Spatial Environment
- Institutional Support

Secondly, a total of nine planned development examples (six from the rest of the world, three from Izmir, Turkey) and five spontaneous development examples (from the rest of the world) were reviewed in this study. Research cases in the planned development were found to focus mainly on 1) Co-working Spaces, 2) FabLabs, and 3) Design Hubs. For all these planned development topics, a sample from Izmir, Turkey was selected and examined. In addition to this, five unplanned art and design-based development regions selected from the world were examined and an introduction was made to the case study for the case of Turkey. The method used in the development, the context of the development, and the actors involved in the development were all mentioned in all the examples examined. It has been seen that creative placemaking is the prominent method in both planned and unplanned art and design-based developments. Creative placemaking acts with the community following a bottom-up approach and thus contributes to community building, minimizing negative effects such as gentrification and displacement that may occur as a result of

art and design-based development.

The results obtained from the case study show that cultural exchange has been the most influential factor in art and design-based development. Regarding the creative placemaking drivers, dialogue between the residents of the neighborhood has considerably increased as they share and exchange knowledge and skills since the art district development spontaneously started. Changing the perception of the neighborhood residents through time and their growing relationship with art, design, and crafts have greatly contributed to the emergence of an art district. When we examine the art and design-based development, it is visible that the neighborhood has evolved into a more attractive and atmospheric space for art and design practices. The results underline the role of solidarity and sense of belonging in strengthening community engagement. I can also argue that the adaptive reuse of vacant spaces and the designing of possible exhibition areas have dramatically changed the identity of the space. However, the economic impacts of spontaneous art and design-based development have stayed moderate with regard to the creation of auxiliary sectors to the production process, creating new jobs and income opportunities and having a self-sufficient economy.

Culture and creativity have been used in many recent planning strategies as significant tools for economic development and urban renewal (Codignola, 2016). Creative economy, cultural tourism, and creative placemaking have encouraged communities to use art for economic benefit (Gallagher et al., 2019). According to Grodach, art and design spaces can contribute to tourism by attracting visitors from the immediate environment while providing employment opportunities to local artists and thus contributing to individual well-being and local economic development. Although it does not have the power to eliminate problems such as displacement, unemployment, and social exclusion, it greatly contributes to urban inequality (Grodach, 2017).

In addition to the contributions of art and design to personal development, its effects on community development are also undeniable. Lowe (2000) explains these effects as the use of art and design as a tool for community development, the exploration of cultural heritage and sense of place, and the development of harmony and bond between neighborhood residents. Grassroots arts movements and community arts

organizations, in community development approach, support the arts as a low-income community involvement and development initiative (Murdoch III et al.).

This study provides a relatively more comprehensive approach to art and design-based development within the framework of creative placemaking for the creative cities of today. The importance of this study is that it supports the goal of making Izmir a city of design. Izmir has been developing culture, art, and design strategies since 2009, but it is lacking in publishing. The framework analysis findings suggest a set of creative placemaking drivers for art and design-based developments, and the case study findings present implications for future policies on integrating the localized initiatives into the creative city framework.

In further studies, additional drivers must be examined individually to arrive at policy recommendations, due to the strategic importance of building a feeling of place in attracting and retaining creative talent. It will be useful to conduct in-depth interviews with artists and craftsmen in the region, which could not be held due to the Covid-19 outbreak, to investigate the region in detail. In addition, it will be useful to carry out this field study specific to Darağaç Art District with the same method in another art district and compare the role of drivers. For the policy recommendations, the current urban agenda must present a combination of characteristics derived from the framework of creative placemaking to build better and more habitable creative places, rather than focusing solely on the more visible economic and physical urban goals. It is crucial to understand the strategic balance of the various drivers that enable the growth of creative places for future urban development. For the practical implications, the use of creative placemaking drivers in spontaneous art and design-based development enables the collaboration between different actors and the engagement of grassroots activities in policymaking. Also, based on the information from key informants and actors, the transformation of the area through art and design-based development, reflects a certain degree of political resistance to the current urban dynamics led by the economic global power. This aspect can be further investigated in Darağaç Art District.

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APPENDIX

Appendix A: Survey Questions

Merhaba. Bu anket İzmir Ekonomi Üniversitesi, Tasarım Çalışmaları Tezli Yüksek Lisans Programı kapsamında ve Dr. Öğr. Üyesi Onur Mengi danışmanlığında yürütülen " Yaratıcılık ile mekân oluşturmanın sanat ve tasarıma dayalı topluluk gelişimine olan etkisi: Bir sanat bölgesi olarak Darağaç" çalışması için bilgi edinme amacıyla yürütülmektedir.

Kişisel verileriniz üçüncü şahıslarla paylaşılmayacak ve cevaplarınız anonim olarak değerlendirilecektir. Zaman ayırdığınız ve sorulara özenle cevap verdiğiniz için şimdiden teşekkür ederim.

Simay Sarı

*NOT: Bu ankette **"yaratıcılık ile mekân oluşturma"** terimi; bir bölgenin fiziksel ve sosyal karakterinin, sanatsal ve kültürel faaliyetler ile şekillendirilmesini ifade etme amacıyla kullanılmıştır.*

A. GENEL SORULAR

1. Yaşınız: …………..............

2. Cinsiyetiniz: …………..............

3. Çalışma Alanınız:

□ Sanatçı *(Lütfen çalışma alanınızı belirtiniz.)* ……………………………

□ Tasarımcı *(Lütfen çalışma alanınızı belirtiniz.)* ……………………………

□ Zanaatkar *(Lütfen çalışma alanınızı belirtiniz.)* ………………………

4. Darağaç'ta mı yaşıyorsunuz?

□ Evet   □ Hayır

   Evet ise **ne kadar süredir?**

       □ 1-3 yıldır   □ 3-5 yıldır

   □ 5 yıldan fazla

5. Darağaç'ta çalışıyor musunuz?

□ Evet   □ Hayır

   Evet ise **ne sıklıkla geliyorsunuz?**

□ Ayda 1 kez   □ Haftada 1 kez   □ Haftada birkaç kez

□ Her gün

Evet ise **çalışma alanınızı bir başkasıyla paylaşıyor musunuz?**

□ Evet   □ Hayır

Evet ise **kiminle?**

□ Sanatçı   □ Tasarımcı   □ Zanaatkar   □ Diğer

Evet ise lütfen **çalışma alanınızı haritada işaretleyiniz.**

6. Darağaç mahallesindeki sanat ve tasarım etkinliklerini yakından takip ediyor musunuz?

□ Evet   □ Hayır

7. Darağaç mahallesinde daha önce düzenlenmiş herhangi bir sanat ve tasarım etkinliğinde aktif olarak yer aldınız mı?

□ Evet   □ Hayır

Evet ise kaç etkinlikte yer aldınız? ……………

- .... (Etkinlik adını belirtiniz.)

- ....

- ....

-	....

-	....

-	....

-	....

B. YARATICI UYGULAMALAR

1. Sizce **Darağaç'ta ön plana çıkan alan** aşağıdakilerden hangisidir? (Lütfen tek bir seçenek işaretleyiniz.)

□ Geleneksel Sanatlar

□ El Zanaatları

□ Görsel Sanatlar

□ Tasarım

□ Performans Sanatları (Tiyatro, müzik, dans)

□ Diğer *(Lütfen belirtiniz.)* ……………………………….

2. Bu alanda **diğer sanatçı, tasarımcı ve zanaatkârlar ile birlikle olmaktan elde ettiğiniz kazanımları** nasıl değerlendirirsiniz?

	Hiç	Az	Orta	Çok	En çok
Ağ oluşturma	1. □	2. □	3. □	4. □	5. □
Bilgi ve beceri paylaşımı	1. □	2. □	3. □	4. □	5. □
Birlikte tasarlama, üretme	1. □	2. □	3. □	4. □	5. □
Dayanışma	1. □	2. □	3. □	4. □	5. □

3. Darağaç'ta **sanat ve tasarım süreçlerine katkıları** açısından aşağıdaki faktörleri nasıl değerlendirirsiniz?

	Hiç	Az	Orta	Çok	En çok
Bilgi ve beceri paylaşımı	1. □	2. □	3. □	4. □	5. □
Birlikte çalışma/üretme	1. □	2. □	3. □	4. □	5. □
Toplum Katılımı	1. □	2. □	3. □	4. □	5. □
Hikâyeleştirme	1. □	2. □	3. □	4. □	5. □

	Hiç	Az	Orta	Çok	En çok
Yerel Değerler	1. □	2. □	3. □	4. □	5. □
Kültürel Değerler	1. □	2. □	3. □	4. □	5. □

4. Darağaçta çalışıyor olmanızın üretkenliğinize etkileri açısından aşağıdaki faktörleri nasıl değerlendirirsiniz?

	Hiç	Az	Orta	Çok	En çok
Birlikte tasarlama, üretme	1. □	2. □	3. □	4. □	5. □
Bilgi ve beceri paylaşımı	1. □	2. □	3. □	4. □	5. □
Toplum Katılımı	1. □	2. □	3. □	4. □	5. □
Yerel Varlıklar	1. □	2. □	3. □	4. □	5. □

5. Aşağıdakileri **Darağaç'ın gelişimine etkileri** açısından nasıl değerlendirirsiniz?

	Hiç	Az	Orta	Çok	En çok
Alanda üretilen tasarım, sanat ve zanaat **ürünleri**	1. □	2. □	3. □	4. □	5. □
Alanda gerçekleştirilen tasarım, sanat ve zanaat **etkinlikleri**	1. □	2. □	3. □	4. □	5. □
Alandaki tasarım, sanatçı ve zanaatkârların arasındaki **bilgi ve beceri paylaşımı**	1. □	2. □	3. □	4. □	5. □
Alandaki tasarım, sanatçı ve zanaatkârlar arası **işbirlikleri**	1. □	2. □	3. □	4. □	5. □
Alandaki yerel varlıklar arasındaki **etkileşim**	1. □	2. □	3. □	4. □	5. □

6. Lütfen Darağaç mahallesindeki **sanat ve tasarım etkinliklerine olan katılımlarını** göz önünde bulundurarak **aşağıdaki grupları değerlendiriniz.**

	Hiç	Az	Orta	Çok	En çok
Çocuklar	1. □	2. □	3. □	4. □	5. □

	Hiç	Az	Orta	Çok	En çok
Yaşlılar	1. □	2. □	3. □	4. □	5. □
Diğer disiplinlerden insanlar	1. □	2. □	3. □	4. □	5. □

C. **YARATICI BİREYLER**

1. Aşağıdakileri Darağaç'ta oluşmaya başlayan **yaratıcı ortama katkıları** açısından değerlendiriniz.

	Hiç	Az	Orta	Çok	En çok
Sanatçılar	1. □	2. □	3. □	4. □	5. □
Tasarımcılar	1. □	2. □	3. □	4. □	5. □
Zanaatçılar	1. □	2. □	3. □	4. □	5. □
Mahalle Sakinleri	1. □	2. □	3. □	4. □	5. □

2. Tasarımcı veya Sanatçı iseniz, izleyicilerinize ve ya müşterilerinize nereden ulaşıyorsunuz? *(Birden fazla seçenek işaretleyebilirsiniz.)*

□ Websitesi

□ Sosyal Medya

□ İletişim Ağı

□ Yerel Yayınlar

□ Ulusal Yayınlar

□ Diğer *(Lütfen belirtiniz.)* ……………………

3. Darağaç mahallesindeki sanat ve tasarım etkinliklerinde daha önce yer almayan fakat katılmasını istediğiniz alanlar nelerdir? *(Birden fazla seçenek işaretleyebilirsiniz.)*

□ Endüstriyel Tasarım

□ Mimarlık/ İç Mimarlık

□ Moda Tasarım

□ Gastronomi

□ Diğer ………………..

4. Darağaç'ta çalışmalarınıza ilham olan unsurlar nelerdir? *(Birden fazla seçenek işaretleyebilirsiniz.)*

	Hiç	Az	Orta	Çok	En çok
Mahallenin dokusu	1. □	2. □	3. □	4. □	5. □
Alandaki diğer sanatçılar, tasarımcılar ve zanaatkârlar	1. □	2. □	3. □	4. □	5. □
Mahallenin kültürü ve tarihi	1. □	2. □	3. □	4. □	5. □
Mahalleli ile iletişim	1. □	2. □	3. □	4. □	5. □

D. <u>MEKÂNSAL KİMLİK VE ÇEVRESEL ÖZELLİKLER</u>

1. Tasarımcı, Sanatçı veya Zanaatkâr olarak bir sanat bölgesinden beklentiniz nedir? *(Birden fazla seçenek işaretleyebilirsiniz.)*

□ Atölyeler

□ Çalıştaylar

□ Sanat Galerileri

□ Kafeler

□ Buluşma/ Toplantı Mekanları

□ Sergi Alanları

□ Sanat ekipman tedarikçisi

□ Diğer …………………………..

2. Çalışmalarınız ve işleriniz için kullandığınız malzemeleri nereden temin ediyorsunuz?

□ Darağaç'tan

Lütfen belirtiniz. ……………………

□ Darağaç dışından (İzmir)

Lütfen belirtiniz. ……………………

□ İzmir dışından

Lütfen belirtiniz. ……………………

3. Çalışmalarınızın ve işlerinizin üretimini nerede yapıyorsunuz?

□ Darağaç'ta

Lütfen belirtiniz. ………………….

□ Darağaç dışında (İzmir)

Lütfen belirtiniz. ………………….

□ İzmir dışında

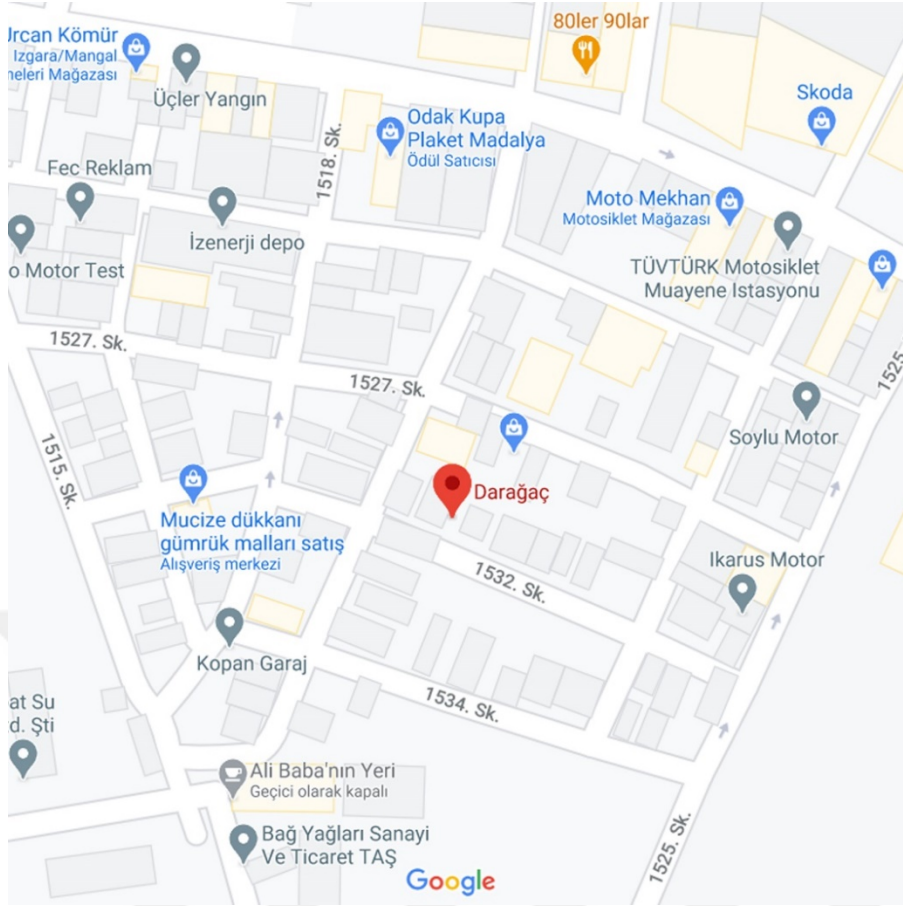**Lütfen belirtiniz. ………………….**

4. Darağaç'a ait buluşma mekânı olarak tanımlanan bir yer var mı?

□ Var   □ Yok

Var ise **lütfen haritada neresi olduğunu işaretleyiniz.**

5. Bir sanat bölgesi olarak Darağaç hangi bölgeyi kapsıyor? Lütfen haritada işaretleyiniz.

6. **Darağaç ve çevresi ile ilgili değiştirilmesinin ve ya geliştirilmesinin gerektiğini düşündüğünüz unsurlar nelerdir?** *(Birden fazla seçenek işaretleyebilirsiniz.)*

□ Yaşama Alanları

□ Çalışma Alanları

□ Açık Alanlar

□ Sosyal Alanlar (kafe vb.)

□ Teknolojik Altyapı (internet vb.)

□ Teknik Altyapı (doğalgaz vb.)

□ Güvenlik

□ Temizlik

□ Ulaşım

□ Diğer …………………………

E. KURUMSAL DESTEK

1. Tasarım, Sanat ve Zanaat topluluğu oluşturabilmek için ilgili kurumlardan beklentinizi nasıl değerlendirirsiniz.

	Hiç	Az	Orta	Çok	En çok
Finansal Destek	1. □	2. □	3. □	4. □	5. □
Sergileme alanı sağlaması	1. □	2. □	3. □	4. □	5. □
Görünür kılma / Tanıtma	1. □	2. □	3. □	4. □	5. □
Ağ oluşturması	1. □	2. □	3. □	4. □	5. □
İletişim platformu	1. □	2. □	3. □	4. □	5. □

2. Kurumlar ile iş birlikleriniz oldu mu?

□ Evet   □ Hayır

Evet ise **hangi kurumlar ile?**

□ Belediyeler   □ Üniversiteler   □ Sanat Kuruluşları

□ Firmalar   □ Devlet Organları   □Kültür Merkezleri

3. Bu alandaki çalışma ve işlerinizin üretimi için daha önce hiç finansal destek aldınız mı?

□ Evet   □ Hayır

Evet ise **hangi kurumlardan?**

□ Kamu Fonu   □ Özel Sermaye   □ Sponsorluk   □ Dernek

□ Hayırsever

F. DARAĞAÇ'IN ÖNEMİ

1. Darağaç'ta gerçekleşmekte olan **tasarım ve sanata dayalı gelişimi** nasıl değerlendiriyorsunuz?

1. SOSYAL					
	Kesinlikle Katılmıyorum	Katılmıyorum	Kararsızım	Katılıyorum	Kesinlikle Katılıyorum
Mahalle ilgi çekici hale geldi.					
Mahalle sakinlerinin çeşitliliği arttı.					

	Kesinlikle Katılmıyorum	Katılmıyorum	Kararsızım	Katılıyorum	Kesinlikle Katılıyorum
Topluluk içindeki iletişim güçlendi.		115			
Aidiyet hissi güçlendi.					
Dayanışma ortamı oluştu.					

2. EKONOMİK

	Kesinlikle Katılmıyorum	Katılmıyorum	Kararsızım	Katılıyorum	Kesinlikle Katılıyorum
Yeni iş ve gelir olanakları yarattı.					
Yerel ekonominin canlanmasına katkı sağladı.					
Darağaç kendi kendine yeten bir ekonomik yapıya sahip oldu.					
Üretim sürecine yardımcı sektörler oluştu.					

3. ÇEVRESEL

	Kesinlikle Katılmıyorum	Katılmıyorum	Kararsızım	Katılıyorum	Kesinlikle Katılıyorum
Boş alanlar yeniden kullanıldı, değerlendirildi.					
Mahalle estetik açıdan gelişti.					
Tasarım ve üretim için alanlar oluşturuldu.					
Mekân kimliği					

değişti.					
Sergi alanları oluştu.					
4. KÜLTÜREL					
	Kesinlikle Katılmıyorum	**Katılmıyorum**	**Kararsızım**	**Katılıyorum**	**Kesinlikle Katılıyorum**
Mahalle sakinlerinin sanat, tasarım ve zanaat ile olan ilişkisi güçlendi.					
Bilgi ve beceri paylaşımı yapıldı.					
Mahalle sakinleri arasındaki diyalog arttı.					
Kültür alışverişi gerçekleşti.					

Son dönemde bu alandaki gelişmeleri göz önünde bulundurarak aşağıdakileri **Darağaç'ın yaratıcılık ile mekân oluşturma kapsamında katkılarını** nasıl değerlendirirsiniz?

	Hiç	**Az**	**Orta**	**Çok**	**En çok**
Alanda üretilen tasarım, sanat ve zanaat işleri	1. □	2. □	3. □	4. □	5. □
Tasarımcı, sanatçı ve zanaatkârların alandaki varlığı	1. □	2. □	3. □	4. □	5. □
Darağaç'ın mekânsal kimliği ve çevresel özellikleri	1. □	2. □	3. □	4. □	5. □
Kamu kurumlarının desteği	1. □	2. □	3. □	4. □	5. □
Özel sektör desteği	1. □	2. □	3. □	4. □	5. □
Sivil toplum kuruluşlarının desteği	1. □	2. □	3. □	4. □	5. □

Lütfen Darağaç'ta uzun vadede sorun olarak gördüğünüz şeyleri işaretleyin.

(Birden fazla seçenek işaretleyebilirsiniz.)

    □ Yaşam alanı bulma sıkıntısı (Ev)

    □ Çalışma alanı bulma sıkıntısı (Atölye)

    □ Soylulaştırma

    □ Mahallenin kimliğini kaybetmesi

    □ Bölgenin ranta açılması

    □ Alana uygun olmayan kullanımların varlığı ……………………………………

(Lütfen belirtiniz.)

    □ Diğer. …………………………

Son olarak sizce aşağıdakilerden hangisi Darağaç'ı en iyi şekilde tanımlar?

(Lütfen tek bir seçenek işaretleyiniz.)

    □ Endüstriyel Bölge

    □ Sanat ve Tasarım Bölgesi

    □ Kültürel Üretim Bölgesi

    □ Sanat Kolektifi (Topluluğu/ Oluşumu)

    □ Diğer …………………………

Appendix B: Ethics Committee Approval

Sayın Simay Sarı,

"Analysis of creative placemaking tactics in art and design based development: Exploring the emergence of Darağaç as an Art District" başlıklı projenizin etik uygunluğu konusundaki başvurunuz sonuçlanmıştır.

Etik Kurulumuz 19.04.2021 tarihinde sizin başvurunuzun da içinde bulunduğu bir gündemle toplanmış ve projenin incelenmesi için bir alt komisyon oluşturmuştur. Projenizin detayları alt komisyon üyelerine gönderilerek görüş istenmiştir. Üyelerden gelen raporlar doğrultusunda Etik Kurul 28.04.2021 tarihinde tekrar toplanmış ve raporları gözden geçirmiştir.

Sonuçta 28.04.2021 tarih ve 120 numaralı **"Analysis of creative placemaking tactics in art and design based development: Exploring the emergence of Darağaç as an Art District"** konulu projenizin etik açıdan uygun olduğuna oy birliği ile karar verilmiştir. Bununla birlikte Araştırma kapsamında uygulanması planlanan anketin başına da kişisel verilerin paylaşılmayacağı ve katılımcı verilerinin anonim olarak değerlendirileceği notunun eklenmesi tavsiye edilmiştir.

Gereği için bilgilerinize sunarım.

Saygılarımla,

Prof. Dr. Murat Bengisu
 Etik Kurul Başkanı