

THE RELATIONSHIP BETWEEN THE CREATIVE COMMUNITY AND
URBAN IDENTITY: THE CASE OF URLA

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URBAN IDENTITY: THE CASE OF URLA**

submitted by **SENA ÇINAR** in partial fulfillment of the requirements for the degree
of **Master of Science in City Planning in City and Regional Planning, Middle
East Technical University** by,

Prof. Dr. Halil Kalıpçılar
Dean, Graduate School of **Natural and Applied Sciences**

Prof. Dr. Serap Kayasü
Head of the Department, **City and Regional Planning**

Assist. Prof. Dr. Ahmet Burak Büyükcivelek
Supervisor, **City and Regional Planning, METU**

Examining Committee Members:

Assoc. Prof. Dr. Olgu Çalışkan
City and Regional Planning, METU

Assist. Prof. Dr. Ahmet Burak Büyükcivelek
City and Regional Planning, METU

Prof. Dr. Koray Velibeyoğlu
City and Regional Planning, IZTECH

Date: 09.01.2023

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name Last name : Sena Çınar

Signature :

ABSTRACT

THE RELATIONSHIP BETWEEN THE CREATIVE COMMUNITY AND URBAN IDENTITY: THE CASE OF URLA

Çınar, Sena

Master of Science, City Planning in City and Regional Planning
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Nowadays, creativity is fundamental in many aspects of life. A core component of the creative economy era, the creative community refers to a community of creative class, creative entrepreneurs, authorities, and local people. Creative communities have become important attractions for local cities. For this reason, the emergence of the creative class, which is expressed as creative people, artists, bohemians, or the new middle class, and creative entrepreneurs have caused it to play an important role in the restructuring process of cities. This period of changes even the basic components of cities, namely identity characteristics. However, there are very few studies on the relationship between the creative community and urban identity. For these reasons, the main purpose of this research is to investigate the effects of urban identity characteristics on the location decision of the creative class and creative entrepreneurs. Also study aims to understand the effects of this situation on urban identity. To this end, two main research questions are posed.

The current research aimed to understand the relationship between the creative community and urban identity through a specific case Urla-İzmir employing two different data collection methods. The data were obtained from interviews and

questionnaires. While the survey study was conducted with the creative class and entrepreneurs who settled in Urla later, the interview study was conducted with creative entrepreneurs, local governments, decision-makers and people with whom the creative class had high interaction. Interview results and survey results support each other. The results show that natural environmental identity features and socio-cultural identity features are effective in the creative class's preference for Urla. In addition, the rise of the creative class in Urla as a result of the increase had an impact on Urla's urban identity.

Keywords: Creative Community, Creative Class, Creative Entrepreneur, Urban Identity, Urla

ÖZ

YARATICI TOPLULUK İLE KENT KİMLİĞİ ARASINDAKİ İLİŞKİ: URLA ÖRNEĞİ

Çınar, Sena
Yüksek Lisans, Şehir Planlama, Şehir ve Bölge Planlama
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Günümüzde yaratıcılık hayatın birçok alanında temel bir unsurdur. Yaratıcı ekonomi çağının temel bir bileşeni olan yaratıcı topluluk, yaratıcı sınıf, yaratıcı girişimciler, yetkililer ve yerel halktan oluşan bir topluluğu ifade eder. Yaratıcı topluluklar, yerel şehirler için önemli cazibe merkezleri haline gelmişlerdir. Bu nedenle yaratıcı insanlar, sanatçılar, bohemler ya da yeni orta sınıf olarak ifade edilen yaratıcı sınıfın ve yaratıcı girişimcilerin ortaya çıkması, şehirlerin yeniden yapılanma sürecinde önemli bir rol oynamasına neden olmuştur. Bu dönem, kentlerin temel bileşenlerini, yani kimlik özelliklerini bile değiştirmektedir. Ancak yaratıcı topluluk ve kent kimliği arasındaki ilişkiye dair çok az çalışma bulunmaktadır. Bu nedenlerle, bu araştırmanın temel amacı, kentsel kimlik özelliklerinin yaratıcı sınıf ve yaratıcı girişimcilerin yer seçimi kararları üzerindeki etkilerini araştırmaktır. Ayrıca çalışma, bu durumun kent kimliği üzerindeki etkilerini anlamayı amaçlamaktadır. Bu amaçla iki temel araştırma sorusu ortaya atılmıştır.

Mevcut araştırma, iki farklı veri toplama yöntemi kullanarak yaratıcı topluluk ve kent kimliği arasındaki ilişkiyi Urla-İzmir vakası üzerinden anlamayı amaçlamıştır. Veriler görüşme ve anketlerden elde edilmiştir. Urla'ya sonradan yerleşen yaratıcı

sınıf ve girişimcilerle anket çalışması yapılırken, yaratıcı sınıfın etkileşiminin yüksek olduğu yaratıcı girişimciler, yerel yönetimler, karar vericiler ve kişilerle görüşme çalışması yapılmıştır. Mülakat sonuçları ve anket sonuçları birbirini desteklemektedir. Sonuçlar, yaratıcı sınıfın Urla'yı tercih etmesinde doğal çevre kimliği özellikleri ile sosyo-kültürel kimlik özelliklerinin etkili olduğunu göstermektedir. Ayrıca, artış sonucunda Urla'da yaratıcı sınıfın yükselişi de Urla'nın kentli kimliği üzerinde etkili olmuştur.

Anahtar Kelimeler: Yaratıcı Topluluk, Yaratıcı Sınıf, Yaratıcı Girişimcilik, Kentsel Kimlik, Urla

To my grandparents

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In memory of my grandparents who passed away this year.

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CHAPTER 1

INTRODUCTION

The following chapter provides an overview and introduction to the given issue, noting the overall aim of the research along with the key problems being addressed, then it continues with aim of the study, questions posed in this thesis, and revealing of the significance of the subject. The chapter concludes with a summary of the thesis' general structure.

1.1 Problem Definition and Context

Today, creativity is an essential component of many areas of life. Since the beginning of the 21st century, creativity and creative thinking have been seen as important inputs for economies (Landry & Bianchini, 1995; Florida, 2002; Florida, 2014). The reason for this is that creativity has begun to be seen as an important capital that transforms the knowledge held by economies and thus leads to innovation and thus the emergence of new technologies. Creativity has been both a key driver and component of the emerging knowledge-based economy of the twenty-first century, since it is essential for recruiting talent (Yigitcanlar et al., 2016). In recent years, studies on creativity have started to increase and research examining the economic dimension of creativity constitutes the majority. As a result of these developments, the emergence of "creative industries," an economic segment dedicated to creative production, gave rise to an altogether new social group, called the "creative class" by Florida. Florida (2002) argues that creativity has emerged as a vital position for economic growth. The "creative class" is differentiated by the fact that its members engage in work that aims to "create meaningful new forms" (Florida, 2002, p.68).

This new social class, which includes people working in every sector with creativity and innovation at its center, differs in terms of its expectations, especially from the urban space. The expectations of the creative class, on the basis of which new concepts such as diversity, tolerance, and technology, have begun to shape the urban planning and design process and have gradually increased their importance in various urban planning concepts day by day. In this situation, creative communities are bringing life back to cities so that they can think about strategies for the creative/cultural economy in a lively environment of place-based social relationships that have sprung up in many parts of the world (Xiong et al., 2017). The creative economy also not only contributes to social welfare but also creates identity (Ayu et al., 2021). Helbrecht (1998) stated creativity and being creative as cultural and economic values. Creative service firms generate cultural capital through the creation of their employees, which in turn fosters people's sense of subjectivity and identity based on the resources of creative service (Helbrecht, 1998). Additionally, the creative sector can enhance the city's image and gain from its integration into social and cultural life (Ayu et al., 2021).

Promoting the country's creative economic development, developing a new urban image, and so making the city more appealing to mobile capital and mobile professional employees was the most important factor in the emergence of creative communities (Xiong et al., 2017). Florida (2002) identifies that places can gain a competitive advantage by attracting what he calls the "creative class" who contribute to the city's development and innovation. Policymakers have recently prioritized the development of initiatives that enable cities and regions to become more "creative" as one of the factors influencing a city's attraction to the highly educated (Choi & Lim, 2015). Florida (2002, 2003, 2014) highlights that the presence of a creative class is also important for the growth of post-industrial cities, as it can derive many economic benefits from new ideas and the creation of high-tech sectors, including a positive impact on regional development. For this reason, it has been perceived as very important in urban transformation processes. At this point, why and how the creative class chooses any city to live in becomes an important issue for cities

(Florida, 2003; Florida, 2008; Hansen & Niedomysl, 2009). In addition, creative industries are often actively shared narratives of urban regeneration, local identity, and creative city (Ayu et al., 2021).

Due to the evidence from the relevant literature, the topic of identity is popular among researchers from different disciplines including environmental psychology, sociology, etc. However, the processes of urbanization and globalization, which have generated rapid change in our environments, have brought the concept of identity to the attention of planners and designers in the last few decades (Kaymaz, 2013). Identity and the variables influencing it have been redefined in light of the rise of the information society. The reason for this is the effects of the globalization process on cities and urban identities through both local and global dynamics. While this ongoing structuring in post-industrial cities causes the development of the postmodern faces of cities and the emergence of a global urban identity, on the other hand, it poses new threats to 'localities' and 'place identity' (Pieterse, 1995). Therefore, the sustainability of place identity is the primary issue of identity-related research.

Given that identity is a subjective reality's key in the process of urban development all subjective realities are in a dialectical interaction with society (Shao et al., 2017). It has been acknowledged as a crucial element by which a city or region might humbly create deep contact with its residents and businesses, transform, or reshape it. Each community has its personality, which results in various landscape characteristics (James & Gittins, 2007). According to Ley (2003), an existing neighborhood's cultural and economic capital are enhanced by the presence of the creative class, which includes those who work in the arts and sciences. (McCarthy & Wang, 2015). However, as the local community is displaced by the newcomers, they take their local values, traditions, and distinctive behaviors with them, endangering the local cultural identity. As a result of this dialectical relationship, urban identity will both be affected by the formation of the creative community and be redefined together with the creative community. This relationship is also questioned on the basis of the case of this study. Today, Urla receives heavy immigration from other

cities and İzmir. Urla's migration is mostly based on creativity. Formations such as the art route, the gastronomy route, and the vineyard route support the creation of a "creative community". The creative class and entrepreneurs formed in this way caused the restructuring of the urban identity.

1.2 Aim of the Study and Research Questions

In the direction of the defined problem, the main purpose of this study is to investigate the effects of urban identity characteristics on the decisions of the creative class and creative entrepreneurs to choose places to live and work, and secondly, to show the relationship between creative community and urban identity through the Izmir-Urla case study. To that aim, this thesis poses two main research questions:

- Which urban identity characteristics are more effective on the location decisions of the creative class and entrepreneurs in Urla?
- Does the formation of a creative community create a change in the identity of Urla?

Due to the nature of the case study, it was desired to examine in depth how the participants were affected by the characteristics of which urban identity when choosing the city, they would live in. In addition, it is desired to understand how the creative class's choice creates changes in the urban identity elements of the city they choose. The urban identity features determined by the researchers will be evaluated and combined; in addition, their impact and impact will be measured through the Urla case study. Both research questions aimed to examine the relationship between the creative community and urban identity in Urla. **The first question** aims to examine the effects of urban identity in attracting the creative class and entrepreneurs. In this direction, it tries to explain the causes and motivations underlying the mobility of the creative class according to survey research. It aimed to understand which urban identity features of Urla are impressive and Urla's prominent identity features when choosing a creative class location. **The second**

question is aimed to question the existence and future of an ongoing change in the urban identity of Urla.

1.3 Gaps in the Knowledge

A review of the identity, environmental psychology, and urban planning literature shows that there is little research aimed at linking the location choices of the creative class to urban identity and its consequent change. Little is known about which urban identity characteristics influence the location of the creative class. There are many studies on the spatial mobility of the creative class. In addition, in many studies, the location choices of the creative class were examined through hard and soft factors (Martin-Brelot et al, 2010; Hansen & Niedomysl, 2009; Lawton et al, 2013). While some scholars have examined the role of soft and hard factors in the decisions of the creative class about their place of residence, others have studied the effects of these location choices on cities.

Likewise, many studies have been carried out on identity at different scales. Studies have been carried out on place identity, local identity, rural identity, urban identity, social and cultural identity. However, there is no empirical study on which urban identity features the creative class's location selection is associated with and how urban identity is affected by these settlements. In addition, although there are some studies specific to Urla as a field study, there is no study examining the increase in the creative class in Urla. This research aims to fill these gaps in the literature.

1.4 Structure of the Study

This thesis, which consists of six main chapters, starts with the introduction, followed by the theoretical framework of the study. It then provides a brief background on the case study and the methodology of the study. The next section presents the analysis and conclusions of the main findings. Finally, he concludes by discussing the main findings. Figure 1.1 presents the structure of the study.

Chapter I constitutes the introduction, problem definition, gaps in the literature, research questions, and the aim of the study.

The next chapter, **Chapter II** constitutes the theoretical framework of identity in the spatial context. In this manner, general approaches to the concept of identity from a spatial perspective were examined. In the first part of this section, where the concept of identity is discussed, an emphasis is placed on how it is found in many disciplines, and which features of the concept become prominent in these definitions. In the second part, human-space interaction is discussed in depth and this interaction is tried to be explained through the concept of place identity. In the fourth part, the concept of urban identity was reviewed to examine the main research question. This section examines the different approaches used to define the concept of urban identity and its physical and social components. These approaches are guiding in the detailed analysis of the urban identity description of the thesis. The chapter ends with a chapter summary that aims to relate the content of the theoretical framework, which is the second part of the thesis, with the concept of the creative community, which is the next chapter.

Chapter III constitutes the second part of the main theoretical framework of the study. In this section, firstly, the transition from the traditional industrial economy to the creative economy is explained, and then the concept and emergence of the creative community in the social scene of the cities is explained through this transformation process. In addition, the concepts of creative class, creative entrepreneurs, other actors of the creative community are discussed. Criticisms produced against the concept of creative class constitute a part of it. In addition, the relationship of the creative class and entrepreneurs with the city is discussed. Finally, it closes with an overview of all theories and concepts.

Chapter IV is about the methodology of the thesis. This chapter goes into detail about site selection and data collection methods following the literature review. As stated before in this part, this thesis was carried out as a case study in the Urla region of Izmir, where both qualitative and quantitative data were collected.

The study's findings are presented in **Chapter V**.

Chapter VI is the final chapter and serves as the conclusion. Following the presentation of a brief overview of the entire study, a discussion of the findings is then conducted within the context of the theoretical framework. Additionally, It explains what the thesis adds to the existing research and what it means for future studies.

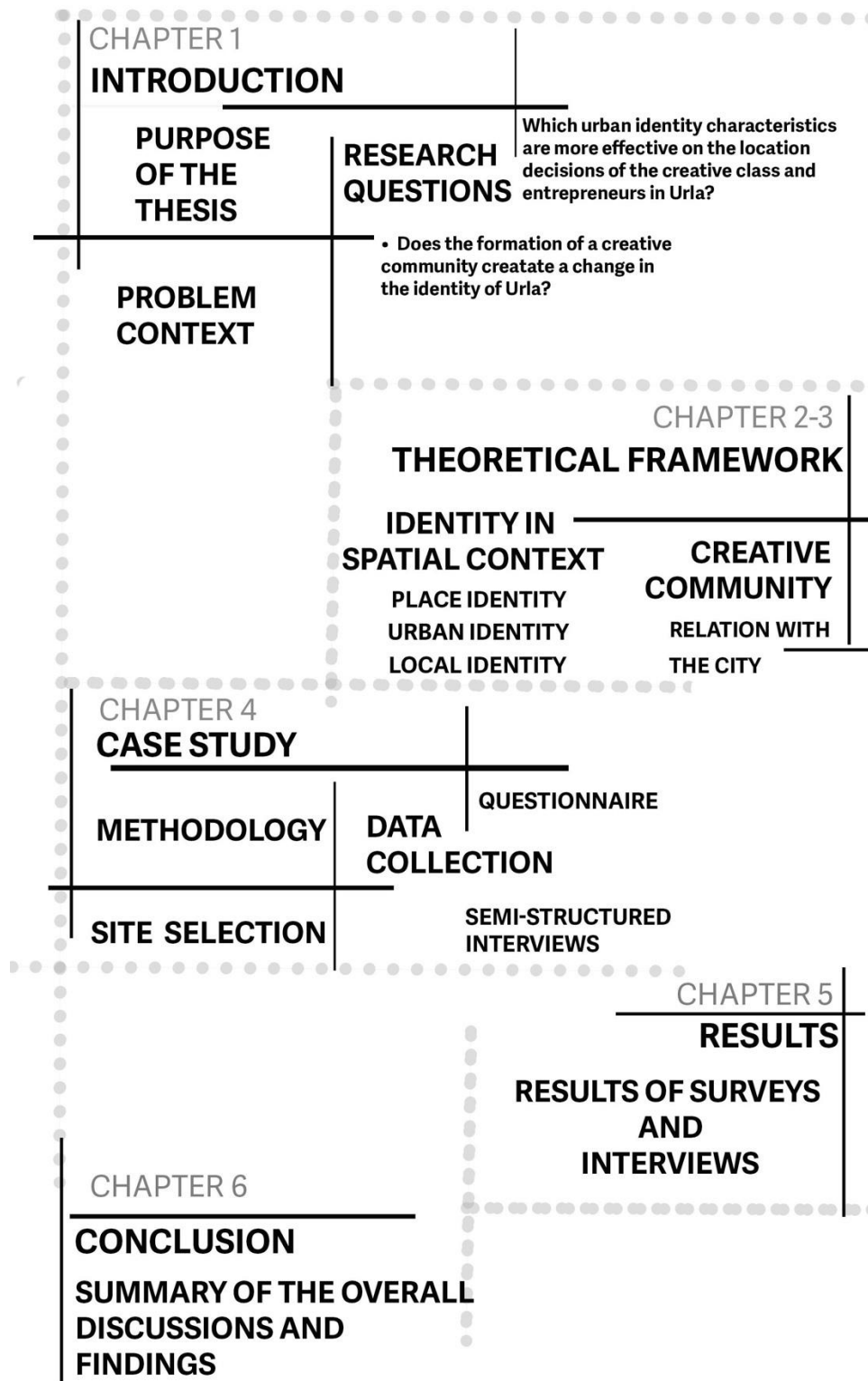


Figure 1.1. Structure of Thesis (Author, 2022)

CHAPTER 2

IDENTITY IN SPATIAL CONTEXT

This and the following section aim to provide a definition of the main concepts of this study and to explain how these concepts are related to each other in order to better understand the two main questions posed in this thesis. The chapter begins with the definition of identity and its spatial uses to provide a basis for understanding the concept of 'urban identity'. Next, it introduces the term "urban identity" and explains its components. It continues with explanations of the concept of "local identity". The chapter ends with concluding remarks.

2.1 Definition of Identity

The term "identity" is derived from the Latin pronoun *idem*, which means "the same." Although many characteristics of the concept of identity can be defined and how used properly in daily language, it is a fundamental phenomenon that is difficult to define and give a short and sufficient summary statement that captures the variety of current meanings of the word (Fearon, 1999; Relph, 1976; Sepe, 2013). Many researchers have emphasized that differences and uniqueness lie on the basis of defining the concept of identity. Identity is a concept that represents the distinctive characteristics of the person, thing or phenomenon it depicts, and is not just a term that applies to humans (Erikson, 1959; Morley & Robins, 1997; Relph, 1976). In other words, it is defined as what is special within everything. Proshansky et al. (1983) emphasize that the concept of identity is expressed by the state of being unique. They state that what distinguishes any living thing or object in nature from other living things and objects is that it is primarily perceived by the senses and used in the sense of uniqueness and originality. According to Lynch (1960), identity does not refer to a sense of equivalence with anything else, but rather to the concept of

individuality or oneness. Thus, identity indicates both a persistent resemblance to oneself and the constant sharing of some characteristics with others (Erikson, 1959; Hauge, 2007; Relph, 1976;). At this point, Lewicka (2008) states that “sameness” and “distinctiveness” are the two basic components of identity.

The term "identity" is commonly used and has grown in popularity in different fields those social sciences, environmental studies, and humanities, in the last few decades (Chesmehzangi & Heat, 2012; Barış & Uslu, 2009). In addition, since each discipline has its own definitions and the term identity is used in different ways, identity is a difficult concept to grasp, especially in interdisciplinary fields. (Hauge, 2007; Kaymaz, 2013).

In spatial identity studies, starting from the physical space scale, identities have been revealed at different scales (Dredge & Jenkins, 2003) such as local(e.g., urban identity, see Lalli, 1992; Valera et al., 1998; Bonnes et al., 2011), regional (e.g., Abrams & Emler, 1992; Carrus et al.,2005), and national (e.g., Smith, 1992) scale. Because of the disparity in levels of identity, there has been some uncertainty. Christmann (2003) defined various levels and identities and attested to their distinct focus based on physical scales and cultural distinctions. Some people also mentioned smaller places on larger scales (Relph, 1976, Tuan, 1974). However, the boundaries between these many levels of identity are not well defined; so, it is necessary to first separate these various levels in order to discern local identity, urban identity, and place identity from a fundamental standpoint.

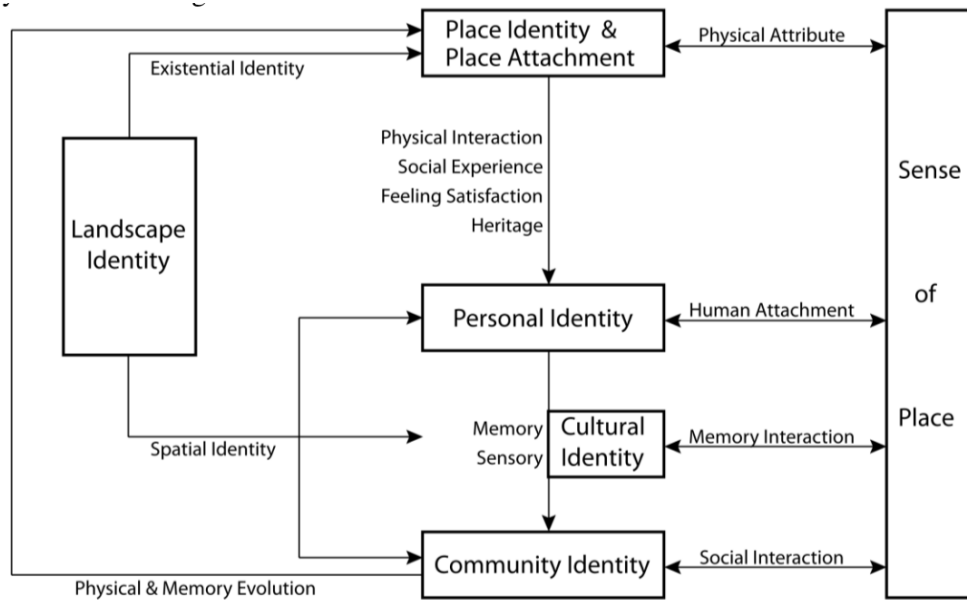


Figure 2.2. Relationships between Different Identities (Shao et al., 2017)

2.2 The Concept of Place Identity

Place identity is a concept that has been studied many times until today in the urban disciplines. In the disciplines of geography, urban planning, environmental psychology, urban sociology, and environmental sociology, the concept of "place identity" is seen as a phenomenon that examines the relationship between environment and identity. The concept examines the meaning and importance of that place for those living in a certain place and how these meanings affect the identities of individuals. With the revival of urban design in the 1960s, the concept of identity began to be discussed spatially, and there was an increase in interest in examining people's relationships with places and their perceptions of place (e.g., Lynch 1960; Relph 1976). Lynch (1960) stated that the identity of a place means the unique and different features of a place that distinguish it from other places. In his book *The Image of the City*, he also defines identity as one of the three components of the

environmental image. The other two of these components are “meaning” and “structure”.

"Place identity" has been continually redefined in reference to different contexts since its first appearance in Proshansky's pioneering studies (Proshansky, 1978). In many previous studies, the concept of place identity, which has been used and studied since the late 1970s, has been defined as a dimension of self-identity that describes an individual's sense of self in a physical environment identity (Antonsich, 2010; Cuba & Hummon, 1993; Tuan, 1975; Twigger-Ross & Uzzell, 1996) and the contribution of place characteristics to one's own identity (Proshansky, 1978; Proshansky et al., 1983; Rivlin, 1987). As a result, it is essential to a person's well-being because it aids in the preservation of self-identity and adaptability to changing situations (Proshansky et al., 1983). Proshansky et al. (1983) contributed to laying the theoretical foundations of this concept in the field of environmental psychology, with their studies explaining place identity by basing it on the self-identity theory. Proshansky et al. (1983) explained the relationship of place identity with the theory of self through an infant's process of gaining identity. According to them, the development of identity is not limited to the infant's distinguishing itself from other people. Objects, things, places, and places that define daily life, in short, physical elements are also very effective on self-perception (Proshansky et al., 1983). According to Proshansky (1978), more specifically, this concept relates to “those dimensions of the self that define the individuals’ personal identity in relation to the physical environment, by means of a complex pattern of conscious and unconscious ideas, beliefs, preferences, feelings, values, goals, behavioral tendencies and skills relevant to this environment”. In short, it is defined as “a potpourri of memories, concepts, interpretations, ideas, and related feelings about certain physical environments and types of environments” (Proshansky et al., 1983, p. 60). Relph (1976) argues that, contrary to others, the identity of the place takes numerous forms and is always the basis of our experience with this location. Instead of being a straightforward label that can be summarized and provided with a brief factual

description, therefore. Relph (1976, p. 43) further notes that places only differ due to the presence of certain "intentions, attitudes, purposes, and experiences".

A place is a series of areas that have been transformed into a meaningful space with people's experiences and thoughts, and people form a strong bond with the place they live as a result of their interactions and experiences (Tuan,1977). Place identity, on the other hand, is the development of their attachment to the place where they live and the meanings, they develop for the place become a part of their identity (Göregenli et al., 2014). When people become emotionally attached to a place, identify with a place, or feel they belong to that place, they develop a place identity (Tsai, 2016). In other words, the process by which people define themselves in terms of belonging to a specific location through interaction with places has been described as place identity (Stedman, 2002; Wester-Herber, 2004; Bernardo & Palma, 2005; Hernández et al., 2007).

	Lynch, 1960	Relph, 1976	Proshansky, 1978	Lalli, 1992	Widding, 1983	Crang & Thrift, 2000
The Concept of Identity of Place						
as the extent to which a person can realize or remind of a place as being distinct from other sites	■	■				■
the static physical setting, the activities and the meanings		■				
a potpourri of memories, concepts, interpretations, ideas, and related feelings about certain physical environments and types of environments			■			
The concept of 'Place-identity' should integrate sameness (continuity) and distinctiveness (uniqueness) aspects.				■		
as a part of self-identity and based on dimensions of uniqueness and features of a place, connection and continuity with individual past in a place, feeling in the place like feeling at home, perception of freedom and familiarity, and commitment to the place.					■	

Figure 2.1. The Concept of Identify of Place (Author, 2022)

Place identity is also evolutionary; it has a constantly evolving process. Place identity, then, is a dynamic concept. As Relph (1976, 45) mentioned, identity is not a static, unchanging, undifferentiated phenomenon; on the contrary, it changes as conditions and situations change. It is reconstructed over and over by people and social relations that are constantly changing over time (Massey, 1995; Ashworth and Graham 2017, Proshansky et al., 1983). However, as noted below, there are fixed elements of the identity of a place at a certain time.

2.3 The Concept of Urban Identity

The issue of identity in general, and urban identity in particular, is of great importance because of its role in recognizing individuals, communities, and places.

Despite the importance of this issue, there has been a recent urban identity crisis. Therefore, with globalization, interest in the issue of urban identity has increased (Cheshmehzangi, 2012). Urban identity is a blooming issue in policies and design regulations and has become a common phenomenon for many research studies and design initiatives as a result of globalization. However, the concept of urban identity is not new; humans have sought to identify with and react to their environments since the earliest settlements.

Cities that lack identity or are identityless are never easy to explore, navigate, or experience. Some cities don't have much to offer in terms of distinctiveness, while others do in a variety of ways (Cheshmehzangi, 2012). Before explaining this situation through case study, this chapter first defines urban identity and examines the relationship between identity and the city. As societies develop over time, they also develop and transform their environment. As a result, communities are created and then characterized. Urban identities have moreover historically functioned as enlightening mechanisms that define and represent our cultures, societies, and ecosystems. As a result, this chapter examines and contributes to a clearer definition of the concept of identity in the urban context.

Identity is a comprehensive term used in every field of social sciences, used by an individual to describe himself as a distinct and separate entity. Today, the word identity is also used in the field of urban theory. The concept of urban identity was developed by Lalli (1988) and defined as "part of a person's broader self-identity as a result of a complex relationship between the self and the urban environment". At the same time, the "Urban-Related Identity Scale" developed by Lalli (1992) is a scale developed based on the theoretical studies of Proshansky et al. (1983) on the subject of place identity in the field of environmental psychology. Many academics and urbanists refer to urban identity as "place-identity" which specifically refers to the idea of "placeness" (Norberg-Schulz, 1980; Hague & Jenkins, 2005). The concept of urban identity is not only difficult to describe, but also has no measure. A city cannot have a single accepted portrait (Nientied, 2018). However, it is possible to draw a conclusion about the concept of urban identity from all the meanings of

this dynamic term (Cheshmehzangi,2012). Urban identity is defined as place identity, placeness, the sense of place, a place's character, its image, its spirituality, to name only a few (Singer, 2010), and ethos (Bell & de-Shalit, 2011)

Cities are settlements that are unique, singular, or unique as well as common features (Aliğaoğlu and Mirioğlu, 2020). Urban identity is perceived differently in cities or the reality of the hypothesis "Every city has an identity" is accepted (Çöl, 1998; Demirsoy, 2006; Es, 2012. Just as people have different fingerprints, they also have different character traits such as natural environmental features, structures, and human aspects that distinguish cities from each other (Oktay, 2002; Thompson, 2002). Cities have their own identities, personalities, and qualities, just like every other people, object, and place. In short, identity expresses the character of a city. It is characterized by distinctive physical features that define its characters and differentiate it from other urban settlements. (Lalli, 1992; Belanche et al., 2017; Manahasa & Manahasa, 2020). Urban identity is a concept that is unique to a city, offers value to that city by setting it apart from others, and is made up of these unique and local characteristics (Gündoğdu, 2002). There are many variables that distinguish a city from other cities and enable it to be defined and characterized with its unique features (Ünlü, 2017: 76). Kaypak (2010) stated that the city is perceived the mosaics of these perceptions come together to form an image, and the identity of the city is established according to the mosaic of images provided by these different segments. All of the features that define a city and distinguish it from others constitute urban identity (Ünügür, 1996).

Urban identity can change with many factors such as physical values and spatial characteristics of the city (environmental, natural, architectural, historical, etc.), historical, cultural values and level, architecture, social structure, geography, people living now, topography, vegetation, climate, geo-political location, its openness or closure to other cultures, its economic structure etc. and thus gain unique characteristics (Lynch, 1960; Ocakçı and Southworth 1995; Kaypak, 2010,Çöl, 1998; Tekeli, 200). Urban identity shapes the city as a mixture of the geographical content, cultural level, architecture, local traditions, lifestyle, and qualities of the

city, and it is related to how a city is perceived and interpreted by people as well as how it is physically structured (Güremen, 2011; Gündoğdu, 2002). It is a constant process in this context that impacts the image of the city, has its own characteristics with varied scales and interpretations in each city, is shaped by physical, cultural, socioeconomic, historical, and formal aspects, and is formed by inhabitants and their lifestyles. It is the meaning-laden integrity established by a tremendous process that stretches from the past to the future, preserving the concept of a progressive and sustainable city (Tekeli, 1990; Lynch, 1960).

According to the literature (Önem & Kılınçaslan, 2005; Beyhan & Gürkan, 2015; Oktay & Bala, 2015), urban identity factors are classified into two types: environmental elements (natural and artificial elements) and social identity elements.

2.3.1 Factors Affecting the Formation of Urban Identity

Various elements that shape urban identity are revealed in the literature (ex.). As a result, when examining urban identity, the physical structure and social dynamics of a city should be analyzed together. In this regard, urban identity elements are divided into two categories: social identity elements and environmental identity elements, which are broadly classified as natural environment characteristics and artificial environment features. It is seen that there are three basic urban identity components from the definitions of urban identity. These; natural environment features, artificial environment features, social (socio-cultural) environmental features and the urban identity formation scheme is defined in Figure 2.3 natural environmental features deal with the location and geographical features that form the basis of the city's identity that has been shaped over the centuries. Artificial environmental features include built environment features that are built on top of the natural environment. They are urban features that define buildings and spaces that come to the fore and become identity elements within the framework of historical development. Socio-cultural features are the consideration of the vital features that make up the soul of the city.

2.3.1.1 Urban Identity in Physical Aspect

Urban identity has a complex structure, but the physical features that define and highlight urban identity can be the determinant of identity.

2.3.1.1.1 Identity in Natural Environment

The most fundamental factor in the establishment of cities is natural environmental conditions. Throughout history, the natural environment has been one of the most important factors that make up the identity of the city. On the basis of the elements that give an identity to the city, features originating from the natural environment such as geographical location, topographic situation, climatic conditions, vegetation, fauna and water elements are effective. There are mutual relations between these factors that make up the natural environment, and they play a decisive role in the formation of artificial elements. The diversity of these factors makes cities unique and distinguishes them from others

Each of the cities has a different geographical location in the world. These locations, where cities were founded, expanded, and developed, affect the identity of the city from the scale of the settlement to the scale of the building. The very distinctive natural features of cities cause them to be named for their natural qualities. In this context, some cities have features such as mountain cities, lowland cities, and canal cities, and the texture of the city takes this form. While some cities have one of these features, some cities have most of these features in their natural structure. The identities of the cities that are in harmony with these elements are also permanent and distinct.

Some cities such as Venice, which is known for its canals, and Istanbul, which separates two continents with its Bosphorus, have gained their own unique identities with their strategic locations (Birlik, 2006).

Since climatic conditions affect the settlement character, they are important in the formation of urban identity. Factors such as heat, light, humidity, precipitation, sun angles and winds are the climatic data that affect the daily life and structural features of the city. Climate data causes differences in the formation of urban textures. There are differences in urban space arrangements, structural elements, building styles, building materials and urban texture in different climatic regions (Can, 1999).

The vegetation that develops in urban areas depending on the climate affects the character of the city as an element of urban identity. Olive trees in the Aegean, date and palm trees in hot climates, and bougainvillea in Bodrum are examples of vegetation as an identity element. In addition, green textures, which differ in their formation according to different climatic conditions, add a different color to the identity of the city. The green on the Mediterranean coast, the green on the Bosphorus, and the green on the Black Sea coast are different from each other and differ in the sense that they add to the identity of the settlement.

The climate and the geological situation are examined together in the selection of the settlement areas. In this context, the selection, positioning, diversification of residential areas, and the differentiation of these features of cities are related to their geological structure (Turgut et al., 2012). The geological structure of the cities also affects the building materials and building heights used throughout the city. Therefore, the geological factors affecting the urban silhouettes and urban textures also differentiate the identity of the cities (Uçkaç, 2006).

Geological building elements such as Foça stone, Ephesus marble, which affect the urban and architectural building elements, have brought international fame to the regions they are located in, with their unique morphological features. Pamukkale travertines, Göreme-Fairy Chimneys, and Mardin's unique urban texture distinguish these cities from other cities and form their identities.

2.3.1.1.2 Identity in Built Environment

The perception of the visual forms, which make up the physical environmental context, is related to the following qualities: the form, proportions, and style of the buildings and their relationship to other buildings and urban spaces (morphology), as well as their color, materials, and texture, landmarks, vistas, gathering spots, street furniture, signs, and ground surface, and it has a significant impact on how we use the city (Oktaç & Bala, 2015). According to Lynch (1972:95), “all material structures such as monuments, streets, building structures, neighborhoods, religious buildings, open spaces (parks) evoke certain kinds of meanings and serve as spatial coordinates of identity”. Form and activity serve as the building blocks for the relationship between place and identity. In this way, the activities that the form shaped are destroyed when the form is destroyed. In this way, identity disintegration is a fatal result of war and warfare.

One of the important elements of the urban identity is the built environment formed with the architectural language. According to Kaymaz (2013), both historical and modern buildings contribute to the identity of a city as viewed by its citizens and visitors. Structures created with a distinctive architectural style and building materials make a distinctive identity in the cities they are located in. Tweed and Sutherland (2007) emphasized the importance of people's cultural heritage in meeting their demands for belonging and identity, as well as the role it plays in making people's lives better. The structures that make up the cultural heritage of the city and give identity to the cities can be examined in two groups monumental structures and examples of civil architecture. Monumental structures are products that have been built in the city since ancient times and have a socio-cultural meaning. Buildings such as stadiums, temples, theaters, agoras, churches, mosques, and complexes can be given as examples of monumental structures. Civil architecture examples, on the other hand, are traditional architectural examples that form urban identity and contain textures that need to be preserved and developed in cities (Uçkaç, 2006). In addition, a city's historic district is a vital part of its identity, its

history, and its modern landscape (Bandarin & Van Oers, 2012) because urban identity, which includes both the city's physical elements and its cultural character, is a reflection of the historical background of the city. The collective memory of a city's people helps to create its urban identity, which also serves as a tool for raising awareness among the people about the need to preserve the city's historical background (Oktay, 2002).

Urban spaces, which are the product of the built environment, have the feature of creating images for the people living in them. Some elements in urban spaces enable people to perceive and relate to space. The urban texture ensures that the space is comprehended by the urban users and plays an important role in the formation of urban identity (Özer, 1998). In addition, the presence of art in public areas, the establishment of an urban identity to improve city perceptions internally, and branding to improve city perceptions externally all contribute to a sense of community (McCarthy, 2006).

2.3.2 Urban Identity in Social and Cognitive Aspects

Social relations, which are socially reproduced by forming a whole with the environment and the lifestyle in it, and which are in a state of constant change and development, provide the definition of urban identity. The personality and identity of a city are only in the architectural value of its buildings; It would not be right to try to look for it in the features of its natural environment. These positive features are only completed with the life experience spent in them, they gain meaning and value. The two directions complement each other. For the people living in this city, if the environment in which they live is only the areas in which some activities are carried out and the necessary income is provided for their living, if such a tool has no meaning other than its qualities for the people living there, we can only talk about the lack of an identity of the place. When people attach values to the place they live in, when they become attached to it and start to make some sacrifices for these values, the place has a meaningful identity (Tekeli, 1991).

The concept of identity is a social rather than a physical construct (Twigger-Ross & Uzzell, 1996). From a spatial perspective, as Kaymaz (2013) points out, identity goes beyond the physical appearance of the place and constitutes an important dimension of social and cultural life. The habits, values and beliefs that the inhabitants of the city have formed in the historical process play an important role in the formation of the place and gaining its identity. While the cultural structure is a factor in the production of the space, the space is also effective in shaping of the cultural structure. Communities reflect their lives on the city, and the identity of the city and the identity of the societies constitute an inseparable whole. Urban designs that preserve the past of the city and make the people of the city feel a sense of belonging form the identity of the city. The socio-cultural and socio-economic structure of the city are the social components that make up the urban identity (Sennett, 1992).

Socio-economic and cultural differences arise from the structure and development of societies. The change and formation of the city image is affected by socio-economic characteristics. The employment pattern, which is prominent in urban settlements, affects the identity structure of cities. Some cities are mentioned with the functions that enable that city to continue its life and give life to that city.

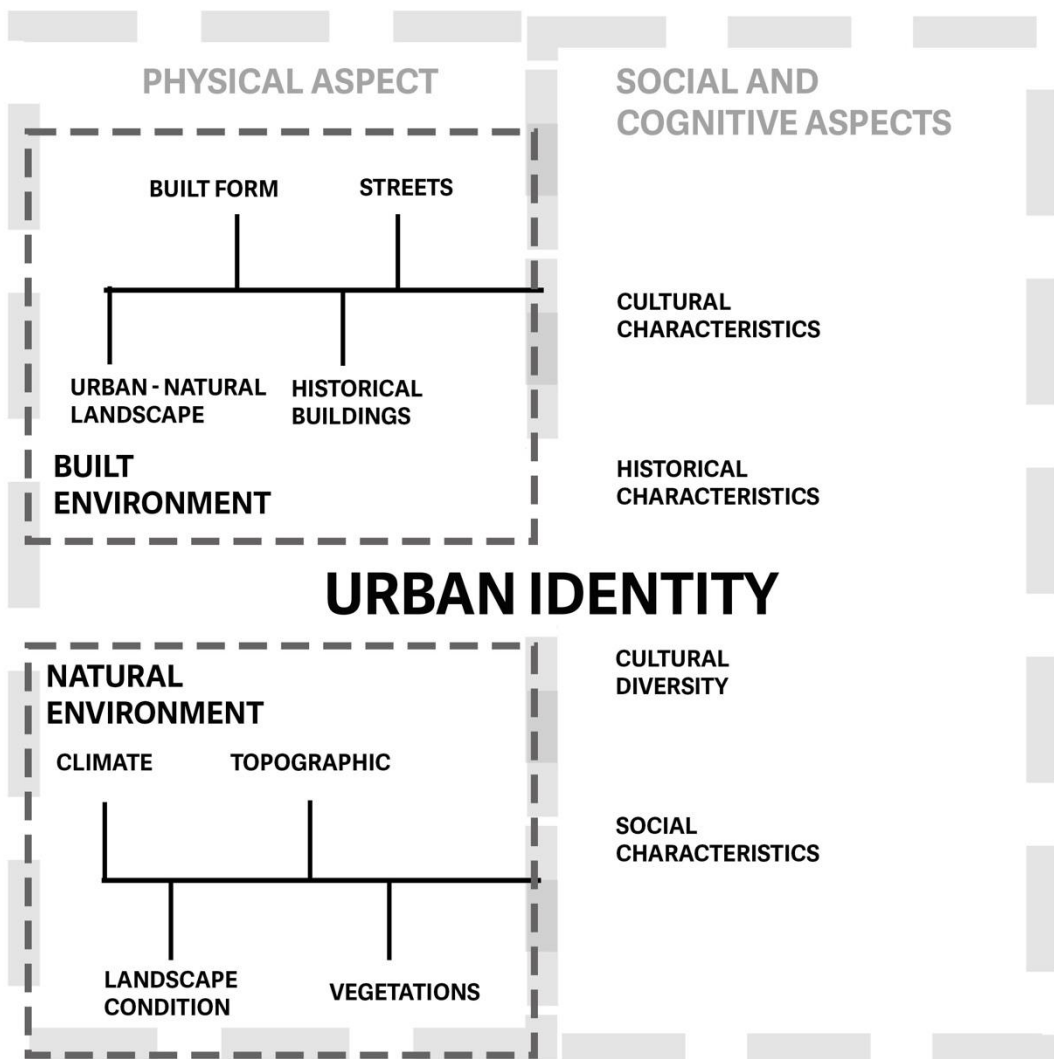


Figure 2.3. Components of Urban Identity (Author,2022)

2.3.2.1 Community Identity

According to Nientied (2018), urban identity is associated with collective identity. Obst and White (2005) define a community as “a set of people with various kinds of shared elements, which can vary from a situation such as living in a particular place, to other interests, beliefs or value”. Every community has unique traits that result in various spatial characteristics (James & Gittins, 2007). The social environment, which includes psychological and cultural aspects, is closely connected to the idea of urban identity. Local settlements typically have recognizable landmarks and public gathering spaces for residents to congregate and interact, both of which contribute to the formation of meaningful context for the residents of those communities (Christiaanse and Haartsen, 2017). Given that the city is for people and their communication, it should be viewed as a framework for collective identity that can be read and understood through symbols that are pertinent to local lifestyles and through meanings that serve as historical records (Oktay & Alkan Bala, 2015). Identity is a result of both personal and collective experience, of consensus gained in evaluating past and present events, and of the proximity of the opinions and perceptions of numerous individuals (Eremenko, 2019).

Another frequent observation is that those who have lived in the neighborhood for a long time tend to show the strongest signs of attachment and identity, which may be connected to their memories and history there (Goudy, 1990, Rowles, 1990). Typically, empirical investigations discuss the importance of temporal aspects. With longer stays, relationships with the physical and social surroundings get stronger (Becker & Keim, 1973). The duration of residence is also viewed by Treinen (1965), Kohler (1981), Thum (1981), and Lalli as a decisive element for the emergence of local identity (1988).

2.4 Local Identity

Over time, other categories of identity have been developed, including place, urban, regional, national, cultural, personal, communal, and landscape, among others. It has been demonstrated that each of these identities contributes to the local place's identity. The difficulty of identifying between identities, particularly for local identities, has also increased because of such a view. Similar concepts of local identities are developed to look even more closely at identities. The notion of identity is not often utilized in conjunction with the entire city in studies covering a variety of academic disciplines; rather, it is primarily employed in urban areas and nearby communities. Local identity, in essence, is an identity that symbolizes a small-scaled place, such as a city quarter or street level, to offer inhabitants with feelings of serenity, safety, and pride while they live there. It is the components that distinguish both the location and the residents from other locations and provide a strong independent image for which people can establish strong identification and affection. However, there is no formal definition of the phrase (Shao et al., 2017).

Shao et al. (2017) cited creating a sense of local identity as an essential part of the urban development process. They also emphasized that a strong local identity not only helps cities in their efforts to engineer a social and economic transformation of the local site, but it is also one of the primary attractions for people and enterprises.

CHAPTER 3

ACTORS OF CREATIVE COMMUNITY IN THE CITY

Over the course of the past two centuries, many cities have transitioned their economies from an agriculturally based economy to an industrially based economy. Over the course of the previous two decades, these industrially based economies have transitioned into knowledge-based economies (Baum et al., 2007). It was during the era of the so-called "new economy" that the relationship between urban areas, creative process, and economic success emerged as the preeminent formula (Hjorth and Steyaert, 2003). The human capital hypothesis has been superseded in the knowledge era by the notion of creative capital, which focuses largely on creative individuals, sometimes known as the creative class (for example, professionals in architecture, arts, design, and media), as the source of creativity (Durmaz et al., 2008).

In comparison to the number of studies on traditional community development and cultural sector growth, the emergence and development of creative communities has gained limited attention (Jiang et al., 2019). However, it can be said that creative communities have become important attractions for local cities. Even though some important factors, like cultural organization, creative industries, and creative workers, are mentioned in the academic literature, there is still no general introduction to creative communities or even a description of a specific one. This makes it hard to understand what a creative community is in general (Jiang et al., 2019). Intervention at the micro level takes place through "community building", where creative individuals are encouraged to become entrepreneurs, favorable conditions are created, and collaborations arise (Markusen, 2014). "Creative" in the phrase "creative communities" means "a person's ideas, solutions, and suggestions in a new and useful way," while "community" means "the complex social relationships that make up the creative place" (Douglass, 2016). Obviously, each

creative community has its own geographical qualities and cultural background, and the degree to which they share traits varies based on that background(Jiang et al., 2019). Numerous studies have demonstrated that the creative class as well as creative enterprises are crucial constituents of creative communities (Council, 2000). Doyeon and Zhai () are of the opinion that creative communities are produced by individuals who belong to a variety of creative classes in particular locations and/or aggregated areas. They also believe that these communities have their own distinct appeal and constituent elements that make them.

In order to jumpstart the process of rapid urban development, creative communities should forge strong ties between the arts, cultures, and industries that are closely related to them. This will allow them to serve as a driving force in the evolution of the technical economy during the post-industrial era(Xiong et al., 2017). Promoting the country's creative economic development, developing a new urban image, and so making the city more appealing to mobile capital and mobile professional employees was the most important factor in the birth of creative communities (Douglass,2016 ; Xiong et al., 2017).

3.1 The Rise of the Creative Class

From the past to present, human and human behaviors have been discussed in terms of many disciplines such as sociology, psychology, economy, and philosophy, and various roles have been assigned to people. Mass production, which emerged with the Industrial Revolution between the 18th and 19th centuries, increased the physical need of human beings. Physical capital has a quantitative meaning rather than educational gains. With the transformation from industrialization to post-industrialization since the middle of the 20th century, the importance of semi-skilled workers in industrialization has left itself to knowledge workers such as scientists, technicians, teachers, engineers, and medical personnel after industrialization. Therefore, as a result of post-industrialization, a new class called knowledge workers has emerged and the knowledge economy in which this class exists has emerged.

As knowledge and cultural economies started to come to the fore worldwide and urban economies were handled with this perspective, the creative economy has been a remarkable research topic since the beginning of the twenty-first century. According to UNCTAD (United Nations Trade and Development Congress) (2022), which conducts research and organizes events on the creative economy and industries in order to ensure global development and prosperity, the definition of a creative economy is constantly evolving. This evolving concept is based on the interaction between human knowledge and creativity and intellectual capital, knowledge, and technology. Economic actions related to knowledge-based industries constitute the creative economy. In addition, the workforce working in creative industries is an important resource of creative urban economies.

3.1.1 Definition of Creative Class

The ability of cities to attract creative individuals is crucial for regional economic development, according to Jacobs (1984), who popularized the term "creative people" as a synonym for "human capital." Jacobs served as an inspiration for Lucas (1988), who emphasized that interactions between individuals that are accumulated in cities are where most knowledge is shared. The growth of industries that specialize in high-technology goods and services has raised the value of human capital. Zenker (2009) stated that the creative class consists of individuals with various abilities and stated that it can be used synonymously with talented individuals. However, the concept of a talented individual is used with different meanings in the literature and these meanings do not generally overlap with each other. Florida (2005) states that in order to be in a creative class, it is necessary to focus on the quality of the work, not the level of education. However, in social sciences, it is seen that highly skilled and educated people are also defined as talented individuals or social capital. According to this approach, the creative class is expressed by certain occupational groups included in the social capital, therefore it constitutes only a part of the educated workforce. (Florida et al., 2008).

Creative people, according to Florida (2002), represent a creative class. Individuals in the creative class show relatively high levels of creativity in their work. Florida (2003) argues that the main distinguishing feature of the creative class is to create meaningful new forms through their occupations. The prominent feature of these people is that by introducing new products or concepts, they cause their creativity to turn into economic benefits (Zenker, 2009).

The creative class is divided into two groups. These; super creative core and creative professionals are illustrated in Figure 3.1. In the group defined as the super creative core; There are poets, artists, writers, painters, sculptors, designers, directors, editors and actors expressed as scientists, engineers, academics, architects and bohemians. Creative professionals are a group of professionals and politicians working in knowledge-intensive industries, high-tech sectors, business management and financial services, legal and healthcare.

SUPER CREATIVE CORE	SCIENTISTS ARCHITECTS ACADEMICIAN ENGINEERS
	B O H E M I A N S PERFORMATIVE ARTISTS SCULPTORS PHOTOGRAPHERS MUSICIAN. AUTHORS & OTHER WRITERS PAINTERS & OTHER FIGURATIVE ARTISTS
CREATIVE PROFESSIONALS	MANAGEMENT OCCUPATIONS BUSINESS AND FINANCIAL OPERATIONS LEGAL OCCUPATIONS HEALTHCARE PRACTITIONERS AND TECHNICAL OCCUPATIONS SALES MANAGEMENT

Figure 3.1. Categories of the creative class

3.1.2 Creative Class Theory

The concept of creative class, introduced by Richard Florida, quickly gained popularity and began to be discussed in academia. In recent days, regional sciences and urban geography research have been significantly influenced by Richard Florida's "creative class theory". This theory, put forward by Florida, is based on the index, which is the basis. Analyzing the role of creativity in economic development, and urban and regional success, Florida (2003) proposes, with the 3T model, the idea that creative regions or cities should have an abundance of three elements:

technology, talent, and tolerance. In the 3T (Talent, Technology, Tolerance) model, he suggested that growth is supported by creative people (talent), these people prefer places where there is cultural diversity, open to new ideas (tolerance), and the concentration of cultural capital is based on new products (technology). Technology stands out as the most important factor in economic development, and many economists consider technology an important factor. Talent is the second factor in Florida's index. Talent, in other words, the human resource that uses technology to produce innovative products is considered another important building block of economic development. Accordingly, cities have to keep this human resource in their own region and attract new ones. The last ring of the 3T formula is tolerance. As mentioned above, openness to people who are different, and feeling comfortable and happy causes people to move to new cities and prefer these cities (Florida, 2005: 6).

3.1.3 Criticisms of the Creative Class

Florida's book on the theory of the creative class (Florida, 2004, 2012) received intense criticism from many authors. While many scholars criticize Florida's creative class theory (Glaeser, 2005; Peck, 2005; Markusen, 2006; Storper & Scott, 2008; Scott, 2010), some of these criticisms are directed towards the profession-based definition of creative person. Many occupations that Florida describes as creative are occupations that require relatively high levels of qualification. Therefore, critics of Florida state that it actually measures the impact of competence, not creativity, on economic development (Markusen, 2006; Glaeser, 2005).

From the economic perspective, Florida establishes a positive relationship between the existence of the creative class and economic development. Relative to Florida, regions with a more creative class are more economically developed, more innovative, and more attractive. From this point of view, Florida sees the creative class itself as an economic driver. Regions that attract the creative class will grow, and regions that fail to attract that class in this zero-sum game will fall behind. However, there are also opinions that this relationship is a correlation rather than a

causal relationship (Andersen et al., 2010; Malanga, 2004; Markusen, 2006; Peck, 2005, 2012). These views emphasize that the creative class may be the result rather than the cause of economic growth.

Secondly, Florida is also criticized for the relationship between the density of the creative class and inequality, which the theory itself accepts (Catungal et al., 2009; Das 2016; McGuigan, 2009; Peck, 2005). Sharp (2014) stated that the creative class approach leads to income inequalities in cities. Donegan and Lowe (2008) in their study, explore and support the "dark side" of the creative class idea, which they define as a " concurrent rise in income inequality in cities attracting this very class". Peck (2005, p. 256) commented on the inequality-based criticisms of this creative class approach as "In fact, the rise of a contingent economy of underemployed may be a necessary side effect." In addition, metropolises, which rank at the top in the creativity index, are also the places where the highest wage inequality is experienced (Florida, 2012: 355). Ultimately, cities, countries, and regions that want to develop with a creative class perspective will have to endure a more unequal geography and a more unequal income distribution.

A third and very common criticism of Florida's theory is that its approach can lead to gentrification and displacement. Florida, which focused on the role of the creative class in regional economic growth in the years it introduced the Creative Capital Theory, did not adequately address this situation at the urban and local scale at that time. Florida's theory is concerned with urban and regional policy outcomes and can be used not only in a positive sense to promote openness, tolerance, and other socio-cultural attractiveness factors of cities and regions, but also in gentrification projects and neoliberal societies such as real estate development to increase the attractiveness of urban centers as a justification for certain functionality within the model. Lewis and Betsy Donald (2000) have also criticized Florida for the large-city bias in their work, making smaller cities and towns appear as inevitable losers in the creative economy.

The “New Urban Crisis” (Florida, 2017) emerged because the attractiveness of the creative class was not enough to resolve inequalities and bring prosperity to cities. Florida (2017) then defined the 'New Urban Crisis' covering the following five different dimensions by analyzing the role of the creative class in these processes through American cities:

- The understanding of urbanism that develops through winners and losers has created a new type of inequality between cities that have lost their economic importance on the one hand and increased their economic importance on the other, due to factors such as globalization and deindustrialization.
- Gentrification and displacement, explained by rising housing prices and inequality, also define the losers of cities.
- Increasing inequality brings with it 'urban segregation'.
- Poverty and crime rates have increased; It describes the crisis that emerges where social, economic, and racial segregation deepens.
- Finally, it is related to the 'urbanization crisis', which is more common in developing countries. In this context, it is stated that the situation that is predicted to increase the economic growth in developing countries, as well as an increase in living standards, is actually the opposite in these countries.

3.2 Creative Entrepreneurship

As mentioned above, the cultural and creative industries sector has gained increasing attention in many areas over the last decade. There is also a lot of study on entrepreneurship in the creative industries and so-called creative entrepreneurship (Henry 2007; Shalley et al. 2015), as well as the significance of the creative industries for the geography of innovations and entrepreneurship (Florida et al. 2017). Entrepreneurship in the creative area is a phenomenon encountered by individuals who make different meanings of their life experiences. Theoretically, the creative entrepreneur sits at the intersection of creativity and enterprise (Patten,

2016). Entrepreneurs within the creative economy are frequently referred to as creative entrepreneurs (Howkins, 2001, p. 128-131).

Place and social networks are crucial assets that have arisen in the academic literature for cultural entrepreneurs (Heebels & Van Aalst, 2010; Naudin, 2017). The place is a prerequisite for the formation of creative worker and entrepreneur networks. In contrast to entrepreneurs in other industries, cultural and creative entrepreneurs desire collaboration (Dobrevá & Ivanov, 2020). They create their own networks with opportunities for friendship, cooperation, support, collaboration and learning. (Coulson, 2012). In addition, this situation creates networks that can be characterized by identity formation and gaining experience (Heebels & Van Aalst, 2010), as well as their talents co-creating and inspiring each other (De Klerk, 2015). Networking is one of the most important tools for creative entrepreneurs seeking new prospects for employment, collaborations, and partnerships. Because it allows for social contacts, proximity to other creative persons, and the interchange of ideas, the location where cultural entrepreneurs are placed has a unique significance. In this context, the formation of clusters in cultural and creative sectors is advantageous for the branding of the city, the urban regeneration of industrial regions, the stimulation of creative activity, and the growth of the economy (Dobrevá & Ivanov, 2020).

3.3 Creative Individuals and the City

Creativity is viewed as one of the driving factors of economic growth, and creative persons are frequently viewed as crucial agents in revitalizing neighborhoods and enhancing urban competitiveness (e.g., Lloyd, 2002; Currid, 2007). It has been known for a long time that industrial placement selections and urban economic growth are strongly influenced by factors such as the availability of cultural amenities and a lively creative environment. Cities provide the impression of being locations where creativity and invention are born, grow, and thrive, as well as places where the social reproduction of a highly skilled and creative workforce takes place (Scott, 2010). According to Florida (2002), areas that have a high concentration of

creative people in their population are more likely to see economic growth. As a result of this, he maintains that cities should no longer try to attract industrial players but should instead target creative and knowledge-based occupations and, as a consequence of this, attract creative people whose presence would eventually foster economic growth. This is because creative people are more likely to live in cities that focus on creative and knowledge-based occupations.

3.3.1 Effects of the Creative Class on the City

The creative class has been examined in relation to gentrification in studies due to its effect on processes such as the creation of a new neighborhood atmosphere, also defined as 'neo-bohemian', the increase in the number and quality of equipment and services in the neighborhood, the transformation of the demographic structure of the neighborhood and the increase in the quality of the physical space. Because the rent and property values that increase with the settlement of the creative class in a place are considered as a trigger for that place to enter the gentrification process. Cameron and Coaffe () stated that the 'colonized structure' created by the artists in the places where they come together with art venues and organizations was quite effective in realizing this process. However, with the revitalization or renewal projects triggered by the arrival of artists and carried out by various actors, especially local governments, the quality of the physical space and social facilities increases, while the rental and property values in the area increase.

Mittila and Lepisto (2013) looked into the roles of artists in place branding. They found that artists help shape the identity of a place in four ways, some of which are direct and some of which are indirect. Local people's stories about the lives and accomplishments of artists shape the identity of a place in a roundabout way. Similarly, artists are present in architectural structures, museums, and art galleries. The atmosphere radiating from communities of artists, as well as their entrepreneurialism in creating and selling their work, contributes directly to the identity of a location (Mittila & Lepisto, 2013).

Keller & Velibeyoğlu (2021), in their study on the rural creative class in the example of İzmir Alaçatı, revealed that creative individuals also try to protect the artistic identity of the district with knowledge-based activities. In addition, physically creative individuals strengthened the identity of the city and added value to the physical quality of the city by increasing the liveliness of street life. According to Keller & Velibeyoğlu (2021), creative individuals who use historical buildings as workplaces keep the district alive in terms of preserving and keeping the infrastructure alive.

3.3.2 Factors Influencing the Location Choices of the Creative Class

Creativity is regarded as a factor that increases the city's appeal to locals, entrepreneurs, and investors (Hall, 2000). Florida (2003), a current proponent of creative economies, claimed that the most crucial component for firms to cluster in particular places is the mobile, skilled human capital since this source of human capital increases their competitiveness and creativity. Florida (2002, 2005) argues that cities' economic success is strongly related to their capacity to attract and keep "creative people." Cities are required to provide a high "quality of place" as an essential component of this approach. This "quality of place" should include a good environment, well-maintained public spaces, and a broad variety of possibilities for urban and cultural engagement. According to Florida (2002), these factors are crucial influencers of location decisions made by creative persons. If cities want to attain a substantial presence and geographic concentration of these so-called bohemians, they should spend more in these factors. Indeed, such locations have crucial characteristics that make it possible for anyone, including entrepreneurs, to immediately take use of a variety of the services that are accessible (Lavanga et al., 2020a). Different studies (eg, Musterd & Murie, 2010; Turok, 2009) have been conducted on the possibilities that enable the creative class to settle in a city. However, few of these studies have addressed the factors behind the creative class's preference for a particular place to live, and what variables these people are

motivated by (Brown, 2015; Ryan & Mulholland, 2014; Syrett & Sepulveda, 2011). For this reason, information about the preferences and behaviors of key actors in creative processes is also very limited (Musterd and Murie 2010). Despite this lack of knowledge, cities around the world continue to embrace simple ideas to enhance their appeal in ways that appeal to the creative class (Borén & Young, 2013). The question that sits “at the heart of our age” and is essential to the sustainability of towns and cities in the new economy, claims Florida, is: “How do we decide where to live and work? What really matters to us in making this kind of life decision? How has this changed – and why?” (2002, p. 217)

In contrast to economic prospects, Florida placed a strong emphasis on the social environment in his studies. Florida (2003) asserts that highly skilled and talented individuals frequently relocate for reasons other than economic necessity. For this reason, he classified culturally varied locations as creative hubs with concentrated high-tech industry, creativity, and human capital. Because creative people desire to live there, those areas become hubs of growth.

There has been a serious discussion in recent years that the emphasis on urban and regional competition has shifted from hard location factors (bulk economies, rent levels, office space, accessibility, traffic and technical infrastructure, tax rates) to soft location factors. (Bontje and Musterd, 2009: 844). Although it is not clear what exactly social settlement factors are or could be, it is possible to talk about factors such as physical structures and public or semi-public spaces where people come together, including bars, cafes and restaurants, housing opportunities, aesthetic and cultural opportunities, tolerance towards alternative lifestyles and ethnic diversity, and the creation of meeting places for business and leisure (Florida, 2002; McCann, 2007, 2008). In an increasingly globalized economy, site-specific social location factors can lead to detailed spatial preferences. Concepts that are very difficult to measure, such as urban atmosphere and social climate, and less ambiguous concepts such as housing and neighborhood quality and the functioning of the housing market constitute the main dimensions of this discussion. This situation increases the importance of urban spaces and urban space quality. Because the creative class

prefers cities where the quality of urban space is high and creative cities where they can express themselves comfortably as living spaces.

For instance, Florida (2002) noted that "quality of place" may be viewed as "soft locational factors" for the attractiveness of the creative class. These characteristics include spatial diversity, cultural and recreational opportunities, social diversity, and openness. For the attraction creative class, Murphy and Redmond (2009, p. 74) identify "hard and soft locational characteristics." These factors are shown in Table

Table 3.1 Categorisation of "hard" and "soft" factors related to the urban environment (Murphy and Redmond, 2009, p. 74)

'Hard' Factors	'Soft' Factors
Public Services	Cultural and Leisure Facilities
Street safety; Policing services; Social security; Health services	Public Spaces; Festivals and cultural facilities; Galleries and Museums; Pubs; Restaurants; Cinemas; Shopping facilities; Sports facilities.
Transport Infrastructure	City Environment
Public transport; Transport within the city; Transport connectivity between the city and periphery; Availability of bicycle lanes	Cleanliness of streets and parks; Footpath condition; Noise pollution; Air pollution; Congestion; Recycling services.
Cost of Living	Tolerance and Openness
Housing and related services; Food and beverages; Leisure services; Transportation.	Immigrants; Visible minorities; Different sexualities; Different socio-economic status.

Florida (2006) also emphasizes the quality of urban space, claiming that social settlement factors are as important as economic settlement factors in the location preference of the creative class, and claims that the creative class prefers to live in cities with diversity and tolerance.

CHAPTER 4

CASE STUDY: URLA

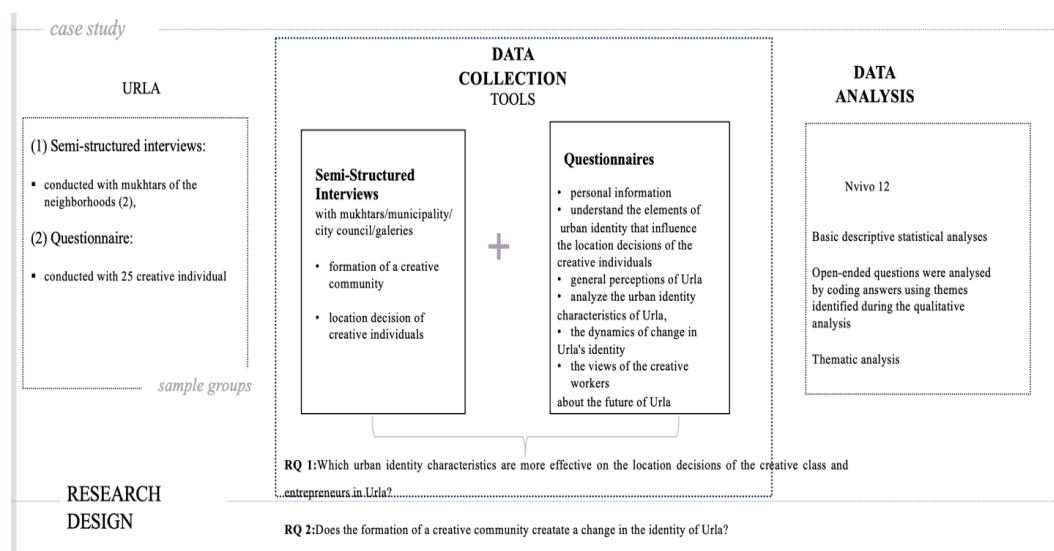
4.1 Research Methodology

In the literature, studies that will provide an in-depth understanding of the dynamics of the creation of an atmosphere of creativity in cities, taking into account the urban identity indicators, are quite limited. Therefore, this research aimed to **fill this gap in the literature by** presenting a micro-level analysis of the motivations, experiences, and relationship of the core creative class and creative entrepreneurs with urban identity, since the choice of place to live for the creative class is the result of a complex decision process, workers' views on this issue need to be explored in depth (Brown, 2015). Due to the nature of the research problem, the study has an exploratory research design. Multi-method research is a type of study that includes data from one or more sources as well as various types of analysis (Creswell & Clark, 2007). This research will be carried out in three phases; **The first is** comprehensive theoretical analysis of the creative community, location preferences of the creative class and creative entrepreneurs, and urban identity. It includes a literature review regarding the identified objectives and answers the research questions. Understanding the characteristics of the creative community, its components, and site selection preferences forms the basis of the theoretical framework. In addition, examining the concept of urban identity and analyzing its components is another part of the theoretical research. **The second phase,** which includes an empirical study, will help to understand the relationship between the formation dynamics of the creative community and urban identity. It forms the basis of the case study with the variables emphasized in the theoretical framework of the thesis. In relation to the literature review and contextual framework, a case study conducted in the field using interview and survey methods. Accordingly, the Urla district of İzmir was chosen as

an example because it allows the analysis of many components of urban identity. Interviews with authorities to understand the atmosphere of creativity in Urla are also part of this study. **As a third phase** in the scope of this thesis, questionnaires are used for analyzing the migration dynamics of the so-called creative class and creative entrepreneurs which are other actors in the formation of a creative community. The selection of migrant workers was based on the assumption of a high level of worker mobility in the thesis of the creative.

Two methods were used for data collection: interviews and questionnaires. The interview technique allows an understanding of the dynamics of the increase and migration of the creative class in Urla. Information was obtained from interviews with local authorities, municipalities, and people with close interaction with the creative class. The survey tool includes the views of the creative class living in Urla. A combination of research tools and techniques is needed to answer the two research questions underlying this research. The figure above (Figure 4.1) shows the tools and their role in this research.

Figure 4.1 Data Collection & Analysis



4.2 Data Collection Tools and Analysis

4.2.1 Semi-Structured Interviews

Interviews are face-to-face conversations between an interviewer and interviewees with fewer questions than surveys (Williamson, 2016). In the context of the research questions of this study, semi-structured face-to-face interviews were conducted with local authorities, decision-makers and people who are in direct contact with the creative class in order to understand the rise of the creative class, the location choices of the creative class and the dynamics of change of urban identity in Urla. In order to examine the formation of the creative community in Urla and the reasons for the preference of creative people, qualitative in-depth interviews were conducted with 10 actors of the creative community living in Urla for a period of 1 month. The interviewees representing various fields were asked about the formation of the creative community in Urla, the reasons why creative people chose Urla and the urban identity of Urla. Open-ended questions encouraged participants to elaborate their thoughts. Interviews lasted 30 minutes on average, were audio recorded and transcribed verbatim.

The qualitative management program NVivo 12 was used to conduct a thematic analysis (Braun & Clarke, 2006) on the interview data. Since it is an inductive method, thematic analysis tells a story of the data and goes beyond simple description (Clarke & Braun, 2018, p106). The first step was a thorough reading of the transcripts. After that, the researcher turned the quotes and observations into nodes using a coding system. The citations contained in each node were used to determine the names of those nodes. The researcher would make a new node and give it a descriptive name if a citation didn't fit in any of the preexisting ones. The researcher walked back and forth between the transcripts and the newly generated nodes, occasionally renaming the node to better describe its contents, since the coding process was iterative.

4.2.2 Survey Questionnaire

In the context of the research questions of this study, the survey technique was used to understand the relationship between the creative class and urban identity. It is aimed to collect useful information from the participants about the components of urban identity that they perceive and affect migration dynamics.

For the purpose of this study, a special questionnaire was designed to collect data for two research questions. The survey questions were obtained from the literature review. The questionnaire consists of six main parts: (1) questions about personal information, (2) questions to understand the elements of urban identity that influence the location decisions of the creative class, (3) questions about general perceptions of Urla, (4) questions to analyze the urban identity characteristics of Urla as perceived by the creative class, (5) questions to understand the dynamics of change in Urla's identity, (6) And finally, questions to understand the views of the creative class about the future of Urla (Table 4.1) . The questionnaire consists of 30 questions as open-ended, multiple choice, single choice, rating and ranking (for the survey questionnaire, see Appendix A).

Table 4.1 The structure of the questionnaire

	Aim of the Section	Question Types
First Section	Personal Information about age, profession, the place where they lived before Urla, the duration of their stay	Open-ended, single-choice
Second Section	Reasons and factors affecting moving decisions	Open-ended, multiple-choice
Third Section	General perceptions about Urla	Open-ended
Fourth Section	Urban identity features of Urla and their place in relocation decisions	5 scale Likert statements(Importance order), 5 scale Likert statements,multiple-choice,
Fifth Section	Changes in the urban identity of Urla	Yes/No question, single-choice,Open-ended
Sixth Section	Future expectations	Yes/No question, single-choice,Open-ended

Therefore, it was concluded that the location choices of these individuals are important for the study. The participants for the survey were selected using the following criteria: (1) Being members of the professional groups that Florida (2003) stated as being in the creative class (artist, scientist, designer, architect/engineer, writer, researcher) or creative entrepreneur; (2) having resided in Urla for at least six months ; (3) the fact that they came to Urla by their own choice, not because of

compulsory situations. In this way, the reasons for settlement, such as wanting to live where they were born or being affected by dependencies or conditions were eliminated, and the primary evaluations of the participants about the city choices they would live in were tried to be reached.

The survey was conducted face-to-face in December 2022. Official authorities do not have a database of companies or organizations where are the creative worker' workplaces. Therefore, the interviewees were reached using personal contacts.

The results from the closed-ended questionnaires were described using simple descriptive statistics, such as the distribution of the responses by percentage. SPSS was used to analyze the data. Answers to open-ended questions were coded according to overarching themes discovered through qualitative analysis, with the possibility of other themes emerging through iterative coding.

4.3 Study Site

Urla is a district with an area of 728 km² on the peninsula known as the Urla Peninsula, 32 km from the center, in the west of İzmir. There is the Aegean Sea in the north, Düden Bay and Seferihisar district in the south, Çeşme district in the west and Güzelbahçe district in the east (Figure 4.2). The population of Urla is 72,741 according to TUIK for 2021. Urla's population has increased by around 10,000 in a period of 5 years. Kalabak, İçmeler and Denizli neighborhoods constitute the majority of this increase.

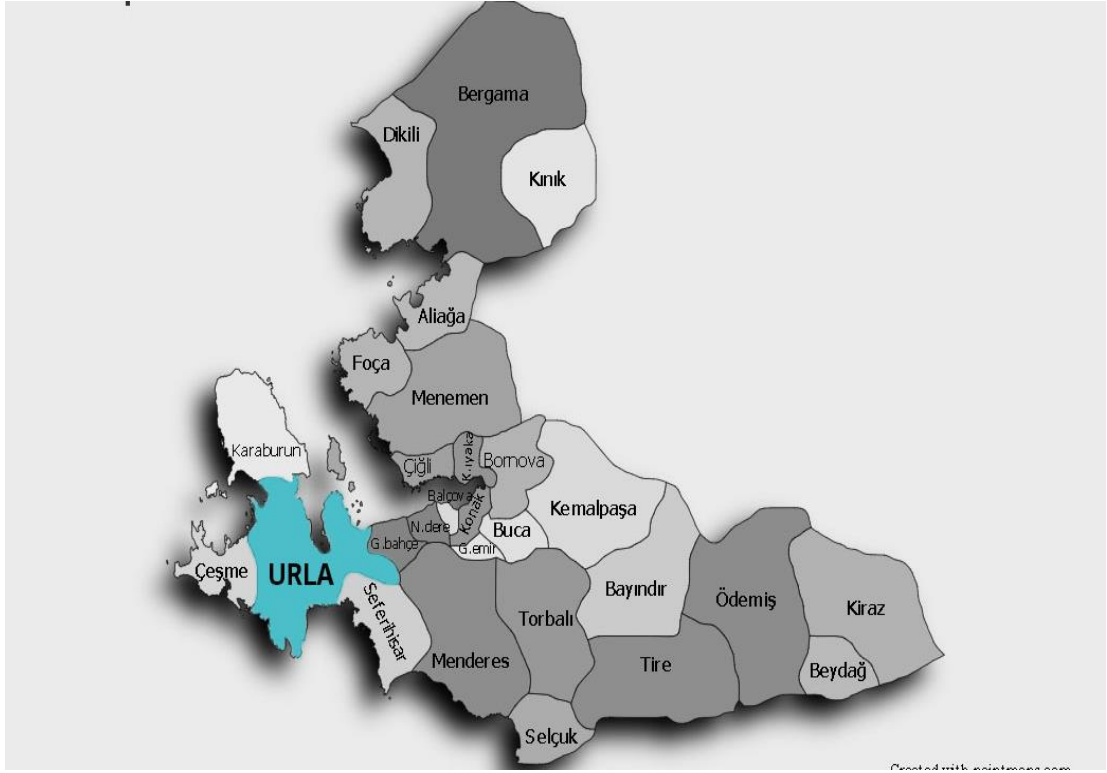


Figure 4.2. Location of Urla

Urla, a district of İzmir located in the Aegean Region, consists of two inner settlement areas called the Pier Region and the "Central Urla". The ancient ruins found in the Iskele Region show that the history of the district dates back to the Prehistoric Period (Goodman et. al., 2002). The settlement, whose ancient name was Klazomenai, was the last Ionian city established (Cook, 1962). Although Urla was taken from the Byzantines by Çaka Bey during the Anatolian Seljuk State (Atay, 1978), it was again captured by the Byzantines in 1093 (Baykara, 1974). Although a settled order was established in the Iskele Region at first, due to the Venetian and Genoese attacks on the coasts, the people moved to the inner parts of the city and settled in the more sheltered center (Atay, 2003). In this process, many buildings with different architectural features were built.



Figure 4.3 Two inner settlement areas in Urla

In the 18th century, when maritime trade came under the influence of the Izmir Port, Urla began to lose its vitality (Atay, 2003). After the War of Independence, immigrants from Crete and the Greek Islands started to come to Urla. Migration from the Aegean Islands to Urla started in the 18th and 19th centuries. Greeks and Jews who left the city were replaced by Bosnians of Turkish origin, Albanians, people from Kavala and Pomaks (Uyal, 2000). The coexistence of different ethnic groups in this period also affected the general structure of the urban fabric. During the Turkish-Ottoman period, the city spread around Fardi Street and along Akpınar Creek, which is known today as Zafer Caddesi. Since the buildings on Zafer Street formed the main street in the city's period, the ground floors were used as trade and the upper floors as residences.

Industrializing in the 1980s, Turkey began to receive immigration to its metropolitan cities. Izmir, one of the metropolitan cities, received immigration and entered into a

rapid slum. İzmir's rapid growth and immigration and industrialization have pushed some people to settle in coastal areas close to İzmir or to buy their second homes. In the period between 1970-1990, 70% of the built up texture of the Urla peninsula became second residences (Emekli, 2002). The opening of the Urla section of the Çeşme-İzmir highway in 1991 brought most of the residences in the city not only as second residences, but also to a point of permanent residence and commuting to the city center.

There are historical residences, which are commercial centers, on the slopes where the slope is less in the city. It is necessary to examine the area between Zafer Caddesi and Fatih İbrahim Bey Mosque, which we can describe as the beginning of the Urla settlement, as it is the first settled area in history. Buildings with both residential and commercial functions can be seen on Zafer Street, which is the main axis of the city center. It also covers Urla Art Street, where artistic activities are concentrated on the street. Since Zafer Avenue was the most important trade axis of the city in the 19th century, it also hosts buildings that have both residential and commercial functions. The majority of the residences in the historical city center belong to the Ottoman Period and only 19th-century buildings have survived to the present day. Zafer Street, where mostly the Greek population's residences and workplaces are located, was built in the 19th century. Urla is the most prestigious area. As can be seen in Figure 4.2, there are buildings with historical and architectural qualities that need to be preserved on Zafer Street, where there are examples of civil architecture built adjacent to both sides.



Figure 4.2. An old view of the “Sanat Sokağı”(Urla Art Street Platform, 2016)

The formation of different sub-centers in Urla, which grew steadily in the early 2000s, reduced the attractiveness of Zafer Caddesi. In this process, an event was organized in which a small number of artists who chose a place on the street and artists from outside the city participated and exhibited their works in order to give the street its former vitality, which businesses started to abandon. As a result of this event, which was held for the first time in 2009, the idea of transforming the street into Art Street was born.

In the following years, artists from cities such as Istanbul and Izmir discovered this historical street of Urla. The artists who bought or rented historical buildings and set up their workshops in these buildings attracted other artists to the streets in time; The street started to host painting, sculpture, ceramics and music workshops, boutique clothing stores and book cafes.

4.3.1 Creativity in Urla

According to the report, *Analysis of Creative Industries in Turkey at the Level of IIBS-2 Regions: A View to İzmir*, the region can quickly turn into an area where the creative economy specializes if appropriate support is provided to the creative industries (İZKA, 2021).

Velibeyoğlu (2016) stated 3 main objectives of the routes in line with the local development strategy. These aims are to generate additional income, reduce the ecological footprint and enrich local knowledge. He also outlined the thematic routes in IPR (İzmir Peninsula Region) as a tool for physical networks, to connect various natural and cultural assets in a network, and explained the three routes: cultural route, wine route and olive route.

4.3.1.1 Urla Art Route

Contrary to today's fast-paced consumption, the venues opened to art in Urla, which set out with the aim of providing a more permanent, art-filled experience, came together and formed an art route. Thus, they aimed to provide a different experience to both local and visitors from different regions. In addition to the cultural heritage of the ancient civilizations that lived on these lands, it exhibits the accumulation of a strong memory by giving place to modern and contemporary art (Urla Art Route, 2022). Creating collective presentations from various branches of art, Urla Art Route aims to create a space that will accelerate open-minded, pluralistic and innovative interaction. It supports the region's progress towards becoming a free center that will host artists as well as increasing artistic activities.

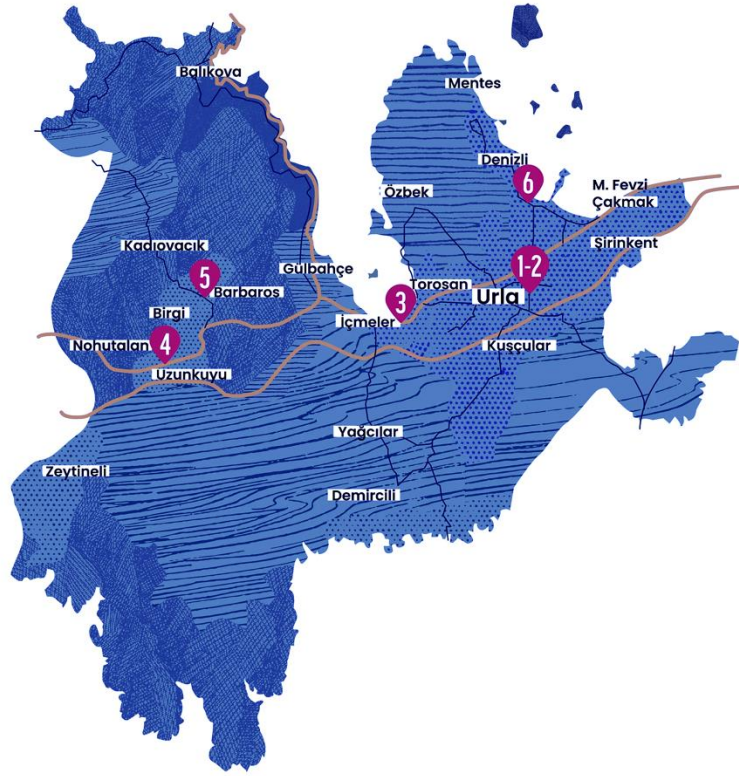


Figure 4.3 Urla Art Route

4.3.1.2 Urla Vineyard Route

Urla Vineyard Route is a region where grapes have been grown for many years. Grape culture goes back many years. The grape variety named Urla Karası, which is unique to Urla, is reproduced as a result of the cooperation of universities and businesses, taking its place in the world's grape atlas, establishing a vineyard route in this location by allowing the development of viticulture in Urla district and making efforts to make this route preferred by thousands of visitors within two years, It is among the important works in the promotion of the gastronomic identity of the city.

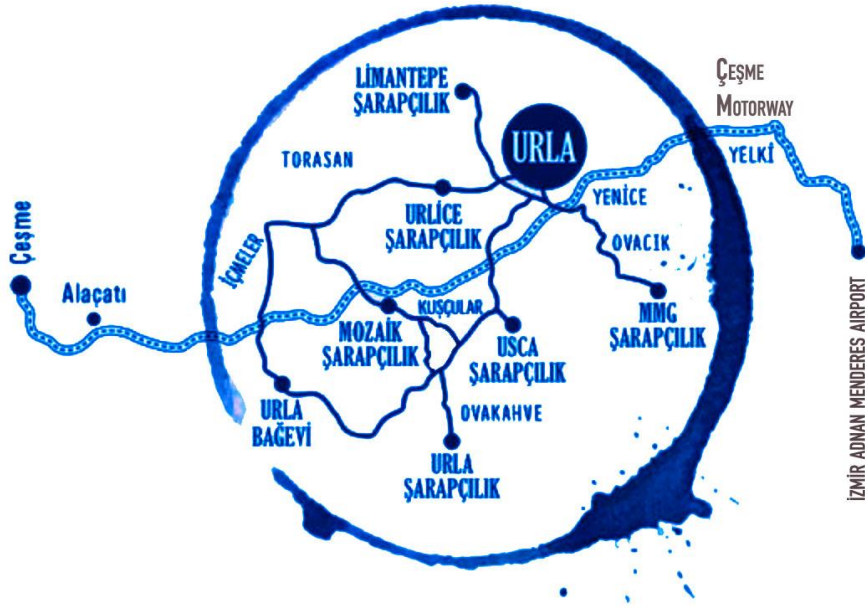


Figure 4.4 Urla Vineyard Route

4.3.1.3 Urla Gastronomy Route

Gastronomy plays a significant part in planning and governance initiatives due to its significant economic potential and cultural importance for the community (Visković, 2021). According to Florida (2005), the city's gastronomy is a key feature that draws the creative class to the area as residents or tourists and plays a significant role in their way of life. Urla Gastronomy Route has been defined as an exploration route that contains dozens of different unforgettable stories. The organization, which set out with the aim of guaranteeing that it will offer only unforgettable tastes in an attractive geography, was established in 2019 with the aim of creating a common language by coming together at 6 different restaurants in Urla. These restaurants stated that they set out to present the geography of Urla with its unique atmosphere and menus to all explorers of the route.

CHAPTER 5

RESULTS

The findings of this study are presented in this chapter. This chapter consists of two parts to present the results of the two-stage analysis of the study. In the first part, the outcomes of the semi-structured interviews are presented. In the second part, there are the findings of the survey study.

In order to understand the rise of the creative class in Urla and the location choices of the creative class, a total of 10 face-to-face interviews were conducted with local administrations, municipal units, the city council, gallery workers, and craftsman's association.

5.1 Results of Interviews

5.1.1 General Profile of Participants

Table 5.1 General Profile of Participants

	AGE	GENDER	WORKPLACE
Participant 1	42	Male	City Council
Participant 2	67	Female	City Council
Participant 3	62	Female	City Council
Participant 4	65	Male	Local Administration
Participant 5	60	Male	Local Administration
Participant 6	37	Female	Municipality
Participant 7	55	Female	Municipality

Participant 8	54	Male	Craftsman's Association
Participant 9	28	Female	Gallery
Participant 10	35	Female	Gallery

5.1.2 Rise of the Creative Class in Urla

This finding consists of the interviewees' views on the rise of the creative class in Urla and how this process occurred. Almost all of the interviewees emphasized that this process started with the “Artichoke Festival” held in Urla.

The settling of creative employees in Urla has gained momentum especially in the last 5-6 years. It was there before, but not as intensely. Urla made a name for itself with the Artichoke Festival, and then it started to receive a general migration. It can be said that more qualified immigrants come and more educated people prefer it. (Participant 6)

The artichoke festival was held. This is how this migration started. Later, the past mayor made this artichoke festival an international festival. After that, Urla became like this. Urla became known in the world. Otherwise, we were beautiful in Urla. If everyone had told us ten years ago, fifteen years ago, Urla would have been like this, no one would have believed it. But right now it's very valuable, you see it's very popular. (Participant 4)

In addition, the interviewees gave information about the characteristics of the creative class that settled in Urla. They stated that it is generally preferred by people who are qualified, and who have a middle-upper income level, who are engaged in creative works. The employee in the municipal cultural unit emphasized this by saying, "More qualified creative workers come, it can be said that more educated people prefer it".

Celebrity chefs are starting to arrive. Of course, the places that were fields in the process started to become different art galleries. Due to the powers, he received, the painter came a lot in terms of art. We have many painters. After that, if you design a photo, there is already a photographer. There are those who are interested in industrial art. Theater actors, poets and philosophers began to settle here intensively. Also, young people don't just prefer this place for retirement. Young people also prefer Urla now. But only those who have a certain income level. (Participant 1)

5.1.3 Location Choices of Creative Class

According to the results of the interviews and surveys, the creative class chose detached neighborhoods in nature, away from the center of Urla, as settlements. While it was stated that the relationship of the creative class with the city center was quite limited in the early stages when settlements increased, it was stated that this relationship became stronger with the increase in activities and opportunities.

However, incoming people stay in gated communities. There are many sites. There are so many rich people that you will not mind. People arrive around Sefaköy by helicopter. (Participant 5)

Incoming middle-class artists generally live in the gated communities. They live in Kuşçular and Kekliktepe. Those who came first were not going into Urla, but now they mingle freely with the crowd. Generally, they started to use the center as the activities increased. Since there are people who are interested in healthy living, they buy vegan organic products from the center. Here it has increased. (Participant 7)

5.1.4 Perceived Changes in Urban Identity

In the interviews, it was aimed to understand the change of urban identity characteristics with the rise of the creative class in Urla. Almost all of the interviewees emphasized that such a change has started in Urla and its effects are visible.

If we look at craftsmanship, the shape of the craftsmen has changed in the last three years. In other words, the professions of the old tradesmen have started to change. So agriculture began to decline. Crafts gained momentum. Together with gastronomy, people are of sculptors and ceramic artists has started to increase. I regret to say that most of the newly arrived tradesmen who registered with us, at least, started to become real estate agents. But I'm happy to say it's about culture. For example, actors began to arrive. Fine arts graduates began to arrive. Engineers who produce and draw began to come to boat builders who make very serious drawings. Very good architects began to arrive. In this respect, the pleasing but not pleasing part is the increase in real estate agents. It means that every place has a lot of sales, so I'm a little sad there. But other than that, I see that Urla's shell has changed and broken. Here, it is necessary to seize the situation before it reaches the point of disidentification. (Participant 8)

We escaped to Urla. They came to Urla and bought it from the shopkeepers. For example, there were always blacksmiths around here, these are industrial sites. And now Urla has certain elements of urban identity. Here is this natural vegetation, artichoke is one of them. Our main ingredient was tobacco. Olive. There was nothing else here. There was olive oil and tobacco. He lost his own identity due to immigration. He lost everything. All the lands are gone. No animals left. No crop left here. Everyone had an animal in their home. There were cattle. After farming was done, this place gradually lost (Participant 6)

5.2 Results of Questionnaire

5.2.1 General Profile of Participants

25 creative professionals from different age groups and professions living in Urla participated in the research. Percentage of participants aged 25-39 is 40 % (n=10), between 40-55 years old are 32% (n=8), and the remaining 28% (n=7) are over 55 years old. In addition, 3 participants (12%) have been living in Urla for less than 1 year, 5 (20%) stated that they have been living for about 1-2 years, 8 participants (%32) living in for 2-5 years, 6 (%24) living in for 5-10, and the rest (3 participants or %12) stated that they have been living in Urla for more than 10 years. Considering the occupational distribution of the participants, the vast majority (%52) are artists. While 30,7 percent of the artists are also tradesmen, the rest work independently. Artists consist of people who produce in many different fields.

Table 5.2 Descriptive Statistics of the Survey

Age	Frequency	Percent
18-24	-	-
25-39	10	40
40-55	8	32
55+	7	28
Education Level		
Secondary school	-	-
High school	3	12
Higher education	14	56
Master diploma	5	20
PhD	3	12
Occupation		
Academician	2	
Editor/Writer	2	

Architect	4	
Artist/ Shopkeeper	4	
Artist	9	
Mosaic Artist	2	
Ceramic Artist	3	
Painter	2	
Curator	1	
Director/Performer	1	
Chief	2	
Youtuber/Director	1	
<hr/>		
Duration of Living in Urla		
<hr/>		
Less than 1 year	3	12
1-2 year	5	20
2-5 year	8	32
5-10 year	6	24
More than 10 year	3	12
<hr/>		

The creative class participating in the survey migrated to Urla from different cities. Figure 5.1 shows the distribution of the cities they lived in before they migrated. The vast majority of the participants, 52%, stated that they came to Urla from Istanbul. While 16% of the participants stated that they stayed in the center of İzmir before Urla, the same percentage moved from Ankara to Urla. In addition, 4% (1 person) of the participants came to Urla from Iznik. Again, the same number of participants stated that they lived in Kars before Urla.

5.2.1.1 Sense of Belonging

Based on the definition of place identity as the process of people defining themselves in terms of belonging to a particular place through interaction with places, the participants were asked whether they felt they belonged to Urla. 76% of the participants stated that they felt they belonged to Urla. However, 24% stated that they did not develop a sense of belonging for Urla. Considering the distribution of duration of living and sense of belonging in Urla, all the participants, who have lived in Urla for 5-10 years and more than 10 years, stated that they feel a sense of belonging to Urla.

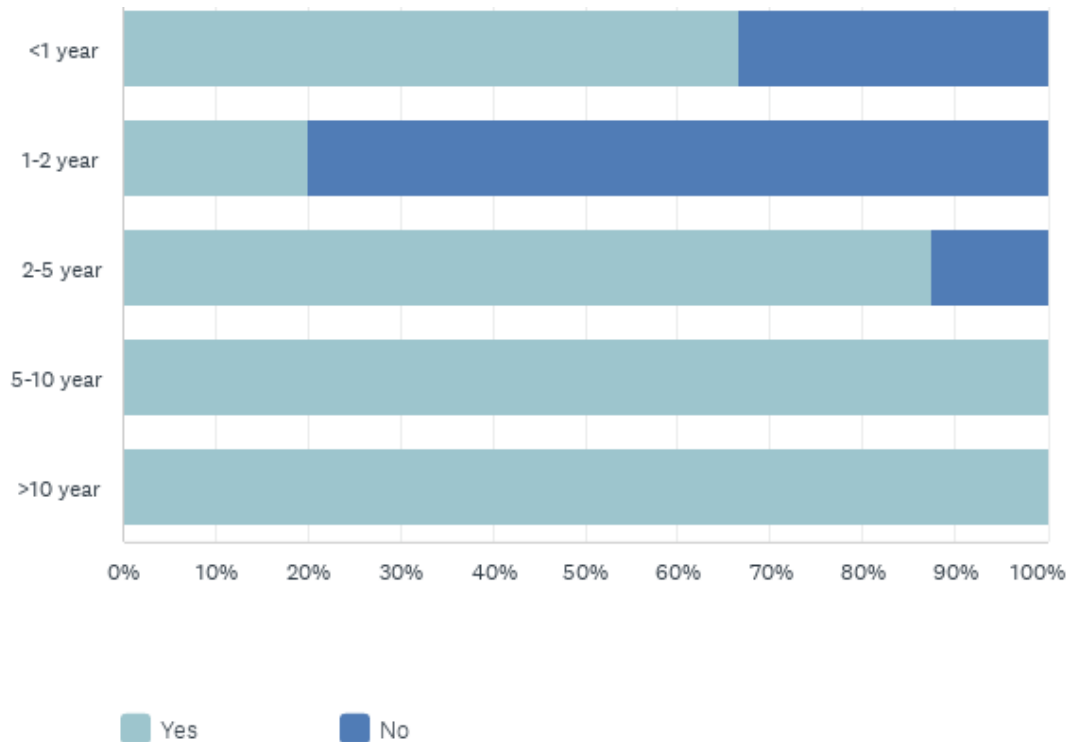


Figure 5.2 Distribution of participants' sense of belonging according to the duration of they lived in Urla

5.2.2 Factors Affecting Participants' Location Choices

As stated before, in this part of the questionnaire, it is aimed to evaluate the reasons for preferring Urla. Therefore, participants are asked to choose from several main factors. They can also add their own answers outside of these categories. The answers to the question showed that 76% (19 people) of the participants preferred Urla because of natural environmental factors. On the other hand, 32% (8 people) answered that social environmental factors are effective in their decisions. Also, 24% (6 people) added the 'Other' option. Figure 5.3 shows the distribution of each factor.

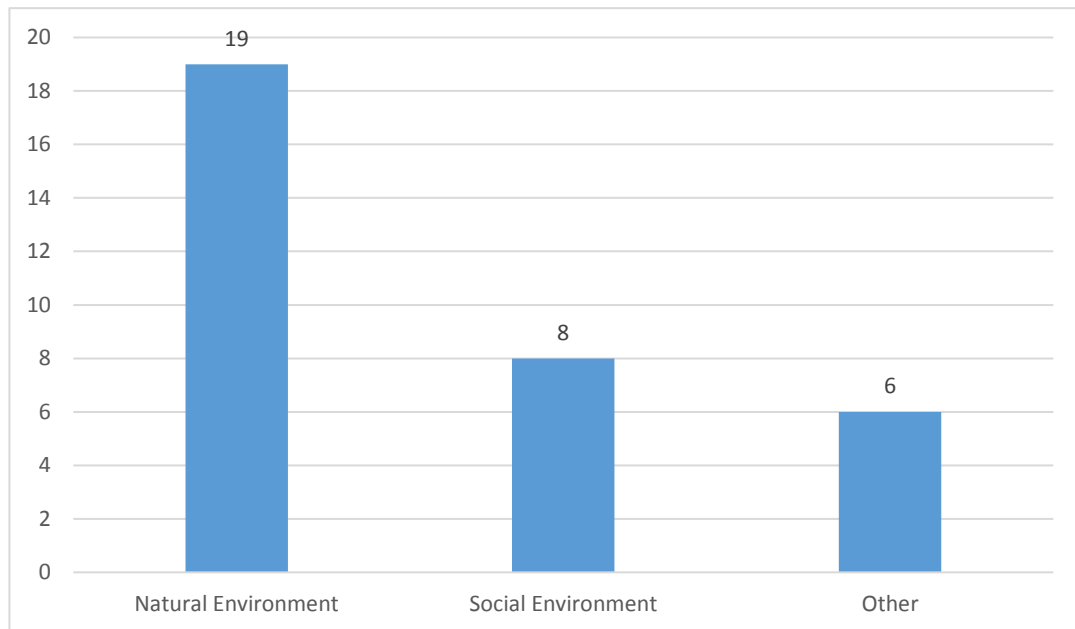


Figure 5.3 Distribution of factors affecting the participants' decision to live in Urla

Among those who ticked 'Other', some respondents added various titles once. Most similar to the reasons behind the creative class location choices include:

- *“Wanting to live in a quiet city rather than a crowded city”*
- *“Because it meets our needs”*

When the participants are asked about the neighborhoods they live in and why they chose these neighborhoods, it seems that the answers are concentrated on reasons such as the neighborhood being close to the sea (5 participants), being in nature (5 participants), being a quiet and rural settlement (3 participants) and having detached houses (2 participants). In addition, when the locations of the places they live in are examined, it appears as areas close to the sea, where detached houses and gated communities are concentrated. When the participants were asked about the neighborhood where their workplaces are located and the reasons for choosing this place, it seems that the answers were scattered for reasons such as being a commercial center (7 participants) and being on an art street (5 participants). In addition, many of the participants stated that they work at home and contribute to their creativity because they are intertwined with nature. The distribution of the neighborhoods where the workplaces of the participants are located is concentrated in the central neighborhoods. In Figure 5.4, the red areas indicate the neighborhoods that the creative class has chosen to live in, while the blue areas indicate the neighborhoods that the creative class has chosen to work in.

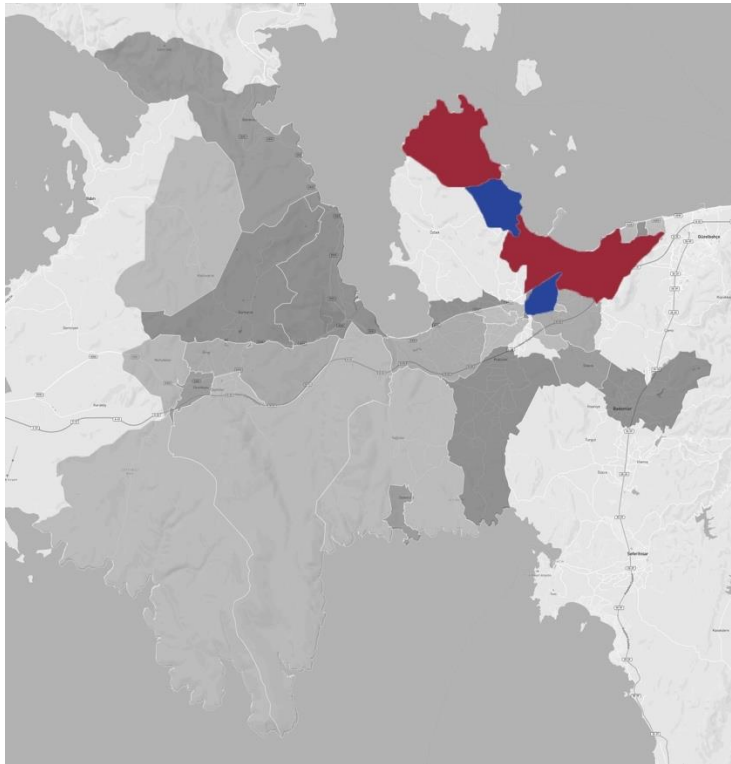


Figure 5.4. Neighborhoods chosen by the creative class to live and work

5.2.3 Perceiving Urla as an Attraction to the Creative Class

“Because Urla is the land of writers and artists who left their mark on the age”

Participants were asked whether Urla was an attraction for people with creative skills. While 44 (11 people) of the participants thought that Urla was an attraction for the creative class, 8% (2 people) stated that this was not true. Also, the vast majority (48% or 12 people) stated that Urla is partly a point of attraction for creative people (Figure 5.6). When asked why they think this way, the participants generally stated that the natural environmental features of Urla feed their creativity. The effects of the natural environment as stated by the participants are as follows:

- *“We can focus on art because it is generally a quiet life”*
- *“I can focus because its nature keeps our minds calm”*

They stated that the cultural environment created as well as the natural environment also contributed to this:

- *“The redundancy of the cultural environment aids in the exchange of ideas”*
- *“There are exhibitions and galleries in an art-cultural environment”*

In addition, some participants emphasized that it was a point of attraction because it was suitable for a peaceful and detached lifestyle, while others stated that the possibilities were increasing.

Those who think that Urla does not attract creative people have stated that the name of the art street is only related to art, but that there is no artistic production in its content and that it is challenging for creative people due to the high prices.

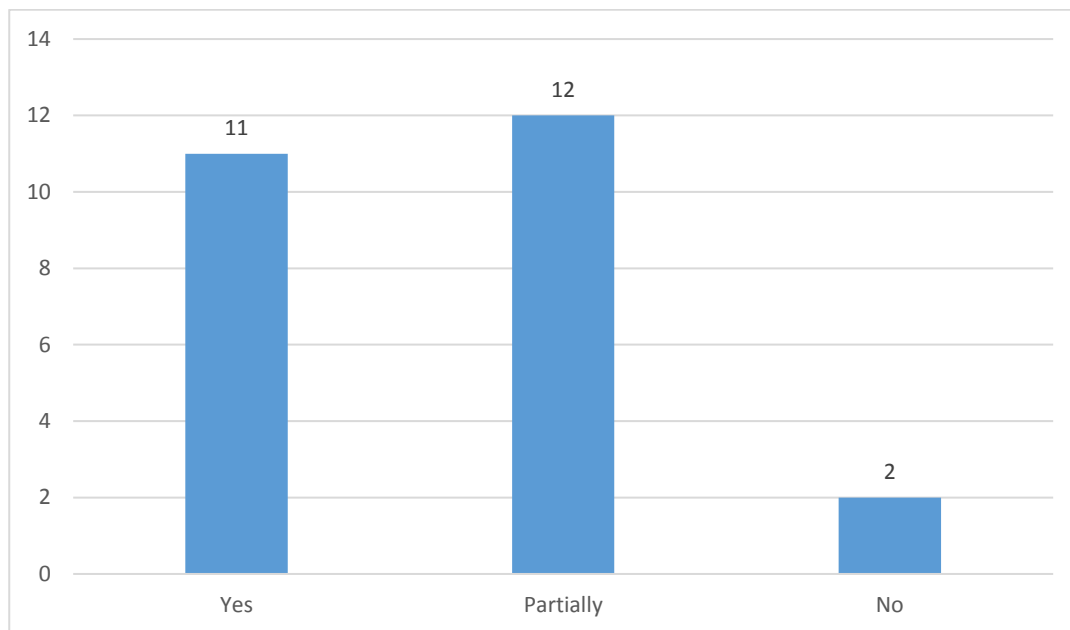


Figure 5.6 Distribution of participants regarding urla as a point of attraction for the creative class

5.2.4 The Best And The Worst Features Of Urla As Perceived

Along with questions that directly related to the urban identity, the participants were also asked to indicate the best and worst features of Urla out of a variety of positive and negative characteristics. Table 5.3 shows the most salient aspects according to the frequency of responses. These findings show that the special geography of the district plays a very positive role in its integration with nature, its proximity to the sea and the perception of the city (88%). The lack of crowded city life was rated as the "best feature" by respondents (20 percent) while the increasing population (%24) were considered a "negative feature" by a large majority.

Table 5.3 Frequency of best and worst features of Urla stated by the participants

Best features of Urla	Frequency	Percent
Integration with nature, proximity to the sea, accessiblity to natural products	22	%88
Lack of crowded city life	5	%20
Social and cultural activites	4	%16
Proximity to the city center	3	%12
Social tolerance	1	%4
Worst features of Urla		
Expensive living	10	%40
Increasing population	6	%24
Infrastructure and urban image problems	6	%24
Scattered and uncontrolled settlement	3	%12
Loss of agricultural production and locality	2	%8

Figure 5.7 The distribution of the words in which the participants indicated the character of Urla

5.2.5.2 Major Elements Perceived as the Most Significant in Making the Urban Identity

Participants were also asked to rank important urban identity elements according to their perceived contribution to Urla's urban identity. The factors affecting the urban identity, which were listed in order of importance by the participants, were then percentaged according to their place in the ranking and the frequency of their mention. As seen in Table 5.4; 4, 39 % of the participants put the natural environment in the first place by stating the most important features. Thus, the majority of the participants stated the natural environment characteristics as the most important factor forming the urban identity. Secondly, historical places were put in the first place by about 32% of the participants. Therefore, the second feature emerges as historical buildings and reference points. The third most frequent factor in the ranking was stated by the participants as the sociocultural environment. The majority (33%) cited socio-cultural environment as the third important factor. Economic potential, which was ranked fifth by approximately 35% of the participants, ranked fourth in the list of factors affecting urban identity. The built environment, which was ranked fourth by 35% of the participants and fifth by 30%, ranked fifth from the bottom in this table of six factors. Finally, recreation areas, which more than half of the participants (54%) stated as the least important factor affecting urban identity, ranked in the sixth place.

Table 5.4 Distribution of participants' rankings for the most significant urban identity component

Order	Natural Environment		Historic Places / Reference Points		Socio-cultural Environment	
	f	%	f	%	f	%
1	9	39,13%	7	31,82%	5	20,83%
2	6	26,09%	6	27,27%	3	12,50%
3	5	21,74%	2	9,09%	8	33,33%
4	3	8,70%	3	13,64%	4	16,67%
5	0	0,00%	2	9,09%	3	12,50%
6	1	4,35%	2	9,09%	1	4,17%
Total	25		25		25	
Total Score		4,83		4,32		4

Table 5.4 (Continued.)

Order	Recreation Areas		Built Environment		Economic Potential	
	f	%	f	%	f	%
1	1	4,17%	1	4,35%	1	4,35%
2	1	4,17%	2	8,70%	4	17,39%
3	2	8,33%	3	13,04%	4	17,39%
4	3	12,50%	8	34,78%	3	13,04%
5	4	16,67%	7	30,43%	8	34,78%
6	13	54,17%	2	8,70%	3	13,04%
Total	25		25		25	
Total Score		2,04		2,96		3,04

5.2.5.3 Most Influential Elements of the Natural, Built And Social Environment in Urla

Participants were asked to indicate the prominent elements of Urla's urban identity components. Questions were asked about the components of urban identity. First, the participants were asked which natural environmental features of Urla affected the urban identity. Participants were asked to indicate the prominent elements of Urla's urban identity components. Questions were asked about the components of the urban identity. First, the participants were asked about the importance of the physical environment (for example, public spaces, topography, climate, historical buildings, etc.) in the formation of urban identity, and they were asked to answer on a Likert scale of 1-5 (1-insignificant, 5 very important). As can be seen in the Figure 5.8 , the average rating was 4.6.

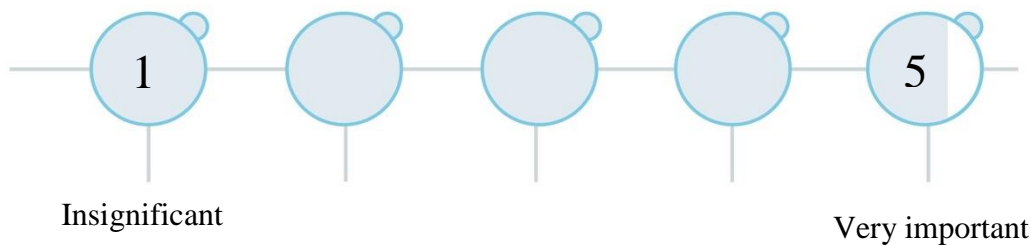


Figure 5.8 Evaluation of the effect of the natural environment on the formation of the urban identity of the participants

In addition, to the question of which of the natural environmental features of Urla affect the urban identity, 76% of the participants stated that the climate characteristics affect the urban identity (Figure 5.9). In addition, 60% stated that vegetation affected it, while topography was also stated as a feature affecting Urla's urban identity for 28%. Some of the features specified by 20% of the participants who marked "Other" are as follows:

- Indicated as "sea" by 2 people
- Access to clean food and air

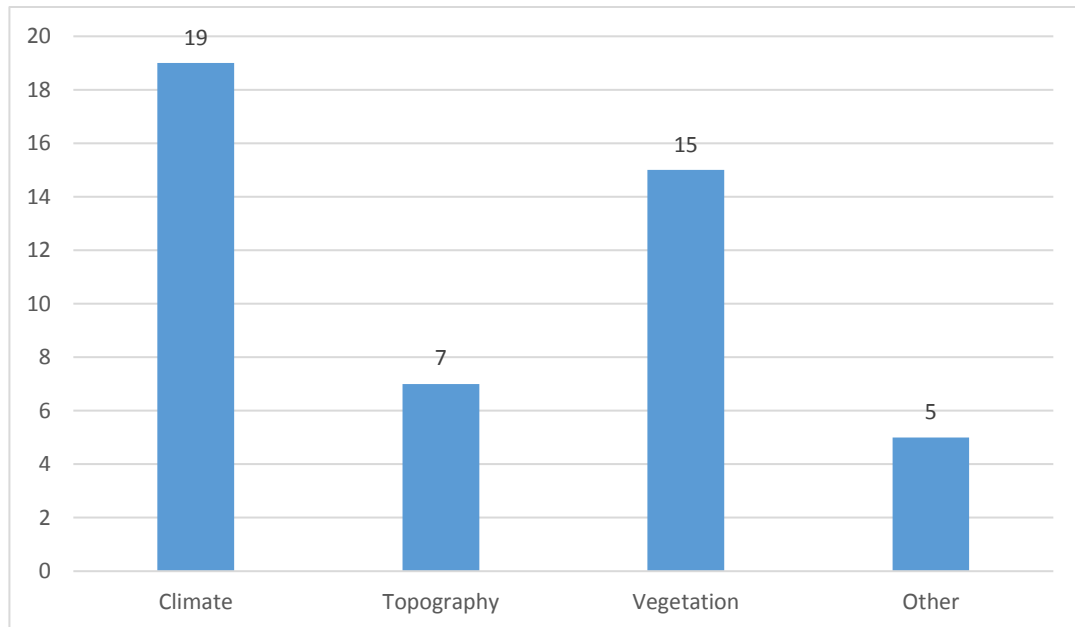


Figure 5.9 Natural environmental features that are effective in the formation of Urla's identity

Participants were asked questions about the built environment, which is another component of the physical environment. When asked to the participants, which features of the built environment of Urla they think to affect the urban identity, a large majority (72%) answered “streets”. While 60% of the participants thought that the historical buildings in Urla constitute the urban identity, only 24% stated the natural and urban landscape elements as an important factor in the formation of Urla's urban identity. The features specified by the two participants who selected the other option are as follows:

- Detached life, the absence of apartments
- Slow city identity

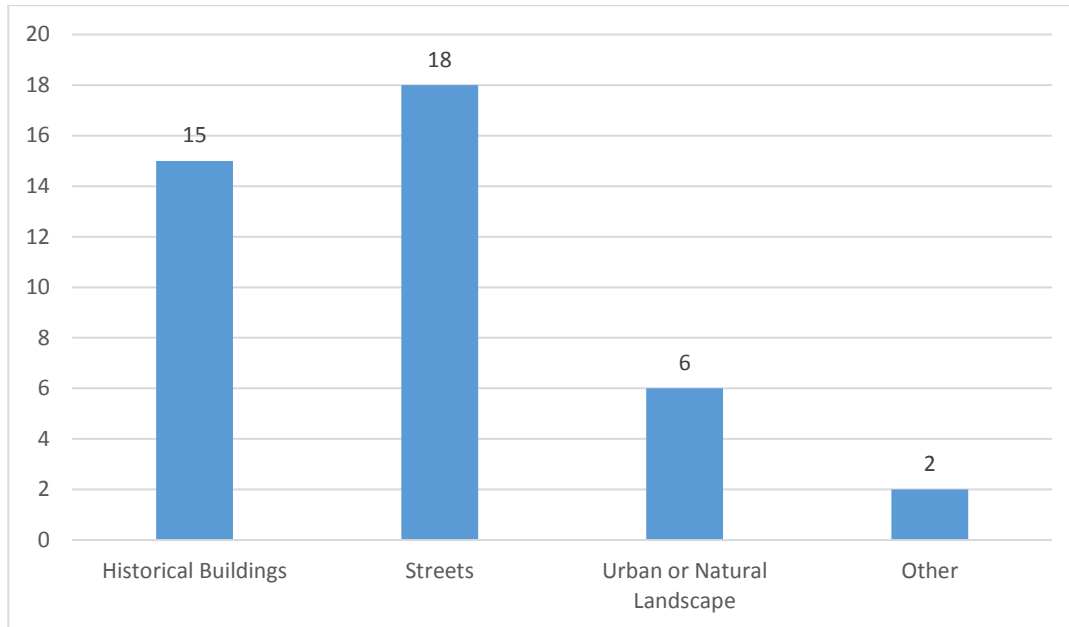


Figure 5.10 Built environmental features that are effective in the formation of Urla's identity

Participants were asked to evaluate the importance of socio-cultural character, another component of urban identity, in the formation of urban identity on a 5-point Likert scale. As seen in the Figure 5.11, the importance of socio-cultural characteristics in the formation of urban identity was scored as 4.4.

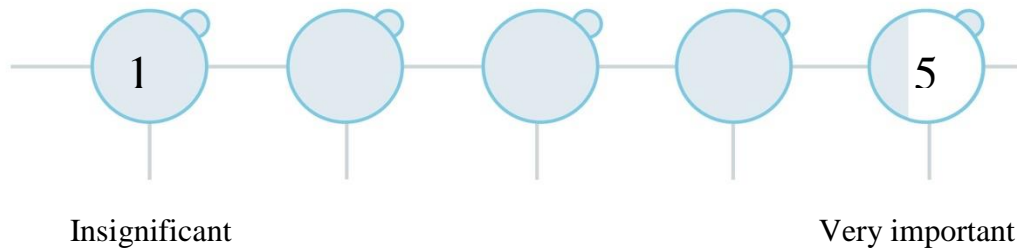


Figure 5.11 Evaluation of the importance of socio-cultural characteristics on the formation of the urban identity of the participants

When the participants were asked which of the social environmental features affect the urban identity, the majority (60%) answered as cultural character (Figure 5.12). In addition, 48% stated that social relations in Urla are important in the formation of urban identity, while 32% stated the importance of cultural diversity. The 4 people who gave the other answer stated as follows: their tolerance, a lot of immigration, group of people who love Urla and relations with each other, cooperation, neighborliness.

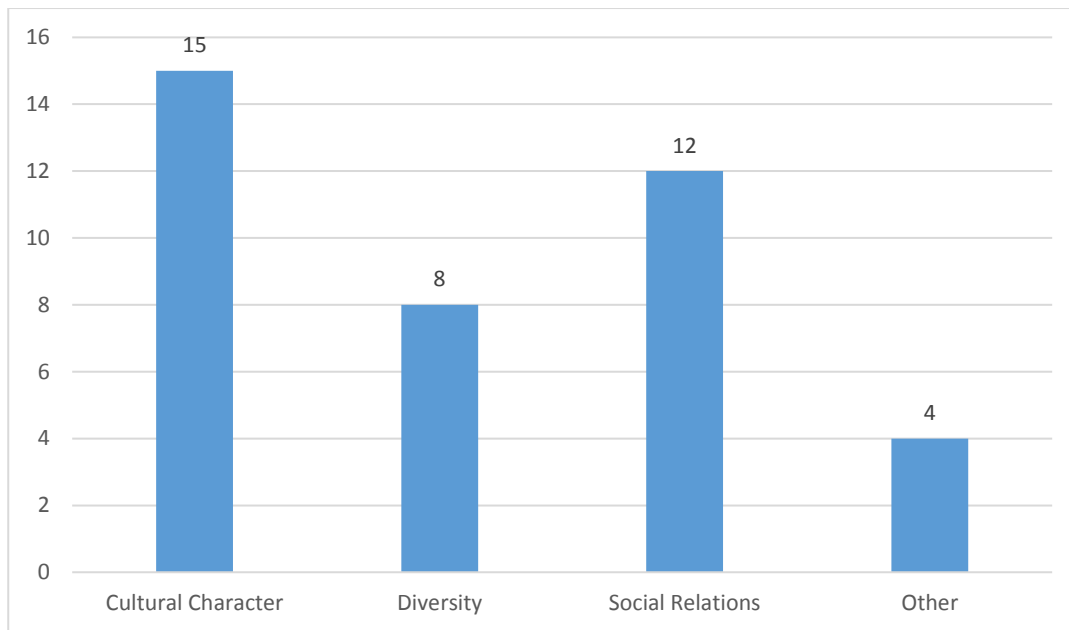
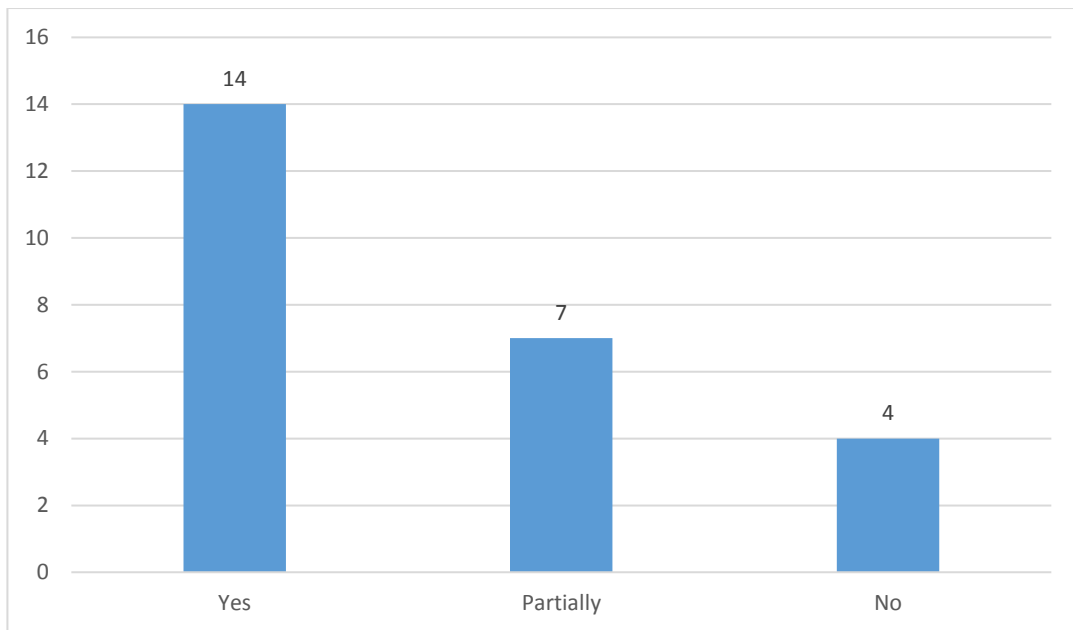


Figure 5.12 Socio-cultural features that are effective in the formation of Urla's identity

5.2.6 Urban Identity and Creativity in Urla

Questions were asked in order to understand the contribution of Urla's urban identity features to the creativity processes of the creative class. First of all, when asked whether there is such a contribution, more than half (56%) of the participants stated that it did. While 28% of the participants stated that they contributed partially, 16% stated that the urban identity features of Urla did not contribute to their creativity processes. When the participants who stated that they contributed or contributed partially, were asked which urban identity features contributed, a great majority of the participants, 48%, stated that the natural environmental features contributed to the creativity process. When the participants who stated that they contributed or contributed partially, were asked which urban identity features contributed, a great majority of the participants, 48%, stated that the natural environmental features contributed to the creativity process. In addition, 24% talked about the contribution of cultural character and social environment, while 8% emphasized that the serene and calm life in Urla nourishes them.



5.2.7 Perceived Changes in Urban Identity

A city has never been unchanging; it has always changed in reaction to social, economic, and political factors. A city is evolving, and while it does so, it has the potential to destroy and replace its constituent elements. Urban identity must therefore be viewed from a time-based viewpoint. In light of this, first of all, the participants were asked to answer whether the urban identity of Urla has changed over time. More than half of the participants, 64%, stated that the urban identity of Urla has changed over time. While nearly one-third of the respondents stated that the urban identity of Urla has changed partially, only 4% of the respondents think that it has not changed. Additionally, the participants' perceptions of change were evaluated by asking them one simple question: "Do you think this change is positive or negative?" The findings reveal that the perception of Urla's urban identity changed positively for 40 % of the participants, and this change was negative for 60%.

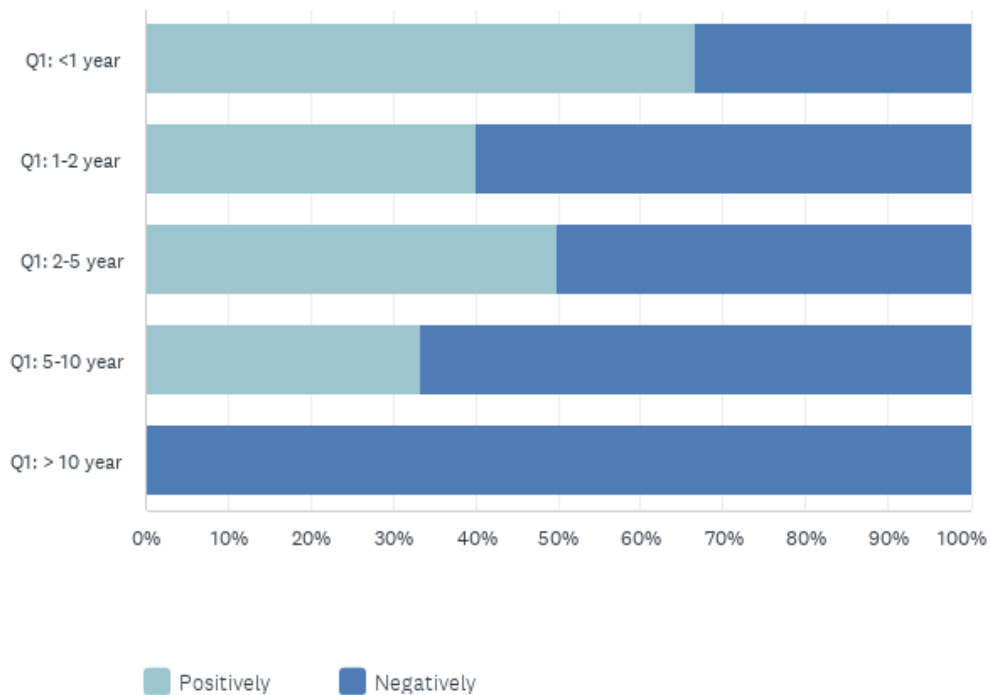


Figure 5.13 Distribution of the participants' views on the change of Urla's urban identity according to the duration of their stay in Urla

5.2.8 Future Predictions

The participants were asked whether their thoughts on the future of Urla were positive or negative, and they were asked to indicate the reason. More than half of the participants (68%) stated that they had negative thoughts about the future of Urla, while 32% had positive thoughts. When the reasons for those who think positively are examined, most of the participants who have positive thoughts about the future of Urla stated that Urla is a place open to development and will develop continuously. Considering the reasons for the participants with negative thoughts, 48% of the participants think that if uncontrolled construction continues, nature will be destroyed and lose its character. They also stated that the population increased due to the 24% increased migration rate, and that Urla became crowded and they predicted that this situation would continue. Considering the reasons for the participants with negative thoughts, 48% of the participants think that if uncontrolled

construction continues, nature will be destroyed and lose its character. In addition, 8% of the participants think that the destruction of agriculture due to this uncontrolled construction will reduce the product catalogue. The participants stated that the population increased due to the increased migration rate by 24% and that they predicted that Urla would become crowded, and this situation would continue. When the duration of living in Urla and their thoughts about the future were compared, it was seen that people who lived in Urla for a longer period of time thought more negatively about the future of Urla. Participants were asked about their future plans, and whether they thought of living in a place other than Urla in the future. While the vast majority (80%) of the participants stated that they did not have such a plan, 20% stated that they would like to live outside of Urla in the future.

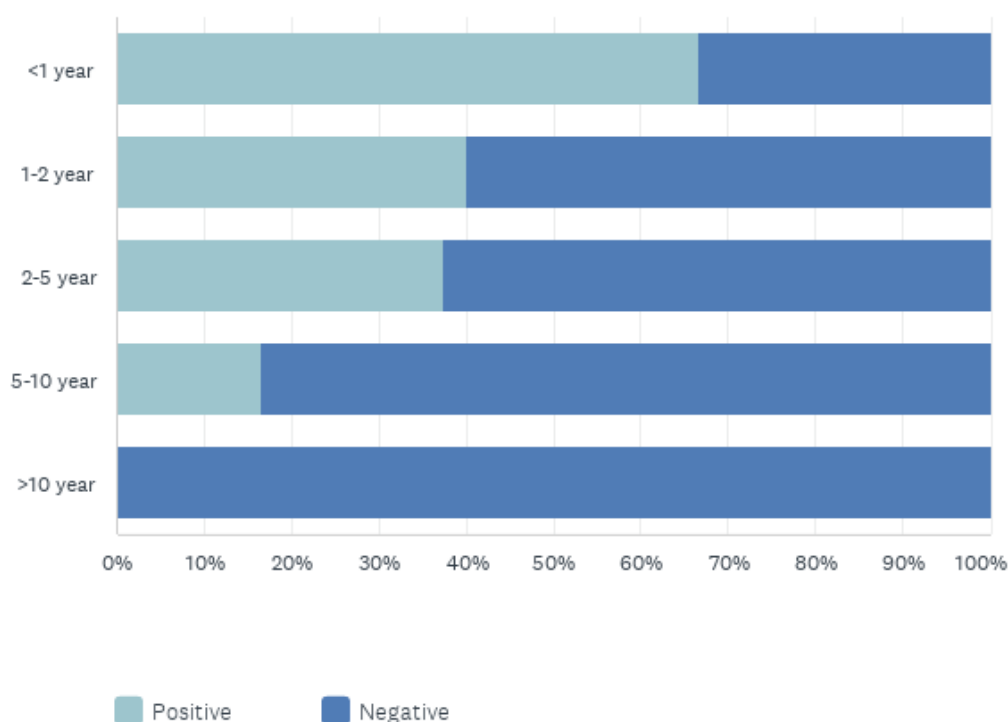


Figure 5.13 Distribution of the participants' views on the future of Urla according to the duration of their stay in Urla

CHAPTER 6

CONCLUSION

This final section provides a quick overview of the concepts of 'urban identity' and 'creative community' elaborated throughout the thesis. It also highlights the limitations of the study and provides clues for further research. In order to make this discussion more concrete in terms of city planning and design, it concludes by evaluating creative community formation in terms of urban planning.

6.1 A Brief Summary of the Thesis

In the last decade, the spread of new economic restructuring based on creative and knowledge-intensive industries has necessitated the emergence of a number of new urban concepts. In the light of these approaches, there is increasing interest in the motivations of creative individuals in choosing a city (Florida,2002;Darchen & Tremblay, 2010; Brown, 2015; Lavanga et al., 2020b), but little is known about which identity features of the city are influential in these choices and the changes in the identity of a city with the location of creative people. In addition, although the evaluation of İzmir and Urla with creative economy and creative city concepts is the subject of many studies (Velibeyoğlu, 2016; Mengi et al., 2017; İZKA, 2021), studies on the development of Urla and its creativity network over time are very limited. Therefore, the main purpose of this study is to investigate the effects of urban identity characteristics on the decisions of the creative class and creative entrepreneurs to choose places to live and work, and secondly, to show the relationship between creative community and urban identity through the Izmir-Urla case study. The methodological approach presented here contributes to the literature

aiming to find the relationship between the formation dynamics of a creative community and urban identity.

The main findings related to the first research question can be summarized as the factors affecting the location choices of creative people mostly focus on the physical characteristics of the space. For the second research question, it can be summarized that the formation of a creative community affects and changes the identity of the city.

6.2 Discussion of the Findings

According to Frisby and Getz (1989), the main purpose of festivals is to draw attention to and preserve the heritage of the host society. When celebrations stay true to their roots, they have an impact on both individual and social sense of belonging. According to the interview results, Artichoke Festival is among the most important reasons why creative people prefer Urla. In this case, it can be said that the first contact of creative people with Urla was with the help of the festival. Urla attracts highly qualified people with high-middle income.

Presently, creative communities are renewing cities to embrace creative/cultural economy initiatives in a vibrant context of place-based social interactions that has emerged around the world (Xiong et al., 2017). The results show that creative people settle in places that are intertwined with nature in more rural areas rather than their centre. This creative class, which previously had limited communication with the local people, started to meet at common points as creative entrepreneurs started to choose a place in the city center. As a result, this situation paved the way for the formation of a creative community in Urla. Creators and entrepreneurs in different sub-fields of creativity took advantage of the existence of this environment and took steps to revive tourism and the local economy with different collaborations.

Workers in the creative industries often draw inspiration from the people they encounter with, the sights and sounds around them, and the lingering messages of a

place's traditions (Lavanga et al., 2020b). The majority of the participants stated that Urla is an attraction point for creative people. While the majority said that their natural features feed their creativity, they emphasized that the formation of a creative community also contributes to this. This creative environment in Urla has been an attractive feature especially for creative entrepreneurs. Florida also placed a strong emphasis on the social environment in her work. Florida (2003) argues that highly skilled and talented individuals are often displaced for reasons other than economic necessity. The findings of the study supported this. Creative people who settled in Urla mostly not for economic reasons. In addition, there has been a serious discussion in recent years that the emphasis on urban and regional competition has shifted from hard location factors (office space, accessibility, traffic, and technical infrastructure) to soft location factors (galleries, cultural environment, etc.) (Bontje and Musterd, 2009: 844). In line with these studies, a very small majority stated that hard factors affect site selection decisions. For example, Florida (2002) stated that the quality of place, which can be seen as one of the soft factors, is important for the attractiveness of the creative class. The creative class prefers cities with high urban space quality and creative cities where they can express themselves comfortably as living spaces. According to Lynch (1972), all material structures evoke certain kinds of meanings and function as spatial coordinates of identity. Thus, spatial identity features create a field of attraction for the creative class. In Urla, the built environment also attracts creative people. Especially streets and historical buildings influence creative people.

Urban identity characteristics affect the location of creative people in a city, and the formation of creative communities in the city is undoubtedly a phenomenon that affects urban identity. Creative class criticisms are mostly gathered under the headings of economic consequences, inequality and gentrification (Catungal et al., 2009; Das, 2016). When the urban identity change in Urla from the past to the present was questioned, the majority stated that there was a change and this change was negative. Especially the loss of agricultural areas and the increase in rents have emphasized the identity change of Urla until this time. In addition, according to the

results of the study, the urban identity in Urla is changing, but this change is often emphasized as a negative change, especially for the creative community actors who have been living in Urla for many years. Participants who state that there is a negative identity change, if uncontrolled constructions continue, nature disappears and loses its character. On the contrary, Keller and Velibeyoğlu (2021) revealed that creative individuals try to protect the artistic identity of the district with knowledge-based activities. In addition, physically creative individuals strengthened the identity of the city and added value to the physical quality of the city by increasing the liveliness of street life. The results of the study support this situation. Those who say that the urban identity has changed positively emphasized that the created creative atmosphere has changed the identity positively. In addition, since Urla is currently in a state of change, strategies to be developed for its urban identity are important today.

6.3 Limitations of the Study and Further Research

However, the study has certain limitations, the most important of which is the small size of the sample. Like the sample size, its inclusiveness is also quite limited. It does not cover all areas of creative entrepreneurs and the creative class. Although data saturation began to emerge after the interviews, more participants who made clear distinctions between different types of designers could have contributed more to our findings. Also, the existing literature has acknowledged that different places provide different stimuli, but how this happens is far from understood. Therefore, a comparative case study could have made additional contributions in this context. In addition, another limitation is the lack of spatial analysis in urban identity analyses. The spatial reflections of the urban identity change are also seen. The progress of the work based on the declarations of the creative community forces the spatial analysis of the work. One strategy for a city's economic growth is to attract and accommodate a thriving creative class. However, one of the most significant elements influencing the character of cities is the shift in the social structure inside them. Since capitalist

developers may encounter inconsistencies while employing these methods, it is crucial to examine them critically. It is important to realize in this context in future studies.

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