

İSTANBUL BİLGİ UNIVERSITY  
INSTITUTE OF SOCIAL SCIENCES  
CULTURAL MANAGEMENT MASTER'S DEGREE PROGRAM

AN EVALUATION OF THE IMPACTS OF CULTURE-LED INDUSTRIAL  
HERITAGE REGENERATION PROJECTS IN ISTANBUL

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İSTANBUL  
2019

İstanbul'daki Kültür Odaklı Endüstriyel Miras Yenileme Projelerinin Etkilerine Dair Bir  
Değerlendirme

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Tezin Onaylandığı Tarih: 15 January 2019.....

Toplam Sayfa Sayısı: .....

Anahtar Kelimeler (Türkçe)

- 1) Kültür
- 2) Kültür odaklı kentsel yenilenme
- 3) Endüstriyel Miras
- 4) Kültürel Ekonomi

Anahtar Kelimeler (İngilizce)

- 1) Culture
- 2) Culture-led urban regeneration
- 3) Industrial heritage
- 4) Cultural Economy

## **ACKNOWLEDGEMENTS**

First of all, I would like to express my immense gratitude to my supervisor, Prof. Dr. Asu Aksoy Robins for believing in me to succeed in completing this academic research and for sharing her time and knowledge with me. I also would like to thank to my dissertation defense jury members, Doç. Dr. İpek Akpınar and Doç. Dr. Can Altay for the approval of my work and for sharing their valuable suggestions with me during my thesis presentation.

I am very grateful to my family; my daughter Yankı Alya Şeren and my dear partner Alev Şeren for their great patience and support during all stages of my thesis study. It would be very difficult to complete this thesis without their encouragement.

I would like to thank to my parents, to my mother Tansel Telliöđlu and my father İlhan Telliöđlu for their support. I wish to thank also to my sister Dr. Banu Telliöđlu for sharing her academic knowledge with me.

I would like to dedicate this study to my beloved daughter Yankı Alya Şeren who I believe to become a courageous young woman in the future.

I also would like to dedicate this study to the courageous women who believe in woman power and fight against boundaries to achieve their ultimate goals in life.

Finally, my thanks and appreciations also go to my colleagues and friends who supported me in writing this thesis.

Tuba Telliöđlu Şeren

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## **ABBREVIATIONS**

**CBS** - Council for British Archaeology

**FICCIM** - The First International Congress on the Conservation of Industrial Monuments

**SICCIM** - The Second International Conference on the Conservation of Industrial Monuments

**TICCIH** - The International Committee for the Conservation of Industrial Heritage

**ICOMOS** - International Council on Monuments and Sites

**UNESCO** - The United Nations Educational, Scientific and Cultural Organization

**EPA** - The Environmental Conservation Institute

**MoU** - Momerandum of Understanding

**EU** - European Union

**ECOC** - European Capital of Culture

**IEHC** - Europa Nostra Industrial and Engineering Heritage Committee,

**ERIH** - European Route of Industrial Heritage,

**E-FAITH** - European Federation of Associations of Industrial and Technical Heritage

**DOCOMOMO** - Documentation and the Conservation of Buildings, Sites and the Neighborhoods of Modern Movement

**ICOHTEC** - International Committee for the History of Technology

**SHOT** - Society for the History of Technology

**NEKTAR** - Europäischen Netzwerk der Kultur der Arbeit

**CILAC** - Comité d'Information et de Liaison pour l'Archéologie, l'Étude et la Mise en Valeur du Patrimoine Industriel in France

**SIA** - American Society for Industrial Archaeology in USA

**OECD** - The Organisation for Economic Co-operation and Development

**IETT** - İstanbul Elektrik Tramvay ve Tünel İşletmeleri Genel Müdürlüğü

**TEK** - Türkiye Elektrik Kurumu

**ANAP** - Anavatan Partisi

**TOKI** - Turkish Mass Housing Development Administration

**AKP** - Ak Parti

**N/A** - Not Available

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## **ABSTRACT**

The rise of the “competing cities” discourse, which is brought forward to attract capital and revitalize tourism in the metropolitan areas, have turned derelict industrial heritage sites into appealing tools for urban policy makers since mid-1970’s. In Istanbul, this growing interest towards industrial heritage is observed especially after 1990s. Moreover, the re-functioning of these industrial heritage sites, which resided both on the waterfront and at the city center, became the focal points of urban planning agenda. In this framework, the study attempts to evaluate the contribution of Istanbul’s culture-led industrial heritage regeneration projects to socio-economic development of the city by analyzing the most significant examples from the local context as empirical evidences.

In my thesis, firstly, I will try to develop an evaluation framework for the Istanbul’s eight different culture-led industrial heritage regeneration projects. Then I shall try to use this evaluation framework to see how it can work in understanding the various impacts of regeneration projects in the context of Istanbul. How can we evaluate the different kinds of impacts that these re-functioned industrial sites may have on the local economy and social fabric of their surroundings? What’s the role of culture-led approach in these transformation processes? In order to examine these questions, I will try to analyze the effects of the projects on five layers. First, their economic impacts; the second, their impacts on the social transformation of their regions; the third, their cultural impacts on the arts & culture scene of Istanbul; the fourth, their contribution to the cultural tourism and the final, their contribution to creating a cluster will be explored. The study attempts to facilitate a better understanding of the contribution of ‘culture’ to regeneration by evaluating the after effects of these culture-led regeneration projects.

Furthermore, I will try to broaden my thesis by examining good applications of four industrial heritage conversion projects from Europe. The measures that pave the way to success of these re-use projects and their contribution to the socio-cultural and economic development of their cities will be explored.

**Keywords:** culture-led urban regeneration, industrial heritage, cultural economy

## ÖZET

Büyük şehirlerdeki yatırım gücünü ve turizm potansiyelini arttırmak amacıyla ortaya atılan “yarışan kentler” söyleminin tüm dünyada yükselişe geçmesi, 1970’li yıllardan sonra terk edilmiş endüstri mirası alanlarının, kent politikacıları tarafından bu hedefleri gerçekleştirmede kullanılabilecek ilgi çekici birer araç olarak algılanmasını sağladı. İstanbul’da ise endüstriyel alanlara karşı duyulan ilgi, 1990’lı yıllarda artış gösterdi. Hatta bu tarihten sonra, şehir merkezinde ya da kıyısında konumlanan endüstriyel alanların yeniden işlevlendirilmesi, kentsel planlama gündeminin en önemli maddelerinden biri haline dönüştü. Tez çalışması bu kapsamda, İstanbul’un sekiz farklı endüstri mirasının dönüşümünü inceleyerek kültür bazlı yeniden işlevlendirme projelerinin şehrin sosyo-ekonomik gelişimine katkısını değerlendirmeyi amaçlıyor.

Tez çalışmasında, İstanbul’daki sekiz farklı kültür odaklı endüstriyel miras yenileme projesinin etkilerini değerlendirmek amacıyla öncelikle bir etki analizi çerçevesi oluşturuldu. Bu çerçevede doğrultusunda, yeniden işlevlendirilen endüstri alanlarının, yerel ekonomi ve çevrelerindeki sosyal doku üzerinde yarattıkları etkiler araştırıldı. “Bu dönüşümde, kültür bazlı yaklaşımın rolü ne oldu?” sorusuna yanıt vermek amacıyla projelerin etki değerlendirmesi beş farklı kategori altında incelendi. Projenin, bölgede yarattığı ‘ekonomik etki’; içinde bulunduğu çevrenin sosyal dönüşümünde üstlendiği rol açısından ‘sosyal etki’si; İstanbul’un eğitim sistemi ya da kültürel ortamı üzerinde yaratmış olduğu ‘kültürel etki’; ‘yığınlaşma etkisi’ ve son olarak da ‘kültür turizmine etkisi’ değerlendirildi. Bu çalışma, kültür odaklı kentsel yeniden işlevlendirme projelerinin etki değerlendirmesini yaparak ‘kültür’ün kentsel yenilemeye katkısının daha iyi anlaşılmasını sağlamayı amaçlamaktadır.

Bunlara ek olarak tez çalışmasında, kültür bazlı kentsel yenilemeye örnek teşkil eden Avrupa’daki dört farklı projenin etki değerlendirilmesine yer verildi. Bu örneklerin başarılarının nedenleri ve yarattıkları sosyo-kültürel etkiler araştırıldı.

**Anahtar Kelimeler:** Kültür odaklı kentsel yenileme, endüstri mirası, kültür ekonomisi

## **1. INTRODUCTION**

Today, culture is perceived as a key factor, which reinforces the local and regional development of cities. Especially, the contributory effects of culture over urban regeneration and development appear to be the most crucial component of today's policy agenda (Aksoy & Enlil, 2011).

Thus, measuring the social, economic and cultural impacts of culture-led regeneration projects has become a crucial task to better define the obstacles and the advantages of the scheme and the transformation process.

The development of new ecological urban approaches, the changing economic and social structure of cities, which have started with the globalization and de-industrialization processes, resulted in the concept of 'competing cities' to come to the fore. According to this new rhetoric, cities that claimed to be "global" centers of finance, culture, creativity or innovation and tourism, needed to compete with each other. In this context, regeneration projects became a crucial tool in the urban policy agenda and cities started to compete through these redevelopments to find a place for themselves in "the new international hierarchy of cities" (Friedman, 1986, as cited in Enlil, 2011).

In the context of this new economic order, cities around the world, globally, started to organize their urban policy agendas with the new concepts like cultural diversity, social inclusion, increased quality of life and sustainability as instruments of urban development. These were the new concepts of a new type of progressive urban approach that were discussed in the urban cultural policy and planning area. While the local governments were trying to seize a chance of new development opportunities as a counterattack for the globalization; the historical places or the abandoned, derelict areas of the cities have gained importance. On the other hand, supporting the arts, culture and the creative activity has become the main focus of their economic agendas.

In this new urban setting, site-based urban regeneration projects have started to incorporate cultural component into their schemes. The aim was to balance the economic interest with the social one through integrating various forms of cultural ingredient to the redevelopments. Local governments started to invest in cultural institutions. The old, abandoned places rebuilt as museums or as theatres, the declined areas of the cities turned into cultural districts or quarters.

From an overall perspective, there were two powerful dynamics behind the reason why culture has become so important in the urban planning area. This can be explained with the effects of de-industrialization and globalization. These two powerful dynamics created a huge change in the world economy as well as on the urban fabric. Integrating culture into the regeneration process is appeared to be the best tool for the best results in a global context. 'Culture' was also seen as a lever which, help strengthen the local and regional development of cities.

Because it is believed that the negative effects of globalization, which resulted in exclusion of some ethnic groups and communities, inequalities between some societal groups, the increased polarization between the high-income and the low-income residents can be erased through this cultural component in the urban regeneration schemes. Local governments were in search for the rehabilitation of these problems, which are thought to be created as a result of the globalization and had to deal with the new concepts such as cultural diversity and multiculturalism. Globalization was also linked with the dispersal of cultural identities.

These negative effects, however, can be turned into cultural empowerment and richness through arts and culture. Cultural activities have significant social impacts on the local level. These include the adaptation of marginal groups to the society and the social rehabilitation and integration of the societies that have restricted and limited-sources and live in poor conditions. Cultural activities also effect the development of communication between the different ethnic and social

groups. Thus, “culture” considered as an important tool in the development of the regional policies (OECD, 2005).

Briefly, the concept of integrating ‘culture-led approach’ to urban regeneration schemes was evolved out from this framework globally.

On the other hand, with the rise of the “competing cities” discourse, abandoned industrial sites became attractive tools in revitalizing cities for urban policy makers in the mid-1970. In Istanbul, this growing interest towards industrial heritage is observed especially after 1990s with the implementation of neoliberal policies. However, the re-functioning of Istanbul’s derelict industrial heritage sites, became the focal points of urban planning agenda after the 2000s.

The 20<sup>th</sup> century was the beginning of a new era for the abandoned industrial spaces. With the transferring of the industrial complexes to the peripheries of the cities, most of the industrial facilities lost their functions in the de-industrialization process.

The local authorities had started to look for new ways of establishing partnership models with the private sector in the area transformations in Turkey. Their aspiration was also to create a new global city image and to have a place in this new competitive environment.

The Golden Horn Cultural Valley Project has emerged in this general framework. The aim was to turn the Golden Horn into one of the most important regions of Istanbul for cultural tourism. With the Golden Horn Cultural Valley Project, which had played an important role in transforming industrial heritage into sources of social and economic development, the concept of culture-led urban regeneration has started to be discussed in Turkey’s urban policy agenda.

One may ask, “Why is it important to transform these abandoned industrial heritage sites into cultural centers?” “What happens if we convert them into plain office buildings, housing units, hotels, hospitals or shopping centers?” Instead,

these abandoned, derelict industrial monuments or sites are re-functioned as museums, cultural centers in which we can both entertain or educate ourselves. We make the advocacy of this cultural component in the urban regeneration, because we know that “regeneration is not about just brick and mortar” (ODPM, 2001, as cited in Evans, 2005). It is about revitalizing people’s lives. Therefore, culture-led approach in urban regeneration focuses on integrating a social dimension with these key concepts into the regeneration schemes of today:

- Cultural Diversity
- Social Inclusion
- Participation of societies in the cultural production and in the regeneration processes
- Appraisal of urban memory
- Increased quality of life

Today, we have to think about the social aspect of the regeneration schemes; we have to consider the public benefit that should be disseminated equally to all layers of society by the regeneration projects. We have to work on the concepts such as cultural diversity, social inclusion of communities through arts and cultural activities, energizing local people, participation of societies in the regeneration processes, democratization of the city and the importance of urban memory.

Because we know that culture both empowers and animate. Cultural activities generate personal development, social interaction among weaker or diverse groups. It gives excluded individuals a chance to engage socially. It contributes to the enhancement of the quality of life. It helps articulation of community needs.

Thus, it is very important for today’s policymakers, authorities and also the private sector investors to understand the validity of culture as an economic asset for the city, the culture-led regeneration model as a vehicle for the revival of communities and the importance of conservation and re-functioning of industrial

heritage for the future generations. In order to achieve this, we have to combine the artistic visionary with the scientific, evidence-based facts. Replacing the short-term goals with long term ones and creating a substantial know-how are clear requirements of today's urban cultural policy area. We may start with identifying the problems, which may help create the synergies between cultural development and local economy. In addition to this, clear understanding of the impacts of culture-led regeneration projects on their surroundings and the development of impact measurement methodologies is certainly crucial for the justification of the cultural input in the eyes of the public and private investors.

## **1.1 THE AIM**

The thesis aims to evaluate Istanbul's eight significant culture-led industrial heritage regeneration projects by firstly analyzing their various impacts on the area transformation and to come up with a matrix of impact analysis, which the 'project' in question can be assessed from different perspectives.

Thesis questions include, "What kind of impacts do these re-functioned derelict sites have on the local economy and social fabric of their surroundings?" "What's the role of the culture-led approach in these transformation processes?" "How can we create a new type of culture-led regeneration model that can be undertaken social cohesion and the integration of converted spaces with their environments and manage to transfer their industrial past to the future thoroughly?." The study attempts to answer these questions by analyzing local projects within their contexts, their transformation processes, their cultural programs, their impacts on the surroundings and their weaknesses and strengths. The outcomes of the study will be scrutinized with a theoretical perspective and evaluated based on field literature and the interviews which are carried out with the officials of the projects.

Other specific aims of the thesis are:

- To create awareness on the importance of conservation of abandoned industrial sites that resided both at the city center and the waterfront.

- To analyze the current situation in Istanbul in terms of preserving and re-functioning of industrial heritage from the urban cultural policy perspective.
- To define the key factors those, pave the way to success in a culture-oriented scheme.
- To justify investment (from big scale such as flagship projects to small scale interventions) in cultural and creative assets by measuring economic impacts of culture-led urban regeneration projects.
- To initiate a discussion in the urban cultural policy field in terms of impact assessment methods.

The research would be based on the general hypothesis that ‘culture’ can be used as a vehicle in the development of the regional policies and the local economy. The commercial and the non-commercial interests of the regeneration projects must be positioned in equilibrium in order to establish a long-term and balanced strategy. Today’s culture-led regeneration projects should look for ways of integrating a social dimension into their programs and balancing the commercial and the non-commercial values and interests in their administrative policies in order to achieve substantial public benefit.

## **1.2 METHODOLOGY AND STRUCTURE**

In this thesis, the research methodology relies on qualitative analysis and uses case studies both from the European and local context as empirical evidences to evaluate and to test the theoretical intuitions. The qualitative analysis of the case studies is supported by all available quantitative information in order to construct a more evidence-based research methodology. However, the impact assessments and evaluations of culture-led projects have been limited in number because of the lack of official statistics and realistic quantitative data.

In the research study, the secondary data, which are collected during the desk study from books, archives, magazines, online magazines, journals, thesis studies, articles, web content; enriched with the two interviews that were carried out with

the current officials of the completed transformation projects. The two interviewees are Education Supervisor of Rahmi M. Koç Museum; Yeşim Özturan and Project Coordinator of Bomontiada; Emrah Yamaç.

**The first chapter** consists of an overall explanation of the thesis in which the aim, the structure, the methodology and the scope of the study is summarized.

**In the second chapter**, the emerging of culture-led approach in urban regeneration schemes in the European cities and its theoretical intuitions will be explored. While the concepts such as de-industrialization, globalization, network society, creative city and place branding are being discussed, their direct correlation with the usage of culture-led urban regeneration schemes as a tool in the transformation processes of the cities will be identified in this part.

**In the third chapter**, the concept of industrial heritage will be explored as part of cultural heritage. When did the conservation concept of industrial heritage first appear in the international documents related to cultural heritage? Why and when did the national governments interested in designating industrial sites as World Heritage Sites? In accordance with the cultural heritage, the most important published reference texts on industrial heritage, the emergence of conservation of industrial heritage and the term ‘Industrial Archaeology’, international organizations related to industrial heritage will be researched.

**In the fourth chapter**, the development of arts&culture based urban regeneration schemes in the urban planning agendas, culture’s contribution to the local sustainable development, the concept and the mis-usage of the term ‘urban regeneration’, the ‘cultural cluster model’ will be investigated and the impacts of culture-led urban regeneration on the socio-economic development of cities will be discussed.

Furthermore, the measurement methodology of the impact assessments of the thesis study will be explained and discussed in detail here, in this chapter. Through the impact assessments of some remarkable industrial heritage

regeneration projects from Europe such as Guggenheim Museum Bilbao, Hamburg Docklands, Tate Modern and Landschaftspark Duisburg Nord; we will be exploring the measures that pave the way to success of these re-use projects and their contribution to the socio-cultural and economic development of their cities will be discussed.

**The 5<sup>th</sup> chapter** is dedicated to the functional and spatial transformation of industrial heritage in the context of Istanbul. The establishment of Istanbul as an industrial capital city, the process, which has started within the Ottoman Period and continued with the Republican Era will be described. Furthermore, Neoliberal reconfiguration of Turkey's urban planning agenda which is generally fractured into three different phases will be explored in this section: the liberalization stage of the 1980s, the implementation of neo-liberal reforms in the post -1990 period and the years coming after 2000s.

Moreover, the emergence of the concept of the “culture-led approach” in the transformation processes of industrial heritage in Istanbul, which begins with the revitalization of the Golden Horn as a culture-led attraction area with the Golden Horn Cultural Valley Project, will be explored in this chapter. The achievements and the non-fulfilments of the Golden Horn Cultural Valley Project, the concept of the conservation of industrial heritage in Turkey and the related legal framework will be summarized further.

**In the 6<sup>th</sup> chapter**, the eight industrial heritage local case studies firstly are defined in their historical contexts and then evaluated in terms of impacts to their surroundings. The transformation processes of the projects, the obstacles or the achievements of the restoration and the re-functioning works, the ongoing debates about the new identities of these spaces; also, the content in terms of cultural activities or other facilities that are held to create social inclusion will be explored.

The impact assessment methodology of this study evolved out of measurement categorizations of Evans & Shaw (2004). In their study, Evans & Shaw (2004) classifies four different types of impact measurement, which are environmental,

economic, social and cultural. However, in this thesis, each case study is analyzed by five different types of impact measurements including economic, social, cultural, clustering and tourism.

The culture-led industrial heritage regeneration projects firstly, will be evaluated in terms of their direct contribution to the economic regeneration of their areas. The economic indicators include visitor numbers, created employment rates, diversity of the work force, investments in the area, different sector partnerships (private, public, civic), property prices and land values, retention of people in the area (artists, creatives), willingness to create free activities (Evans, 2005).

The second, their impact on the social transformation of their regions will be examined. Social indicators consist of social inclusion, population changes, and perceptions of the residents, urban memory, use of public space, crime reduction and safety issues.

In the third layer, the regeneration project's cultural impacts on the education system or the arts&culture scene of Istanbul will be searched. This part of the study also includes the project's effect on the cultural life of the area and the impacts of cultural activities on the quality of life and the culture of the social community, in terms of its cultural identity. In other words, the effects on the advancement of community wellbeing through the active participation of citizens in artistic and cultural consumption and production will be defined (Creative Economy Report, 2013). Other indicators include sense of belonging, local pride, quality of life, educational achievements and skills.

The fourth measure is the impact on tourism; here, direct contribution of the projects to the cultural tourism will be explored. The tourist visitor numbers and the branding activities of the projects will be examined.

Finally, clustering effect of the regeneration projects will be analyzed in terms of created cultural agglomeration in its close vicinity.

**In the 6<sup>th</sup> chapter**, in the conclusion part, general suggestions and remarks for policy actions will be derived from the impact assessments of these eight case studies from the local context.

### **1.3 LIMITATIONS OF THE STUDY**

In the 5<sup>th</sup> chapter, while evaluating the impacts of the case studies of Istanbul, the Galataport and the Haliçport projects (the first, includes Karaköy custom warehouses and the second consists of Haliç shipyards) are excluded because of their ongoing processes. Although there are some research studies that project the possible effects of these flagship regeneration projects, it is not an easy task to evaluate their after effects from an early stage of the development. Our study aims to base upon an evidence-based data instead of depending upon limited and incomplete information.

The case studies consist of culture-led regeneration examples of eight industrial structures. Three of these are re-functioned as museum complexes; Şirket-i Hayriye and Lengerhane has transformed into Rahmi Koc Industrial Museum, Silahtaraga Electric Plant to santralistanbul, which is accommodated by Istanbul Bilgi University and Karaköy Antrepo No 4 to Istanbul Museum of Modern Art. One of the case studies is turned into a congress and exhibition center; Feshane Textile Factory to Feshane Exhibition Centre. Another one is re-used as a university campus; Cibali Tobacco Factory transformed into Kadir Has University. Two of the case studies are converted into private cultural entertainment facilities (Beykoz Shoe Factory to Beykoz Kundura Film Studios; Bomonti Beer Factory to Bomontiada). The last one is converted into a cultural center (Tophane Tobacco Warehouse to Depo Istanbul).

The selection criterion of the case studies depends on the industrial complexes' new functions. These converted structures, which can be categorized under different function groups such as “an educational institute”, “an industrial museum”, “a congress center”, “a modern art museum”, “a cultural entertainment

facility “or “a cultural center”, reveal important inputs about the transformation processes of different re-functioning projects.

The study aims to simplify the complexity, which arises from the current urban planning terminology. The concept of urban regeneration appears referring different meanings in most of the studies and this complexity related to meaning creates debates around the experts and the academic circles.

Urban regeneration can be differentiated from the previous policies such as urban renewal (kentsel yenileme) or redevelopment (yeniden geliştirme) in terms of aims and aspirations. Urban regeneration focuses on achieving long-term, more strategic and sustainable outcomes whereas previous ones (urban renewal, urban redevelopment) tend to be short-term, fragmented and project-based.

In this thesis, the term ‘urban regeneration’ is preferred to avoid any complexity in terms of meaning. Moreover, the case studies of the thesis reflect the properties of the concept of urban regeneration, which focuses on long-term, strategic and sustainable achievements.

Urban regeneration approach has gained importance after the 1990’s, with the implementation of neoliberal policies globally. After the 1990s, urban regeneration in Turkey have followed the similar footsteps of their European contemporary peers, especially in Istanbul. Thus, in this thesis, urban regeneration is considered as a more appropriate term for the transformation of industrial heritage case studies.

The impact assessments and evaluations of culture-led projects have been limited in number because of the lack of official statistics and realistic quantitative data. This is one of the key challenges in trying to evaluate the contribution of culture to regeneration.

## **2 THE EMERGENCE OF CULTURE-LED APPROACH IN URBAN REGENERATION: THE EUROPEAN CONTEXT**

Before explaining the concept of culture-led approach in the urban regeneration schemes we have to review the context in which it develops. The reason why culture has become so important in the urban planning area can be interpreted as a result of the two powerful forces such as globalization and deindustrialization. These two dynamics have made their mark on the new configuration of the world economy as well as on the urban fabric.

In this section, we will be exploring the effects of globalization and deindustrialization as they led to an important cultural turn in the regional policies of governments. Before delving into the subject on how governments and local authorities used ‘culture’ as a vehicle for the socio-economic development of cities and the impacts of culture-led regeneration on the urban land in the following pages, we will be clarifying the keystone concepts like ‘deindustrialization’ and ‘globalization’ that have transformed the production chain and the trade system worldwide. Controversial discourses like ‘creative cities’ and ‘place marketing’ will be discussed further.

### **2.1 THE ‘CULTURAL TURN’ IN THE POST INDUSTRIAL CITY**

Culture is the keyword of today’s urban planning field and discussing the role of culture in post-industrial societies has taken a prominent place in this contemporary urban agenda.

At the beginning of 2000s, as Colin Mercer (2006) notes, “Something - a ‘cultural turn’ - is happening to the world’s towns and cities, especially, though not exclusively, in developed economies.”

The UN Habitat State of the World’s Cities Report (2004) states that:

“The growing trend of refurbishing and re-branding cities as cultural havens is a creative attempt to revitalize economies in need of urban renewal. Governments

rely on the assumption that culture can be a vehicle of economic growth, governments are directing investment toward new cultural industries and districts, to harmonize different social interests and improve the quality of urban life” (UN Habitat State of the World’s Cities Report, 2004).

Today, the concept of culture can be perceived in two different ways. In the first place, it is the high culture, which includes art, ideas, literature or music and in the second, it is the common culture that refers to customs, beliefs and practices of people or in other words, ‘a whole way of life’ (Zerlang, 2004). Although these both definitions are common to tradition, it is not wrong if one draws a conclusion, that today’s interest in cultural matters has increased because of the revolution in our ‘way of life’.

The reason culture has become so important in the urban planning area can be interpreted as the result of several tendencies of development. The most significant ones can be put forward as deindustrialization and globalization (Zerlang, 2004).

In the deindustrialization process, some of the old factories and abandoned industrial plants have been demolished, since the mid-1970s, in best conditions they have converted into new functions, they have become the areas of luxury and leisure or they have been rebuilt into theatres, museums or the like (Zerlang, 2004).

Another powerful dynamic behind the ‘cultural turn’ is globalization, which has a direct link with deindustrialization (Zerlang, 2004). Giddens defines globalization as “the intensification of worldwide social relations that link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa” (Giddens, as cited in Zerlang, 2004). He underlines that these localities are cities rather than nations in the new order of the world market. The shrinking of the distances led to some significant changes in the methods of competition too. From now on, as he implies, it is not a competition between the nations but a competition between cities and in this configuration, each city will

try to get international attention by investing in cultural institutions or regenerating urban spaces (Giddens, as cited in Zerlang, 2004).

From Colin Mercer's (2006) point of view, the emphasis on 'cultural turn' in promoting cities can be considered as a counter attack to deal with the two powerful forces of today: 'globalisation' and the 'new economy'. The new economic order of the world also had an effect on the nature and structure of the place. Thus, re-evaluation of urban assets was brought up to the urban policy agendas of cities as part of their economic development strategies (Mercer, 2006). The 19<sup>th</sup> and 20<sup>th</sup> century architecture and abandoned industrial spaces were considered as the negative location factors in the old economy whereas they have been accepted as the positive factors in the new one.

In short, the arts including broader cultural resources, amenities and facilities; moreover historical places and derelict industrial spaces have been turned into strategic urban assets in the today's' planning agenda and they had a very significant role to play in the new economy.

### **2.1.1 De-industrialization**

One of the place-specific manifestations of deindustrialization can be considered as obsolete industrial spaces. According to some deindustrialization theorists, the global changes in production and trade systems have turned industrial areas into derelict and unproductive spaces (Krivý, 2012). The link between deindustrialization and the derelict industrial spaces cannot be clarified unless the process is evaluated both in economic and socio-spatial terms.

De-industrialization process that began in the western countries in the 1970's, has led to massive changes in the restructuring of the world economy (Krivý, 2012). There are some brief definitions that sum up the process such as "a widespread, systematic disinvestment in the nation's basic productive capacity" (Bluestone and Harrison, 1982) "falls in the share of industrial output in total output" (Beenstock, 1984), "a fall in the share of industry, especially manufacturing

industry, in total employment relative to employment in other sectors” (Alderson, 1999, as cited in Krivý, 2012).

Deindustrialization period was first experienced in UK, and then spread over many Western countries and other parts of the world with the usage of similar policies in general (Çevik, 2003).

In the early 1970s, deregulation, privatization and the opening of national markets to international capital was the most important foundation stones of the restructuring of new world economy (Enlil, 2011). The technological developments in communications and transport have affected the existing production model and created a new global system (Enlil, 2011). Bluestone and Harrison (1982) called this process as “globalization of production”. Deindustrialization process has led the abandoning of production activities around the globe, and the growth of diverse service sectors such as management, consulting, media and marketing, and financial services (Enlil, 2011).

With the widespread usage of the informational technologies and the new types of production systems using the new technological processes, caused many transformations on the social structure of the cities as well. Deindustrialization process which can be defined as the recession in the manufacturing and heavy industry employment, is a fact to be evaluated both in the economic and socio-spatial terms, because of its impact that is created on the social space. Local communities faced with many problems after the abandoning of the industrial establishments. In and out regional population movements were observed after the closures. The new group of jobless people migrated to the settlements that could offer them new job opportunities appropriate for their ability (Çevik, 2003).

Briefly, the decrease in the total amount of production and the quantity of industrial workforce that formerly helped the settlement to survive, affected the incomes and the quality of life in a spatial view. Moreover, this chain reaction has resulted in over estimated population mobility with a multiplier effect (Çevik, 2003).

### 2.1.2 Globalisation and the Network Society

Globalisation can be defined as the ongoing expansion of markets and the increasing growth of transnational financial and economic networks (Sassen, 1994; Waters, 1995; Hitters & Richards, 2003). On the other hand, the term is usually interpreted as the weakening of national cultural identities, because of the increased geographical mobility; it is mostly criticized because it opened a way to “worldwide migration”, “ethnic hybridization” and “cultural homogenization” (Zukin, 1995 as cited in Hitters & Richards, 2003). But beyond of all, globalization inevitably led to the empowerment of local autonomy. It is clearly seen in the strengthening of both local identities and ethnic communities; also in the administrative and political interventions on a local level. Thus, the dual aspect of globalization has brought the term ‘glocalization’ to the fore (Hitters & Richards, 2003).

Roland Robertson (1994) posits the idea of glocalization as the “refinement of the concept of globalization”, although globalization is generally thought of as involving cultural homogenization and as including the increasing domination of one societal or regional culture over all others. While he accepts the idea of globalisation as homogenising, he indicates that the idea of glocalisation is introduced in order to strengthen the ‘heterogenising’ aspects of globalization. The terms, ‘glocal’ and ‘glocalisation’ are formed by the gathering of the terms *global* and *local*. By the 1980s, the concepts of ‘glocal’ and ‘glocalisation’ have entered into the business jargon and the idea of glocalisation has become a common marketing perspective. In economic terms, glocalisation is related to ‘micro-marketing’. It is the advertising of goods and services on a global basis to differentiated local markets. In a more comprehensive phrase, glocalisation involves the construction of differentiated consumers and the invention of consumer traditions. In short, diversity is considered as an important part of commercial life that makes sense and sells. Robertson (1994) also calls globalisation as the “compression of the world that involves the creation and the incorporation of locality, a process which itself largely shapes, in turn, the

compression of the world as a whole” and tries to transform the tendency to perceive the concept of globalisation as inevitably clashes with localization.

According to urban sociologist Saskia Sassen, in the new global order, cities needed to have global city functions (1994). If cities claim to be “global” centers of finance, culture, creativity or innovation and tourism, they need to compete with each other in order to attract capital, flows of trade, tourists and highly qualified labour. In this context, regeneration projects become a crucial tool in the urban policy agenda. Cities have to compete through these redevelopments to find a place for themselves in the “new international hierarchy of cities” (Friedman, 1986).

Urban theorist Saskia Sassen’s (2005) “global city” economic system embodies a concept of inequalities between a global elite constitute of high-quality professionals and the urban population of service sector. In her article, “The Global City: Introducing a Concept” (2005), Sassen points out the potential deficiencies of the system very briefly. Instead of a balanced economic engine that increases the welfare and the income of the whole population, an economic system that only boosts the income and welfare of a small group of global elite is created. She also highlights the growth of a large marginalized unemployed population that does not have the required qualifications of these high-end activities as work forces (URL-2). Sassen accepts the new interconnected system’s contribution to rapid development of cities but she puts an emphasis on an important point that shouldn’t be underestimated: “There is little doubt that connecting to global circuits has brought with it a significant level of development... and economic dynamism. But the question of inequality has not been engaged,” (Sassen, 2005).

In this competitive urban environment, cities attempt to find solutions for the concrete consequences of economic and cultural globalization. With the increasing mobility of capital and humans, the importance of physical location was gradually diminishing and for the cities, the best way to deal with the

processes of globalization was to distinguish themselves in terms of their social, cultural and symbolic characteristics (Hitters & Richards, 2003).

The Spanish sociologist Manuel Castells, (1996, as cited in Hitters & Richards, 2003) in his work “Network Society”, mentions about ‘a new logic of economic space’, which has been introduced by the information society and globally networked economy. Castells (1996) defines this new logic of economic space as the “space of flows”. Moreover, in his work he presents the “space of places” as opposed to the “space of flows”. The “space of places” includes localities, which shapes people’s daily activities. Castells (1996) also notes that the new business logic operates in networks in the global and informational economy. In recent studies, it becomes implicit that the physical localization and agglomeration can be advantageous for the businesses, which operates in networks and competitive collaboration.

As a matter of fact, this new approach leads to the emergence of a new concept, a business model “cultural cluster”, which will be discussed in this study further.

### **2.1.3 “Creative Cities” Discourse and Place Branding**

Cities are dynamic systems. According to the mutual interreaction of the main actors like households, firms and the government in the urban scene; cities can grow, stagnate or even decline. This dynamism presents itself with the technological developments, with the changes in the laws, regulations or regimes and with the progressess in the socio-economic factors like taste, education and demographics. These actors’ reactions to external changes lead to creation of a chain of actions and ultimately shape the structure and the functions of the city (Borg & Russo, 2005).

In the industrialisation period of the 19th century Europe, people attracted to the cities, (e.g. The British and Belgian mining and steel cities, the German manufacturing centres) where the manufacturing was made and this was explaining the rise of the conurbation and the sub-urbanisation stage of the cities.

In the 20th century Europe, general rise in the welfare of the families, appreciation for ‘quality of life’ and the environment, low cost public and private transport led households to relocate to the urban periphery of the cities in masses (Borg & Russo, 2005).

The firms themselves were also relocating to the peripheral areas where land was cheaper. The value of peripheral centers with respect to the central city was increasing; the workers were paid lower salaries if they relocated to the peripheral centers. At this period, an increase in the number of urban centers was observed. This also led to the de-urbanisation stage, which could be defined as the loss of attractiveness of the central cities in terms of jobs and population. De-urbanisation affected all over Europe from the 1960s to the 1980s as well as North-American cities. City centers, which became less dense and cheaper in terms of settlements, were attracting urban poor. With the changes in the profile of the population, city cores have turned into problematic areas, the old buildings were left to decay and degradation was observed in housing stock of the central cities (Borg & Russo, 2005).

In this period “the death of cities” discourse was one of the most important items of the urban agenda. According to this rhetoric, the reasons for the survival mechanisms of the metropolises had definitively disappeared and the cultural identities of urban communities that lived in the central cities could be lost forever (Borg & Russo, 2005).

Today, we are all in a new stage of urban development in which city centers gained their attractiveness again in terms business and quality of life. Due to the paradigm shift from production-based to knowledge-intensive economy, metropolitan areas became important both for the firms and the citizens of today.

In the new economic structure, which is based on knowledge, human capital, business and consumer services, the rapid growth of hi-tech and finance-related sectors has been witnessed. Parallel to these transformations, a rise in the employment rates of the arts, design, film, and other cultural industries across

many different cities was also observed (Grodach & Silver, 2012).

To capture these fast growing, high human capital sectors has become a crucial task for the cities' local governments worldwide. It was a global network of cities, which try to reframe their urban policy agendas with the concepts like diversity, inclusion, quality of life and sustainability as instruments of urban growth. While local governments try to revitalize new market and development opportunities, the characteristics of place have gained importance in their economic agendas. Supporting the arts, culture and the creative activity has captured a prominent position in this new rhetoric. Playing with the dynamics of the place, creating locational advantages and enhancing consumer amenities could improve the 'city image', invigorate the economic base, attract and retain high qualified employees (Grodach & Silver, 2012).

A growing interest in an urban lifestyle which included consumer amenities, lively street life, historical and mixed-used environments was observed among these young high skilled knowledge workers (Silver & Clark, 2012 as cited in Grodach & Silver, 2012). This trend has led the emergence of controversial new policy rhetorics like "creative cities" mostly associated with Richard Florida (2002). The young, culturally diverse, knowledge-based workers of the new economy, who Florida called the 'creative class' were choosing the urban centers for working, living and also playing (Partners for Livable Communities, 2004). According to his theory, cultural policies of local governments should focus on cultivating attractive urban environments, which were appealing to members of this "creative class" such as artists, designers, software developers, and other tech workers. He also believed that the springing up the real potential of economic growth was related to the attributes of this new class. The certain features that had a powerful influence on these young group of people, which Florida has called 'the social structure of creativity' and defined as:

"A supportive social milieu that is open to all forms of creativity – artistic and cultural as well as technological and economic. This milieu provides the

underlying eco-system or habitat in which the multidimensional forms of creativity take root and flourish. By supporting lifestyle and cultural institutions like a cutting-edge music scene or vibrant artistic community, for instance, it helps to attract and stimulate those who create in business and technology” (Florida, 2002).

This new approach has led the emergence of a “New Political Culture” in which amenities, consumption based development and lifestyle has become the political targets. The idea was often replacing the traditional work-based politics and this was causing contests between unions and businesses. On the other hand, it has led to the rearrangement or decline of established growth machines (Clark & Hoffmann-Martinot, 1998, as cited in Grodach & Silver, 2012).

Florida’s controversial thesis has also created a furious academic debate. He was mostly criticized for acting as a counsel for the gentrification of urban neighborhoods and evading social justice issues. Florida was overlooking the fact that making the urban core attractive might also marginalize some group of people who did not fit in this narrative of economic development, such as ethnic minorities and the urban poor. From the urban cultural policy perspective, putting too much emphasis on the attributes of place as a development tool, has created conflicts in many ways. It led arts and cultural actors to become implicated in economic and spatial polarization (Grodach & Silver, 2012).

According to Stuart Cunningham, (2012) criticisms towards ‘creative city’ discourse mostly arise from the tension between the consumption-centricity and the production-centricity of its structure.

On the one hand, there was the production-centric view, which can be demystified with the cultural economist David Throsby’s (2010) definition of creative city:

“The concept of the creative city describes an urban complex where cultural activities of various sorts are an integral component of the city’s economic and social functioning. Such cities tend to be built upon a social and cultural

infrastructure; to have relatively high concentrations of creative employment; and to be attractive to inward investment because of their well-established arts and cultural facilities,” (Throsby, 2010, as cited in Cunningham, 2012).

On the other, there was the consumption-oriented view, which urbanist Florida asserted in his influential *The Rise of the Creative Class* (2002) that instead of inward investment to build industrial-scale production infrastructure and capacity, city growth strategy could be based on “building a community that is attractive to creative people” (Florida, 2002). He promoted the idea that “places with a flourishing artistic and cultural environment are the ones that generate economic outcomes and overall economic growth” (Florida, 2002). He basically ignored the economic muscle of cultural/creative industries and its contribution to economic growth, but instead put the high-tech workers’ pulling power on the center stage (Cunningham, 2012).

The production-centric point of view helped us to understand the global cultural dynamics and flows as Scott (2006) notes:

“The origins of urban development and growth in modern society reside, above all, in the dynamics of economic production and work... To be sure, actual cities are always something vastly more than just bare accumulations of capital and labour, for they are also arenas in which many other kinds of phenomena – social, cultural, and political – flourish. We might say, to be more accurate, that localized production complexes and their associated labor markets constitute proto-urban forms,” (Scott, 2006).

In addition to Scott’s view, Micheal Storper’s warning about consumption-centric policies is worthy of noting:

“Recourse to amenities-based theories as a guiding principle for urban growth policy is ill-advised because their theories manifestly fail to address the basic issues of building, sustaining and transforming regional ensembles of production activities and their attendant local labor markets,” (Storper&Scott, 2009).

Some reports prove that the opportunity costs of some consumption-oriented policies interfere with innovative production-oriented policies. Especially major investment in iconic buildings through place marketing is one of the best examples of this detraction (Cunningham, 2012). A recent UK report (Chapain, 2010, cited in Cunningham, 2012) highlights the importance of balancing production and consumption - centric policies:

“Although investments in the iconic public buildings that are seen to be the hallmark of creative cities can produce undoubted cultural and economic benefits, they also take money from other initiatives to support local creative businesses using an ‘industry and innovation’ approach... Although the latter approach creates less immediately visible outputs, it might also be more conducive to developing a healthy and sustainable local creative ecosystem – one where creative graduates are able to gain employment when they finish their degree, creative value is captured locally, and local and regional innovative performance is improved (Chapain, 2010, cited in Cunningham, 2012).

One of the most significant results of globalisation, hypermobility of capital and city competitiveness can be considered as the “dramatic explosion” of city marketing (Cochrane, 2003) which is qualified by “place wars” (Kearns & Paddison, 2000) where the created ‘image’ has a prominent role in the political economy of city development (Boland, 2013). As a result, local stakeholders start to re-image their cities to create new investment locations, spaces for events and consumption centers (Boland, 2013). Within this configuration, place competition dynamics rely “less on natural resources, location or past reputation but more on the ability to develop attractive images and symbols and project these effectively,” (Landry & Bianchini, 1995). Moreover, in this challenging climate, the transformation of former industrial areas into lively spaces of culture, entertainment, retail and leisure becomes a matter of priority (Evans 2003; Boland 2013). As Sager (2011) underlines “City marketing comprises specific planning actions designed to improve the relative market position of cities”. One of them is urban design where flagship projects, iconic buildings play an important role in

achieving place competitiveness and stimulating economic development (Sager, 2011 as cited in Boland, 2013).

As is the case in the 'creative cities' discourse, 'place branding' is considered as a very controversial issue around the academic circles. It has been subjected to many criticisms from the very beginning and believed to be a way of commodification of the built environment, cultural landscape and urban life. Philip Boland, (2013) in his incisive criticism, underlines that place branding, "historically, involved selling the cities' attributes to investors and tourists" and he also adds that during the 1980s and the 1990s, cities transformed to maintain the needs of external audiences in the name of place marketing.

On the other hand, some positive arguments are occurred about place branding. It is believed that the careful re-imagining of the city could reverse the old and negative images into a new dynamic place identity:

"The promise of a reborn city that had left behind a polluted and blue-collar past for a future in which it was becoming vibrant, stylish, confident, cosmopolitan and innovative" (Hannigan, 2003).

The success of product and corporate branding in the private sector was a good example for the local stakeholders to adapt same practices on the economic development strategies of cities (Boland, 2013). Some studies (Anholt, 2009) suggest that the "reputation of countries and cities function rather like the brand images of companies and products".

One of the most important dimensions of city marketing is using sports and cultural events as branding tools (Evans, 2003). Significant examples involve Olympic Games and European Capitals of Culture.

### **3 INDUSTRIAL HERITAGE AS A STRATEGIC URBAN ASSET FOR THE CULTURE-LED URBAN REGENERATION**

Derelict industrial spaces have been turned into strategic urban assets in today's planning agenda because they had a very significant role to play in the new economy. The industrial complexes are the best spaces in which the cultural component can be integrated to the urban regeneration schemes.

The interest towards industrial sites began with the invasions of the artists to these buildings or areas in the 1970s. These activists' first aim was to transform the surrounding area and to create a place for integration and education through arts and culture. Their attempts were spontaneous, and the transformations were developing in an organic way.

In this period, the conservation of the industrial complexes has gained importance in both international and national level. They were seen as part of the cultural heritage and the national governments were interested in designating industrial sites as World Heritage Sites. The conservation concept of industrial heritage has started to be discussed in the international conferences and in the international documents related to cultural heritage.

In this chapter, the most important published reference texts on industrial heritage; the emergence of conservation of industrial heritage and the term 'Industrial Archaeology', international organizations related to industrial heritage and how the industrial heritage became a cultural tool in the local sustainable development will be explored.

#### **3.1 THE CONCEPT OF INDUSTRIAL HERITAGE AND INDUSTRIAL ARCHAEOLOGY**

An interest towards the physical traces of Industrial Revolution first appeared in Britain in the mid-1950s with the expansion of cities in a fast pace after the Second World War in Europe. In the redevelopment processes of the cities at this

time, most of the industrial complexes have been demolished or stayed under risk of destruction. (Alpan, 2012)

According to Trinder (1981 as cited in Saner, 2012) the concept of conversation approach for the old industrial buildings or sites has first aroused from an independent and individual response. The British author L.T.C. Rolt in the 1940s has led a movement to reverse the negative image of old industrial buildings. On the other hand, the term “Industrial Archeology” has been first used by the British Historian Micheal Rix in 1955. In his essay, which appeared with the same title in *The Amateur Historian* magazine, Rix mentioned the values of industrial complexes that had witnessed the Industrial Revolution and the risks that these derelict sites had because of the violation issues (Alpan, 2012). At the beginning, the term itself was used for the research studies that included identifying remnants of the industrial monuments and sites. More precisely, the aim of the first studies of industrial archeology was very far from being scientific; it was rather the plain expressions of concerns about the rapid demolitions in general (Tanyeli, 1998 as cited in Saner, 2012). These remnants were qualified as the “industrial monuments” where it was classified as “industrial sites” if they referred to areas that consisted of a group of industrial buildings (Saner, 2012). The development and the acceptance of the term, “Industrial Archaeology” by the archaeologists in Britain gains another dimension in the late 1950s and CBS (Council for British Archaeology) establishes the first “Industrial Heritage Research Committee” in 1959 (Nevell, 2006). Journal of Industrial Archaeology has been published for the first time in 1964 and in 1973 Association for Industrial Archaeology has been founded (Trinder, 1981). The same year, with the contribution of 8 countries FICCIM – The First International Congress on the Conservation of Industrial Monuments has been carried out and the next congress, SICCIM – The Second International Conference on the Conservation of Industrial Monuments took place in Germany, Bochum in 1975. The third conference TICCIH, which is held in Sweden, Stockholm in 1978 led the emergence of a new organizational entity under the same name.

TICCIH – (The International Committee for the Conservation of Industrial Heritage) established in the 4<sup>th</sup> of June 1978, is the first international organization that focuses on the “industrial heritage” of societies worldwide. The establishment of the organization led to the replacement of the term, “industrial monument” to “industrial heritage” and the concept of “industrial heritage” has come to forefront with a raised public awareness on the protection and the preservation of the derelict industrial complexes at an international level. After this period, industrial monuments and sites have been seen as a part of an international heritage as well as local heritage (Saner, 2012).

The collaboration agreement, which is signed with ICOMOS, has led TICCIH to be embedded to large scaled international organization networks such as United Nations (parent organization) and UNESCO (child organization of United Nations that is related with the international relations and collaborations on the subjects of education, science and culture) (Saner, 2012). To define the relations between these networks more precisely, it is important to note that neither United Nations nor UNESCO specialized in “cultural heritage”. UNESCO’s related NGO partner on this issue is ICOMOS (International Council on Monuments and Sites). TICCIH is known as the special adviser to ICOMOS on industrial heritage.

Best definitions of “Industrial Heritage” and “Industrial Archeology” can be found in the in TICCIH’s The Nizhny Tagil Charter for the Industrial Heritage (2003). The International Committee for the Conservation of the Industrial Heritage (TICCIH) defines the term “Industrial Heritage” in The Nizhny Tagil Charter for the Industrial Heritage (2003) as follows: “It consists of the remains of industrial culture which are of historical, technological, social, architectural or scientific value. The remains consist of buildings and machinery, workshops, mills and factories, mines and sites for processing and refining, warehouses and stores, places where energy is generated, transmitted and used, transport and all its infrastructure, as well as places used for social activities related to industry such as housing, religious worship or education,” (Douet, 2013).

TICCIH also brings a clear definition to the highly discussed term “Industrial Archaeology” in the charter as: “It is an interdisciplinary method of studying all the evidence, material and immaterial, of documents, artifacts, stratigraphy and structures, human settlements and natural and urban landscapes, created for or by industrial processes. It makes use of those methods of investigation that are most suitable to increase understanding of the industrial past and present. The historical period of principal interest extends forward from the beginning of the Industrial Revolution in the second half of the eighteenth century up to and including the present day, while also examining its earlier pre-industrial and proto-industrial roots. In addition, it draws on the study of work and working techniques encompassed by the history of technology,” (Douet, 2013).

In the international literature, it is often come across with the term, “brownfield” which means, “abandoned industrial area”. The term first used in steel industry, to define the regeneration process in the steel factories in 1970s, in USA. In 1994, USA the Environmental Conservation Institute (EPA) used the term for “the abandoned, derelict industrial complexes or areas which are hard to redevelop or revitalize due to their contaminated environments” (Alpan, 2012). However, after a while, because of its negative impact, the label “contaminated” is cancelled and the usage of the term “brownfield” is generalized as the “abandoned, derelict industrial area” worldwide.

### **3.2 THE EMERGENCE OF THE CONSERVATION OF INDUSTRIAL HERITAGE AS PART OF CULTURAL HERITAGE**

After the Second World War, the demolitions that took place during the redevelopment processes of European cities, paved the way for the civil buildings to be perceived worthy of conservation as cultural heritages. Until quiet recently, the concept of ‘cultural heritage’ has been defined with an object-focused and on single building scale approach. The traces of this approach can be seen in The Charter of Athens (1931) and The Hague Convention (1954) as they define cultural heritage only as intangible cultural assets that include monumental

architectural works, buildings or archaeological sites that have historical or artistic value; and as tangible cultural assets that contains artworks like painting or sculpture, books, archives, handwritten manuscripts, collections with scientific values (Aksoy & Enlil 2012). Thus, in the 1940s and 1950s, in most of the European cities, despite the conservation of some of the monumental buildings, most of the damaged civil architecture examples has been cleared out in the sake of reviving and modernizing the urban tissue by some modernist architects and planners (Aksoy & Enlil, 2012). These rapid transformations have been subject to many criticisms and these negative responses led conservation approach to gain a new dimension. The conservation of civil buildings mentioned first in The International Charter for the Conservation and Restoration of Monuments and Sites, better known as the Venice Charter in 1964. Moreover, the scope of intangible cultural assets has also been widened with this charter. The Venice Charter can be regarded as a milestone in terms of defining the diverse meaning of cultural heritage and widening the scope of conservation of cultural assets. Because of the Venice Charter, ICOMOS (The International Council on Monuments and Sites) is established in 1965.

Another charter, which focuses on industrial heritage within cultural heritage more specifically, is The ICOMOS Charter on Cultural Routes adopted in Quebec (Canada) in 2008. The charter underlines that “Cultural Routes as a new concept or category does not conflict nor overlap with other categories or types of cultural properties - monuments, cities, cultural landscapes, industrial heritage, etc- that may exist within the orbit of a given Cultural Route. It simply includes them within a joint system, which enhances their significance.” The Charter grounds on the human mobility to “show the evolution of ideas with respect to the vision of cultural properties, as well as the growing importance of values related to their setting and territorial scale, and reveals the macrostructure of heritage on different levels”.

Another important document is ICOMOS-TICCIH Principles for the Conservation of Industrial Heritage Sites, Structures, Areas and Landscapes

known as “Dublin Principles” (Douet, 2013). The principles ground on the Russia Congress titled The Nizhny Tagil Charter for the Industrial Heritage in 2003 as mentioned before. The approach of the 2003 Charter, after many deliberations was confirmed in 2011 as the ICOMOS-TICCIH Principles. In the declaration of the principles, TICCIH-ICOMOS calls all parties to expand their cooperation by adopting and promoting the dissemination and use of the Principles to assist in the documentation, protection, conservation and appreciation of industrial heritage as part of the heritage of human societies around the world. Ultimately, in 2014, ICOMOS and TICCIH signed a Memorandum of Understanding (MoU), which establishes a general framework of cooperation for activities, events, meetings, and information exchange between the Parties.

Another international body that gives coverage to industrial heritage under the title of cultural heritage is European Union. In the examination processes of some historical industrial complexes, the concept of industrial heritage can be defined as “work/working heritage” in European Union documentation (Falconer, 2005). European Union’s one of the most effective programs, which deals with the issue of industrial heritage indirectly under the name of cultural heritage is Culture 2000 Project. Another organizational body is ECOC - European Capital of Culture. In 2010, Essen (Germany) was selected as The European Capital of Culture for displaying regeneration of culture in terms of industrial development (ECOC, 2006).

On the other hand, the concept of industrial heritage has entered the agenda of Council of Europe in the second half of the 1980s. Recommendation on the Protection and Conservation of the Industrial, Technical, and Civil Engineering Heritage in Europe R (90) No 20 (1990) can be accepted as the main reference text of Council of Europe on industrial heritage. In this context, Convention for the Protection of the Architectural Heritage of Europe (Granada, 1985) can be referred as another significant text, which focuses on cultural heritage including especially ‘architectural heritage’. The principles, which were declared in the Granada Convention, paved the way for the conservation policies on industrial

heritage in the meantime. The same year, (1985) the council's first conference on industrial heritage, titled "*The industrial heritage, what policies?*" took place in Lyon, (France). And other important conferences came after this: "*Engineering and public works: a new dimension in heritage*", (Madrid) "*Mining engineering monuments as a cultural heritage*" (Bochum) and "*Recording the industrial heritage*"(Durham) (Madran & Özgönül, 1991). Council of Europe's Parliamentary Assembly published the Industrial Heritage in Europe in 2013. The Assembly called for the encouragement of public involvement to generate awareness of the value of industrial heritage. In this respect, Assembly stated that Council of Europe would support the E-FAITH's calling for a European Industrial Heritage Year in 2015.

Europa Nostra is a federation, which works actively on the European level. Established in 1963 in Paris, organization supports the conservation works on the natural and cultural heritage. Organizations' most important objectives include launching campaigns for the heritage areas under risk, promoting the good regeneration practices from the European's heritage areas, creating general awareness on the cultural heritage. Europa Nostra's Europa Nostra Industrial and Engineering Heritage Committee, (IEHC) that works on industrial heritage, established in 2008. Europa Nostra Turkey launched in 2010 to collaborate with the European organizations working on the subject.

Briefly, the most important published reference texts on industrial heritage are first, The Nizhny Tagil Charter for the Industrial Heritage (2003); second, the ICOMOS-TICCIH Principles for the Conservation of Industrial Heritage Sites, Structures, Areas and Landscapes known as "Dublin Principles" (2011) and third, Council of Europe's Recommendation on the Protection and Conservation of the Industrial, Technical, and Civil Engineering Heritage in Europe R (90) No 20 (1990).

In the institutionalization process, beside the international organizations and the events, the conservation applications also played an important role on the raising

awareness of the protection and the preservation of industrial heritage. The Britain's Ironbridge George is one of the good examples. In the Anglo-Saxon literature, it has been accepted as a very privileged monument and as a magnificent symbol of the great Industrial Revolution where the concept of industrial archeology has been first born. In the meantime, the Ironbridge George Museum and the Foundation has become the center of the industrial archeology studies (Saner, 2012).

After the Ironbridge George became a first World Heritage Site in 1986 as an 'Industrial Landscape' and eight more in the UK since 1999, an increasing interest by national governments designating industrial sites as World Heritage Sites has been observed (Douet, 2013). It is known that many more are on tentative lists in numerous countries and promoting industrial World Heritage Sites by national governments has also been on the rise globally (Douet, 2013). Turkey has also made its mark on this issue and in 2017 and Ayvalık Industrial Landscape was inscribed to the UNESCO World Heritage Tentative List (UNESCO, 2018). To be included on the World Heritage List, sites must meet at least one out of ten selection criteria, which are:

- “To represent a masterpiece of human creative genius;
- To exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town planning or landscape design;
- To bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;
- To be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;
- To be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;

- To be directly or tangibly associated with events or living traditions, with ideas, or beliefs, with artistic and literary works of outstanding universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria;
- To contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance;
- To be outstanding examples representing major stages of earth's history, including record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features;
- To be outstanding examples representing significant on-going ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals;
- To contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal value from the point of view of science or conservation" (Douet, 2013).

### **3.3 INTERNATIONAL ORGANIZATIONS RELATED TO INDUSTRIAL HERITAGE**

ERIH - European Route of Industrial Heritage, E-FAITH - European Federation of Associations of Industrial and Technical Heritage, DOCOMOMO - Documentation and the Conservation of Buildings, Sites and the Neighbourhoods of Modern Movement can be listed as the other significant institutions for industrial heritage.

ERIH - European Route of Industrial Heritage is a project that displays industrial heritage and aims the concept to become widespread by creating networks and travel routes between the European industrial monuments and sites. ERIH project has been first started with the route designed for the Ruhr Industrial Area in

Germany.

E-FAITH - European Federation of Associations of Industrial and Technical Heritage is established by a group of people who came together under a different name after leaving TICCIH as an organization.

DOCOMOMO - Documentation and the Conservation of Buildings, Sites and the Neighbourhoods of Modern Movement is another important international organization focuses on industrial heritage, which has a direct contribution to modern movement. More precisely, it deals with a special historical period, which includes modern movement than industrial heritage itself. The reason for Zeche Zollverein coalmines in Essen, Germany, inscribed to UNESCO's World Heritage List was being one of the most significant examples of the era in which the modern movement's design concepts have actualized (Saner, 2012).

The other international organizations, which work on industrial heritage, can be listed as:

- ICOHTEC (International Committee for the History of Technology)
- SHOT (Society for the History of Technology)
- NEKTAR (Europäischen Netzwerk der Kultur der Arbeit)
- Industriedenkmal Stiftung in Germany
- Comité d'Information et de Liaison pour l'Archéologie, l'Étude et la <sup>[1]</sup><sub>[SEP]</sub>Mise en Valeur du Patrimoine Industriel in France, (CILAC)
- American Society for Industrial Archaeology in USA (SIA)
- Japan Society for Industrial Archaeology in Japan (1977) (Özüdoğru, 2010).

As mentioned before, there has been a great interest by national governments of inscribing industrial sites as World Heritage Sites. Since Ironbridge George became one in the 1986, similar interest in promoting industrial World Heritage Sites also is seen all over the world. Designating large-scale industrial complexes as World Heritage Sites is a good example of expressing the value of these sites to

world history, but there are many challenges to be faced. We know that to preserve and transform these industrial sites is not an easy task as designating a single monumental asset. This is especially difficult if the industrial complex is still working. Besides conservation and preserving; the concept of industrial heritage also concerns with the exhibiting of its industrial history too, by transferring it to the next generations today. The proper reflection of this attempt is easily seen on the latest legal documents. The shift from tangible heritage to intangible, from monuments to processes and activities probably will make the concept of industrial heritage more challenging in the upcoming years for the policy makers and the international bodies like UNESCO, ICOMOS and TICCIH (Douet, 2013).

#### **3.4 RE-USE OF ABANDONED INDUSTRIAL SITES AS A CULTURAL TOOL FOR LOCAL DEVELOPMENT**

The conversion of former industrial sites into arts and culture-based facilities contributes to the local development in various ways. It rehabilitates old buildings, improves the quality of life by offering new facilities in poor areas and led local groups and communities to become part of creative culture by undertaking projects that will have a positive effect on the whole area and gives them a chance to rebuild their identities (Grefe, 2003, as cited in OECD, 2005).

Activists promoting the revival of cultural life have grown an interest towards these abandoned industrial, commercial, and military facilities and the challenges posed by these derelict urban spaces. The movement was born in the late 1970s by the new generation of artists and audiences had entirely new aspirations for the life in the city. With the emergence of the counterculture, squatter invasions and the growing awareness, they have become the sponsors of these conversions and invested in them. These activists first aim was to transform the surrounding area and to create a place for integration and education. Thus, in the late 1970s, these conversions created a new urban territory.

## **4 THE CONTRIBUTION OF CULTURE-LED APPROACH TO URBAN REGENERATION**

The development of arts & culture based urban regeneration schemes in the urban planning agendas, culture's contribution to the local sustainable development, the concept and the mis-usage of the term 'urban regeneration', the 'cultural cluster model' will be investigated and the impacts of culture-led urban regeneration on the socio-economic development of cities will be discussed in this chapter.

Furthermore, the measurement methodology of the impact assessments of the thesis study will be explained and discussed in detail here, in this section. Through the impact assessments of some remarkable industrial heritage regeneration projects from Europe such as Guggenheim Museum Bilbao, Hamburg Docklands, Tate Modern and Landschaftspark Duisburg Nord we will be exploring the measures that pave the way to success of these re-use projects and their contribution to the socio-cultural and economic development of their cities will be explored.

### **4.1 THE CONCEPT OF URBAN REGENERATION**

The concept of urban regeneration appears referring different meanings in most of the studies and this complexity related to meaning creates debates both in the urban planning area and the academic circles. One of the important reasons for this differentiation in definitions can be linked to different conditions of regions, countries or places in which the 'urban regeneration' takes place in order to respond their changing priorities and urban problems.

#### **4.1.1 Urban Regeneration vs Urban Transformation**

In the international literature, a general inclination towards using the term 'urban regeneration' (kentsel yeniden üretim) instead of 'urban transformation' (kentsel dönüşüm) is observed, although the term 'urban transformation' (kentsel dönüşüm) is considered as a more precise definition for reflecting the conceptual idea and the whole process of urban change (Yerliyurt, 2008). 'Urban transformation' is often used to refer the general conception of all kinds of

interventions and approaches in most of the conceptual studies. An important point that should be highlighted here is that “the concept of urban transformation (kentsel dönüşüm) should not be considered as the method of an intervention but rather a key concept that covers all types of interventions and modalities.

#### **4.1.2 Urban Renewal vs Urban Regeneration**

Another common misuse occurs between the concept of ‘urban renewal’ and ‘urban regeneration’. Urban renewal and urban regeneration often used as synonyms, but in fact, it is very important to agree on the exact meaning of the two different terms, which can help us to understand the difference between these types of interventions (Barosio et al., 2016).

Urban renewal dates back to the late 19th century, to the modern age. In that period, most of the European cities focus on sanitary engineering to improve urban health conditions of the cities and metropolises such as Paris, Barcelona or London. These big cities focused on changing their urban fabric through massive demolitions and reconstructions in order to create a modern urban life. Therefore, it is not wrong to link urban renewal to these huge operations based on large demolitions and redevelopments which include substitution of former buildings with new ones, which are different from each other in terms of shape or function (Barosio et al., 2016).

After the World War II, European cities faced with massive war destruction of historical city centers. In that period a dilemma has occurred around the urban planning circles in Europe on how to transform the traditional core of the cities. The question was “Was it going to be a complete renewal (which includes demolitions) again or a reconstruction which focused on keeping the exact features and the shapes of the bombed buildings?” and the answer came quick from the European architectural mainstream: “The multi-layered problems of urban areas would be solved with a more comprehensive and integrated vision and plan to improve the economic, physical, social and environmental conditions of deprived areas” (Barosio et al., 2016). Thus, after the Second World War, the

evolution of urban regeneration approach has started which will be explained in the following paragraph. Tekeli (2003) defines urban renewal as a radical intervention that includes demolishing the old and building the new.

As a result, urban renewal and urban regeneration are completely different in terms of both application and vision in the process of urban change.

#### **4.1.3 The Evolution of Urban Regeneration**

From post-Second World War to the present day some policy prescriptions were launched such as ‘urban reconstruction’, ‘urban revitalisation’ ‘urban rehabilitation’, ‘urban redevelopment’. In the chronological order, in the 1950s, the emphasis was on the **urban reconstruction** and extension of older areas of towns and cities often based on a ‘masterplan’. The theme of reconstruction has been continued and some early attempts of **urban revitalisation** and **urban rehabilitation** has been observed in the 1960s, whereas the focus was still on **in-situ renewal** and development in the periphery in the 1970s. The emergence of flagship projects within major schemes of **urban development** and **urban redevelopment** has marked the 1980s. And finally, in the 1990s, the emergence of **urban regeneration** approach has appeared in the urban policies. A more comprehensive form of policy and practice has been created with an emphasis on integrated treatments (Roberts & Skyes, 2000).

According to Keleş, (2003) although these different types of definitions have a semantic convergence, the policy models completely differ from each other in terms of aims, functioning and methodology.

#### **4.1.4 The Definition of Urban Regeneration**

Greame Evans (2005) defines urban regeneration as “the transformation of a place such as residential, commercial or open space that has displayed the symptoms of physical, social and/or economic decline”. According to Keleş, (2004) the concept of urban regeneration is “the conscious, systematic and planned activity for the

whole or a part of a settlement.” Roberts and Skyes (2000) define urban regeneration as:

“A comprehensive and holistic vision and acting plan, which leads in resolving urban problems and works on bringing sustainable development to an area, in terms of economic, social, physical and environmental conditions” (Roberts & Skyes, 2000).

In other words, “It is the redevelopment and revitalization of a lost economic function, the activation of a non-operating social function, the maintaining of social cohesion, the sustaining of environmental equilibrium in a derelict area, in which the environmental quality has decreased” (Roberts & Skyes, 2000).

According to Roberts and Skyes (2000) urban regeneration tries to execute five substantial aims. These aims are:

- To create a direct relationship between the urban physical conditions and social problems
- To respond the necessity of physical changes in the elements that cover the urban fabric
- To implement a successful economic development approach that lead an increase in the quality of life
- To reveal a strategic planning to sustain the efficient usage of urban areas and to avoid the unnecessary urban expansion
- To respond to the urban politics’ needs, which are products of social conditions and political powers (Roberts & Skyes, 2000).

In short, urban regeneration can be differentiated from the previous policies such as urban renewal (kentsel yenileme) or redevelopment (yeniden geliştirme) in terms of aims and aspirations. Urban regeneration focuses on achieving long-term, more strategic and sustainable outcomes whereas previous ones (urban renewal, urban redevelopment) tend to be short-term, fragmented and project-based (Fageir, 2015).

In this thesis, the term ‘urban regeneration’ is preferred to avoid any complexity in terms of meaning. Urban regeneration approach has gained importance after the 1990’s, with the implementation of neoliberal policies globally. After the 1990s, urban regeneration in Turkey has followed the similar footsteps, especially in Istanbul. Thus, in this thesis, urban regeneration is considered as a more appropriate term for the evaluation of the industrial heritage case studies.

#### **4.2 THE MODELS OF URBAN REGENERATION THROUGH CULTURAL ACTIVITIES**

Today’s site-based urban regeneration schemes try to succeed in balancing the social with the economic through architecture and physical redevelopment. These attempts include merging the social inclusion, liveability with the economic competitiveness and growth. Culture is considered as a key driver in this urban setting and incorporating culture into the regeneration process is appeared to be the best tool for the best results in a global context (Evans, 2005).

Greame Evans (2005) distinguishes regeneration models into three categories, which cultural activity is incorporated in regeneration processes. These categories involve ‘culture-led regeneration’, ‘cultural regeneration’ and ‘culture and regeneration’.

The first category, ‘culture-led regeneration’, includes flagship projects (such as Guggenheim Bilbao, Spain or Baltic/Sage Gateshead, UK) and cultural events (such as garden festivals, EXPO sites). In this model, the distribution of public benefit to all layers of society and the sustainable development of the project can be hardly achieved, especially if there is a high leakage in economy and the cultural activities and economies lack diversity (Evans, 2005).

As Giddens underlines:

“Money and originality of design are not enough... You need many ingredients for big, emblematic projects to work, and one of the keys is the active support of

local communities. However, a feature of many flagship developments has been resistance by, or bypassing of, local communities, with the legacy of event-based regeneration not delivering sustained benefits or ownership by residents, as in post-EXPO/Olympic Montreal and, more recently, Barcelona, Bilbao, Lisbon, Salford and Sydney,” (Giddens, as quoted in Evans 2005).

The second model of this classification, which is called as ‘cultural regeneration’ seems to be the best version in the regeneration schemes with its integrated approaches that facilitate culture as an engine of social and economic development (Günay & Dökmeci, 2012). Cultural activities’ integration into an area strategy at an early stage is the key to success of this scheme. Cultural activity should fit in the urban setting alongside other activities in the environmental, social and economic sphere. Evans (2005) gives the example of Birmingham, where at an early stage ‘culture’ was incorporated with the cities’ existent policy, planning and resourcing. Another good example includes cultural city Barcelona where again early on cultural planning with a creative quarter approach was incorporated with the urban design. The former industrial site which resides on the city fringe, declining Poblanou industrial district has been turned into a creative industries quarter, linking the old city to the expanding waterside. The commercial development has been promoted through a UNESCO ‘EXPO’ site. The redevelopment plan for Poblanou is now considered as one of the best models of how cultural production can flourish in a marginal area (Evans, 2005).

In the third model, which is classified as ‘Culture and Regeneration’, cultural activity is not fully integrated at the strategic development stage, especially because of the lack of a powerful voice who can manage the collaboration between the departments responsible for cultural provision and physical regeneration. In this model, interventions are supposed to be rather small such as a public art programme, a heritage interpretation or a local history museum. In this setting, the residents of the development or cultural organization could take part in the processes and make their own cultural interventions. For example, they commission an artist to make signs or street furniture or set up a regular music

night. Evans (2005) notes that even these little interventions although introduced at a later stage, can make huge impacts on the regeneration process. He underlines that “the lack of cultural activity within a regeneration scheme does not mean that cultural activity is absent”. In most cases, it is not being marketed or the contribution of culture is not recognised well in the process.

Evans (2005) also classifies the facts which lead culture to be an ‘add-on’ rather than an integral part of a scheme as:

- Local authorities and partnership bodies responsible for regeneration scheme do not facilitate collaboration between those who are responsible for physical regeneration and those responsible for cultural activity in general. They underestimate the power of collaboration in the early stages of regeneration process.
- The lack of leadership, the absence of a powerful voice. An experienced champion who can persuade stakeholders about what cultural activity can contribute to regenerative projects. Leadership is considered as a crucial ingredient for credibility in the whole process of establishing good relations.

Graeme Evans and Pyllida Shaw (2004) suggest key factors that can help optimizing the contribution of culture-led approach to the regeneration processes. These are:

- “The participation of a ‘champion’ of culture in regeneration process (this may be an individual such as a ‘social entrepreneur’, activist, or a group, e.g. of artists)
- Integration of culture at the beginning of a strategic planning stage of a project
- Establishment of a multi-disciplinary project team
- Provision for formative evaluation from the planning stage
- The flexibility to change course if necessary

- Consideration for environmental quality and accessibility – design of facilities and public realm, and integration with services (e.g. transport)
- Genuine consultation with residents, businesses and other stakeholders
- Continued involvement and ownership of all stakeholders in the project (management, governance, delivery and evaluation) and acknowledgement of their contribution.” (Evans & Shaw, 2004)

This thesis uses the term, “culture-led regeneration” referring to Evans’ classification, in the evaluation of the Istanbul’s industrial heritage transformation cases in the following pages.

#### **4.3 THE IMPACTS OF CULTURE-LED URBAN REGENERATION ON THE LOCAL SUSTAINABLE DEVELOPMENT**

Cultural activities considered as a crucial vehicle in terms of economic development of regions while contributing to the local sustainable development. According to OECD report (2005) culture has taken on three different tasks in local sustainable development:

1. Cultural activities supported in the local level because of their ability to attract tourists. Cultural facilities’ economic impacts can be both direct and indirect. Its direct impacts include employment rates and the incomes. A festival or an art fair organization, a museum or an opera activity identified with the local expenditures including administrative and creative workers, technicians, media services, insurance services payments. Cultural activities’ indirect impacts identified within the cultural tourism measurements (the expenditures of tourists in hotels, in transportation, in cafes and restaurants). The empowerment of city image and the quality of life, which attract tourists, considered as the immaterial impacts of cultural facilities.

2. Cultural activities have significant social impacts on the local level. These include the adaptation of marginal groups to the society and the social rehabilitation and integration of the societies that have restricted and limited-sources and live in poor conditions. Cultural activities also effect the development of communication between the different ethnic and social groups. Thus, “culture” considered as an important tool in the development of the regional policies.
3. The cultural products and services produced in the local level can be exported to the other regions and consumed in these different territories. Thus, cultural industries create a sector, which perform in good quality in the local level (OECD, 2005).

#### **4.3.1 The Culture-Oriented Regeneration Model for the Economic Development of the City: ‘Cultural Cluster’**

Culture and cultural policies matter for policymakers of today. Because they can be used both to increase homogeneity in all spheres of society. Every region has a different approach to planning and every area chooses to use different methodologies to cultivate the regional and local development. But in theory, two main strategies stand out in promoting culture-based development. The first one is a culture cluster, which is used to attract tourism; the second is cultural districts in which the culture and the resources become together (Sacco et al., 2009).

It has become evident by the research studies that smaller firms that experienced economic success by working with other small firms. It is believed that this collaboration between the smaller firms may enhance the development at local level (Sacco et al., 2009).

Mommaas (2004) underlines that the culture cluster label has often referred to very different spatial sizes. It may sometimes be established in a single building or in an urban quarter. Mostly, the cultural clusters are housed in former industrial complexes and they may incorporate various kinds of leisure and entertainment elements such as bars, restaurants, and retail shops.

The Temple Bar area in Dublin, the Museums Quarter in Vienna, the Custard Factory in Birmingham, the fashion and textile quarter of Ticinese in Milan, the late-19th-century textile factory chain of Finish Tampere are some of the significant European examples.

Hitters & Rogers (2003) suggest cultural enterprises to take account of the shift in the economy. In the global and informational economy, the new business logic operates in networks (Castells, 1996 as cited in Hitters & Rogers, 2003). It involves organizational principles such as flexible specialisation, networking and competitive collaboration. Thus, it becomes evident that “the physical agglomeration of businesses can be advantageous” (Hitters & Rogers 2003). The firms may benefit from such agglomeration in three different ways: It reduces in transactions costs, accelerates circulation of capital and information and reinforces the social solidarity (Scott, 2000).

As a matter of fact, in the last 10 or 15 years the creation of cultural cluster was seen as a new and promising source for urban cultural development in this sense, mixtures of cultural functions and activities have started to be grouped together in a great variety of spatial forms (Mommas, 2004).

In the following pages of the thesis, the creation of the culture cluster and their structuring will be examined as an indicator in the evaluation studies of the local projects

#### **4.4 MEASURING THE IMPACTS OF CULTURE-LED URBAN REGENERATION PROJECTS**

Cultural investment takes place in many different ways. They can cost quiet amount of money or a little, they can be inexpensive or very expensive depending on their shapes and sizes. The type and size of the cultural interventions really vary. These cultural programmes can appear as simple local festivals, education programmes, cultural ‘quarters’, new museums, and public artworks or as gigantic global events (e.g. Olympics). Therefore, measuring the impacts of these different

cultural programmes can also differ from each other. In this study, we focused on the re-functioning of the industrial heritage sites and how the cultural component is integrated in their urban regeneration schemes. We tried to find evidences of the impacts that were created on the surrounding through these culture-led urban regeneration projects of industrial heritage sites.

To evaluate the culture's contribution to regeneration, first we have to look at the effects of the cultural programmes of the projects that have already been done. People in the cultural sector criticize the idea of evaluating the impacts because of the various difficulties in measuring the indirect social impacts and the lack of quantitative data (Ennis & Douglass, 2011).

In this study, while we were developing the measurement indicators, in other words, what to look for in the completed urban regeneration projects, we have inspired from the Evans and Shaw's study (2004) and tried to adapt them into the local context.

#### **4.4.1 Measuring Economic Impacts**

The culture-led industrial heritage regeneration projects firstly, are evaluated in terms of their direct contribution to the economic regeneration of their areas. Monitoring the economic impacts on the area is one of the most important measures of this study because cultural investment is believed to improve the potential capital investment in neighbourhoods and increase the economic liveliness of the area. It can attract the interest of the other project developers both from the national and international market and these new investments may result in creating more job opportunities for the residents of the neighbourhood.

While measuring the economic impacts we have looked at these:

- Visitor numbers
- Created employment rates
- Diversity of the work force

- Investments in the area<sup>[1]</sup><sub>SEP</sub>
- Different sector partnerships (private, public, civic)
- Property prices and land values
- Retention of people in the area (artists, creatives)
- Willingness to create free activities

*Visitor numbers* – We looked at the annual visitor numbers of the projects. Visitor numbers are important quantitative data in terms of evaluating the possible visitor expenditure rates. In economic sense, they give the idea of the overall expenditure statistics of the local and foreign tourists.

*Employment rates* - In order to investigate this measure, the employment rates (full-time, part-time, and temporary) of the project should be obtained. How many of them are from the creative industry or service sector? It is very important for institutions to archive these types of data for the further impact assessment studies.

*Diversity of work force* - Does the project include different income and social groups; different ethnicity, gender, age, disability? Where do the employees live? Does the work force of the facility include people from the neighbourhood? To answer these questions is important in terms of identifying if the project created any job opportunities for the residents of the neighbourhood.

*Investments in the area* – This measure has a power to reveal if the project is successful in economic terms. Does the project attract the international investor to the area? Does the project also encourage other local investors? Does it inspire people as a good practice?

*Different sector partnerships (private, public, civic)* - We have searched the cultural programs of the institutions and looked for the different sector partnerships. Partnerships are important in terms of bringing diverse communities together within the collaborative, educational and cultural programs such as ateliers, workshops.

*Property prices and land values* – Iconic projects with remarkable architectural value or mix-use flagship projects can create a sudden effect on the property prices and land values. One of the other reasons triggering this value increase is the construction of the high-rise buildings around. It is worthy of noting here, although this increase creates an economic liveliness in the area, it can lead a substantial gentrification. This indicator can be searched via Internet, by looking and comparing land and rent values in different years. Interviews with the property consultants may also contribute to a reasonable evaluation of the increased land values.

*Retention of people in the area (artists, creatives)* – Does the project have the capacity to attract artists and creative people to the area? Does the place have an effect on the location choices of the employers? This measure gives hints about the possible population changes and the cultural transformation of the area after the establishment of the project. From this perspective, quality of place gains importance in terms of providing satisfactory standards for the creatives. The symbols of a place should meet their expectations and the creatives should feel that they belong to this place (Miles, 2004).

*Willingness to create free activities* – In this measure, we try to understand if the culture-led urban regeneration project has a will to cultivate its non-commercial side by creating free organizations, or not. Does the project organize educational, informational or cultural projects for free? Free exhibitions, film screenings, and concerts also gives an idea of the institution's approach towards public benefit of different income groups.

#### **4.4.2 Measuring Social Impacts**

Social indicators consist of:

- Social inclusion
- Population changes
- Perceptions of the residents

- Urban memory
- Use of public space
- Crime reduction, Safety issues

*Social Inclusion* – Social issues gained enormous centrality in the cultural policy field. The emphasis on the concept of “social inclusion” has emerged with the recognition of arts to have a positive contribution to revitalization of communities. Recently, arts and culture are seen as possible ways to dissolve social exclusion and to increase community wellbeing in international cultural policy field. According to this new rhetoric, governments and local authorities also began to stress the role of the subsidized arts in society. It is believed that the positive role of the arts and heritage has the power of fighting against the symptoms of exclusion.

Belfiore (2002) states that the concept of ‘social exclusion’ refers to the previously used term ‘poverty’. In other words, it refers to the poor people who are excluded from the society (Belfiore, 2002).

From this perspective, it is the responsibility of the culture-led urban regeneration schemes of today to work on the concept of “social inclusion” if they want to create any substantial public benefit. These works can be actualized via organizing subsidized arts and cultural programs, which target the inclusion of the young and socially underprivileged ones.

The questions that should be answered: “Does the project have an agenda to tackle the problem of social exclusion?” “Does the project simply target “social inclusion” or claim to create an environment for the “social inclusion” of different societies?” “Does the project organize subsidized arts programs?”

*Population changes* - The population changes in the neighborhood after the establishment of the projects refer to the possible gentrification problem of the area. The iconic or flagship projects have a sudden effect on the property market. They increase property prices and land values. It begins with the attraction of

higher income groups to the area. This sudden change puts a pressure on the weaker groups, and they forced to move out. In this measure we try to figure out the population changes on the urban fabric.

*Perceptions of the residents* – It is not possible to evaluate the achievements of a regeneration scheme without considering the perceptions of the residents. To acquire the peoples' thoughts about the project is crucial for the impact assessment studies. Field studies and questionnaires should be held in order to understand the perceptions of the residents about the change in the neighborhood.

*Use of public space* – We know that increased public use of space leads to reduction in vandalism and increased sense of safety. Does the project have a public space that can be used for the public activities which welcomes all layers of society? How do these public spaces put into the service of public benefit? These questions' answers give us an overall idea of the openness of the new complex to the outside world.

*Crime reduction, safety issues* – One of the positive aspects of culture-led regeneration projects is their capacity to bring liveliness to the area. The neighborhoods, that start to live day and night, get safer and this leads the growth of an evening economy in the area. The physical transformation of the declined areas contributes to the crime reductions and increasing of safety.

*Urban memory* – Appraisal of urban memory is one of the basics of culture-led approach in urban regeneration. After the transformations, urban regeneration projects must contribute to the re-creation of an urban memory. Transferring the industrial heritage and its labour history to the next generations must be ensured within the new complex. Presenting and communicating the heritage dimension as well as values of industrial structures, sites, areas and landscapes must be considered in order to increase the public and corporate awareness. We evaluate this measure by answering these questions: “Can we see the traces of the industrial heritage or the labour history of the industrial era in the preserved

buildings?” “How does the project contribute to the creation of awareness about conservation of industrial heritage?”

#### **4.4.3 Measuring Cultural Impacts**

In the third layer, the regeneration project’s cultural impacts on the education system or the arts & culture scene of Istanbul are searched. This part of the study also includes the project’s effect on the cultural life of the area and the impacts of cultural activities on the quality of life and the culture of the social community, in terms of its cultural identity. In other words, the effects on the advancement of community well being through the active participation of citizens in artistic and cultural consumption and production will be defined.

- Added value to cultural sector
- Participation
- Cultural identity
- Sense of belonging & Local pride
- Quality of life
- Educational achievements and skills

*Added Value to Cultural Sector* - How does the project create value for the cultural sector? Does the project have an effect on a specific creative industry? Does the project support local artists or local art? Does it contribute to the promotion of local artists in the global arena? These are important questions to be answered positively if the project tends to promote itself as a good example of a culture-led urban regeneration project.

*Cultural Identity* - Hall (1996) describes cultural identity as a “sort of shared culture, a collective true self or common ancestry which may take precedence over other aspects of identity”. For this reason, urban regeneration projects cannot be understood apart from the cultural identity of the place in which they take place (Hall, 1996 as cited in Miles, 2004). Hayden (et al., 1996) states that the re-

creation of the shared meanings is as important as the restoration of the architectural monuments. He also underlines the importance of integrating the entire cultural landscape of a place as an important part of its history in the transformation projects.

Thus, while evaluating this measure we have looked for the evidences of engagement with the local culture. Does the project take the cultural identity of the place into consideration or not? Does the project reflect the nuances of local cultural tissue or try to engage with the cultural landscape of the place?

Cultural investment is not about invigorating local economy but revitalizing the local identities of the people who live in the same city.

*Sense of belonging & Local Pride* - It is very important to strengthen the relationship between people and the place at the very beginning of the transformation process. It won't be wrong to state that the success of investment in cultural projects depends upon "people's sense of belonging in a place and the degree to which culture-led regeneration can engage with that sense of belonging, whilst balancing achievements of the past with ambitions for the future" (Miles, 2004). This measure also has a direct link with the 'cultural identity' indicator.

The physical environment can improve community morale and strengthen the relations between generations and groups in a local community (Miles, 2004). The transformation of the declined areas can uplift the general mood of the residents and create a sense of belonging. Therefore, sustaining the support of the local people is very important. The participation of the local residents into the regeneration processes is needed in order to gain this support. At least, residents should be informed about the projects and their possible effects on the area thoroughly and sincerely at the very beginning of the transformation processes. If they can be assured that the project is respectful for their collective cultural identity and their urban memory, local pride also can be ensured. In this measure, we ask the question, "Does the project achieve to create local pride?" "Are the residents proud of with the new physical environment?" "Are they optimistic

about the change in the neighborhood?”

*Participation* - Bringing communities together through local events or community centers helps building sense of belonging and local pride. Thus, investment in local culture is encouraged in culture-led regeneration schemes of today. Participation in arts and culture has a power to remove the uneasinesses between the different social communities, the polarization between the different income groups. It also helps raise self-confidences of the residents and acts as a catalyst for change. In this measure, we look for the educational or cultural activities of the projects and the participation rates of the residents in these programs.

*Quality of Life* - “Does the project contribute to the improvement of the quality of life of the residents?” “How did the project manage to achieve this?” These questions light the way to measure the increased quality of life of the residents in the area. “How does the economic regeneration of the area affect the improvement of the quality of life of the residents?” “Is it possible to enrich the cultural identities of local people through educational and cultural programs?”

*Educational achievements and skills* – The cultural managers or the project directors can look for the ways of creating community cohesion and improving the relationship between the residents of the area and the newly re-functioned complex. Organizing educational programs is a good way of communicating with the local people and removing the cultural and physical distances.

#### **4.4.4 Measuring Clustering Effect**

While evaluating the clustering effect we look at this at these:

- The number of creative bussiness in the close vicinity of the project
- The number of service sector bussinesses such as restaurants, cafes, bars and suppliers.

*Number of creative businesses* - While measuring the clustering effect of a culture-led regeneration project, we look at the clusters of creative businesses in

the neighborhood. The project may lead other creative businesses to move to the area and attract people who work for them. This creates an agglomeration of creative businesses in an area and also leads the occurrence of cultural quarters.

In this study, we wanted to evaluate the clustering effect of the projects under a different measurement category although it could be linked to all other measurement categories and can be searched under them.

*Number of service sector businesses* - On the other hand, we also looked at the other types of businesses from the service sector such as restaurants, cafes, bars, suppliers and the support services. The increased numbers of these types of businesses also help attracting more people to the area. The existence of these businesses creates an image of a safe and attractive location and also attracts tourists. The increased population of the neighborhood also leads the usage of local amenities such as parks, riversides more often.

As we can see, clustering effect has an impact on the area's physical, social, cultural and economic regeneration. With the agglomeration of the businesses in the area, the old buildings with the distinct architectural features are started to restore, more people move in and economic liveliness occurs.

#### **4.4.5 Measuring the Impacts on Cultural Tourism**

As we have mentioned before, culture-led projects are supported in the local level because of their ability to attract tourists. Cultural activities' indirect impacts identified within the cultural tourism measurements. These indirect impacts include the expenditures of tourists in hotels, in transportation, in cafes and restaurants.

*The number of local and foreign tourists* - While measuring the impacts of culture-led urban regeneration projects on cultural tourism, first we have looked for the local and foreign visitor numbers and the percentage of foreign tourist number to the general visitor number. These numbers give an idea about the possible expenditures of tourists. However, it was not possible for us to find any

evidence for these indirect impacts because of the limited data. We could only obtain data about the number of tourists and the percentage of foreign tourist number to the general visitor number from some of the institutions. The industrial complexes, which are re-functioned as museums, were likely to share these types of information.

*Place branding* - The empowerment of city image and place branding quality which attract tourists, considered as the immaterial impacts of culture-led urban regeneration projects. We tried to answer the questions such as “How did the project position itself in the global cultural arena?” “Did the project contribute to the Istanbul’s image as a global city?” “If so, how did it achieve it?” “Does the project have a long-term, successful branding strategy?”

As Miles (2004) argues culture-led urban regeneration has a power that is both capable of enriching a city’s economy and improving its collective self-image. From this perspective, measuring the impacts on cultural tourism gains importance in terms of justifying the cultural investment in the eye of the public on the national level.

Briefly, in this study, while we were measuring the impacts of regeneration projects on cultural tourism we have looked for:

- The number of local and foreign tourists
- The percentage of foreign tourist number to the general visitor number
- The empowerment of city image through branding

## **4.5 A DISCUSSION ON THE IMPACTS OF SOME INDUSTRIAL HERITAGE REGENERATION PROJECTS FROM EUROPE**

### **4.5.1 Guggenheim Museum; Bilbao, Spain**

Bilbao is the 5<sup>th</sup> largest city and the industrial heart of Basque country. It has a banking center and an important port. After the 1970s, with the relocation of industry overseas, the region's economy has started to decline.

The Basque government had invested in \$1.5 billion for the master plans to revitalize the whole region, of which the Guggenheim was a key part. In the framework of these plans which has launched in 1989, a new metro and an airport would be built in Bilbao as well as a considerable investment would be put in creating public spaces around the city.



**Figure 4.1** Guggenheim Museum Bilbao. Photo: David Heald Source: <https://www.guggenheim.org>

The urban transformation, which has started in Bilbao in 1992, has aimed the “strengthening of cultural identity through culture-led regeneration” and “industrial land recycling”. Brownfields, which resided on the attractive areas by the riverbanks and other urban terrains, were the keys to achieve these goals (Özden, 2012). The old industrial area of Abandoibarra, which was at the heart of Bilbao's urban center, has been given new port facilities and turned into a cultural

area by the waterfront. This cultural area included a shopping center, Guggenheim Museum and Euskalduna Conference and Performing Arts Palace. When it opened in 1997, the Frank Gehry designed Guggenheim Museum Bilbao- it was made of titanium, glass, and limestone - became a symbolic image for the city, it has also become a centre of attraction for tourism.

#### **4.5.1.1 Economic Impacts**

Gomez states that “the new image of Bilbao is regarded as crucial in helping the city to become an engaging location for advanced services, especially banking and insurance, high technology, and specialized commerce” (Gomez, 1998, as cited in Özden, 2012).

100,000 people visited the museum in the first month of the opening and by the end of the year the visitor numbers were up to 1.36 million. Although the annual visitor potential was projected as 500,000; between 1997 and 2001 the museum attracted over million visitors each year. 25% of these visitors were foreign tourists. Guggenheim Museum has been regularly promoted and featured in the media with its massive architecture and these attempts have created a different kind of awareness about Bilbao and helped the city to become a point of interest for tourists. Ineum Consulting’s report notes that, in the first two years of its opening, visitors have directly left 433 million euros to the city. As a result of this increasing consumption, the report underlines that the national income has increased by 337 million euros and local government earned additional tax revenue of 63 million euros. The museum paid its own building costs by the end of its first year. By looking at these economic datas, it has been easily realized how a culture-led regeneration project with iconic architecture can transform a city in terms of economy, tourism, image and status. (Istanbul Foundation and Arts Economic Impact Research, 2012).

The Basque government financed the purchase of the land \$100 million and contributed \$50 million to the purchase of works of art from a local collector, while the Guggenheim Foundation of New York conferred its name and expertise

(worth the equivalent of \$20 million) and agreed to transfer 350 works of art over a period of 20 years, with a possible extension to 75 years (OECD, 2005).

- “In its first year, the visitor number of the museum was 1.37 million, three times the projected number, and 30% of these were foreigners. Museum’s visitor expenditure was \$154 millions; this number could fund 3,816 jobs, and net tax revenues of close to \$24 million.
- The city was a business destination before, the presence of the Guggenheim Museum attracted tourists. In September 1998 Bilbao counted 68% more visitors than the previous year, and the average hotel occupancy rate in the city reached a record 70%.
- Greater Bilbao had previously had a very poor image, because of the industrial decline, social problems, terrorism, and environmental degradation. Today, with the establishment of Guggenheim Museum, the city’s image-makers focus on the on culture, and on a new lifestyle. The people of Bilbao were proud of the new image of the city. These benefits were appreciated in the media coverage of the museum: there were 8,500 articles published in 1998, 60% of them in the international press” (OECD, 2005).

The OECD report (2005) notes that the economic impact of the Guggenheim Museum is obvious and especially the threat of terrorism is lessened, and these matters provide a feeling of security for tourists and for investors.

#### **4.5.1.2 Cultural Impact**

On the other hand, despite the economic impact, Bilbao’s unemployment rates and average income were better than the national average; its effect on the cultural and social life of the city was found limited by some critics.

It was hard to say that Guggenheim has regenerated Bilbao. According to a review in the New York Times in 2007, little had changed in the city (URL-3). There was a boost in the number of tourists visiting to the Guggenheim; but the rest of the

tourist attractions, other museums or even close neighborhoods were almost empty. One of the officials complained about the disintegration between their local culture and the Guggenheim. He noted, “This is still an industrial city”. According to New York Times critic, the disconnection between Bilbao the brand and Bilbao the city was unconcealable. Moreover, artists claimed that the local art scene has not blossomed significantly according to Guggenheim. Artists must still travel to Madrid or Barcelona to gain recognition for their art (URL-4).

At the end, these different views led the Basque governments’ heavy investment in Bilbao to be questioned. (Harvard Design School, 2005; Lee, 2007; Ennis & Douglass, 2011)

In short, according to the local artists, the establishment of Guggenheim didn’t play a significant role on the development of the local art scene. It didn’t lead any expansion of the local art market in the city. Because we know that there are still limited options for artists to promote their art in Bilbao. They still have to go to the big cities to gain recognition for their art. On the other hand, Guggenheim’s impact on the local level is found overrated by the locals. They believe that Guggenheim’s effect on the transformation of Bilbao from an industrial city to a cultural city is low (New York Times, 2007).

In terms of social impacts, it had to be noted here that despite the beautification of the city, almost no change is observed in the socio-environmental fabric of the city. No integration with the local culture and no community cohesion are observed (New York Times, 2007).

#### **4.5.2 HafenCity Waterfront Regeneration Project; Hamburg, Germany**

In Hamburg, the south bank of the river Elbe was considered as the modern parts of the port. On the contrary, the north bank of the river consisted of a declined area, which had become insufficient for port functions in the meantime and needed to be transformed. The control of the area had transferred from port jurisdiction to the city planning department in order to actualize the

transformation plan. A lot of conflicts and debates had arisen between the two city departments because the port administration did not look likely to give any territory from the port. It was not easy to break free from the traditions for the city administration to suggest any transfers of territory from port to city (Harms, 2007).



**Figure 4.2** Hafencity Project Overview - Source: [www.kcap.eu](http://www.kcap.eu)

In 1990s, it is understood that the warehouse district, which stood on the northeastern shore of the river Elbe and owned by the city of Hamburg, would become insufficient for the modern port usage. The transformation of the area has already been discussed in a planning and urban workshop in 1989; the planners and architects were asked to develop ideas and concepts. It is worthy of noting here that before developing any plan for a problematic area or a district, to organize intensive professional, public and political discussions and also workshops with community groups, is an important part of Hamburg's planning culture. Within this participatory approach sometimes more realistic plans can be developed or sometimes initiated public discussions in the form of a brainstorming, which establishes a very healthy relationship between the public and the private authorities and the local people at the very beginning of the projects (Harms, 2007).



**Figure 4.3** Hafencity Project Overview - Source: [www.kcap.eu](http://www.kcap.eu)

HafenCity, which is an initiative of local government, is the largest urban waterfront regeneration projects ongoing in Europe and it will be completed in 2025. When the project is finished, Hamburg will be expanded by forty percent. In the current situation of the project, only the two of the neighborhoods are shaped completely, in which 1,500 have already been living and 6,000 people working (Harms, 2007).

The master plan of HafenCity, which was approved in early 2000, aimed “to preserve the history of the place and the quays and their granite walls and cranes in the area of planning; to integrate the new mixed-use district with the existing inner city of Hamburg with 10,000 to 12,000 inhabitants and more than 20,000 work places; to revitalize the area as a place for urban living and housing through the construction of at least 5,500 to 6,000 new dwellings (including lower middle income affordable housing) (Harms, 2007).

HafenCity Hamburg GmbH, which was established in 2004, was responsible for the management and the development of the HafenCity. It has a board chaired by the mayor and other <sup>[[[</sup>members of the senate. <sub>SEP]]</sub>

#### **4.5.2.1 Cultural Impacts**

Any different type of usage was prohibited within the project area because of the free-port status and the Port Development Act. But in the meantime, the restored historic harbor basins and quay walls, cranes and warehouses have become the new settings for the arts and culture including large cultural institutions such as the Elbphilharmonie Concert Hall and the International Maritime Museum Hamburg (URL-5).

The three major projects that play a key role in the cultural setting of this new part of the city are the International Maritime Museum Hamburg, the Elbphilharmonie Concert Hall, and the Science Center (URL-6).

In the southern bank of Oberhafen, a permanent arts and creative quarter will be developed. Initiatives such as Musical LandArt, music competitions, summer programs by the Thalia Theater can be considered as landmark projects, which enrich the cultural development of HafenCity. Three cultural scene institutions such as Kampnagel, the Hamburg Kunstverein and the Deichtorhallen have been initiating art projects since 2011. These institutions are very important in term of creating coexistence and constitute a new urban public sphere in HafenCity (URL-7).

In the summer season, the cultural scene of HafenCity gets livelier with events such as the Long Night of the Museums, Hamburg Architecture Summer, the Harbour Front literary festival, the Elbjazz festival, the Extreme Weather (URL-8).

#### **4.5.2.2 Clustering Effect**

Various development options are being discussed in an intensive dialog for the neighborhood of Oberhafen, which is becoming a creative nucleus in HafenCity. One of them has initiated in 2013. It is a “concept for supplying cultural institutions, schools, societies, as well as committed citizens with props and scenery for social, ecological or creative projects” (URL-9).

Speicherstadt warehouse district, which houses several museums is now attracting an increasing number of creative people, including artists and gallery owners. The area's cultural pioneer had been the annual open-air Hamburger Jedermann theater production presented by Michael Batz (URL-10).

#### **4.5.2.3 Social Impacts**

The project used strong marketing tools to inform society. A lot of information could be provided from the webpage (URL-11) and also from the information center in Kesselhaus, (on the site) which was created in 2000. Expositions, 40 events and tours have organized in 2009 for the redefinition of the Masterplan; several articles regarding the project have been published; a community forum named NetzwerkHafenCity club was created; 45- minute television program was broadcasted on Hamburg1 channel (Geambazu, 2014)

The HafenCity project's complex governance form involves stakeholders from high levels of government to district councils, private investors, professionals, academia and civil society. Moreover, a very long strategic thinking and early public discussions were included to the project's planning stages. Despite all these positive approaches that attempt to contribute to social engagement and participation, no true empowerment of citizens in decision-making process was observed. This was the most controversial issue that was criticized during the transformation process (Geambazu, 2014).

The socially exclusiveness of this urban waterfront regeneration project and local government's ambitious plans have received lots of criticisms from the society and have led the emergence of some protest movements. One of them was the investment in the Elbphilharmonie, which will be built to be an icon of the new city image and the other was the transfer of revenues to refinance the new port infrastructure instead of investing in socially depressed areas (Grubbauer 2011; Bruns 2012; as cited in Geambazu, 2014).

## **Gentrification Problem**

High-quality housing scheme of the project had been criticized because of a possible future gentrification. However, it is stated that the current criticism is not valid in the official website of the project: “HafenCity is separated by the Speicherstadt from other inner-city residential quarters and, because they are subsidized, homes close to HafenCity are better protected against increasing rents than old buildings in other inner-city locations. Direct gentrification is not to be expected because the volume of new-builds outside HafenCity within the surrounding inner city is small. On the other hand, it is correct that a large quantity of high-quality house building is developed in HafenCity. It increases the proportion of high-value homes, which is below average in the inner city and in this way upgrades the quality of social and recreational infrastructure for city-center residents surrounding HafenCity” (URL-12).

### **4.5.3 Tate Modern, United Kingdom**

In 1992 Tate Trustees declared that they were looking for a space for their new separate gallery for international modern and contemporary art in London. In 1994, the decision has been made: the former Bankside Power Station will be converted as the new gallery site. The following year, Swiss architects Herzog & De Meuron was charged with the transformation of the building into a gallery because of their detailed proposal in which much of the original character of the building was retained (URL-13).

The designer of the iconic power station, which had built in two phases between 1947 and 1963, is Sir Giles Gilbert Scott. The building involves a stunning turbine hall, 35 meters high and 152 meters long, a boiler house and a single central chimney. The industrial site had been deactivated in 1981 and become redundant since then (URL-14).

After the revealing of the design plans in 1996, the purchasing and the restoration process had begun with the £12 million grant from the English Partnerships

regeneration agency. In the newly designed plans, the building was returned back to its original steel structure; the turbine hall was turned into a dramatic entrance and display area and the boiler housed the galleries.

When Tate Modern first opened its doors to public in 2000, more than 40 million people have visited it. It became one of the UK's top three tourist attractions in a very short time.



**Figure 4.4** Tate Modern New Extension - Architect: Herzog-de-Meuron - Photo: Jim Stephenson  
Source: Tate Modern Web site

In 2009, Tate decided to expand Tate Modern and Tate embarked on a major project again with the Swiss architects Herzog & de Meuron. They have transformed the power station's spectacular redundant oil tanks into Tate Modern expanded gallery space. The extension also provided more available space for visitor facilities (URL-15).

#### **4.5.3.1 Economic Impact**

Tate Modern Museum is considered one of the most successful examples in

regional transformation of England. McKinsey & Company's economic impact study report revealed in 2001 that the Museum has attracted 5.25 million visitors in its first year. It is known that the annual visitor numbers of Tate Modern have never fallen below 5 million in the subsequent years. Tate Modern has a substantial contribution to the development of the regional economy: It sustains an additional income between 50-70 million pounds to the Southwark Municipality; it has created indirectly for 3,000 people in the district and also it brings 100 million pounds to London every year (the report considers the rising real estate prices, new hotels, restaurants, etc.) (Istanbul Foundation for Culture and Arts Economic Impact Research, 2012) On the other hand, UNESCO (2010) states that the annual contribution of Tate Modern is estimated to bring in revenues of over €125 million to London (Günay, 2014).



**Figure 4.5** Victor Tomlinson, East Embankment extension seen from station roof. Tate Modern Project, Tate Public Records. Source: Tate Modern Web site

McKinsey & Company's (1994) the economic impact analysis on this area can be summarized as:

- “The economic benefit of Tate Modern is around £100 million, of which £50 - £70 million is specific to Southwark (the projected figure in 1994 was £50 million overall and between £16 to £35 million for Southwark).
- Approximately 3,000 jobs have been created in London, of which about just over half are specific to the Southwark area.
- Tate Modern itself has created 467 jobs in addition to 283 during the

construction phases. Currently 30% of those employed at Tate Modern come from the local area.

- The number of hotel and catering businesses in the local area has increased by 23% from 1997 - 2000. 1800 new hotels and catering jobs were established in the Southwark area.
- Property prices and commercial investment levels increased faster in Southwark than London averages.
- Commercial development in Southwark has outpaced the London average. As has the increase in the number of new businesses.
- Tate Modern has been one of the major factors in the regeneration of the South Bank and Bankside. 26 % of people questioned in a recent MORI poll associated the area with the gallery” (URL-16).

Tate Modern is one of the best examples of industrial heritage regeneration projects in terms of highlighting how state should invest and contribute to its own industrial heritage and can convert it with a culture-oriented scheme into a modern institution, which becomes a magnet both for the local and the foreign tourists. It is also considered as the best practice of place branding, which succeeds to become a global icon in the international cultural scene. Today the Museum contributes to the cultural tourism as well as adding value to the regional economy with its employment rates, increased land values and the visitor numbers.

All the galleries of the Tate, including Tate Modern, Tate Britain, Tate Liverpool and Tate St Ives; are funded by the Department for Culture, Media & Sport and a board of trustees. Under the Charities Act 1993, the Tate considered an exempt charity. (Antić, 2009)

Annual visitor number of the Museum has reached to 8,2 million people (2018), website visitor number to 17,2 million people and the collection was enhanced by 734 works with a collective value of £22.5 million (2018) (URL-17).



**Figure 4.6** Bankside Interior – Photo © Marcus Leith, Tate - Source: Tate Modern Web Site

#### **4.5.3.2 Social Impacts**

Tate Exchange, initiated in 2017, works together with artists, associate organisations and members of the public actively and try to explore the art's contribution to society. In 2018, the theme of production was creating a springboard for the projects by over 60 external Associates across Tate Modern and Tate Liverpool. Artist Clare Twomey had started the project with FACTORY and transformed the Museum's spaces with a 30-metre workbench, eight tonnes of clay, a wall of drying racks, over 2,000 fired clay objects and a frenzy of factory-like production. Almost 5,000 people have participated in producing clay objects over two weeks (URL-18).

This participatory program continues throughout the year with a wide range of projects, which explores art in different themes.

In 2018, the BBZ collective tried to explore how queer, transgender and intersex people of colour thrive and connect through DIY culture, the Internet and nightlife. Digital Maker Collective, which consists of a group of artists, designers, staff and

students, asked the public to think and discover the role of the arts in an age of rapid technological change (URL-19).

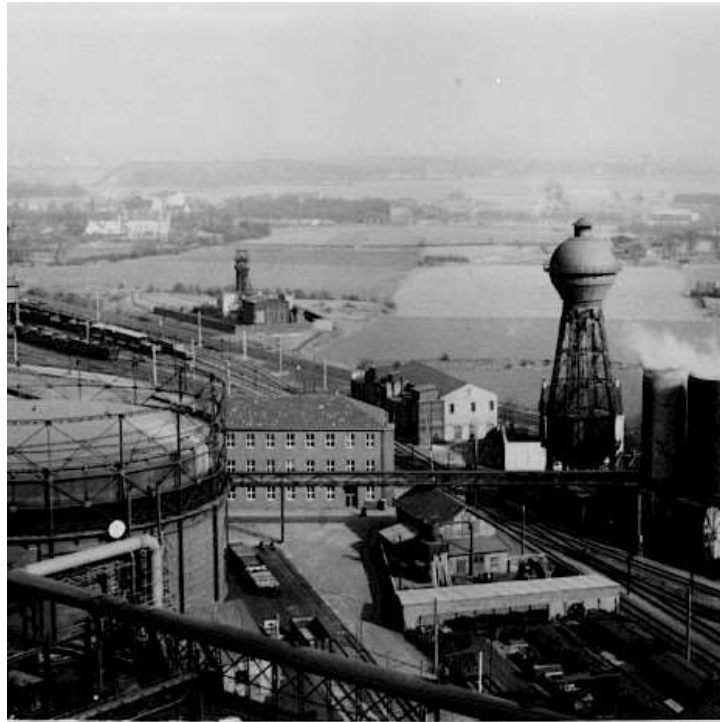
#### **4.5.4 Landschaftspark Duisburg Nord, Germany**

The Thyssen Ironworks in Duisburg-Meiderich, built in the style that reflects the time of the industrialisation, stopped to produce pig iron in 1985. However, it was the beginning of a new development period for the industrial wasteland, which would be transformed into a playground both for the young and old in the coming years (URL-20).

Professor Peter Latz and Partner designed the natural landscape, which is located on the north of Duisburg. In this new concept of the historical lands, which have been heavily contaminated by industry now turned into green spaces and gardens in which more than 700 plant species have grown (URL-21).

In 1985, before the emergence of the project, there were only two options for the brownfields of Duisburg: selling the whole land to a foreign buyer or demolition. The local politicians in Duisburg were taking sides with demolition because they did not want to be faced with the incalculable consequential costs, which could be a burden for the public. A group of people from the local society took the responsibility to resist the demolition of the industrial area. The protests led the conservation of the landmark and the redevelopment of the historical landscape to take start (URL-22).

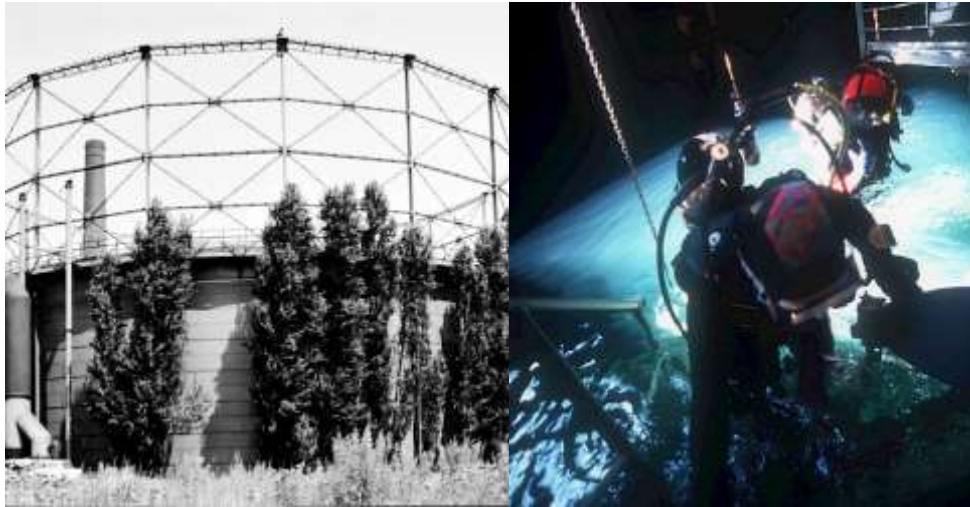
At the end, with the help of this protest group, the German Industrial Heritage Association and the Nordpark Interest Group have been established. However, these attempts of so many people did not end up with a political decision in favour of preservation. It was the establishment of the International Building Exhibition Emscher Park (IBA) in 1988 that led the Meiderich ironworks became the centrepiece of a major industrial and cultural project (URL-23).



**Figure 4.7** The Thyssen Ironworks in Duisburg-Meiderich Photo: © Planinghaus Architekten Source: <https://www.landschaftspark.de>

#### **4.5.4.1 Economic Impacts**

Landschaftspark Duisburg Nord contributed to the triggering of the local economy in the region; increased the tourism potential of the area and at the same time, with its various activities it could achieve to respond to the recreative, social and sportive needs of the local society. On the other hand, it is considered the best practice in the context of preserving the industrial heritage and transferring its industrial past to the future; it also contributes to the promoting of conservation of industrial heritage and represents its region at city, nation and international scale (Elhan, 2009).



**Figure 4.8** Gasometer -Photo: © Planinghaus Architekten  
Gosemeter that is converted into a scubadiving pool. Photo: © TauchGasometer GmbH & Co.KG Source: <https://www.landschaftspark.de>

#### **4.5.4.2 Social Impacts**

The planning stage of the transformation project had been actualized and completed with the active participation of the related institutions, local people, students, civil initiatives, clubs and private investors to the process. The project took on a transparent approach and every participant had been informed about each stage of the transformation process. The area administration still continues to encourage participation of the local people in the decision-making processes and to take on a transparent approach in the management plans. The approach participatory approach, owning the existing values (Elhan, 2009). [SEP]

The most important positive aspect of the regeneration project is its consideration of public benefit in the re-functioning processes. The new functions of the landscape were selected in order to response the needs of the society. The recreational areas obtain different active usage possibilities for the different age groups with different interests.



**Figure 4.9** The Landscape Park Duisburg Nord Photo: © Thomas Berns Source: <https://www.landschaftspark.de>

In addition to the successful preservation of the physical tissue and the technical structure of the buildings, displaying of the working environment, former technical processes are another positive aspects of the regeneration project (Elhan, 2009). The Landscape Park Duisburg Nord is one of the anchor points on the European Route of Industrial Heritage (ERIH). The former workers of the Factory also work in the transformed area as tourist guides and share their personal experiences with the visitors (URL-24).

#### **4.5.4.3 Cultural Impacts**

Landschaftspark Duisburg Nord serves as an important cultural attraction since it housed the Ruhrtriennale. The historical park appeals to the art aficionados as well as nature-lovers. When it gets darker at the evenings, the building's facades become colorful with the plays of light. In the Landscape Park, 250 events were organized in a year and its annual visitor number is 1,100 people (URL, 25).

European's biggest artificial climbing areas and the indoor diving center is here. The climbing areas and the resting houses were built by the German Mountaineering Federation. A big tank, which was used as a gasometer in the past, is functioned as a water tank for divers, that is full of colorful pieces from telephone cabins to cars and bicycles for divers. Its river, which was cleaned in 15 years, cost 6 billion dollars. Enormous fishes swim in the river and recreational areas surround it (URL, 26).

Landschaftspark Duisburg Nord is a multifunctional cultural activity space, which brings Sumo wrestler and opera singer; diver and mountain climber; performance artist and sculptor together in the same place. The facilities can also be used for the wedding ceremonies (URL-27).

## **5 THE EMERGENCE OF CULTURE-LED APPROACH IN URBAN REGENERATION: THE CASE OF ISTANBUL**

This chapter is dedicated to the functional and spatial transformation of industrial heritage in the context of Istanbul. First, the establishment of Istanbul as an industrial capital city, the process, which has started within the Ottoman Period and continued with the Republican Era, will be described. Furthermore, Neoliberal reconfiguration of Turkey's urban planning agenda which is generally fractured into three different phases will be explained in this section: the liberalization stage of the 1980s, the implementation of neo-liberal reforms in the post - 1990 period and the years coming after 2000s.

The emergence of the concept of the “culture-led approach” in the transformation processes of industrial heritage in Istanbul begins with the revitalization of the Golden Horn as a culture-led attraction area with the Golden Horn Cultural Valley Project, which is proposed by the Greater Istanbul Municipality between 1999-2004. Golden Horn Cultural Valley Project had different dimensions and had played an important role in transforming industrial heritage into sources of social and economic development. Thus, the achievements and the non-fulfilments of the Project will be explored in this section. Moreover, the conservation of industrial heritage in Turkey and the related legal framework will be summarized.

### **5.1 ESTABLISHMENT OF ISTANBUL AS AN INDUSTRIAL CAPITAL CITY**

In the 19<sup>th</sup> century, Ottoman Empire's attempts towards industrialization have taken place in Istanbul and its close vicinity. Due to the transportation capability for the raw and finished materials, especially after 1850s, Istanbul became the center of the Ottoman industry. As a matter of fact, an increase in the number of foreign investments, labour and technology had been densely observed in Istanbul. At the beginning of the 20th century, the 55% of the total industrial complexes of the Ottoman Empire were constructed in Istanbul. In 19<sup>th</sup> century the numbers of the total industrial complexes of Istanbul were 256, whereas it has decreased to 43

today (Köksal & Ahunbay, 2006).

In the Ottoman Empire, the attempts towards the modernization of the traditional manufacturing system, was limited with the acquiring of the new machines working with steam power and the establishment of the new imperial style buildings, which were built by brick and masonry units and differentiated with their arched façade and decorated entrance halls. These structures were mostly located in Beykoz, the Golden Horn area and its hinterland, in the Marmara shores and Izmit (Türkiye Tasarım Kronolojisi Sanayi Yapıları, 2017).

### **5.1.1 Ottoman Era**

In the 19<sup>th</sup> century, the industrial buildings preferably situated at the waterfront or the riverbeds of Istanbul. The most important criteria for the preference of the factories' locations were: - to be near the seaside, (the places like Bosphorus or Golden Horn) -to have a cultivable land, -to be in a secure and conservable location (e.g. Istinye Bay, Golden Horn shipyards), to have an access to railways network (e.g. Zeytinburnu Iron Factory, Yedikule Gashouse), -to be close to its service area (e.g. Dolmabahçe Gashouse near the Dolmabahçe Palace) (Köksal & Ahunbay, 2006).

Until 17<sup>th</sup> century, the production of materials was carried out by the small handicrafts belonging to private sector enterprises in Istanbul. In these small enterprises that are called "Kârhane" production was made by using simple tools or by hand (Mantran, 1990). On the other hand, the industrial establishments of public sector were dedicated to defense industries and military purposes. The most significant industrial complexes of the era were Tersane-i Amire built in 15<sup>th</sup> century by Mehmet, the Conqueror and Tophane-i Amire built in the 16<sup>th</sup> century.

The Ottoman Empire's initial attempts towards industrialization can be seen rather insubstantial compared to European Industry Revolution. Moreover, it is impossible to notice an occurrence of a strong industrialization until mid-19<sup>th</sup> century in the Ottoman Empire. The most significant reason behind that was the

capitulation given to the European states at the end of 16<sup>th</sup> century. These compromises made Empire a subordinate market for the Europeans (Özden, 2012).

The other important industrial buildings of this era were the Bakırköy Powder Mill and Hasköy Lengerhane, built in the 18<sup>th</sup> century. In 19<sup>th</sup> century, the establishment of the factories had been realized in two phases. (Pamuk, 1997) In the first phase, which has taken place between 1830 and 1840, industrial buildings have been constructed by the Empire to meet the needs of the palace and the army. The textile factories that are spread over Yedikule to Küçükçekmece, iron foundries and the Feshane-i Amire can be considered as the most significant ones founded in this first phase (Clark, 1992). In that period, it is known that many engineers and technicians had been brought from Europe to manage the production in these factories. Despite the production materials purchased by the government, these factories had been closed down after a short period of time. In the second phase, three-fourths of all Ottoman factories had been established in Istanbul by the support of the both local and foreign investment after 1880 (Pamuk, 1997; Ökçün, 1997).

The Beykoz Debağhane-i Amire leather and shoe factory built in 1810 and the Feshane Fabrika-i Humayun built in 1833 were the two of the prominent industrial buildings of this era (Özden, 2012). Golden Horn was an area where industrial complexes were intensely built. After 1842, the Zeytinburnu district became the first industrial zone and estate of the era with the density of the factories built one after another in its close vicinity (Seyitdanlıoğlu, 2009). A different industrial cluster has also been created in Bakırköy, which has grown after the 1850s. The other important industrial complexes of the era were Zeytinburnu Armory (1843), Beykoz ‘Çini ve Billur Fabrika-I Hümayunu’ (Glazed Tiles and Crystals Factory, 1844), Çubuklu Glass and Crystal Factory (1845, Feshane-i Amire Building (1851) and Hasköy Shipyard (1861). Another important contribution to these developments was the opening of an industrial school in İstanbul, in 1868. Other striking industrial buildings were Unkapanı Mill (1870s), Cibali Tobacco Factory, which was transformed from Lengerhane

building in 1884, Kadıköy Hasanpaşa Gashouse (1892) and porcelain production factory Yıldız Fabrika-i Hümayunu (1894) (Özden, 2012).

In the beginning of the 20<sup>th</sup> century, Haydarpaşa Railway Terminal and silo were completed (1908). In addition to these industrial artifacts, in 1910, the warehouses in Salıpazarı and Karaköy have been established and after that year, in 1911 Silahtarağa Electricity Factory Campus was built (Özden, 2012).

Briefly, it is important to note that the Industrial Revolution could not come to the fruition in the Ottoman Empire as in any other European country and the attempts towards industrialization failed in many ways (Köksal, 2005).

### **5.1.2 Republican Era**

Turkey's Early Republican Era attempts towards modernization and the development of nation-state also embodies the efforts that have been made for a new socio-economic order. Within this perspective, Turkish State had taken three important decisions: first, to assign Ankara as the capital of the Turkish Republic; second, to build a railway network covering the whole country and the third, to distribute the new industrial investments equally throughout Anatolia rather than Istanbul (Tekeli, 1998). The industrial buildings of the era that are generally focused on the sectors such as food, textile and mining are also accepted as important symbols of the history of modernization.

After the World War I and the declining of the Ottoman Empire, with the birth of the Turkish Republic in 1923, although state had promoted the private enterprises, the response of the industry stayed limited and lean towards these attempts. After the 1929 economic crisis, Turkey was transformed into a planned economy period and all over the country, especially in the Anatolian cities, state-led industrialization programmes has been put into practice. As part of these initiatives, in 1933, Sumerbank, which was considered as a public bank and an industrial conglomerate, was established. Between 1934 and 1938 the first Five Year Plan has come into force. The designs of the industrial buildings, with their

concrete structure, reflect all of the characteristics of the modern architecture (Türkiye Tasarım Kronolojisi, 2017).

Between 1950 and 1980, economy politics aiming to protect internal market by supporting private initiatives have come to the fore. Mixed economy has been put into practice and most important of all the import substituting industrial economy has become a norm. While the state-run initiatives focused on a heavy industry and the development of infrastructure; the enterprises which were established by big family companies turned towards the production of consumption assets such as TV's, washing machines, refrigerators and etc. The first local automobile industry of Turkey; Anadol is also one of them. Both public and the private initiatives were located especially in Istanbul and then the east of Marmara region (Izmit, Bursa, Gebze) (Türkiye Tasarım Kronolojisi, 2017).

After the declaration of the Republic, there has been a sudden escalation in the number of the factories in Turkey. Before 1927, the number of the factories was 130 whereas after 1932 the number has extended to 2.200 throughout the Turkey (Peri, 2002) In the First Five Year Development Plan, it has been planned to build more 18 factories. With the credit granting of the Soviet Union, textile industry has been established in Turkey in this era (Peri, 2002). Three new warehouses were added to the existing warehouses in Salıpazarı and Karaköy in 1928. The other significant buildings were Paşabahçe Glass Factory Campus built in 1935, IETT Warehouse Building built in Fındıklı in 1936, and Haydarpaşa Silo built in 1950s. In 1963-1964 Çayirova plants has been built in the outskirts of Istanbul as the first heavy industry complexes of the city.

During the 1960s and especially in 1978, the collapse in economy and the politics caused a regression in the industrial investments, and with the 1980 coup d'état the construction of industrial buildings has been totally stopped (Özden, 2012). Briefly, it is worthy of note that the industrial heritage of Istanbul has come out mainly throughout the 19<sup>th</sup> century.

## **5.2 THE NEOLIBERAL ERA AND THE NEW URBAN RESTRUCTURING**

The neoliberal reconfiguration in Turkey is generally fractured into three different phases: the first part can be analyzed as the liberalization stage of the 1980s, the second as the implementation of neo-liberal reforms in the post -1990 period and the final one as the years coming after 2000s. In the following chapters, the implementation of neoliberal policies will be examined in detail.

### **5.2.1 1980s: De-industrialization and the Liberalization Phase of Istanbul**

The reflections of the neoliberal turn, that is symbolized with the Thatcher's coming to the power in the United Kingdom in 1979 and Reagan in the United States in 1980, has been observed after the military coup in 1980 in Turkey. Under the ANAP government, with the current Prime Minister Turgut Ozal's attempts, a new economic and political agenda has been put into practice: in order to stimulate a free-market economy, deregulation has been encouraged and the dominant role of the state has been drawn back (Enlil, 2011). Government's new neoliberal model was seeking export growth and global capital to replace the import substituting industrial economy of the 1960s. It is noteworthy to add that 1960s and 1970s were marked by an "import substituting industrial economy" whereas 1980s were characterized by "a free market economy" exposed to global capital (Enlil, 2011). The main purpose of this attempt was to open Turkey up to world markets by reducing the size of the public sector to enable the markets for the free operations. As a result, international finance and banking has grown rapidly, new trade zones have been created. On the other hand, public-sector enterprises have been privatized and new regulations concerning local administrations have been put into practice in order to adapt the previous system to the neoliberal agenda (Kaptan, 1991, as cited in Enlil, 2011).

The 1980s was the beginning of the Post-Fordist period of Turkey. Putting an end to the national development and 'import substituting industrial economy' strategies led an export oriented development model to gain predominance and it

brought up the rising of the new industries in Anatolia; the Anatolian Lions. The privatization of Sümerbank in 1987 is the best symbol of this transformation. In this period, the designs of the factories reflect the characteristics of the international standards and the global trends. On the other hand, all these discarded factories and the industrial sites, which were looking forward to gaining a meaning within new programmes, were left to control their own destiny (Türkiye Tasarım Kronolojisi, 2017).

In this new configuration, sectoral planning, the most efficient tool of the previous era has been abandoned and vacating historical centers became the gradual process (Boratav, 2003, as cited in Dinçer, 2011). Moreover, legal and institutional structure of the city planning has been deregulated. The responsibility of the planning and the approval processes of the municipalities were formerly belonging to the planning department of the central government (Ministry of Development and Housing) whereas after the enactment of the new Law on Development in 1986 these powers has been transferred to local municipalities (Dinçer, 2011)

De-industrialization process of Istanbul has also begun after the military coup in 1980. Changes became apparent within the city's economic base. Although Istanbul metropolitan area consists of the one third of the Turkish industry, between 1980 and 1990 a profound shift from manufacturing to finance and services was observed (Aksoy, 1996, as cited in Enlil, 2011). In 1980s, the national policy's attempts to integrate the Turkish economy with the global markets have brought out Istanbul as the focal point of this neoliberal logic (Enlil, 2011).

Briefly, the 1980s marked as a turning point for Istanbul where a lot of political, social and economic transformations took place in a rapid movement. In parallel with the liberalization of the markets and as a quick response to the global shifts in the economy major urban regeneration projects have been inaugurated. These were the years when Istanbul's waterfront regeneration projects also came to the

forefront. The Golden Horn, in particular, was the focus of this new clearance and the reconstruction process (Günay & Dökmeci, 2012).

In 1985, Bedrettin Dalan, the first mayor of the Greater Istanbul Municipality (1984-1989), has cultivated a regeneration plan called the Golden Horn Waterfront Revitalization Project. The Project was funded by European Union and also supported by the 1/50.000 Scale Istanbul Metropolitan Master Plan (Baycan & Kundak, 2003) With the 1/50.000 Scale Istanbul Metropolitan Master Plan of the 1980, the relocation of industrial facilities from the Golden Horn towards the outskirts of the city has been clearly declared (Günay & Dökmeci, 2012).

The Golden Horn Waterfront Revitalization Project's first aim was to clean up this area which was very substantial both in geological and historical senses and to construct a global city image by rebuilding a "paradise" as the Golden Horn was depicted in the 18<sup>th</sup> century writings. The Golden Horn shore would be cleared from the industrial establishments and opened to the public as a green recreational land (Günay & Dökmeci, 2012).

First attempt of the project was the cleaning of the Golden Horn water by the newly constructed sewage systems and collectors. Following this period, the demolitions known as the 'Dalan Operations' by the public, have started. More than 4.000 properties that resided on the shore was condemned, 696 factory and 2020 business establishment have been demolished or moved away to the peripheries of Istanbul (Erbey, 2009). Dalan's cleaning operations that have started by his catch phrase "The water of Golden Horn will be blue as my eyes," have been subject to many criticisms such as "sending in bulldozers and clearing an unhealthy area by a public official in a rather unusual and unplanned intervention cannot regarded as a real regeneration" (Keleş, 2003). Dalan's operations included top-down decisions also criticized for excluding the local government's democratic involvement to the decision-making processes. Nonetheless, according to Keyder and Öncü (1994), Dalan's work helped in

“transforming Istanbul from a tired city whose glory resided in the past history into a newly-imaged metropolis”. On the other hand, it is worthy to underline that this ‘cleaning’ project unfortunately has wiped out the historic neighborhoods (Akin, 1994, as cited in Günay & Dökmeci, 2012). After the demolitions, the industrial area has been transformed into a recreation and housing area with huge passive green areas on its shore that no one has ever stepped onto.

### **5.2.2 1990s: Globalization and the Implementation of Neo-liberal Reforms**

In 1990s, a new political and elite consensus has gained certainty. According to this new political manifest, the older ex-industrial and the historical areas inhabited by the urban poor, the ‘gecekondu’ districts and the squatter areas have to be urgently redeveloped. But first, these ‘gecekondu’ districts that have been formed alongside the industrialized areas needed to be destroyed. The housing quality of these collapsed areas should be improved and should meet the design standards of high quality constructions (Türkün, 2011).

These new urban re-development projects were a necessity to meet the growing demands of tourism. But the downside of this new rhetoric has never taken into consideration. The removal of poor dwellings and dwellers who were claimed to be “invaders” from the special historical districts and the industrialized areas has created some implications for the city’s dynamic large, medium and small sized production sector and for the working classes in the economic sense (Türkün, 2011).

In the second phase of neo-liberalization, the responsibilities and the powers of the institutions represented the modern planning approach in Turkey has been decreased accordingly. Transferring the State Planning Institute’s important functions to the Undersecretariat of Treasury and Foreign Trade was one of the significant examples of this policy approach. In this context, some remarkable legal innovations have been made in order to encourage national and international investments in tourism and to grant concessions in terms of development rights (Ekinçi, 1994 as cited in Dinçer 2011). In addition to this, Privatization

Administration's powers were broadened in order to privatize public institutions easily in 1994.

In 1994, Recep Tayyip Erdoğan has become the mayor of the Great Istanbul Municipality and followed the previous neoliberal strategy much more fiercely. According to Enlil (2011), this led to massive changes on the urban form of Istanbul.

Under the effects of globalization and the de-industrialization, there are still remained numerous industrial establishments in Istanbul that provide income for the majority of city's working population. These large, medium and small sized sectors were consisted of mostly textiles and clothing sectors as well as growing service sector and tourism industry. The squatter area dwellers mostly were working for these sectors' low-paid jobs with no social security. The challenge that was created with the displacement of all the inhabitants of squatter areas, have not been taken into account (Türkün, 2011).

In addition to this, with the disappearance of manufacturing sector, unskilled working classes were left behind by the new service economy. In these new sectors there was a demand for more educated, cultured and mostly female workers. Briefly, when employment has shifted from manufacturing sector to service sector, there was almost no work for the unskilled urban poor (Keyder, 2005).

In the period starting from the mid-1990s, the Golden Horn has once more become the central focus of the local governments. The need of creating a world city image for Istanbul and increasing its competitive advantage in the new global order, another important emphasis has been put on culture to revitalize İstanbul's historical areas and cultural assets (Günay & Dökmeci, 2012).

This was the same period when Ali Müfit Gürtuna, Mayor of the Greater Istanbul Municipality (1999-2004) proposed the idea of the "cultural valley" for Golden Horn (Günay & Dökmeci, 2012). With its 7.5 km long bay, The Golden Horn had

always been a significant spatial, social and economic component of the city throughout its history. In parallel with the implementation of neoliberal policies that led to major transformations of the cities' economic base and urban structure in 1980s, regeneration of The Golden Horn was put on the agenda by the İstanbul Municipality.

### **5.2.3 2000s: Global Aspirations for the Industrial Spaces in the City**

After the de-industrialization process, the former industrial sites, dockyards, warehouses and waterfronts became the focal point of a new urbanization model. These abandoned, derelict areas or buildings that position on the valuable sites at the city center were considered important assets for both national and international investors. Transformation strategies or proposals for these obsolete industrial heritage areas were the pure reflections of the globalized new world and intrinsically constitute of iconic mega-projects such as the office towers, deluxe hotels, shopping centers, and so on (Enlil, 2011).

In the global context, it was evident that these attempts have received much negative comment from the critics and the academicians. These redevelopment projects that ended up with state-of-the-art buildings in the centers, luxury offices, housing, hotels and restaurants, shopping malls, convention centers, museums were identical to each other. Internationally, the end result was also the same: a sharp polarization of income, growth of high-income elites whose lifestyles are very much alike and an increasing number of poverty that forms the 'underclass' (Enlil, 2011).

On the other hand, the establishment of regional development agencies as part of Turkey's efforts to become a member of the European Union can be seen as a symbolic innovation of this period. The pace of the deregulation has been accelerated after 2005. The government left its former role in the organization of the public space in order to open more space for commercial interests. Therefore, an increase in the number of re-development projects for the dilapidated urban areas has been observed after this period (Tekeli, 2003).

As a matter of fact in İstanbul, the government's new socio-economic approach that is developed to be a part of this huge global network in the 1980s has also accelerated the focus on the city planning and urban studies (Zorlu, 2011). A direct focus on the value of cultural heritage and cultural assets for the city in terms of its image, attractiveness, the tourism potential and the economic benefits has also been observed (Aksoy & Enlil, 2011). Within this perspective, central and local policy makers became together to make Istanbul a city that serves global functions and that becomes an important player in the international arena.

In 2004, the current mayor of İstanbul Metropolitan Municipality Dr. Kadir Topbaş has established the Istanbul Metropolitan Planning and Urban Design Center (IMP) with around 500 employees to draw up metropolitan-scale visions and plans to prepare Istanbul for the restructuring process, and to promote the city's image for global viability and competitiveness (Aksoy, 2011). The foundation of IMP and the development of an important participatory management model for Istanbul's strategic planning were seen as an important breaking point for the current planning practice in Turkey (Zorlu, 2011).

The aim of this constitution was to prepare İstanbul Metropolitan Plan on scale 1/100.000 and detailed urban planning studies for İstanbul within an integrated, participatory and dialogue based structure. Under the leadership of mayor Topbaş, a group of people from the academe, the public and the private sector, the NGO's gathered together to find solutions for İstanbul's strategic planning processes. This was a very important opportunity for the Istanbulites for getting used to participatory approaches in urban design and planning. But the end result was not satisfying at all (Zorlu, 2011).

After one-year long study of IMP, Istanbul Metropolitan Plan on scale 1/100.000 was approved by the Metropolitan Municipality General Assembly, on July 14, 2006. But the objections have been raised towards the plan and the prolonged court cases have made its execution to be postponed twice. In the end, the plan had to be cancelled in March 2008. After the dissolution, the plan has sent to the

Directorate of City Planning for revisions. Although it is very important to underline the will and the attempt of the municipality's participatory means were admirable, the inefficiency of the new participatory model was undeniable (Zorlu, 2011).

In the pre-design phases it became clear that the participatory approaches were not well constructed. The participation of the small groups and local actors couldn't be provided on a regular time base, the central government and the public participation were not considered well, and moreover it was apparent that the methods and the partnership models for the realization processes were not clearly defined (Zorlu, 2011).

Finally, after a long delay, the Istanbul Metropolitan on scale 1/100.000 was approved on February 13, 2009. The plan underlined its vision and structural transformation process as 'a globally competitive information society with high quality of life' (Aksoy, 2011). According to this structural reform, "industry currently employing one-third of the workforce has to be reduced to a quarter by 2023 and in the long term, there should be a shift to high-end services relying on knowledge and technology such as finance, IT, culture and tourism" (Aksoy & Enlil, 2011). The masterplan also declared that industry should be removed out of the city and creating new business districts is mandatory on the east-west axis along the Marmara coast (Aksoy, 2011).

In the Metropolitan Plan, striking statements also got noticed regarding spatial use and industrial heritage buildings as "utilization of abandoned spaces within the historical pattern to be physically rehabilitated as offerings of the cultural infrastructure in Istanbul and new cultural functions to be allocated to these sites" as well as "support for the conversion of industrial heritage buildings into cultural facility buildings" and furthermore "the preservation of buildings at brownfield sites to be allocated to new cultural functions within a culture-led regeneration framework". The plan also indicated "the use of these spaces as potential homes to culture and art festivals" (URL-28). Although these decisions were the first

important signals of a new policy framework on the cultural industries, the statements were barely enough on their own. There was still an urgent need for a broad vision and perspective for these transformations to come into action. (Aksoy & Enlil, 2011) In this period, municipalities were creating new business strategies in order to attract cultural investors into their zones and to improve their image projections (Aksoy, 2011). Recent changes in cultural legislation that provides incentives for private sector cultural investments with tax breaks and advantageous property deals were empowering municipalities and, their attempt had good returns. Investing in art and culture therefore, has become abruptly profitable for the private investors. Major corporate companies, along with their cultural foundations, were trying to find suitable spaces to build their arts and cultural centers in Istanbul. One of the most significant examples was the opening of Istanbul Modern founded by the Eczacıbaşı family, which located on the Antrepo No.4 building in Karaköy Customs (Aksoy, 2011).

The revitalization of the Golden Horn as a culture-led attraction area was once more stressed in the 1/100.000 Scale Istanbul Environmental Master Plan (2009) and the Istanbul Strategic Plan 2010-2014 (2010) (Günay, 2014). The aim was to turn the Golden Horn into one of the most important regions of Istanbul for cultural tourism and to sustain culture to take an important place in the sectoral development of Istanbul. With the conservation of historical waterfront neighborhoods, the transformation and refunctioning of historic industrial facilities, and the utilization of cultural amenities and landscape design, the Golden Horn Cultural Valley had different dimensions and had played an important role in transforming industrial heritage into sources of social and economic development (Günay & Dökmeci, 2012).

It is worth noting that after 2005, under the leadership of AKP government, a powerful urban coalition has been created. Before, various types of actors were able to claim alternative demands and make their voices heard in the urban planning area. But under the hegemonic neo-liberal discourse that sees urban regeneration as related to increasing urban land rents and real-estate development,

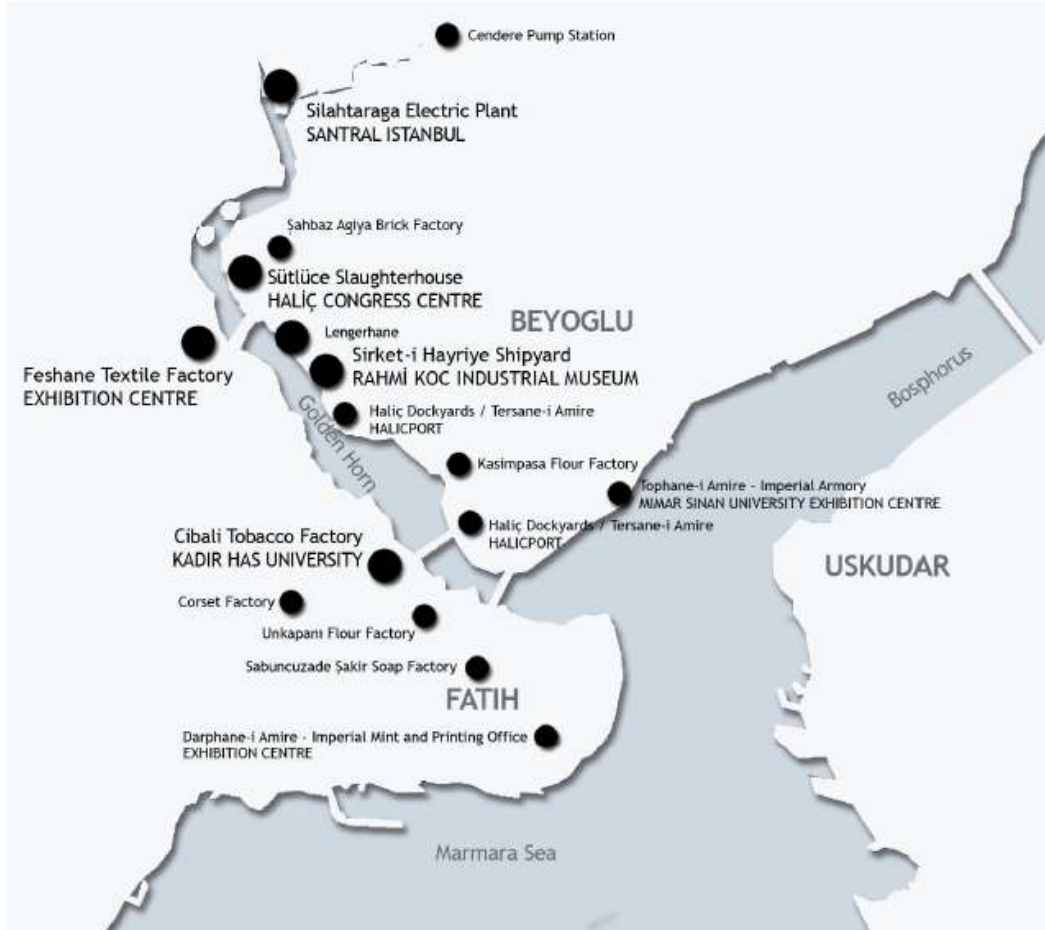
the voice of the citizen and disadvantage groups has become less audible (Türkün, 2011). Instead, the central and local government actors working for state institutions have become more powerful. The new approach to the urban land and the accompanying policy developments have also received a great support from the private sector, developers, landowners, advisors, professionals and media (Peet, 2002 as cited in Türkün, 2011).

According to these new actors that play important role in the urban policy agenda, the best way to enhance this power coalition was to make change in the existing laws and the enactment of new laws. In addition to this, they strengthened the role of some key institutions like Mass Housing Development Administration (TOKI) and Privatization Administration in the realization of big urban transformations. It was clearly known that these institutions and the local governments in Turkey were ruled by the direct influence of the AKP party and it has led to the spreading of one hegemonic conception all over the country. Most important of all, the changes in existing laws and policies under the label of “planned development” served these actors to justify their actions by stating that they are all legal (Türkün, 2011). However, this opened the way to the realization individual and the big urban renewal projects that has been put down by the earlier laws.

### **5.3 THE FUNCTIONAL TRANSFORMATION OF THE INDUSTRIAL HERITAGE OF GOLDEN HORN**

**The Golden Horn Cultural Valley** project consists of 15 industrial complexes that reside on the Golden Horn area. Three of these are refunctioned as museum complexes (Şirket-i Hayriye and Lengerhane/Rahmi Koc Industrial Museum, Silahtaraga Electric Plant/Santral Istanbul Energy Museum accommodated by Istanbul Bilgi University), three as congress and exhibition centers (Feshane Textile Factory/Feshane Exhibition Centre, Tophane-i Amire: Imperial Armory/Mimar Sinan Fine Arts University Exhibition Centre, Darphane-i Amire: Imperial Mint and Printing Office/Exhibition Centre), and one is re-used as a university campus (Cibali Tobacco Factory/Kadir Has University). The 600 years

old Golden Horn Dockyards (Tersane-i Amire), which were the oldest dockyards of Turkey, were closed and waiting to be transformed into a marina of entertainment and tourism by a conglomerate (Günay, 2014).



**Figure 5.1** Industrial Heritage of Golden Horn - Source: (Günay, 2014)

The most significant issue that affected the conservation and transformation of Istanbul's industrial heritage was the authorities' deficient perception of the historical city. The historical peninsula, which consisted of Istanbul's most of the industrial heritage, has not been perceived as a whole system, but rather a pile of objects (Brebba, 2007). Although the Golden Horn Cultural Valley Project had been proliferated within a holistic planning perspective, in the practice, the applications have just turned out to be segmental operations of a different urbanization model in the lead of the private sector. The increasing criticisms towards this segmental urbanization model included:

- “The historical buildings were considered a pile of objects rather than being considered as a system
- The relationships between the buildings were ignored
- The transformation projects were not integrated with the city plan
- Although they brought economic rejuvenation in the area, they did not create social and cultural developments
- During the design processes of the projects, participation was not attained” (Önal & Zeybekoğlu, 2007).

In one of her interviews, Gül Köksal, (2008) also highlights the same issue and states that the transformation of industrial heritage should be held in accordance with a master plan, which evaluates the transformation of the area as a whole system. She notes, “When we look at the transformation process which has started in the late 1990s in Haliç, it includes segmental approaches rather than a holistic one. In the south waterfront of the Haliç, there are some point transformations, but it is impossible to observe any relation between these regeneration projects in terms of function, content and the continuity of the waterfront. Thus, it won’t be wrong to call these as ‘a few attempts’ towards using these facilities after the sterilization of the site. In these pinpoint examples you cannot observe any attempt devoted to understand the facility as a whole and also its past in the light of its former function” (URL-29).

According to her, the problems arise when the architect who is responsible for the transformation of the building, is not interested in embracing the urban planning dimension at the beginning of the project. On the other hand, the urban planner has an inclination towards underestimating the economic dimension of it. In both cases, the interdisciplinary nature of the work is being bypassed (URL-30).

Köksal also points out, “A productive facility should be examined by a group of experts before its closure. Economic benefit of the country and cultural heritage

perspective should be taken into consideration first, not the profitability of the project,” and adds, “If it is decided to be shut down then the re-functioning of the facility must come to the fore. The new function of the facility must be evaluated for the public benefit. To define the facility’s meaning accurately for the city and for the country is very important at this stage” (URL-31).

Aysev and Akpınar (2009) criticize the ‘Golden Horn Cultural Valley’ for being “a patchwork of independent and unrelated projects scattered around the area, devoid of a total socially regenerative impact”. According to them, the approaches and the understanding of the projects differ depending on their initiators. The projects such as Sütlüce and Feshane Cultural Centers, which were initiated by the municipalities, were not open to communication or participation as a result of their top-down approaches. On the other hand, the private initiatives were well programmed and could be considered as prestige projects, which served as attraction centers (Aysev & Akpınar, 2009).

#### **5.4 THE CONSERVATION OF INDUSTRIAL HERITAGE IN TURKEY**

The concept of ‘industrial heritage’ or ‘industrial archaeology’ has been entered the literature of conservation area at the beginning of 1990s in Turkey. Although, the usage of the terminology hasn’t got a long history in this period, the conservation approaches have started to take shape and the concept of industrial heritage came to the forefront concurrently (Saner, 2012).

It wouldn’t be wrong to link the first old industrial complexes’ conservation applications to the revitalization and the rehabilitation projects of Golden Horn seashore in Istanbul. At the end of 1980s, the projects prepared by the Greater Istanbul Municipality, have also proposed the demolition of some old production facilities in Golden Horn. With the designation of some of the old complexes, regeneration projects of these industrial spaces are brought to agenda instead of demolition. Except the first regeneration project of Golden Horn region, the Sütlüce Slaughterhouse, which was transformed into a cultural center by Istanbul Municipality, was a very controversial project in terms of conservation. The old

complex was totally demolished, and construction of the new cultural center grounded on the ruins of the old slaughterhouse. This caused many criticisms from the academe and the public. After this project, the industrial complexes have been conserved in the regeneration processes, but it was still hard to say that the major motivation behind these regeneration projects was to conserve. Other projects of the Golden Horn were respectively, the transformation Feshane-i Amire to Feshane Fair, Congress and Cultural Center; the Hasköy Lengerhane and Şirket-I Hayriye Shipyard to Rahmi Koç Museum; Cibali Tobacco Factory to Kadir Has University. Although they do not belong to the Golden Horn Region, transformation of Darphane-i Amire to Istanbul Museum, Tophane-i Amire to Mimar Sinan University Arts and Culture Center, Bakırköy Baruthane-i Amire to Yunus Emre Cultural Center can be added to list of projects that have been actualized in this period with the same conservation approach.

Paralell to the regeneration projects of Istanbul, another important progress has been made on creating awareness on the protection of the industrial heritage at the beginning of 1990s. The most significant development of this era was the new usage of natural gas in Turkey. This led to inactivation of gas factories all over the country and even their demolitions have come to the scene. One of the most significant examples was pulling down of the Ankara Gas Factory. After this incident, a civil movement has occurred in order to stop this tearing-down operation and a juridical struggle has been started between the Ankara Municipality and the civil solidarity. During the legal procedures, in the expert reports, it is stated that “these industrial complexes should be evaluated in the context of industrial archaeology and therefore should be conserved” and thus, the term “industrial archaeology”, has been recorded on the official documents for the first time in Turkey in 1993. At the end the Conservation Committee of Cultural and Natural Assets decided to stop these demolitions in 1991 (Saner & Severcan, 2009). These civil attempts, especially in the Ankara and Istanbul Yedikule Gas Plant examples, turned into symbols and they are transformed into massive conservation campaigns. These campaigns aim to remind that these monumental

scale buildings do not exist only with their 'scales' but with their important locations and their spaces as a part of the cities' collective memory. It wouldn't be wrong to state that the term, 'industrial archaeology' has started to be used just after these civil movements (Saner, 2012).

In Turkey, the cultural assets that only have architectural value have been seen as worthy of preservation (Tanyeli, 1998). On the other hand, Köksal (2005) has grouped the reasons for industrial heritage not given enough value in Turkey as: a) the limited conservation vision and fallacy of conservation decisions; b) economic reasons c) the lack of scientific research studies on the subject d) the problems that have to be faced during the re-functioning and application processes. Although all the countries face these problems on the conservation area worldwide, they overcome these obstacles with their well-established legislation. Because of the unproper legal framework and vague heritage definitions in laws, Turkey couldn't develop its conservation approach sufficiently and the study field stayed underrated (Çoban, 2015). In addition to this, there hasn't been made any inventory study on this field. The lack of documentation and the inventory study is one of the most important facts about the loss of the industrial heritage in Turkey.

In Turkey, besides the research studies carried out in the academe, there is no other organizational structure actively working on the subject. ICOMOS and Europa Nostra only have representation offices here in Turkey. Although Turkey has relations with the important international organizations like UNESCO, Council of Europe and DOCOMOMO, absence of any established civic or national organization that can collaborate with these international organizations is an uncontainable fact (Köksal, 2012). Although the Mecidiyeköy Liquor Factory has documented and designated within the scope of industrial heritage in 2006, it has been demolished in 2012 (İstanbul Kent Almanacağı, 2012).

It is worthy of note that an important international gathering on the conservation of industrial heritage took place in Istanbul in 2002. In the meeting, which is held

by ICOMOS Turkey, the conservation of industrial heritage and 20<sup>th</sup> century architectural heritage was discussed. (Ahunbay, 2002; Köksal, 2005) After this meeting, a document known as “Istanbul Declaration” has been published. In the declaration, the subjects like ‘the conservation of 20<sup>th</sup> century architecture’, ‘economic perspectives of sustainability’, ‘the importance of international collaboration and shared knowledge’; ‘working on more buildings to be inscribed to UNESCO World Heritage List’ came to the fore (Ahunbay, 2002).

#### **5.4.1 Legal Framework Related to Conservation of Industrial Heritage in Turkey**

Unfortunately, the emergence of conservation approach in Turkey cannot be compared with the development process of the awareness on conservation in Europe. Since 1970s, in the conservation area, Turkey has always been inspired from the regulations and laws enacted by the western countries and thus, had to align its conservation approach with the worldviews of these western countries (Kıraç, 2001).

In Turkey, until very recently, the conservation approach for the buildings, which have cultural values, only included monumental scale buildings. Parallel to the changes observed on the conservation area worldwide, in 3 May 1973, Turkey had also actualized the enactment of ‘Antiquities Act’ Law No. 1710 and with this attempt, the concept of ‘conservation site’ has been appeared in the Turkish Law for the first time. Moreover, the integrated conservation approach of this law led industrial monuments and complexes to get attention. It also provided the designation of the industrial areas. Most of the industrial complexes that haven’t got any architectural value, in the context of this integrated urban conservation approach, are considered as worthy of conservation in this period. Nevertheless, these complexes have never got the chance of protection precisely as the conservation processes took place in the West, and never given enough value. Thus, they left their own in the meantime, they collapsed and become depressed and stagnant areas of the inner cities (Kıraç, 2001).

With the amendments on the Law on the Conservation of Cultural and Natural Property No 2863 in 2004, another turning point has occurred in the conservation area of industrial heritage in Turkey (Gültekin, 2016).

In the Article 3, *Cultural Property* is defined as: “shall refer to movable and immovable property on the ground, under the ground or under the water pertaining to science, culture, religion and fine arts of before and after recorded history or that is unique scientific and cultural value for social life before and after recorded history.” In the same article, the alterations made on the definition of the “conservation site” is also seen as “shall be cities and remains of cities that are product of various prehistoric to present civilizations that reflect the social, economic, architectural a. s. characteristic of the respected period, areas that have been stages of social life or important historical events with a concentration of cultural property and areas the natural characteristics of which have been documented to require protection”.

This inscription paves the way to different interpretations and ambiguities on the subject. On the other hand, in the Article 6 of Law No 2863, immovable cultural assets that are worthy of conservation have been classified for their functions as single building groups. Although these groups include some function groups like bridges, waterways, mints and shipyards, the article do not mention about any other type of industrial facility, monument or site. This narrow definition on the immovable cultural assets, leads confusion and a decrease in value of Turkey’s industrial heritage (Gültekin, 2016).

Another incomplete aspect of this Law is worthy of noting: Article 6 only refers a limited time period in the past and covers only those immovable properties to be protected which are dated to before the end of the 19<sup>th</sup> century. The law may cover other immovable properties if it is found necessary. It is important to point out this incompleteness in terms of industrial heritage, since the Article would involve ignoring some very important artefacts and properties belonging to the last 20 years of the Ottoman Empire and the first years of the Republic. Thus,

updating and broadening the scope of the Law should be taken into consideration (Ada & İnce, 2009).

The ambiguity of the definitions in legislation raises some other problems in the conservation area too. One of them is widening the scope of industrial heritage discursively. Recently, in Turkey, the conservation of old industrial complexes and all types of historical buildings related to production, is evaluated under the same category. For example, a factory established in 1930 and a windmill constructed in Anatolia hundred years ago can be grouped under the same title, as industrial heritage (Saner, 2012). However, as seen in the international reference texts, industrial heritage and industrial archaeology focuses primarily on the period of industrial revolution. Especially in the Nizhny Tagil Charter, (2003) the related historical period indicated specifically: “The historical period of principal interest extends forward from the beginning of the Industrial Revolution in the second half of the eighteenth century up to and including the present day, while also examining its earlier pre-industrial and proto-industrial roots. In addition, it draws on the study of work and working techniques encompassed by the history of technology.” As a result, before the conservation decision, in the documentation process of an industrial complex, the facilities’ relation to Industrial Revolution should be questioned. Industrial Revolution is a symbol of the great economic, social and cultural transformations that has been occurred worldwide. So, the scope of industrial heritage should include the samples of these transformations (Saner, 2012).

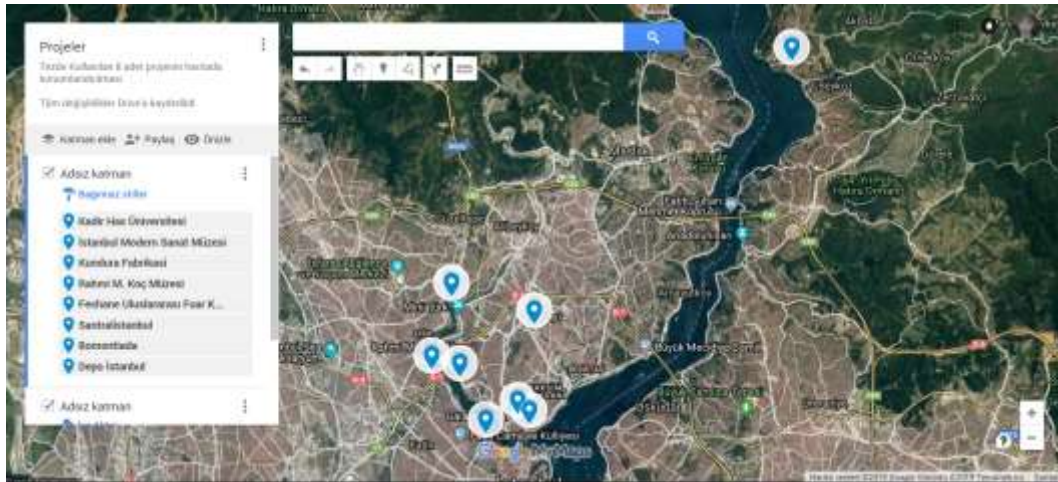
Three different bodies are responsible for protecting cultural and natural property in Turkey: The Ministry of Culture and Tourism, the High Council of Protection and the Regional Council of Protection. The reason for assigning three institutions instead of one single institution for the protection of cultural and natural property is to allow supervision and management to be more rapid, practical and sound. The members of the regional councils such as art historians, archaeologists, lawyers, architects, town planners as well as two academics with expertise in other discipline may ensure that the related councils operate in accordance with

more scientific and contemporary methods. In addition to this, the relevant professional bodies may also participate in regional council meetings as observers (Ada & İnce, 2009).

## 6 THE IMPACTS OF CULTURE-LED URBAN REGENERATION OF INDUSTRIAL HERITAGE SITES: EIGHT CASE STUDIES FROM THE LOCAL CONTEXT

In this chapter, the eight culture-led industrial heritage urban regeneration projects of Istanbul firstly are defined in their historical contexts and then evaluated in terms of impacts to their surroundings. The transformation processes of the projects, the obstacles or the achievements of the restoration and the re-functioning works, the ongoing debates about the new identities of these spaces; also the content in terms of cultural activities or other facilities which is held to create social inclusion will be explored.

The impact measurement indicators and how we have developed and defined them are explained in the fourth chapter. In this section, the culture-led industrial heritage regeneration projects will be evaluated with the help of these indicators in terms of their direct contribution to the economic, social, cultural regeneration of their areas. The clustering effect of the projects and their impact on cultural tourism will also be defined.



**Figure 6.1** The location of the projects mapped on a consolidated view

Source: Google Maps

## **6.1 LENGERHANE AND HASKOY DOCKYARD – RAHMI M. KOÇ MUSEUM**

**Located in:** Hasköy

**Established in:** 1703-1730/1994

**Previous Owner:** State Enterprise

**Current Owner:** Rahmi M. Koç and His Family

**Former Function:** Anchor and Chain Production

**Re-functioned as:** Industrial Museum

**Management Model:** Private Initiative

**Restored by:** Garanti Koza Company

Koç Museum had taken on the task to be the first in the culture-led regeneration processes of the abandoned industrial sites of the Golden Horn Area. Until then, private companies were not paying attention to the derelict sites of Istanbul. In other words, the museum can be considered as an important model because of its key role as a vehicle that led the implementation of other projects in Haliç (Erbey, 2009).

The 27.000 square meters Museum is located on the northern shore of Golden Horn, Hasköy neighborhood of Beyoğlu and includes three separate parts (URL-32).

The first building, Lengerhane was bought in 1991 and restored by Rahmi M. Koç Museology and Culture Foundation in 1993 (URL-33).

A fire had destroyed Lengerhane in 1984, while the building was used for tobacco storage by the Monopoly Administration and then had become a ruin, an abandoned place. “Lenger” means “anchor and chain”, “hane” means, “house” and thus, “lengerhane” means, “anchor house”. Lengerhane was the building in the Ottoman Empire where the anchors and the chains of the Ottoman Navy were produced (Bezmez, 2008). This old Ottoman anchor house was built upon the

bases of a 12<sup>th</sup> century Byzantium ruin at the beginning of the 1700s during the reign of Sultan Ahmet the Third (1703-1730). Now it is considered as a second-tier historical trace. An underground gallery is added to the original building in the restoration process of the museum. Finally, the Museum opened its doors for visitors in 1994 (URL-34).

The historical Hasköy Dockyard, which had been founded in 1861 by the Ottoman Sea Line Company (Şirket-i Hayriye) for the maintenance and repairing of their ships was bought by the Foundation and added to the Museum in 1996 (URL-35).

In 1996, The Rahmi M. Koç Museum was honoured to receive a special award from the Council of Europe's "European Museum of the Year" Award.



**Figure 6.2** Rahmi M. Koç Museum Source: Google Images

The dockyard, which was in ruins, was located in front of the museum, on the shore of the Golden Horn. In addition to these, 14 ruined buildings that surround three sides of the land were restored according to their original structure. Museum also restored the workbenches of historical sled and train and brought them to working conditions. Thus, the second part of the museum, the dockyard opened its doors for visitors in 2001.

There is also an open-air display area, which is reserved for large scale and

durable objects such as a submarine, ferry boat, planes and an impressive floating sheerleg (URL-36).

The Rahmi M. Koç Museum has an extensive collection consists of more than 14.000 objects. The Hasköy building showcases some noteworthy maritime exhibits. This section includes a number of ship models, compasses, signaling equipment, gunnery calculators, engine telegraphs and figureheads from the 19<sup>th</sup> Century (Bix & Edis, 2004).

### **6.1.1 Findings**

#### **6.1.1.1 Economic impacts**

*Visitor numbers* - One of the most important variables of identifying economic effects of a project is the increase in the number of users of the facilities (Günay, 2014). Because of all the above initiatives, the annual visitor number of the Rahmi M. Koç Museum reached to 250.000 in a few years and stabilized around this number every year. According to the officials the annual visitor number of the Museum is 353.000 in 2018.

By prioritizing the education, The Museum's managerial team had succeeded in increasing the low number of school visits, creating a strong interest among parents and adults. The attempt has been reflected in the increasing visitor numbers in general and having a positive effect on other revenue sources as well such as catering, events and the museum shop (URL-37). According to Bezmez, (2008) Koç Foundation had to invest around 180 million dolar for the Museum in order to purchase the two buildings and restore it.

*Employment rate* - is 94, employees include both international and national professionals

*Diversity of the work force*- There is a diverse work force. The Museum works with international museum consultants or curators. Creative stuff includes the design team and the educational team (Interview with Özturan, 2018).

*Willingness to create free activities* - A 1.5km light railway operated by genuine narrow gauge diesel and steam locomotives has been designed and constructed along the shore of the Golden Horn. This additional free activity attracted more visitors to the Museum.

*Investments in the area* - The Museum took an active role in leading the transformation processes of Haliç. After the foundation of the museum; renewal activities such as restoration of abandoned buildings and opening of new hotels, shops and restaurants was observed. The research of Bakbaşa (2010) found that Rahmi M. Koc Museum has led to the expansion of the number of the private museums in Istanbul. The study reflects that the number of private museums, which are opened between 2000 and 2010, is 50% of the total number of museums (Bakbaşa, 2010, as cited in Günay & Dökmeci, 2012).

*Retention of people in the area (artists, creatives)* – A direct impact on the retention of people in the area cannot be observed in the Rahmi M. Koç Museum case. Although Fener and Balat neighbourhoods, which are close to Hasköy, have been on the radar of creatives lately, this popularization cannot be linked with the establishment of Rahmi M. Koç Museum.

*Land values and property prices* - According to the the land market values, which was declared in the official websites of the Beyoğlu, Fatih and Eyüp Municipalities, a remarkable increase in the real estate values could be identified. For example, in the areas near to the Koç Museum, the price per square metre of residential area land value was between €640 - €1560 in 2012, while it was between €35 - €65 in 2005 (Günay & Dökmeci, 2012). This type of information is a good tool for indicating the indirect economic effect of the culture-led regeneration projects to the region (Günay, 2014).

#### **6.1.1.2 Social Impact**

*Social Inclusion* - As a response to the aforementioned criticisms, the museum focused on developing its social responsibility with an educational programme in

2002. It can be considered as the first proper museum educational pack, which can also be downloaded free of charge from its website. First, an experienced teacher has been recruited to the staff and then the various objects that were relevant to the Turkish School Curriculum were highlighted and informations and worksheets were prepared to give students while touring the Museum (interview with Özturan, 2018).

This educational pack also included “MüzeBüs” program, which brought a travelling collection of museum objects to poor schools all over Turkey. The sponsored minivan, which was crewed by a driver and a qualified teacher, (which is still in operation) visited deprived schools in every corner of Turkey, especially in Anatolia. The first stop of the MüzeBüs was Siirt and it visited 2203 schools and reached out to the 476,215 students until now (2108). The aim of the travelling museum project is to give a series of special lessons to children who live in the restricted conditions, using Museum’s objects as teaching tools (interview with Özturan, 2018). Briefly, ‘MüzeBüs’ program contributes to the education of disadvantaged children of Anatolia.

*Urban Memory* - Another criticism was made for the loss of some important details during the restoration process of the museum. The restoration has been subject to criticisms for underestimating the importance of old buildings’ former function and not remaining true to their original structure, which is the direct reflection of the conservation aim of the industrial heritage (Şimşek, 2006 as cited in Kaya 2012). After the restoration, the buildings’ former function could not be traced in the new structure and the Ottoman production tradition hasn’t been emphasized sufficiently on the displays although transferring the past functions of an industrial structure to the future is expected to be a part of the conversation and regeneration approach in order to serve to the urban memory.

On the other hand, the educational pack of the Museum has a direct impact on the children and adults in creating awareness for the preservation of the industrial heritage.

*Perception of the residents* – According to Öztüran (interview, 2018) there had been a cultural barrier that can't be gotten over from the local resident's perspective. "The residents of Hasköy were abstaining from paying a visit to the Museum at the very beginning" says Öztüran. This distanced relationship has been changed positively after the establishment of educational pack by integrating local students to the Museum.

*Use of public space* – There is a carousel and a playground for entertaining children in the courtyard of the Museum. In the courtyard there is planetarium and a discovery globe for children who are fond of learning more about science, astronomy and change of seasons.

#### **6.1.1.3 Cultural Impact**

*Quality of Life* - The officials believe that the educational pack has also improved the cultural life of the area and reached the families in a positive way. Various student events such as music festivals, painting exhibitions and 23 April National Sovereignty and Children's Day Festivals help the institution break the distance with the local people (interview with Öztüran, 2018).

*Educational achievements and skills* – Museum's educational pack, which is prepared for the primary and secondary school students of Hasköy, can be considered as an important added value to the educational system. 'Müzebüs' program also contributes to the education of disadvantaged children of Anatolia.

#### **6.1.1.4 Cluster Effect**

The Rahmi M. Koç Museum is appreciated in terms of being the first industrial museum of Turkey but it is also criticized for its weak effect on its surroundings at the very beginning. The Museum took an active role in leading the transformational processes of Haliç but it couldn't create the same revitalizing effect on the urban fabric in its close vicinity at first. Some critics noted that after the completion of the restoration of the museum, it was not possible to observe

any important structural changes in the development of the housing schemes or urban spaces nearby (Erbey, 2009).

*Number of Service Sector Businesses* - In the more recent studies, (Özden, 2012; Günay, 2014) it became evident that Istanbul Rahmi M. Koc Industrial Museum was as a positive example due to the transformation process it has stimulated in its close vicinity. After the foundation of the Museum renewal activities such as restoration of abandoned buildings and opening of new hotels, shops and restaurants was observed in Sütlüce and Halıcıoğlu neighbourhoods, which were dilapidated for almost 30 years (Özden, 2012). Hat Factory, which is used for the various events, is one of them.

*Number of Creative Businesses* – The creative agency Dream Design Factory moved its office to the old Hat Factory building in Hasköy in 2010. The industrial building is also used for Istanbul Designweek 2015, which brought creative dynamism to the area. Hasköy Thread Factory is also used for one of important exhibitions of the Istanbul Biennial in 2011. Therefore, it would not be wrong to state that Rahmi M. Koç Museum has a remarkable role in attracting the attention of creatives to the area.

#### **6.1.1.5 Impact on Cultural Tourism**

*Number of tourists* - The number of the children visited the Museum every year is the %50 of the total visitor number. In 2017 summer, in order to attract more visitors, the museum organized one-hour guided tours for the people who stayed in the city. The tourism capacity had decreased according to the political climate of Turkey in 2017. The tourist visitor number was 16.299 in 2017. However, the following year, in 2018 it has reached to 25.500 (interview with Özturan, 2018).

*The percentage of foreign tourist number to the general visitor number* – In 2008, the number of foreign tourists visiting the museum was around 2 % of the total visitors. In 2018, it has reached out to %6.8.

*Place branding* - As a result, the owners haven't considered the Museum as a profit-oriented initiative, but it was rather seen as a prestigious investment. Occasionally, the Museum preferred to serve within the local instead of manifesting itself in the global cultural scene (Bezmez, 2008).



**Figure 6.3** The location of Rahmi M. Koç Museum - Source: Google Maps

<b>Impacts</b>	<b>Highlights</b>
<b>Economic</b>	<ul style="list-style-type: none"> <li>• Land value of the area increased from €35 - €65 to €640 - €1560</li> <li>• Total investment cost 180 million dolar</li> <li>• Employment rate is 94, employees include both international and national professionals</li> <li>• Renewal activities, opening of new hotels, shops and restaurants was observed in the neighbourhoods</li> <li>• %50 of its visitors are Turkish students, the education pack has an indirect effect on the economy according to the officials of the Museum</li> </ul>

	<ul style="list-style-type: none"> <li>• Annual visitor number is 353.000</li> </ul>
<b>Social</b>	<ul style="list-style-type: none"> <li>• Social inclusion - by prioritizing the education, the officials achieved to integrate the students from the local schools to the Museum and reach out to the parents of the students who are the long-term residents of Hasköy as well.</li> <li>• Müzebüs has visited 2202 primary school in Anatolia and reached 476.215 students until now (2018) It still continues to travel around the country</li> </ul>
<b>Cultural</b>	<ul style="list-style-type: none"> <li>• It is believed by the officials that the educational pack improved the cultural life of the area, and touched the families' lives in a positive way with various student events</li> <li>• Although the old buildings are replaced with the new and more expensive ones, there is no change in the cultural identity and the social fabric of the neighbourhood</li> </ul>
<b>Clustering</b>	<ul style="list-style-type: none"> <li>• Renewal activities such as restoration of abandoned buildings and opening of new hotels, shops and restaurants was observed in Sütlüce and Halıcıoğlu neighbourhoods (e.g. Hat Factory)</li> <li>• The Museum has led to the expansion of the number of the private museums in Istanbul. The Museum took an active role in leading the transformation processes of Haliç and encouraged the regeneration projects in the area.</li> </ul>

<p><b>Tourism</b></p>	<ul style="list-style-type: none"> <li>• It has a direct effect on the local cultural tourism.</li> <li>• Visitors consisted of Turkish students and the residents of Istanbul.</li> <li>• Foreign tourist number is 25.500 (2018)</li> <li>• Only %6.8 of its total visitors are tourists</li> <li>• The Museum prefers to focus on the local cultural scene</li> </ul>
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**Table 1** Rahmi M. Koç Museum Impact Highlights

**Source:** Author

## **6.2 FESHANE TEXTILE FACTORY - FESHANE INTERNATIONAL FAIR, CONGRESS AND CULTURE CENTER**

**Located in:** Defterdar/Eyüp

**Established in:** 1833

**Previous Owner:** Ottoman Empire

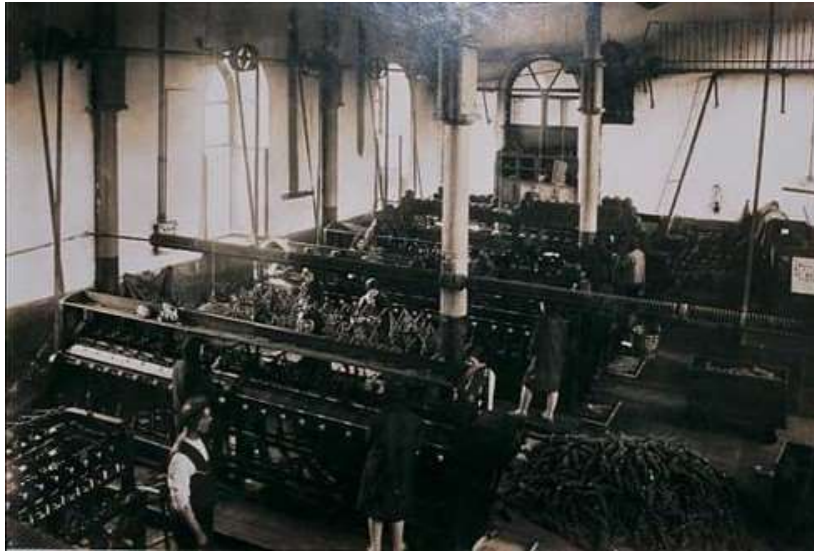
**Current Owner:** Istanbul Metropolitan Municipality

**Former Function:** Fez production

**Re-functioned as:** An International Fair, Congress and Cultural Center

**Management Model:** Public Initiative

**Restored by:** Mehmet Ekiz in 1998



**Figure 6.4** Feshane-iAmire Building - Source:  
[http://www.mimarizm.com/makale/dunden-bugune-feshane\\_113705](http://www.mimarizm.com/makale/dunden-bugune-feshane_113705)

Ottoman Army, in the middle of the 19<sup>th</sup> century, has decided to change the army uniforms to adapt its soldiers' appearance to the contemporary examples of the period and established the Feshane Textile Factory in 1833 due to meet this requirement. However, in the meantime, army began to acquire these uniforms from the foreign countries. Thus, the Factory has started to produce fezzes, which was a kind of headwear worn by men in the Ottoman period. After this period, it has turned into a facility, which is known as Feshane-i Amire today (Bezmez, 2008).

Feshane's name was often heard in the mid-1980s, when the sanitization of Haliç became the Dalan's top priority project. Feshane's existence was considered as a drawback due to its inherent characteristics as a textile factory, which pollutes Haliç's waters. According to Dalan, the Factory had to be demolished along with the other historical facilities in the area (Bezmez, 2008).

In 1986, the Istanbul Metropolitan Municipality shuts down the Factory and some parts of the facility have been demolished. A group of people from the academe came together to convince Dalan not to tear down the facility, as it was one of the good examples of the late Ottoman industrial heritage; it has had an important place in the memory of Istanbul's residents and did not contradict with the Haliç's

new image In 1986; Feshane was rescued from the demolitions with the attempts of the academics (Bezmez, 2008).

In 1988, the Turkish Clothing Manufacturers Association wanted to use the building as an exhibition center for the products of its own members. The Municipality would retain the ownership of Feshane and it would be allocated to the association on a long lease and the restoration will be financed by the members of the association. However, in 1989 Dalan left its place to Nurettin Sözen who was a social democrat, as the mayor of Istanbul. Under the Sözen's control, the negotiations had to be postponed and in the end, the Association decided to give up the project. This was the breaking point for Feshane (Bezmez, 2008).

In the early 1990s, the Eczacıbaşı Group, one of the prominent industrial groups in Turkey, was interested in Feshane building. They offered a new plan for the building, which included the transformation of the facility into Istanbul's Museum of Modern Art. In their point of view, after the conversion, Feshane would be the signature project of Istanbul, as in the case of Guggenheim Museum for Bilbao. However, with the tension arose between the Municipality and the Eczacıbaşı Group, the project came to an end (Bezmez, 2008).



**Figure 6.5** Feshane International Fair, Congress and Culture Center - Source: [http://www.mimarizm.com/makale/dunden-bugune-feshane\\_113705](http://www.mimarizm.com/makale/dunden-bugune-feshane_113705)

From 1994 up until today, three other metropolitan mayors from the Islamic parties governed the facility. During their terms, there were no attempts at creating collaborations with the private sector. The restoration works of the facility has started in 1998 by the Municipality and it has been transformed into a fair, an exhibition hall and a congress center. In the following years, it turned into a place for public use where especially functions in the Ramadan period with the other entertainment and recreational areas in the Golden Horn (Bezmez, 2008).

## **6.2.1 Findings**

### **6.2.1.1 Economic Impact**

*Visitor number* - It is declared that visitor number can go up to 2 million people every year (Günay & Dökmeci, 2012).

Currently, Feshane is used for a number of entertainments for the local population especially in the holy month of Ramadan. Apart from that, some handcrafts exhibitions and numerous fairs are held in the Congress Center. However, it remains deactivated most of the year and stays unnoticed by most of the Istanbul's residents for a long period of time (Bezmez, 2008). The new facility unfortunately does not actualize its full potential, thus the economic impact on local development is limited.

*Willingness to create free activities*- Municipality gives free evening meals for the breaking of the Ramadan fast to 6 thousand people who live in the area with the help of some philanthropists of the neighborhood. They also organize some traditional music concerts or Sufi performances in the Ramadan month.

### **6.2.1.2 Social Impact**

*Social Inclusion* - The content of the activities, which is mostly held by the Municipality do not appeal to the diverse social groups or ethnic communities of the society, it seems to have a priority to serve only for a specific group of people, (traditional middle-class) who lives in the area. As it becomes clearer with the

statement of Kültür A.Ş. General Manager Nevzat Bayhan, (2008) “Feshane is one of the most appropriate historical destinations of Istanbul to hold the Ramadan activities in terms of keeping the traditions alive and remembering the Ramadan periods as it was in the old days” (URL-38). Municipality gives free evening meals for the breaking of the Ramadan fast to 6 thousand people who live in the area with the help of some philanthropists of the neighborhood. They also organize some traditional music concerts or Sufi performances in the Ramadan month. The attempts of Municipality can be considered as positive in terms of creating community cohesion and putting the facility in the service of the “socially excluded” by organizing Ramadan Festivals but these are not satisfactory measures to evaluate or label the Feshane project as fostering social inclusiveness in the area. Social inclusion can be fostered via encouraging residents to participate in artistic and cultural events or programs. Social inclusion aims to uplift the self-confidence of the socially excluded and integrate the disadvantaged in to the society by helping them gain educational achievements or artistic skills.

### **6.2.1.3 Impact on Cultural Tourism**

*Place Branding* - When it is evaluated in the context of culture-led regeneration, the project does not seem to deliver a good service in terms of place branding. Today, the new facility unfortunately does not actualize its full potential and get enough attention from the people who live in the other parts of Istanbul. Although the physical space of the building is big enough, it is not the place that comes to mind in the first place from the organizer’s point of view. The growing deficiency between the private and public sectors from the very beginning might have spoiled the further relationships.

As a public sector initiative, the project seems to be shaped according to the expectations of the local rather than the needs of the global (Bezmez, 2008). In addition to this, general approach of the facility does not support the idea of Istanbul as ‘a culture city’.



**Figure 6.6** The location of Feshane International Fair, Congress and Culture Center  
Source: Google Maps

<b>Impacts</b>	<b>Highlights</b>
<b>Economic</b>	<ul style="list-style-type: none"> <li>• The new facility, unfortunately does not actualize its full potential, thus the economic impact on local development is limited</li> <li>• Annual visitor number can go up to 2 million people</li> </ul>
<b>Social</b>	<ul style="list-style-type: none"> <li>• The facility does not appeal to the diverse social groups or ethnic communities of the society, it seems to have a priority to serve only for a specific local group of people (Bezmez, 2008)</li> <li>• Municipality organizes Ramadan Festivals every year but these are not satisfactory measures to evaluate or label the Feshane project as fostering social inclusiveness in the area.</li> </ul>
<b>Cultural</b>	<ul style="list-style-type: none"> <li>• Feshane is used for a number of entertainments for the local population especially in the holy month of</li> </ul>

	Ramadan. Apart from that, some handcrafts exhibitions and numerous fairs are held in the Congress Center.
<b>Clustering</b>	<ul style="list-style-type: none"> <li>• N/A</li> </ul>
<b>Tourism</b>	<ul style="list-style-type: none"> <li>• The project seems to respond to the expectations of the local rather than the needs of the global.</li> </ul>

**Table 2** Feshane International Fair, Congress and Culture Center Impact Highlights

**Source:** Author

### **6.3 CİBALI TOBACCO FACTORY - KADİR HAS UNIVERSITY**

**Located in:** Cibali/Fatih

**Established in:** 1884/2002

**Previous Owner:** Tekel Directorate

**Current Owner:** Kadir Has University

**Former Function:** Tobacco Factory

**Re-functioned as:** A University Campus

**Management Model:** Private

**Restored by:** Dr. Mehmet Alper

Transformation of the former Cibali Tekel Tobacco and Cigarette Factory to Kadir Has University can be differentiated from other projects of Haliç Area in terms of bringing an educational function into an old industrial site for the first time. It can also be diversified for creating a huge impact on its surroundings that can't be accomplished in other projects (Erbey, 2009).

Cibali Tobacco Factory is founded by the French in 1884 on the shores of the Golden Horn and its large factory is activated for tobacco processing and cigarette

making in the beginning of 1900s. The Factory, which has a significant role in the history of Istanbul, was an important institution that changed the neighborhood in social and economic terms. The French had chosen this small neighborhood to locate its large factory for several reasons. In that period, tobacco customs were collected in this area and the manpower of the factory could be easily supplied from the people who lived nearby. Indeed, the Tekel Cibali Cigarette Factory's diverse employment approach was very remarkable: its working power consisted of many people from different ethnic groups as well as many women who lived around the area. The number of female workers was 1500 where the number of male workers was only 662, out of a total number of 2162. At that time, the Tekel Cibali Cigarette Factory which had an indoor usage area of 40 thousand square meters, served as an important industrial center with its local police, civil servants, hospitals, a day care centre, grocery stores, schools, a fire department, sport facilities, trade unions, and restaurants (URL-39).



**Figure 6.7** Cibali Tobacco Factory - Source: <http://envanter.gov.tr/anit/index/detay/50384>

In the early Republican era, in 1925, after forty years of French administration, the government took the control of the factory and put it under Tekel's administration. Tobacco production was nationalized and for many years the factory continued to process, to store and to sell tobacco. In 1995, the Factory deactivated. In 1997, the Finance Ministry privatized the property and handed the buildings over to Kadir has University (URL-40).

Cibali Tobacco and Cigarette Factory is one of the most important structures of the city. The neoclassical structure of the Factory was designed by the architect

Alexandre Valluary and the construction was completed in a few stages with the architects Hoysep Aznavur's and Eugene Batari's participation. The former factory buildings' transformation process into a university campus has started in 1998. Dr. Mehmet Alper was responsible for the restoration and the renovation of the buildings. He worked together with university planners and architects. Although the priority of the restoration process was to preserve the original character and the architectural integrity of the buildings, the design scheme included creating more space that suits the university campus's needs. After four years of work, the Factory has been turned into an institution of higher learning and opened its doors on 2002 (URL-41).

### **6.3.1 Findings**

#### **6.3.1.1 Economic Impact**

*Employer rates* - Kadir Has University's historic Cibali Campus houses 6 faculties with about 5000 students and 260 full-time faculty members. In the Istanbul's Cultural Inventory it is noted that the project has a positive effect on the social and economic development of the neighbourhood (URL-42).

*Different sector partnerships (private, public, civic)* - Kadir Has University is also pays attention to NGO studies and carries out activities regularly to promote their work. In these activities the students and the NGO representative come together in various conferences to create solutions for the problems of the civil society.

*Willingness to create free activities* - The English and computer courses; some educational activities organized free in the summer for the local residents of Cibali.

#### **6.3.1.2 Social Impact**

*Social Inclusion* - Kadir Has University regeneration project is appreciated for its contribution to the economic, social and environmental development of the Cibali area and the University's management strategies gain recognition for taking

responsibility for the local, regional problems of the neighbourhood in which the campus locates.



**Figure 6.8** Kadir Has University Cibali Campus - Source: <http://www.khas.edu.tr/435/foto-galeri>

The establishment of the University has led to opening of many restaurants nearby and the rehabilitation and restoration of the environment in its vicinity such the historical buildings in ruins. In addition to these, the University has made significant contributions to the community as well. The projects such as improvement of the roads, afforestation of the park area, and training of the community and especially the youth and children are the best examples that is created as part of the University's social work agenda (Özden, 2012).

*Sense of belonging* - In 2010, the University initiated a program called “**Neighborly Rights Initiative**”, as part of their social responsibility projects, to develop strong and close relationships with their neighbours and to bring long-term solutions to their problems. The aim of the project is to create innovative solutions within a participatory approach to the Cibali area's problems.

In order to accomplish these goals the University first established the “Stakeholder Council” consisted of university representatives and the leading figures of the Cibali neighbourhood and then conducted regular meetings to bring all the stakeholders together. The Kadir Has University rector, some representatives from the local authorities, the neighbourhood tradesman also participate in the annual meetings of the Neighborly Rights Initiative.

In addition to the Stakeholder Council's' decisions, the University supports the ideas and volunteering work of the students and other civic groups in order to enrich the content and the impact area of the social works.

As part of "Neighborhood Rights Initiative", numerous social responsibility works such as health screenings, the rehabilitation of the architectural fabric of the environment, collaborations with the primary schools nearby in terms of supporting children in the areas of sport, culture and education, are carried out.

As part of the Neighbourhood Rights Initiative, another funding project, "Khas X Fund Project" has been initiated in 2015. In this project, the needs of the neighborhood have been identified by four different groups of students from the University (URL-46).

**Factory Girl Project** was about the social inclusion of the Cibali people to the campus life, which was held in 2015. As part of the project, a photographer gave 2 months courses about documentary photography to the ten young girls who live and work in the Cibali area. After the course period, the girls were asked to shoot their working hours and everyday lives. At the end of the project, the photographs, which were shot by the young factory girls has been exhibited in the University's Cibali campus (URL-47).

The University journal, **Cibali Postası** first published in 2011, is another tool for the university students to integrate the outside world to the inside of the campus. The tabloid gazette, which is inspired from the 1940s style newspapers, consists of news about the Cibali area and the interviews carried out with the residents of the neighbourhood. The journal, which is prepared by the students volunteering work, also has an online version (URL-48).

*Perception of the residents - Sense of belonging - A research study, (2017)* which investigated the experiences of surviving women workers from the former Cibali Tekel Tobacco and Cigarette Factory, found that all the interviewed women workers had visited the current site previously and followed the transformation of

the factory into the university (Selen & O'Neil, 2017).

During the interviews they spoke with great emotion and despite the renovation, they could identify the places they had worked in before. The study gives hints about their perception of the transformation of the factory into an educational institution. Although it was clear that these women were enormously attached to their place of work, one interviewee told that she was content that “the space is now a place for education”. On the other hand, one of the ex-women workers who still lived in the area claimed that the district has been experiencing extensive gentrification alongside the University, and it has still not got better from its prior state (Selen & O'Neil, 2017).

On the other hand, some criticisms had arisen from the closed structure of Kadir Has University. Ihsan Bilgin (2008) stated as response to these criticisms,

“When it was used as a factory, only the workers could enter to the facility and after the closure its stayed dilapidated for a long time. Now it serves as an educational institution and yes, the University is surrounded with walls. At least now, it is in the service of university students and moreover anyone can pay a visit to the Museum” (URL-48).

“In order to relate with the environment you don't have open up the spaces to the back streets of the neighbourhoods or to the water; you don't have to put them to the service of everybody either. We cannot think the concept of “relating with the environment” in this way. Without any hesitation, we should accept the fact that the projects move forward with the educational purposes that create value addition to their environments” (URL-49).

*Local Pride* - Alper also notes that the University is open for 7/24. “The doors are open for everyone and it provides an environment that works day and night. As far as I know, the University students and the local people are both very happy” says Alper and adds, “Former workers of the Cibali Tobacco Factory are also very happy because of its transformation into an educational institution (URL-51).

However, there are some critical claims within the community that should be taken into consideration. These include the University's aggressive policies seeking expansion at a fast pace. They claim that Kadir Has University has started to occupy major public spaces in its close vicinity such as the changing of the name and the closing of the street in front of the University (Günay & Dökmeci, 2012).

*Urban memory* - While Tekel maintains an archive of documentations, photographs, and paraphernalia from the factory; the University also acknowledges its history with its site-specific installations of artifacts that include tobacco dryer units, machinery and office settings (Selen&O'Neil, 2017).

The 1884 neo-Classical style tobacco factory's conversion to university building has been granted the Europa Nostra Award in 2003, "*for the rigorous and extensive restoration of an early industrial factory complex to transform it into the central campus of a private university, thus contributing to the regeneration of its historical surroundings.*" In the declaration of the award, it has been also noted, "The factory complex was made up of numerous adjoining buildings with various functions and forms and is a place of significance to the industrial period's cultural heritage. The wooden and iron structure has been cleaned and left exposed throughout, giving a distinctive character to the various spaces and complex as a whole" (URL-43).

Therefore, the transformation of the project can be considered as successful in term of appraisal or urban memory.

### **6.3.1.3 Cultural Impact**

*Added value to cultural sector* - The University's contribution to cultural scene begins with the establishment of the Rezan Has Museum in 2007. After the implementation of the restoration of the historical buildings, an Ottoman structure dated back to 17<sup>th</sup> century and Byzantine cistern to 11<sup>th</sup> century have been found that is situated under the historical building. The cistern has restored and turned

into Rezan Has Museum. The Byzantine period cistern, which took place in the Museum, was comprised of 48 arches, 15 pillars and 20 columns. The cisterns' structure having a square-like rectangular plan was built directly to accumulate water. The cisterns, water reservoirs played an important role in meeting water requirements of Istanbul in Byzantine period. After losing its function as a cistern, it was first used as the tobacco warehouse of Cibali Tobacco and Cigarette Factory and then as a supply warehouse during the 2nd World War (URL-44).

Rezan Has Museum introduced itself to the international culture and art scene with the exhibition "Timeless Simplicity" which was the opening exhibition of 11th Oriental Carpet Conference. The acquired documents and objects belonging to Cibali Tobacco and Cigarette Factory enriched the Museums' collection in 2009 along with its collection of archeological artifacts with nearly a history of 9,000 years.

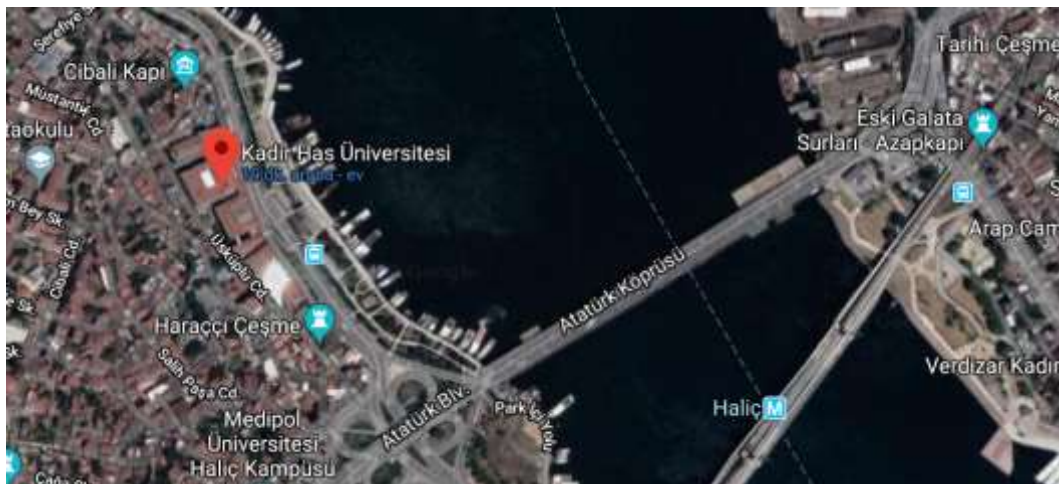
The University Administration's restoration work plans include some historical monuments, such as the Cibali Police Office, the Cibali Fountain, the Cibali Kapı and the wornout mediavel Byzantine sea walls that stand in front of the University (URL-45).

*Quality of life - Educational achievements and skills* - The architect of the project, Mehmet Alper (2008) notes that the University's relation to its surrounding was twofold. One was about its positive value addition to its environment both socially and physically. According to this, the quality of life increased in the area and this was reflected on the real estate valuations. Second, the University's social activities created integration with the local population. The English and computer courses, some educational activities that were organized free in the summer for the local residents of Cibali, were some of the important examples (URL-50).

### 6.3.1.4 Clustering Effect

*Number of service sector businesses* - The establishment of the University has led to opening of many restaurants nearby and the rehabilitation and restoration of the environment in its vicinity such the historical buildings in ruins.

On the other hand, the self-enclosed structure of the University has been subject to many criticisms in economic terms and it became apparent that the economic vitality was only limited to specific locations. Although the opening of Kadir Has University has resulted in new functions utilized for new potential customers, the attempts did not progress in the advantage of the local retailers. On the contrary, they complained that the closed structure of the university limited outside expenditures by staff and students (Günay & Dökmeci, 2012).



**Figure 6.9** The location of Kadir Has University Source: Google Maps

<b>Impacts</b>	<b>Highlights</b>
<b>Economic</b>	<ul style="list-style-type: none"><li>• The local retailers complain that the economic vitality was only limited to specific locations and the closed structure of the university limited outside expenditures by staff and students. Utilization of new potential customers did not progress in the</li></ul>

	<p>advantage of the local retailers</p> <ul style="list-style-type: none"> <li>• Willingness to create free activities - The English and computer courses; some educational activities organized free in the summer for the local residents of Cibali</li> </ul>
<b>Social</b>	<ul style="list-style-type: none"> <li>• The project brought an educational function into an old industrial site for the first time</li> <li>• Social Inclusion - participation - <b>Neighborly Rights Initiative, Factory Girl Project, Cibali Postasi</b> creates an intercultural dialogue, a clearer expression of individuals and shared ideas and needs; celebrates cultural identity; increases volunteering; increases organizational capacity at local level, increases social capital, (the norms and networks that enable collective action)</li> </ul>
<b>Cultural</b>	<ul style="list-style-type: none"> <li>• Rezan Has Museum contributes to the arts and cultural scene both in international and national level</li> </ul>
<b>Clustering</b>	<ul style="list-style-type: none"> <li>• The establishment of the University has led to opening of many restaurants nearby and the rehabilitation and restoration of the environment in its vicinity such the historical buildings in ruins.</li> </ul>
<b>Tourism</b>	<ul style="list-style-type: none"> <li>• N/A</li> </ul>

**Table 3** Kadir Has University Impact Highlights

**Source:** Author

## 6.4 SİLAHTARAĞA POWER PLANT – SANTRALİSTANBUL MUSEUM

**Located in:** Silahtarağa/Kağıthane

**Established in:** 1913/2007

**Previous Owner:** Turkish Electric Institution - TEK (Türkiye Elektrik Kurumu)

**Current Owner:** Leased to Istanbul Bilgi University for 29 years<sup>[1]</sup><sub>SEP</sub>

**Former Function:** Power plant

**Re-functioned as:** Energy Museum, Contemporary Arts and Education Center

**Management Model:** Private organization

**Restored by:** Nevzat Sayın, Emre Arolat, Han Tümertekin

Silahtarağa Power Plant, which had been established in 1913, was the first power plant of Ottoman Empire. Silahtarağa was an important asset for the city because it was the only electric provider of Istanbul (1938-1952) (Toprak, 1993, as cited in Köksal, 2005). The company was nationalized in 1970 and Turkish Electric Institution became the owner of the plant. Silahtarağa Power Plant used for electricity generation until 1983 in the Golden Horn Area. It remained deactivated for a long time after that date.

Between the years of 1943-1944, Seyfi Arıkan has designed an additional building for the complex. Administration building of the settlement reflects the characteristics of the First National Architectural Movement. It is claimed that the good conditions of the buildings and the technical elements inside the facility had a power to turn the complex into a more valuable asset and into an industrial museum in which the former production technics and the old working traditions could be displayed and transferred into future (Köksal, 2005).

In 2004, the Turkish Energy and Natural Sources Ministry leased the Silahtarağa Power Plant to Istanbul Bilgi University for 29 years. Renovation plan, which has prepared by Nevzat Sayın, Emre Arolat and Han Tümertekin, started in 2004 and continued for three years. It opened its doors to the public and the students in

2007. The aim of the project was to convert Silahtarağa Energy Plant into an energy museum and contemporary arts, culture and education center which is now called santralistanbul Museum.



**Figure 6.10** SantralIstanbul Museum - Source:  
<http://www.santralistanbul.org/pages/index/about/tr/>

In the transformation process the originality of the old buildings has been retained as much as possible. Turkey's first energy museum; santralistanbul, has been awarded by the European Museum Academy in 2012 with "DASA Award" due to its extensive conservation and conversion work for the old engine rooms. In addition to this, its main gallery where the contemporary art exhibitions and the cultural activities were held has received the "International Architecture Awards 2010" (URL-54).

#### **6.4.1 Findings**

##### **6.4.1.1 Economic Impact**

*Land values and property prices* - While Silahtarağa and its close vicinity was a dormant, abandoned area, which is also unrecognized by the Istanbulites, with the implementation of santralistanbul project, Silahtarağa became one of the most attractive districts of the Golden Horn region. The student and the visitor population of the Istanbul Bilgi University created an increasing interest towards

the area and significant real estate dynamism in the neighbourhood (Erbey, 2009).

*Willingness to create free activities* - The museum's entrance is free of charge.

#### **6.4.1.2 Social Impact**

*Urban memory* - In the process of transformation of industrial heritage, exhibiting the industrial heritage's original purpose of use in order to serve to the urban memory is expected to be a part of the conversation and regeneration approach. The transformation of Silahtarağa Power Plant into an energy museum and a cultural center with santralistanbul project is very remarkable in terms of being the first in transferring the past functions of the industrial structure to the future. With its old engine rooms, repair shops that are conserved and exhibited in the complex, the Energy Museum can be considered as a best practice (Özden, 2012).

*Population changes* - According to Ihsan Bilgin, (2008) in the urban transformation processes local authorities have to take responsibility in order to prevent people from the gentrification problem. He notes, "They have to take part in the process as a facilitator to make things easier, prevent the rights of the people who live in poor conditions and protect them from any kind of exclusion. It is a delicate position," and adds, "These transformations had a sudden effect on the urban fabric. The change occurs very quickly and local people of the neighbourhoods cannot cope up with these rapid movements, so they move out and this is being unfair to the local people and the memory of these neighbourhoods. At least, awareness has to be created about the speculation dynamics of the housing valuations (URL-55).

These are some notes taken from an interview, which is held in 2008, a year after the opening of santralistanbul. Bilgin highlights some key points that have to be faced in the urban regeneration processes such as gentrification problem. But today, santralistanbul is considered as one of the most successful culture-led regeneration projects, which is transformed into an energy museum, contemporary art space and cultural center.

*Perceptions of the residents - Urban memory - Sense of Belonging* - According to Topçuoğlu, (2015) except the educational buildings, the settlement kept its introverted manner as in the old days of the power plant. The walls that surround the settlement, resemble the prison walls and very far from being permeable. This leads local people abstaining from entering the facility. The residents of Kağıthane know the complex as the new university campus but they haven't been closely acquainted with the whole settlement yet. There are two entrances of the facility as in the old days of the Power Plant and they are controlled. It has been suggested to open a few more entrances from the main street to remove the distance between people and the establishment; dissolve the voluminous perception of the complex but such an intervention was seen as a disruption of sustainability of its urban memory (Topçuoğlu, 2015).

#### **6.4.1.3 Cultural Impact**

*Added Value to Cultural Sector* - Aysev and Akpınar (2009) state that the complex with its cultural programmes, that include contemporary art, regeneration of industrial heritage, university, library and documentation centers, residency facilities and performance areas, “fulfills the ambition of becoming a culture generating ‘santral’ as well as”. According to them, Santralistanbul has put Istanbul into a ‘central’ position in the global contemporary art scene (Aysev & Akpınar, 2009).

*Educational Achievements and Skills* - In the Energy Museum, there is an energy play area in which children and the visitors can make various experiments. Ateliers and workshops are organized in different themes, which develop childrens observation abilities. Film screenings, seminars and exhibition are also held with the themes such as scientific creation, technological systems and art in *the industrial complex* (Topçuoğlu, 2015).

*Sense of Belonging & Local Pride* – According to Aysev and Akpınar (2009) with the establishment of Santralistanbul, the area has turned into a dynamic place which attracts local and international art lovers, academicians and university

students. On the other hand, the residents of the neighborhood seemed to be excluded from this artistic and cultural environment. They point out the potential that can be created in terms of strengthening the relationships with the local people of the area (Aysev & Akpınar, 2009).

#### 6.4.1.4 Cultural Tourism

*Place Branding* – Santralistanbul with its educational buildings, library, energy museum, and contemporary art center, gallery, cafeterias, concert hall, artist residences and ateliers; contributes to the socio-economic development to its surrounding and region. In addition to this, it has become a wellknown international platform with its comprehensive and participatory approach (Topcuoğlu, 2015).

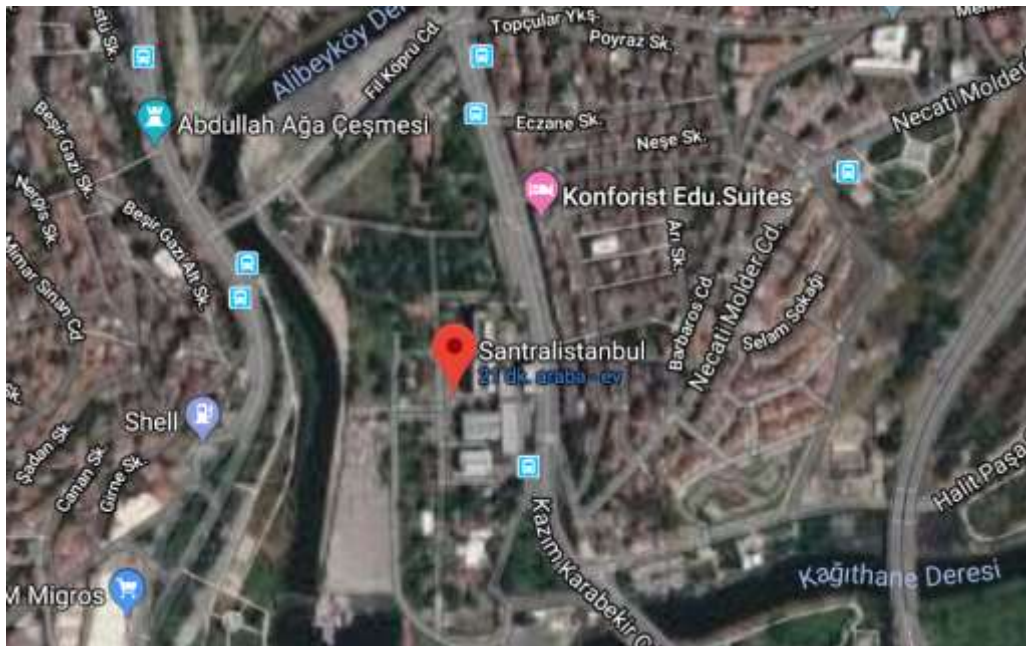


Figure 6.11 The location of santralistanbul Source: Google Maps

Impacts	Highlights
Economic	<ul style="list-style-type: none"> <li>The student and the visitor population of Istanbul Bilgi University created an increasing interest towards</li> </ul>

	the area and significant real estate dynamism in the neighbourhood
<b>Social</b>	<ul style="list-style-type: none"> <li>• The walls, that surround the settlement, are very far from being permeable. This leads the local people abstaining from entering the facility.</li> <li>• The residents of Kağıthane know the complex as the new university campus but they haven't been closely acquainted with the whole settlement yet.</li> </ul>
<b>Cultural</b>	<ul style="list-style-type: none"> <li>• In the Energy Museum, there is an energy play area in which children and the visitors can produce their electrical energy and make various experiments.</li> </ul>
<b>Clustering</b>	<ul style="list-style-type: none"> <li>• N/A</li> </ul>
<b>Tourism</b>	<ul style="list-style-type: none"> <li>• Santralistanbul has become a wellknown international platform with its comprehensive and participatory approach.</li> </ul>

**Table 4** Santralistanbul Museum Impact Highlights

**Source:** Author

## **6.5 KARAKOY CUSTOMS WAREHOUSE - ISTANBUL MUSEUM OF MODERN ART**

**Located in:** Karaköy

**Established in:** 13<sup>th</sup> Century / 2004

**Previous Owner:** Maritime Organization of Turkish Republic

**Current Owner:** Eczacıbaşı Group

**Former Function:** Warehouse

**Re-functioned as:** Modern Art Museum

**Management Model:** Private Initiative

**Designed by:** Tabanlıoğlu Architects

The foundation stones of the Istanbul Museum of Modern Art project were laid by the 1st International Istanbul Contemporary Art Exhibition, known as the Istanbul Biennial, which was held in 1987. The Exhibition had created too much dynamism in the Istanbul art scene and this enthusiasm led Eczacıbaşı Group, one of the leading groups of Turkish industry, to embark on a modern art museum project (URL-58).

After a long quest, Eczacıbaşı Group has decided to convert the Feshane building, a former 19th century textile manufacturing plant on the Golden Horn, into a Museum of Contemporary Art. Although the building also housed the 3rd International Istanbul Biennial in 1991, it did not help the Feshane project to get recognized by the Istanbulites sufficiently.



**Figure 6.12** Istanbul Museum of Modern Art's Antrepo No4 building has been torn down in 2018 - Source: Google Images

With the 8th Istanbul Biennial, which was held in 2003, the permanent location of the Museum had become apparent. The Antrepo no 4, one of the customs warehouses on the Galata pier, near the Mimar Sinan Academy of Fine Arts, was chosen by the curator to serve as the main venue for the 8th Istanbul Biennial. The

permanent use of the site was approved by the current Prime Minister, Recep Tayyip Erdoğan, the 8,000 square meter dry cargo warehouse, owned by the Turkish Maritime Organization, was transformed into a modern museum building with all corresponding functions.

Istanbul Modern opened its doors to public in 2004 as Turkey's first museum of modern and contemporary art. After spending 14 years in the Antrepo No 4 as Turkey's first modern and contemporary art museum, in 2018 Istanbul Modern moved to a temporary space located in Beyoğlu, the city's cultural and artistic district. The historical Union Française building on Meşrutiyet Avenue, which was built by Alexandre Vallaury as a local club for the French community in 19th century Istanbul, has been renovated to accommodate all of Istanbul Modern's exhibitions and activities through to 2021. The new building of the Istanbul Museum of Modern Art designed by Renzo Piano will be located within the ongoing Galataport development project (URL-59).



**Figure 6.13** Location of the first private museums in Istanbul. Source: (Polo, 2013)

The history of the warehouses at the Karakoy customs dates back to the 13th

century. In that period, several harbours have been built in the Golden Horn area, by the Italian trading colonies, which were located in Istanbul. One of the most significant was the Genoese Port in the Tophane district, which would later be known as Galata Port. The Karaköy-Tophane waterfront and the Galata Port were the main arrival points for ships coming from Europe in the 17<sup>th</sup> century.

At first, in these ports there was no adequate system to control the maritime or passenger traffic; each shipping company had its own floating dock/specific anchorage location. After a while, the construction of piers all along the shore has become a must. In the Ottoman Era, these docks were very important to Istanbul and this led to the cosmopolitan composition of the inhabitants (Sezgin & Geçkalan 2011, as cited in Schuitema, 2012).

In 1910, warehouses and hangars were built on the piers. With the foundation of the Republic of Turkey in 1923, the piers were handed over to the Maritime Lines and Docks Administration, which would turn out to be Turkish Maritime Administration in 1984.

The construction of the warehouses dated back to the late 1950s and Sedat Hakkı Eldem, one of the most prominent architects of Turkey, designed the industrial buildings. Until 1990, the pier served as Istanbul's main port.

## **6.5.1 Findings**

### **6.5.1.1 Economic Impact**

*Visitor number* - According to Polo's economic impact assessment of Istanbul Modern, the founders initiated the museum without considering gaining profit from it. Their main aim was promoting modern arts and culture in Istanbul. Therefore, the project had started without any detailed economic analysis. Because according to its founders the need for such an institution was obvious. However, the private organization is not a non-profit one. The visitor number of the museum has reached more than half a million in the first year of the opening,

which was beyond expectations. The project cost 6.5 million Euros. The museum's annual visitor number was 650.000 in 2012 (Polo, 2013).

It has been stated that the Istanbul Museum of Modern Art was considered as the first contemporary art museum in Turkey and was one of the best examples of new museum ideology consisted of a restaurant, a shopping store, a library and a cinema in it. It has become an important place to visit for foreign visitors soon after its establishment and its visitor number has reached around five million since its opening (Öztürk, 2014). %10 of the total income come from the public entrance (Polo, 2013).

*Different sector partnerships (private, public, civic)* - The chief operating officer of Istanbul Modern states that at least %60 of the incomes are sustained from sponsorships such as private organizations; Eczacıbaşı Holding, Turkcell and Garanti Bank (Polo, 2013).

*Diversity of the work force* - Different departments manage Istanbul Modern with its library, store, restaurant and cinema. These departments include corporate structures such as business development; cinema, education and social projects; finance; human resources and marketing department. These departments provide the supplementary facilities beside exhibitions (Öztürk, 2014).

*Willingness to create free activities* - The museum offers some free education programs for kindergarten, primary school, secondary school students and teachers. These educational programs are very important for the Museum administration in terms of creating social responsibility projects. Moreover, on Thursdays the entrance fee is not charged. Also museum organizes some free-guided tours for the visitors on Thursdays and Sundays. 'Your Thursday' workshop brings artists and adult visitors together to experience artistic creation process. All of these activities can be considered as the indicators of the community service strategy of the museum (Öztürk, 2014).

### **6.5.1.2 Social Impact**

*Social Inclusion* - According to Polo (2013) Istanbul Modern's social impact is more remarkable. The education department of the museum is dedicated to offer schoolchildren art education. In order to promote this intention, the officials had an agreement with Municipality to organize visits with free transportation and host 500 schoolchildren everyday who live in restricted economic conditions (Polo, 2013). Museum also organizes educational workshops for the schoolchildren from different ages. Lately an art program for adults is added to the educational agenda of the museum. The workshop, which is called 'Your Thursday' brings artists and visitors together for a new creative experience.

Istanbul Modern also provides some workshops and seminar programs for adults, which are charged and cannot be considered as targeting social inclusion. These include the history of contemporary art and creative writing. Families are also included in the educational programs such as "Art with the Family" program, which provides an easy atmosphere for parents and children to create artworks together.

*Population changes* - On the other hand, it was evident that with the foundation of the Istanbul Museum of Modern Art in Antrepo No 4 storage building at the docks in 2004, Tophane stepped into a gentrification process. The area was stimulated by the existence of the Museum in terms of new cultural activities (Alvarez et al., 2016). Art galleries that were located in other areas of Beyoğlu, such as Istiklal Caddesi, Galata and Cihangir, were moving down to Tophane, places near to the Museum (Schuitema, 2012). New hostels and boutiques also appeared in the neighbourhood. With the changes on the urban fabric, the area became more attractive to live for people with higher incomes. The image of the neighbourhood was slowly changing and this led another social class, which has a "cosmopolitan" lifestyle to move in to the neighbourhood. The rush of the artists, the academicians, and expats to the area resulted in the increasing of the rents and the pushing out of lower income groups with traditional lifestyles (Schuitema,

2012). Shortly, the original inhabitants of Tophane were slowly priced out of the area. It was the negative aspect of the gentrification process.

In September 2010, a violent attempt has been occurred in one of the galleries opening events in Tophane. A group of young men from the local residents attacked people that were drinking alcohol on the streets during the event. It was most obvious reflection of growing tension and polarization between the social classes of Tophane (Polo, 2013).

*Crime reduction and safety issues* - On the other hand, there was the safety issue of Tophane. Local people admitted that Tophane became safer due to its gentrification process and attracted even more “newcomers” (Schuitema, 2012). Safety had started to be an important issue around the neighborhood after the modernization of the docks in the 1950s. International shipping had affected the area and from 1980’s up to 2004, Tophane used to be a dangerous area with mafia links and drug dealing. With the gentrification process, Tophane started to be a safe and more livable place (Schuitema, 2012).

Apart from that, a social polarization has been occurred in the area depending on the different lifestyle between the gentrifiers and the locals. Consumption of alcohol is one of the problems. According to the long-term residents of Tophane, it is appropriate to consume alcohol in the streets of the neighbourhood or near the mosques because the area has a conservative lifestyle and there are lots of religious buildings around. They mostly complain about the new art galleries which serve alcoholic beverages (Polat, 2016). In 2014, a young man attacked one of the gallery openings where people drank alcohol. This reflected the tension between the old residents and the newcomers of the neighborhood.

In short, the gentrification of Tophane has both negative and positive aspects according to its original inhabitants and to its newcomers. While lower income groups were priced out of from the area due to the increasing rents and the strong connections between local people were loosening, some believed that the area was

getting safer with the changing atmosphere and turning into a lively neighborhood (Schuitema, 2012).

#### **6.5.1.3 Cultural Impact**

*Added value to cultural sector* - Since its foundation, the Istanbul Museum of Modern Art has served as the main arts and culture center of the city. It has always been the center stage of many national and international activities, whereas the Museum is also appreciated for conducting cultural activities for many different societal groups of the communities (Özden, 2012).

The direct economic impact of Istanbul Modern on the development of its region can be questioned and needed an in-dept analysis but its impact on the art values and market is unignorable. The gallery owners and artists also accept this domination. It is very important for artists to display their art in the galleries of Istanbul Modern for recognition in the market (Polo, 2013).

#### **6.5.1.4 Clustering Effect**

Art galleries that were located in other areas of Beyoğlu, moved down to Tophane, places near to the Museum. New hostels, design boutiques, cafes and restaurants also appeared in the neighbourhood.

#### **6.5.1.5 Impact on Cultural Tourism**

Istanbul Museum of Modern Art is considered as part of the globalization and branding project of Istanbul and the local and national political authorities supported it. Another reason of this support was the European Union membership negotiations (Öztürk, 2014).

*Percentage of foreign tourists to the total tourist number* – %70 of the total visitors were foreign in 2012 during the summer months because of the increasing international tourism and cruise ships visiting Karaköy Port.



**Figure 6.14** Location of the temporary Istanbul Modern Museum (upper left) and the original location -under development/renovation part of Galataport Project area (bottom right) Source: Google Maps

Impacts	Highlights
<b>Economic</b>	<ul style="list-style-type: none"> <li>• Land values of Tophane have increased</li> <li>• Free education programs for kindergarten, primary school, secondary school students and teachers. Workshops and seminar programs for adults, which include the history of contemporary art and creative writing. “Art in the Family” program, which provides a relaxed atmosphere for parents and children to create artworks together.</li> </ul>
<b>Social</b>	<ul style="list-style-type: none"> <li>• Tophane became a safe and more liveable place</li> <li>• The lower income groups were priced out of the area due to the increasing rents</li> <li>• The strong connections between local people were loosened</li> </ul>

<b>Cultural</b>	<ul style="list-style-type: none"> <li>• Turkey’s first private museum of modern and contemporary art.</li> </ul>
<b>Clustering</b>	<ul style="list-style-type: none"> <li>• Art galleries that were located in other areas of Beyoğlu, moved down to Tophane, places near to the Museum. New hostels and boutiques also appeared in the neighbourhood.</li> </ul>
<b>Tourism</b>	<ul style="list-style-type: none"> <li>• After its opening in 2004, the Museum became a touristic attraction.</li> </ul>

**Table 5** Istanbul Museum of Modern Art Impact Highlights

**Source:** Author

## **6.6 BEYKOZ SHOE FACTORY - BEYKOZ KUNDURA**

**Located in:** Beykoz

**Established in** 1810 / 2005

**Previous Owner:** Turkish Military and then Sümerbank

**Current Owner:** Yıldırım Holding

**Former Function:** Leather and Shoe Production

**Re-functioned as:** A Movie Plateau and Cinema

**Management Model:** Private

Beykoz Shoe Factory, founded as a tannery in 1810, is known with its movie and TV series plateaus today. The institution has a diverse and deeply rooted history, which played a significant role in the industrialization period of Istanbul. The Factory is one of the few industrial sites of Istanbul, which had been operational since its establishment in the Ottoman era, all through the foundation of the Republic. The industrial site, which has been founded as a leather and paper manufacturing plant in Ottoman Era, in 1933, continued serving as Sümerbank Leather Shoe Factory after the establishment of the Republic. With the changing

economic and political climate of Istanbul, the factory has been deactivated in 1999.

In 2005, it has been sold to Yıldırım Holding as part of a process of privatization. Today, the transformation process of the industrial site hasn't been completed yet and recently, while the restoration projects continue, Beykoz Kundura still precedes to serve as a movie plateau and as a host to events and gatherings.

In the past, with its health and day care centers, restaurants, cinema and library; the facility was a living space, which had a population of about three thousand people in the leather and shoe manufacturing period. Thus, in that period, the institution, which had nurtured a lot of workers and civil servants, had a direct impact on the social and economic structure of Beykoz (URL-60).

### **6.6.1 Findings**

To evaluate the impacts of the transformation of the former shoe factory to a movie plateau for the creative industry is important in terms of analyzing how a profit-oriented private commodity can utilize a culture-led approach and integrate it into his managerial agenda. If we go back to the Evans's (2005) classification, the transformation of Beykoz Shoe Factory can be identified with his third model as "Culture and Regeneration". In this model, cultural activity is not fully integrated at the strategic development stage and interventions are supposed to be rather small such as a public art programme (e.g. summer open-air screenings of Beykoz Cinema), a heritage interpretation (e.g. Kundura Memory Center) or a local history museum. Although the cultural programs such as The Kundura Memory Center or Beykoz Cinema integrated lately to the Beykoz Kundura's physical habitus, the institution can assert itself as a culture-led urban regeneration project. The success of the cultural interventions does not depend on the size of the event. Evans (2005) notes that even these little interventions although introduced at a later stage, can make huge impacts on the regeneration process. He underlines that "the lack of cultural activity within a regeneration scheme does not mean that cultural activity is absent".



**Figure 6.15** Beykoz Shoe Factory - Source: <https://www.beykozkundura.com>

### 6.6.1.1 Social Impact

*Urban memory* - Beykoz Shoe Factory with its location, which has a waterfront on the Bosphorus and with its 180 years past as a production center, which reflects the Turkish shoe manufacturing tradition, is a significant part of the Istanbul's industrial heritage. In the past, it is known that it had a direct impact on the social and the economic development of the Beykoz neighbourhood. And today, although it serves a private commercial entity, Beykoz Kundura tries to relate to its past and create a social cohesion in the neighbourhood with its new culture-based initiatives like Kundura Cinema and Kundura Memory Center. As an oral history project, Kundura Memory Center is good tool to bring away the industrial heritage's former life in terms of working traditions to the future.



**Figure 6.16** Beykoz Shoe factory "Marangozhane" Source: Source: <https://www.beykozkundura.com>

It is an archival work, which is created to discover the industrial heritage site's past more deeply, and to understand the people who had shaped, developed the Beykoz Kundura. It is an attempt to honour the memories of people who played an important role in the development of the Turkish economy. The oral history studies which started with the collaboration of the History Foundation in 2015, ended up in 2018. In the scope of the project, 170 people has been interviewed, about 1000 photographs has been collected, hundreds of documents, wrapping paper or newspaper clipping has been restored and added to the Beykoz Kundura Archive (URL-61).

*Perceptions of the residents* - In a research study, (Özdemir, 2015) it is found that local people think, although the site is a private commodity, Beykoz Kundura should be open to the public. In the expert inquiry of the same study, a parallel view related to the public use of the industrial site gained certainty.

The survey also identified that local people and the experts share the same view on the fact that the present condition of the Factory has a negative affect on the usage of the waterfront (Özdemir, 2015). They also believe that the Beykoz Kundura breaks off the relation with the entertainment and recreation areas in its close vicinity. Moreover, in its existing condition, the Factory area is perceived as an abandoned place from the outside. The interviewees think that the negative perception of the existing Factory area depends on the facts that it has no public entry or has no passes/connections to the other spaces. The worst of all, wire fences or separation elements such as high walls surround the area put a distance between the site and the people of the neighbourhood.

According to the conservation and regeneration principles of industrial heritage, the transformation applications should create a link between the facility area and the other entertainment or recreational areas in its close vicinity. This type of regeneration approach can lead the integration of the industrial site into its neighbourhood and attract more people to the facility (Özdemir, 2015).

Newly added cultural components into the facility such as Beykoz Cinema and

Kundura Memory Center may help breaking this distance and should be analyzed in the mean time.

#### **6.6.1.2 Cultural Impact**

*Added Value to Cultural Sector* - The old shoe production facilities have turned into film plateaus of today.

The old structures in Beykoz Kundura, which are certified as second-degree historical buildings, will be restored in the meantime. The first step of the restoration project has been taken with the most important group of structures in the factory "Kazan Dairesi" (Boiler Room). Boiler Room will be restored to serve as an arts & culture platform, which will house a theatre and film studios. Boiler Room has been planned to be open for service till the end of 2018. It is believed that the new function of the Boiler Room will have an impact on enriching the cultural scene of Istanbul as well as the development of the cultural and creative sectors.

*Quality of Life* – The newly founded Kundura Cinema can be act as a catalyst in enriching the cultural life of the area. It might contribute to the lifting up the quality of life of the residents as well. The seeds for the **Kundura Cinema** were sown in the summer of 2017 with the organization of the open-air cinema days in the industrial complex. Now, Kundura Cinema is organizing regular screenings throughout the year and it will also travel around the cities (URL-62).

*Cultural Identity – Sense of belonging* - **The Kundura Memory Center** is an oral history project that has been initiated in 2015, to maintain a dynamic relation between Beykoz Kundura's past and present, and to enrich the social and cultural lives of the residents living nearby. It is a significant example in terms of identifying how the cultural identity of the place, the cultural identity of the people who lives in the area can be integrated in to the new space. Creating such projects may contribute to increase the sense of belonging of the residents to the new facility.

*Local Pride* - Another finding of the research (2015) highlights that the people who lives nearby thinks that the Factory creates a diversification in the neighbourhood physically which is a good feature for the development of the physical and social fabric of their areas and should be refunctioned in the meantime in accordance with its surrounding.

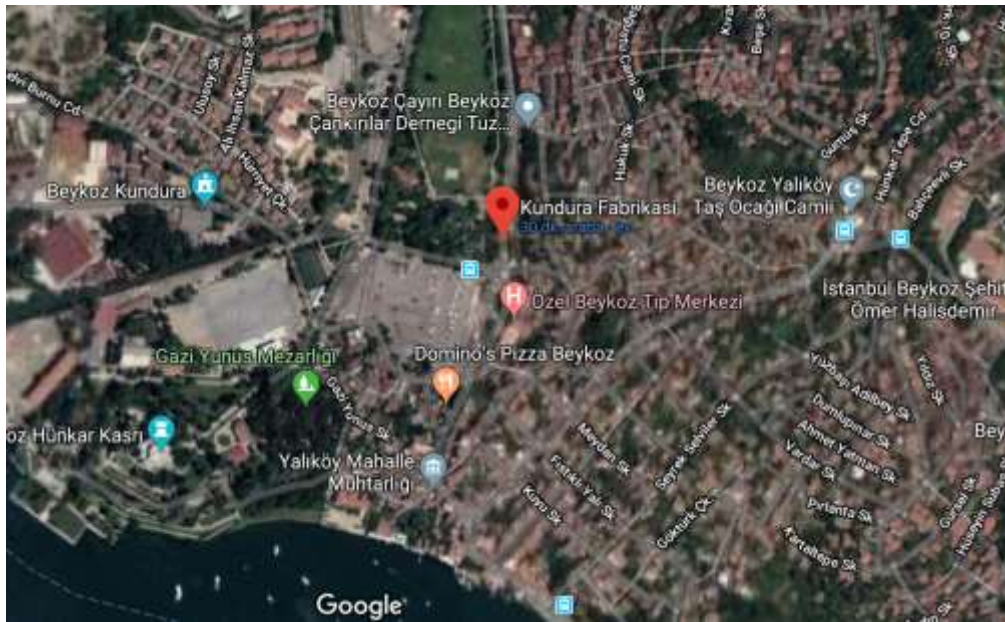


Figure 6.17 The location of Beykoz Kundura - Source: Google Maps

Impacts	Highlights
Economic	<ul style="list-style-type: none"> <li>The facility creates jobs for both service sector and creative industry</li> </ul>
Social	<ul style="list-style-type: none"> <li>Locals thinks that the facility has a positive contribution to the neighborhood and should be open to the public</li> <li>There is no public entry or no passes/connections to the other spaces. The spaces seem to be excluded</li> </ul>

	from the surrounding
<b>Cultural</b>	<ul style="list-style-type: none"> <li>• Beykoz Kundura today serves as a movie plateau and contributes to the Turkish film industry.</li> <li>• Kundura Cinema will be organizing regular screenings throughout the year</li> <li>• The Kundura Memory Center is an oral history project, that maintains dynamic relation between Beykoz Kundura’s past and present</li> <li>• After the restoration of Boiler Room, the facility will house a theater and film studios in addition to the existing TV and movie plateaus, the Kundura Cinema</li> </ul>
<b>Clustering</b>	<ul style="list-style-type: none"> <li>• N/A</li> </ul>
<b>Tourism</b>	<ul style="list-style-type: none"> <li>• N/A</li> </ul>

**Table 6** Beykoz Kundura Impact Highlights

**Source:** Author

## 6.7 TOBACCO WAREHOUSE TOPHANE - DEPO ISTANBUL

**Located in:** Tophane

**Established in:** 1020 / 2009

**Current Owner:** Anadolu Kültür

**Former Function:** Tobacco Warehouse

**Re-functioned as:** A Cultural Center

**Management Model:** A Non-Profit Private Organization

Depo Istanbul is located in a four-storeyed building, which is converted from a former tobacco warehouse into a cultural center in 2008. The construction of the warehouse dates back to 1020. Until the 1950s the building was used as a tobacco warehouse in Tophane and was part of the industrial plan during first decades of the Republic. The space first became known with the 9<sup>th</sup> International Istanbul Biennial, which was held in 2005. The building was allocated to the biennial as a project and exhibition space. The Biennial has led the rebirth of the space and triggered some other exhibitions to take place in this abandoned building. The renovation works of the building with its high ceilings and wooden floors have been completed in May 2008. The original features of the building had been preserved. The aim of the restoration was to convert the former Tobacco Warehouse into a cultural center that hosts art exhibitions, workshops and collaborative platforms for artists from all around the world to discuss social and political issues. After the transformation process the first exhibition of Depo was held in January 2009 (URL-64).



Figure 6.18 Depo Istanbul - Source: Google Images

Depo Istanbul is initiated by Anadolu Kültür, which is a not-for-profit organization working in the field of arts and culture. It aims facilitating cross-cultural collaborations and circulating art through Anatolia. The renovation of the annex building was completed in 2009.

## **6.7.1 Findings**

### **6.7.1.1 Economic Impact**

*Willingness to create free activities* - All activities are free of charge at Depo

*Employer rates* - Job creation is limited, employees are from the creative industry. It has got a not-for-profit structure.

*Retention of people in the area (artists, creatives)* - Retention of artist, creative people and academicians are high. It attracts creative class to the area

*Property prices and land values* – The land values and the property prices have begun to raise after the establishment of Istanbul Modern. It is hard to measure the impact of Depo on this continuous increase. It is known that the acceleration of the prices mostly depends on the on-going Galata Port project.

*Different sector partnerships (private, public, civic)* - One of the main aims of the discussions held at Depo is to create new partnerships between people from the cultural and academic fields, from different generations and backgrounds. They have also facilitated numerous projects in order to strengthen the dialogue between the residents of Tophane and the newcomers.

### **6.7.1.2 Social Impact**

*Social Inclusion* - Depo Istanbul is a significant case in terms of discussing the transformation of a former tobacco warehouse into a cultural center that hosts art exhibitions, workshops and collaborative platforms for artists from all around the world to discuss social and political issues.

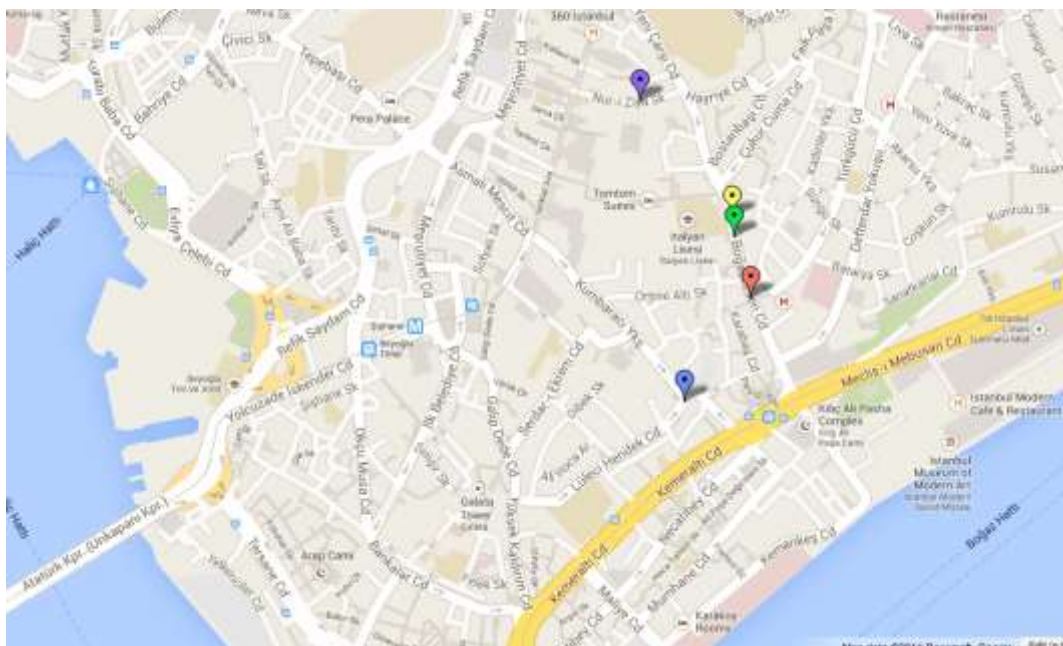
The space was used for the screenings and workshops with the children from the neighborhood, as well as solo and group exhibitions. It helped break the social tension in the area. Since February 2012 an independent radio station called “Açık Radyo” is hosted at the annex building (URL-65). The space was used for the screenings and workshops with the children from the neighborhood.

The exhibitions held at Depo deals with the social and political issues such as the relationship between art and politics, urban transformation, human rights, minority rights, the role of art in dealing with social traumas, and reconciliation.

The exhibitions organized at Depo always state a social issue. The struggle of paper collectors in big cities, their identity problem after they were displaced and forced to migrate; the conditions of young people today in Turkey were some of the themes selected from the last year's exhibitions (URL-66).

*Population changes* - Polat (2016) states in her recent study that Tophane has undergone a gentrification process with the opening of the Istanbul Modern Museum on Tophane's shore in 2004 and with the opening of Depo Istanbul as an art and exhibition space in Tophane's old tobacco storage unit in 2008.

Tophane has a low and middle-income population mostly originating from Eastern Anatolia and the area is known for its conservative lifestyle. After the increasing of the land values, the property owners of Tophane who had been living in the area usually preferred to sell their apartments for high prices and left the area (Polat, 2016).



**Figure 6.19** Tophane gallery walkabout - Source: Google Maps

*Perception of the residents* - In the research study, (2012) it is found that there is a social polarization in the area depending on the different lifestyle between the gentrifiers and the locals. For example, consumption of alcohol is one of the problems. According to the long-term residents of Tophane, everyone should pay attention to the rules, not consume alcohol in the streets of the neighbourhood or near the mosques because the area has a conservative lifestyle and there are lots of religious buildings around. They mostly complain about the new art galleries which serve alcoholic beverages and Depo is also one of these type of modern institutions. A cafe owner suggests Depo officials to close the front of the building with panels in case a reception for an exhibition is taking place (Polat, 2016).

*Residents' perceptions* - of the place where they live vary; the long-terms residents feel content that the area became safer with the gentrification but on the other hand, they are not happy with the loosening of social ties. The newcomers also have mixed feelings about the social relations because of the tension that had arised according to the different lifestyles

The studies point out to the gentrification process in the area. However, it is difficult to ascertain how much of it is the result of Depo Istanbul, especially when we take into account that the area is in the catchment zone of the big Galata Port project that is regenerating the old port area almost adjacent to Tophane district. We have to underline that Depo Istanbul curatorial team had done a lot of work addressing the issue of gentrification in the area and tried to develop critical reflexivity regarding the implications of art institutions in urban gentrification processes.

### **6.7.1.3 Cultural Impact**

*Added value to cultural sector - Cultural Identity - Participation* - In 2010, a monthly discussion program was organized titled 'Open Table'. In the first two years of the program, artists, curators, collectives, critics and lecturers working in different fields are invited to discuss about some issues such as the role of art in

gentrification, militarism and war economy, art criticism, artistic practices in public spaces, participatory art, curatorship, censorship in the arts, the relationship between art and capital and the relationship between art and feminism (URL-67).

Depo Istanbul's SaturDox Documentary Screenings program is dedicated to the international documentary cinema and the work of local documentary filmmakers. In the past three years, program has featured some noteworthy examples from the international cinema. SaturDox's contribution was very important in terms addressing groups of people outside the contemporary art scene and creating a space outside the academy. Screening programs composed of artist videos and films are also hosted at Depo (URL-68).

Red Thread (URL-69) is an online journal that is envisioned as an active network and platform for the artists, curators, social scientists, theorists and cultural operators from the Balkans, the Middle East, the Caucasus, North Africa, and beyond (URL-70).

*Participation* - Depo focuses on regional collaborations held with the countries in the Caucasus, the Middle East and the Balkans. The institution creates a platform for critical debate and cultural exchange, which discusses the socio-political implications of art practices in the region. It organizes conferences, workshops, lectures and panel discussions, and publishes an e-journal titled Red Thread.

Depo provides artists, curators, cultural operators, academicians and intellectuals from the region the opportunity to communicate with each other, to exchange ideas and experiences, and to develop collaborative works. It can be considered as an alternative space and as a creative hub for the initiation and actualization of projects.

#### **6.7.1.4 Clustering Effect and Impact on Cultural Tourism**

Depo Istanbul can be scrutinized as a clustering effect of Istanbul Museum of Modern Art, which has started a remarkable cultural transformation in Tophane

with its establishment in 2004. Istanbul Museum of Modern Art became a cultural attraction and this led the Boğazkesen District to become a touristic route between the Karaköy waterfront and Beyoğlu. After this period, a various number of art galleries have moved to Tophane, - especially places close to the Boğazkesen District - to be a part of from this diverse resident population and to profit from the touristic mass of the area and they contributed to this transformation within numerous forms. Depo Istanbul is one of these cultural initiatives housed in one of the oldest industrial buildings of Tophane.

*Number of creative businesses* - The area is still popular in terms of creative businesses. An agglomeration of art galleries and design shops is observed in its close vicinity.

*Number of service sector businesses* - The number of service sector businesses is still increasing in the area due to the increasing number of tourists and visitors.



**Figure 6.20** The location of Depo Istanbul - Source: Google Maps

Impacts	Highlights
<b>Economic</b>	<ul style="list-style-type: none"> <li>• All activities are free of charge at Depo</li> <li>• It has a not-for-profit structure</li> <li>• Retention of artist, creative people and academicians</li> </ul>

	<p>are high. It attracts creative class to the area</p> <ul style="list-style-type: none"> <li>• The land value continuously increases</li> </ul>
<b>Social</b>	<ul style="list-style-type: none"> <li>• The space was used for the screenings and workshops with the children from the neighborhood. It helps break the social tension in the area and create social inclusion.</li> <li>• The exhibitions organized at Depo always state a social issue from paper collectors in big cities to the conditions of young people in present-day Turkey</li> <li>• There is a social polarization between the long-term residents and the new comers according to the different lifestyles</li> <li>• The long-term residents' profits from the gentrification, they sell their apartments in high prices although they are not pleased with the social change.</li> <li>• Residents' perceptions of the place where they live vary</li> </ul>
<b>Cultural</b>	<ul style="list-style-type: none"> <li>• Depo Istanbul is the second most important institution that leads the cultural and intellectual life of the area after Istanbul Modern</li> <li>• SaturDox Documentary Screenings programs, Open Table Discussion program, Red Thread online journal contributes to the region's cultural life</li> </ul>
<b>Clustering</b>	<ul style="list-style-type: none"> <li>• The establishment of Istanbul Modern and Depo Istanbul created a cluster effect in the neighborhood; Boğazkesen District became a cultural district where foreign tourists often visit. The small scale art</li> </ul>

	galleries gain recognition from this diverse resident and tourist population of the area
<b>Tourism</b>	<ul style="list-style-type: none"> <li>• N/A</li> </ul>

**Table 7** Depo Istanbul Impact Highlights

**Source:** Author

## 6.8 BOMONTI BEER FACTORY – BOMONTIADA

**Located in:** Feriköy/Şişli

**Established in:** 1902 /2016

**Previous Owner:** Bomonti Beer Factory, Directorate of TEKEL, Efes Pilsen

**Current Owner:** A lease of 49 years to IC Ibrahim Cecen Investment Holding by the Ministry of Tourism and Culture in 2006 and then IC Ibrahim Cecen Investment Holding leased the complex to Doğu Holding A.Ş.

**Former Function:** Beer and Beverage Production

**Re-functioned as:** An Entertainment and Cultural Center

**Management Model:** Private Initiative

**Restored by:** Han Tümertekin

**Concept Design:** ŞANALarch

The Swiss brothers Adolf and Walter Bomonti established Bomonti Beer Factory in 1902. The location of the brewery was easily accessible and very close to some vegetable gardens where most of the minorities got settled near to these “weekend gardens” to enjoy the European “beer garden” culture of the period (Heinz, 2018).

Although the neighborhood’s real name is Feriköy, it is often called and known as Bomonti because of the founders of the Bomonti Beer Factory; the Bomonti brothers, who created this beer culture in Feriköy at that time (Şanal, 2016).

It is known that the owner of the Factory has changed many times throughout its history but in 1938, it was nationalized and handed over to the Directorate of TEKEL monopoly. After the establishment of private beer brands Efes Pilsen and Tuborg and their beer factories in the second half of the 20th century, Bomonti Beer Factory's production capacity has decreased. Eventually, in 1991, the Factory has lost its function and completely deactivated (Köksal, 2005).



**Figure 6.21** Bomontiada Project Layout - courtesy of © ŞANALarc  
Source: <https://www.konseptprojeler.com/bomontiada>

In 2006, Bomonti Beer Factory has been leased to IC Ibrahim Cecen Investment Holding for 49 years by the Ministry of Culture and Tourism (Heinz 2018). After a while, IC Ibrahim Cecen Investment Holding leased the complex to Doğuş Holding A.Ş. for the management of the new complex. Another company has been established, which is called Bomonti Kültür A.Ş., for the management of the complex with the collaboration of Doğuş Holding A.Ş.'s other entertainment companies; Pozitif and Dream.

In 2008, the design process of the project has begun while the analytical surveys; historical research and restitutions were prepared and presented to the board of protection (Tanyeli & İkiz, 2009). Due to the permission to build accommodation

areas and a congress center on the site, an agreement has been executed with Hilton Worldwide. The unregistered parts of the historic beer factory have been demolished in order to construct a new hotel on the site in 2010 and the hotel's construction has been completed in 2013 (Heinz, 2018). The Hilton Hotel and the registered structures of the Bomonti Beer Factory, which has been transformed into an entertainment and culture center called Bomontiada, share the same campus.



**Figure 6.22** The public space of Bomontiada; “Making Place”  
Source: <https://www.konseptprojeler.com/bomontiada>

### **6.8.1 Findings**

At the very beginning of the Bomontiada's transformation process, a 'creative advisory board' has been established. According to the Evans and Shaw's suggestion, (Evans & Shaw, 2004) the existence of an advisory board that consists of people such as social entrepreneurs, activists or artists can expand the vision of the project. He underlines that these people can act as a facilitator between the commercial and the creative side of the project. In the case of Bomontiada, this advisory team consists of Cem Yegul, Vasif Kortun and Alexis Şanal. The aim of this advisory board was to transfer this “beer culture” culture of the Bomonti

neighborhood to the present day while transforming the historical beer factory into a cultural campus (Heinz, 2018).

Bomontiada includes Leica Gallery, Babylon, Atölye, Alt and 5 different restaurants and bars. Recently, Ara Güler Museum has been added to the Bomontiada's creative circuit.

Cluster model, which is fostered by creative industries mostly, aims to reduce costs by encouraging competitive firms to collaborate with each other and to share their professional knowledge. Thus, preferring working environments close to each other gains importance and networking is promoted in this new economic development model.

Networking and collaboration are crucial to Bomontiada's creative campus as it is also reflected on the design philosophy of ŞANALarch's work: "Bomontiada aims to form an inclusive ecology, which invites organizations and individuals to participate in a culture of exchange". Alexis Şanal from ŞANALarch Design Studio states in one of her presentations that "Bomontiada is a method to activate the creative industries' sharing economy and to create a relevant platform for cultural industries. This methodology would steward a district wide laboratory for Istanbul's post industrial city".

The Director of Bomontiada also accepts the existence of an organic relationship between the specialized spaces and institutions of Bomontiada in terms of communicating and networking. In content creation processes every institution participate in the development of the programs accordance to their expertise (interview with Yamaç, 2018).

#### **6.8.1.1 Economic Impact**

*Visitor number* – Annual visitor number of Bomontiada is about 1 million (2018).

*Created employment rates* – Bomontiada's employment rate is 250; employees are both from service sector and creative industries (2018).

According to the officials, Bomontiada project might not benefit from its investment until 2024. Total cost of construction is 50 million TL. In economic terms, the return of the investment can be attained in 5 years if the commercial side is allowed to strengthen. But in the case of Bomontiada, the equilibrium between the commercial and non-commercial values plays an important role in obtaining the sustainability of the community and the spaces in the long run. However, the current situation in terms of profitability of the spaces and visitors, which are reflected in the numbers, are beyond expectations. The officials spotlight the importance of contribution of culture to Bomontiada's successful transformation. However, it has to be known beforehand that in the culture-led regeneration projects, funding becomes a critical issue in sustaining non-commercial initiatives. It must also be considered that the start-up cost can also differentiate in the mean time.

*Property prices and land values-* Before the opening of Bomontiada, the real estate valuation was around 1.000 US Dolar per squaremeter in Bomonti, whereas it has reached to 2.500 US Dolar per squaremeter in 2018 (interview with Yamaç, 2018). "The existence of Bomontiada speeded up the sales and renting processes in the area, the real estate projects would also like to state the closeness of Bomontiada in their promotion sheets. These are "Just two minutes to Bomontiada" kind of statements," says the Director. In Bomonti, land is always seen as a valuable asset. One of the reasons triggering this value increase is the construction of the high-rise buildings around such as Anthill Residence or Divan Residence. The low-rise residence projects such as Tekfen and House Bomonti have also a huge impact on the rising of the land values.

*Retention of people in the area (artists, creatives) -* Retention of employers in the institution, and also the retention of the artists and creative people in the neighborhood is high. The low-rise residence projects such as Tekfen and House Bomonti including Bomontiada attract most of the single, white collar; young people mostly working in the creative industries, to the neighbourhood (interview with Yamaç, 2018).

*Diverse work force* - It is also highlighted that the Bomontiada's another key to success was its predefined administrative system, which allows enterprises and design teams to participate with the planning and application process, monitoring and organizing various kinds of spaces. Moreover, the project's direct contribution to creative industries cannot be bypassed in terms of bringing artists, investors, designers and implementers who had proven their expertise in their fields, together. They had a chance to demonstrate experience of cooperation in different disciplines and design groups (Heinz, 2018).

*Willingness to create free activities* – Bomontiada project try to cultivate its non-commercial side by creating free organizations. Information-based workshops organized in collaboration with Bugday Derneği for children who had a limited relation with nature in cities; and the 'Seed Project' initiated in the first year of the opening as free. In addition to these free activities, 6 exhibitions were held within the scope of Contemporary Istanbul, 18 concerts and 16 open-air film screenings were held in the public spaces.

*Different sector partnerships (private, public, civic)* - Bomontiada organizes various festivals with the foreign embassies or institutions such as French Culture Institute, British Council, Goethe Institute to create community cohesion (interview with Yamaç, 2018).

*Investment in the area* – It inspires and encourages international and local investors as an example of good practice.

### **6.8.1.2 Social Impact**

*Social Inclusion* - To sustain social integration between the local people and the new re-functioned facility numerous workshops, ateliers, festivals, concerts and film screenings were organized in the public spaces of Bomontiada. These activities included information-based workshops organized in collaboration with Buğday Derneği for children who had a limited relation with nature in cities; and the 'Seed Project', which was initiated in the first year of the opening, aimed to

encourage local residents to grow their own fruits and vegetables in the open courtyard of the facility. The Seed Project's another goal was to create a connection between the population visiting Feriköy Organic Bazaar and Bomontiada. "The Seed Project was very important for us, because we want people to feel connected here, we also want to feel the pleasure of producing something real with the local community," says Emrah Yamaç, the Director of Bomontiada (interview with Yamaç, 2018). Although the 'Seed Project' was a free initiative, the sustainability of the project could not be maintained because of the lack of interest.

According to a survey, (Kadayıf et al., 2016) it is found that organizing collaborative activities in the existing areas of the Bomontiada and focusing on its close vicinity, can lead to creation of some social intersection areas for the people living in Bomonti neighbourhood. In addition to this, the study states that there is a demand for the kids and parents oriented activities, which can be held in Bomontiada. The organic food and antique bazaar culture of Feriköy can be associated with Bomontiada and different platforms with themes such as 'unused clothings exchange' and 'upcycling' can be created. The production-oriented courses and ateliers can be organized for the unemployed people of the neighbourhood. As a result of the interviews, it is found that the intersection point of the residents of Bomonti is the organic bazaar area (Kadayıf et al., 2016, URL-71).

The introverted attitude of the developments may lead to the exclusion of some group of people and create a distance between the locals and the place. When Bomontiada opened its doors to public in 2015; there were no metal detectors or x-ray machines in the entrance. But after the bombings in Istanbul, the administration had decided to put x-ray machines in the entrance hall in order to secure the place. Especially, foreign tourists were demanding the security check. This new application hasn't received any criticism from the visitors or from the residents of Bomonti due to the political tensions in Istanbul (interview with Yamaç, 2018).

*Urban Memory* - After the cease of production, the original machines and equipments were dismantled and they had gone (Tümertekin, 2016). Because of this, there were no possibility for the architects to showcase the Factory's former production processes and technology. Moreover, the construction phases of the building throughout its history with the machinery were not documented (Heinz, 2018). Accordingly, the initial function of the factory could not be communicated completely to its visitors.

*Public use of space* – A moving architectural structure is designed for the Bomontiada's open courtyard, which stands at the center of the complex. This dynamic structure, which is called 'Making Place' by the designers, serves as a platform on which public programs of the facility, takes shape. At the beginning it is used for the gardening project of Buğday Derneği 'The Seed' and it continued with the free open-air film screenings and free concerts, beer festivals. The components of the 'Making Place' are designed in order to adopt the place for different public programs and uses.

*Perception of residents* - As a result of a field survey, (Kadayıf et al., 2016, URL-71) the residents of Bomonti believe that the transformation of the industrial sites into arts and culture centers can stimulate and contribute to the Bomonti's cultural transformation.

*Pride in place* - At first, the residents were skeptical about the negative impacts of gentrification in the area but after a while the new project increased the pride in place

*Crime reduction, sense of safety* - Increased public use of space has led to reduction in vandalism.

### **6.8.1.3 Cultural Impact**

*Added value to cultural sector* - Ara Güler Museum, which is a non-profit organization, has been added to the Bomontiada's creative circuit in 2018. The officials told that with the opening of Ara Güler Museum, Bomontiada has

reached out to a new group of people who are very distinct from the regular visitors of the facility. “This proves that we are on the right track. We want to reach to all layers of society and welcome them,” says the Director of Bomontiada (interview with Yamaç, 2018).

While Ara Güler Museum (non-profit) and Leica Gallery foster the art of photography, Babylon plays an important role in enriching the music industry by hosting international musicians as well as local artists.

Moreover, ‘A Corner in the World’ performing arts program and ‘Alt Plus’ art residency program supports local artists and the production of local art. ‘A Corner in the World’, which has started out as an independent festival for performing arts program in 2015 works as a platform to bring artists and audiences together with various events and with its festival in Istanbul, Turkey.

Bomontiada also host exhibitions for the Istanbul Design Biennial (2017) and Contemporary Istanbul (2018) to add value to Fine Arts and Design scene of Istanbul.

In a recent field study, it has been projected that the Bomontiada will be the Istanbul’s new culture; arts and entertainment center and it will also activate the development of the neighborhood both in social and economic terms (Akbaba et al., 2016).

*Educational achievements and skills* – Bomontiada organized workshops in collaboration with Buğday Derneği for children who had a limited relation with nature in cities; and the ‘Seed Project’, which was initiated in the first year of the opening, aimed to encourage local residents to grow their own fruits and vegetables in the open courtyard of the facility.

*Participation* - Although the ‘Seed Project’ was a free initiative, the sustainability of the project could not be maintained because of the lack of interest. More participation is observed in workshops, which is held for the children. Participation decreases if the performing arts performances are free, “Nobody

attends if the performance is free, so we have decided to put a reasonable ticket price for them to attract people,” say the Director.

*Cultural Identity* – Bomontiada can be considered as a good example in integrating Bomonti area’s historical cultural identity to its culture-led regeneration scheme. Bomonti neighborhood is known with its beer gardens in which the residents of the neighborhood got together and socialized in the old times. The Project manages transferring this “beer garden” and “gathering” culture of Bomonti to the present day while transforming the historical beer factory into a cultural campus, which feeds and shapes a new type of creative culture (Heinz, 2018). In the re-functioned factory, industrial production is replaced with the re-production of this cultural knowledge, which can be considered as a positive approach in terms of transferring the historical past to the future. The preserved industrial appearance of the historical brewery in the complex helps creating a large social space for the re-production of the beer culture (Heinz, 2018).

The festivals, which are organized to strengthen the multi-cultural structure of the place in collaboration with the foreign embassies or institutions such as French Culture Institute, British Council, Goethe Institute, reflect the Project’s positive attitude in creating community cohesion.

*Quality of Life* - In his recent study Heinz (2018) emphasizes that the region’s qualities have been improved by the Bomonti Beer Factory regeneration project. It is stated that the project created a lively and active center in the neighborhood all day and night.

In a recent field study, it has been projected that the Bomontiada will be the Istanbul’s new culture, arts and entertainment center and it will also activate the development of the neighborhood both in social and economic terms (Akbaba et al., 2016).

#### **6.8.1.4 Clustering Effect**

*The number of creative businesses* - In the case of Bomontiada, data about an increased number of creative businesses in its close vicinity is not available.

*The number of service sector businesses* - However, the number of service sector businesses such as restaurants, cafes, bars and suppliers increased.

*Economic liveliness* – Clustering effect of Bomontiada created an economic liveliness on the area. In the case of Bomontiada, a field study needed to be done in order to reveal a more evidence-based impact assessment of the clustering effect. This evaluation is based on our journalistic study, which is developed with the interview held with the officials.

#### **6.8.1.5 Cultural Tourism**

*Number of tourists* – Precise data is not available. Although Bomontiada opened its doors to public in 2015, the number of local tourists visited the space were beyond expectations. It is mentioned unofficially that Bomontiada has also become an important destination for the foreign tourists within a short period of time because of the excessive international media coverages. The European's most renowned magazines such as Monocle and many more had featured the project in their mediums from the very beginning. The international media coverages helped the place to be an attraction point (interview with Yamaç, 2018).

*Place Branding* - Therefore, Bomontiada has turned out to be an appealing place for the European tourists. In that sense, it is not wrong to state that Bomontiada has a positive effect on cultural tourism with its well-managed place branding in promoting Istanbul as a global city. The exhibition spaces, which were allocated to the Istanbul Biennial and Contemporary Istanbul has contributed to an increase in the foreign visitor numbers. The international media coverages also had a remarkable effect on this success.

**In conclusion,** it becomes self-evident with the Bomontiada project that profit-

oriented culture-led regeneration projects can also be successful in achieving substantial public benefit by integrating and balancing the commercial and the non-commercial values in their administrative policies. Bomontiada project is considered as a positive example and it gives hope for the further culture-led industrial heritage regeneration projects even if the initiative is private with a commercial interest.

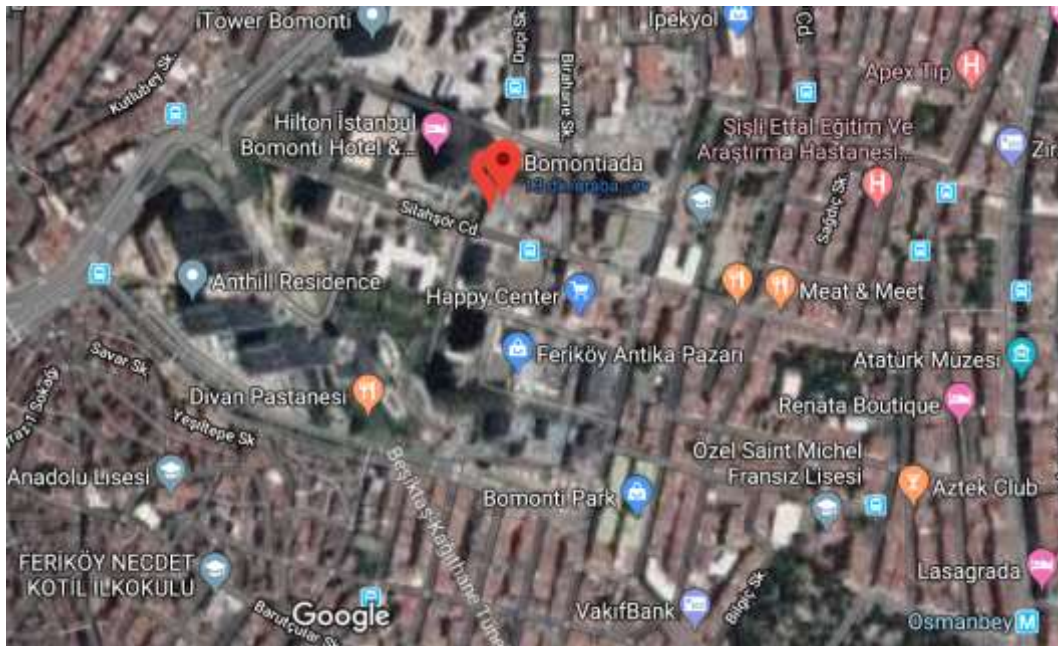


Figure 6.23 The location of Bomontiada - Source: Google Maps

Impacts	Highlights
<b>Economic</b>	<ul style="list-style-type: none"> <li>• Total cost of construction is 50 million TL</li> <li>• The employment rate is 250; employees are both from service sector and creative industries</li> <li>• Annual visitor number is one million people</li> <li>• The Ara Güler Museum is a non-profit organization funded by the Doğuş Group.</li> <li>• Increased land value; from 1000 US Dolar per squaremeter in 2015 to 2.500 US Dolar in 2018</li> <li>• It inspires and encourages international and local</li> </ul>

	<p>investors as an example of good practice</p> <ul style="list-style-type: none"> <li>• Willingness to create free events by cultivating non-commercial side</li> <li>• Creating a positive effect on the economic liveliness in the neighbourhood</li> <li>• Retention of employers in the institutioan and the artists and creative people in the neighborhood is high. Single, white collar; young people mostly working in the creative industries are attracted to the area</li> <li>• Stronger sector partnerships (private, public, civic, e.g Bugday Foundation)</li> </ul>
<b>Social</b>	<ul style="list-style-type: none"> <li>• Social inclusion - stimulates social integration by organizing numerous workshops, ateliers, festivals, concerts and film screenings but these events are not for the “socially excluded”</li> <li>• 16 open-air film screenings for free, October-fest, concerts, nature themed workshops for children, gardening projects for local people</li> <li>• 6 different Contemporary Istanbul exhibitions – for free</li> <li>• At first, the residents were skeptical about the negative impacts of gentrification in the area but the new project increased the <b>pride in place</b></li> <li>• Increased public use of space led to the reduction in vandalism, an <b>increased sense of safety</b></li> </ul>
<b>Cultural</b>	<ul style="list-style-type: none"> <li>• Ara Güler Museum (non-profit) and Leica Gallery foster the <b>art of photography</b></li> <li>• ‘A Corner in the World’ <b>performing arts</b> program</li> </ul>

	<p>and ‘Alt Plus’ art residency program supports local artists and the production of local art</p> <ul style="list-style-type: none"> <li>• Babylon plays an important role in fostering the <b>music industry</b> by hosting international musicians as well as local artists</li> <li>• Hosting exhibitions for the Istanbul Design Biennial (2017) and Contemporary Istanbul (2018) add value to Fine Arts and Design scene of Istanbul</li> <li>• A focus on collective cultural production</li> <li>• Celebrating cultural identity via reproduction of beer gardens of the old times</li> </ul>
<b>Clustering</b>	<ul style="list-style-type: none"> <li>• The number of service sector businesses such as restaurants, cafes, bars and suppliers increased</li> </ul>
<b>Tourism</b>	<ul style="list-style-type: none"> <li>• It has become an important destination for the tourists within a short period of time because of the excessive international media coverages.</li> <li>• Effective place branding in promoting Istanbul as a global city</li> <li>• The exhibition spaces, which were allocated to the Istanbul Biennial and Contemporary Istanbul has contributed to an increase in the foreign visitor numbers.</li> </ul>

**Table 8** Bomontiada Impact Highlights

**Source:** Author

IMPACT MATRIX								
Projects	Economic							
	Employment	Land Values	Investments	Sector Partnerships	Diversity of work force	Retention of People	Free Activities	Visitor #
1. Lengerhane & Hasköy Dockyard – R. Koç Museum	94	+	+	N/A	+	-	+	353.000 (2018)
2. Cibali Tobacco Factory – Kadir Has University	260	N/A	N/A	+	N/A	N/A	+	N/A
3. Bomonti Beer Factory - Bomontiada	250	+	+	+	+	+	+	up to 1 million (2018)
4. Beykoz Shoe Factory – Beykoz Kundura Film Studios	N/A	N/A	N/A	N/A	N/A	N/A	-	N/A
5. Tophane Tobacco Warehouse - Depo Istanbul	N/A	N/A	N/A	N/A	N/A	+	+	N/A
6. Silahtarağa Power Plant-santral Istanbul	N/A	+	+	N/A	N/A	N/A	+	N/A
7. Feshane Textile Factory – Feshane Congress Center	N/A	N/A	N/A	-	N/A	-	+	up to 2 million
8. Karaköy Antrepo No 4 – Istanbul Museum of Modern Art	N/A	+	+	+	N/A	+	+	650.000 (2012)

**Table 9** Economic Impact Matrix

**Source:** Author

IMPACT MATRIX						
Projects	Social					
	Population Changes	Social Inclusion	Perceptions	Use of Public Space	Crime Reduction	Urban Memory
1. Lengerhane & Hasköy Dockyard – R. Koç Museum	N/A	+	N/A	+	N/A	+/_
2. Cibali Tobacco Factory – Kadir Has University	N/A	+	+	-	N/A	+
3. Bomonti Beer Factory - Bomontiada	+	+	+	+	+	+
4. Beykoz Shoe Factory – Beykoz Kundura Film Studios	N/A	-	+/_	-	N/A	+
5. Tophane Tobacco Warehouse - Depo Istanbul	+	+	+/_	-	N/A	+
6. Silaharağa Power Plant-santralistanbul	N/A	-	+/_	-	N/A	+
7. Feshane Textile Factory – Feshane Congress Center	N/A	N/A	N/A	N/A	-	-
8. Karaköy Antrepo No 4 – Istanbul Museum of Modern Art	+	+	N/A	+	+	+

**Table 10** Social Impact Matrix - **Source:** Author

IMPACT MATRIX						
Projects	Cultural					
	Participation	Cultural Identity	Added Value to Cultural Sector	Local Pride & SOB	Educational Achievements	Quality of Life
1. Lengerhane & Hasköy Dockyard – R. Koç Museum	+	-	+	N/A	+	N/A
2. Cibali Tobacco Factory – Kadir Has University	+	+	+	+	+	+
3. Bomonti Beer Factory - Bomontiada	+/_	+	+	+	+	+
4. Beykoz Shoe Factory – Beykoz Kundura Film Studios	N/A	+	+	+/_	-	N/A
5. Tophane Tobacco Warehouse - Depo Istanbul	+	+	+	N/A	+	N/A
6. Silaharağa Power Plant-santralistanbul	+	+	+	-	+	N/A
7. Feshane Textile Factory – Feshane Congress Center	N/A	+	-	N/A	-	N/A
8. Karaköy Antrepo No 4 – Istanbul Museum of Modern Art	+	-	+	N/A	+	+

**Table 11** Cultural Impact Matrix - **Source:** Author

IMPACT MATRIX					
Projects	Cluster		Tourism		
	# of Service Sector	# of Creative Businesses	# of Tourists	% of foreign tourists	Place Branding
1. Lengerhane & Hasköy Dockyard – R. Koç Museum	+	+	25.500	%6.8	–
2. Cibali Tobacco Factory – Kadir Has University	+	N/A	N/A	N/A	+
3. Bomonti Beer Factory - Bomontiada	+	N/A	N/A	N/A	+
4. Beykoz Shoe Factory – Beykoz Kundura Film Studios	N/A	N/A	N/A	N/A	+
5. Tophane Tobacco Warehouse - Depo Istanbul	+	+	N/A	N/A	+
6. Silaharağa Power Plant-santralistanbul	+	N/A	N/A	N/A	+
7. Feshane Textile Factory – Feshane Congress Center	N/A	–	N/A	N/A	–
8. Karaköy Antrepo No 4 – Istanbul Museum of Modern Art	+	+	N/A	%70 in summer	+

**Table 12** Impact Matrix of Clustering Effect and Cultural Tourism - **Source:** Author

We tried to come up with an assessment of the industrial heritage regeneration projects's impacts on their surroundings with the impact matrix above by using the (+), (-), (N/A) and in some cases (+/-) denotation. In this impact matrix table, while (+) symbol refers to the positive impact of the urban regeneration projects, (-) symbol reflects the absence of impact on the surrounding. It is important to note here that the (-) symbols do not necessarily refer to the negative impact but the absence of an influence. On the other hand, in some cases, as in the Beykoz Shoe Factory transformation, 'the sense of belonging' measurement results contradict with the residents 'local pride' indicator. While they think that the private entity contributes to the neighborhoods general identity (Local Pride), they express that they do not feel any belonging to the industrial settlement. Therefore, in such cases, we preferred to use the (+/-) symbols. N/A symbol is used where the data is not available.

## **7 CONCLUSION**

Today, cities need to adopt themselves to the competitive environment of the globalized new world and its economic system. In this climate, the idea that culture can be used as a vehicle for urban economic growth provides hope for policy makers in the declined areas, which need urgent urban renewal in cities.

On the other hand, asking the question of “how can we transform?” obsolete industrial heritage in the post-industrial city, gains importance in terms of creating lively, social and just cities of today. Integrating culture-led approach to urban regeneration is appeared to be the best tool for the best results in a global context. ‘Culture’ was also seen as a lever, which helps strengthen the local and regional development of cities.

However, it is very urgent to understand the concept and the social aspect of culture-led approach in the urban regeneration schemes of today. It is very important to go beyond the symbolic meaning of ‘culture’ to the core by working on its basic principles. Thus, understanding how to use the cultural component in urban regeneration effectively and for the benefit of society is the key point for the authorities, politicians, public and private investors, policymakers of today. Otherwise, culture can be turned into an apparatus, which executes the manipulatory capitalistic and consumption-oriented interventions of the post-modern world, in the hands of a small group of elite.

The opposition of activist groups, local communities and civic societies is needed in order to draw a line to these ambitious interventions. The collaborative work of public, private and civic stakeholders in a democratic polity is crucial to be able to create a just city which allows community needs to be heard.

### **7.1 REMARKS ON THE IMPACT ASSESSMENT FINDINGS**

It was not the aim of this study to conduct an in-depth evaluation analysis of the eight culture-led industrial heritage regeneration projects in Istanbul. Rather, the

aim of the thesis was to develop a multi-dimensional evaluation framework with measurable indicators in order to understand and evaluate the impact of such projects. Having proposed such a framework in this thesis, the next step was to carry out a preliminary research involving desk based study on these industrial regeneration projects and also primary research through interviews with the key people involved in these projects. The reason for this preliminary research was to see how far this evaluation framework can work. The results of this preliminary research should be read in this light, that the data is only based on a preliminary research. What we have found is that the evaluation framework and the indicators that we have developed are indeed workable ones. However, in order to use this evaluation scheme, another reproach exercise needs to be carried out which may involve surveys with users, with the locals, businesses and investors.

This thesis study can confirm that we have found evidence of direct economic impacts such as the number of new created jobs after the establishment of the regeneration projects with the help of the officials of the current institutions. We could also easily identify the cultural programmes within the regeneration projects because of the detailed data that is obtained both from the written sources or the interviews, which is held with current officials of the projects. In this study, 2 interviews are held with the officials of the two transformed industrial heritage case studies out of eight (Rahmi M. Koç Museum – Yeşim Özturan, Education Supervisor; Bomontiada – Emrah Yamaç, Project Coordinator). It became evident with this study that the more interviews you do, the more accurate results you may get from the informal conversations. Otherwise, you have to check the accuracy of the secondary data you have obtained from the desk studies.

In some parts, the study fails to identify any robust measure for the impacts on community improvement. In other words, tracking data about the cultural input can be easily achieved but finding evidence on how these cultural inputs bring increased confidence levels or the effects on community improvement, was hard to obtain. For example, in the case of Rahmi M. Koç Museum, the officials believe that the educational pack has improved the cultural life of the area, and

touched the families' lives in a positive way with various student events such as music festivals, painting exhibitions and 23 April National Sovereignty and Children's Day Festivals. We know the number or the type of cultural activities, which was held, but we don't know the reflection of these activities on peoples' lives. We may assume that these cultural inputs help increase self-confidence or quality of life of the residents but for a more evidence based study; there is a need for field study, questionnaires in terms of tracking data about the perceptions of the residents.

Evans & Shaw (2004) in their study, underline the importance of collecting household datasets. In some countries, local governments collect household datasets, which include important statistics about households and residents. These types of datasets also contain information about the movements of people and help understand population changes in the neighborhoods. In these studies a small group of individuals is selected and then followed over time. These datasets track employment status, household finances, education, health and even opinions in addition to the basic demographics. Evans and Shaw (2004) state that it is required to find a dataset that follows people over long periods of time, if you want to evaluate the long-term effects of culture-led regeneration schemes. Unfortunately, in this study we couldn't find such a dataset that we can obtain from the local authorities tracking population changes.

Monitoring the *economic impact* is one of the most important parts of the study in terms of justifying the investment in a culture-led regeneration project. The study reveals that the projects' introversion has a negative effect on the economic regeneration of the area. The high walls, which enclose settlements or controlled entrances puts a distance between the locals and the facility. For example, in the case of Kadir Has University; the self-enclosed structure of the campus has been subject to many criticisms in economic terms and it became apparent that the economic vitality was only limited to specific locations. They think that the establishment of the university did not progress in the advantage of the local retailers. On the contrary, they complained about the closed structure of the

university that limited the outside expenditures of the staff and students (Günay & Dökmeci, 2012).

On the other hand, the increased land values actually have a direct relation with the social impact measurements. It gives an overall idea of the possible gentrification of the neighborhood.

*Population Change* - The urban regeneration projects can have a sudden effect on the urban fabric. The change occurs very quickly on the social and economic level and local people of the neighbourhoods cannot cope up with these rapid movements, so they move out. This population change leads to the gentrification of the neighborhood and results with the exclusion of the lower income group from the area. Therefore, in the urban transformation processes local authorities have to take responsibility in order to prevent people from the gentrification problem. They have to take part in the process as a facilitator to make things controllable but at the same, they have to prevent the rights of the people who live in poor conditions and protect them from any kind of exclusion.

On the other hand, gentrification problem of flagship projects is twofold. In the case of the Istanbul Museum of Modern Art, the gentrification of Tophane has both negative and positive aspects according to its original inhabitants and to its newcomers. While lower income groups were excluded from the area due to increasing rents and the strong connections between local people were loosening, the neighbourhood was getting safer with the changing atmosphere and was turning into a lively neighbourhood (Schuitema, 2012). Crime reduction and the safety issues are the big problems of today's metropolitan cities, but this positive aspect does not justifies the interventions, which result with the exclusion of people who live in poor conditions. Even if the regeneration scheme is culture-led or not, we cannot ignore the fact that, to sharpen the poverty of a group of people, to traumatize them by deepening their despairs and struggles is not acceptable or humane. From the urban cultural policy point of view, the gentrification problem of flagship projects is unignorable. The problem should be solved on the local

level, in a broad concept. On the other hand, a dialogue-based approach, which is started between the residents and the newcomers, can also lower the tensions that arise depending on the cultural differences, the way of living.

The gentrification problem of flagship urban regeneration projects mostly focuses on Tophane District. The gentrification problem of the area is said to begin with the opening of İstanbul Modern Art Museum and continue with art galleries that move to the neighborhood. Depo Istanbul is also seen as one of these cultural gentrifiers as with the other cultural entities. In this study, we also focus on the gentrification problem of Tophane because of the incontestable substantial population change of the area. If we compare case studies in terms of its effect on the population changes; Istanbul Modern and Depo Istanbul come to the fore, as a result of the tension that is occurred and discussed very deeply in the academic circles and newspapers lately. However, this should not be perceived as an undervaluation of the success of the two projects and valuable contributions to the arts&cultural scen of Istanbul. The effects of the other projects' on population change can be followed on the impact matrix.

*Urban Memory* - Appraisal of urban memory is one of the basics of culture-led approach in urban regeneration. After the transformations, urban regeneration projects must contribute to the creation of an urban memory. According to ICOMOS and TICCIH Joint Principles (The Dublin Principles) transferring the industrial heritage and its labour history to the next generations must be ensured. Presenting and communicating the heritage dimension as well as values of industrial structures, sites, areas and landscapes must be considered in order to increase the public and corporate awareness. *The Dublin Principles* state, “The industrial heritage illustrates important aspects of local, national and international history and interactions over times and cultures. It demonstrates the inventive talents related to scientific and technological developments, as well as social and artistic movements.”

The transformation of Silahtarağa Power Plant into an energy museum and contemporary arts, culture and education center with santralistanbul project is very remarkable in terms of being the first in transferring the past functions of the industrial structure to the future. With its old engine rooms that are conserved and exhibited in the complex, the Energy Museum can be considered as a best practice, which transfers its past to the future thoroughly. Although the Rahmi M. Koç Museum has been subject to criticisms in terms of not displaying the previous functions of the industrial facilities and the Ottoman production tradition in the exhibition halls, it is appreciated for being the first industrial museum of Turkey and its active role in the transformation process of Haliç.

*Cultural Identity*- Urban regeneration projects cannot be understood apart from the cultural identity of the place in which they take place (Hall, 1996 as cited in Miles, 2004). It is very important to integrate the entire cultural landscape of a place as an important part of its history in the transformation projects. For example in the case of Bomontiada “beer garden” culture of Bomonti have been transferred to the present day. On the other hand, Beykoz Kundura’s Kundura Memory Center achieves to maintain a dynamic relation between Beykoz Kundura’s past and present, and to enrich the social and cultural lives of the residents living nearby. It is a significant example in terms of identifying how the cultural identity of the place, the cultural identity of the people who lives in the area can be integrated in to the new space. Creating such projects may contribute to increase the sense of belonging of the residents to the new facility.

*Social Inclusion* - It is the responsibility of the culture-led urban regeneration schemes of today to work on the concept of “social inclusion” if they want to create any substantial public benefit. These works can be actualized via organizing subsidized arts and cultural programs, which target the inclusion of the socially underprivileged people. The impact assessments of the case studies reveal that the urban regeneration projects in Turkey have begun to empower the social aspect of their institutions and implement these types of arts&cultural programs into their managerial agendas. The best examples are Rahmi M. Koç Museum’s

educational “Müzebüs” program, which carries a travelling collection of museum objects and takes them to the poor schools all over Turkey; Kadir Has University’s Factory Girl project, which were about the social inclusion of the Cibali people to the campus life.

*Private vs Public* - The study reveals that in Turkey, the private initiatives are more successful than the public interventions. The public initiatives such as Sütlüce Slaughterhouse and the Feshane-i Amire have been criticized a lot because of the demolitions. Public initiatives mostly do not have the vision or to respond to the global needs, they only settle with answering the local requirements of a specific group of people.

## **7.2 REMARKS ON THE MANAGEMENT STYLES OF THE INSTITUTIONS**

The thesis study tries to draw a general framework of the re-functioned institutions’ approach to ‘culture-led’ regeneration model and their management styles.

The impact assessments reveal some important key points that pave the way to success in the culture-led regeneration. Firstly, the existing of a creative leader of culture in regeneration processes seems to be very important in terms of persuading decision-makers about the cultural and economic imperatives. In the case of Bomontiada, the key component of the success was its ‘creative advisory board’, which has been established at the very beginning of the project. These people can act as a facilitator and expand the vision of a project. In the case of Bomontiada, Cem Yegul, Vasıf Kortun and Alexis Şanal was the members of this creative advisory team. They acted as the balancing factor between the private sector’s economic interests and the cultural requirements of creating a social milieu. In the santralistanbul projects it was also considered.

*Cluster model*, which is fostered by creative industries mostly in the recent decade, aims to reduce costs by encouraging competitive firms to collaborate with

each other and to share their professional knowledge. Thus, preferring working environments close to each other gains importance and networking is promoted in this new economic development model. It has become evident by most of the research studies that if the smaller firms work with other small firms, they mostly experience economic success by minimising the workforce expenses. It is believed that this collaboration between the smaller firms may enhance the development at local level (Sacco et al., 2009). Bomontiada can be considered as an appropriate example, which the cluster model can be integrated to its managerial scheme. The officials state that there is an organic relationship between the firms and institutions of Bomontiada, in terms of communicating and networking. For example, in content creation processes, each enterprise participates in the development of the cultural programmes accordance to its expertise. (e.g. If there is a free concert organization in the agenda, Babylon contributes with its know-how in the music sector; if the cultural activity is about beer culture then the Populist participates in the procedure) But each company has its own managerial agenda in economic sense, they do not use clustering model in terms of gaining economic benefit. These collaborations are informal, and do not lead any economic return for the enterprises.

The institutions do not prefer to do cost/benefit analysis at the beginning of their design process, and therefore, skip the advantage of foreseeing the possible limitations or the problems of the projects beforehand, which can arise in the further stages of the transformation processes. It is important to note it here that in some cases, they might find themselves in a restricted position according to the increasing costs and consequentially, this leads to nonfulfilment of the requirements of the conservation principles.

In addition to this, it is very hard to collect any data about the impacts of the projects because of the limited data, which can be obtained from the institutions. There is a lack of research in Turkey, which evaluates the culture's contribution to regeneration in terms of economic, social and cultural development of regions or cities.

The study put an emphasis on the importance of social aspect of the public and private initiatives. The commercial and the non-commercial interests of the regeneration projects must be positioned in equilibrium in order to establish a long-term and balanced strategy. Today's culture-led regeneration projects should look for ways of integrating a social dimension into their programs and balancing the commercial and the non-commercial values and interests in their administrative policies in order to achieve substantial public benefit.

In today's globalizing world creating a new type of regeneration model that maintains integration of converted spaces with their surroundings and manages transferring their industrial past to the future thoroughly, paves the way to success in culture-led urban regeneration.

As a result, a realistic and detailed evaluation of the impacts of culture-led regeneration can help gaining an optimistic point of view, in terms of addressing the potential benefits that can be obtained through a strategic planning which balances the economic and the cultural necessities efficiently.

### **7.3 RECOMMENDATIONS**

- Measuring the impacts of culture-led schemes with a simple assessment just after the completion of the project and the cultural investment may not be enough to grasp how these cultural approaches work. There is a need for determining and tracking the physical changes of the place and the perceptions of the people over time.
- This thesis study reveals that the implementation of a baseline study before the establishment of the project can be helpful in analyzing the before and after effects of the culture-led schemes thoroughly. Accordingly, the average employment rates and the change in income level of the areas and other socio-economic indicators can be reported beforehand. Moreover, project directors; cultural managers should pay attention to track any kind of data during the implementation of the

cultural programme that can be used in the impact assessment procedures onwards.

- In culture-led urban regeneration schemes, ‘balance’ can be the key word that leads us to success in creating lively and sustainable cities of today. Today’s culture-led urban regeneration project developers whether they are public or private initiatives, should look for the ways of balancing the commercial and the non-commercial values and interests in their administrative policies in order to achieve substantial public benefit. The study reveals that this will also create a win-win position both from the investors’ point of view and from the local community perspective.
- The existing of a creative advocate of culture in regeneration processes seems to be very important in terms of persuading decision-makers about the balancing act of the cultural and economic imperatives. We have to keep in mind that in the case of Bomontiada, the key component of the success was its ‘creative advisory board’, which has been established at the very beginning of the project.
- I would also like to highlight that the culture-led regeneration schemes should be based on rational decision-making processes. Because rationality brings sustainability of the project. The project developers must ensure the detailed and reasonable cost benefit analysis at the beginning of their design processes. The institutions do not prefer to do cost/benefit analysis and therefore, skip the advantage of foreseeing the possible limitations or the problems of the projects beforehand.
- There is a lack of participation of the stakeholders and civic partners beforehand into regeneration processes in Turkey. The collaborative work of public, private and civic stakeholders in a democratic polity is crucial to be able to create the social and just cities of today.
- The research studies must be encouraged in Turkey, which evaluates the culture’s contribution to regeneration in terms of economic, social and environmental development of regions or cities.

#### **7.4 THE FUTURE POSSIBLE RESEARCH**

It is important to underline that the study tries to initiate a discussion in the urban cultural policy field in terms of impact assessment methods but not put an end to it. By developing different measurement indicators we tried to focus on the social aspects and acquisitions of the culture-led urban regeneration schemes. In most of the studies, as Evans also notes, four different types of measurement, which are environmental, economic, social and cultural, are usually used in impact assessment studies. However, in this thesis, each case study is analyzed by five different types of impact measurements including economic, social, cultural, clustering and tourism. We skipped the ‘environmental impact’, which is more related to the projects’ physical performances that meet the regulatory conditions of sustainability, to be able to focus on the more socio-cultural acquisitions of the culture-led regeneration schemes.

The study reveals that the clustering effects of the projects need to be evaluated within a more detailed field study. The secondary data, which can be obtained mostly from the newspapers or from the thesis studies may sometimes contradict with each other, thus it becomes challenging to come up with a precise assessment.

The study may be further enhanced focusing on just one case study. Evaluating the impacts in detail with the field studies may ensure more evidence-based data.

Data collection can be obtained with the questionnaires. Focus groups can be created within the residents, users and visitors. It can be a useful tool for evaluating the perception changes of these people.

More interviews can be held from the official staff to the employees, from the creative advisor boards to projects developers who represent both the creative and the commercial side.

In short;

- A detailed study focused on just one case study
- A detailed analysis with field study, data collection through questionnaires
- Focus groups (with residents, users, visitors)
- More interviews

may contribute to the collection of quantitative and realistic data for a more precise and evidence-based impact assessment.

“Culture-led regeneration does change people’s lives after all. It is about time we understood how and why it does so” (Bailey et al., 2004, as cited in Evans, 2005).

As a last word, I want to underline that as a result of the time limitation of this study, the evaluation parts have gaps in evidence and note that this evaluation study was just a simple attempt to understand how we can measure the impacts of culture-led approach in urban regeneration schemes in the context of Istanbul through the local case studies and to develop a reasonable measurement model for further impact studies which can be applicable to the local context.

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