

Chapter 15

Unravelling the Creative Potential: From Anatomy to Analogy of Spatial Indicators in Darağaç, İzmir

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Introduction

Economic based approaches suggest that economic growth has a regional and local character, and that the clustering of firms enhances productivity and economic gains by fostering tight inter-firm networks (Florida, 2003, citing Marshall; Porter, 1998). The clustering of firms enhances sharing, matching, and learning processes, while also increasing face-to-face interaction that facilitates effective knowledge transfer (Duranton & Puga, 2004). In brief literature suggest that economic agglomeration enhances productivity, knowledge exchange, and innovation. Given that, economic agglomeration theories explain creative spaces as the outcome of agglomeration and clustering, which generate creative value in space.

The transformation of economic accumulation into creative value has gained significant academic attention, particularly following Florida's (2003) 3Ts (technology, talent, tolerance) model. According to this framework, firms cluster in regions characterized by high concentration of talented human capital, which acts as an engine for innovation and economic growth. The creative class serves as a catalyst that attracts high-tech and rapidly growing firms to a given locality. Conversely, according to Pratt (2008), cultural industries are not isolated activities of exceptionally talented individuals or frontline artists; rather, they constitute a socially situated, collective process that incorporates all actors—both artists and non-artists—across all segments of the production chain. On the other hand, Scott (2006) introduces a critical dimension to models integrating the creative class into the creative city, cautioning that while metropolises may have the potential to attract creative talent, these urban areas frequently harbor profound socio-cultural and economic inequalities. He argues that as long as these structural constraints and persistent inequities remain unaddressed, the ultimate and holistic success of the creative city remains unattainable.

Studies examining the success of creative spaces from a holistic, multidimensional perspective remain scarce. The limited body of research has proposed some indicators and analytical models to assess the spatial and socio-economic impacts of creative spaces. For example, Putnam (2000) analyzed creative production across a broad spectrum, ranging from undergraduate education to patent ownership, by measuring social capital through categories such as political participation, civic leadership, and volunteering via the Talent and Bohemian indices. Lidegaard et al. (2017) then adapted this structure to cultural districts by proposing a dynamic matrix with “top-down/bottom-up” and “explicit/tacit” strategic axes. Tsang and Siu (2016) likewise highlighted the “3C Model” (Cluster, Community, Creativity), which integrates space, community, and creativity to examine the sustainability of creative clusters. Their comparison of a state-supported complex (PMQ) and an organically developed local community (Easy-Pack) showed that the local community, despite physical shortcomings, was more productive, flexible, and sustainable. This finding indicates that community ties, characterized as “soft power,” can integrate more organically with space in determining the success of urban regeneration strategies. Cerreta et al. (2025) further support this role of local dynamics and informal, flexible practices in a focus group study on civic initiatives. They found that governance of urban commons depends on these practices rather than mere institutional recognition. Moreover, rigid legal recognition mechanisms trigger top-down processes and weaken participation, while direct economic independence exerts pressure on broad-based socialization networks.

In paralel, meta-analyses and systematic reviews on creative class, creative space, and creative value highlight the complex and multidimensional nature of the subject. A meta-analysis by Gutierrez et al. (2023), based on various datasets from the UK between 1998 and 2018, demonstrate that the creative industries generate a positive multiplier effect on local urban service employment, with each creative job generating at least 1.9 additional non-tradable jobs. However, the same study also showed that no significant technological or informational spillover effect from creative activities to other tradable sectors, such as manufacturing. This study challenges the common assumption that creativity-oriented urban policies produce similar positive effects for all types of cities, suggesting that policies which ignore spatial and sectoral differences may neither stimulate employment growth nor reduce regional inequalities. Another meta-analysis focusing on the external networks and innovative initiatives was conducted specifically on 195 culture-led regeneration projects supported by national funds in Italy between 2012 and 2018 (Micelli et al., 2024). A total of 195 regeneration projects were examined in terms of localization, ownership of spatial assets, types of activities, and actor networks to identify spatial and structural trends in Italy. The results revealed that innovative initiatives seek intensive interaction and collaboration with the public sector to ensure spatial and economic sustainability, and that a lasting socio-spatial impact can only be realized with the support of local governments. In another study aimed at measuring the culture-oriented development potential of Egyptian cities by analyzing 19 cities across 64 indicators, Salem et al. (2025) determined that while Giza and Alexandria stand out with their infrastructure, innovation, and human capital endowments, specific public policies and targeted spatial investments are required for the development of lagging cities. The study argues that local-scale indices are better suited than universal indices to capture each city's unique capacities and dynamics. Casadei et al. (2023) argued that culture-driven transformation studies are predominantly concentrated around three fundamental macro-themes: creative cities and the creative class, cultural production and districts, and creative industries and agglomeration dynamics. This meta-analysis determined that approximately Majority of studies relies on qualitative research methods, while only 30% adopts quantitative research methods. Such relatively scarce quantitative analyses is explained by the difficulty of defining the complex nature and sectoral dynamics of creative industries using standard, homogeneous criteria.

In this regard, there remains an evident methodological gap that has yet to reach saturation concerning the measurement of the multidimensional impacts of culture-led regeneration using objective metrics. Additionally, a notable shortcoming is apparent regarding the direct evaluation of these findings within a spatial dimension. Despite comprehensive theoretical discussions in the literature, lack of measurable and testable analytical data models capable of concretizing the abstract socio-economic and cultural outputs generated by this regeneration process on a spatial context persists as a fundamental problem in the field. Based on these methodological and practical constraints, the primary aim of this study is to address economic, social, cultural, and political processes—which inherently proceed abstractly or can operate independently of physical space—from a spatial perspective, and to transform these multidimensional processes into measurable, modelable, and verifiable datasets. The structural and operational indicators of culture-led regeneration (spatial, social and political dimensions and triggers) are discussed in the anatomy section.

Anatomy

The Anatomy phase refers to the analysis of culture-led urban regeneration practices and the evaluation methods used to measure the act of regeneration as two distinct yet complementary processes. Within this scope, the internal dynamics of regeneration practices are primarily evaluated to determine whether common structural frameworks or patterns exist. The measurement of regeneration impacts cannot rely solely on the regeneration literature; it should also incorporate models, metrics, and analogous studies from diverse disciplines. Current theoretical approaches primarily examine culture-led urban regeneration in areas where regeneration has already been completed. Diverging from mainstream approaches, this study synthesizes practical field experiences, theoretical literature, and interdisciplinary analogies. The primary objective is to adapt insights from other disciplines and investigate culture-led urban regeneration in areas at the early stages of their regeneration processes. In light of this theoretical and methodological foundation, the subsequent sections provide a detailed analysis of concrete cases of culture-led urban regeneration alongside corresponding measurement metrics.

Anatomy of Experiences

In determining culture-led regeneration practices, the key selection criteria includes spatial scale diversity, similarity of geographical context (particularly coastal and post-industrial port areas), the typologies of the actors shaping the regeneration, and unique social processes. Based on the above criteria, the most frequently cited cases in the literature (Temple Bar, La Friche, 798 Art Zone, and M50) were selected for the anatomy-of-experience analysis. Table 1 presents a comparative analysis of the four cases based on three thematic categories: spatial characteristics, political/historical/social context, and user characteristics.

Table 1. Anatomy of the Experiences (Developed by Author).

Case	Spatial	Political / Historical / Social	Users (Triggers)
Temple Bar (Dublin, Ireland)	- Conservation of the area's historical and cultural character - Pedestrian-priority mobility - Enhancement of public spaces	- Preservation of socio-cultural diversity and the arts - Transition from a local community to a tourist destination - Multi-stakeholder institutional collaboration	- Multi-layered user structure - Gentrification and investment-driven regeneration
La Friche (Marseille, France)	- A port-focused historic industrial city - The flexible potential provided by idle industrial sites - Major urban regeneration with the aim of becoming a European Capital of Culture	- A strong historical and cultural identity - The fall of the port and the demographic crisis - Deindustrialisation and economic stagnation - Affordable accommodation for artists - A hub for alternative culture and the arts - Internationalisation through the 2013 European Capital of Culture	- Artists and initiatives - Local communities - Cultural intermediary organisations - Local government and city council - Integration with high-level political and cultural networks
798 Art Zone (Beijing, China)	- Soviet-backed factories on the periphery of Beijing - A complex with extensive social amenities - A recycling-focused industrial ecosystem - Areas dedicated to art and business - Strategic location and international importance	- Socialist-run factories rendered inoperable by the crisis - Industrial sites allocated to artists - Contemp.art emerging in the post-Mao era - The shift from production to consumption triggered by rising property values - Foreign galleries replacing local artists - The commercialisation of artistic production due to high rents - Regions losing their identity and becoming globalized	- Official creative culture status through administrative collaboration - A user profile evolving from worker to tourist
M50 (Shanghai, China)	- From old textile factory to a major arts centre - Independent artists and designers setting up in abandoned space - Regeneration into a public art space as part of the 2010 Expo plan	- The pull effect generated by regeneration projects - A local government strategy and institutional framework that supports economic potential (Creative Industries Centre) - Market-driven artist migration that undermines the sense of belonging - Rising rents and accommodation problems	- Shanghai Municipal Government - Committee on Economy and Information Technology - Shanghai Creative Industry Centre - International artists - Foreign agents connecting with the global art industry

In all the cases examined, cultural regeneration began in abandoned areas that had lost their industrial function following deindustrialization, located in port districts or along riversides. Former factory buildings and warehouses, offering low rental costs and spatial flexibility, formed the physical infrastructure for cultural production. Although the historical transitions and forms of institutionalisation that triggered the regeneration vary, the socio-economic outcomes of the process point to a common cycle. Accordingly, artists who moved into the area following periods of crisis acted as catalysts in the space gaining international recognition through the cultural value produced. However, while this momentum transformed into a sustainable urban branding strategy through inter-institutional collaborations and regulations in the cases of La Friche and the 798 Art Zone, the uncontrolled capital inflows and excessive visibility in the M50 case resulted in the loss of unique spatial identity and the departure of the pioneering artists who initiated the regeneration, driven by increasing economic and political demands. These cases demonstrate that having similar socio-economic processes and morphological structures is not sufficient on its own for a sustainable regeneration, thereby proving the necessity of place-specific governance models and planned interventions.

Anatomy of the Indicators

Experiences demonstrate that culture-led regeneration cannot be defined solely through a single dimension such as mere space or social context; rather, it is an intertwined and complex socio-spatial process. Consequently, in determining the indicators for culture-led regeneration, this study examines not only the existing literature but also analogical studies capable of providing methodological diversity and innovative perspectives. The aim is to construct a multi-dimensional analytical framework that reduces the complex spatial and socio-economic dynamics generated by regeneration processes to operational indicator sets using the proposed methodological matrix (Table 2).

Table 2. Anatomy of Indicators (Developed by Author).

	Theoretical Basis	Core Indicators	Effect-Value
Core Literature	Industrial Heritage and Regeneration	Physical Deterioration	The rate of physical degradation of buildings and the cost of restoration
	Creative Placemaking	Quality of Public Realm	The aesthetics and quality of public spaces
	Accessibility	Connectivity	Proximity to public transport networks and digital infrastructure
	Rent and Property	Property Value Uplift	Rising property values following the redevelopment
	Employment and Manufacturing	Creative Employment	Number of salaried creative staff and sector turnover
	Investment	Risk Assessment	Statistics on security and crime rates
	Spatial Clustering	Agglomeration	The physical proximity of companies to one another (metres)
		Creative Hub Existence	The presence of a 'main focal point' (museum, library, etc.) that dominates the area
	Creative Ecosystems	Network Flows	Official inter-company partnerships and agreements
	Vitality and Viability	Viability	Long-term economic sustainability indicators
	Circular Economy	Resource Efficiency	Energy and material efficiency
Analogical Studies	GIS-Based Models	Policy Impact	The city's cultural policy objectives
		Localisation Factor	Sectoral employment/total employment ratio
		Spatial Clustering and Distance Analyses	▪ Nearest neighbour analysis ▪ Ripley's K and L Functions ▪ Kernel Density Estimation
	Big Data and Digital Footprint	Accessibility and Walkability Models	▪ GIS-based Network Analysis ▪ Isochron maps
		Airbnb Data	Ad density, price variations
	Social Return on Investment	Social Media and Location Data	User interaction data with the space
		Social Return on Investment	Causality map of inputs, processes and outputs
	Displacement	Indicators of Cultural Vitality	▪ The quantity and variety of cultural institutions ▪ The rate of participation in art events in public spaces ▪ The budget allocated by local authorities to culture, donations and voluntary contributions
		Displacement Risk Index / Cultural Displacement	▪ Vulnerable Population ▪ Market Changes ▪ Physical Environment and Investment ▪ Price-Earnings Gap ▪ Commercial Enterprise Inventory ▪ Symbolic Change
	Right to the City	Number of Displacements / Housing Affordability / Rate of Public Space Privatization	▪ The number of households displaced directly or indirectly ▪ The ratio of housing costs to household income ▪ 'Real public space' ratio

As shown in the table, the core literature appears to focus predominantly on core economic performance metrics such as property value appreciation, the volume of creative employment, and physical clustering which measure the integration of space into capitalist production processes. In contrast, analogical studies deconstruct this capital-centred framework by including critical indicators like the right to the city and displacement risk. This clearly reveals the dialectical nature of culture-led regeneration processes. It can well be argued that this distinction stems from the multidisciplinary, flexible nature of analogical studies and their propensity to grasp the heterogeneous dynamics of space. In other words, while culture-led regeneration is primarily approached through an economic lens in the core literature, it draws upon a much broader conceptual spectrum in analogical studies.

Materials and Methods

This study proposes a three-phased methodology to analyze culture-led urban regeneration: Firstly, in order to build the theoretical framework based on literature review, qualitative case studies and quantitative indicators are elaborated from the lens of different spatial attributes. In the second phase, this conceptual framework is used to understand the regeneration process and spatial characteristics of the case study area (Darağaç İzmir). In the final phase, the methods for testing and implementing this proposed model are detailed, thereby laying the methodological basis for a holistic evaluation index to be developed for urban areas experiencing similar regeneration dynamics. The structure of the study is presented in Figure 1.

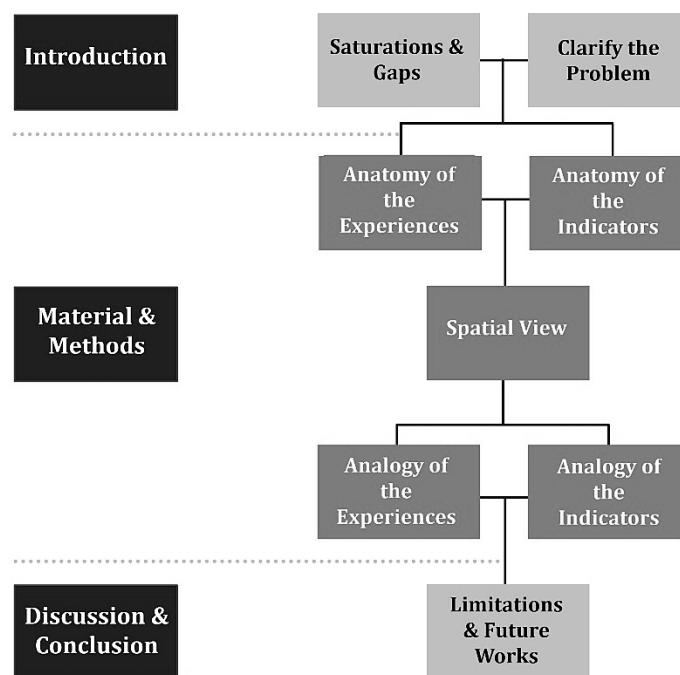


Figure 1. Structure of the study (Developed by Author).

The spatial lens entails the optimization of both the multidimensional processes and quantifiable metrics inherent in culture-led urban regeneration. This approach enables the multi-layered structure of such regeneration to be examined through a unified analytical lens in both theory and practice. “Space-Design” defines multi-layered urban design criteria that encompass the concrete and abstract components of culture-led regeneration such as quality of life, accessibility and spatial identity and extend from individual buildings to public spaces. “Space-Network”, reflects the networks of urban competition and collaboration among the actors driving culture-led regeneration. This process is inextricably linked to macro-scale spatial decisions and economic dynamics. “Space-Economy” defines sector- and/or individual-based practices that shape the economic mechanisms of culture-led regeneration through processes such as public-private partnerships, the employment of creative labour, and cultural production and marketing. “Space-Policy” defines the multidimensional and multi-stakeholder decision-making mechanisms through which strategies for the city’s cultural and artistic milieu are developed, and sustainability of the creative value generated by culture-led regeneration is ensured. These space based definitions are transformed into regeneration indicator categories in the following section to concretize the cultural regeneration in the study area (Darağaç, İzmir).

Analogy

The case study-Darağaç-İzmir, Türkiye-, is a strategic transition zone between traditional and new city centres, bounded by natural and man-made spatial thresholds such as Alsancak Port, the Meles River and Alsancak Station. Guided by the port-railway integration envisaged in the plans of Prost and Le Corbusier in 1948, the area transformed into a major industrial centre during the Republican era; however, following changes in the urban layout after the 1950s and the decentralisation of industry (MIA integration decisions), the city appears to have lost the grounds for ongoing industrial production (Çıkış, 2009). This process of deindustrialisation has left behind a rich industrial heritage characterised by iconic structures such as the Havagazı (Oil Factory) and Sümerbank factories (İZKA, 2021). Today, the area is at the centre of not only physical but also socio-economic regeneration. Having been abandoned, the idle former industrial spaces have naturally become a magnet for the creative class, artists and designers, thanks to their low rent and flexible use (Küçüköğlu, Çubukçu and Gökçen, 2026). These organic ‘culture-led regeneration’ dynamics, supported by the local authority, position rear port district as the area with the strongest potential to assume the role of İzmir’s future ‘cultural district’ (Pasin et al., 2020; İZKA, 2021; Güleç and Savaşır, 2022; Sarı and Mengi, 2022).

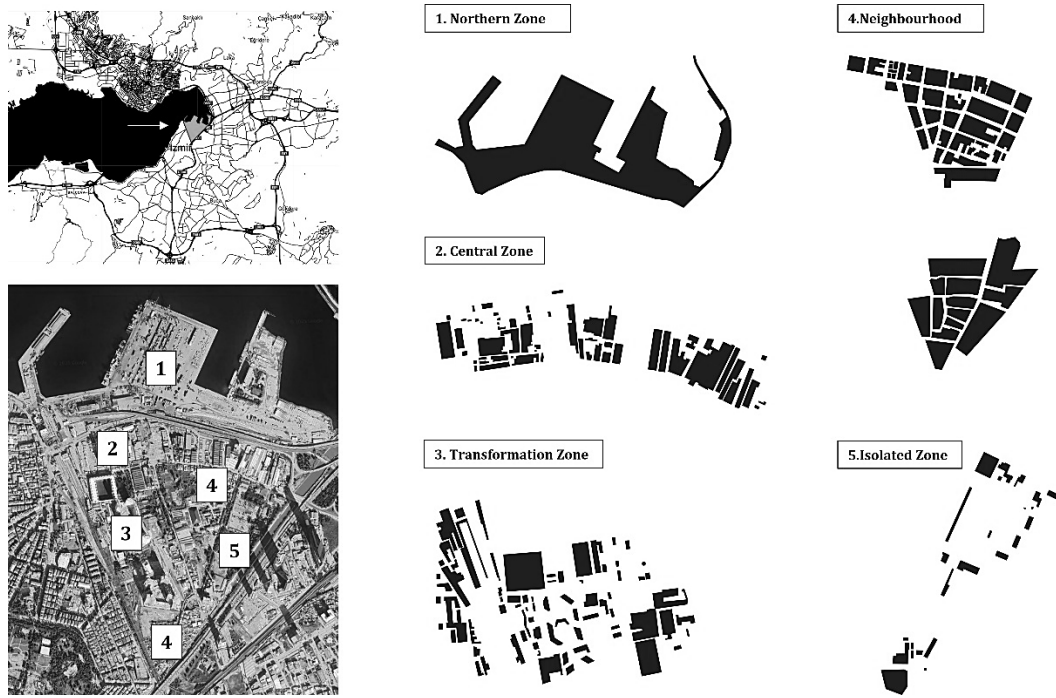


Figure 2. Characteristic Layers of Case Study (Küçüköğlu, Çubukçu and Gökçen, 2026).

Although the cultural regeneration areas behind the port may appear physically similar, they have evolved into distinct districts as a result of the social, economic and spatial changes undergone after the second half of the 20th century (Figure 2). According to Küçüköğlu, Çubukçu, and Gökçen (2026), these zones are defined as follows: The Northern Zone constitutes a stable area where port functions continue to operate in accordance with their original purposes, parallel to the active use of the port. The Central Zone represents a dynamic area where industrial port facilities have been subject to functional transformation and have been repurposed for commercial uses. Furthermore, the Transformation Zone is the area where physical and social transformations are most intensely experienced, and where investment groups concentrate their efforts on "prestigious residential" developments. While the neighborhood remains an area characterized by its site-specific residential texture and small-scale business functions, the Isolated Zone refers to an area dominated by public use (education), segregated from its immediate surroundings by both natural and artificial barriers. The diversity of the study area is a key strength of the research, enabling the analysis of the regeneration process across varying physical characteristics and strategic planning approaches.

Analogy of the Experiences

The fundamental categories used in the anatomical analysis of cases of global culture-led regeneration (spatial, political, historical, economic dimensions and user/trigger of regeneration) have been directly integrated into the subject area of this study within the context of its methodological framework (Figure 3). This analytical framework enables a process-based comparative analysis between areas where cultural transformation has been completed and areas undergoing the early stages of regeneration. In this regard, to what extent the socio-spatial patterns emerging at different stages of regeneration contain a universal repetition and to what extent they are shaped by site-specific ruptures can be determined based on an analogy with global experiences.

	Spatial	Political/ Historical/Social	Users (Triggers)	Analogy With The Case Study
Reviewed Examples				
Temple Bar		●	●	Spatial: port hinterland / industrial heritage site / low rent and flexible use Political/Historical/Social: the conflict between local and central government Users (Triggers): civil initiative, investor
La Friche	●	●	●	Spatial: port hinterland / industrial heritage site / low rent and flexible use Political/Historical/Social: the title of European Capital of Culture 2013 Users (Triggers): civil initiative, investor
798 Art Zone	●	●	●	Spatial: low rent and flexible use Political/Historical/Social: the expression of socialist ideology / the decision to support abandoned buildings for cultural purposes Users (Triggers): civil initiative, investor, local government, central government, citizen
M50	●			Spatial: industrial heritage site / low rent and flexible use Political/Historical/Social: decision on the "Creative Industries Cluster Area" Users (Triggers): civil initiative, investor, local government

Figure 3. Analogy of the Experiences (Developed by Author).

Comparing the case study with experiences of culture-led regeneration, strong morphological and socio-political synchronic are evident in the anatomy of the regeneration process. In a spatial context, industrial heritage sites offering the advantage of low rent and flexible usage capacity have been the key factor facilitating the infiltration of artists into the area in all the and case study examined. Furthermore, the socio-political layers of the regeneration process intersect the area's dynamics with those of global practices. Indeed, the central-local administrative conflict in the Temple Bar case resembles the authority crises experienced for the Electricity Factory and Sümerbank sites. Similarly, the 'European Capital of Culture' framework in the La Friche case aligns with İzmir's urban branding initiatives. Furthermore, the spatial manifestations of the socialist ideological legacy shaping the 798 Art Zone draw a historical parallelness with İzmir's industrial advancements during the Early Republican era. Likewise, the large-scale creative industry mission assigned to the M50 area reflects the same planning rationale as the 'Creativity Hub' strategy in the 2024–2028 İzmir Regional Plan. The multi-stakeholder network structure observed throughout these processes shaped by civil initiatives, investors and public authorities along an axis of conflict and compromise can be defined as a fundamental dynamic of culture-led regeneration.

Analogy of the Indicators

The integration of culture-led regeneration models and metrics into the field of study necessitates an analysis of the current theoretical approaches from a spatial perspective, just as in the case of global experiences. Accordingly, the sets of indicators compiled from the core literature and analogical studies were, in the initial phase, restructured on basis of the spatial categories afore-defined in the research materials and methods section. Subsequently, each indicator was transformed into quantifiable and directly applicable spatial analysis tools and integrated into the research model (Table 3). Adapted indicators refer to concepts that have counterparts in literature on the built environment and can be linked to core indicators. The assessment methods defined for these indicators are based on site-specific field experience, observations and academic studies.

Table 3: Analogy of the Indicators (Developed by Author).

Category	Core Indicators	Adapted Indicators	Assessment Tool	Detail
Space-Design	Quality of Public Realm	Lingering Factor	Behavioural mapping and observation	user survey and site visit (<i>mean waiting time</i>)
	Connectivity	Permeability	Identification of user-perceived barriers	user survey / cognitive mapping
	Viability	Vitality-Viability Gap	Field observations vs. municipal data	occupancy rate / pedestrian density
Space-Economy	Physical Deterioration	Adaptability Score	Compilation of a building inventory	site visit / archives
	Property Value Uplift	Rent Gap Price	Spatial density comparison	rental price per square meter
	Creative Employment	Micro-Entrepreneurship Density	Semi-structured interview	with artist / third place operators
	Risk Assessment	Risk Tolerance	Semi-structured interview	with citizen
	Resource Efficiency	Adaptive Reuse Potential	Semi-structured interview	with artist/institution

Space-Network	Agglomeration	Seeding Patterns	Mapping via digital tools and on-site observation	with institution/company
	Hub Existence	Social Buzz	Semi-structured interview	digital footprints (<i>check-in/hashtag rate</i>)
	Network Flows	Absence of Hub	Surveying user patterns	user survey on cultural hubs
Space-Policy	Policy Impact	Strategic Ambiguity	Content analysis of strategic plans and lower-scale spatial decisions	plan, guideline, report, strategy

A categorical analysis of the table reveals that the core regeneration indicators are predominantly concentrated along the space-economy axis. This economy-oriented configuration, coupled with the relative scarcity of indicators within the space-policy axis, corroborates the prevailing tendency in literature to frame the phenomenon of regeneration primarily within an economic context. Conversely, the methodological diversity of the tools presented in the table underscores that the complex cultural regeneration potential inherent in the study area cannot be adequately assessed through a one-dimensional approach. The synthesis of traditional quantitative data such as municipal data and rental prices with qualitative insights derived from interviews, cognitive mappings, and digital footprints, mandates a hybrid methodology for a holistic interpretation of the process. In this regard, rather than the direct replication of standard evaluation criteria established for mature areas, the development of context-sensitive and flexible metrics such as risk tolerance, strategic ambiguity, or micro-entrepreneurship density shall be regarded with paramount importance for effectively integrating theoretical knowledge with practical site-specific realities.

Discussion and Conclusion

This section presents the findings obtained within the scope of the research. Given that the case study area is currently in an active phase of regeneration and exhibits a fragmented spatial fragmentation rather than being confined to specific physical boundaries, it is not yet possible to delineate a holistic change characterized by sharp boundaries. Nevertheless, when analyzed through spatial, political/historical/social, and user contexts, significant common patterns emerge between the current dynamics of the site and the culture-led regeneration experiences discussed. Notably, the processes observed in the central zone (zone 2) and neighborhood zone (zone 4) appear to have acquired a distinct transformative character, shaped by the interventions of both independent and semi-autonomous cultural agencies.

In terms of culture-led regeneration indicators, the issues defined as “core indicators” in literature are well-suited for classification under the spatially-linked categories of design, economy, network, and policy, allowing for adaptation to the specific dynamics of the study area. The measurement of these adapted indicators methodologically necessitates careful employment of hybrid analysis techniques. Similarly, indicator sets derived from analogical studies can be disaggregated according to space-based categories. However, at this stage of the study, the specific conversion of these sets to the study area remains out of the current scope adopted.

When indicators are examined holistically within the context of spatial categories (design, network, economy, and policy), it becomes evident that the existing literature approaches culture-led urban regeneration predominantly through economic metrics, whereas analogical studies fulfil a complementary role by addressing the categories overlooked (design, network and policy). While traditional metrics such as property value uplift, employment rate, and physical deterioration are directly rooted in the mainstream literature; innovative indicators such as social media dynamics, location data, social return on investment, and policy impact are integrated into the model largely through analogical studies drawn from diverse disciplines. This divergence in methodological approaches is attributed to the multifaceted and heterogeneous nature of the conceptual foundations underpinning analogical studies. Conventional economic data within the literature can be organically integrated with flexible socio-spatial indicators derived from analogical studies. This holistic structure demonstrates the necessity of examining culture-led urban regeneration through a comprehensive evaluation framework that encompasses design, social network, and policy layers, extending far beyond mere economic data.

This research uses a spatial perspective as the main analytical tool to standardize complex urban processes. The culture-led regeneration process is decomposed into spatially correlated, observable sub-components. Each component is then optimized using hybrid methods suited to unique dynamics of the site. The study area's fragmented spatial structure shows that the local dynamics match Scott's (2006) thesis, positing that “metropolitan creative spaces frequently harbor profound socio-cultural and economic inequalities.” The area's texture, agent structure, and measurement method align with Pratt's (2008) idea, where cultural industries appear not only as isolated artist activities but as a socially situated collective. This structure includes all links in the production chain and non-artist actors. However, the creative sectors' multiplier effect on the local economy still needs in-depth empirical research. To test Florida's (2003) idea that the creative class attracts high-tech and fast-growing firms, more comprehensive and long-term monitoring is needed.

The subsequent phase of the research aims to transform this methodological framework into a systematic model that monitors the sustainability and effectiveness of culture-led regeneration. To verify the validity of the developed model, diversifying empirical case studies and expanding the scope of comparative analogical research are of strategic importance for further advancement of the study. While the metrics examined in the literature generally provide assessments regarding the current state and completed outcomes, this study focuses on measuring the "potential" within the space. The developed space-based perspective and the potential-centered analytical approach constitute the methodological originality of this study.

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The author(s) report no conflicts of interest.

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