

CREATIVITY IN THE PERCEPTION OF SENSORY LANDSCAPES AND THEIR ROLE IN PLACE BRANDING: THE CASE OF THE REGIONAL UNIT OF MAGNESIA, GREECE

Katsafadou Sotiria¹, Lalou Georgia² & Deffner Alex-Michael³

^{1,2}Research Scholar, Department of Planning and Regional Development, University of Thessaly, Volos, Greece

³Professor, Department of Planning and Regional Development, University of Thessaly, Volos, Greece

ABSTRACT

Creativity has a significant impact on the perception of the landscape, and hence, on the sensory perception of a place. In this paper, the expressions of creativity, sensory landscape, place marketing and place branding in the Regional Unit of Magnesia in Greece are all analysed, in order to identify the unique sensory landscapes that derive from the interaction between the landscape and the creative characteristics/activities that exist/occur in the region.

The research was conducted in the settlements of the old village of Alonissos Island, Agios Lavrentios and Anavra, and the urban centre of Volos. The aim of this paper is to investigate how creative activities can contribute to the sensory perception of a landscape and how the interaction, between sensory landscapes and creative activities can be used advantageously in the promotion of a place's identity. The research focuses on three senses: vision, hearing and smell. The methodology used during the field research differs between the settlements and the urban centre of Volos, incorporates the relevant literature and combines observational analysis and semi-structured/narrative interviews from the selected landscapes, as well as questionnaires and sensory walks in Volos.

KEYWORDS: *Creativity, Sensory Landscape, Place Marketing, Place Branding, Regional Unit of Magnesia, Greece*

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INTRODUCTION

Creativity has been a long-debated notion throughout the years, covering diverse fields studied by scholars, professionals and theorists. The most interesting theories involve the embodiment of structured space, urban centres and urban economies (Gibson & Klocker, 2005; Landry, 2008; Florida, 2012; Gibson, 2012; Howkins, 2013). Specifically, the 'creative city' paradigm focused on creativity and creative thinking around the urban challenges that needed to be resolved. The ultimate goal was the development of a 'creative milieu', fostering peoples' talent and creativity (Hall, 2000; Wojan, Lambert & Mc Granahan, 2007; Landry, 2008; Cohendet, Grandadam & Simon, 2010). On the other hand, Florida's (2012) more elitist theory, focused on the emergence of the creative class and, consequently, the creative industries, stating that their attraction to and maintenance in a place could lead to urban development.

Because of the rising interest in the ‘creative city’ label and the need to cultivate a creative environment, many studies proposed diverse ways in which a place could foster creativity (e.g. factors, criteria, indexes, etc.). Through bibliographic research (Hall, 2000; Hospers, 2003; Scott, 2006, 2016; Landry 2008; Florida, 2012) the main criteria taken into account in the definition of a creative environment are: leadership and vision, diversity and expressiveness, tolerance, participation and collaboration, education and research, entrepreneurship, innovation and technology, authenticity and cultural assets, networking and place promotion, quality of life and environmental awareness.

Landscape is defined as the ‘area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors’ (CoE, 2000). Thus, the concept of landscape is approached through the concepts of place and people. However, people inherently experience and encode landscape using their senses (Tuan, 1979; Zardini, 2005; Campelo, 2011; Zardini, 2012; Campelo, 2017; Lennon, 2017; Simmel, 2017). Consequently, landscape contains physical, as well as perceptual and sensory dimensions. The most important element of landscape is its ‘stimmung’ (Simmel, Ritter & Gombrich, 2004)/‘genius loci’ (Norberg-Schultz, 1979/1991)/atmosphere or sense of place, which is present only through human perception, as a unique element arising from all of its contents (O’Connor, 2008), ‘constructed through the use of all senses and developed through time’ (Tuan, 1975; 1979; Lash & Urry, 1994; Lalou, Katsafadou & Deffner, 2017). The sense of place can help to develop brands for places (Campelo, 2015).

In previous years, place marketing and place branding have been important development tools, for regions and cities globally, aiming at the generation of a strong place identity (Hannigan, 2003; Kavaratzis & Ashworth, 2005; Anholt, 2008; Dinnie, 2011). However, as time passes, so place identity is constantly changing. Thus, it has come to refer to the physical elements of the place and the meanings, the relations and the interactions that exist between places and people (McCarthy, 2006; Kavaratzis & Hatch, 2013). Thus, place marketing and place branding are linked to various distinct spatial qualities that may redefine the sense of a place.

Porteous (1990) states that ‘while visual landscapes have been analysed to death, non-visual sensory modes have been paid little attention in studies of landscape appreciation. Medway (2015) was the first who investigated the role of other non-visual senses in the way places are branded, advocating that ‘a more holistic approach is required, with place marketing practitioners aiming to stimulate all five senses when they embark on place branding activity’. The role of the senses in landscape perception is not a new academic field, but linking the senses with place branding procedure is a new and potentially prosperous field waiting to be discovered. In this context, creativity as a highly attractive theme may have a significant impact on the sensory perception of a place, leading to a strong place image.

This paper focuses on the analysis of such ‘creative sensory landscapes’ in the region of Thessaly, and specifically in the Regional unit of Magnesia, Greece. Thessaly is located in central-eastern mainland Greece, a strategic and easily accessible geographic location. Its morphology, with an extensive flat area surrounded by mountainous masses, and its contact with the Aegean Sea to the east, facilitate the internal cohesion and spatial integration of the region (DPD, 2011). The research focuses on the senses of vision, hearing and smell - senses which do not require physical contact with the object, although the importance of other senses is not underestimated. Thus, the sensory landscapes of Magnesia are examined and more specifically the sightsapes, soundsapes (introduced by Schafer, 1969) and smellsapes (introduced by Porteous, 1985).

The research was conducted from October 2016 to May 2017 in the following landscapes: the settlements of the old village of Alonissos Island, Agios Lavrentios and Anavra and the capital of Magnesia, the urban centre of Volos (Figure 1). These areas display creative characteristics/activities, that compose various sensory landscapes (Landry, 2012) or sensoryscapes. These landscapes have been chosen, because of their geographical differentiations as well as the unique creative characteristics/activities (both mentioned in the section 'research analysis), which serve to establish a strong place image.



Figure 1: The Researched Landscapes of the Regional Unit of Magnesia and their Location in Greece, Source: HSA 2017, Own Elaboration

The aim of this paper is to investigate how creative activities can contribute to the sensory perception of a landscape and how the interaction between sensory landscapes and creative activities can be turned into an advantage for the promotion of a place's identity. The originality of the paper lies in two elements:

- It is the first time that creativity and landscape have been approached through the senses, proposing the introduction of these combined notions as part of the research into places;
- A new dimension of place branding is proposed, including the creative sensoryscapes, that is derived from the interaction between the landscape and the expressed creativity.

The research questions to be answered are:

- How is creativity expressed in place?
- Can creativity influence the sensory landscape, leading to specific sensoryscapes?
- Can the area of a place, or the number of creativity criteria, influence the dynamic of a sensoryscape?
- Can specific creativity criteria be related to specific sensoryscapes?
- How do creative sensory landscapes contribute to place marketing and branding procedures?

METHODOLOGY

The methodology in the field research differs between the settlements and the urban centre of Volos, as it follows the relevant literature and depends on the size of the areas as well as the agreed objectives.

The methodology in the settlements combines observational analysis and semi-structured/narrative interviews.

More specifically, observational analysis has been achieved through the introduced Sensory Landscape Assessment (SLA) tool, completed by the researchers through walks following specific routes within the settlements, in order to perceive the sense of place. The SLA tool follows and enriches the literature of Landscape Character Assessment¹, as it combines various data, defined according to whether they came from natural characteristics or human activities, which in the current research are classified by the three referenced senses (vision, hearing and smell)².

Semi-structured/narrative interviews were carried out with people who represent significant organisations from within the settlement (20 organisations in total)³, providing qualitative data, information on the participants' experience and an understanding of the sensory landscape (Schulte-Fortkamp & Fiebig, 2006; Foale & Davies, 2012; Aletta, Kang & Axelsson, 2016). The selection of the representatives of the settlements was, based on two criteria:

- Whether they can contribute in the understanding of the creative identity of the place and
- Whether their creative activity affects each sensoryscape.

Research in the city of Volos combined qualitative and quantitative research methods as a way to achieve multi-dimensional results and to study more effectively, in situ, the concepts of creativity and sensory landscapes. The research was planned in three consecutive stages and conducted from a broader context to a more specific one,

¹ Landscape Character Assessment is a diverse field that concerns environmental psychology, geography and landscape architecture, and refers mainly to the visual landscape (Palmer, 2003; Kaymaz, 2012).

² The visual data included the living (human and animals) and the inanimate elements, which were divided into natural (water, soil and green) and anthropogenic elements (built environment, network-connections, free spaces and other areas), the hearing data included the natural sounds and the sounds generated by human activity (human sounds, mechanical sounds, music sounds and other sounds) (Yang & Kang, 2005; Augoyard & Torgue 2006; Brown, Kang & Gjestland, 2011), and the data related to the sense of smell, which included the natural smells and the smells generated by human activity (food-beverage, emission of gases, waste and other smells) (Vasilara, 2010).

³ In Alonissos: the Municipality of Alonissos, the Tourism Promotion Committee, the Alonissos Hotel Association, the Alonissos Women's Agricultural Cooperative 'Ikos', the Cultural Association of Alonissos old village, the Organisation of Cultural, Sporting and Social Activities, the Management Authority of the National Marine Park of Alonissos of the Northern Sporades, the Hellenic Monk Information Centre 'MOM', the Alonissos Tuna Craft Industry 'Alelma', the representative of the cafés and restaurants of the old village and the manager of Café-Pastry Shop 'Hayiati'. In Agios Lavrentios: the International Music Community 'Music Village', the urban non-profit company 'arTree', the Local Community, the Developmental Association and the Association of Agios Lavrentios Professionals. In Anavra: the former Local Community, the Voluntary Organisation for Environment, Sustainability and Culture 'Anavra-Zo', the Cultural Association of Anavra and Anavra's Professionals' Association.

including target groups with a different level of impact on the city that gave a different aspect of the questions examined. The stages of the research were:

- Semi-structured/narrative interviews with representatives of significant organisations of Volos (17 in total)⁴ concerning their aspect of the city's creative identity and the evaluation of the place's creative promotion;
- Questionnaires answered by residents of a particular geographic area in the centre of the city (200 in total)⁵, visitors (114 respondents from 9 hotels⁶) and creative enterprises (42 in total)⁷, in order to find out their view

⁴ The organisations were: the Municipal Organisation for Children Education, Sports and Culture-Municipal Regional Theater (DOEPAP-DIPETHE), the Social Protection and Solidarity of Public Benefit Society-Municipal Vocational Training Institute (KEKPA-DIEK), the Chamber of Magnesia, the Commercial Association, the Office for Modern Monuments and Technical Projects of Thessaly and Central Greece, the Tourism Department, the Association of Architects of Magnesia, the Public Relations Office of University of Thessaly, the Centre for Research & Technology Hellas/ Institute for Research and Technology, Thessaly (CERTH/ IRETETH), the Unit of Innovation and Entrepreneurship of University of Thessaly (MOKE), the Common Bond Collection Funds of Buses (KTEL), the Union of Agricultural Cooperative of Volos, the Environmental Initiative of Magnesia, the Local Alternative Unit (TEM), the Lyceum of Greek Women of Volos, Volos Development Company (ANEVO) and ANOSI Volunteers of Volos.

⁵ The city of Volos was divided into 19 spatial units, based on 2011 census data, according to the confidential data provided from the HSA to the researchers, with about the same number of households and residents. The results and the conclusions of the current research derive from the researchers' opinion.

⁶ The hotels were a) 5 stars: Domotel Xenia, b) 3 stars: Aigli, Alexandros, Ilektra, Kipseli, Nefeli, c) 2 stars: Avra, Filippos, and d) 1 star: Jason,

⁷ The enterprises were a) architectural/engineers offices: 'Filippitzi', 'Kallergis', 'XG', b) advertising and graphic design agencies: 'Brand Lab', 'Circus', Digital Printing, 'Enteka', 'DP Studio'-Design & Print Fulfillment, 'Energy Print', 'Frenzy Projects', 'Panda Web', 'Puppets', c) photography studios: 'Studio Iso', 'Photography', 'Darkrooms Key', d) crafts and design companies: 'Hellenic Culture'-Cultural Gifts Shop, 'Leta's Pottery Workshop', 'The Gold Pi Pi', Woodcraft Workshop 'Woodplay', 'Workshop', e) galleries, museums and libraries: 'Delta Art Gallery', Department of Culture, Archaeological Museum, Natural History Museum, Railway Museum, Department of Archives of Museums and Libraries, Library of the University of Thessaly, f) conservatories-music schools: Municipal Conservatoire, 'Tragoudara', g) dance schools: 'Alkistis', 'Libre Dance', Municipal Dance Studio, h) press: 'Thessaliki Press', i) radio: 'Nova FM' and j) gastronomy-local products enterprises: brewing 'Plastigga', microbrewing of Thessaly, traditional halvas firm 'Papagianopoulos', sausages 'Strakas', pastries 'Styllas', restaurant 'Cooks of Volos', tavern 'Stafilos', 'tsipouradiko' 'Me Zen', 'tsipouradiko' 'Papadis'.

(existing or not) on the creative image of the city of Volos, their present or prospective attitude towards it (e.g. participation and cooperation) and their opinion about the importance of marketing the creative image of the city. This method was also used in the Strategic Marketing Plans implemented in Greece (LaReTour & Municipality of Kozani, 2015; LaReTour & Municipality of Larissa, 2015);

- SLA completed through walks by the researchers and sensory walks together with creative professionals from selected urban areas (Figure 2), in order to describe the creativity, the sensory landscape and their relationship, as well as the interest of the professionals from the area to cooperate in order to promote and strengthen local creativity. This method introduced a new type of sensory walk (also referred to in the literature as ‘urban walks’), which is common in soundscape and smellscape research (Schafer, 1969; Porteous, 1985; Degen, 2008; Middleton, 2010; Degen & Rose, 2012; Davies et al., 2013; Marry & Defrance, 2013; Low, 2015; Henshaw et al., 2016; Medway & Warnaby, 2017; Phillips & Tossa, 2017; Salin & Pessa, 2017), capturing the sense of place and not only a sense.

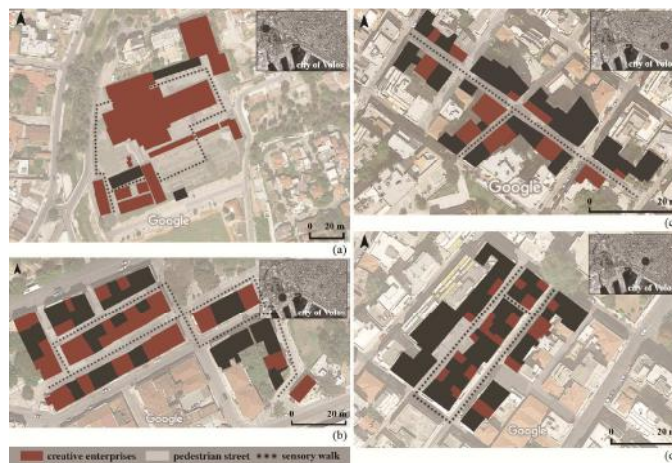


Figure 2: Sensory Walks in the (a) Tsalapata, (b) Palaia, (c) Taki Oikonomaki and (d) Pavlou Mela Areas, Source: Google Maps 2017, Own Elaboration

The combination of the theoretical background and the methodology used during the field research appears in Figure 3.

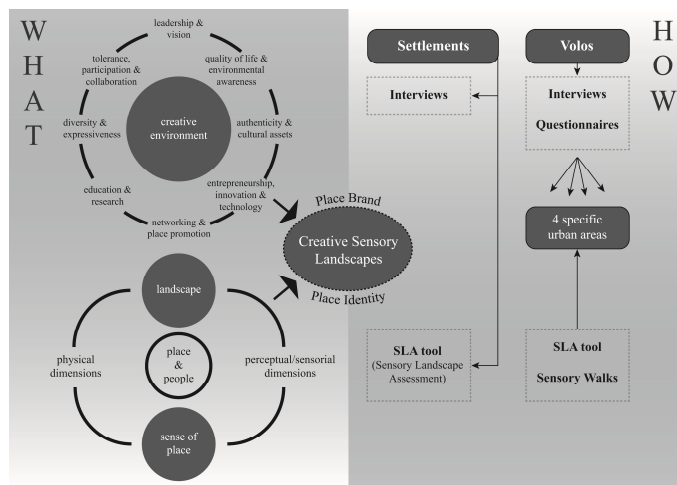


Figure 3: Conceptual Model of the Theory and Methodology of the Research, Source: Own Elaboration

RESEARCH ANALYSIS

The analysis starts with the field research in the settlements and ends with Volos, and specific urban areas. Each place is analysed based on two basic questions, the first comprising the relationship between creativity and senses and the consequent making of a creative sensory Landscape, and the second dealing with place marketing activities.

Creativity, Senses and Creative Sensoryscapes

Settlements

The old village of Alonissos Island which belongs to the island complex known as the Northern Sporades in the Aegean Sea, is a traditional settlement of approximately 170 residents (HSA, 2011). In the 1990s, after an almost 30 years' desertion of the village due to a devastating earthquake, the settlement was re-occupied by foreign passers-by, who on their own initiative restored the half-ruined houses. Since then, the Municipality of the old village tried to preserve the tradition and authenticity of the built environment, the events that are organised and local gastronomy, all of which are elements that reveal its creative identity. Thus, the creativity criteria that were found to prevail are authenticity and cultural assets, and quality of life and environmental awareness. However, all the creativity criteria, apart from education and research, are present in its landscape (Table 1).



Figure 4: The Traditional Character of the Old Village of Alonissos Island's Landscape, Source: Personal Archive

In the present research, it was found that the landscape of the settlement is intense and mostly characterised by the sense of sight. The other senses are also evident but not prevailing (Table 2). The picturesque landscape of stone-built houses and ruins, stone-paved narrow streets, balconies with colourful flowers (Figure 4), animals (donkeys, mules and horses) that are used to supply businesses and carry residents, and panoramic views create a unique sightscape. The visual characteristics that make up the sightscape were linked to the criteria that make up the settlement's creativity.

Agios Lavrentios, a small settlement of approximately 400 residents (HSA, 2011) in Eastern Magnesia, hosts the International Music Community 'Music Village' (MV) and a series of music activities throughout the whole year, either as a continuation of the MV or as individual initiatives by the settlement's Associations. MV is one of the most open artistic communities in Europe, bringing together artists from around the world in a cultural cross-breeding. It is a special music event, successfully organised annually for the past 11 years, confirming the positive results music events have on a place's tourism and identity (Gibson & Connel, 2005; Richards, 2011). The main reasons the music event was established in Agios Lavrention were the strong relations of the initiators of the event with the village and the existence of a coherent network of highly and culturally educated residents. The settlement's well-educated people and artists, the support of the event from the locals and the tolerance of the diversity of the character of the event through artistic cohabitation and experimentation contributed to the development of the music event comprising the place's creative identity. Consequently, although the settlement displays all creativity criteria, the most dominant are diversity and

expressiveness, tolerance, participation and collaboration, authenticity and cultural assets and networking and place promotion (Table 1).

Although Agios Lavrentios remains a village which has preserved its traditional architecture, the cobbled streets, the absence of vehicles, the open spaces and the natural landscape, it was found that the settlement is mainly associated with the sense of hearing because of the music events (Figure 5, Table 2). During these events, the landscape is transformed into a unique soundscape, where singing and musical instruments prevail. So, the sensoryscape that stands out is strictly linked to the settlement's creativity, which is made up by criteria presupposed for the implementation of the creative events.



Figure 5: Photographic Perspectives of Agios Lavrentios, Source: Personal Archive

Anavra, a small settlement in Western Magnesia of approximately 990 residents (HSA, 2011), has transformed its landscape since 1990, through projects that improved the quality of life, reversing the trend towards a shrinking population of the Greek countryside. The implemented projects involved an environmental park, where educational activities occur along with the display of traditional activities, a wind park and biological animal breeding parks, where biological meat is produced in contemporary facilities (Figure 6). It is worth mentioning the intense dissatisfaction which arose from the integration of the local community into the wider municipality of Almyros in 2011, resulting nowadays in its partial downgrading. Anavra's creativity is enhanced by the vision and innovative ideas and, above all, the mobilisation of the former political leadership. Thus, in the context of this research, the settlement is characterised mainly by leadership and vision, entrepreneurship, innovation and technology, networking and place promotion and quality of life and environmental awareness. However, all creativity criteria are present in Anavra's landscape (Table 1).



Figure 6: The Natural Landscape of Anavra, Source: Personal Archive

The sensoryscape of the settlement was found to be comprised of manifestations of all senses (Table 2) but is mainly influenced by the creative activities transforming it into a smellscape with smells associated with the countryside. Specifically, Anavra was a traditionally animals breeding settlement that transformed its smellscape due to the facilities made for this purpose outside the village. In this way, unpleasant smells were replaced by the smell of fresh air from the surrounding natural environment. It is obvious that the emergent smellscape is connected with the creativity that is located

in Anavra, within the scenario of the criteria stated above.

Table 1: Expressions of Creativity Criteria in the Researched Settlements of the Regional Unit of Magnesia, Source: Own Elaboration

Creativity Criteria	Expression Per Settlement		
	Old Village of Alonissos Island	Agios Lavrentios	Anavra
Leadership and Vision	<ul style="list-style-type: none"> • Legal framework, characterisation of the village as a traditional settlement 	<ul style="list-style-type: none"> • Initiative of the original organisers of Music Village • Collaboration of local operators • Local community administration 	<ul style="list-style-type: none"> • Former local community administration • Strategy • Vision
Diversity and Expressiveness	<ul style="list-style-type: none"> • Foreign and local residents • Multiculturalism • Creative collectivity - the Cultural association 	<ul style="list-style-type: none"> • Complex social structure, highly educated people and artists • Culture - lifestyle 	<ul style="list-style-type: none"> • Creative collectives - the Cultural association and the Voluntary Organisation for Environment, Sustainability and Culture 'Anavra-Zo'
Tolerance, Participation and Collaboration	<ul style="list-style-type: none"> • Team spirit • Citizenship • Volunteerism • Respect of the architecture and the landscape by the first foreign residents 	<ul style="list-style-type: none"> • Support from the locals • Artistic cohabitation and experimentation • Volunteerism 	<ul style="list-style-type: none"> • Team spirit
Education and Research		<ul style="list-style-type: none"> • Participation in music performances • Implementation of training workshops/masterclasses 	<ul style="list-style-type: none"> • Educational activities in the environmental park
Entrepreneurship, Innovation and Technology	<ul style="list-style-type: none"> • Creative enterprises of handmade art • Local cooperatives • Contemporary facilities for tuna fish production 	<ul style="list-style-type: none"> • Creative cultural company on the organisation of Music Village 	<ul style="list-style-type: none"> • Innovative ideas • Technological park (wind park) • Biological meat production through innovative breeding parks
Authenticity and Cultural assets	<ul style="list-style-type: none"> • Traditional architecture • No road network • Organisation of special events that revive traditional practices • Transfer of products with animals • Gastronomy 	<ul style="list-style-type: none"> • Traditional architecture • No road network • Contemporary culture and arts • Gastronomy 	<ul style="list-style-type: none"> • Gastronomy • Organisation of the area's traditional dances' celebration and fairs
Networking and Place Promotion	<ul style="list-style-type: none"> • International exhibitions • Fam trips • Media promotion 	<ul style="list-style-type: none"> • Online information and participation platform • Media and radio promotion • Networking of the Music Village with other music projects worldwide 	<ul style="list-style-type: none"> • Media promotion mainly in the past • Lectures at universities and presentations at conferences • Electronic promotion (website)

Table 1 Contd.,

Creativity Criteria	Expression Per Settlement		
	Old Village of Alonissos Island	Agios Lavrentios	Anavra
Quality of Life and Environmental Awareness	<ul style="list-style-type: none"> • Accessibility • Accommodation • Undulating topography • Natural sounds and smells • Environmental awareness of residents 	<ul style="list-style-type: none"> • Accessibility • Accommodation • Undulating topography • Free and green spaces • Springs 	<ul style="list-style-type: none"> • Accessibility • Accommodation • Undulating topography • Natural environment • Environmental park • Wind park • Animal breeding parks • Springs • District heating supply • Health, sport and leisure infrastructure/services

Table 2: The Sensory Landscape of the Researched Settlements, Source: Own Elaboration

Senses	Sensory Landscape		
	Old Village of Alonissos Island	Agios Lavrentios	Anavra
Vision	<ul style="list-style-type: none"> • Stone-built, renovated houses • Cobbled streets • Castle and ruins • Balconies with colorful flowers • Animals (donkeys, mules and horses) that are used to supply businesses and carry residents • Panoramic views 	<ul style="list-style-type: none"> • Stone • Cobbled streets • Absence of vehicles • Open spaces • Musicians composing or rehearsing their music outdoors 	<ul style="list-style-type: none"> • Natural environment (trees, plain, water sources, mountain) • Animals (pigs and cows)
Hearing	<ul style="list-style-type: none"> • Animals walking in cobbled streets • Air breezes • Bird sounds • Occasional conversations 	<ul style="list-style-type: none"> • Singing • Playing musical instruments • Speeches • Laughters • Running water • Air breezes 	<ul style="list-style-type: none"> • Running water from natural sources • Air breezes • Animals sounds • Bird sounds • Residents' and children's voices
Smell	<ul style="list-style-type: none"> • Fresh air • Wild and aromatic herbs • Flowers • Food smells from pastries, pies and barbeques 	<ul style="list-style-type: none"> • Blossoms during spring • Fresh mountain air • Food smells 	<ul style="list-style-type: none"> • Soil • Animals • Fresh mountain air • Plants • Cooked meat

Volos

The natural and cultural landscape of the area, the diversity of collectives and cultural and sports associations, social solidarity groups, volunteering groups, groups with intense environmental initiative as well as research, artistic and sports activities and the local products, all elements derived from this research comprise the creative identity of Volos. The cooperation of the city's enterprises with the city's collectives and their participation in different kinds of events completes Volos' creative identity. On the other hand, what is interesting is the evidence indicating rare participation of the residents in the events and the collectives, although their consideration that it is important to organise further special events. This may be justified by the partial promotion of the present events and activities. A result of the questionnaire research analysis is that Volos society is not distinguished by diversity and expressiveness, participation or cooperation, while entrepreneurship, cooperation networks, the place's promotion, research and education are all considered to be

elements that should be further developed. Although Volos displays a strong creative identity, no particular associations were identified between the overall creative identity of the city and the sensory landscape as it is developed in the following paragraphs.

Moving to the specific urban areas, an old Brickworks Factory in Volos, which ceased its operation in 1978 and became a derelict area with no use, was subsequently turned into a cultural area, the ‘Tsalapatas complex’, highlighting the city’s historical identity and contributing to the preservation and promotion of its industrial heritage (Figure 7). The opening of a Brickworks Museum in 2007 coincided with the completion of the area’s regeneration with the establishment of leisure/cultural land use. The natural landscape and the cultural heritage, the quality and tranquillity of the place, the sense of countryside, as well as the private initiatives that take place (e.g. theatrical productions, music concerts, films and festivals) compose the creative identity of the area. Thus, in this research, although the Tsalapatas complex displays all the creativity criteria, it is mainly characterised by leadership and vision, authenticity and cultural assets, quality of life and environmental awareness and entrepreneurship (Table 3).



Figure 7: Industrial Heritage and Natural Landscape in the Tsalapatas Complex, Source: Personal Archive

Concerning the sensory landscape of the Tsalapatas complex, it was found that, it has dramatically changed due to the development of creativity in the area; before the restoration of the museum, the complex was simply a brownfield with the derelict factory. The factory building and the historic elements (e.g. the wagons, the chimneys and the bricks) have been preserved, but the landscaping of the surrounding space, and the sense of nature has developed since the beginning of the museum’s operation. The sounds that dominate are mainly natural sounds, birds singing, the rustling of leaves and the voices of children playing, as well as conversations from customers during the restaurants’ working hours. The prevailing smells are grass, trees, aromatic plants and food. The new land use and activities that take place in the complex are considered to have led to the current sensory landscape.

The ‘Palaia’ area (old city) is part of the historic centre of Volos and was originally the traditional shopping centre of the city, with workshops and crafts shops. The area was pedestrianised during the 1990s, originated from the suggested regeneration by the City’s General Development Plan, and since then, land use has changed from residence and commerce to entertainment, due to the opening of restaurants, tavernas, ‘tsipouradika’ (tavernas offering seafood and the traditional drink of the region ‘tsipouro’), bars and nightclubs. However, the area stands out from the rest of the city maintaining the sense of neighbourhood (Figure 8) while the autonomous and distinct identity is being enhanced by its participants. Consequently, although all the creativity criteria, apart from education and research are present in Palaia’s landscape, the majority of the enterprises are based on the criterion of entrepreneurship through gastronomy and creative activity. Other creativity criteria that mainly appear in the area are leadership and vision, diversity and expressiveness, and authenticity and cultural assets (Table 3).



Figure 8: Photographic Perspectives of the Palaia Area, Source: Personal Archive

In this research, it is supported that the development of the creative activities has led to the current sensory landscape of Palaia, as the area has shifted from being essentially commercial to almost entirely focusing on entertainment. The image has changed because of the people attracted to the area for many hours during the day. The sounds have changed as well, with people's conversations, laughter and music and the mechanical sounds from traffic and machinery all dominating. The smells have changed too, as the smellscape has been enriched by the aromas of the delicacies of 'tsipouradika' and tavernas and blended with other productive processes, such as the smell of burning wood and those of sewers and exhausts on the surrounding streets.

Taki Oikonomaki has traditionally been a centre of residence and formerly an area with commercial properties. From 2011 onwards, and especially during the past 2-3 years, the area was mainly developed based on the opening of cafés and bars. Taki Oikonomaki has a distinct character due to its spatial centrality, through its quietness. Enterprises try to respect the character of the neighbourhood even though they are mostly entertainment businesses. This is a recently-emerged city centre with the strong element of daily entertainment, attracting young people with a more 'alternative character'. The creative enterprises, with their 'artistic' shop windows complete the creative identity of the area (Figure 9). Thus, it was found that Taki Oikonomaki is characterised mainly by the creativity criterion of entrepreneurship, through entertainment and creative activity, as well as diversity and expressiveness, tolerance, participation and collaboration and networking and place promotion, although all creativity criteria, apart from education and research and authenticity and cultural assets are displayed (Table 3).



Figure 9: The 'Alternative' Character of the Taki Oikonomaki Area, Source: Personal Archive

Regarding the sensory landscape of Taki Oikonomaki, it was found that, it has altered significantly over the last few years, due to the development of creativity, mainly through images, as several cafés and bars have been developed, along with the commercial shops of creative professionals. Cafés attract a lot of people, so the image of the pedestrian street has changed, and now features tables, chairs and crowds. At the same time, shop windows have added a more artistic, creative image in the area which is not found elsewhere in the city. Regarding the soundscape, it has also changed from conversations or music from the stores. The typical urban smells prevail, such as exhaust fumes and dust, smells which are not distinct from the typical urban setting.

Since 2008, the Pavlou Mela area has been home to a cluster of creative companies in the fields of design, graphic design and manufacturing. It is worth mentioning that in the past the wider area had a concentration of printing shops and publishing companies. This mainly residential area has different kinds of shops that do not appear elsewhere in the central or pedestrian streets (Figure 10). The heterogeneous people it attracts, people who want to get involved and communicate with the neighbouring customers, add an element to its creative identity. Thus, it is considered that the area is mainly characterised by entrepreneurship, innovation and technology. Other creativity criteria that appear to a much lesser extent are diversity and expressiveness and tolerance, participation and collaboration (Table 3). The research also supports the fact that the creative characteristics of the Pavlou Mela area do not enhance its sensoryscape. In addition, the area seems not to have the basis to evolve in the creative field and thus, it is considered that it cannot have a dynamic creative sensory identity.



Figure 10: Photographic perspectives of the Pavlou Mela Area, Source: Personal Archive

Table 3: Expressions of Creativity Criteria in the Researched Urban Areas of the City of Volos, Source: Own Elaboration

Creativity Criteria	Expression Per Area			
	Tsalapatas Complex	Palaia	Taki Oikonomaki	Pavlou Mela
Leadership and Vision	<ul style="list-style-type: none"> • Regeneration of the complex 	<ul style="list-style-type: none"> • Pedestrianisation of the area • Regeneration through entertainment uses 	<ul style="list-style-type: none"> • Pedestrianisation of the area 	
Diversity and Expressiveness	<ul style="list-style-type: none"> • Shops with different-special character which attract different people • Diverse open-air activities 	<ul style="list-style-type: none"> • Co-existence of commercial and entertainment uses • Unique and various urban activities • Autonomous and distinct identity - the left platform of the city 	<ul style="list-style-type: none"> • Entertainment zone with a more alternative character attracting mainly young people • Culture - lifestyle • Artistic shop windows 	<ul style="list-style-type: none"> • Alternative haunt attracting heterogeneous people • Culture - lifestyle
Tolerance, Participation and Collaboration	<ul style="list-style-type: none"> • Managing Authority of the Tsalapatas complex performing meetings with the enterprises for conciliation and cooperation 	<ul style="list-style-type: none"> • Professionals willing to cooperate for the development of the area 	<ul style="list-style-type: none"> • Team spirit • Private initiatives for the development of the region • Respect of the enterprises to the neighbourhood climate 	<ul style="list-style-type: none"> • Team spirit • Collaboration at personal level

Table 3 Contd.,

Creativity Criteria	Expression Per Area			
	Tsalapatas Complex	Palaia	Taki Oikonomaki	Pavlou Mela
Education and Research	<ul style="list-style-type: none"> • Cultural area • Research Committee of the University of Thessaly 			
Entrepreneurship, Innovation and Technology	<ul style="list-style-type: none"> • Entrepreneurship, creative professionals • Initiatives taking place 	<ul style="list-style-type: none"> • Entrepreneurship, creative professionals 	<ul style="list-style-type: none"> • Entrepreneurship, creative professionals • Novel ideas 	<ul style="list-style-type: none"> • Cluster of creative enterprises
Authenticity and Cultural Assets	<ul style="list-style-type: none"> • Industrial heritage • Natural environment 	<ul style="list-style-type: none"> • Preservation of old city • Scenic landscape • Contemporary culture and arts • Gastronomy 		
Networking and Place Promotion	<ul style="list-style-type: none"> • Official website • Social media 	<ul style="list-style-type: none"> • Connectivity • Social/urban networks 	<ul style="list-style-type: none"> • Connectivity • Social/urban networks • Social media 	
Quality of Life and Environmental Awareness	<ul style="list-style-type: none"> • Accessibility • Quality and tranquility of the place • Green spaces • Sense of countryside • Natural sounds and smells 	<ul style="list-style-type: none"> • Accessibility • Sense of neighbourhood 	<ul style="list-style-type: none"> • Accessibility • Quiet environment • Sense of neighbourhood 	

Promotion of the Creative Sensory Identity

The promotion of the old village of Alonissos Island is considered inadequate, even though the settlement's activities are supported through specific actions in Greece and abroad, whereas the promotion of the creative identity of Agios Lavrentios and Anavra are considered sufficient⁸. Agios Lavrentios is mainly promoted through the organisers of the MV, a fact that is confirmed by the success of the event. The promotion of the activities in Anavra is considered adequate since the purpose is to preserve the quality of life of the residents and not primarily to attract tourists. However, in the past the settlement was promoted both at national and international level by the media, emphasising its resilience against the Greek crisis.

Concerning the promotion of the creative identity of Volos, which is mainly done through the organisations' websites and social media, participation in exhibitions and fam trips, it is considered to be sufficient but with potential for improvement. However, in some cases it is considered inadequate with the need to further promote and organise activities aimed primarily at the promotion of tourism, the disposal and sale of local products and the attraction of innovative enterprises. This can be explained by the economic crisis and the trend for Volos to develop as a tourist destination through gastronomy, local products and other ways of typical tourism development (sea and Greek islands). The value and the need

⁸ The adequacy of the promotion of the creative identity refers to the needs of each settlement or urban area.

for a strategic marketing plan for the city is also considered an important element in strengthening the city's creative identity.

DISCUSSIONS

The research tried to answer to the main question, which is the relationship between creativity criteria and the emergence of distinct sensoryscapes. The concepts of creativity and sensory landscape are abstract and subjective; hence everyone could potentially perceive them in a different way. Thus, it is not possible to deduce a solid theoretical relationship between. However, the research led to results that contribute towards the further understanding of the interaction between expressions of creativity and the senses present in the landscape, reflecting on the value of this case study for a wider geographical audience.

Almost all creativity criteria appear in the settlements and the specific urban areas of Volos. Only the criterion of education and research seems to be more difficult to identify, both in the settlements and in Volos, mainly due to its special nature. In addition, authenticity and cultural assets do not seem to appear in purely urban areas which do not have a distinctive character.

Furthermore, there are some criteria that seem to have a link with the resulting sensoryscapes. One of them is leadership and vision, which is responsible for the organised production of ambitious creative activities that affect the landscape and produce vibrant sensoryscapes (e.g. the MV event in Agios Lavrentios or the former leadership of Anavra's settlement). Another element that appears extensively in the researched areas is the preservation of historic, architectural or industrial heritage, which is related to the creativity criterion of authenticity and the cultural assets of a place. It can be asserted that when this element is combined with the settlement of creative enterprises or the production of creative activities, it can lead to the development of strong sightsapes (e.g. the Tsalapata and Palaia areas with the regenerated industrial area and the preservation of the traditional buildings and uses, respectively, and the old village with the reoccupied settlement). Likewise, production and distribution of traditional local products, also related to the creativity criterion of authenticity and cultural assets through local gastronomy, can enhance the smellscape of an area (e.g. Anavra - due to the production of biological meat; the old village of Alonissos Island - due to the production and distribution of traditional local products; Volos - due to the 'tsipouradika'). Finally, the events of whatever field affect the sensory landscape at the time when they take place (e.g. Agios Lavrentios with the implementation of MV, the old village with the representation of traditional customs).

CONCLUSIONS

Regarding the research questions outlined in the introduction, from the various methods used in order to conduct the research in all different landscapes of the Regional Unit of Magnesia, the answer to the first question is that creativity is assumed to be expressed in different ways according to the distinctive characteristics of the place, its evolution through the years and the activities that people are engaged with in that specific place. Thus, creativity largely depends on place, time and people. And consequently, expressions of creativity affect the sensory landscape in different ways, according to the above parameters.

As far as the settlements are concerned, subjective and objective criteria were combined in order to sense the distinct characters of the places with reference to their sensory landscape. Concerning the second and third questions, the three landscapes can be classified as following:

- The old village of Alonissos Island as a sightscape, with emphasis on the authenticity and the maintenance of the traditional character of the village;
- Agios Lavrentios as a soundscape with emphasis on the music events;
- Anavra as a smellscape with emphasis on the natural environment.

These conclusions can easily be derived from the available data and in such cases of small-sized settlements, expressions of creativity seem to be easily linked to specific sensoryscapes. This undoubtedly has to do with the size of the places studied, as in the case of the city what occur are a conglomeration of senses rather than the dominance of one specific sense, thus the rise of a specific sensoryscape.

Overall, in Volos, the researched areas produced distinct sensoryscapes: the Tsalapatas complex is mostly identified by its cultural heritage and the sense of countryside; the Palaia area by its sense of neighbourhood, the gastronomic experience there and the autonomous element that prevails; the Taki Oikonomaki area by its air of creativity and art, along with the youth culture; and the Pavlou Mela area by the creative enterprises in the field of design which thrive there. Despite all this, it is not possible to identify a particular sensory landscape in each area, according to the three senses, as all the senses are curiously yet equally intermingled in their impact on the urban landscape. Interestingly, however, the areas of Tsalapata, the Palaia and Taki Oikonomaki, which display multiple creativity criteria, have diverse and intense sensoryscapes. On the contrary, the Pavlou Mela area shows moderate sensory expressions, in the urban landscape, due to the lack of a multitude of creativity criteria.

Regarding the fourth question and the relation of the creativity criteria with the sensoryscapes, no specific theories can be identified. Nevertheless, there are some criteria from the research that appear to have a strong effect, on the rise of sensoryscapes, as mentioned in the discussion section.

From the data analysis, it is evident that the creative elements or activities along with the sensory landscapes of the settlements and the areas of the urban centre of Volos, apart from the Pavlou Mela area, could act in a complementary way as 'creative sensory poles', which will activate different senses and attract different target groups in order to establish a general sense of place in the researched region. The Old village of Alonissos Island could promote its traditional character, Agios Lavrentios could act as an artistic musicians' haunt, and Anavra could focus on the natural environment. Concerning the city of Volos, the Tsalapatas complex could promote cultural and sports activities, the Palaia, could promote its artistic and gastronomic character, and finally, Taki Oikonomaki could promote its artistic interventions for the alternative youth culture. Thus, a new form of branding could be proposed based on the unique sensoryscapes that arise from the interaction between the landscape and the creative characteristics, or activities that exist or occur in a place featuring its unique identity.

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