Visual Identity and Product Design in Gastronomy Tourism: Strategic Image Management and Design Parameters in the Case of Mediterranean Countries

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ABSTRACT:

This research needs to determine the techniques of marketing gastronomy tourism. In the context of comparison with Türkiye, France and Italy, which are at the forefront of the industry of gastronomy tourism, are researched. A qualitative research approach was used to gather the data and document analysis techniques and literature review were used. The information gathered was evaluated using SWOT method. Results have shown that France and Italy have a high score on gastronomy tourism promotion in terms of institutionalized frameworks, good brand image, and promotional strategies. Conversely, even with the rich culinary heritage, Türkiye has been found still to be developing in terms of the promotion, standardization and exposing the cuisine to the outside world. It is assessed that Turkish cuisine failed to come up to the sought level of rival cuisines is conditioned by the lack of the efficient design necessary to provide the aesthetic displaying of the flavor products with industrialization possibility and failure to attain the quality of the same on industrial levels. In summary, the research finds that Türkiye needs to come up with balanced nuances of policies that is geared towards strategic promotion, education, standardization of products, product aesthetics, and product design and online marketing to create impetus in gastronomy

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tourism.

Keywords: Gastronomy Tourism, Visual Image, Industrial Design, Mediterranean Cuisine, Strategic Image Management, Gastronomic Aesthetics.

1. INTRODUCTION

Today, gastronomy is not just an appearance that may just well meet nutritional needs of individuals but it has become a powerful tool of destination branding and marketing it abroad. Gastronomy has become one of the key factors of tourism business due to diversification of tourist expectation of experience due to globalization. In this regard, gastronomy tourism is relevant to empower destinations to have a competitive edge (Rojas-Rivas et al., 2025).

More pronounced forces are the gastronomy interacting with tourism in those countries that had the historical, artistic and aesthetic background and design infrastructures. France and Italy with their institutionalised structures, good brand image and systematic promotion strategies of gastronomy are some of the most popular international destinations. On the other hand, California in its cuisine culture and historical variety does not fare so well in global exposure of its gastronomy tourism. This situation demonstrates that gastronomic potential only is insufficient but it requires a suitable product design, promotion, institutionalization, and planning. Indeed, the literature mentions the direct correlation between the evolution of gastronomy tourism with the cultural heritage and the marketing strategies, educational framework, and the policies of the state (Kalandropoulou, 2025). This study has a research gap based on its critical research: though literature is abundant in terms of research dedicated to the taste profiles and cultural heritage of Mediterranean cuise, there is a high research gap in terms of culinary plates as industrial products having implicit visual design principles and rules, i. e., the Golden Ratio, the rule of thirds, the theory of color contrast and culinary plate design principles. Such a gap is bridged by this research researcher, as he uses a methodical application of the industrial design criteria to the investigation of the gastronomic items presentation and destination branding in France, Italy and Türkiye (Rozanis et al., 2024).

The proposed study will comparatively analyze the strategies of France, Italy, and Türkiye, which can be found in the Mediterranean Basin, concerning the marketing of the gastronomy tourism and review the current situation in Türkiye in the context of a SWOT analysis. Following this, the research aims at coming up with strategic suggestions to be adopted by Türkiye to promote gastronomy tourism by highlighting the strengths and weaknesses, and the opportunities and threats associated with it (Lytvynenko, 2025).

2. CONCEPTUAL FRAMEWORK

2.1. The Mediterranean Basin

One of the most important tourism areas worldwide is the Mediterranean Basin and the countries of the basin generate around 30 percent of the tourism revenues worldwide, according to the data provided by World Tourism Organization (Beigi & Babahadi, 2025). This economics position forms the foundation towards understanding the foreign implications of the gastronomic promotion techniques of France, Italy and Türkiye.

It is revealed that Mediterranean Basin is central in the field of tourism. In fact, World Tourism Organization data state that the countries within the Mediterranean basin contribute about 30% of the global tourism earnings (Kim et al., 2025). This high stance is directly connected with the different tourist attraction features the region carries. The listed primary contributors to tourism potential of Mediterranean Basin include the presence of historical, cultural, and natural heritage values; good climate conditions, sea and coastal environment; geographical and cultural proximity to European market place and the introduction of lengthy tourist history (UNEP & WTO, 2005, p. 2-3). These attraction sites too are indicators that the region can be a good destination of gastronomic tourism. The rich cultural heritage, geographical diversity, as well as climatic benefits, in particular, have made the Mediterranean cuisines diversified and unique; thus, this scenario opens the way to the region becoming one of the most-preferred destinations in the context of gastronomy tourism (Sorato, 2024).

The historical, cultural, and natural values of the Mediterranean Basin impact not just the overall tourism activities directly but also have a direct impact on the development of the distinctive gastronomic scheme of the region. In this respect, how the various civilizations intermingled, the existence of robust artistic currents feeding the area, the diversity of geography and climatic aspects have worked towards endowing the Mediterranean cuisines with a special identity. The local agricultural products, culinary, food preparation methods and well-thought-out presentation of culinary products are the essential elements of the Mediterranean food and become one of the main draw assets in the context of gastronomy tourism. Referring to this, exploring the key features and gastro aspects of the Mediterranean cuisine will contribute to seeing the promise of the gastronomy tourism in the area in a new light (Mohamed et al., 2024).

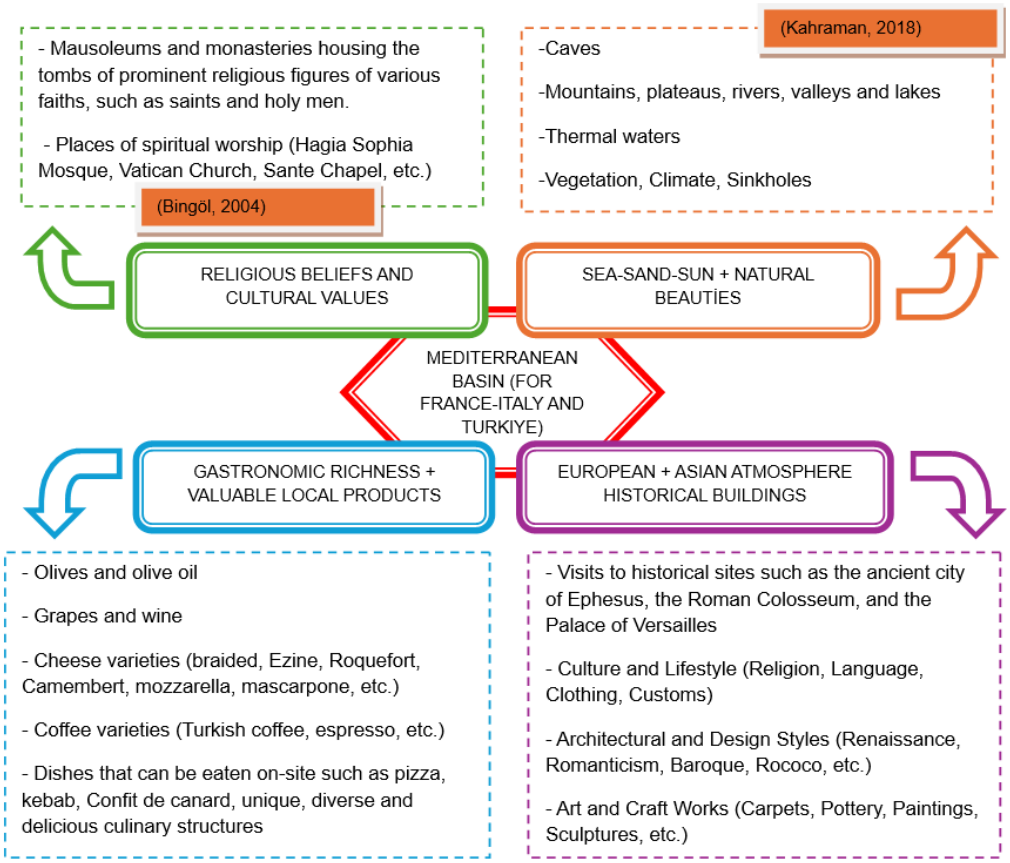
2.2. Fundamental Characteristics of Mediterranean Cuisine

Mediterranean cuisine is a rich and varied cuisine culture created as a result of the confrontation of civilizations, geographical diversity and climatic factors in the historical process. The location being in a transitional region between Asia, Europe and Africa, has facilitated the interplay of diverse aspects of culture and this has been instantaneously transferred to the culinary culture. In this respect, the Mediterranean food is evaluated as a system not merely of a diet but of cultural identities and lifestyles also. The variety and naturalness of products with which they work can be considered one of the most notable characteristics of the cuisine of the Mediterranean. The climate of the region is quite favorable to cultivating olives, grapes, wheat, vegetables and fruits and these are the primitive ingredients of the dishes. Specifically, olive oil is among the key peculiarities of the Mediterranean cuisine and the principal contributor to fat involved in the preparation of foods. This assists the cuisine to have a unique blend in taste and healthiness (Denk, 2024).

The other important feature is related to healthy nutrition. The Mediterranean model of food is an example of a balanced and nutritious food whose organization is focused on the goal of vegetables, fruits, legumes, whole grains and seafood. This eating style can be characterized in the literature as the so-called Mediterranean diet and is characterized by its beneficial impacts on human health (Casarotto & Oddone, 2024). The cultural diversity is also used to distinguish another characteristic of the Mediterranean cuisine: the richness. Although the regional countries also consume similar products, consumption varies between the countries in terms of presentation, the modes of food preparation, and consumption styles. This makes sure that Mediterranean cuisine is not only holistically organized but also at local cuisine level, it is diversified. Mediterranean cuisine goes quite well with the social life, eating is evaluated not as a physical need but also as a social cultural type of communication. Sharing, togetherness and cultural handing over in this context are a big aspect of dining tables (Çela, 2024b).

Talking about the overall peculiarities of the Mediterranean cuisine, one might point out that, despite the fact that the geographic and climatic peculiarities of the countries in question are similar one might observe that there lies a certain disparity between the culinary culture. These differences are related to historical development processes, level of cultural interaction, social structures, and types of gastronomic tradition transfer (Vuksanović et al., 2024). More specifically, France, Italy and Türkiye are located in the Mediterranean Basin and are not similar in processing, presentation, and selling these products although there is shared product diversity. Here, a comparative analysis of culinary cultures of the countries will help understand their potential and participation in the global situation with regards to gastronomy tourism (Vu et al., 2025).

Figure 2. Basic features and essential elements of Mediterranean Food. Fruits, vegetables, and bread and wine are also considered to be the primary features of the Mediterranean diet.



2.3. Gastronomy Tourism

Gastronomy tourism is a concept that is applied to denote all types of tourism that are based on an aspect of food and drinks (Crespi-Vallbona & Noguer-Junca, 2024). When it comes to tourism activities, other individuals do not simply travel to enjoy and have fun in their destinations, rather they work towards attaining different types of cultural experience by having tasted the local delicacies and beverages in those locations. Like such kinds of tourist movements it is no wonder that gastro ecology turns into a side-step meanwhile in other times we have witnessed that in the given case gastronomic experiences comprise the core of the primary traveling motive. Tourism and gastronomy go hand in hand with either influencing the other; as tourism operations affect the growth of gastronomy as well as the vice versa in that, the more the attractions of the place, the more the tourism. As a matter of fact, Spain, Italy, and France that augmented tourist image on ground of activities of gastronomic factors are being listed as an instance of the scenario (Cheng et al., 2025).

2.4. Recognition and Image Formation

Image is a term used to denote all the totality of perceptions, thoughts and impressions that people have on a particular destination (Long et al., 2024). On tourism the image of destination is significant on the choice process of tourists to a destination (Baloglu and McCleary, 1999). A destination which has an excellent image is more likely to be chosen by tourists and has a great competitive advantage in the world market (Solunoglu & Orgun, 2024). The historic and cultural background of the destination, nature and beauty, service offered and above all culinary culture are significant in shaping this image (Siqueira et al., 2025). Recognition on the other is measured as the level of awareness and familiarity towards the characteristic features of the destination in the global arena (Wang et al., 2024). Gastronomy tourism has a direct correlation between image building and recognition and the presentation, organization and marketing of the local flavor and culinary (Kasemsarn et al., 2025). Within that, all good food brands, globally famed, and well organized foods festivals, are important in playing up to the overall consciousness about a destination (Sheoran, 2025).

The processes of image formation strongly rely on both objective nature of the destination and subjective experiences of individuals that interact with the destination (Karampatea et al., 2024). This is why different communication tools need to be successfully employed in the strategic creation and control of destination image (Jamini et al., 2025). Over the past few years, particularly digital media, social media and visual communication tools have become increasingly important in the marketing of gastronomy tourism (Vukolic et al., 2025). Aesthetic delivery and sightlaying the gastronomy goods contribute to the forming of a favorable image of a destination in a mind of a potential tourist (Cerezo-Medina et al., 2025). This situation is testament to indicate that gastronomy is a taste and a visual communication and design phenomenon (Kaur & Kaur, 2024).

2.5. Integrating Design Value-Add into Image Formation Processes as a Strategic Variable

In order to discover and prosper with the design value-add in Turkish cuisine, it would be worthy of bringing up each local flavor as not only a gastronomic value but also an industrial value. The idea of an industrial design here would be more particular to planning and designing products that are mass-produced, functional, aesthetic, and responsive to the need of the target, and other aspects (Coutinho et al., 2025). In the case of gastro products treated on an industrial design basis, one should take into account the visuality, presentation, and packaging of the product along with the taste and nutritional content of the product (Süli et al., 2024). In this scenario, design value-add and value-add is valued since the value this adds is created with the help of the aesthetic and useful component of the product (Lorenz, 1986). The design enhances brand value, and international

competitiveness of the product in the international gastronomy product (Silva et al., 2025).

The industrial design can also play an important role in the process of standardization and institutionalization of gastronomy products. Under the umbrella of standardization, it can be made sure that a product has the same quality and visual design all over (Tariq, 2025). This is highly critical when it comes to international awareness of the product, its dependability. In terms of "institutionalization," gastronomy products can be represented by a certain brand identity and vision. In this case, destination image and delivery of unique experience to the tourists are supported with visual identity and packaging design of the products (Privitera & di Sorrentino, 2025).

The subjective and objective aspects of the concept of beauty also need to be taken into the process of generating design value-add(Sheller, 2025). The person-centered aspect of beauty relates to taste, and culture of people; the objective aspect of beauty is geared towards global taste in beauty (Recuero-Virto & Arróspide, 2024). To apply the example, beauty is not an intrinsic quality of objects, as David Hume points out, but just of minds that perceive things and that all minds perceive a different beauty (Ariwibowo et al., 2025).

The subjective perspective of Hume notwithstanding, a number of empirical studies that have been carried out using qualitative research methods in areas like plastic surgery, architecture and industrial design has shown that the objective aspects of how aesthetic and beauty are perceived prevail over the subjective aspects (Yang et al., 2024). In fact, some general aesthetical principles, including the Golden Ratio, the "Rule of Thirds, and the Color Theory, are crucial in the design of gastronomy products (Elgani & Scullica, 2025). Such standards make sure the products are considered aesthetics and appealing to a large group (Surapiyawong & Kasemsarn, 2024).

Figure 3. Pavlova, a dessert in Australia, named after a renowned Russian Ballerina, with forest fruits. (Source: Authors' Archive)

The presentation in Figure 3 depicts the use of the aesthetic parameters in the designing of a gastronomic product. Color contrast, the freshness of the fruits and lightness of the meringue are the elements that contribute to the visual appeal of the product in this case (Senachai et al., 2025). In the same way that Figure 4 indicates that the products of gastronomy are handled in a design method in the style of organic colours and the well-balanced composition in the traditional Japanese Sushi.

Figure 4. High visual composition was reflected by traditional Japanese Sushi colored in a natural manner of using organic ingredients. (Source: Open-Access Database)

- **Horn Effect:** Horn Effect is one that is the opposite of the Halo Effect. In other words, it is the propensity to label a visual negative impression of a person, structure or a product, which is typically derived in the process of the first encounter, onto other attributes that are not related to visuality (Senachai et al., 2025). One such situation has to do with the way people view the world by their everyday experiences, when they encounter someone and they find that the aesthetics of his or her face and body are below average, they might be formed that this is an unhealthy, weak willed, powerless or unsuccessful person. In this case, an example of the horn effect can be provided where appearance, in terms of making one unattractive so that perception of other traits that are not related to physical beauty is adversely impacted. Having a sample in the form of gastronomy products can also help one to learn more about the topic. As an example, a messy and chaotic plate placed on ordinary dishes in a restaurant that appears to be dirty and shabbily decorated will have a negative influence on the attitudes later on those aspects that are not directly linked to the aesthetics such as whether it is tasty and healthy (Singgalen et al., 2025).

Below are visual descriptions of typical un-designed local gastro intensive flavors which are aesthetically unpleasing.

Figure 5. "Cawl" - Welsh stew * Welsh Lamb: Welsh lamb stew, which illustrates a disorderly display.

Figure 6. An example of unstyled regional gastronomy would be Fish Head Curry, one of the Singaporean cuisines.

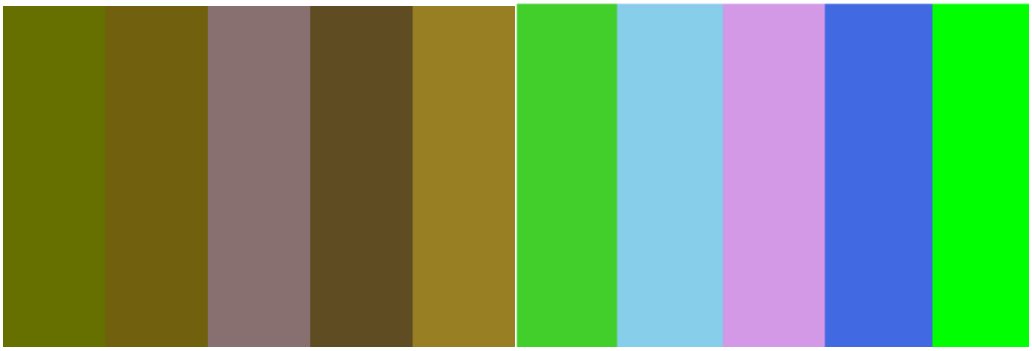
Form Follows Function: This standpoint in design disciplines of the 20 th century assumes that the form of an item needs to be altered to its function. This view is based on the principles that a form created in the most appropriate way to serve its purpose contributes to aesthetics perceptions (Ramos-Giral et al., 2025). On the gastronomic angle of perception, a product with visual layout and design features that are correlated to their flavor and precedence scale can be used to add to the aesthetic perception of their product.

Form Follows Fun: This perspective is a disagreement with the strict use of the above-mentioned form follows functionality approach on the basis that it may at times produce monotonous and dull results. It notes that product design should ensure it is not just functional but also fun, experience based and has the ability to create a connection with the user (Bradic-Martinovic et al., 2025). Today more functional hybrid solutions, yet more enjoyable and fun to design are more evident in the product design. The thing in the art of gastronomy is not to nourish oneself and fulfil a biological need, but to experience, enjoy and interact and form a beautiful memory. Consequently, an approach to design that revolves around fun can make a significant influence in gastronomy.

Color: Interested in the impact of art and structural attributes of objects on the aesthetic experience, Color Philosopher Guy Sircello postulates that the judgement of beauty is objective. Guy Sircello uses a thermometer to gauge beauty on the intensity of a certain ingredient such as color, shape and /or line. Sircello believes that bright colors are more aesthetic than pale colors since it is associated with vitality and youth (Yu, 2024). This point of view is also supported by the results of researches conducted with the help of qualitative research techniques to different sample universes. To illustrate that, in a case when the Australian government conducted a research to apply to a pack of cigarette packets it turned out that the Pantone 448 C is one of the color that were considered the ugliest (Piancazzo et al., 2024). However, contrastingly the colors that have been shown to be the most perceived as the most beautiful have been found to be the color Pantone 2627-C (Royal Blue), Pantone 2905-C (Sky Blue), Pantone 7725-C (Sea Green) and Pantone 802-C (Lime Green) (Brozović et al., 2024). Thus, when colors, which are viewed as a visual delight in gastro products, are used, a viewer image of the food could more easily be prompted towards the perception of beauty. But it is considered that there is still an aspect on which care should be taken at this stage. When used in gastronomy products, extreme or very vivid colours that are unrelated to the nature of

the gastronomy product used to create this gastronomy product, this is perceived to give an artificial or fake impression of a user on the taster. In such a way the use of colours used to provide aesthetics to gastronomy products will be important, which are made using natural materials and would not be antagonistic to the flavour and content of the product (Patria et al., 2025).

Figure 7. Visual comparison of color schemes as being aesthetically pleasing and not aesthetically pleasing when used to design a product.



Contrast: The colors/color tones and their contrast with other colors are evaluated in order to encourage aesthetics by increasing the figure-ground relationship (Murgado Armenteros et al., 2025). In addition to color, a contrast can also be used in the texture (hard- soft, rough-smooth), taste (bitter-sweet), temperature (hot , cold) and shape and presentation (order-disorder).

Figure 8. In the pasta dish the red cherry tomatoes and green basil leaves make a contrasting colour between contrasting colours. There are also block of white cheese and it eliminates an environment of light and darkness on the cherry tomatoes (red) (Mappy Blog, 2026).

As it is depicted in Figure 7 and Figure 8 in their visual transition, the successful utilization of the color theory in gastronomy does not rely much on the extent of appeal of a particular color. Rather, it is based on how different colours relate to each other, to create a structural contrast. Such a contrast will not only highlight the freshness and quality of the products, but it will also surely focus the consumer attention and therefore raise the hedonic expectation, even before tasting the products (Del Vecchio et al., 2025).

Symmetry Principle: Studies have found out that forms that have an aesthetic or asymmetric balance, especially on the right and left sides, help to perceive aesthetically by giving a feeling of trust and well-being than unbalanced asymmetric forms (Yu, 2025).

Figure 9. The radial symmetric balance of vegetables and Garnishes on the plate is set up by equal distribution on either side of a centrally located piece of meat and vegetables in a similar manner, to achieve the traditional look. These symmetrical forms are so calming and secure to the observer, that they provide him/her with a sense of perfection and order.

Texture: Although glossy and smooth surface of products tends to have a positive impact on aesthetic perception, it is assessed that complicated, random fissures on the surfaces that do not create a particular hierarchy or pattern on the image may produce negative perception of the formal and aesthetic images of the products (Ren & Fusté-Forné, 2024).

Golden Ratio: A line segment that they have subdivided, the larger half of which is to the smaller half, has the property of being mathematically equal one to the other: It has been found out that the minimal geometric pattern is the most conducive to the perception of aesthetics, wherein the closer the ratio between length and width, the more the aesthetic perception, and the more distant, the less the aesthetic perception (Orams & Lück, 2025). One such is that, a measurement of the length to width ratio of the human face has now been established as one of the determinants in aesthetic consideration of the human face. The golden ratio (1.6) may be applied to the aspect ratios of presentation platforms, plates, package and even the product they are applying. Also, there is the Fibonacci spiral, also referred to as the golden ratio spiral which can be applied in the decoration and designing products of gastronomy.

Figure 10. Mechanical food presentation to produce a construction aesthetics based on the Fibonacci spiral (Source: Plated designed by its creators as a part of the design principles).

- **1/3 Principle:** When drawing patterns on the paper, the distribution of pattern on the paper should be more precise, i.e., the pattern should cover 2/3 of the entire surface of the paper, and 1/3 is not covered; this is the Rule of Thirds (Šerić et al., 2024). This principle can be applied to the designing of the plating, and presentation of the gastronomy products as well. Any plate being professionally plated may leave 1/3 of the plate unplated that helps the eye to rest and to allow the main ingredient to be more dominant on the eye.

The compositional models incorporated in Figure 10 and Figure 11 contribute to showing that not accidental is professional gastronomic plating of aesthetic processes, but a mathematically-oriented process of designing. The use of the structural principle, including the Golden Ratio and the Rule of third helps to structure the culinary ingredients in a space hierarchy. Such a geometricalcomposition appeals naturally to the human mental processing, and changes the visual organization into a sophisticated understanding of professional culinary art (Yılmaz, 2025).

Figure 11. A rule of the thirds: professional dessert serving, to determine which objects stand out as the main objects (Source: Archive of the authors, in the framework of the principles of visual design).

Balance between Simplicity and Decoration: long enough nobody could come to the unanimity concerning the usage of patterns and decoration in product designing. One of the fathers of design school (Bauhaus) was Walter Gropius who opposed any form of extravagance in product design. Gropius believed that decoration did not serve to fulfill the purpose of the products, rather it only wasted time, material and money (Nursanty et al., 2024). However, those in the movement of Art Nouveau who originated their designs to counter each other totally like Owen Jones, Victor Horta and Antoni Gaudi, reasoned that utter rejection of ornamentation could result in a dull and monotonous design; and therefore, they had and defended ornamentation in their designs (Andreghetto et al., 2025). In observing nature, although our animals, which belong to the same genus, are found in the same habitat, we may see living objects such as snakes and butterflies on which we see symmetrical and repetitive aesthetic ornamentation. Therefore, instead of simply declining to be adorned, especially in gastroney items, decorations that would not clash with tastes and formal mechanisms of communication in the individual product could add aesthetics to products so long as they are used in good taste and in moderation.

Figure 12. An aesthetic judgement of a naked cupcake and a decorated cupcake (Source: Drawn up to be studied in an experiment on what people can decorate their food with.

Concerning the aspects of the gastronomy science to which he/she can get used as a kind of art we can say that gastronomy involves not just food as a need in life, but also expression of the taste that bends to the eye. Because of this, when so developed, the presentation in the form of every gastronomy product is an important part of an aesthetic experience. Individuals hardly use their tongues to appreciate the taste of the food before them; instead, they use their eyes to gauge its taste in regard to the palate. Since the Halo Effect discussed above occurs, food that appeals to the eyes can boost the appetite of those tasting the food more and have a positive impact on the enjoyment that the tasters get out of the meal. In the effort to bring design value-add to the gastronomy sphere it should not be forgotten that design is not interested only in food and product designs but also in service, presentation, menu, digital application/visual interface of software and space designs and that results can be delivered when this issue becomes a harmonious whole (Michael, 2024).

2.6. SWOT Analysis

To provide a strategic setting to develop the promotion activities in the sphere of gastronomy, the gastronomy tourism promotion processes of Türkiye, Italy and France have been analysed in the framework of the SWOT analysis tool, in compliance with the qualitative research methodology grounded in the analysis of documents. SWOT analysis is a technique that enables one to conduct an organized analysis of the data and then present their findings in an entire system to find out which strengths and weaknesses a structure may have as well as what opportunities and threats it may deal with. In that aspect, SWOT analysis is a popular method that any organization or destination might resort to, to analyze their existing market positions (Nursanty et al., 2024).

3. METHODOLOGY AND DATA COLLECTION PROCESS

The suggested research is to be carried out within the framework of qualitative type of researches and on the model of comparative analysis. The type of data collection that was used in the research was document analysis. In this regard, the academic literature review of scholarly studies that dealt with gastronomy tourism, destination marketing, and country image that appeared on these areas of research, international reports and secondary data that were released by the related institutions were systematically reviewed. In the context of the research, our data set was narrowed down of the number of studies which were published between 2000-2024 and all fulfilled the criteria of directly being related to gastronomy tourism. When defining the sources; the criteria used was direct relevance to the subject, academic reliability and recency. In order to be replicated, the data corpus must be characterized in the manner below: (1) the national tourism strategy reports, gastronomy promotion reports published by the official organisations of France (Atout France), Italian (ENIT -Agenzia Nazionale del Turismo), and Türkiye (Ministry of Culture and Tourism) in 20002024 were analysed; (2) a total of 68 peer-reviewed academic articles have been identified in databases (Web of Science, Scopus and Google Scholar) with the use of the following search terms: gastronomy tourism, culinary destination branding, food tourism image and Mediterranean cuisine promotion. The sources which failed to directly cover the promotion strategies used in gastronomy, industrial design parameters in food packaging or in the formation of destination image were rejected (Andreghetto et al., 2025).

The data derived were analyzed using content analysis method. The data used in the analysis process were initially coded thematically and thereafter the bundles of coded data were broken down into categories based on their likeness. Based on these types, weaknesses and strengths, as well as opportunities and threats of France, Italy, and Türkiye insofar as gastronomy tourism is involved were determined. When dividing the data collected within the framework of the research and comparing the methods of promotion of gastronomy of both countries, the SWOT analysis technique which makes it possible to transform the qualitative data into the system of analysis was utilized. SWOT analysis guaranteed the orderliness of considering the gained thematic results and provided the opportunity of comparative analysis of the countries according to gastronomy tourism. During analysis, factors that were derived to be attributed to each of the countries were categorized based on literature. This is an effort to ensure that the study tries to make an analytical paradigm, not be simply confined to a descriptive evaluation (Karataş et al., 2025).

4. GASTRONOMIC FORMATION OF FRANCE, ITALY, AND TÜRKİYE

4.1 Türkiye and Gastronomy

Türkiye is one of the great locations that may offer to the tourist the multidimensional experience with its nature beauty, cultural and art heritage, historical and archeological sites and diversity of cuisines. Though tourists visit the country with various purposes, the most outstanding types of tourism include sea-sun-

sand tourism, entertainment and shopping activities. However, with recent years, gastronomy tourism has been acquiring more and more potential in the array of tourist attraction factors in Türkiye. The Turkish cuisine has a very characteristic shape the result of a properly historical background and cultural interactions. In fact, the history of forming the cuisine of the Turkish community has come to date with the formation of the Central Asian, Seljuk, Beyliks, Ottoman and Republican periods culinary heritage. The variety of the foods prepared in this process is extremely diverse depending on the pastries, meat dishes, desserts, appetizers and beverages. With this, there are rituals, such as coffee culture, raki table, the breakfast tradition, tea hour and Ramadan table which also add the societal and cultural dimension of the Turkish cuisine (Li et al., 2024).

The changes taking place in the social and cultural contexts of the historical process have impacted the Turkish cuisine directly. The nomadic lifestyle of the Turks in the Central Asia implied that they had to carry the undemanding items, and those that could survive the extreme conditions; some of the major gastronomic relics of the period were sucuk, pastirma and yogurt, ayran, tarhana and boza. During the settlement in Anatolia, simplicity and moderation were brought into the limelight of kitchen during the Seljuk period, as a result of impact of mystical (Sufi) interpretation of life. In the Ottoman Empire, the cuisine of the palace was formed due to large geographical contacts and trading as well as trade relations, leading to the diversification and enriching of the culinary culture. New synthesized meandorin occurred during the Republican period when there occurred a coincidence of traditional (alaturka) culinaryization with western-inspired (alafranga) culinaryization (Angelichin-Zhura & Naumov, 2024).

Among the basic factors contributing to the Turkish cuisine being diverse is the variety due to geographical location and cultural exchanges. Having been the home to various civilizations throughout history, the fact that Anatolia has preconditioned the Turkish cuisine to have a multi-layered structure. This has raised the level of uniqueness and diversity of the cuisine. Turkish cuisine is an extremely rich gastronomical variety, gauged on the scale of regional variations. The big representative samples of this variety include desserts with syrup and milk, coffee and drinks of the Aegean Region, kebabs and meat of the Southeastern part of Anatolia, fish-weighted of the Black Sea Region, and pastries of the Central part of Anatolia. In this respect, the Turkish cuisine although it has a potential to compete with other cuisines worldwide, there is a need to enhance the promotion and marketing actions to be able to test the mentioned potential (Çela, 2024a).

4.2 France and Gastronomy

Gastronomy has taken a structured form especially in France, through the historical process and has evolved as an interdisciplinary domain. In fact, gastronomy was characterized as a kind of pleasure which could be experienced in any circumstances and at any age and was conceptualized by the French Academy in the XIX century and, therefore, became brought into the literature (Elshaer et al., 2025). This state of affairs shows how France was the pioneer in the area of gastronomy. The French influence has affected the development of the French cuisine and has been influenced by various times in the historical process. It is not secret that in the Middle Ages the culture of banquet was prevalent and many dishes were served at the same time. The appreciation of art introduced in France during the Renaissance and especially by Catherine de' Medici provided aesthetic aspect to the serving of food and also enhanced the sense of visuality in the kitchen (Swain et al., 2024). In this way, French foodstuff would no longer be a framework which served to satisfy nutritional requirements but rather became a visual and art form of representation.

Restaurant culture is one of the key events of the institutionalization of the French gastronomy. Gastronomic knowledge and experience, particularly following the French Revolution as the palace chefs began to open up their own restaurants, became disseminated to the masses, the basis of the contemporary understanding of the restaurant. In fact, it is said that when the first restaurants were opened in Paris during the 18 th century, the attitude towards food changed to the realization of eating to live to living to eat (De Simone et al., 2024). The process of standardization of gastronomy and professionalization of gastronomy is pioneering in France. In this regard, the concept of high cuisine (haute cuisine) created by Marie-Antoine Carême propelled the simplicity and a more organized approach of dishes into utmost importance. Thereafter, the kitchen was structured in a modern way by Auguste Escoffier who created the classical culinary knowledge as well as introduced the kitchen hierarchy system which has remained in its validity to date (Bigiotti et al., 2025). These advancements worked towards French food taking a reference point in the global world.

The role of education, diversity of products, and culture in the dominant French cuisine is very significant currently. The training of the qualified chefs is possible due to the prestigious schools offering gastronomy education in France and the close master-apprentice relationship. Moreover, the diversity of the cheese and wine production can be regarded as one of the basic factors of the gastronomic identity of the country (Olívia Salvado & Bebiana Monteiro, 2025). It is specifically the wine tourism that has become part of the viticulture culture, the historical chateaux and the landscape scenery and become an important tourism product. In this framework, we note that France has gained a good standing in the international scene by reorganising gastronomy tourism into an experience division (Kiryakova-Dineva, 2025). Another aspect on the French cuisine that has been a determinant of culture and way of life is the image that they have had a very strong image internationally. The strategy presented as the French lifestyle has denied gastronomy of being a nutritional practice and linked it to the social status and cultural capital. This experience has helped in placing the French cuisine in a prestigious and elite status in a global scale (Lin et al., 2025). This image also manifests itself in the perception of the expressions like the made in France as the sign of quality today (Cuccurullo, 2025). As a result, the French cuisine has now become an international reference in the sphere of gastronomic life due to its historical stack, institutionalized form, highly developed education system and successful promotion policies. France is rated among the first countries in this regard as far as the creation of gastronomy as a scientific and artistic form is concerned.

4.3 Italy and Gastronomy

Italy is situated on a peninsula that extends to the Mediterranean on southern Europe and it has a very diverse gastronomic range both with regards to geographical location and climatic features. This civilisation with a Mediterranean coastline is where various civilisations have interacted over the ages and this kept state of affairs has been instrumental in creating Italian cuisine (Fernández-Enríquez et al., 2025). Italian cuisine has a history which traces back to the times of the Ancient Romans. In Ancient Rome, this was not the case because food used to be considered as a need and even a measure of social rank and culture. The literary materials and manner of banquet of this era indicate that the Italian culture has always placed value on food and drinks activities (Ragheb et al., 2024). The role of religious influences and monastic life was restrictive on the dietary habits in the Middle Ages, although, in the following process, the arrival at the kitchen of various products developed there with the growth of trade and the influences of the Crusades, helped to diversify gastronomic activity (Mardaninejad & Najmi, 2024).

The Renaissance time is assessed as the significant milestone of the evolution of Italian

food. The enriching of the perception of science, art and aesthetics that happened at this time was also represented in culinary culture with the aesthetic taking center stage in the preparation and presentation of the food. Moreover, it is also known that when Catherine de' Medici married in to France, most aspects of Italian cuisine were transferred to French cuisine (Susila et al., 2024). The Italian cuisine is characterised by local diversity and the quality of products in the modern period. Various regions of Italy have evolved their own local cuisines that are diverse in their ingredients, cooking styles and the dishes they make. This circumstance enhances Italian cuisine as unique and rich. Specifically, the core aspects of the national gastronomic identity include the products like pasta, pizzas, olive oil as well as wine (Garanti et al., 2024).

Social life is on good relations with food culture in the Italian cuisine. Food is not just considered as a physiological need but also a means of socializing and passing time. This is why the serving of food in a particular sequence and a lengthy dining table are also some of the significant attributes of Italian food culture (Dicu et al., 2025). In this, Italian cuisine can be contrasted with Turkish cuisine in the context of its organization that enhances social relations. Nowadays, Italy is one of the significant tourist destinations as far as gastronomy tourism is concerned. Tourism infrastructure that has been developed, good restaurants and cuisine basing on local products enhance the gastronomy destinations potential in the countries. Furthermore, evaluating gastronomy as a part of cultural heritage within the framework of the cultural policies of the European Union contributes to the development of food-based cultural policies in Italy (Güzel et al., 2024). As a result, Italian cuisine plays a significant role in the world cuisines due to its historical power, regional variety, the quality of produced products and the good cultural organization. On these features, Italy belongs to the number of the countries with international competitiveness in the sphere of gastronomy tourism.

Italy is an important country, which today is among the most popular destinations in Europe with its well-developed accommodation and food-and-beverage systems (Papadaki, 2024). Article 167 of the Treaty on the Functioning of the European Union (TFEU) legally helps EU member states to intervene in the cultural sector and promotes collaboration between member states by recognising national and regional differences. When referring to the cultural policies of the EU, Italy has their own cultural policy instruments to put them to use. Within the past few years, Italy has been increasing its cultural policies, and one of these is a strategy based on food, which is a subset of culture (Koufodontis & Gaki, 2025).

5. COMPARATIVE ANALYSIS OF FRANCE, ITALY, AND TÜRKİYE IN TERMS OF GASTRONOMY TOURISM (SWOT)

Here, the present state of France, Italy, and Türkiye with regard to gastronomy tourism is assessed in the context of SWOT analysis. The opportunities and threats faced by the countries, their strengths and weaknesses are dealt with in the context of the analysis.

5.1. SWOT Analysis of France

- **Strengths:**

  - Gastronomy has an institutionalized and standardized organization.
  - It was in this country that the oldest schools of art and design were founded and that affected every field.
  - An internationally strong image and sense of quality in cuisine.
  - Higher level of gastronomy and a professional kitchen system.
  - It's branded commodities like wine and cheese.
  - Good promotion and marketing plans.

- **Weaknesses:**

  - Gastronomic experiences, which are expensive.
  - The usual framework is at times resistant to innovations.

- **Opportunities:**

o Growing demand of gastronomy tourism worldwide.
o Combination of wine tourism and local products with experience tourism.
o The major presence of the image of the French way of life on the international market.

- **Threats:**

o The emergence of different cuisines and globalization.
o High prices and their perceived influence on the taste of the tourists.

5.2. SWOT Analysis of Italy

- **Strengths:**

o Robust local food culture and local authenticity.
o High quality and natural ingredients are used.
o World-known products, e.g., pizza and pasta.
o Deep engagement of gastronomy with the social life.
o The accessibility of a strong artistic vein which they tap, as renaissance was born here.

- **Weaknesses:**

o Promotion to be done regionally.
o Holistic strategy of gastronomy with limited scope at national level.

- **Opportunities:**

o The development of slow food and sustainable gastronomy.
o The potential to promote cultural heritage and gastronomy along with each other.
o European Union cultural policies support.

- **Threats:**

o Replication of products in the international market.
o Tourism overcrowding towards non-sustainability in some areas.

5.3. SWOT Analysis of Türkiye

- **Strengths:**

o Diverse cultural and historical heritage and a multi-cultural cuisine.
o A high level of product differentiation and geographical diversities.
o Traditional cuisine and a powerful traditional culture of dishes.
o Very strong social rituals that relate to gastronomy.

- **Weaknesses:**

o Poor international reputation and image.
o Lack of adequate and unplanned promotion campaigns.
o Absence of the strategic plan in terms of gastronomy tourism.
o Poor provision of the courses of aesthetics as well as design in the curriculum of the gastronomy schools.

- **Opportunities:**

o Gastronomy tourist interest being experienced globally.
o Local products with understanding of geographical indication.
o Development of gastronomy festivals and experience tourism.
o Presence of major art and design courses being taken in most universities whose work can be adapted to the study of gastronomy and culinary arts.

- **Threats:**

o Availability of high competitors in the world competition (France, Italy, etc.).
o Lack of good protection of cultural values.
o Perception of variable quality because it is not standardized.

5.4. General Evaluation

France is a leader in the sphere of gastronomy and its institutionalized system, high brand value, and effective marketing strategies as opposed to Italy that attracts with its local diversity and products quality. In contrast, Türkiye, the country with a rich gastronomic tradition is unable to exploit this potential in the international environment and continue to lag behind in marketing. To that end, to become

more competitive in terms of gastronomy tourism, Türkiye will need to reinforce its promotional efforts, standardize gastronomic products that it offers, and create a strong brand image on the international market (Chernykhivska, 2025).

6. FINDINGS

This research paper has critically compared the prevailing conditions in France, Italy and Türkiye in terms of promoting gastronomy tourism as per the information retrieved via literature research and document analysis. The results achieved are grouped around the five main themes that include marketing and promotion, the organization structure, school system, tourism performance and the level at which the culinary system has become institutionalized (Martínez-Falcó et al., 2024).

Marketing and Promotion

Based on the received results, France and Italy employing a multi-channel holistic strategy in promoting the concept of gastronomy tourism. Gastronomic aspects in these countries are actively marketed in cinemas, TV shows, in the digital space, and during international visits. Conversely, as is noticed, the activities related to gastronomy promotion in Türkiye are more homogenized and disintegrated. The invisibility of Türkiye, especially in the nature of digital media and international content creation are particularly significant (Cavallini et al., 2025).

Organizational Structure and Prevalence

One of the key elements that contributed to the international triumph of France and Italy in the sphere of gastronomy is the widespread popularity of their restaurants all over the world. The cuisine of these nations is reflected by a network of restaurants all over the world and, therefore, by the possibility to provide the sustainability of gastronomic identity of the countries internationally. In Türkiye, though, the low international popularity of restaurants is a major drawback in terms of its globally representative qualities of the culinary culture (Prodan et al., 2024).

Education and Human Resources

The education in France and Italy in the domain of gastronomy is found to have a structural institutional and deep rooted arrangement. The educational systems of these countries do not only provide technical competence, gastronomy is a part of the culture and arts taught there. Hence, the analysis of the curricula of the leading schools which offer gastronomy education in these countries includes courses concerning the aesthetic presentation and design. In turn, as the school curricula offering the study of gastronomy in Türkiye are analyzed, it can be observed that an insufficiency (or a complete lack) of courses associated with the investigation of the arts, aesthetics, semantics, and design is observed. Türkiye Gastronomy education is an emerging area and it is realized that institutional frameworks within a capacity to compete internationally are yet to be adequately established (Kladou et al., 2024).

Tourism Performance

Findings of international tourism statistics and literature show that both France and Italy are the top in gastronomy tourism. Although it has a potential, Türkiye shows poor performance in this area. This scenario shows that gastronomy tourism has failed to be adequately marketed as a strategic tourism product (van Boeijen & Schifferstein, 2024).

Culinary System and Institutionalization

They notice that France has a culinary system, which organizes and streamlines gastronomy and that Italy has developed the localized diversity into a strong gastronomic identity, through its preservation. In Türkiye, on the other hand, it has been determined that culinary practices largely depend on the traditional structure, and a lack of standardization exists (Casarotto & Oddone, 2025). This scenario poses constraints with regard to quality perception and sustainability. The above five thematic results are brought into a single approach to interpretation and could be conceptualized as an Aesthetic Design Management Model of Gastronomy Destinations. By making the design-oriented education (Theme 3) deficient, the ability of

individual culinary practitioners to achieve the internationally benchmarked visual standards affected by it, in turn, undermines the organizational branding capacity (Theme 2) and the effectiveness of the marketing and promotion campaigns (Theme 1). The performance disparity (Theme 4), which results, is then supported by the lack of systematic culinary institutionalization (Theme 5). Future studies need to attempt to prove this model by using primary empirical techniques which will include conducting interviews with experts and survey based studies on various gastronomy education programs within the three countries under analysis (Olufemi et al., 2024).

7. SWOT ANALYSES OF ITALY, FRANCE, AND TÜRKİYE IN TERMS OF GASTRONOMY RECOGNITION

The results of the document analysis of the national and international academic literature, sectoral reports and official institutional data during the period 2000-2024, which are the data set of the research have been categorized with a qualitative systematic in this section. The parameters used to direct the gastronomy tourism promotion performances and institutional image schemes of France, Italy and Türkiye were established as a result of the content analysis and the thematic coding processes of the corresponding documents. The items of the internal (strengths/weaknesses) and external (opportunities/threats) analyses, provided in the following tables are designed on an empirical scale, based on the frequency densities of the conceptual characteristics and operational indicators in the considered sources (Vythoulka et al., 2025).

7.1 SWOT Analysis of Türkiye in Terms of Gastronomy Recognition

Table 1. *Strong and Weak of Matrix of Türkiye in Gastronomy Tourism Promotion according to the Analysis Results on the Contents.*

STRENGTHS
1. Turkish cuisine is a rich and deep-rooted cuisine synthesized with many cultures and lifestyles.
2. Its geographical and cultural richness is powerful.
3. It possesses globally accepted products.
4. There are restaurants featuring Turkish cuisine opened abroad.
5. There are Turkish restaurants that have received Michelin stars.
6. There are schools providing gastronomy and culinary arts education that accept students from and send students abroad.
7. The image of hospitality evokes positive feelings for those who wish to visit. Those who arrive are welcomed with warmth and leave with happiness.
8. It possesses natural attractions.

Table 2. *Weaknesses of Matrix of Türkiye in Gastronomy Tourism Promotion as per findings in the content analysis.*

WEAKNESSES
1. Not yet reaching international standards.
2. Inability to ensure standardization in enterprises.

WEAKNESSES
3. Having a low number of Michelin-starred restaurants.
4. A large portion of the kitchen and service personnel in the sector not having received gastronomy and culinary arts education.
5. The curricula of departments providing gastronomy and culinary arts education being deprived of art, aesthetics, semantics, and design courses.
6. Inability to find a sufficient place in movies, series, and programs, as well as in national and international press.
7. Inability to receive sufficient state incentives.
8. Insufficient formulation of political policy in the field of gastronomy.
9. Lack of innovation.
10. Inadequacy of activities related to promotion.
11. Accessibility is not sufficient.
12. There are costly aspects of Turkish cuisine.
13. Financial and other inadequacies in the education provided in gastronomy departments.
14. The level of welfare being low compared to the countries compared.
15. European Union countries supporting each other while Türkiye remains outside. Tourists traveling in the same region leaving without stopping by Türkiye.
16. The number of visiting tourists being low compared to the countries compared.

Table 3. *Matrix of Türkiye's Opportunities in Gastronomy Tourism Promotion According to Content Analysis Findings*

OPPORTUNITIES
1. It possesses delicious and improvable products.
2. It bridges the gap of expert shortages with graduates trained in the field.
3. It is open to potential investments.
4. Locally produced movies gaining value in the international arena and, accordingly, the emergence of opportunities to promote the cuisine through movies.
5. Development of the national broadcasting network and establishment of various platforms; the opportunity to create an image on these platforms.
6. The potential for the state to change its perspective on the food and beverage sector and to create constructive policies regarding the sector.
7. Being suitable for investments that increase educational opportunities.

OPPORTUNITIES
8. The existence of departments from art and design disciplines in many universities where gastronomy and culinary arts departments are located, from which courses such as aesthetics, semantics, and basic design can be transferred.
9. Breakthroughs to be made by local masters and chefs. (CznBurak: The local phenomenon chef has carried out a positive promotion regarding Hatay cuisine.)
10. Capturing a new breakthrough by combining traditional food culture with modern cuisine. (The example of Nouvelle cuisine)
11. Attaching importance to activities that will increase promotion. (Festivals, competitions, documentaries)
12. Creating touristic elements that will increase gastronomy tourism. (Wine cellars, vineyards, cheese workshops, etc.)
13. Advantages brought by the large number and uniqueness of its natural resources.
14. The future potential of what its young and dynamic population can achieve.
15. The occurrence of revitalization in domestic tourism.

Table 4. *Matrix of Türkiye's Threats in Gastronomy Tourism Promotion According to Content Analysis Findings*

THREATS
1. Not having as many schools in the international field of Gastronomy and Culinary Arts as the countries compared.
2. Due to the lack of courses related to aesthetics and design in the curricula of existing schools, leaving the task of turning gastronomic flavors into industrial products, which would trigger recognition, and presenting them aesthetically to the individual skills of prospective chef candidates.
3. Chef candidates graduating from existing schools losing their faith in the sector and changing sectors.
4. Not attaching sufficient importance to R&D, advertising, promotion, and image studies.
5. The state not pioneering the new era that can be created in the gastronomy sector.
6. Inability to keep up with technology and the new era.
7. Inspections not being carried out sufficiently.
8. Inadequacy of research and learning regarding developments.
9. Inability to satisfy arriving tourists.
10. Lack of quality increase in the sector.
11. Inability to take action on issues of marketing, planning, and branding.

THREATS
12. Gastronomy organizations moving away from efficiency and effectiveness.

7.2 SWOT Analysis of France in Terms of Gastronomy Recognition

Table 5. *Matrix of France's Strengths in Gastronomy Tourism Promotion According to Content Analysis Findings*

STRENGTHS
1. High and quality level of culinary education, and curricula including courses oriented towards aesthetics and design (such as Culinary Design, Art of Food Pairing).
2. Possessing many talented, successful, and proven chefs.
3. Having a high number of Michelin-starred restaurants.
4. Supporting gastronomy as an art and design discipline.
5. Supporting gastronomy as a science.
6. Successfully executing traditional and modern culinary characteristics together.
7. Being a country with high tourism demand.
8. The sustainability of their cuisine.
9. Being able to add gastronomic value potential to their local products.
10. Handling gastronomy as an art and design discipline and introducing gastronomic terms and classifications to the kitchen.
11. Conducting image and advertising studies well (movies, series, songs, festivals).
12. Possessing a rich and deep-rooted cuisine.
13. The characteristic of being the exquisite (luxury) cuisine of elites.
14. Availability of different options for gastronomy tourism (wine tourism, cheese route).
15. The cultural and agricultural development support policies of the European Union, of which it is a member.
16. Intensive utilization of gastrodiplomacy.

Table 6. *Matrix of France's Weaknesses in Gastronomy Tourism Promotion According to Content Analysis Findings*

WEAKNESSES
1. French cuisine is costly.
2. Acquiring its recognition and perception of superiority to some extent through its mandates and protectorates. This is a bad image.

WEAKNESSES
3. Despite the opportunities and power in its hands, it has still been unable to industrialize its local cuisine. Its actions have remained limited to tourists visiting there and the trade of a few local products.
4. Not yet being able to come to the forefront with technology in the field of gastronomy.
5. The nationalistic and conservative nature of the French also reduces the comfort levels of foreigners who wish to come or have arrived in their country.
6. Many local products or dishes are not accessible from all over the world.

Table 7. *Matrix of France's Opportunities in Gastronomy Tourism Promotion According to Content Analysis Findings*

OPPORTUNITIES
1. Becoming the kitchen that creates a technological revolution in gastronomy.
2. Developing products that will deliver their local cuisine to everyone.
3. Becoming a general chef training center by opening its standards to the world.
4. Becoming the decisive institution in gastronomy.

Table 8. *Matrix of France's Threats in Gastronomy Tourism Promotion According to Content Analysis Findings*

THREATS
1. The similarity of Italian cuisine to French cuisine, their close geographical proximity, and the potential of Italians to surpass them.
2. The recent peak in advertising and technologies of Asian cuisines such as Japanese, Korean, and Chinese, and the shift of people's inclinations in that direction.
3. New trends surpassing French fashion and rendering it old-fashioned.

7.3 SWOT Analysis of Italy in Terms of Gastronomy Recognition

Table 9. *Matrix of Italy's Strengths in Gastronomy Tourism Promotion According to Content Analysis Findings*

STRENGTHS
1. Use of natural ingredients.
2. Italian cuisine is low-cost (Pasta, which is their most famous dish, is preferred mostly because it is economical).
3. It is old and experienced.
4. They embrace their kitchen very well (Cittaslow).

STRENGTHS
5. Having a high number of Michelin-starred restaurants.
6. Gastronomy walking hand in hand with state support, and policies established for the development of gastronomy.
7. Supporting gastronomy as a field of art and design.
8. Supporting gastronomy as a science.
9. Festivals and events organized around food (Vinitaly Wine Festival, Perugia Eurochocolate Chocolate Festival, Alba White Truffle Festival).
10. Constructing their images well and doing their advertising well (everyone learning about pizza via the Teenage Mutant Ninja Turtles cartoon).
11. Positive image (reflecting Italian tables and meals as unifying, bringing everyone together).
12. Simple and traditional structure.
13. It possesses unique flavors.
14. It protects traditional food recipes and organizes events that teach these techniques to visiting tourists. Tourists participating in this process or watching them on TV shows are influenced by their kitchen.
15. It is a country with very high tourism potential.
16. Their culinary education is good.
17. Availability of different choices in terms of gastronomy tourism (wine tourism, cheese tourism).
18. Being able to benefit from the support policies for cultural and agricultural development of the European Union, since it is a member.
19. Intensive utilization of gastrodiplomacy.

Table 10. *Matrix of Italy's Weaknesses in Gastronomy Tourism Promotion According to Content Analysis Findings*

WEAKNESSES
1. Although good at the traditional point, it has not sufficiently caught up with the modern era.
2. Not possessing as powerful a gastronomy structure as France.
3. Accessibility problem. Ingredients used in the kitchen are not easily accessible.
4. Diversity is not sufficient. A large part of their kitchen is formed by carbohydrate-based pastries.

Table 11. *Matrix of Italy's Opportunities in Gastronomy Tourism Promotion According to Content Analysis Findings*

OPPORTUNITIES
1. With its power of art and design, Italy today as well possesses the capacity to carry gastronomy to an entirely different dimension.
2. Opening their actions more to the world with the attraction of tourism.
3. Technological organizations will bring Italy to the forefront.
4. Increasing R&D studies.
5. Increasing the quality of culinary education and attracting culinary students to itself.
6. The potential to become a center of gastronomy festivals.

Table 12. *Matrix of Italy's Threats in Gastronomy Tourism Promotion According to Content Analysis Findings*

THREATS
1. The local products of Türkiye being very similar to Italy, and the cuisine emerging with these products being highly assertive.
2. Remaining behind France.
3. Not having proven themselves in technology.
4. Remaining excessively attached to their traditional culinary culture and habits, and failing to adapt to modern gastronomy developments.

8. CONCLUSION AND DISCUSSION

Positions of the present market or the market conditions in France, Italy and Türkiye in relation to gastronomy tourism have been given in the context of the present paper as compared with each other and in light of SWOT analysis. The results obtained can be summarized as follows, gastronomy is not one-dimensional practice involving nutrition, it is a multi-dimensional science that is influenced by the historic, cultural and socio-economic forces. The results bring the agreement that gastronomy tourism can not be successful due to culinary richness. The factors of institutionalization, strategic marketing, and, in particular, cultural capital have to complement gastronomy to be able to allow it to provide an international competitive advantage, as the case of France and Italy shows.

Here, the triumph of France relates to the establishment of gastronomy as a part of the high culture and its reinforcement with the help of education, standardization, and branding. Instead, Italy follows a more versatile paradigm that fails to kill its local gustatory delights and transforms them into products geared towards experience tourism. Both gastronomy of the countries is not only the product of the country, but the history of the country, as well as the way of life.

Considered through the prism of Türkiye, it is remarked that lack of strategic integrity is the most problematic area and not a lack of promotion. As the existing data shows, gastronomy activities in Türkiye are primarily being conducted in a disjointed fashion and not coordinated. This is because in this scenario, it turns out hard to position effectively the gastronomic values within the international

market. Also, it lacks good standardization and quality control procedures hence yet another factor that has not supported a good development of gastronomy tourism in Türkiye.

In order to succeed finally in international gastronomy competitions, nothing could be more important than the fact that there were certain standards of quality that were to be guaranteed. Michelin regime in France and geographical indication in Italy may be mentioned among useful tools of such a process. However, the value of gastronomic diversity and cultural concentration has Türkiye has a great competitive advantage. However, in order to realize an economic value out of this advantage, the gastronomy needs to be further integrated within the tourism policies. The sphere In developing digital marketing products within the sphere, in the shape of gastrodiplomacy and experience-based tourism products, in particular, one can help Türkiye to become more competitive in the sphere.

Therefore not only is the success of the sphere of gastronomy tourism defined by gastronomic luck, but also how the gastronomic luck is expressed and promoted accordingly. Here, a holistic and sustainable gastronomy approach is crucial in turning the potential that Türkiye has today into a global competitive edge. These findings can be readily compared to the available scholarly literature. The strong impact of the psychology of colors on consumer perception is registered by Jonauskaite and Mohr (2025), yet the scholars stick to demonstrating that some color will have an impact on positive aesthetic responses in various cultures. Though this observation has a rational explanation, SWOT analysis in the present research indicates that the competence of the color, in the scale of an individual dish presentation, is not competent at all, unless the industrialization of the given process will be repeated on an industrial scale, as it is in the French culinary system. That is, even scientifically-determined isolated aesthetic interventions have no macro-level destination branding effects, unless put in place within an aligned institutional environment. Similarly, Spence (2017) refers to the fact that the gastronomic experience is multisensory in that, in his opinion, the visual presentation is an essential component and creates the anticipation of flavour. The results of this work confirm this claim and even beyond: gastronomy of Türkiye, in spite of great sensorial potential, loses competitiveness worries to the point where the visual-design factor to the gustatory product is yet to be standardized and professional training theorized. As demonstrated by Gaubert-Turpin and others (2021), the emergence of the wine-tourism in France is not explained by the inability to use the triadic approach to the success of the tourism as the combination of the local landscape and the elements of product character and generic visual branding as the three-part model that Türkiye does not use in its signature culinary categories at present. These comparative notes will be filled out, the thesis that the parameters of the industrial design must be engaged in its approach to gastronomy education, and the prominence of the national level, are not internally determined, but are an idea that is validated in the tendencies of the world literature.

9. RECOMMENDATIONS

Based on the results of the research, the following recommendations are aimed at:

- Digital media, together with the new generation communication tools should be effectively used to position Türkiye in the context of its capability of attracting packers in gustation tourism back.
- The criteria, which help in improving the level of quality of service in the field of gastronomy also must be created and sustainability of the criteria should be taken into consideration.
- Sustainability of gastronomic identity must be provided by protection and standardization of local recipes.
- All incentive schemes by the state should be reinforced by the gastronomy sector and audit systems need to be made effective.
- To equip qualified human resource, gastronomy education must be ready in line with the international standards.

- Became more visible: Türkiye needs to back up its visibility by expanding national and international events of gastronomy.
- The tourist products based on experience must be produced in the framework of the gastronomy tourism.
- The capacities of the cinema, television and the internet places to be utilized in the promotion activities should be used as a form of strategic promotion.
- A holistic gastronomy tourism policy must be established based on an increase in the cooperation between the academic fields, the private sector and the official sector.
- In examining the curricula at Gastronomy and Culinary Arts departments at universities offering gastronomy education, a need to enrich particular gastronomy curricula with interdisciplinary courses such as visual composition, form knowledge and aesthetic semantics emerges. Thus, by having heavier courses on art, aesthetics and design in the relevant departments, the resulting gastronomy professionals who have been trained in these areas will be more qualified professionals in the quality of aesthetics and design.

Although the potential concerning gastronomy tourism is quite significant, the planned, sustainable and holistic strategies are needed to allow the potential to be effectively evaluated in Türkiye. The following steps of actions to be taken in the domains of promotion, standardization, education and institutional cooperation will assist Türkiye to become more competitive, regarding the gastronomy tourism and it will assist it to become better positioned in the world arena.

APPENDIX: LIST OF FIGURES (ACADEMIC ATTRIBUTIONS)

- **Figure 1.** Geographic locations and proximity of the selected countries within the Mediterranean Basin. *(Source: Formulated by the authors based on geographic regional maps)*
- **Figure 2.** General framework of tourism assets shared by Italy, Turkey, and France within the Mediterranean Basin. *(Source: Constructed by the authors)*
- **Figure 3.** Pavlova dessert topped with fresh berries, exemplifying balanced visual presentation and historical culinary naming. *(Source: Authors' Archive / Open-Access Academic Use)*
- **Figure 4.** Traditional Japanese Sushi naturally colored using organic ingredients, representing high visual composition. *(Source: Creative Commons Open-Access Database)*
- **Figure 5.** "Cawl" - Welsh lamb stew, demonstrating an unstyled presentation. *(Source: Documented for comparative visual analysis)*
- **Figure 6.** "Fish Head Curry" from Singaporean cuisine, utilized as an example of unstyled regional gastronomy. *(Source: Documented for comparative visual analysis)*
- **Figure 7.** Comparative visual analysis of color palettes perceived as visually appealing versus unappealing in product design studies. *(Source: Adapted from Jonauskaite & Mohr, 2025)*
- **Figure 8.** Pasta presentation featuring cherry tomatoes and basil leaves, demonstrating color and contrast principles. *(Source: Visual representation of design contrasts in gastronomy)*
- **Figure 9.** Plated meat dish with symmetrically distributed garnishes, achieving radial balance. *(Source: Open-Access Design Database)*
- **Figure 10.** Culinary plating structured according to the Fibonacci spiral framework to build structural aesthetics. *(Source: Schematic illustration of the Golden Ratio in design)*
- **Figure 11.** Professional dessert plating applying the Rule of Thirds to isolate the primary elements. *(Source: Creative Commons Open-Access Database)*
- **Figure 12.** Comparative aesthetic analysis of an unadorned cupcake versus a visually styled presentation. *(Source: Formulated for experimental observation of decoration choices)*

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