



**THE ORIGINAL REPRESENTATION OF IZMIR CITY
IDENTITY THROUGH DESIGN**

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ABSTRACT

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Master's Program in Design Studies

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Place branding and place promotion have a growing popularity in many parts of the world. The reason for that is that the welfare-enhancing effects of the city are now visible, and this is proved with different examples from different cities. With this awareness, the managers and experts collaborate to reveal and present their cities' identities. These identities can be the city's unique aspects or strengths. Every city is different. They represent different values with their history, culture and heritage. However, these representations do not always accurately reflect the city's identity. Because creativity has been thrown into the background in today's society, fast production and consumption have taken their place. For this reason, many non-original values appear in the representation of cities. In this study, the city's values were determined by the souvenirs collected from 18 cities and explored by literature analysis in detail. Then, the originality of these values was analysed, taking the case of İzmir. Finally, the vision of İzmir to become a City of Design and the impact on the representation of the city were discussed by giving examples from the experiences of

New York, Helsinki and Thessaloniki. Finally, suggestions were made for an original representation of İzmir.

Keywords: City Identity, Design Identity, Design, Representation, Originality, Izmir City Identity.



ÖZET

İZMİR ŞEHİR KIMLIĞININ TASARIM YOLUYLA ORIJINAL BİR TEMSİLİ

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Tasarım Çalışmaları Yüksek Lisans Programı

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Yer tanıtımı ve şehir markalaşmasının dünyanın birçok yerinde popülaritesi artmaktadır. Bunun sebebi, şehrin refahını artırıcı etkilerinin artık görünür olması ve bu etkilerin dünyanın bir çok yerinden farklı örneklerle kanıtlanmasıdır. Bunun farkındalığıyla, yöneticiler uzmanlarla birlikte şehirlerinin kimliklerini ortaya çıkarıp onları sunmanın yollarını aramaktadırlar. Bu kimlikler, şehrin kendine özgü veya güçlü yönleri olabilir. Her şehir birbirinden farklıdır. Tarihi, kültürleri ve birikimleriyle bambaşka değerleri temsil ederler. Ancak bu temsiller her zaman şehrin kimliğini doğru bir şekilde yansıtmamaktadır. Çünkü, günümüz toplumunda yaratıcılık geri plana atılmış, yerini hızlı üretim ve tüketim almıştır. Bu sebeplerle şehirlerin temsilinde orijinal olmayan bir çok değer karşımıza çıkmaktadır. Bu çalışmada, 18 şehirden toplanan hediyelik eşyalar ve detaylı literatür analiziyle şehri temsil eden değerler belirlenmiştir. Ardından bu değerlerin orijinalliği İzmir üzerinden analiz edilmiştir. Son olarak da, İzmir'in bir tasarım kenti olma vizyonu ve bu vizyonun şehir temsilindeki etkisi New York, Helsinki ve Selanik'in deneyimlerinden örnekler verilerek tartışılmış, İzmir'in orijinal bir şekilde temsili için önerilerde bulunulmuştur.

Anahtar Kelimeler: Şehir Kimliđi, Tasarım Kimliđi, Tasarım, Temsiliyet, Orijinallik,
İzmir Şehir Kimliđi.



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CHAPTER 1: INTRODUCTION

1.1. Problem Definition and the Aim of the Study

Today, the importance of city promotion for increasing the welfare of cities is widely known. Hence the decision-makers and managers try to promote their cities. As a result of these efforts, the aim is to increase the city's visibility while attracting investment. Therefore, cities introduce themselves to the world by presenting their unique values as representative values. Every city is different. However, there are problems in differentiation in representation. This is because creativity has been thrown into the background in today's mass consumption society, and the concept of originality has become controversial in the representation of cities.

This study examines the relationship between the terms “representation” and “originality” of İzmir. This examination aims to identify the values representing İzmir and evaluate their originalities by comparing them with examples of other city brands. Moreover, to contribute to the city representation through design.

Therefore the research questions of the thesis are;

1. What are the criteria for the analysis of representative values of the city?
2. Which cities can be taken as comparative examples for İzmir in positioning and branding?
3. What are the representative values of İzmir, and how do they reflect İzmir's identity?
4. How can design reflect İzmir's identity as an original representational value?

1.2. Structure of the Thesis

This study begins with the analysis of concepts such as the city, city identity, and city culture, followed by the design identity of the city and the values that constitute this identity. The primary purpose of this chapter is to give general information on the city and urban culture concepts.

In the third chapter, originality is defined and discussed on art, design and the place. Following this, the representation of a place is emphasized, and followingly, representation through architecture, nature, culture, art, design and technology, politics, popular culture, and strategic branding are explained and exemplified.

In the fourth chapter, three cities were selected and analyzed to evaluate their identities and representation and compare them with Izmir. Selected cities are New

York, Helsinki, and Thessaloniki. Their history, culture, identity, and representation are analyzed. The first of these three cities, New York, was chosen due to its reputation for branding, Helsinki was chosen because of its reputation as a design city, and Thessaloniki was chosen because of its cultural & historical similarity with Izmir and strategical similarity to Helsinki.

In the fifth chapter, the İzmir's geographical location, history, and culture were analysed to examine the values that represent the city. Afterwards, the actors of urban design and the journey of İzmir in the field of design is explained. Following this, the potential of İzmir in terms of design was discussed. Finally, while discussing the potential, the design education in Izmir and the institutions that contributed to the development of Izmir were analyzed.

Finally, İzmir's representation was analyzed. In this analysis, the institutions' logos, visual and physical design objects, and souvenirs of İzmir were analyzed. Then, the originality of the representation of Izmir was discussed. In the last part of the thesis, originality is discussed in the representation of İzmir discussed by giving examples from the experiences of New York, Helsinki and Thessaloniki, and suggestions were made.

1.3. Methodology

In this study, examinations were made on the representation of a city using literature sources. This research discusses the effects of values such as culture and history that form a city's identity on the representation. While researching the values that represent the city, many design objects such as souvenirs, emblems, and jerseys have been used. In this study, 76 souvenirs from 18 cities as İzmir (19), Hatay (1), Skopje (1), Nicosia (1), Eskişehir (2), New York (14), Thessaloniki (13), Helsinki (10), Adana (2), Antalya (1), Amasya (1), Mudurnu (1) Amsterdam (5), Paris (1), Rome (1), Pisa (1), London (1) and Ljubljana (1) were included for analysis. Furthermore, seven logos from 2 cities as İzmir (5), Thessaloniki (2), nine football kits from 4 cities as Barcelona (1), İstanbul (2), Manchester (1) and İzmir (5) were included in the study. According to the collected data, city representation types has been divided into seven groups. Based on these groups, values representing İzmir were determined, and the originality of these values was discussed. In addition, this study analyses three other cities besides İzmir. The cities of New York, Helsinki and Thessaloniki were chosen to discuss the originality of Izmir's representation. These cities also contribute to the study in analyzing the impact of their cultures and histories on city identity and

representation and exemplifying the seven types of representation identified. In the last chapter, the city's potential was discussed by focusing on Izmir's vision of being a design city and using the accumulation of the stories of the three other selected cities.



CHAPTER 2: OVERVIEW OF CITY DESIGN & BRAND IDENTITY

2.1. City and Civilization

Homo sapiens has existed on Earth for more than 315.000 years (Callaway, 2017). However, the term “city” is relatively recent. People started to develop settlements only around 16.000 years ago (Saplakoglu, 2019). Small settlements evolved into cities, and cities evolved into civilizations. Sedentism constitutes one of the most important milestones of the history of humanity. In English and most of the western Indo-European languages, the root of the term “civilization” comes from the Latin word “civitas” (city). The same pattern can also be seen in the modern and Ottoman Turkish languages. Turkish equivalent of the word civilization, “medeniyet” has an Arabic root “medine (city)”, and the modern Turkish equivalent of the same term is “uygarlık” coming from “Uyghur” Khaganate, which was the first known settled Turcic tribe. So, the city is the fundamental element to create a civilization (Kılıçbay, 2000)

Cities are complex organizations shaped by humans that have determined the fate of humanity. In his book “The Culture of Cities” (Mumford, 1938), Lewis Mumford defines “city” as:

“It is the place where the diffused rays of many separate beams of life fall into focus, with gains in both social effectiveness and significance. The city is the form and symbol of an integrated social relationship: it is the seat of the temple, the market, the hall of justice, the academy of learning. Here in the city the goods of civilization are multiplied and manifolded; here is where human experience is transformed into viable signs, symbols, patterns of conduct, systems of order. Here is where the issues of civilization are focused: here, too, ritual passes on occasion into active drama of a fully differentiated and self conscious society”

As mentioned above, Mumford believes that cities are the visual expression of collective human experience through time. Therefore, cities reflect human acts and experiences. These experiences consist of different layers formed by memories and experiences. In his book, “The Image of the City” (1960), Kevin Lynch claims that perception cannot be separated from memory and human experiences. He furtherly introduces the term “environmental image” as the generalized mental picture of the physical world that an individual holds. Each individual experiences their

surroundings differently, and their mind's environmental image differs. Lynch believes the environmental image consists of three components: identity, structure and meaning. Firstly, identity is an object's distinctive (original) feature, structure is the spatial or pattern relation with the observer, and meaning is a practical or emotional relationship with the observer. On the urban scale, identity would be a general identity that differentiates the specific place and structure. The physical objects create the space, meaning the interaction between the observer and the urban space.

2.2. City Identity and City Culture

Although similarities or shared notions create civilizations and cities, differences create identity. The primary difference for each city would be their positioning on the planet (Kropf, 1996). Jared Diamond (1999) also claims that positioning on the planet is critical for developing a civilization. In his book, *Guns, Germs and Steel*, he discusses why certain civilizations are developed more than others. He claims that geography is the main point. Geography defines the climate, and the local climatic conditions define the life standards and daily challenges. Because of this reason, the first settlements appeared in the “Fertile Crescent” (Mesopotamia), often called the “cradle of civilization”, and throughout the years, cities have continued to develop under the influence of natural factors like climate, soil and water fertility (National Geographic, 2019). Even though settled life is a new concept compared to the entire history of humankind, human-made reasons are also an essential factor in city development. Towns, cities and civilizations also influenced each other by trade, religions, customs and art. Due to these natural and human-driven factors, cities created their own identity and generated their own culture.

City identity and the city culture are two interrelated concepts. As mentioned before, differential elements generate identity, and the number of identical factors defines the “Originality” of the place. Along with the characteristic features, all city elements like buildings, parks, streets, people or organizations generate the city culture. According to the UNESCO Universal Declaration on Cultural Diversity (2001), culture is;

“the set of distinctive spiritual, material, intellectual and emotional features of a society or a social group that encompasses art and literature, lifestyles, ways of living together, value systems, traditions and beliefs”.

Culture also plays a fundamental role in urban economies through monetary and non-monetary values, and it has historically been a driving force of urban

development. According to Habitat III (2015), the United Nations Conference on Housing and Sustainable Urban Development in 2016, culture is now recognized as a critical resource and asset for sustainable urban development. It is also recognized as an essential factor for UCLG (The World Organization of United Cities and Local Governments), so the Culture Committee of UCLG organizes an International Award on Cultural Policies and convenes the global Summit on Culture every two years. The last summit has organized in İzmir in 2021 (Culture Summit, 2021).

2.3. Definition of city design identity and design elements of the city

Cities, as a vast scale and complex designs, should be analyzed systematically. In his work "The Image of the City", Kevin Lynch (1960) observed Jersey City, Los Angeles and Boston. He concludes that a city image can be divided and analyzed into five fundamental elements: Paths, edges, districts, nodes and landmarks. Lynch defines paths as the most critical element in urban design and the first design element in planning. Passages are defined as the experiences from the people moving: walkways, streets, transit lines, railroads and canals. This is the most important element in people's mental image of the city. Secondly, edges are defined as the boundaries that separate the continuity, which is not used as paths: shores, railroad cuts, edges of development, walls. Districts are the medium-to-large sections of the city that the observer mentally enters "inside of," recognizable and having something familiar, identifying character. Finally, a node is a strategic and vital spot which are the intensive foci in a city. As junctions, nodes can be defined as the gathering point in the city. In addition, the location of nodes determines their utilization as placing nodes on the main routes can make the movement more efficient than those located far away from the main routes. Lastly, landmarks can also be defined as a type of point-reference, but they can only be seen from the external. It is usually defined as a physical object: sign, mountain, store or building. The legibility of a city usually depends on landmarks as they act as critical cues in the wayfinding process for every individual in the city. These five elements that construct the city image are raw materials at the city scale; they should be patterned or combined. Well combined, and the organized images are rare; however, they should be gathered in solid identities and cultures.

These values mentioned above are the values that physically represent the city. These are visual objects and interact with non-visual concepts such as culture and lifestyle and affect each other. Representing these values in the globalizing world is

significant to promote the city. The effort to increase the welfare and quality of life (QoL) in the city has created new concepts such as "city branding" (Riza, Doratli and Fasli, 2012).

American Marketing Association (AMA) defines the brand as a “name, term, design, symbol or any other feature that identifies one seller’s goods or service as distinct from those of other sellers.” (AMA, 2019) Simoes and Dibb claim the brand is more than a name given to a product; it embodies a whole set of physical and socio-psychological attributes and beliefs (Simões and Dibb, 2001). In other words, design objects that construct the city image should be approached as a whole.



CHAPTER 3: ORIGINALITY AND REPRESENTATION OF A PLACE

3.1. Definition of Originality

The concept of originality is an essential concept that forms the basis of studies in many fields such as science, art, and design. This concept can be a fundamental factor in determining the value of a work of art. Furthermore, it can determine the contribution of a work to the literature. At the same time, this concept has legal and ethical limits. Originality is defined in the Dictionary of Cambridge as

"the quality of being special and interesting and not the same as anything or anyone else".

The word's root comes directly from the Latin word "oriri", which means "to rise".(Cambridge, 2022)

In this study, the concept of originality is primarily used to be new and unique, as stated above. The concepts of authenticity and novelty, generally used in different fields, can often be used interchangeably. While authenticity is defined as "the quality of being real or true" in the Dictionary of Cambridge, it is often used in place and culture-specific definitions. The word novelty is defined as "the quality of being new and unusual" in the Dictionary of Cambridge and is generally used in the design and scientific studies (Cambridge, 2022). In this study, since the representation of a space through design is described, the word "originality" has been chosen in an inclusive way to avoid the contradiction of terms.

3.2. Originality in Art and Design

One of the critical criteria determining the value of the product or work in art and design is its originality. In her article, Şatır (2015) emphasizes the concept of "innovation" while defining originality within a design. Innovation is an essential basis of the legal protection of the product, and it makes an original idea useful. Therefore, originality is also a creative ability that transforms from an idea to behaviour and then a product. When talking about originality in art, it is necessary to mention Plato and his "World of Ideas". According to Plato, the objects we feel in the World we live in are already copies of the World of Ideas. According to Plato, all artistic creation is a form of imitation, and artists are imitators of an imitation. Thus, works of art diverge doubly from the absolute truth. In this context, the term "mimesis" should also be mentioned here. "Mimesis" means imitation in Greek. It means representation rather

than copying (Britannica, 2011). Halliwell (2002) believes that mimesis is essential to understanding the history of aesthetics and ancient representations in the oral, visual and musical arts. According to the German philosopher Alexandre-Gottlien Baumgarten, aesthetics is an independent field of science and has ensured the harmonious fusion of matter and spirit in the universe. Thus, the aim of art and the artist should be to imitate nature. In addition, Plekhanov also discusses and interprets art, not just an imitation of nature (Şenol, 2014). In the design branch, the case is slightly different. In design, nature often acts as a model. Specific mimetic behaviour of plants, animals and other living creatures are observed. These distinctive features are integrated into the design and used in many areas (Rapp, 2019).

Today's consumption culture has necessitated copying, replication, and reproduction with the necessity of tremendous rapid production. Thus, capital's search for self-reproduction took away the critical role of originality of the product and gave it to speed and mass production (Donnelly, 2015). In this context, Thomas Crow, in his article "Modernism and Mass Culture in the Visual Arts" (1998), has made a connection between the lack of absolute freedom of choice, unacceptable taste, mass reproduction, visual pleasures, mimesis and lack of originality. While talking about originality in design, mass production, and users' tastes, the term Kitsch should also be mentioned. As Clement Greenberg (2017) explains in his article "Avant-Garde and Kitsch", the German term Kitsch is a product of the Industrial Revolution. It was born because the peasants who settled in the cities as proletariat and petty-bourgeois after the industrial revolution tried to adapt to the lifestyle of the bourgeois in the city and the existing consumer culture. Greenberg states that Kitsch is the essence of everything that is spurious today and adds that it pretends to demand nothing from its customers but their money and time. Thus, Kitsch not only remained as a class and regional term but also managed to become a universal culture by spreading all over the world.

The discussion of producing unaesthetic and unoriginal products with the imposition of mass production dates back to the end of the nineteenth century. As mentioned in the previous paragraph, the industrial revolution led to rapid and radical sociological change. With the rapid adaptation of the economy to mass production, the products on the market began to be far from aesthetics and originality. For this reason, the Arts and Crafts Movement emerged in England under the leadership of William Morris, John Ruskin, and Augustus Pugin. This movement aimed to put manual labour and aesthetics back in the centre instead of mass production with machines. This

movement is also a significant turning point in the history of industrial design. Although it showed its effect until the 1920s, it was beaten by the power of mass production (King, 2008).

Still, most industries are indexed to more and faster production in today's consumer society. Various strategies are also being made to make this acceptable to users. Digital streaming platforms, which are widely used today, will help explain how people's product choices in art and design are affected by various campaigns and the effects of consumer culture on art and design production. Technological developments have changed our consumption habits in many areas. One of these habits is our music listening experience. Nowadays, many people can access several artists from various genres by subscribing to digital streaming platforms instead of paying for many albums. While this provides a favourable situation for users, it also allows artists to reach many users easily. With the disappearance of the producer's function in between, artists can reach the audience more quickly. One of the essential and most used features of Spotify, one of the popular streaming platforms, is the music suggestions feature, which comes from its machine learning-based algorithm. This newly recommended music completely changed people's music discovery experience, causing musicians to create monotonous music (Beaumont-Thomas and Snapes, 2018). Thus, while the ease of producing music quickly, from anywhere, without any supervision, enables much faster production, the quality of these mass-produced productions in today's pop culture is also a matter of debate. However, aside from the quality of the productions, although this new system seems good for artists and users, many artists also boycotted or criticized. As an example, the fact that Spotify recommended the new album of American rap musician Drake to many of its users at the same time in 2018 and put the same artist on the cover of many playlists can be given as affecting user preferences (Nast, 2018). The change in the music industry, technological developments, and the effects of consumption culture set an example for other industries as an indicator of how originality has been pushed into the background.

In summary, the concept of originality in art and design has been widely discussed by academics and professionals and has many legal, aesthetic, philosophical, economic, sociological and cultural dimensions. In the current situation on this subject, which has been discussed since the Ancient Greek Civilization, it is clear that originality is a crucial concept in terms of aesthetics and creativity and has many legal and ethical limits. However, today's consumer society's money and profit-centred

attitude have pushed creativity into the background by encouraging fast production. Furthermore, the various strategies exemplified above affected the users' needs also contributed to the loss of originality.

3.3. Originality of a Place

The late twentieth and early twenty-first centuries witnessed the rapid rise of place marketing and place promotion. In this period, many cities tried to reveal their strengths by competing globally to increase their city. Thus, originality has emerged as an essential driving force by creating new and unique experiences for visitors in recent years. Therefore, the unique original features of the city were tried to be revealed (Ward, Ward and Routledge, 1998). The factors that set cities apart can be "hard" factors such as climate and geography or "soft" factors such as the culture of the people that live there (Zukin, 2011).

Rousseau states that “*Houses make a town, but citizens make a city*” (Mumford, 1961). In other words, culture and the people are the main essences of the city. While climate and geography remain constant in today's world, culture and people are constantly changing. Cities are persistently developing, and the structure of cities is changing day by day. There may be many reasons affecting the cultural structure of the city. For instance, these could be through migrations. Due to these migrations, it is challenging to talk about cultural originality, especially in big cities. (Zukin, 2010). Zukin also addresses that cities consist of different layers due to continuous migrations.

As a result, today, the value of original spaces has increased much more in a global and changing world. These are used to increase the city's competitive advantage in the global arena. Therefore, city administrators and decision-makers reveal the city's originality by planning and designing this change (Piazzoni, 2018). This brings out the concept of "representation". The city's unique and defining values emerge as representation figures and become the values that introduce the city.

3.4. Representation of a Place

Representation can be seen everywhere. It is integrated into our daily lives in a way that we even hardly notice it. Even the language we use is a representation of our thoughts. Representation is also in our lives on a practical level. On stage, actors represent the character and lawyers represent their clients in court (Vieira and Runciman, 2008). Like these elements, the city is a representable element. However, it is challenging to represent all people in the city since the city itself is a complex

product. All the values of the city can be a source for representation. These values can be the physical characteristics, culture and collective memory. These values have been transformed into representation objects by researching and determining a brand strategy by city managers, designers and marketers. Cities that have done this successfully have been well affected economically and in terms of quality of life.

Ordinary objects can be seen in values representing cities. For example, two separate cities can own architectural identity and be used as a representative value. This similarity may be due to both cultural similarity and strategical similarity. Cities are culturally influenced by each other. Successful strategies followed by some cities have been taken as examples by other cities, creating significant similarities and lacking originality.

There are various ways of representing the city. In this study, according to the findings from collected souvenirs and the literature analyses, these types of representations are divided into seven groups: representation through architecture, representation through nature, representation through culture, representation through art, design and technology, representation through politics, representation through pop-culture, and representation through strategic branding;

City Representation Types



Figure 1. City Representation Types

3.4.1. Architectural Representation

Architectural representation is a widely used method of city representation. This type of representation can also be divided into three. These are the city's unique architectural style, iconic buildings, distinctive urban planning and the skyline, which can be seen in many objects that represent the city.

Firstly, a specific architectural design language, seen in the city's centre or any region, is widely used to represent the city or a particular region. An architectural design language emerges with standard requirements. The size of the house and the facade arrangements change according to the needs of the living people. Architectural

structures are similar because the requirements and needs are similar in the same region. Thus, a common architectural language emerges (Atici, 2017). Examples of this are Eskişehir's Odunpazarı Houses, Bodrum Houses and Amsterdam's unique architecture. The example below shows the representation of Amsterdam architecture through the fridge magnet.



Figure 2. Souvenir from Amsterdam – Amsterdam’s architectural language

Secondly, the architectural representation can be made through iconic buildings. Iconicity may be due to the building's height, form, or original location. These structures also positively affect their environment, which is already dominant by attracting attention. The media drive the reputation of iconic buildings (Elhagla, Nassar and Ragheb, 2020). This representation method is seen in many city logos, sports teams and souvenirs. Guggenheim Museum in Bilbao, Sydney’s Opera House, New York’s Empire State Building, the Statue of Liberty and the Brooklyn Bridge, Pisa’s Leaning Tower of Pisa, Rome’s Colosseo and the Eiffel Tower in Paris are among the well-known symbols which represent their cities.

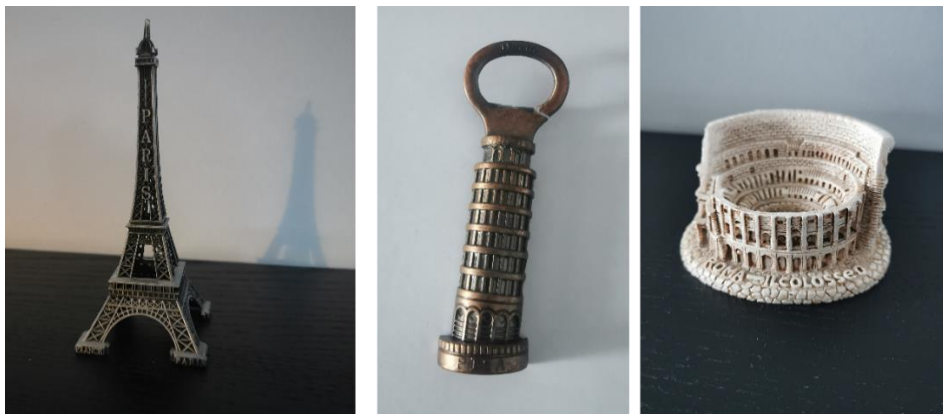


Figure 3. Souvenir from Paris (Eiffel Tower), Pisa (Leaning Tower of Pisa) and Rome (Colosseo)

The third example of the representation of the city through architecture is urban planning. This representation can be seen as a view of the city from above. An example of this is the city plan of the city of Barcelona. This representation can be found in Nike Sportswear Company's football kit design for Barcelona F.C in the 2018-2019 season. City of Barcelona's city plan can be seen on the kit itself in that football kit.



Figure 4. F.C. Barcelona 2018-19 Kit Featuring Barcelona's unique urban planning. (Source: Nike , 2018)

As the last architectural representation method, the skyline is a widely used type to represent a city. This representation consists of several iconic buildings. The city's silhouette refers to the characteristics of buildings that form natural landscapes during the day and shadows at night and are a significant factor in forming the city's image. New York City, Dubai, London, and Istanbul can be given examples of cities represented with their skylines.



Figure 5. Dubai Skyline, 2020 (Source: Emaar, 2020)

3.4.2. Representation Through Nature

The nature-based representation type is frequently used in the representation of the city. The basis of this representation is the geographical features of the city. This representation can be seen in the form of the natural beauties of the city, the scenery,

or the original aerial image of the geography where the city is located, or the city-specific plants growing in the city, animals and unprocessed foods.

One of the most widely used representations is the scenery and natural beauties. Since the location of each city is different from each other, the nature of each city differs more or less. For this reason, this type of representation is widely used. Nevşehir can be an example of the city represented in this way. Nevşehir is represented by Cappadocia and became famous in this way.



Figure 6. Cappadocia, Nevşehir (Source: AA, 2018)

Another natural element representing the city is the view of the city from above. The city's unique geography can be given in monochrome, outline, or satellite view in this type of representation. One of the well-known examples of this is the Bosphorus of Istanbul. Located at the meeting point of two continents, the Bosphorus view of Istanbul, which is unique, has been used a lot to represent the city. The example below shows the jersey designed by Nike for the Istanbul team Galatasaray for the 2018-2019 season. In this jersey, the Bosphorus image in yellow is placed on the jersey as a graphic element (Football Kit Archive, 2021).



Figure 7. Galatasaray 2018-2019 Kit featuring Bosphorus Source: (Source: Football Kit Archive, 2021)

A third of the examples of representation through nature are the animals specific to the city. An example of this is that the Van cat represents Van's city while the Ankara (Angora) cat unique to this region represents Ankara.

Local foods or plants are the last of the nature-based representations. Unlike gastronomy, representation through food is through the representation of unprocessed food or plant native to the city and region. An example of this is the representation of Malatya with apricots, Gaziantep with pistachios and the apples with Amasya.



Figure 8. Souvenir From Amasya, Featuring the Shape of an Apple

3.4.3. Representation Through Culture

In the Habitat III report (Habitat III, 2016), it was mentioned that culture is a historically essential factor in urban development. Therefore, culture is also an important place in representing a city. Although culture as a representative element is very comprehensive, it can be divided and analyzed into eight: religion, incident & event, influential person, gastronomy, experience, myths, regional richness, local figure.

The concept of religion, which is a concept intertwined with culture, is an element that contributes to the definition of cultural assets, ethnic and national groups or regions of civilization, generally together with ancestry, language, region and shared history. Religion, which is a concept that sometimes precedes culture, is frequently seen in the representation of some cities or even regions. World cities such as Jerusalem, Mecca and Rome, which are religiously important, can be given as examples of these cities. Religious symbols appear as a representation method in many ways, such as city emblems. In addition, religious symbols are widely used in country

flags, covering a broader region. The image below is the souvenir from Hatay, which includes a cross, crescent and Star of David as a representative of Hatay's multi cultural and multireligious structure.



Figure 9. Souvenir From Hatay, Featuring Religious Symbols

Secondly, a critical event or incident in the city can be given as an example of the cultural elements used in the representation of the city. The events engraved in the collective memory of the people living in the city can be significant events that represent the city. An example of this is that the Battle of Çanakkale, one of the devastating battles of the First World War, was an important figure for the city.

A third element is a person who is important for the city and widely used to represent the city. For example, Alexander the Great was a representative both in Skopje, the capital of the Republic of North Macedonia and in Thessaloniki, the capital of the Macedonian region of Greece.



Figure 10. Souvenirs from Skopje, North Macedonia (On the left) and Thessaloniki, Greece (On the right) both feature Alexander the Great

Gastronomy is also an important cultural element of the city. In the literature, it is seen that "signature food" is defined for many cities. Food is seen as a reflection of a country's culture and people, and food consumption is one of the tourists' most frequent leisure activities (Ağlamaz and Çivici, 2018). In addition to the food and beverages consumed at the destination, it is possible to present local foods and beverages to tourists as souvenirs (Richards, 2002). It is also stated that such souvenirs constitute a vital part of the tourist experience (Bessiere and Tibere, 2013). In tourism, local gastronomy adds value to the destination and gives it a competitive advantage. With the activation of the sense of taste through food and drink, the tourists' experience increases; thus, their connection with the destination increases. As an example of this, using Dutch cheese in the representation of Amsterdam as the example below.



Figure 11. Souvenir from Amsterdam, featuring Cheese Shop

Another cultural representation method is an activity or experience-based representation. In this method, city-specific activities are emphasized and used as a representation method. For example, since gambling is prohibited in Turkey and is free in Cyprus, the island is associated with gambling, and the city is represented by gambling items such as playing cards and roulette. Another example is Amsterdam, as can be seen below. This example highlights the coffee shop culture unique to Amsterdam and the Netherlands.



Figure 12. Souvenir from Northern Cyprus and Amsterdam, featuring Playing Cards and Coffeeshop

Myths are often of unknown origin, symbolic narratives that traditionally associate supernatural events with actual events, especially religious beliefs. In this study, myth was kept separate from religion. In this distinction, religious representations are mostly symbols such as a cross, crescent and Star of David, while myths are figures and people in stories or ancient beliefs. An example of representation through myths is the legend of St. George's slaying the dragon in the Coat of Arms in Georgia. Another example is the use of ancient gods and goddesses in the representation of the city. The last example of representation through myth is the Dragon figure, which is the symbol of the city of Ljubljana. The dragon figure, mentioned in the founding legend of the city, is seen in statues in the city, is featured on the city flag, and is a popular souvenir (Visit Ljubljana, 2022).



Figure 13. Souvenir from Ljubljana – The dragon figure

Another value to be examined in this section is the regional-folkloric richness. These riches are the dances specific to that region and the professions specific to that

area. For example, Eskişehir's meerschaum and Erzincan copper embroidery can be given.



Figure 14. Souvenir from Eskişehir – meerschaum pipe

The last example of cultural representation is the local figures representing the city that has emerged over time for different reasons. As these figures can appear in various ways, each has its own unique story. One of the well-known ones is the city's nickname, which is one of the symbols of New York City, Big-Apple. Initially, this term, which emerged as a metaphor at the beginning of the twentieth century, was later adopted by the public and became one of the city's symbols. Another example is Istanbul cats. The cat population in Istanbul is more than many cities or even countries, which has made the city famous for its cats, and the city has become represented by its cats (Turkish Airlines Blog, 2021). There is even a documentary focusing on the cats of Istanbul. The documentary "Kedi" (Cat in Turkish), made in 2016, received six awards (Torun *et al.*, 2017).



Figure 15: İstanbul's Famous Cat, Dombili and her statue at the same place. (Source: Turkish Airlines Blog, 2021)

3.4.4. Representation Through Art, Design and Technology

Representation through art, design and technology is handled separately from the culture title in this study. Although art, design and culture are interrelated concepts, in this study, representation through culture covers intangible - abstract concepts that mostly lives in people's minds while art and design cover tangible concepts. Since art and design are the physical representation of thought and can be perceptible.

Art and design are also vastly diverse and can affect the city in many ways. These influences can take many forms, such as modern art, design, or literature.

First of all, representation through art or artist is the use of the artistic values of the city as a representative element. Some famous paintings and painters, novels and writers are identified with their city. For example, St. Petersburg stands out for many writers and poets it has raised. These artists are Dostoevsky, Pushkin, Gogol and Nabokov (Saint Petersburg, 2022). Although they were not born there, some artists are identified with the place where they lived for a while and created some of their works in this specific place. For example, the French city of Arles, where the famous Dutch painter Van Gogh stayed between February 1888 and May 1890, made more than 300 of his works. Today, the places inspired by Van Gogh are used as a tour route to promote the city (Arles Tourisme, 2022).



Figure 16. Souvenir from Amsterdam – Featuring Van Gogh

Secondly, design is another element used in the representation of the city. Design is an essential element that increases the quality of life in the city. Many international organizations are held in various cities to promote design and make them more visible. The first of these is the World Design Capital application organized by the World Design Organization. Within the scope of this application, a city has become the world design capital every two years since 2008. Torino, Seoul, Helsinki, Cape Town, Taipei, Mexico City and Lille Metropole have been the World Design Capitals.

In 2022, Valencia will claim this title, and in 2024 cities San Diego and Tijuana will claim this title together. With this organization, WDO aims to make creativity and innovation visible, attract investment and welcome creative people to the city, create new partnerships, provide economic development and ultimately increase the quality of life in the city by making the city a must-see travel destination (WDO, 2022). Another organization that promotes design in the city is the creative cities network organized by UNESCO. In this organization, it is aimed for sustainable development by joining the network in the fields such as cities Literature, Design, crafts and folk art, film, music, media arts and gastronomy. Currently, there are 40 design cities (UNESCO, 2022). Cape Town, Mexico City, Seoul, Turin, and Helsinki have also been selected as World Design Capitals. The following sections will discuss Helsinki's design as a tool in urban development.

The following type of representation is representation through museums. According to the ICOM (International Council of Museums) Statutes, “A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.” (ICOM, 2007). Museums are also a cultural element. However, as can be seen in the definition above, museums are areas where concrete items are presented rather than abstract concepts. Therefore, the role of museums is crucial for cities to promote themselves. Therefore, museums are an essential tool in the city's development in this context. Among the world cities, such as New York City, Bilbao and Berlin can be given to the cities that stand out with their museums and are represented through their museums. Guggenheim Museum in Bilbao, an actual example of this, was designed by Frank Gehry and contributed significantly to the city's regeneration. This contribution is a well-known case study in the same field while creating an example of representation through the museum (Gonzalez, 2004).

Another example of representation through the city's art is through patterns and colours. Examples of these are some football jerseys. For example, the Gingham pattern featured on the 2012-2013 Manchester United jersey refers to the city's history, noting that the cotton industry started in this city (Mirror Football, 2012). Another example of patterns as a representation is the pre-match jersey prepared by Nike for the Turkey National Football Team. The jersey is inspired by the Galata Bridge, one of the symbols of Istanbul (Footy Headlines, 2020). Colours are also fundamental in

the identity of the city. For example, yellow taxis are one of the symbols of New York and add dynamism (Furseth, 2017). The use of colours in representation can also be confused with political representation. The flags of the regions, the sports clubs that dominate there, and even the dominant political view can be effective in this representation.



Figure 17. 2012-13 Manchester United Gingham Pattern Inspired Kit (Source: Mirror Football, 2012)



Figure 18. Turkey 2020-22 Pre-Match Shirt and Istanbul Galata Bridge (Source: Footy Headlines, 2020)

The last representation to be examined in this section is high technology. The development, high technology and future vision of some cities are part of the identity of these cities. Examples of these cities are Helsinki, Seoul and Masdar. For example, Masdar City of the United Arab Emirates has defined itself with its vision centred on innovation and research since its establishment in 2008 and invites everyone who has this vision to the city (Masdar City, 2022).

3.4.5. Representation Through Popular Culture

Today, media tools can be accessed from many parts of the world. The power of media has also influenced the way cities to represent themselves. Today, it is known that popular culture tools such as TV series and movies are essential tools in attracting tourists to the city (Beeton, 2015). For example, after 1999, Korean pop culture gained much recognition in many Asian countries through movies, dramas and songs and this wave is called Korean Wave. The train was named "Hallyu", or Korean Wave. The Korean Ministry of Culture and Tourism even supported Korean Wave by sending Korean pop stars as ambassadors to some countries (Lee and Bai, 2016). In addition to Seoul, cities such as New York, Los Angeles and London can be given as examples of popular culture on a city basis. Movies and TV series play a significant role in recognising these cities. For example, the NYPD (New York Police Department) is an official police department in New York and a widely seen organization in adventure movies shot in New York. NYPD text on the fridge magnets below shows the effect of movies and TV shows.



Figure 19. Metal Plate Souvenirs from New York City Featuring NYPD and NYFD Logos

Another example is platform 9¾ at King's Cross Train Station in London. This platform is a fictional gate to the Wizarding School of Hogwarts in the famous book and movie series Harry Potter. This place is a famous photo-taking place in King's Cross Train Station and attracts many fans each year (King's Cross Station, 2021).



Figure 20. Platform 9¾ at King's Cross Station. (Source: King's Cross Station, 2021)

3.4.6. Representation Through Politics

Politics can be a concept used to represent a city. The use of politics in representation can be examined in three parts. First, the city's political mission can be an essential figure in the city's representation. For example, in Washington D.C., as the Capital of the United States of America, Ankara has a representational value as the Capital of the Republic of Turkey. The second type of political representation is the political orientation of the city. An attitude or ideology that the city adopts politically can also be one of the city's values. Lastly, a city can be represented by an influential political figure such as Queen Elizabeth II of the UK.



Figure 21. Souvenir From London, Featuring Queen Elizabeth II (Source: Ebay, 2022)

3.4.7. Representation Through Branding

Sometimes cities represent themselves with a new branding strategy. The most well-known example of this is the I(love)NY example, which significantly impacted the city. In detail, Milton Glaser's design for New York will be mentioned in the "New York City" chapter. Another example of this is IAMsterdam. At the turn of the 21st century, the city of Amsterdam noticed its popularity had fallen due to increased competition from other destinations in Europe, particularly to cities in Spain and Eastern Europe. As a result, a private-public partnership was formed to rebrand Amsterdam with a new city marketing campaign to maintain the city's position as a tourism and business top spot. Finally, the "IAMsterdam" design was created in September 2004. It soon became a tourist destination, and this branding reflected positively on the city.



Figure 22. I AMsterdam Sign and the Crowd

CHAPTER 4: CASE STUDIES ON BRANDING CITIES

In the previous section, the representation types were explained separately with examples. In this section, the historical and cultural resources of the selected cities and how they are used in representation will be analyzed separately. Three cities were selected for this analysis. The previous section briefly mentioned these three cities are New York City, Helsinki, and Thessaloniki. The first city to be analyzed, New York City, is at the frontier of the city branding. It also has many representational values with its cultural background. Helsinki, the second city, started to introduce itself to the world as the European Capital of Culture in 2000. Then by putting design at the centre, it became the World Design Capital and was included in the UNESCO Creative Cities Network as a Design City. Helsinki, a well-known and respected city of design, was chosen for its success in promoting the city and its use of the design city vision. The last city to be examined in this section is Thessaloniki. Thessaloniki, like Helsinki, was the European Capital of Culture in 1997. Despite its age of more than 2300 years and the cultural richness of being home to many civilizations, it could not manage this process as well as Helsinki. The purpose of choosing Thessaloniki is to compare it with Helsinki in this area and to compare it with İzmir with its cultural and geographical similarities.

4.1. New York City

4.1.1 History of New York City

The largest American Metropolis, New York City, is located in the northeastern U.S. The first native New Yorkers were indigenous people, Lenape, who hunted, fished, and farmed between the Delaware and Hudson rivers. Europeans began to explore that region at the beginning of the 16th century. However, the settlement did not begin until 1624. That year, the Dutch West India Company sent several families to live and work on "Nutten Island" (today's Governors Island). In 1626 Manhattan Island was purchased from natives. When the city moved to Manhattan, the population was only 300; however, with its new location, the city population proliferated. In 1760, the city population became 18000 and only 50 years later population grew to 202,589, becoming the largest city in the Western hemisphere in the United States. In that period of rapid growth, the city also grew more diversely: Immigrants from the Netherlands, England, France, Germany and Africa. During the American War of Independence, during the late 18th century, the City of New York

was strategically important. It was captured by the British army, served as a military base, and saved by Americans. After the war, the city recovered quickly. The city's port became one of the essential ports nationwide and played an important role in the cotton economy. By then, the city population increased first with Germans and Irish during the 1840s and 50s and then from Southern and Eastern Europeans. They settled in distinct ethnic neighbourhoods and created communities that added a cultural richness to the city. In 1895, residents of Queens, the Bronx, Staten Island and Brooklyn voted to merge with Manhattan to form a five-borough "Greater New York." This "consolidation" plan took effect, and New York City had 360 square miles and around 3,350,000 people.

The Second World War, which emerged towards the middle of the 20th century, affected New York and many American and European cities. After World War II, wealthy people migrated to the suburbs, and people of native European descent began out-migration. Nevertheless, the Hart-Cellar Immigration and Nationality Act of 1965 made it possible for immigrants from Asia, Africa, the Caribbean, and Latin America to come to the United States. Many of these newcomers settled in New York, rejuvenating many neighbourhoods and increasing cultural richness.

The new millennium has started tragically for New York. On September 11, 2001, In 2001 there was a terrorist attack on the Twin Towers of the World Trade Center. These structures, the tallest towers in the city, were demolished. Nearly 3000 people lost their lives in this attack. However, New York continued to be a significant financial centre and tourist attraction even after this attack (Lankevich, 2021).

4.1.2. Culture of New York City

New York City has been described as the cultural capital of the world (Ashton and Wallock, 1988). Many art and cultural movements have started in this city. Examples of these are Renaissance Harlem, Abstract Expressionism (Also known as New York School), hip hop, punk, salsa and many more. The city also hosted many movie sets. The city also has a massive reputation in fashion and The New York Fashion Week is a famous event with high coverage in the media (Bradford, 2014). New York also ranked as a World Fashion Capital by surpassing Paris and London (The Global Language Monitor, 2020).

New York City is also known for its multi-ethnic population. One of the main factors in New York's transformation into a cultural centre is its diversity. Many innovations have been experienced in this city with the creativity of people from

different cultures. In fact, at the beginning of this century, thirty-six percent of New York's population consisted of people born in a foreign country (IExplore, 2022).

Some institutions manage this in the city where there are so many cultural resources and cultural activities. For example, the New York City Department of Cultural Affairs (DCLA) is the country's largest municipal funder of culture. It is committed to providing access to art and culture for all citizens. It is a branch of the government of New York City, is the largest public funder of the arts in the United States, and it is even surpassing the National Endowment of the Arts. On the other hand, New York State Council on the Arts is an arts council serving the U.S. state of New York. Today NYSCA provides more funding than any other state arts agency. The funding is even three times more than the combined contributions from California, Texas and Florida (Forman, 2015).

4.1.3. Identity of New York City

Lankevich (2021) defines the character of New York as;

“No other city has contributed more images to the collective consciousness of Americans: Wall Street means finance, Broadway is synonymous with theatre, Fifth Avenue is automatically paired with shopping, Madison Avenue means the advertising industry, Greenwich Village connotes bohemian lifestyles, Seventh Avenue signifies fashion, Tammany Hall defines machine politics, and Harlem evokes images of the Jazz Age, African American aspirations, and slums. The word tenement brings to mind both the miseries of urban life and the upward mobility of striving immigrant masses. New York has more Jews than Tel Aviv, more Irish than Dublin, more Italians than Naples, and more Puerto Ricans than San Juan. Its symbol is the Statue of Liberty, but the metropolis is itself an icon.”

"New York at Its Core" exhibition at the Museum of the City of New York has been organized to explore what makes New York New York. The city's history has been reflected in the exhibition through more than 450 historical objects and images. In this image below, four interrelated terms that define New York have been presented. These are money, diversity, density and creativity.



Figure 23. What makes New York New York – Money, Diversity, Density and Creativity. (Source: Pentagram, 2018)

First of all, the term money draws attention to New York as a powerful financial centre and a city of opportunities. On the other hand, diversity indicates the people from all over the world that make up New York's strong economy and the intercultural interaction and tolerance that these people create. Next, density emerges as both a city's gain and a value that adds difficulty. While this density gives vitality to trade and culture, it adds stress to life. Innovations have been necessary to reduce this stress and make the city more livable. This challenge refers to the fourth term, creativity. Creativity is the driving force in the rapid change and energy of the city, and this position attracts more money, diversity and density to the city (Pentagram, 2018).

4.1.4. Representation of New York City

New York has acquired many missions and assumed many identities throughout its short history. As explained in the previous sections, it is a significant world city with its cultural richness and substantial investments. The representation of these identities has been engraved in people's minds in many parts of the world thanks to many works in literature, media, and art.

According to Lopate,

“New York writing derives from the rhythm and mode of existence it imposes on its inhabitants and even visitors. Born of the rich variety of experiences to be found in the city streets and neighborhoods, New York writing is based on culture, ethnicity, race, gender, sexuality, or class.”(Patell and Waterman, 2010)

New York City is the entertainment and media capital for its diversity, inclusiveness, energy, and philanthropic and government support for education, arts,

and culture. It won this title by beating Tokyo in PwC's "Cities of Opportunities" report (*Cities of Opportunities*, 2015). Additionally, all major television networks are headquartered and have 35 city-based radio stations and more than 100 regional stations. Three of the Big Five music recording companies are also headquartered here. More than 200 newspapers have offices in New York, and 350 consumer magazines headquarters are there. The city's book publishing industry employs approximately 13,000 people, and a third of all independent films are produced in New York City at 145 studios and stages. The film, theatre and broadcast industries contribute \$5 billion annually to New York's economy and employ more than 100,000 people (Governors Island Preservation and Education Corporation, 2005).

New York is one of the most filmed cities. Three of the five boroughs (Manhattan, Brooklyn and Queens) are in the top five, and Manhattan is the most filmed location in the World (Gocompare, 2021). Furthermore, Central Park, Chrysler Building, Empire State Building and Brooklyn Bridge have been widely used in movies. For example, in the scene shown in the picture below, in the 1933 movie *King Kong*, the scene of a giant ape living on an island in Southeast Asia arriving in New York and climbing the Empire State Building, the tallest building of its time, is one of the most iconic scenes in the film industry due to its symbolism.



Figure 24. *King Kong*, Top of the Empire State Building on the 1933 Movie. (Source: Vancouver Sun, 2019)

New York is also famous for its art, design, and architecture. The Metropolitan Museum of Art is the largest art museum in the United States and one of the three most extensive globally, along with the Metropolitan Museum of Art, MoMA. The Guggenheim. The Whitney Museum of American Art. Rubin Museum of Art,

American Folk Art Museum, Brooklyn Museum, Parrish Art Museum, Albany Institute of History and Art, Fenimore Art Museum, Albright-Knox Art Gallery, Dia: Beacon, Rochester Contemporary Art Center (RoCo), Storm King Art Center, Griffis Sculpture Park comprises many famous art collections (IloveNY, 2022).

As mentioned above, money, diversity, and density play a massive role in developing creativity, one term that defines New York. In addition, the excellent opportunities, competitiveness, and communication networks in the city played an essential role in developing the design culture and even in New York's becoming a vital design city (Heller, 2019).

New York's architecture shows different characteristics, such as the diversity of its people. Moreover, these features differ according to historical and cultural periods (Ibigroup, 2016). As an example of the significant structures in the city, St. Patrick's Cathedral, Empire State Building, Flatiron Building, Brooklyn Bridge, The High Line and Grand Central Terminal.

Having a rich identity, New York has many nicknames. For example, The Big Apple is first mentioned in Edward Martin's book *The Wayfarer in New York*, published in 1909. In this metaphor, the term Big Apple is one of the tree's fruits and has grown disproportionately more than the others, making more use of the tree's sap. The term big apple then came to be used widely by people in the late 1920s and early 1930s. It was officially started to be used in the 1970s. During this period, "The Big Apple" became one of the official nicknames of the city in the efforts to fix the city's "dangerous" and lousy reputation (Thoughtco, 2020). "Gotham", another nickname for the city, was first mentioned in an article written by Washington Irving in *Salmagundi* magazine. However, it gets its real popularity from the Batman comic book series. The stories in these series are set in the fictional city of "Gotham", inspired by the dark and dangerous city of New York ("Why is New York City Called Gotham?" 2020).

Despite all the values that make New York New York, the city has also gone through challenging times. When we think of New York, we think of the Big Apple, Brooklyn Bridge, Street Food, museums, high-rise buildings, and the media, but in fact, an advertising campaign that has been successfully planned and managed is what brought the city to its current power. By the 1970s, crime rates and poverty had increased drastically. The city had no power to attract tourists and was seen from the outside as an "asphalt jungle" and an "ungovernable city". In addition to these, the class and racial discrimination that emerged with the rising right-wing movement

throughout the USA also affected liveability (Greenberg, 2008).

In this context, the new “New York” representational framework was richly designed, transforming a simple logo and slogan into a diverse and all-encompassing universe. This framework has its origins in the 1960s and 1970s. First, a vision of the "global city" was created among New York's dominant television, film, and magazine industries. In contrast, *New York* magazine, founded in 1967, had touted New York City on its pages as a unique and popular place for young people to live, work and shop. Then, inspired by both of these precedents, came the city's first semi-official marketing campaign, known as the "Big Apple," sponsored by the real estate-led Association for a Better New York in 1971. Finally, in 1977, the New York State Department of Commerce launched the “I(love)NY” campaign, combined the logo designed by Milton Glaser, art director of *New York* magazine, combining Broadway theatre and a multimedia celebration of Fifth Avenue shopping with the background of the new city skyline. Although this campaign did not refer to the city's multilingual and multicultural nature, it helped promote and sell the city's post-industrial and neoliberal economic development programme (Greenberg, 2008).



Figure 25. “I(love)NY” Logo by Milton Glaser. (Source: Milton Glaser, 2021)

While examining the representations of the city one by one, both souvenirs and literature analysis were needed. In the architectural field, which is the first, structures such as the Empire State Building, Brooklyn Bridge and the Statue of Liberty stand out. Central Park, located in the city's centre, is of great importance as the Representation of Nature. The use of Central Park in movies is an example of New York's representation in this respect. Thirdly, representation through culture is also common in New York. Diversity, one of the primary identities of many cities, is also reflected in the representation of the city. As explained in the section Representation Through Culture, "the Big Apple" is a well-known city nickname. It is also seen as a

souvenir, as an example of the elements that can emerge in various ways and become meaningful in the collective memory of the citizens over time. Quarterly, the city is also strongly represented in art and design. Many museums that are known around the world exemplify this.

Furthermore, New York is also highly represented in popular culture. This representation not only introduces certain parts of the city, its buildings, and culture to the world but even makes the city's institutions heavily featured in popular culture, such as the Fire Department of the City of New York (FDNY) and the New York City Police Department (NYPD), recognizable. This recognition is also seen in the souvenirs of the city. The city is also represented politically. Although the Statue of Liberty has architectural representation value, it is also seen as a symbol of the USA. Finally, with the “I(love)NY” campaign, branding also represents the city.



Figure 26. Souvenir Shop in New York City

As a result, New York City is an essential brand among world cities with its multiculturalism and many identities. As listed above, the city contains seven defined types of representation. For this reason, New York presents many of its riches to the world with the richness of representation.

City Representation | NEW YORK CITY



Figure 27. Representation types of New York

4.2. Helsinki

4.2.1 History of Helsinki

King Gustavus Vasa of Sweden founded the town of Helsinki. The city grew slowly, but the city is located strategically because of the wars among Sweden, Baltic countries and Russia. Helsinki and Finland belonged to Sweden for many years. However, Russia's growing power in the eighteenth century, near the border, created a significant influence over the city. Nevertheless, until the beginning of the nineteenth century, the city remained amid war.

At the beginning of the nineteenth century, Russia annexed Finland as an autonomous Grand Duchy. As a result, the city was declared the capital of Finland, and Finland's only university located in Turku was also moved to the capital. By the beginning of the twentieth century, the city, whose population had reached 100,000, became the region's administrative, military, academic, and industrial centre. The city became the capital of Finland, which gained its independence after the Soviet Revolution in 1917. Classicism and functionalism were influential in the city's architecture, which proliferated during this period. The city, which the Second World War also damaged, continued to develop with rapid urbanization (Helsinki, 2019).

4.2.2. Culture of Helsinki

Helsinki is among the northernmost cities globally, with a population of 632,000 and 1.4 million in the wider metropolitan area. Helsinki is the third-largest city in the Scandinavian countries. 40% of the total city area consists of green areas. Migration has doubled in the last two decades, with foreign-borns making up 14% of the urban population. This rate is 6.8% nationwide. Therefore, Helsinki's population

is becoming more international every year. More than 15% of the population speaks a language other than Finnish or Swedish as their mother tongue. The city's current strategic plan (2017-2021) aims to make Helsinki "the most functional city globally". This goal aims to create an environment where everyone feels safe and social equality is actively pursued in city policy and urban design. The city has a necessary cultural infrastructure with 76 local museums, 37 public libraries, 69 theatres, a central concert hall and 50 other music venues. This wealth is also crucial for keeping the quality of life at a high level (World Cities Culture Forum, 2022).

Having a stable economy until the 1990s, Finland experienced an economic crisis between 1991 and 1993, leading to unemployment. For this reason, Helsinki took the entrepreneurial development strategies of Western Europe and developed a place marketing model for urban development (Heikkinen, 2000). This model changed the cultural policy of the city. Policies to improve social and geographical equality developed in the 1960s and implemented in the 1970s and 1980s were replaced by policies such as urban image creation, tourism development and cultural industry development in the 1990s. These initiatives became official with The European Capital of Culture application, and Helsinki became the European Capital of Culture in 2000 along with eight other cities. Thus, the development of the city through culture accelerated.

4.2.3 Identity of Helsinki

As part of the preparation for The European Capital of Culture application, research was carried out on the current image of the city in order to create a city identity. This process consists of two qualitative studies. The first of these studies were conducted with 20 people, primarily middle-aged professional British people, some of whom had been to Helsinki before, some of whom had not. The second study was carried out with 27 students from 13 different countries on different continents, different backgrounds and different departments who came to the University of Art and Design Helsinki for 3 to 12 months. These studies aimed to learn about people's perceptions of Helsinki and whether these perceptions change after visiting Helsinki.

As a result of the study, it appeared that Helsinki's perceptions were a dark, depressed, cold, empty and desolate space prior to their visit. Furthermore, views on the Finns are honest, distant and timid. People who see Finland as a part of Scandinavia also attribute Swedish characters to Finland and see Finland as a strong welfare state. However, it was observed that students knew Finnish architecture and design

exceptionally well. While the students knew that the famous Finnish brands such as Fiskar Scissors and Nokia belonged to Finland, the others thought that these companies belonged to Japan or Germany. However, they thought that the Finnish sauna also belonged to Sweden.

The study observed that the people who participated in the study changed their thoughts about Helsinki after visiting Helsinki. The grey image in people's minds became more colourful. It has been observed that Helsinki looks more like a Central European city than a northern city. Although the noise, colourfulness and happiness of cities such as Barcelona, Athens and Lisbon are lacking, Helsinki stood out as a well-organized, pleasant, unpolluted, clean and safe city. The people of Helsinki were seen as practical, realistic and straightforward.

As a result of the study, a lack of awareness for Finland and Helsinki was determined. Efforts have been made to solve this quickly (Heikkinen, 2000). Helsinki was first selected as the City of Information, Technology and Future in the European Cities of Culture for 2000, then as a World Design City (WDC) by ICSID (Former WDO - International Council of Societies of Industrial Designers) in 2012. In 2014, it was accepted to UNESCO's Creative Cities Network as a City of Design. Thus, robust technology and design culture can be shown as the prominent identities of the city.

4.2.4 Representation of Helsinki

As mentioned above, the European City of Culture application was made to increase Helsinki's visibility and revitalize its economy. As a result, Helsinki was eligible to be selected along with eight other European cities. Furthermore, although it may not have its former reputation and power today, the presence of companies such as Nokia at that time increased Helsinki's prestige in the field of technology. For this reason, Helsinki was chosen as the City of Information, Technology and Future. Furthermore, at that time, Finland wanted to present itself with a high mobile telephony and internet usage level. Indeed, as of August 1998, Finland was the first country with more than half of its inhabitants to use a mobile phone. At the same time, the rate was only seventeen percent in the United Kingdom. As a result, this new image transformation strategy and the new representation of Helsinki not only changed the cold, dark, empty and isolated city in the minds of foreigners by making it a bright and colourful city with high technology but also enabled the local people to adopt this identity (Heikkinen, 2000).

Helsinki has trained many famous designers, including designer and architect Alvar Aalto. As mentioned in the previous section, the city was already known for its design power and architecture. It proved its reputation by being named World Design Capital in 2012. According to the report, the main reasons for Icsid to choose Helsinki in this project are the excellent design history of the city, the dynamically developing urban life and the use of design as a resource for well-being and competitiveness. The first results of this campaign began to be seen at the end of 2012. The concept of design is starting to become a more discussed topic in Finland. Design education strengthened. New partnerships and collaborations were seen, and Helsinki's reputation for design worldwide increased (WDO, 2012).

After being named World Design Capital, in October 2013, Helsinki applied to enter UNESCO's Creative Cities Network as a City of Design and was selected as of 2014. It was stated that the design-oriented vision was determined in 2009, and it was selected as the World Design Capital in 2012. (the City of Helsinki, 2013). Proving that it is a city that aims to develop through design with these two organizations, As of 2016, Helsinki is also one of the first cities in the world and the first city in Europe to have a Chief Design Officer ((the City of Helsinki 2021).

As of 2017, Helsinki has decided to redesign its visual identity. The new design was adaptable, responsive and versatile while reflecting Helsinki's identity. The design's target audience was determined as "everyone", namely Helsinki residents, other Finns, foreigners, tourists and immigrants. The design was based on the Helsinki coat of Arms, the most well-known symbol of Helsinki, and the wave motif was added as a graphic element (Werklig, 2022).

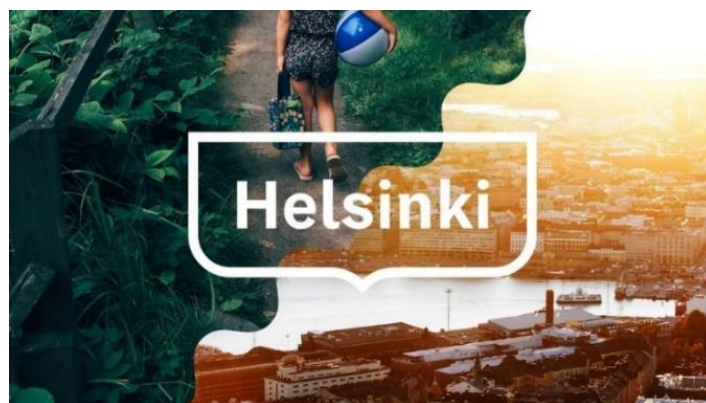


Figure 28. Helsinki's new visual identity (Source: Werklig, 2022)

Briefly, the strengths of Helsinki were determined, and these aspects were used to increase the economic welfare by increasing the prestige of the city. First of all, the country's technological development was used to change the perception of the city and the country in foreign minds. Then the design was used successfully in the development of the country. As a result, based on all these studies, technological development and design come to the fore in the city representation.

For the values that represent the city, it is seen that the leading architectural structures of the city are included in the city souvenirs. The famous reindeer and winter theme are striking in natural representation, which is the second type. Helsinki is also culturally represented and became the European Capital of Culture in 2000. As can be seen below, the city is also represented by Viking-themed objects (whether the Finns are Vikings or not is a matter of debate). Quarterly, the city is represented technologically as the "City of Future" and design as the City of Design and World Design Capital. City of Design and City of Future have also become brand elements that define the city. Finally, there is not enough evidence that the city is represented by popular culture and politics. Thus, the city contains five of the seven types of representation mentioned.



Figure 29. Souvenirs from Helsinki, featuring glasses, plates and accessories (Source: Annensoppi, 2022)

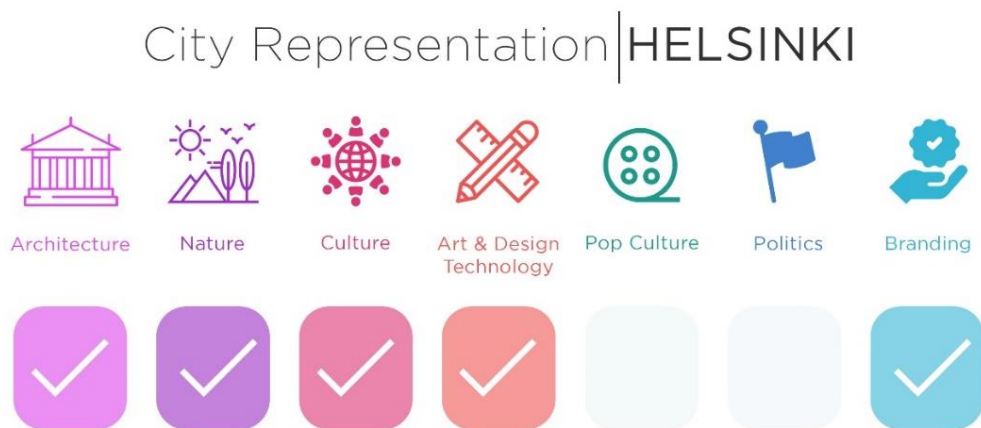


Figure 30. Representation types of Helsinki

4.3. Thessaloniki

4.3.1 History of Thessaloniki

The history of Thessaloniki, the second-largest city in Greece and the capital of the Macedonian region, dates back to the Hellenistic Period. Established by King Cassander of Macedonia in 315 BC, Thessaloniki quickly took its place among the important cities of the region. After the collapse of the Macedonian Kingdom, it continued to be an important commercial city within the borders of the Roman State. It was among the first early Christian centres. With the establishment of the Byzantine State, the city developed further and became the second most important city in the region after Constantinople. During this period, many defensive structures and many churches were built in the city.

In 1430, the Ottoman Empire captured the city. This situation also changed the ethnic structure of the city. Besides the Greeks living in the city, Jews and Turks also had a significant proportion. The city, which did not lose its importance during the Ottoman period, continued its essential trade centre role. Especially in the 19th century, the Ottoman Empire's modernization efforts, such as the Tanzimat, brought many new structures to the city. Industrialization efforts in this period also made the city an important industrial centre of the region. As a result, the city had become a critical port city of the region, with Izmir and Istanbul (Gençer, 2017). The population of the city tripled during this period between 1840 and 1912. The city's importance as a port city and developed industry has led historians to refer to the city as "California of the East".

Thessaloniki, 1912, was captured by Greece in the First Balkan War. Just as the Great Fire of Izmir destroyed a significant part of the city after the Turks captured the city, another great fire destroyed a significant part of this city just five years ago, a few years after the Greeks took Thessaloniki. In order to heal the wounds of this tragedy, a major reconstruction project was started in the city. With the rapid growth in the 1950s and 1960s, the city took its current form.

As mentioned above, Thessaloniki is still an important commercial centre and is the second-largest city in Greece. In addition, the city became the Cultural Capital of Europe in 1997, became the European Youth Capital in 2014, and entered UNESCO's Creative Cities Network in the field of Gastronomy in 2021 (IntheThessaloniki, 2018).

4.3.2 Culture of Thessaloniki

Thessaloniki was founded in the Hellenistic period and has been a part of Greek Civilization, Roman Civilization, Byzantine Civilization, Ottoman Civilization, and Greek Civilization. A considerable part of the population today consists of Orthodox Christian Greeks. However, only a hundred years ago, half of the city's population consisted of Jews (ANU Museum, 2022). The Turkish Muslim presence in the city was also relatively high. This multiculturalism has also permeated the architectural texture of the city. Byzantine, neoclassical, Art Nouveau and Art Deco styles can be observed in the city architecture. Although most of the cities' Ottoman character was destroyed in the Great Fire of 1917, many structures have survived today. In addition, the sending of more than 50,000 Jews to their camps during the Nazi occupation could not erase the Jewish heritage from the city.

Thessaloniki is a vibrant Mediterranean City with a student population of over 150,000. When this dynamism is combined with its geopolitical location that unites the East and the West, Thessaloniki is a critical gastronomic city with its numerous tsipouro restaurants, ouzadikas, taverns, fish taverns, modern cuisine, patsatzidikas, fast food restaurants and patisseries.

Today, it has a population of one million. The city also has 15 UNESCO World Heritage Sites and 30 different museums from many different areas. The city's rich history and rich cultural accumulation have made the city an important cultural centre. The city was selected as the European Capital of Culture in 1997. In 2021 it entered UNESCO's Creative Cities Network with the field of Gastronomy with its cuisine that is the synthesis of the east and the west (Thessaloniki, 2017).

4.3.3 Identity of Thessaloniki

With its historical texture, multiculturalism, many UNESCO World Heritage Sites, the ownership of Byzantine and historical Macedonian heritage, Thessaloniki carries many unique identities simultaneously.

As mentioned in the previous sections, the source of solid identity comes from Thessaloniki's location and many civilizations that the city has hosted throughout its history. The central concept in the city's identity is "historical heritage". While proudly owning these heritages, Thessaloniki also carries the mission of being the cultural capital of Greece. This cultural richness can be seen in many works in the city, as well as reflected in the city's cuisine, which bears traces from Asia Minor (Anatolia), Constantinopolis (Istanbul) and Pontus (Turkey's Eastern Black Sea Region). Even

Arab and Armenian influences can be seen in the city cuisine. While this multicultural structure enriches the city's cuisine, the energetic structure of the city and its young student population has made the streets of the city dynamic (Thessaloniki, 2017).

4.3.4 Representation of Thessaloniki

The representation of the identity of the city of Thessaloniki is an excellent example to understand the political side of the representation methods. The meaning of the city of Thessaloniki varies for different cultures. Thessaloniki, which is now part of Greece, has chosen to be represented by its history. As explained in the previous sections, the Byzantine and Macedonian heritage of the city stands out in the representation of the city. The figure of Alexander the Great is on the coat of arms and the flag of the city. The reason for including this figure is more of a geographical decision. The city of Thessaloniki was not yet established during Alexander the Great and his father Philip II's period; however, this figure still has a significant place in the representation of the city. The main reason for this is that the city developed rapidly and became the largest city in the region. Today it is the capital of the Macedonian Region of Greece. Even the Greek Government entered into an inheritance rivalry with the Republic of North Macedonia. The Former Yugoslavian Republic of (FYR) Macedonia, which was founded by separating from Yugoslavia, chose the Verghina Star, the symbol of the Argead Dynasty, to which Alexander the Great was a member, as its flag. With different colours, the same symbol was also on the flag of the Macedonian Region in Greece. As a result of Greece's economic pressure and boycott, the newly established Republic of Macedonia changed its flag in 1995 by differentiating the sun symbol (Britannica, 2019). After the flag change, the Greek reaction did not end, and as a result of the pressure, FYR Macedonia changed its name to the Republic of North Macedonia. Thus, the primary value represented by the city is Macedonian heritage, as the city's flag and coat of arms are Alexander the Great.

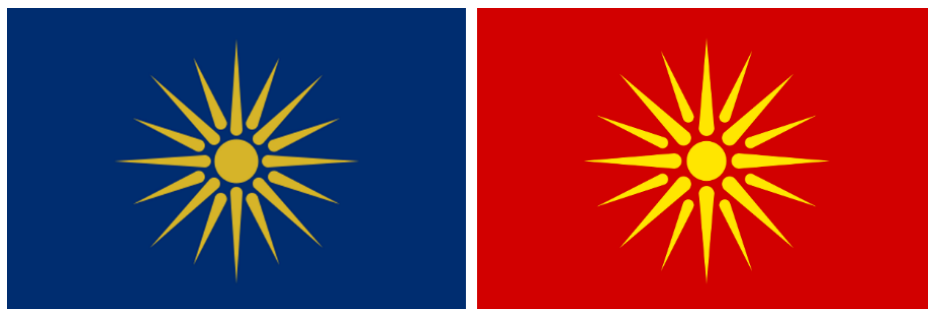


Figure 31. Flag of Macedonia, Greece (Left), Flag of Republic of North Macedonia (Former FRY Macedonia) Between 1992-1995 (Right) (Source: Wikipedia, 2021)

Another value that Thessaloniki represents is the Byzantine texture of the city. It has undertaken this mission due to being the second largest city of the Byzantine Empire after Istanbul and the Turkification of Istanbul. This representation can be seen in many Byzantine works in Thessaloniki on the UNESCO World Heritage list.

As mentioned in the previous section, Thessaloniki is a vibrant youth city. Therefore sports are significant for the city. For example, the "Alexander The Great" marathon is traditionally held in the city. This marathon is held between the ancient city of Pella, the city where Alexander the Great was born, and Thessaloniki (Webmaster, 2014). When referring to sports, looking at the city's football clubs will help understand the city's representation. 2 teams represent the city in Greece's top league, the Greek Super League. These teams are PAOK and Aris. Both of these football teams deserve to be mentioned because of the values they represent. The first of these, PAOK, stands for "Pan-Thessalonikian Athletic Club of Constantinopolitans". In other words, this team was founded by Istanbulites who migrated to Thessaloniki due to the population exchange after the Greco-Turkish war. The importance of PAOK in terms of representation is hidden in the team's emblem and colours. The black and white chosen for the team's colours represent two opposite poles: grief and hope. Black is the grief of the people separated from their homeland, and white is the hope of new life. The double-headed eagle in the team's emblem references both Constantinople and Byzantine heritage as a symbol of Byzantium (Football History, 2022). Another team Aris, is also essential in its name, emblem, and colours. The team's name comes from the Ancient Greek God of War, Ares, and the figure of Ares is also featured on the club's emblem by referring to the ancient civilization. The team's colours are Yellow and Black, which are colours identified with Byzantium and refer to the city's Byzantine heritage (Google Arts & Culture, 2022).



Figure 32. Sports Clubs from Thessaloniki, PAOK (Left), Aris (Right) (Source: Wikipedia, 2022)

As mentioned before, the representation of Thessaloniki identity is an excellent example of the political side of representation. Although a historical human figure represents Thessaloniki, Alexander the Great, different historical human figures for other cultures are also reminiscent of Thessaloniki, such as "the Apostles of the Slavs." Saints Cyril and Methodius. These Thessaloniki born Christian saints became an essential figure in the Slavic world by spreading Christianity to the Slavs and translating the Bible into the Old Bulgarian language. In addition, the Glagolitic alphabet they created is the ancestor of the Cyrillic alphabet used by many Slavic countries today (Britannica, 2019). Thessaloniki is represented by human figures adopted by the Slavs and Greeks. Thessaloniki is also of great importance to the Turks. The founder of modern Turkey, Mustafa Kemal Atatürk, is from Thessaloniki and the house where Atatürk was born serves as the Atatürk Museum in the city. Despite the visa problem between the two countries, the museum is visited by many Turkish citizens (DW, 2017). As can be seen in these two examples, while the values represented by the city are determined according to the decisions of the central and local government, the images in people's minds can differ.

As a result, with its richness, Thessaloniki has many representation possibilities. It was chosen as the Cultural Capital of Europe in 1997. The application was an excellent chance for the city's development, as in the case of Helsinki. For being a developing country, Greece needed foreign investment. However, according to (Labrianidis, 2011), this chance was not used properly. There are various reasons why this chance cannot be used.

First of all, as mentioned above, Thessaloniki was a city known for its cultural richness with its Jews, Greeks, Muslims and Armenians. However, with the conquest of the city by the Greeks and the subsequent Nazi occupation, the Muslim and Jewish population of the city disappeared. Afterwards, a policy highlighting the "Greek" identity of the city was followed, and nationalist policies dominated city politics. Thus, more nationalist elements were used in the policies followed while preparing for being a cultural capital. Unfortunately, the desired success could not be achieved, as flag debate with the Republic of North Macedonia affected the process badly. Another important reason for the failure of the process was the inadequacy of the city's infrastructure. Even though the city is the second-largest city in Greece, it had significant infrastructure problems. In addition, the city lagged behind Athens, the

capital and largest city of the country, in many areas such as media power and industry. As a result of all these reasons, Thessaloniki could not take advantage of this great opportunity.

Despite the unsuccessful European Capital of Culture project, Thessaloniki maintains its importance in the region. While examining the values that represent the city, it is seen that the leading architectural structures of the city, like the White Tower, are included in the city souvenirs. Besides, the city is also represented culturally. Alexander the Great, Greek Mythology and Byzantine heritage stand out in these representations. Furthermore, Thessaloniki, became a city of Gastronomy in 2021.



Figure 33. Souvenirs From Thessaloniki, Featuring Alexander the Great, Thessaloniki Cousines and Marine Species. (Source: Grekomania, 2022)

In 2011, a visual identity was created for Thessaloniki. The city's multiculturalism stands out in this visual identity (Brands of the World, 2021). However, there are not enough examples of the city being represented in art, design and technology, through popular culture or politically.



Figure 34. Visual Identity of Thessaloniki (Source: Brands of the World, 2021)



Figure 35. Representation types of Thessaloniki

4.4. Overview of the Potential and Representation of the Selected Cities

This section will examine how the selected cities use their potential. As mentioned, the values represented by these cities, their potentials, and how they used this potential were influential in selecting these three cities. When we examine the findings mentioned above for all three cities, it is seen that all three cities have taken initiatives for the development and investment of the city.

As explained in Representation of New York City, the city has experienced a critical identity problem for a while. Foreigners' perception of the city was deteriorating. Nevertheless, the city created a new design identity with a strategic move (Greenberg, 2008). The values it possessed, such as "diversity" and "density", which perhaps made the city terrible at that time, stand out as a prominent identity of the city today. The city already represents many values with the influence of popular culture. For this reason, New York has many unique representational values as one of the cities that use its potential best.

Helsinki chose city promotion to overcome its short-term crisis. In this period, the city, which aimed to introduce the city to the world with its application for the European Capital of Culture, determined strategies by researching the city's identity as mentioned above (Heikkinen, 2000). Then, considering the success of Finland-based companies such as Nokia, it chose its strength as "technology" and became the European Capital of Culture in 2000 as the "City of Future". After this move, which changed the city's recognition positively and developed the city, the city used its potential in design and became the World Design Capital and UNESCO' City of Design, and finally became one of the leading cities in design.

Thessaloniki also aimed to develop the city by presenting its multiculturalism with an international project. Nevertheless, although the city is a cultural centre with

its history, heritage, structures and power, its multiculturalism could not be used correctly, adequate infrastructure could not be provided, and media power could not be used. Nevertheless, the city maintains its importance in the region and stands out with its multiculturalism (Labrianidis, 2011). The entry into UNESCO's Creative Cities Network in the field of gastronomy in 2021 proves this.

Out of these three cities, New York is a pioneer in representation and sets an example for many cities in branding. It will be helpful to compare it with İzmir with the strategy it managed in Helsinki and what it did for the "City of Design" claim. Finally, Thessaloniki has gone through the same process with Helsinki differently and is culturally and historically close to İzmir.



Figure 36: Comparison of selected cities' representation

CHAPTER 5: EXPLORING İZMİR’S CITY DESIGN IDENTITY

5.1 Geographical overview

İzmir is located at the head of the İzmir Gulf on the indented coast of the Aegean Sea. The modern province of İzmir is surrounded by Madra Mountains in the north, Kuşadası Gulf in the south, Çeşme Peninsula and İzmir Gulf in the west, and Manisa provincial border in the east. Within the province's borders, one of the most important rivers in the Aegean Region is the Gediz river’s lower branch (İzmir KTB, 2022). Gediz delta is one of the areas with the most biodiversity. To date, 298 bird species have been observed in the delta. In winter, the delta is home to about 80,000 birds (Doğa Derneği, 2022).

Furthermore, there are well-preserved agricultural lands such as Gediz, Küçük Menderes and Büyük Menderes Delta, which are historically played a crucial role for the city. İzmir also hosts important touristic places like Artemis Temple, one of the seven wonders of the World, and the Ancient City of Ephesus, historically a significant port city in that region. With the alluvial deposit brought by the river, the shoreline continuously went farther. As a result, the ancient city of Ephesus has left 5-6 km far from the seacoast and lost its importance. In his book *İzmir’s Smyrna* (2016), Ersin Doğer associates Anatolia as a natural bridge between Asia and Europe.

5.2 Historical overview

İzmir, Smyrna is one of the oldest cities in the Mediterranean world. Its convenient climate and location have hosted it by many cultures and civilizations. Izmir Region Excavations and Research Project (Şahoğlu, 2009) reveals that there have been cultural developments in the Izmir region starting from Neolithic Age. In addition, there were several other cultural developments from the Neolithic to Late Bronze Ages in the same region. After Bronze Ages, there has been almost continuous historical importance during the last 5,000 years.

After being captured by Lydians and then by Alexander the Great, a new site was founded in Mount Pagus (Modern Kadifekale). The ancient city became one of the most important cities in Asia Minor (Anatolia) and competed with Ephesus and Pergamon for being “the First City of Asia”. It also has become the earliest seat of Christianity

Remaining under the rule of Byzantium until the 14th century, Smyrna passed into the rule of Aydınoğulları Principality in that century. It was then occupied by the

Crusaders and Timur, respectively, and conquered by the Ottomans in 1425. It remained an important trading city in the Eastern Mediterranean during the Ottoman period but was damaged by two devastating earthquakes in 1688 and 1778.

Occupied by Greece in 1919, the Turks recaptured the city in 1922. After the liberation, a great fire destroyed a huge part of the city (like the 1917 fire of Thessaloniki). Although the disasters damaged the architectural texture of the city, the political decisions made afterwards also damaged the architectural texture of the seashore of Izmir, such as Kordonboyu (Tanis, 2016), (Bugatti, 2013).

5.3 Cultural Overview

İzmir region has hosted many civilizations and still bears the traces of different features of different cultures. In the Ottoman Era, Izmir has hosted Turks, Greeks, Armenians, Jews, and Levantines. Demographic information is mainly gathered from itinerants who visited the city. However, there are many controversial results because of their nationalist and religious approaches. Official censuses also were not seen as trustworthy because of the false declarations of the family members. So, İzmir's population was calculated inferentially until the end of 19. Century (Şenocak, 2016).

After the Turks, the most populous group was the Greeks. Greeks were active in trade in the late Ottoman era. A devastating fire mostly destroyed the Greek quarters of the city. Furthermore, exchanging the populations between Greece and Turkey after the declaration of the Republic of Turkey, most of the Greek population has moved to the opposite side of the Aegean Sea. The Greek presence has added a significant cultural richness to the city.

The Jewish population also constituted a significant amount of Izmir's total population. Jews have been in Anatolia for 2400-2500 years (Güleryüz, 2018); however, Jews from İzmir primarily came in 1492 from Spain and Portugal. Then after the fire and epidemic occurred in Thessaloniki in 1604-1620, some Jewish people moved to İzmir. After the Greko-Turkish War (1919-1922), Jewish people who lived in the Aegean region also moved to İzmir, and some of them then moved to South America.

Armenian population is the least known minority in İzmir. There are various sources for other populations; however, there is limited information about the Armenian population. According to Şenocak (2016), it is most likely that all the data had burned in the 1922 İzmir Fire. By the end of 15. century, the Armenian quarter moved to the next of the Rum quarter in the city centre, and the streets and the

buildings were presentable. After the big fire in 1845, the whole quarter was almost destroyed and rebuilt. This reconstruction might be the first example of conscious planning on such a large scale.

Levantine presence is also an essential cultural richness for İzmir. “Levantine” is derived from the geographical term describing eastern Mediterranean coasts. Levantine is generally used to describe the people who have settled in the port cities of Ottoman territories for various reasons from the 17th century, are British, Italian, French, Hungarian and Slavic based communities (Yıldız, 2012).”. Levantine families in İzmir mostly lived in Bornova (Bournabat), Karşıyaka (Cordélio) and Buca (Boudja). These houses were edifices for their times. In his book, *The Star of the Levant; İzmir*, Bülent Şenocak (2016) explains that many travellers recorded the beauty of İzmir in their travel notes in words such as: “Levant’s capital”, “Levant’s most brilliant trade city”, “Levant’s most important commercial centre”, “Levant’s pearl”, “Marseilles of the Anatolian coasts.

İzmir also hosted many Africans. At the end of the nineteenth century, İzmir had the second-highest concentration of Africans in the northern part of the Ottoman Empire (after Istanbul). İzmir’s African population was essentially a result of the slave trade in the Mediterranean Sea and the importance of the port of İzmir. This large population of Afro-Turks in İzmir has also left marks in the rich culture of İzmir (Ferguson, 2014)

At the beginning of the Twentieth century, İzmir was like a European city with its shops, restaurants and public areas. With its churches, mosques and synagogues, it was a latitude city. At that time, mines, railroads and the port were managed by Levantines, Rums and Armenians. With this power, they controlled trade and industry. This power also brings İzmir to planned urbanization. Therefore İzmir was made the “pearl of the Levant” by the minorities in İzmir (Şenocak, 2016).

Capitulations played a vital role in the presence of Levantines in İzmir. However, these privileges lead Turkish people to keep away from trade and industry and assign all power to the minorities. After the declaration of the second constitution in 1908, the idea of a National Economy gained power. At the beginning of the twentieth century, Muslim Turks in İzmir started to found national banks, construction companies, agriculture sales cooperatives and many economic units. Then, after the beginning of World War I, Turks fell behind in the economy again. After the Greko-Turkish war in the following three years, The massive fire started in the city's

Armenian quarter. The reasons and guiltes of this tragedy are still controversial. However, it destroyed most of the city, including most of the city centre, Greek quarters, and Armenian quarters. Almost 20-25 thousand constructions were destroyed. After this disaster, and after the Turkish war of independence, most of the non-muslim population left the İzmir and stopped the trade and economic activities in İzmir (Yılmaz and Yetkin, 2002)

5.4 Identity of İzmir

In their article “Cultural Activities in Izmir During the 19th Century” (2017), Başaran and Sarıbey Haykıran stated that life in Izmir does not contain tense elements, has a calm and relaxing feature, bigotry is avoided. It has the characteristics of a city that is open to change and novelty. According to the authors, the most important reason for this is that İzmir hosts many cultures acts as a bridge for different cultures and is a city that shows a cosmopolitan socio-cultural structure. Asst. Prof. Dr Nilgün Gürkaynak (2008) determined the fundamental values of İzmir as femininity, comfort and tolerance in her doctoral thesis titled “Building a City Brand through citizen perspectives, the Case of Izmir Province in Turkey”. In addition, in the study, she defined İzmir as a woman and grouped her characteristics under four headings. These are;

- The Mediterranean and Feminine
- The Amazon Warrior
- The Cultivated and Experienced
- The Occidental

The "Mediterranean" identity has come to the fore recently. The second principle was determined in the 2009 Culture Workshop "It Should Become an Active Node in the Network of Mediterranean Cities". The establishment of İzmir Mediterranean Academy can be given as an example of the adoption of this identity. The vision set in the culture workshop also emphasizes that İzmir is a port city. Therefore, the port is also an important symbol of Izmir.

The city was a port city since ancient times, and the part that is today's Bayraklı area was the oldest known port area of the region. Although the port was moved to Pagos (Kadifekale) in time, the city maintained its port city identity. The port, which reached its peak in the nineteenth century, was where the west had access to Anatolia due to its geographical location. Today, this city feature is preserved despite fires, earthquakes, and wars (Tanis, 2016).

Femininity, another feature determined by Gürkaynak, points to the features of İzmir, such as beauty, naturalness, comfort and being full of surprises. The city took the meaning of being an Amazon warrior from the name "İzmir" itself. It is believed that the original name of Izmir, Smyrna, came from the name of an Amazon Queen. In addition, this refers to the free, brave and self-confident Izmir.

The third descriptor, "cultivated and experienced", is the city's rich history and experience. For this purpose, organizations such as İzmir-History, affiliated with the municipality, continue to research this feature of İzmir. Finally, the last descriptor, "occidental", emphasizes the modernity and westernism of the city.

5.5 Constructing Design Identity in İzmir

After the fire and war, the newly established Republic has worked to restore Izmir. The process started with the Izmir Economy Congress. In the following period, famous architects and city planners such as Le Corbusier were also involved in this process. With the decision to make İzmir a city of innovation and design and the Culture workshop held in 2009, efforts to increase design awareness in İzmir gained momentum. This section will introduce institutions and organizations involved in urban development in Izmir, and the development process will be mentioned.

5.5.1. Local government and main actors in urban design

After the great fire, many renovation works were carried out in İzmir under the newly established state administration. İzmir's journey of reconstruction and development that started with İzmir Economic Congress in 1923 continued with many studies and projects (Encyclopedia.com, 2019). These studies and the timeline will be discussed in the following chapters. However, before mentioning previous or ongoing studies, the governance of the city and the organization should be explained.

In İlhan Tekeli's book the İzmir Model (2019), the main actors in İzmir's urban design process are explained. First, İzmir Metropolitan Municipality is the leading actor in design and planning. The second actor is the central government of the Republic of Turkey. The relationship between the central government and the local government is shaped by political, social, cultural and economic factors. Based on these factors, the central government has administrative power over the local government (Önen, 2010).

The authorization and the hierarchical order of local government have many changes in the history of Turkey. As of 2022, İzmir Metropolitan Municipality is one of 30 metropolitan municipalities in Turkey. Therefore İzmir is governed by the two-

tier municipal system. This system is created to prevent problems in basic infrastructure and prepare development plans. In this system, under the service of metropolitan municipalities, district municipalities are helping to solve problems of coordination and increase efficiency in municipal services. In this system, division of labour is needed between the metropolitan and district municipalities.

Some economic enterprises are coordinating the metropolitan municipality and the district municipalities. On the legal framework in Turkey, municipal economic enterprises are established. The first type of establishment provides local services. ESHOT and IZSU are examples of this. The second type of establishments are founded to increase innovation and creativity and develop the city. IZKA and İzmir Mediterranean Academy can be an example of this type.

Within the dominant political culture in Turkey, the relationship between the central administration and the local authority is based on ideology. In the case of İzmir, power at the centre is in the hands of the Justice and Development Party (AK Parti) and the power in the local authority in the hands of the Republican People's Party (CHP). Electoral expectations within these circumstances define the relationship between the central administration and the local authority. İzmir Metropolitan Municipality encountered numerous difficulties because of the ideological difference. (Tekeli, 2019).

5.5.2. Awareness & Timeline

After the immense devastation of continuous wars and the big İzmir fire, most parts and the economy were destroyed. During that time, even the Turkish republic has not been established, and the potential new state will need to face many debts. İzmir had lost its power to regenerate itself because, in this new order, the qualified and wealthy population left the city. İzmir and the whole country needed a new plan. Therefore, shortly after the Turkish War of Independence, İzmir Economic Congress was held between 17 February - 4 March 1923 to define the economic growth plan and regeneration.

In Turkey, the first extensive urban planning was done for İzmir before Ankara. Firstly, Rene Danger and Raymond Danger's new İzmir plan in 1924 and 1925 reconstructed the city as a whole. The expectations within this plan included reconstructing the burned areas ensuring the functional and spatial organization to reinvigorate the city economy. Thus, in 1925, the new project was approved, and extensive reconstruction began in the city.

Although some of the Danger-Prost plan projects were found practicable, they were not mostly implemented. However, even today, the morphology of Danger-Prost's plan can be observed in the city centre. In the 1930's the concept of Kùltürpark and İzmir International Fair (IEF) has appeared. Since Moscow's Gorky Park inspires it, Former mayor Uz and his crew have visited Moscow for observation with the support of Prime Minister İnönü and the central government. IEF started receiving visitors in the Kùltürpark in 1936, but the construction could be completed in 1939.

The municipality got in contact with Le Corbusier. Although he signed a contract in 1939, he conceded the report to the municipality in 1949. His "*green city with 400.000 population*" themed plan was not accepted by İzmir. However, some of his recommendations on Hatay district and city centre Konak were implemented.

After Le Corbusier, there were several attempts for city planning. These plans were never implemented because of the rapidly increasing population and illegal housing. Thereby a new era has started for city planning in İzmir. Before the 1950s, plans were made for modernizing the city, but after the 1950s, plans were for solving social and spatial problems caused by rapid population growth and uncontrolled urbanization. (Bilsel, 2009)

By 1980, rapid population growth and unplanned urbanization became even more uncontrollable. At that time, uncontrolled urbanization also brought other problems like transportation, air pollution, water (gulf) pollution. Therefore, in that era, the main focus of local governments was solving these problems. With the new millennium, it is seen that a new approach has started the develop. Ahmet Pristina won the 1999 elections with a new program that includes; maintenance of identity, being culture capital, investment appeal, managing with a sense of aesthetics and being the star of the Mediterranean. With the new approach, İzmir has started to show itself in the international arena. İzmir first qualified to host Universiade2005, an international multi-sport event organized for university athletes by the International University Sports Federation (FISU) and became a member of BIE (International Bureau of Expositions) in 2004. After the success of hosting the Universiade2005, Mayor Aziz Kocaođlu and his team visited to examine Aichi, Japan, where EXPO 2005 was held and announced İzmir's candidateship of EXPO 2015. With the strong support of the media, central government, and the vigorous efforts of the municipality, a formal application was made in May 2006. Although İzmir did not selected as a host, this process provides experience for future international projects.

In October 2009, İzmir Culture Workshop was established to make İzmir as the international "Culture, Art and Design" metropolis within the framework of "becoming a world city" and its Mediterranean identity. As a result of the workshop, the three-pronged vision was proposed. These three axes were;

1. İzmir Should Cast Itself As an Innovative Design City
2. It Should Become an Active Node in the Network of Mediterranean Cities
3. It Should Attribute Priority to Practices of Participatory Governance in the Activities of the Local Government

The first element of this vision, the principle of innovative design city, expresses a choice dynamics of the development and life quality of İzmir, that is İzmir becoming an active node in the Mediterranean network of cities, is a geographic, economic and sociocultural choice about relations of İzmir with the outside world. The third element of the vision is that participation and governance show the choice of participatory administration in İzmir's governance.

After the İzmir Culture Workshop in 2009, design activities and facilities have accelerated. Selected design related activities are;

In 2010,

- İzmir Branch of ETMK (Industrial Designers Society of Turkey) was established. (ETMK, 2021)

In 2011,

- On 31st of May 2011, the Design Forum was organized as a follow-up event for İzmir Culture Workshop. In order to achieve the "City of Design" goal, the design forum concluded that two conditions should be developed. The first condition is increasing the design capacity in İzmir, and the second is increasing the awareness and demand in design. (İzmir Mediterranean Academy, 2022)

In 2012,

- TARKEM (Historical Kemeralti Construction Investment Trade Inc.) was founded to uplift the city's cultural and historical values. (TARKEM, 2022)
- İzmir Mediterranean Academy was founded. The academy was formed in order to materialise the vision of "İzmir as a city of culture, art, and design" developed at the 2009 Cultural Workshop (İzmir Mediterranean Academy, 2022)

In 2013,

- The Izmir Development Agency organized Izmir Cultural Economy Workshop. In this workshop, 2014-2023 Regional Plan preparations aimed at further developing the cultural fields in the city were made. (Hasırcılar *et al.*, 2013)
- İzmir Architecture Centre has opened to organize events such as congresses, conferences, meetings, exhibitions, cocktails, and libraries to meet the expectations of the increase in architectural activities and the architectural environment. (İzmir Architecture Center, 2022)
- An advertisement campaign with the motto "Hayatımızda Tasarım Var (There Is Design In Our Lives)" was created to increase and create public awareness on design. The campaign was organized by İzmir Metropolitan Municipality, İZMEDA and İzmir Branch of Industrial Designers Society of Turkey (ETMK). In that campaign, the motto was shared on public busses and billboards.
- The İzmir University of Economics realized DATUMM (Documenting and Archiving Turkish Modern Furniture) project to highlight the modern furniture designed and produced in Turkey. The project is comprised of four components. These are an exhibition, a catalogue, a documentary film, and a digital archive.

In 2014,

- The First Workshop between Izmir University of Economics (IUE) and Shizuoka Art and Culture University (SUAC), Industrial Design Departments was organized. In this workshop, electric bicycles for different uses were designed.

In 2015,

- Design Atelier has founded by the Izmir History Project. The primary goals of the atelier are, making İzmir's innovative and creative design culture and capability, using design as a driving force to actualize urban transformation projects. Izmir-History's cooperation with design is an excellent example of İzmir's vision to use design as a driving force to discover and present İzmir's rich culture.

In 2016,

- The first of the “Good Design” events was organized. It was planned as a traditional event and aimed to meet academics, students, and professionals in the design field.
- To discuss İzmir’s history, together with the Mediterranean coastal cities, the project “Mediterranean Urban Portraits” was started. The workshop aimed to compare common and different aspects of the Mediterranean cities in terms of architectural structure, social-economic life, and contemporary art. The workshop mainly focused on İzmir and Thessaloniki.

In 2017,

- IZMEDA collaborated with the ETMK İzmir branch; an advertisement campaign was created to increase public awareness of design. In the campaign, the motto "Hayatımızda Tasarım Var (There Is Design In Our Lives)" has been shared in public busses and billboards.



Figure 37. “There Is Design In Our Lives” motto on the public bus. (Source: İzmir Akdeniz Akademisi, 2017)

In 2018,

- On June 29, World Industrial Designer’s Day (WIDD) was organized to celebrate İzmir’s application as a World Design Capital 2020 by IZMEDA in collaboration with ETMK İzmir Branch. With the presence of World Design Organization (WDO) members, World Design Talks and workshops were done.

In 2019,

- To celebrate June 29, World Industrial Design Day, industrial designers, industrial design students and professionals from the food sector (from agricultural cooperatives and community-supported agriculture organizations) got together in “Farm to plate: Designing the sustainable journey of the food”

workshop. The workshop's theme was the twelfth subject (Sustainable production and consumption) of Sustainable Development Goals of the United Nations. With this workshop, participants aimed to find more sustainable solutions for the food journey via product, service or system design.



Figure 38. Farm to Plate Mini Jam Event

In 2020,

- İzmir Creative Industries Report - IZKA (2020) was published. The report is a structural analysis of the region in creative industries. The report includes classifications and definitions of creative industries. It also has descriptions of the relationship of these industries and their roles in regional policies. Lastly, it includes a survey to create a creative industry ecosystem in İzmir.

5.5.3. Resources of Design Representation in İzmir

As mentioned above, together with the “being a design city” mission of İzmir, many initiatives have been made to increase design awareness and capability. This chapter will describe the resources of design, design schools, and design institutions.

5.5.3.1. Art Design and architecture Education in İzmir

According to the council of education website, İzmir is the third city that has the most university students with 173611 students, 9032 instructors and ten universities. Six of ten universities are state, Three are foundation universities, and one is vocational high school (YÖK, 2021). According to the Izmir Cultural Economy Workshop Report, it has been stated that universities in Izmir have graduated designers above Turkey's average. For this reason, it is observed that there is a high potential for designer education in İzmir. In the table below, Universities, faculties and the departments related to art and design are listed.

Table 1. Art & Design Education in İzmir

University	Faculties	Departments	Foundation Year
Ege University	2 Faculties	4 Departments	1993
Dokuz Eylül University	2 Faculties	14 Departments	1981
Izmir Institute of Technology	1 Faculty	3 Departments	1992
Izmir University of Economics	1 Faculty	5 Departments	2001
Yaşar University	2 Faculties	8 Departments	2001
Katip Çelebi University	1 Faculty	2 Departments	2012
İzmir Democracy University	2 Faculties	8 Departments	2016
İzmir Bakırçay University	1 Faculty	1 Department	2016

5.5.3.2. Art, Architecture and Design Associations in İzmir

In the section "5.5.1 Local government and main actors in urban design", how local governments work in Turkey and the local government of İzmir were mentioned. In this section, organizations working to reveal the design potential of İzmir will be mentioned.

5.5.3.2.1. ETMK İzmir Branch

Industrial Designers' Society of Turkey, the fundamental professional organization of industrial design in Turkey. Since the Industrial Design profession still does not have a professional chamber, ETMK is one of the pioneers to represent industrial designers. The foundation was established in 1988. The Istanbul branch was founded in 1998, the İzmir branch was founded in 2010, and the Ankara branch was founded in 2012. ETMK aims to increase awareness in the Industrial Design profession, protect the rights and authorities of designers, increase communication between colleagues, and cooperate between institutions to help present better designed products to society.

ETMK İzmir branch is one of the pioneers of the design-related activities in İzmir; in collaboration with public and private organizations, the society is continuously working on increasing awareness on design and discovering İzmir's potential. As explained in the section "5.3.2. Awareness & Timeline", ETMK İzmir Branch promotes the increase of design awareness in İzmir, especially with its activities on June 29, World Industrial Design Day. (ETMK, 2021).

5.5.3.2.2. İzmir Mediterranean Academy (İzmeda)

İzmeda is the pioneer of design-related activities in İzmir. As explained in chapter “5.3.2 Awareness & Timeline”, İzmir Culture Workshop was a milestone for design activities in İzmir. In that workshop, it was declared that the first of three visions of İzmir was “*The city should cast itself as an innovative design city*”. In order to reach that mission, in the same workshop, it was recommended to establish “İzmir City Academy” to become a centre of research, archiving, creating resources and capacity for art culture and design-related topics. It was, furthermore, lecturing young people and adults. Therefore, to fulfil the second vision defined in the workshop, the academy was named İzmir Mediterranean Academy (İZMEDA) and was founded in 2012. With this nomenclature, the workshop's vision and the academy's identity became more consistent.

The academy develops strategies to work as a think-tank and contribute to the intellectual capacity necessary to develop the İzmir Vision and its stakeholders. İZMEDA is also a unique organization with its flexible and innovative structure. This institution does not have a strict hierarchical division of labour.

As a member of WDO (World Design İzmir Mediterranean Academy, it has created many publications and has implemented many organizations and events in İzmir to increase value and awareness in design with its fundamental principles as a sacrifice, sharing, distribution and togetherness. Examples of these publications are Meltem magazine, Pla+form and Yeniden Akdeniz.

5.5.3.2.3. Good Design İzmir

By the İzmir Mediterranean Academy, Good Design is an event that brings together all the groups engaged in design activities within the framework of a particular theme. The event, which consists of exhibitions, workshops, panels and talks, aims to contribute to the transformation process of İzmir into a design and innovation city by bringing together designers, students, producers, the business world, educators, academics and all design-related circles in a lively dialogue and discussion environment. (İyi Tasarım, 2022).

5.5.3.2.4 İZKA

The İzmir Development Agency is an institution established in 2006 under the Ministry of Industry and Development of the Republic of Turkey. The agency prepares İzmir-focused regional plans and provides financial and technical support to these projects. It also aims to make the city a centre of attraction by introducing the

privileges of the port city of Izmir to local and foreign investors. Its urban branding activities aim to position İzmir as a globally recognized destination.

In the "İzmir Cultural Economy Workshop" organized under the leadership of İZKA in 2012, İzmir's rich cultural infrastructure and creativity potential were emphasized, strategies that would ensure the development of İzmir were determined, and it was stated that four sectors stood out in İzmir for this purpose. These sectors were software, architecture, education and design. In the same workshop, the importance of supporting İzmir's identity with the design was emphasized, and it was determined that although İzmir graduated designers above the Turkish average, they left the city because they could not find attractive conditions in the city. For this reason, supporting İzmir's identity with design will enable the use of İzmir's design potential and keep designers in the city by increasing employment.

As mentioned in "Chapter 3.5.2, Awareness & Timeline", the Creative Industries Report was published in 2020. According to the documents of the European Union, the creative industry is defined as "*industries that are based on cultural values, cultural diversity, individual and/or collective creativity, skills and talent with the potential to generate innovation, wealth and jobs through the creation of social and economic value, in particular from intellectual property*" (Domenech and Rausell-Köster, 2018). In the report, İzmir has been determined as the region closest to specialise in Turkey's creative economy. The region will quickly turn into an area where the creative economy specializes if appropriate support is provided to the creative industries. For this purpose, support to three industries is considered necessary. These; "computer programming activities", "advertisement agency activities", and "design".

5.5.3.2.5 TARKEM

TARKEM (Historical Kemeralti Construction Investment Trade Inc.) is a multi-partner structure established in 2012 to create a new business model to protect and develop İzmir's urban values and revitalize İzmir Historical City Center. TARKEM has prepared the UNESCO World Heritage List candidacy file of the Historic Port City of Izmir. As a result of this application, Izmir has been included. (TARKEM, 2022). Thus, Izmir's port city identity was revealed once again.

5.5.3.2.6 İzmir-Tarih

The Izmir-History Project was established to research the 2500-year-old history of Izmir and strengthen the people's bond with history. The organization, which

is affiliated with the Izmir Metropolitan Municipality, supports the excavations, gives information about the history of Izmir to the public through publications or reports and booklets at the Izmir-History Information Point, and organizes free cultural tours. In addition, İzmir-History Design Workshop, affiliated to the İzmir-History Project, combines the objectives of the İzmir-History Project with design and works to increase design and historical awareness in the city. (İBB İzmir Tarih Projesi, 2020).

5.6. Representation of İzmir

In the "3.4. Representation of a place" section, it was mentioned that the decision-makers determine the representation of the city in the city. As explained in the previous title, studies are being carried out to explore the potential of İzmir, to create its unique identity and represent it in the best way possible. Managers and organizations have now embraced the design potential of the city, and the city's strengths have been combined with design with projects such as the Izmir-History Project Design Workshop. In this section, values representing İzmir will be analyzed as explained in section 3.4. Afterwards, the originality of these representation values will be discussed, and suggestions will be made.

5.6.1. Architectural Representation

Architectural representation is widely used to describe İzmir. This representation is usually made over iconic structures. The Clock Tower and the Historical Asansör are iconic structures in İzmir. First of all, it is featured in the logos of Izmir Metropolitan Municipality, the local government centre of Izmir, and Konak Municipality, where the city centre is located. Apart from the municipality logos, the Clock Tower also appears in the logo of İZKA. The Izmir Development Agency emblem is the stylized version of the Clock Tower and the development concept.



Figure 39. Emblems of İzmir Metropolitan Municipality, Konak Municipality and İZKA featuring İzmir Clock Tower (Source: İzmir Büyükşehir Belediyesi, 2022), (Source: Konak Belediyesi, 2022), (Source: İzmir Kalkınma Ajansı, 2019)

The iconic structures of İzmir can also be seen on the jerseys of sports clubs. For example, the jersey on the left in the images below is Göztepe's 2021-2022 jersey. As seen in the middle photo, this İzmir-themed jersey includes Clock Tower, Historical Asansör, Hasan Tahsin Statue and Gürsel Aksel Stadium, which is the stadium of Göztepe. Likewise, in the Altınordu FK 2020-21 jersey in the image on the right, there is a prominent figure of the Clock Tower.



Figure 40. Architectural representations on the jerseys of İzmir's Sport Clubs - Göztepe 2021-22 jersey and Altınordu FK 2020-21 jersey featuring İzmir's iconic structures. (Source: GozGoz Mağazaları, 2022), (Source: AO Mağaza, 2022)

Iconic buildings also appear a lot in souvenirs. The most used figure among these iconic buildings is the clock tower figure. The clock tower appears as a decorative figure and printed on the clock, fabric or clothing.



Figure 41: Souvenir From İzmir, Featuring Clock Tower

City plan, silhouette or architectural language are not used much in the architectural representation of İzmir. One of the reasons why the architectural language is not used is that the architectural, historical texture of the city was destroyed by the fire of 1922 (Bugatti, 2013).

5.6.2. Representation through Nature

In the representation of İzmir through nature, the use of values from the city centre and the provincial borders is seen. The Governorship of Izmir emblem, covering the complete view of Izmir, consists of the Atatürk Statue, located in Cumhuriyet Square in front of the view of Izmir from above. The view of İzmir from above is not only used as covering the whole province. The establishment of the city in the bay was also reflected in the city's identity. For this reason, in the logo designed for the Universiade games held in 2005, the Izmir Bay stands out inside the "U", the initial letter of the organization.



Figure 42. The emblem of the Governorship of Izmir and the emblem of Universiade 2005 (Source: İzmir Valiliği, 2022), (Source: FISU, 2022)

İzmir is also a vibrant place in terms of organic agriculture. It is at an essential point in the trade of agricultural products. These products are figs, cherries, chestnuts, cotton, tobacco, Buca Kırıklar melon, Bornova Muscat, Fountain gum and many similar products (Peker, 2015). Apart from that, two important festivals that represent the agriculture of İzmir are the Urla Artichoke Festival and Alaçatı Herb Festival. While these organizations increase the recognition of İzmir in this field, they strengthen İzmir in agriculture. Other creatures that represent İzmir are the Mediterranean seal, the narcissus flower, the gum tree and the kingfisher (İzmir KTB, 2022).

5.6.3. Representation through Culture

As explained in “5.2. History of İzmir and 5.3. Culture of İzmir” Sections, İzmir has a rich history and hosts many cultures. This richness has seen in the representation of the city. One of the first regions where Christianity spread, Izmir is an important city for Christians. The House of Virgin Mary is located within the borders of Izmir and is 9 km from the Ancient City of Ephesus. Therefore, the figure of the Virgin Mary and symbols related to Christianity are widely used in the representation of the city.



Figure 43. Souvenir From Ephesus, İzmir – Virgin Mary

Another cultural item used in the city is the figure of Hasan Tahsin. Hasan Tahsin is the symbol of resistance for İzmir. He was the first to open fire on the Greek soldiers that landed at İzmir. Although he is a known and owned figure throughout İzmir, he is not used much in the representation of the city. Another important historical figure for İzmir is Homer, the author of the Iliad and Odyssey. Although it is controversial where he was born and whether he lived, it is estimated as Smyrna or Chios (Britannica, 2019).



Figure 44. Souvenir From İzmir - Homeros

İzmir's rich culture is also reflected in its cuisine. İzmir has characteristic values. In the research (Ağlamaz and Çivici, 2018), the ten foods most frequently mentioned by people in the city cuisine are; boyoz, dove, fish, mussels, artichokes, gevrek (Izmir bagel), herb dishes, blessed thistle and olive oil dishes. The ten most mentioned beverages in the same research are respectively; raki, beer, ayran, tea, wine, boza, coffee, sübye (melon seeds), black mulberry juice and lemonade. In another study (Özdemir and Erdoğan, 2018), it was seen that the raki-fish culture in Izmir city centre and Kordon, and the wine culture as you go to Urla. Especially Raki-fish is one of the identity values of İzmir and is frequently used in souvenirs.



Figure 45. Raki Fridge Magnet and Glass of Raki

Watching the sunset in İzmir can be an example of experiential and activity-based representation values. The sunset in the city is so famous that the Ancient Greek Philosopher Plato said, "The most beautiful sunset that can be seen in the world is in Erythrai (Ildır-Çeşme)" (İzmir KTB, 2013). For this reason, sunset stands out as an experience that can be done in Izmir. The Izmir Metropolitan Municipality organizes Sunset Concerts in various parts of the city to draw attention to this (Kültür Sanat İBB, 2021). The design of the "Bostanlı Pedestrian Bridge and Sunset Terrace" brought to the city by the Izmir Metropolitan Municipality within the scope of the "İzmirDeniz" project was designed in such a way that people could lie down and watch the sunset. This place, which has become a popular meeting place, won the "Public Space Design" winner at the "XVI. National Architecture Exhibition and Awards" (İzmir Büyükşehir Belediyesi, 2018). Another example of this type of representation is national holidays. As it will be mentioned in the political representation section, İzmir is one of the most substantial cities of secular thought in Turkey, and days such as 29 October Republic

Day, 19 May Youth Day and 23 April Children's Day, which are the symbols of secular Kemalist thought, are celebrated with enthusiasm. Another memorable day unique to Izmir is September 9, Izmir's liberation day. On this day, enthusiastic celebrations are held and this is an important day that represents İzmir.

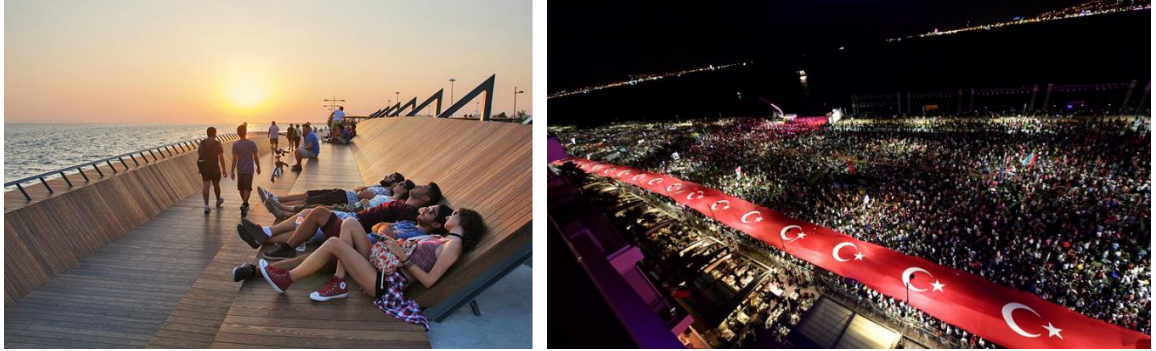


Figure 46. Bostanlı Sunset Terrace and September 9 Celebrations in 2018. (Source: Yeşilist, 2017), (Source: İzGazete, 2018)

İzmir and the İzmir region were important cities for the Ancient Greek civilization. Therefore, essential artefacts and cultural heritage remained from this civilization. One of them is the Altar of Zeus in Pergamon, and the other is the Temple of Artemis near Ephesus. Although there are not many remains today, Zeus and Artemis figures represent the region together with other mythological figures.



Figure 47. Souvenir From İzmir – Zeus, Artemis and Ares Figures

5.6.4. Representation through Art, Design and Technology

It has been explained in the previous sections that İzmir has a strong potential in art and design. This section will discuss how the city represents this.

İzmir has trained many artists with its multicultural structure and creative identity. One of the most important figures of Izmir in art is Dario Moreno. Moreno is

a figure who represents İzmir very well with his colourful personality and love for İzmir. The mural is exhibited in front of his house near the Historical Asansör, and he wrote poetry for İzmir before he died (Ertem 2020). Below is the poem found in İzmir Dario Moreno Street today.

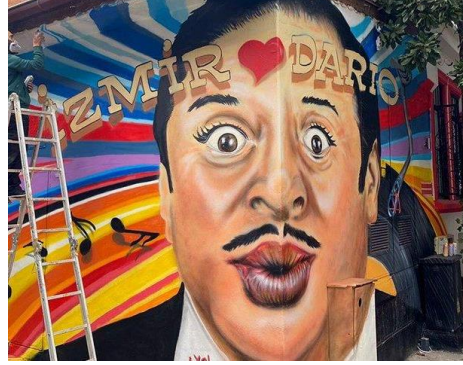


Figure 48. Dario Moreno's painting on the Dario Moreno Street, featuring Dario(Heart)İzmir. (Source: Sözcü, 2021)



Figure 49. Dario Moreno's poem on Dario Moreno Street, İzmir. (Source: Ertem, 2020)

Famous artists of İzmir are not limited to Dario Moreno. Many famous people such as Atilla İlhan, Tanju Okan and Gönül Yazar grew up in İzmir. In addition, the house where Reşat Nuri Güntekin wrote the famous Çalığı is located in the district of Karabağlar and is used as a library. Therefore, the book's name is given to the neighbourhood where the house is located (TC Karabağlar Kaymakamlığı, 2019).

Secondly, as explained before, administrators and stakeholders in İzmir see design as a representation of İzmir's values and a tool for İzmir's development. At the same time, with the robust design potential of İzmir, İzmir's design is tried to be a representation value in itself. As seen in the previous sections, the visibility and awareness of design are increasing day by day in İzmir.

Izmir is a city that hosts many museums. The prominent ones among these museums are Ephesus Museum, Pergamon Museum, İzmir Archeology Museum, İzmir Ethnography Museum, Atatürk Museum and İzmir Painting and Sculpture Museum. There are also original museums such as İzmir Mask Museum, Joy and Cartoon Museum, İzmir Women's Museum and İzmir Radio and Democracy Museum. Unfortunately, due to the late development of museum culture in Turkey and the removal of many historical artefacts (especially from Pergamon), İzmir cannot be represented with its museums despite its solid potential (All About Turkey, 2021).

Representation through patterns, the last of the cultural representation types, is also widely used in İzmir. For example, patterns inspired by the history of Izmir were used in the pedestrian crossing in Alsancak. Again, the same patterns are seen in Altay SK's 2021-22 jersey. Wave pattern, which is another pattern compatible with Izmir, is frequently used to represent Izmir. For example, this pattern is on the jersey of Altınordu FK.



Figure 50. Football jerseys of Altay and Altınordu featuring İzmir's patterns, İzmir. (Source: Altay Store, 2022), (Source: AO Mağaza, 2022)

Traditional arts are essential for İzmir. In the report published by IZKA, it was stated that he was prominent in many arts such as wood carving, stonework, knife making, carpet weaving and Nazar(amulet). However, the most crucial figure for İzmir

and widely used in its representation is the Nazar(amulet). The first use of glass for bead design in Anatolia was in İzmir. For this reason, the Nazar (amulet) has started to be used in the visual identity of İzmir with the theme of "being a frontier".

5.6.5. Representation through Politics

As explained in the section "6.1.3. Representation through Culture", the city of İzmir is one of the symbolic cities of secular thought and Kemalism in Turkey. For this reason, the city is proud of this and brings this feature to the fore. As can be seen from many examples below, the figure of Atatürk stands out in city souvenirs.



Figure 51. Souvenir From İzmir – Featuring Atatürk

5.6.6. Representation through Popular Culture

With its historical texture and natural beauties, İzmir is seen as a city suitable for shooting movies and TV series (Gülduran and Saltik, 2020). This feature of İzmir was also noticed by the municipality and tried to be supported with projects such as the Mediterranean Film Festival and Cinema İzmir. As a result of these studies, it was aimed to attract filmmakers from outside the city to İzmir while keeping the people of İzmir working in this sector in the city (İzmir Büyükşehir Belediyesi, 2019).

According to Akdu (2016), the movies and TV series shot previously in İzmir also impacted tourism. For example, the number of visitors to Sığacık has increased significantly with the TV series "Kavak Yelleri", but it is seen that the most visited destinations in Turkey in terms of cinema tourism are Muğla, Nevşehir, İstanbul, Rize and Artvin.

Thus, it can be said that although İzmir is a suitable city for shooting movies and TV series, this potential of the city does not contribute much to urban tourism. However, with the municipality's initiatives in this area, progress can be made in the future.

5.6.7. Representation through Branding

İzmir worked with I Mean It Creative to become the first branded city in Turkey. While researching the unique and different features of the city, I Mean It Creative sought the opinions of 3687 people in total. The characteristics of İzmir collected from these insights were collected in a document called "map of values". Many "firsts" stood out within these many values, and the term "being the first" was discovered to be an invisible link in İzmir's multiculturalism in İzmir history. İzmir was the frontier city of Turkey.

For this reason, studies were carried out on a design that would reflect this. Among the figures that will visually reflect this, "Nazar", a well-known figure in the Mediterranean and Asia, came to the fore. Because the first place where the evil eye bead was made is Nazarköy, a village near İzmir, the design incorporating the "nazar" figure became the new visual identity of the city. While many visual templates supported this identity, large 3D logos were installed in certain central places of the city.



Figure 52. İzmir Visual Identity featuring Nazar (Amulet). (Source: IMeanIt Creative, 2022)

Furthermore, İzmir became the first Cittaslow metropolis of the world. Thus, it has been ensured that it is used as a representation element by emphasizing that "life does not have tense elements, but has a calm and relaxing feature", which is one of the characteristics of İzmir (Başaran and Sarıbey Haykıran, 2017), (İzmir Büyükşehir Belediyesi, 2021)

5.6.8 Overview of İzmir's Representation

According to the findings above, the city of İzmir is represented in various ways. As seen in the image below, all seven types of representation can be seen in İzmir. Among these, it emerges that İzmir is primarily represented architecturally (The

Clock Tower), politically (Secularism) and culturally (rich history and culture). It paves the way for representation of other varieties through Art, Design and Technology (İzmir's City of Design Vision), Branding (Frontier City of Turkey, Cittaslow), Nature (Organic Agriculture), Popular Culture (İzmir Mediterranean Film Festival). Of these, only the element of popular culture cannot be a value that represents İzmir since it lags behind other cities. Thus, İzmir meets 6 of the seven types of representation determined.

City Representation | İZMİR



Figure 53. Representation types of İzmir

5.7. Originality of the İzmir's Representation

In today's world, cities are constantly in a race to make their promotions in the best way. This situation necessitated cities to represent their unique potentials in the best possible way. Every city is different, and cities are in constant change. In the age of information and communication, while cities are branded, there may be inspirations from each other, and the value representing one city can also represent another city with the intertwining of cultures. In this regard, the originality of representation should be questioned.

One of the first cities that come to mind for brand and representation, New York's success in creating a visual identity has set an example for entrepreneurs in many cities. The effects of this can be seen in the souvenirs from many cities, as seen below. This figure appears not only in souvenirs but also as the figure of I(love)Karşıyaka in Karşıyaka, which made by the municipality.



Figure 54. Souvenirs From İzmir, Thessaloniki, Adana and Amsterdam. Thessaloniki Image (Source: Grekomania, 2022)



Figure 55. I(love)Karşıyaka Figure on the Karşıyaka Coastline (Source: Rox Reklam, 2020)

The I(love)NY example is an example that can be applicable everywhere. The same is true for other souvenirs. For example, two different souvenirs with sea and boat themes are shown below. Since the representative value of the city they belong to in these souvenirs is low, these products have been adapted to many cities by the sea.



Figure 56. Souvenir From İzmir and Antalya – Featuring a boat

In architectural representation, besides the Clock Tower and the Historical Asansör, which are essential values representing İzmir, however, to emphasize the architectural texture, local house figures are also used. The wooden house figure seen below, used in many parts of Anatolia, is not an original figure reflecting İzmir. For example, below are wooden house figures from İzmir, Mudurnu (Bolu), Eskişehir and Adana. These figures do not fully represent the city. For this reason, these products have become products that can be adapted to many cities.



Figure 57. Souvenir From İzmir, Mudurnu, Eskişehir and Adana – Featuring a Local House

In recent years, İzmir-specific patterns have started to be used in İzmir. One of the most well-known of these patterns, which is more recent, is the wave pattern in Kordon. This wave pattern represented the city in places such as the pedestrian path and the shirt of Altınordu FK in Alsancak. However, this wave pattern was also adapted from the iconic wave motif on the Copacabana coastline pavement in Rio de Janeiro. However, it took an important place in the collective memory of the people of İzmir.



Figure 58. Kordon and Copacabana Sidewalks Patterns (Source: Adnycl, 2021), (Source: Duende by Madam ZoZo, 2018)

There may also be problems with authenticity in the foods used in the representation of the city. For example, it is expected that İzmir is an agricultural city and to be represented by agriculture with its many agricultural products. However, in the product below, although the image includes the clock tower of İzmir, the product is an Aydın product. Thus, it does not represent the city correctly.



Figure 59. Dried Figs, Featuring İzmir

Another factor that damages the originality of the representation of the city is that the representation object is too inclusive. For example, Atatürk is one of the most prominent figures in İzmir. Although, naturally, Kemalism and its secular structure represent the city, Atatürk is a figure belonging to the whole of Turkey as the founder of the Turkish Republic. Another example that can be given to overly inclusive representation is the new corporate identity of İzmir itself. The fact that İzmir is a

pioneering and innovative city in corporate identity is described with the "Nazar" symbol. The fact that this profession was first practised here was supported by the motto "the frontier city of Turkey". However, as all Middle East owns the "Nazar" symbol, it creates problems associating it with İzmir. Also, "Nazar" is a traditional symbol, and it does not coincide with the theme of the logo being frontier.

Another problem with the representation of the city is that many figures that can be described as over-design are tried to be given simultaneously. First of all, when the elements of the illustrated house figures below are analyzed separately, they cannot be associated with İzmir. Furthermore, although the figure of Ali is important in Shiite and Alevi cultures, it cannot only represents İzmir. Similarly, Atatürk is a figure belonging to the whole of Turkey and not specifically represents İzmir. Therefore, in this design, these figures are also combined with a wooden house and create an example of over-design.



Figure 60. Souvenirs from İzmir, Featuring Atatürk and Ali

Another example of over-design is the football jersey made by the Karşıyaka sports club with the name Audible "Susmayan" Jersey. In jersey; A graphic was created by combining the sounds of the flag, gevrek seller, ferry, pigeon, historical match, torch, cheering and Karşıyaka Çarşısı (central street in the district) with the sound graphics of Atatürk's words "How happy is the one who says I am a Turk" and transferred to this jersey. Although the jersey is successful in both originality and representation, it is insufficient in terms of design and application because those values are too many to represent simultaneously.



Figure 61. Karşıyaka “Susmayan” Jersey (Source: KSK Store, 2022)

Finally, the Clock Tower, designed by Raymond Charles Pere, a Levantine architect from Izmir in 1901, is a well-known symbol of Izmir. This building is widely used as the symbol of İzmir through souvenirs and emblems. However, the building does not fully reflect the texture of İzmir by carrying traces of North African and Andalusian architectures. In addition, clock towers were considered symbols of secularization in the last periods of the Ottoman Empire and the early Republican period. Uluengin (2010) states that one of the reasons for this is that the concept of a clock in Islam is based on the azan and the concept of a constantly working clock is a western type representation of time. Another reason stated by the author was that clock towers were seen as symbolic and architectural rivals of minarets. As a result, the clock tower has been in the centre of İzmir for more than a hundred years, keeping an important place in the memory of İzmir residents and preserving its identity as an original structure unique to İzmir. Although it does not fully represent İzmir in terms of architecture, it is a unique value of İzmir as it is located in the centre of İzmir and is a symbol of secularism.

CHAPTER 6: CONCLUSION

6.1. Discussion and Implications

Concepts such as place marketing and place promotion, whose importance and awareness have increased recently, have pushed city managers and those working in this field to investigate the city's potential. The potentials of cities and the features that distinguish them from their identities. The way cities reflect these identities also constitutes the representation of the city. With the visual material and literature analysis collected, seven different types of representation of the city were determined in this study. Different cities exemplify these seven types of representation.

In order to examine how the cities transform their cultural and historical riches into representational items, three cities were selected and included in this study after being examined in detail. The representation of these three cities, New York, Thessaloniki and Helsinki, was also used to examine the representation of Izmir and to discuss its originality.

Firstly, New York was included in this study due to its versatility in representation and success in branding. When the values representing New York are examined, it is seen that it expresses its potential in many ways. In addition, the city's story of overcoming the crisis with a successful branding strategy sets an example for the world in branding. An important feature of New York is that New York is a city featured a lot in popular culture. Thus, many figures, buildings, and cultural elements belonging to the city became visible in many parts of the world. This feature of New York is the factor that opened up the other six types of New York's representation to the world. This city feature is not found in the other three cities, and these cities have sought ways to introduce themselves to the world in different ways.

Helsinki, just like New York, followed a branding strategy to overcome the crisis. However, since the city is not as well-known as New York in popular culture, it has made this strategy through applications. For this reason, the city sought a way to reflect its potential by researching the views of foreigners about the city and the country. The city chose technology as its strongest side and introduced itself to the world as the "City of Future". Afterwards, it became the World Design Capital and Unesco Design City by using its power in design. Helsinki's success lies in using its potential correctly. The third city, Thessaloniki, followed a similar path to Helsinki. However, Thessaloniki could not achieve the expected success by focusing only on

the Greek heritage with its nationalist ideas instead of its strengths, such as its rich history and multiculturalism.

Finally, İzmir has a lot in common with Thessaloniki. Although İzmir is famous for its multiculturalism and historical texture like Thessaloniki, it lost this texture in a tragic fire and then through a restructuring process. Moreover, many unlocalized figures have been used to represent them. This kind of representation may cause İzmir to encounter problems like Thessaloniki. While Alexander the Great, who is an important figure for both Greece and North Macedonia, is used in the representation of Thessaloniki, Atatürk, who is an important figure for all of Turkey, and Nazar Bead, who can be found throughout the Middle East, are frequently seen in İzmir. However, unlike Thessaloniki, İzmir stands out in its own country with its modernity and westernity. Furthermore, İzmir also stands out with its vision of being a "Design City", especially in recent years. This vision provides İzmir with a different potential. In the current situation, the areas where the city is primarily represented are as follows.

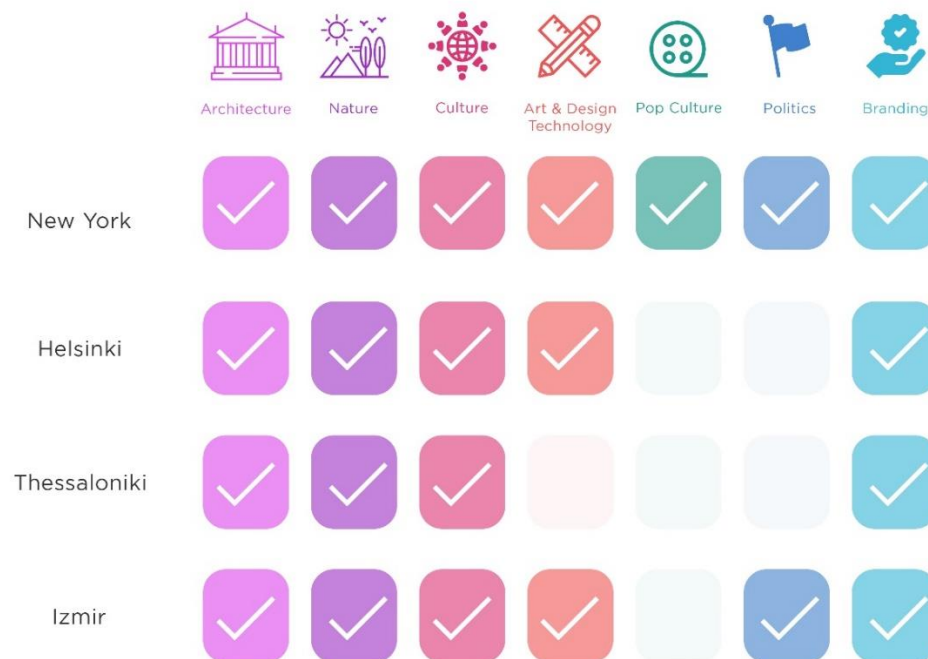


Figure 62: Comparison of selected cities' representation with İzmir

As shown in the table above, the factor that distinguishes New York from other cities is popular culture. While popular culture is a type of representation on its own in New York, it also takes place as a mirror of city life and as a value that introduces

many identities that make up other representations of the city to the world. "Design", whose importance and awareness have increased in recent years, can also play a similar role in İzmir as well. With this vision determined by the İzmir Culture Workshop, the relationship between İzmir and design can be evaluated under two headings.

1. Representing İzmir as the city of innovation and design
2. To increase the visibility of İzmir's historical and cultural richness through design.

First of all, being a city of design stands out in İzmir as a value representing the city on its own. İzmir's claim to be a city of design and the studies on this subject will soon introduce itself as a design city in the global arena. Furthermore, this promises a development to İzmir, as seen in the example of Helsinki. In this direction, together with the Metropolitan Municipality, organizations like İZMEDA are working to make İzmir visible in the field of design in the international arena.

The secondary role of design in İzmir is to support the urban identity. Thus, the design will come to the fore as a powerful tool that can be used to make the historical and cultural riches of İzmir visible. For this purpose, organizations such as İZMEDA and İzmir-History Project offer projects that combine the richness of İzmir with design.

As stated above, İzmir is a city represented in many areas. According to the classification made in this study, six of the seven representation types are predominantly seen in İzmir. Among these areas, primarily historical and cultural riches come to the fore. In addition, its natural riches and natural agriculture are fundamental values that make up the original identity of İzmir. İzmir also stands out as an important art city known for its poets, writers and musicians. All these values of İzmir have the potential to turn into a solid original representation element. However, the values represented by the city vary according to the target audience. Therefore while creating the original representation of the city, it is helpful to differentiate according to the group it addresses.

For this reason, it is helpful to divide the target audience into three headings when determining the original values that represent the city. These titles can be divided into global, national, regional (urban). Likewise, the original values representing İzmir can be divided into these three headings.

An example will be given according to these three groups in this study. First, "feminine" was chosen as the global representation, "First Bullet" as the local representation, and "Pak Bahadır" as the regional representation.

Original Representation of Izmir

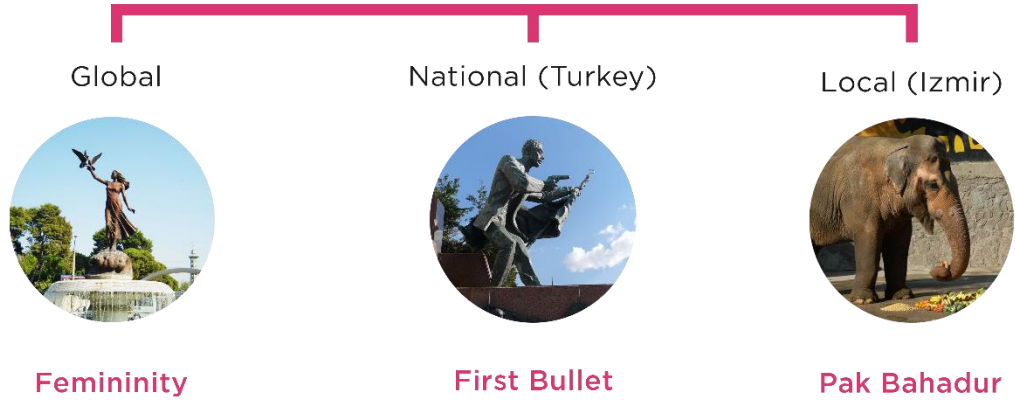


Figure 63. Original Representation of İzmir

Firstly, as stated in İzmir's identity section, "Femininity" is a strong term in the cultural infrastructure of İzmir. Therefore, this concept is chosen as the value that can represent İzmir worldwide. İzmir's name comes from Amazon Queen. İzmir is a city that Victor Hugo called "Princess" without ever seeing it. İzmir is home to the tomb of Atatürk's mother, Zübeyde Hanım. İzmir also has the House of Virgin Mary. The female figure in İzmir appears as a warrior, a princess and a mother. In addition to this historical and cultural infrastructure, it is seen that women have an exceptional place in İzmir today. The women of İzmir successfully represent the city in art, science and politics. As Gürkaynak (2008) states, this female figure is Mediterranean, beautiful, warm, courageous, self-confident, sophisticated and western. This versatility of the İzmir woman has also brought a museum to İzmir. İzmir hosts the İzmir Women's Museum, a first in Turkey. This vital feature of İzmir can be a global representation value. Many methods can be followed in transforming this feature into a design. "Woman" can be used as a symbol. Moreover, the features of the İzmir woman, such as the Mediterranean, beautiful, warm, courageous, self-confident, sophisticated and western, can be transformed into the design by creating graphic elements.



Figure 64: Free Woman Statue in Montreux Square, Zubeyde Hanım's Grave, Virgin Mary Statue (Source: Pinterest, 2022), (Source: İzmir Büyükşehir Belediyesi, 2022), (Source: Hz. Meryem Ana Evi , 2022)

The figure that can represent İzmir nationally is the "first bullet". İzmir is the city where the first bullet was fired for independence in the war of national liberation. It is also the city where the war ended. For this reason, İzmir is the city of independence. This feature of İzmir is seen by the fact that Atatürk is so loved and embraced. This feature of İzmir is also seen in the districts, streets and squares of İzmir. Many areas such as Alsancak (Red Flag) neighbourhood, Mustafa Kemal Boulevard, İnönü Street, Cumhuriyet (Republic), Montreux and Lausanne, Fahrettin Altay Squares reveal this identity of İzmir. For these reasons, İzmir can be represented as the city of independence in Turkey. It is also a figure that can be used as a representative value. The first lead also adapts to the idea of "being a pioneer", which is also included in İzmir's corporate identity. The first lead figure can be used through fridge magnets and postcards for domestic tourists and Turkish people.

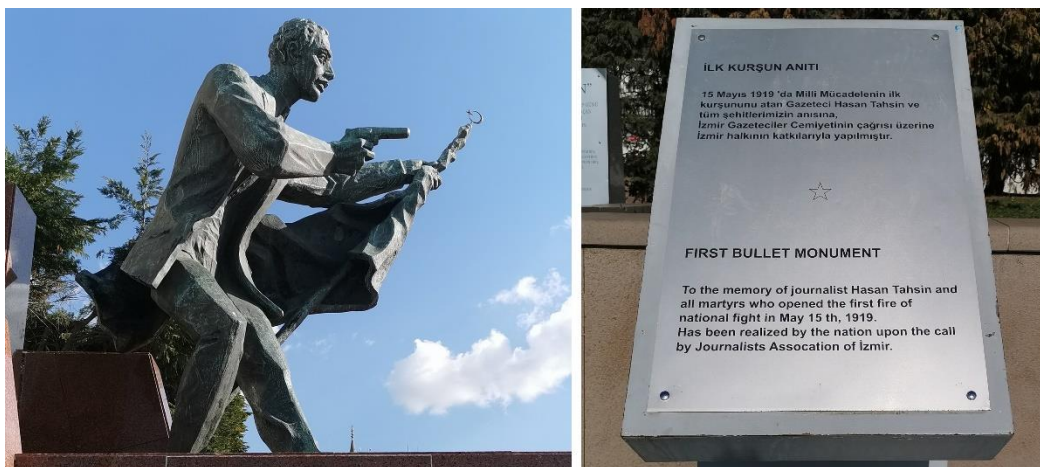


Figure 65. Hasan Tahsin and the "First Bullet" Monument

Lastly, Pak Bahadır, the figure was chosen in the local representation, was inspired by Rousseau's phrase, "Houses make a town, but citizens make a city" (Mumford, 1961). Therefore, this figure can be considered as a "local figure" in representation through culture. Pak Bahadır is the Asian Elephant, which has an essential place in the memory of the people of İzmir. He was brought from Pakistan in 1954 and died in 2007. Pak Bahadır was the first elephant that many children of different generations saw in İzmir. For this reason, the emotional bond between people and Bahadır has increased by being transferred from generation to generation. As the former Metropolitan Mayor Aziz Kocaoğlu said, Pak Bahadır was one of the symbols of İzmir during his lifetime. It continues to be the symbol of İzmir 15 years after his death. Many İzmir residents of different ages have different feelings when they remember Bahadır. These feelings are special and unique to the people of İzmir. Therefore, this original bond may be a value representing İzmir. Since this value will be specific to the people of İzmir, it should not be on objects such as refrigerator magnets but on objects that the people of İzmir will use. An object where Bahadır can take place can be a transportation card.



Figure 66: Pak Bahadır, His grave and His former keeper Bahattin Öztanman. (Source: Doğal Yaşam Parkı, 2014)

6.2. Limitations and Further Study

This study was carried out with the qualitative research method. The basis of this research is the evaluation of the collected visual materials. This evaluation is essentially managed from the perspective of an industrial designer. However, an interdisciplinary study must make a practical assessment at the city scale and create representational elements from the values that reflect the city's identity. For this reason, a study can be created with the quantitative research method by bringing together many professionals from many sectors such as design, architecture, sociology,

social psychology, brand management, city planning, history and advertising. Thus, more detailed data can be obtained with values representing İzmir. In addition, this study was conducted by a citizen of Izmir. Therefore, this interdisciplinary study should include both an Izmir citizen and an outside perspective. Thus, as seen in the Helsinki example, foreigners' perception of the city is determined in this study. Moreover, this study will reflect positively on the city's strategy.

This study is a novel study by bringing together the concept of representation and originality in the city of Izmir and can be a source of inspiration for many future studies. As possible examples of these studies;

1. The study example as mentioned earlier, could be a potential further research topic in interdisciplinary qualitative research. With this research, it is possible to investigate the potential of İzmir more comprehensively and present the original values found through design.

2. The conversion of examples of original representation types introduced in the thesis (femininity, the first bullet and Pak Bahadur) into design objects can be a project topic in itself.

3. With more detailed research on areas such as organic agriculture, where İzmir has a high potential, projects that combine this potential with design can be made.

4. İzmir's arts and artists are also candidates to represent İzmir. A project can research artist figures or works and transform them into original representational values.

5. Finally, a study on Izmir's "Woman" identity and women from Izmir could be a study that could support Izmir's "Feminine" identity.

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