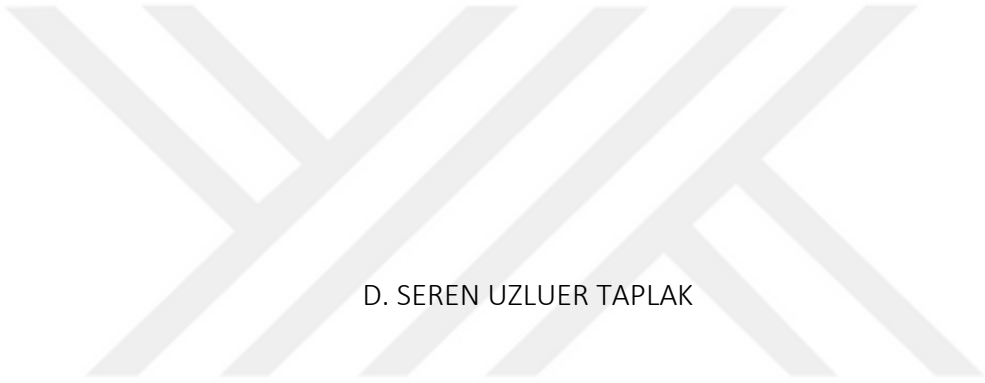


CITY PROMOTION BY SOUVENIR DESIGN: CASE OF IZMIR



D. SEREN UZLUER TAPLAK

SEPTEMBER 2019

CITY PROMOTION BY SOUVENIR DESIGN: CASE OF IZMIR

A THESIS SUBMITTED TO THE GRADUATE SCHOOL OF SOCIAL SCIENCES

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IZMIR UNIVERSITY OF ECONOMICS

BY

D. SEREN UZLUER TAPLAK

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF DESIGN

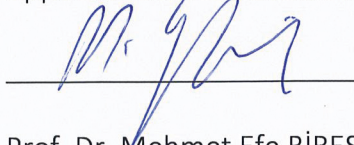
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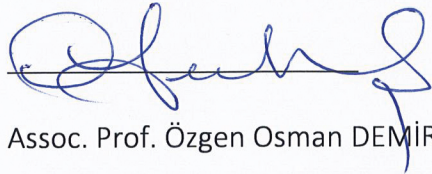
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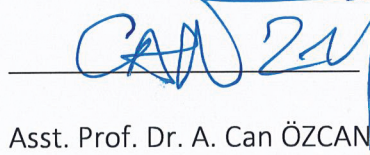
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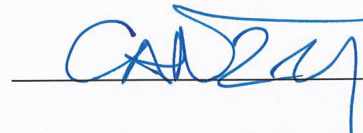
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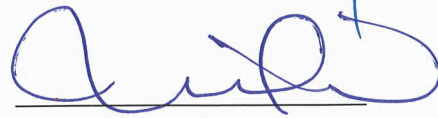
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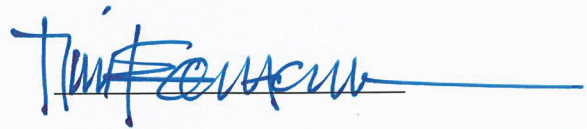
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## ABSTRACT

CITY PROMOTION BY SOUVENIR DESIGN: CASE OF IZMIR

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Design Studies Master Program, Graduate School of Social Sciences

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The souvenirs are our hidden reminder objects in which we maintain our extraordinary experiences in our lives. In this article, the role of souvenirs in tourism and design examined. Nowadays, there are many kinds of research about the city marketing which has increased concept awareness. In this thesis, how existing designed souvenirs and their place in city marketing are examined. In order to do this, the case of Izmir was studied. Firstly, the souvenirs were identified and the history of souvenirs was examined. At this point, the concept of authenticity, which is one of the basic features of souvenirs evaluated. The questions of how these souvenirs are “used in the branding cities” and “promote the cities” are emphasized. Examples of branded cities and how they are represented” included. In the case study, the touristic values of "Izmir" were examined. The collected data were compared with the examples of the souvenirs that the city already had. In order to add value to this study, souvenir designs Gift35, in which is the brand of Izmir Chamber of Commerce Education and Health Foundation, analyzed. As a result, it has been evaluated how and how much contribution can be made to the promotion of this city with design-oriented souvenirs.

**Keywords:** Souvenir, Design, City Promotion by Souvenirs, Izmir Souvenir



## ÖZET

### HEDİYELİK EŞYA TASARIMIYLA ŞEHİR PROMOSYONU: İZMİR ÖRNEĞİ

Uzluer Taplak, Dudu Seren

Tasarım Çalışmaları, Yüksek Lisans Programı, Sanat ve Sosyal Bilimler

Fakültesi

Danışman: Asst. Prof. Dr. A. Can ÖZCAN

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Hediyelik eşyalar hayatımızdaki sıra dışı deneyimlerimizi muhafaza ettiğimiz gizli hatırlatıcı objelerimizdir. Bu yazıda, hediyelik eşyaların turizm ve tasarımdaki konumu üzerinden şehir pazarlamasındaki rolü incelenmektedir. Güncel olarak kavram bilinirliği yükselmiş olan şehir pazarlaması konusunda birçok araştırma bulunmaktadır. Bu tezde, tasarlanmış varolan hediyelik eşyaların şehir pazarlamasında nasıl bir yeri olduğu incelenmektedir. Bunu yapabilmek için de İzmir vakası üzerinde çalışılmıştır. Öncelikle hediyelik eşyayı tanımlanarak, tarihi incelenmiştir. Bu noktada, hediyelik eşyaların taşınması gereken temel özelliklerinden biri olan otantiklik kavramı üzerinde değerlendirme yapılmıştır. Söz konusu hediyelik eşyaların şehirlerin markalaşmasında ve tanıtımında nasıl kullanıldığı soruları üzerinde durulmuştur. Markalaşmış şehir örnekleri ve şehirlerin nasıl temsil edildikleri üzerinde incelemelere yer verilmiştir. Vaka çalışması yapılırken öncelikle "İzmir" in sahip olduğu turistik değerler incelenmiştir. Toplanan veriler üzerinden şehrin halihazırda sahip olduğu hediyelik eşya örneklerine yer verilerek karşılaştırma yapılmıştır. Bu çalışmaya değer katması açısından İzmir Ticaret Odası Eğitim ve Sağlık Vakfı'nın markası olan "Gift35" in hediyelik eşya tasarımları incelenerek analiz edilmiştir. Sonuç olarak ise tasarım odaklı hediyelik eşyalar ile bu şehrin tanıtımına nasıl ve ne kadar katkı sağlanabileceği değerlendirilmiştir.

**Anahtar Kelimeler:** Hediyelik Eşya, Tasarım, Hediyelik Eşya ile Şehir Pazarlaması, İzmir Hediyelik Eşyaları

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## **1. INTRODUCTION**

### **1.1. PROBLEM DEFINITION**

The essence of the thesis is to grasp the souvenirs' presence in the context of city promotion and debate its positioning in the case of Izmir. In the case of İzmir, city promotion is an important issue in the urban agenda and discussed frequently. The problem definition that is the subject of this research is to base on understanding the role of souvenirs in city marketing in which follows the question "What kind of possibilities will be presented to the city when you consider souvenirs items with a design perspective". Moreover, at the stage of evaluation of this problem, it is aimed to understand the effects and relational dimension by looking at the case of Izmir. To do that the methods mentioned in the "Structure of Thesis" (1.3) are used. It is aimed to conclude with coming up with some theories on Izmir Case that will hopefully create a perspective and perception about İzmir's city branding subject and to contribute.

### **1.2. AIM AND SCOPE OF THE THESIS**

Souvenirs used by people throughout history as mediums, in which we convey emotions, revive memories from the past, show respect, believe in bringing luck. These souvenirs are known for their high representation and symbolic value from the first day of their use. In order to understand the use of the souvenirs, first, the focus of interest was on the loaded meaning in souvenirs and the authenticity of these objects.

Samples of city souvenirs belonging to our age and history were evaluated. At this point, the focus was on the role of souvenirs importance in representing and reflecting cities. Since, promotion of cities, city branding studies, authenticity concepts, historical, cultural and modern factors in city representation, symbols of cities and city souvenirs are influenced by each

other, the subject is discussed with a holistic approach. The subject also examined in terms of design perspective. In city souvenirs, it is important to define the representativeness of cities in the design of the representation of the city and its integration of souvenirs. In addition to this, the place of souvenirs in city marketing was examined and the effect of souvenirs on the branding and marketing of cities was discussed.

All collected data analyzed through the Izmir sample. In light of the data obtained from the above-mentioned subjects, which constitute the 2<sup>nd</sup> and 3<sup>rd</sup> sections of the thesis, the case study of İzmir included in the 4<sup>th</sup> section of the thesis. The souvenirs composed of the authentic values of the city. İzmir has great potential when it is evaluated from a touristic point of view. It is a special city with many attractions. For this reason, these values which were examined in-depth, in the case of İzmir, were categorized under the titles of “Historical Places and Landmarks of İzmir” (4.1.1.), “Originals & Memorable” (4.1.2.) and “Values & Possessions” (4.1.3.). In order to see how the values and owned attractions of the city used in souvenirs, the souvenirs design examples of the city surveyed from the past to the present. Last, the data and original designs of the brand “Gift35” included, which is a brand created by the Izmir Chamber of Commerce Education and Health Foundation, one of the most important institutions of Izmir.

As a result, the topics collected and discussed in the thesis are summarized under three main headings. These are briefly as follows;

1. Positioning and importance of souvenirs in the promotion of the city.
2. Importance of design-oriented approach to souvenirs
3. The use of designed souvenirs in the creation of brand cities.

### **1.3. STRUCTURE OF THESIS**

This research has been done to complete the degree of Master of Design Studies. While choosing the subject one of the most important problems in the region was considered and the base of the research was founded on this. In the research, the structure is based on reducing the general perception of the subject and then detailing it with the case study. The research question is about promoting cities by souvenirs with the aspect of design and running the argument on the case study. In the research literature review done in the subjects of souvenirs, promotion of cities, city branding studies, authenticity concept, historical, cultural and modern factors in city representation, symbols of cities, city souvenirs and about the case study İzmir. Never the less observation, informal interviews, correlational survey, methods were also used during the research. Especially in the case study as an employer who has been involved in the research area and as citizen personal insights are also included. In the thesis, a descriptive image of the problem has been pictured in different aspects. Finally, in the case study with the permission of İzmir Chamber of Commerce Health and Education Foundation, the studies and data regarding the sales of Gift 35 were used to create a sample.

## **2. SOUVENIRS AND DESIGN**

Souvenirs are special objects which hold memories that creates their value with its representation in minds. They are the most known and old designed objects. In order to examine the souvenirs with a more in-depth perspective, firstly, how they are defined in the literature has been examined. Subsequently, the themes of the authenticity and the originality come with design, which is one of important focus issues, are emphasized when talking about souvenirs. We can see the evaluation of souvenirs from the past to the present by looking at the examples of souvenirs in our history. The



predominant design example and their replicas give us a perspective with the criteria of authenticity and originality.

## 2.1. IDENTIFYING SOUVENIR

Souvenirs are the objects known and used by everyone without exception. While some people see souvenirs as just an object, others assign much deeper meaning to them. In life at least for one time, it is certain that either a person had bought a souvenir, taken it as a present or someone else given as a gift. In all circumstances, the souvenirs convey a message linked to its reason for existence.

One known fact about the history of the souvenir is that it is as old as the known history and probably before that. Souvenirs are special items and design objects beyond being unimportant objects just produced for profitability. In a way, these special products represent the individual travel experience, otherness, and even memories that cannot be repeated. For many people, the impulse to buy souvenirs is triggered by the desire not to lose these unrepeatability feelings and experiences. (Hume, D. 2014)

To open up the term 'souvenir' which passes through looking at the descriptions of literature about the idea of souvenir. Mostly, in the articles or books on this subject, it has been focused on what they mean rather than the definition of souvenirs. To give a few examples, Hume mentioned that the souvenirs are historical works but they are open to interpretation rather than being fixed in meaning like history. (Hume, D. 2014) In the same line, Gordon describes souvenir as a reminder which almost everyone somehow collecting to be reminded of their special moments and events. (Gordon, 1986) In the journal of "On souvenirs and metonymy" Morgan, N., & Pritchard describe souvenirs as "objects of thresholds set apart from every day through the meanings attributed to them by their owners as prism of remembrance", a

souvenir as an object commonly serves as a re-caller of an authentic past memory or nostalgic experience you had rather than its use-value. (Morgan & Pritchard, 2005) In general, aspect, the intended function of souvenir is to 'remind' as Gordon said (Gordon, 1986).

On the other hand, Garth Lean and Russell Staiff add on as "Although souvenirs are objects that 'signify physical travel', those meanings and memories contained within can diminish as they transform into every day, banal objects, merging into the everydayness of home." (Lean & Staiff, 2016)

Tourists tend to obtain remembrance on their holidays, which is their "unusual" or "not ordinary" time they compared to their daily routine (Anderson & Littrell, 1995), (Gordon, 1986) (Morgan, 2005). While on holidays, tourists tend to find memorable and concrete reminders of their extraordinary and special time, which we call as "souvenirs". (Anderson & Littrell, 1995), (Gordon, 1986) (Morgan, 2005) (Palmer & Tivers, 2019) Also these souvenirs are not only the tourist's reminders of the vacation but also they symbolize the buyer's experience of the travel and represent a subjective gaze. (Gordon, 1986) These souvenirs do not only function as reminders of the destination visited, but they may also symbolize tourists' traveling experience, and at the same time represent a particular gaze (Morgan & Pritchard, 2005; Watson & Kopachevsky, 1994). The universality of souvenir can be understandable in the light of its underlying role or function. As an actual object, the abstract becomes concrete. Its presence in the tangible state helps to freeze an extraordinary memory or an experience and relapses that original moment in the ordinary state of life (Gordon, 1986). Graburn (2000) argues that an individual who brings a souvenir home can re-live the experience in routine time and space and it can thus become part of the extraordinary in some small way in ordinary space (Graburn, 2000).

Additionally, souvenirs are also objects that reflect and represent the place taken from “the place visited”. They also reserve the spontaneous everyday life of the city, the experiences of the local community. Souvenirs are objects, which is an abstract interpretation output the spirit and the values of the place. In some way you are taking the experience you had, the mood and the memories you felt, especially a piece of otherness you tasted recently with you. By buying a souvenir returning from your visit, an object proves you were there, provides evidence that you can share with memories of the experience.

From the general point of view, it has said that souvenirs contain the following interpretations;

- Remembrance of places
- Individual travel experience
- Nostalgic experience
- Otherness
- Representation of unrepeatable
- Re-caller of an authentic past memory
- Authentic past memory
- Proof of the travel
- “Unusual” and “not ordinary” time interval
- Concrete reminder
- An instrument to re-live the experience
- An object reflecting the spirit and the values of a place.

In another aspect, shopping is the most popular activity of tourists and it is one of the most prominent spending categories in accommodation and tours. Souvenirs are the ones, which are the most popular items in this shopping category. 'Souvenirs' in a way are central to the tourism experience, with many tourists wanting to take home remembrances of places they have been, and things they have done. This intense buying instinct of tourists returns as a contribution to the city as a result. Souvenirs provide economic benefits with the use of local instruments and ingredients in its phases of design, production, and sales for the hosts. They reflect traditional cultural values that play an important role in the evolution of souvenirs. This interaction between the local cultural heritage of the city and the souvenirs effects not only the owner of that item but also influences other traditions producers of the world. Consequently, there is an obvious benefit of "souvenirs" to the hosting city and people (Brennan & Savage, 2012). Carrying traces of traditional materials, patterns, authenticity with the combination of design, aesthetics, and modernity the souvenirs become unique items and promote the city with this uniqueness.

Gordon (1986) categorized souvenirs in tourism as;

**1. "Pictorial souvenirs"**

The images of the city/places

Example: pictures, postcards, paintings (on page 17)

**2. "Piece-of-rock souvenirs"**

The natural items

Example: Woods, stones or seashells (on page 18)

**3. "Symbolic souvenirs",**

Representing place identity, which is mostly mass-produced, objects

Example: A miniature of a landmark or a significant historical places replica (on page 19)

#### 4. “Marker souvenirs”

Meaningful items constructed by adding specific words, locations, events or signs

Example: T-shirts and keychains; (on page 20)

#### 5. “Local product souvenirs”

Local food and handicraft items, which made locally, so they are meaningful as they are only available in the destination.

Example: Local food, original clothing indigenous to the district (on page 21)

“It is evident that the production of all five types of souvenir relies on the locality, and the materialized locality in the form of souvenir is a result of the commodification of social and cultural resources.” (Gordon, 1986). Another categorization of souvenirs is written by Dr. David L. Hume in his book “Tourism Art and Souvenirs” at chapter 6;

##### 1. “Sampled”

It is a raw natural material from the visited site, without the intervention of the host culture.

Example: Seashell

##### 2. “Crafted”

This category of souvenirs are the examples that naturally appeal to tourists, natural material from the visited site but have also been enhanced with local imagination and skills of artists and craftsmen.

Example: Carved wooden artifact of a rare endemic tree species, specific to the visited area

### 3. “Representative”

This category is the industrially produced souvenirs which have the capacity to relate to people or place due to its reliance on imagery alone.

Example: Postcard, that is mass produced with no link to the tourist site it represents other than image

(Hume, D. 2013b)

## 2.2. AUTHENTICITY OF SOUVENIRS

To talk about the authenticity of souvenirs, first, there is a need to look at the meaning of the word. Some of the definitions of the word authenticity are “not false or copied; genuine; real”, “representing one’s true nature or beliefs; true to oneself or to the person identified” and “conforming to an original so as to reproduce essential features” (Anonymous, Definition of authentic, 2017) (Anonymous, Authentic, 2019). In the book of Melanie K. Smith and Mike Robinson mentions “the authentic souvenirs” as objects that reflect the “spirit of the place” visited by the tourist.

Marinus C. Gisolf who is a senior consultant in tourism and sustainability lives in Costa Rica emphasizes that “authenticity should unite cultural-history with identity elements.” He points out that in order to distinguish the historical elements that are no longer associated with identity and only those that are temporarily popular but have not yet formed a part of history, from the authentic objects, in which we can find in the intersection in between cultural history and identity (Gisolf, 2010).



Authenticity has great importance when choosing the souvenir as a tool for recalling the original experience. If the souvenir embodies the core value perceptions of the city visited and has the property of reflecting the experiences of it then it is authentic (Smith, 2006). However, there is great competition in the souvenir market. This competitive environment and the limited business resources lead to the emergence of mass production products which are the opposite of authenticity and which do not have originality (Soukhathammavong & Park, 2019). In fact, the authenticity of the souvenirs does not only appeal to the buyer's preference, but it also contributes to the promotion of the city moreover brings profit to a destination. The better the promotion of a city, the greater the demand for tourism. In a city with increasing tourism capacity, the demand for souvenirs will automatically rise up. As a fact, the ones in this souvenir market will be the most advantageous. Therefore, there is a catch. If the understanding of souvenir perceived this way, and all actions are taken accordingly, there may be an impact in this structure.

Destinations cultural resources are the most dominant factors that draw tourists to visit, and so authentic souvenirs that engage with those cultural resources allow for a connection between the host and their guests (Derrett, 2003).

Marinus C. Gisolf issued the layers of authenticity and divided it into four groups as;

1. "Material authenticity – conserves the object itself"
2. "Conceptual authenticity – conserves its intention"
3. "Contextual authenticity – conserves its environment"
4. "Functional authenticity – conserves its functioning"

(Gisolf, 2010).

When these four groups examined in terms of authenticity in souvenirs, each distinction can be used as a tool in the phase of the design process. Another three common approaches to authenticity in the tourism research area are;

1. “Objective authenticity - the potential of originality”
2. “Constructive authenticity - originality, referring to the cultural context.”
3. “Existential authenticity - focuses on emotions, sensations, relationships, and a sense of self.”

(Wang, 2000).

To sum up, every authentic souvenir is a narration of the city from various different angles. The more this narrative is thoroughly integrated with the object, the souvenir becomes more unique to that city. The point here is how this is possible. The answer is definitely “with the design of souvenirs”.

### **2.3. DESIGNING SOUVENIRS**

Recently, souvenirs have an important role in reflecting and representing the city. In fact, souvenirs have existed since the beginning of traveling. Recently, they defined as the materialized tourism experience. Souvenirs as an experienced, narrative, representative and reflecting object, designing souvenir require an interdisciplinary perspective. Souvenirs are authentic with the content they contain and design is the tool to do it. Souvenir design is directly related to the consumption habits of tourists and is integrated with the cultures specific to the place visited. Designing a souvenir is interpreting the ingredient and converting the context to an object.

### 2.3.1. HISTORY OF SOUVENIRS

The gift-giving practice, which is thought to have existed since the beginning of human civilization, is also one of the oldest known human activities. The gift-making act, which is a worldwide tradition, manifests itself in every part of life. Giving gifts is a beautiful universal action performed by people of all cultures, regardless of whether the reason is. Sometimes it is a cultural tradition, sometimes it is a gift of a special occasion, or sometimes it expresses emotion to another person. Giving or receiving gifts, as well as reflecting cultural traditions and social connections, it is also an act of conveying different contents of feeling or meaning from person to person.

Although it is not known exactly when the gift-giving act started, it is thought that cavemen used this activity to express their love and appreciation to each other. Furthermore, it can be said that they have created remembrances to “imagine past lived experience” or “to recall a place that has been in the past” by drawing the memory on the walls (As if taking photos of things or places that we want to remember afterward). When these two actions are taken into consideration, it can be said that since the earliest known periods, people have used gifts as “a social tool” or as “tool to provide a link to the past”.

In these ancient times, naturally, the objects used as gifts were primitive and simple. It is believed that the gifts in that time were objects such as animal teeth, tree bark, or a unique-looking stone and worn as necklaces or other accessories.

As social structures developed and owned functional tools evolved, these gifts became more elaborate and decorative. In addition to preserving its existence until today, it has continued its development and has become the current souvenir objects.

In the Egyptian period, the gifts are given to dead people to bring them to the other world, while in the Roman period the souvenirs were given to people with the intention of bringing good luck. In the Middle Ages, souvenirs were given as the dowries or it was given as an indicator of the loyalty of people in times of war. It is also known that the concept of gift in ancient Greek culture has been used as a means of expressing emotions and has an important role in society. The same development process is also valid for city souvenirs in the concept of giving gifts. In ancient times, tourists literally scraped, shredded, or cut pieces of their own history and transported them as souvenirs to their homes. As a souvenir from where they went, they brought the pieces of a rock or a piece of a fabric of the place to keep the experience they had forever. (Anonymous, *The Psychology of Gifting*, 2019), (Neo, 2014).

A hotel brand “The Holiday Inn”, has mapped the history and evolution of memoirs in the study of the history and the perceptions of souvenirs until now. To summarize the outstanding dates and contents of this map, the souvenirs history goes back to 980 BC. The very first proof of souvenirs found in Ireland as Amber Beads. The first mass-produced souvenirs are the Pilgrim badges. These souvenirs symbolizing Christian beliefs were made as ornaments worn by pilgrims. The actual rise of the souvenirs market, occurred when traveling became affordable, is in between the dates 1870 and 1960. In this period of time, more types of souvenirs emerged which are also inexpensive. Moreover, in the past and present comparison section, interesting points are mentioned. Many souvenirs have been designed to remember the events which are currently an important cause of tourism, and we can see similar examples in the past. In the examples it is seen that the “souvenirs items” as an object are changed however the aim of giving it and the meaning that has been carried by it has remained. (Figure 1)

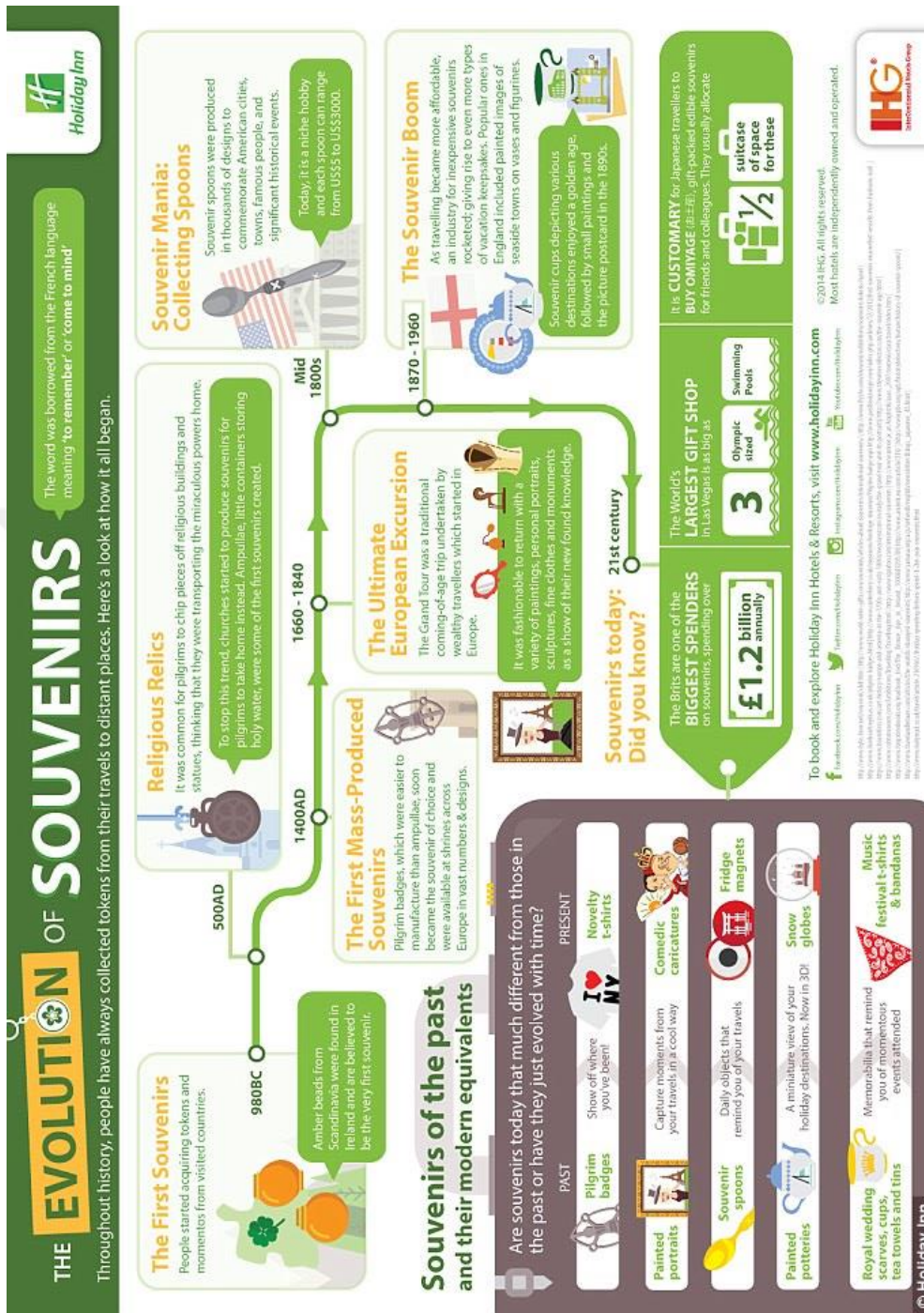


Figure 1: The evolution of Souvenirs, Holiday Inn, 2014 Access Date: May 2019, (Source: <http://theneodimension.com>)

### 2.3.2. CONTEMPORARY ASPECT OF SOUVENIRS

As in every design process, the most important point to be considered when designing a souvenir is to make the focus and target audience analysis correctly. Of course, while designing the souvenirs, the target group is gathered under a general definition as "tourists", but the identification of the city's current tourist potential will ensure that the design process is correctly planned. For this reason, the masses can be defined more specifically by asking questions about "which relevant activities focuses on the tourist", or "what kind of mass attracts the characteristics of the region". For example; while thermal facilities are preferred by senior travelers in the scope of health tourism, on the other hand, entertainment-oriented travel points preferred by the young tourists.

In order to determine the focus of the design, it should first be determined what is desired. Emphasizing every element in the design of the souvenir can cause complexity and prevent you from creating the right reflection of the city. At this point, it is important to evaluate the options one by one and identify the main elements that you will reflect in your design. One of the most important points to pay attention to is the "authenticity" of the souvenir. The preferred feature of the city represented in the design is reflected by the material, technique, concept, content or functionality to be used in its design. At this point, the main principles of design, such as contrast, emphasis, balance, ratio, harmony, rhythm, totality or diversity, are used in parallel with the above-mentioned intermediaries to determine the creativity of the souvenir. One of the things that should be considered herein is that representation does not move away from authenticity when designing souvenirs (Xie, 2012), (Jillian M. Rickly, 2018).



Souvenirs have countless examples from all around the world. In this following part, the examples of design applications of city souvenirs will be examined categorized by Gordon's distinctions to disclose.

**“PICTORIAL SOUVENIRS”: THE IMAGES OF THE CITY/PLACES**

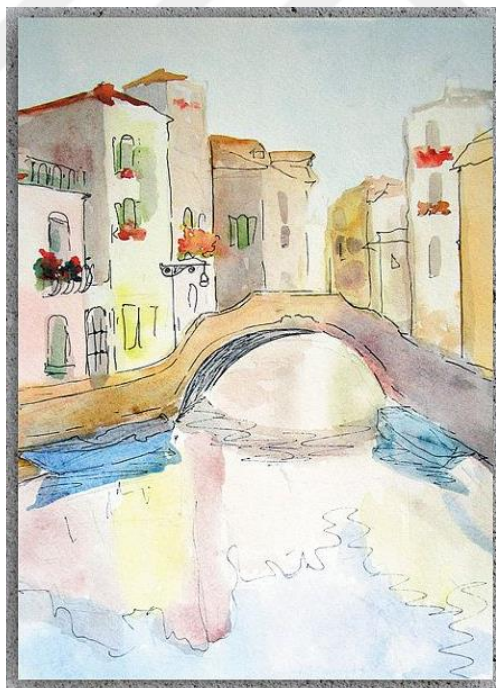
In “Pictorial Souvenirs”, cities pictured and projected in many different ways. These souvenirs are the transformations of city context into two-dimensional pictorial designs. Pictorial souvenirs are the most common and popular souvenirs all around the world which is the simplest way of re-living an unusual experience. In another way of using pictorial souvenirs in the city, promotion is "designing the scene in an environment of the city" for tourists to make their own souvenirs. This way of pictorial souvenir concept also contemporarily and commonly use in city's promotions, considering that we live in an age of social media. Examples of those pictorial souvenirs given in Figures 1, 2 and 3.



**Figure 2:** Chicago city postcard, 2019, Access Date: May 2019 (Source: <https://www.Zazzle.com>)



**Figure 3:** MALLORCA CITY POSTCARD, Access Date: May 2019 (Source: <https://www.mypostcard.com>)



**Figure 4:** Venice painting Print Italy art Gondola and bridge Watercolor Italian trip souvenir, Access Date: May 2019 (Source: <https://etsy.me>)

### ***“PIECE-OF-ROCK SOUVENIRS”: THE NATURAL ITEMS***

"The piece-of-the-rock souvenirs" are an interesting type of a souvenir, because in a different situation it is completely, worthless and meaningless. These insignificant objects become priceless with the context they carry. The environment they come from creating this unique context and representation. For instance, a piece of a wall is insignificant in all aspects, however when it's "a piece of the Berlin wall", suddenly the meaning change and then it becomes a creative souvenir for tourists. Examples of those piece-of-rock souvenirs given in Figures 4 and 5 below.



**Figure 5:** Seashell Souvenirs “Natural Oyster Shell” With Painted Heritage Scene For Al Fahidi Fort In Dubai, by Seashell Souvenirs Access Date: May 2019 (Source: <https://amzn.to>)



**Figure 6:** Original Piece of the Berlin Wall - Authentic Souvenir from the Real Wall in Germany Mounted in Acrylic Display, By Sarah Everts, 2012, Access Date: May 2019 (Source: <http://cenblog.org>)

***“SYMBOLIC SOUVENIRS”: REPRESENTING PLACE IDENTITY, WHICH ARE MOSTLY MASS-PRODUCED, OBJECTS***

"Symbolic shorthand souvenirs" contain messages of the place directly. They are the ones manufactured as three dimensional copied objects of the city's most known subjects which are generally replicas in smaller versions. These miniatures preserve the main view of the city but in a manner of a playful way. This way of symbolizing also supports the "unusual state of being" that tourists experience in their visit because these objects are not the proper replicas, they are further exaggerated. Examples of those symbolic souvenirs given in Figures 6 and 7 below.



**Figure 7:** Milan il Duomo Souvenir Miniature, Access Date May 2019, (Source: <http://www.romegiftshop.com>)

***“MARKER SOUVENIRS”: MEANINGFUL ITEMS CONSTRUCTED BY ADDING SPECIFIC WORDS, LOCATIONS, EVENTS OR SIGNS***

“Marker Souvenirs” are the one use the words of time or place to represent. They use the words to trigger the image of the city and awakens

the memory of that city. Examples of those marker souvenirs given in Figures 8 and 9 below.



**Figure 8:** Metal key chain LITHUANIA, Access Date: May 2019, (Source: <https://www.citysouvenirs.lt>)



**Figure 9:** Pensacola City Florida T-shirt Souvenirs, Access Date: May 2019, (Source: <https://teedep.com>)

**“LOCAL PRODUCT SOUVENIRS”: LOCAL FOOD AND HANDICRAFT ITEMS, WHICH MADE LOCALLY, SO THEY ARE MEANINGFUL AS THEY ARE ONLY AVAILABLE IN THE DESTINATION.**

The most comprehensive category may be the "Local Product Souvenirs". It is the category that includes all of the local products, which is generally “consumed” or “used” by locals in the city. From the air of the city



to the local food or a local cloth to local artifacts. In this category, the basic local item can be a souvenir but also it can be developed with designing the local. Examples of those local product souvenirs given in Figures 10 and 11 below.



**Figure 10:** Boyoz, Dostlar Fırını, 2015 Access Date: May 2019, (Source: <https://alsancakdostlarfirini.com>)



**Figure 11:** Menemen Pottery, İzmir Parmaklarının Ucunda, 2019, Access Date: May 2019, (Source: <http://www.ipu.gov.tr>)

### 2.3.3. PREDOMINANT CITY SOUVENIR DESIGN SAMPLES

Many cities in the world are trying to increase their brand values and participate in the competition in order to be in the front row for preferability. The top 5 cities in Europe with the highest brand image based on “World’s Best Cities: A Ranking of Global Place Equity” report in 2019 are:

1. London
2. Paris
3. New York
4. Tokyo
5. Barcelona

(Newsroom, 2018)

Each city has its own unique beauty and features. However, some cities have achieved great success in becoming a brand city and opened their doors to the world. These cities, in fact, have captured the essence of what makes them special, convert them into an attractive story and embodies them as products. In essence, in order to create a strong brand, there must be assets, but the real thing is taking concrete steps and taking actions.

Branding a city provides (1) internal and external stakeholders to have positive attitudes about the city, (2) increase their economic incomes and (3) become preferable by the kits in the means of tourism and investment. First, you need to have some dynamics to create a brand city. One of the dynamics is the distinguishing features of the city. To illustrate, we know, Paris as the city of romanticism, Tokyo with the superiority of technology, Milan as being the heart of fashion.

## NEW YORK EXAMPLE

The New York example was chosen because it is one of the most widely imitated images in the world, “I Love New York Logo”. This iconic logo was created by Milton Glaser and was first used in 1977 to promote the city (Klara, 2017). Because of the difficult times of the city that triggered the creation of the logo, New York has become a place where tourists look at prejudice and stay away.

As a result, to overcome this crisis, a promotional work carried out by the Madison Avenue advertising company has been started. In conclusion, of this advertising study, a television ad that emphasizes the New York Love slogan, a jingle and a television commercial emphasizing Broadway theater was created. To materialize these advertising works the design process for the creation of a logo initiated.

“I love New York” campaign which lasted 10 years; the city's image has been misled and turned into a great success story. Nevertheless, not just the campaign itself, but also the logo design created this success story.

The process of creating the logo is as follows: the New York State Department of Commerce communicates Milton Glaser in order to create an appropriate visual identity for the campaign. Glaser made a sketch in a taxi. This hasty draft made by Glaser was a simple concept, but it triggered perfect logo formation. The heart figure in his scribble is one of the first examples of using a heart instead of the word love. With the design team perfecting the logo, “I Love NY” logo is still used today which becomes an iconic logo in tourism.





**Figure 12:** I Love New York Logo first and final images, History of the I Love New York Logo, Access Date: May 2019, (Source: <https://www.fineprintart.com>)

The logo, which provides more than \$ 30 million in annual revenue, by using it in hats, t-shirts and many marketing materials, has been designed for free by Glaser. The reason why Glaser refused to own the copyright was that he thought it would be part of the iconography of the city if he set free the use of the logo, which came out true.



**Figure 13:** I love New York Products, 2019, Access Date: May 2019, (Source: <https://online.findgift.com>)

Further, the logo redesigned by Milton Glaser's when he witnesses the events of 9/11 in Manhattan. In this version, which is a reflection of his feelings as a New Yorker, the phrase "more than ever" has been added. In the new version, a blackness on the edge of the heart was also remarkable. As a result of this tragedy, Glaser has actually reflected what everyone wants to say and has made the logo a symbol of love and loyalty for the city (Aaron, 2013), (Shank, 2017), (Art, 2019).



**Figure 14:** I love New York Poster after 9/11, 2019 Access Date: May 2019  
(Source: <https://store.moma.org>)

Milton Glaser re-designed the message from the beginning to the target audience. With the marketing strategy and the overlapping logo design it has created, it has sustained the sustainability of the brand of New York City for many years. It has become the center of world trade and tourism today. This success is not only observed in New York, but many countries, cities, and brands are imitating this logo. When all these reasons are combined, it is enough to prove that the creation of a brand city is a business with high returns, even the New York example.



**Figure 15:** I love Karşıyaka in İzmir, 2016, Visit İzmir, Access Date: May 2019  
(Source: <http://www.visitizmir.org>)



**Figure 16:** I love İzmir Mug, Access Date: May 2019, (Source: <https://www.tisho.com>)

In figures 15 and 16, it is seen that the imitations of “I Love New York” theme is also used in the city of Izmir. The use of imitation here is a visible example of the lack of originality and authenticity.

### 3. CITY SOUVENIRS

There are many studies in the literature that deal with different dimensions of city branding and promotion. In addition, the city's promotion “by souvenirs” can also be evaluated in the subjects on tourism studies. The city souvenirs linked directly to the city assets. These city assets form the souvenirs of the city. Moreover, these assets also directly linked to the city's potential tourism. As to the potential of the city in the sense of tourism, it occurs from the alternatives that are present for tourists in the city. If we taking potential viewpoint into account, the more alternatives there are, the higher the potential will be. From this point of view, our case study, Izmir is a complete paradise. Moreover, if we take into the hand these direct relations with a potential-tourism-souvenir triple, the souvenirs are one of the major subjects in this sense that can contribute.

Hume writer of the book *Tourism Art and Souvenirs: The Material Culture of Tourism* investigates the common expression and language involved in the representation of place and the recording of experience through the souvenir (Hume, 2013a). Tourists tend to choose a souvenir not just by their own remembrance experience but also seek the group's experiences (Hume, D. 2013a). In addition, he adds “In this way, the cohesiveness of tourism extends historically.” (Hume, D. 2013a). There are five key components for Hume, opened up below, in the language of souvenirs deduced and graphically presented (Hume, D. 2013a).

**Medium:** This assesses the importance of the raw material that constitutes the souvenir and the significance of this in the object/artifacts activity as a souvenir.

**Maker's mark:** This assesses the level of human intervention that the object/artifact has undergone and how important it is to its function as a souvenir.

**Relational:** Defines what the object/artifact relates to.

**Invitational:** This measures the object/artifact's capacity to absorb the tourist's narrative.

**Iconofetish:** This investigates where the inherent narrative of the object/artifact resides.

(Hume, D. 2013b).

This distinction leads to a method of expressing descriptive data of souvenir and can be analyzed and applied in the construction of design theory for the production of successful souvenirs (Hume, D. 2013b).

However, “how does a souvenir by itself promote a city?” is a field that can be evaluated deeply. In this paper, the point of view of this question is actually simple and direct. One of the important marketing tools in tourism is that the guests are sharing their travels in their environment after they return. First, while individual marketing has not been seen as a very widely effective way, but nowadays the travel logs shared on the internet have a large audience. The direct narratives of the first-hand and non-existent travel experiences constitute the basis for many people to go to this city.

The city souvenirs are like these logs of tourists; the only difference is that they are objects. Souvenirs are either to buy as a remembrance of the visitor to give as a gift from the visit. In both situations the best reflection

of the city image, you give through with the souvenir, is the best way to promote the city.

The key issue is how souvenirs are in use as tourism products and promotions. Souvenir is a part of the city visit experience and holds a personal memory of that visit. The interaction between the object and the person who has preferred to buy that souvenir also generates a new narrative and symbol that has an important influence. This influence is about the things of the object that remind you. A beautiful city, an authentic city, etc. Moreover, the experience that the souvenir gives if it is positive or negative, are generally passed through person to person. In conclusion, it can be said that "Souvenirs" shape the interaction between hosts and guests. It is the very secret weapon of the cities for promotion without spending money, and even gain on while promoting the city.

### **3.1. REPRESENTATION OF THE CITY**

Representation of the city is a very sensitive subject in order to cross the aimed image or reflection by designed material. In order to souvenirs carry out the position of being the representation of the city, understanding of the lifestyle with the integration of the cultural values and history, is important. The design question in representing the city in souvenir is 'how past, present and future possibilities are actually described in the souvenir'. A good analysis of the city has a key role in detecting the right representation material. The rightly chosen representation subject returns as "high promotional value" of the souvenir (Kaya & Yağız, 2015).

Souvenirs as products serve as mediums of the city's cultural values or historical backgrounds. Further, they represent the city's authentic vision. To accomplish creating a representation of a city using its authentic essence, souvenirs, must be dealt with in the perspective of design. Souvenirs are not only a reflection of the cities, but also affect the city's economy, culture,

marketing strategies, and even industrial production capacity. That is why it is necessary to deal with these products in an interdisciplinary aspect, especially in the design phase of souvenirs. When the "souvenirs" realizes its goal of introducing the city, which is the purpose of its production, it starts to make a global impact, by not only being a piece of that city's representation but also starts being a representation of the city's global market place of tourism (NEW YORK EXAMPLE, page 23). In this context, when the high representation level of souvenirs is taken into consideration, the authenticity of representation becomes the key to the right reflection.

Souvenirs are communicative products that can transmit both abstract and concrete ideas through its design. Creative and successful souvenirs promote the city effectively. To represent a city with souvenirs, in fact, is to conceptualize and evaluate the values of the city and turning them into tangible products, which represent the visit.

### **3.2. SOUVENIRS' POWER OF PROMOTION**

The studies of city branding, aiming to provide tourists with attractive cities, at the same time are the studies of creating a positive perception of tourists during their visit and also a way to increase the gains of the local population.

In order to achieve the right perspective, an integrated approach must be followed in the city marketing and branding studies. Souvenirs are objects that allow tourists to take their experiences with them. Selling and buying of souvenirs is a part of the city visit experience and the interaction between locals and guests. At this point, a new space can be prepared to work on souvenir design by considering a concept in marketing, which is "experience marketing".

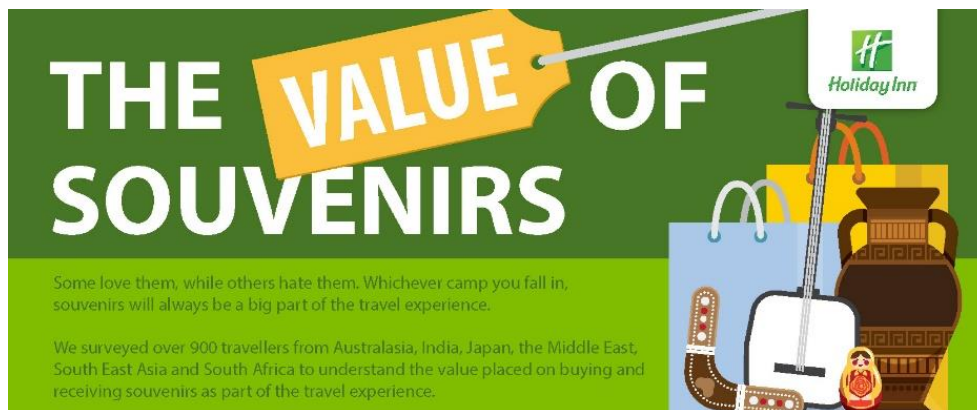
Experience marketing has become more and more widely used as a current concept. The main logic in the experience marketing is the experience of the product or service offered to the consumer before it is purchased. In this way, not only the concept of owning the product but also a common area is created and experience provides mutual sharing.

Nowadays, with globalization, cities have started to lose their authentic features and distinctive values. One way to prevent this is to follow an integrated branding process. When tourists come to visit, they want to see the unique features of the city and live through authentic experiences. Souvenirs are objects that need to be considered as holders of strong symbolic values of these special experiences. In some of the city marketing and promotional activities, to profile the target group, the "Basic component analysis" method was carried out. As a result, of these studies, the behaviors of buying souvenir products are presented among the behavior models of tourism, which support the hypothesis of "there is a direct relationship between tourism reasons and souvenirs buying preferences" (Zeren, 2012), (Litirell M. A., et al., 1994), (Anonymous, The Who, What, Where and Why of Souvenir Buying, 2015).

Trends in souvenir buying behavior have been investigated by Holiday Inn and revealed as an infographic of travelers' motivations behind souvenir buying (Figure 16-17-18).

In the first part of the infographic, intentions of the target audience in determining the framework of the design, (See Figure 17), *in the second part of the infographic, buying souvenirs priority and budget ranking*, (See Figure 18), Finally in the third part, buying preferences and the type of souvenirs are shown (See Figure 19).





## Souvenirs complete the holiday experience



## The motives behind souvenir shopping



Bring a part of the holiday home



Fond reminder of their travel destinations



Build and grow their souvenir collections

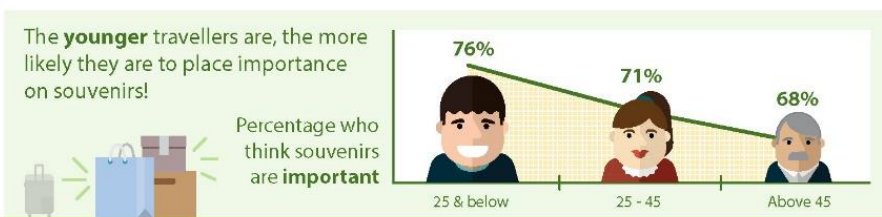
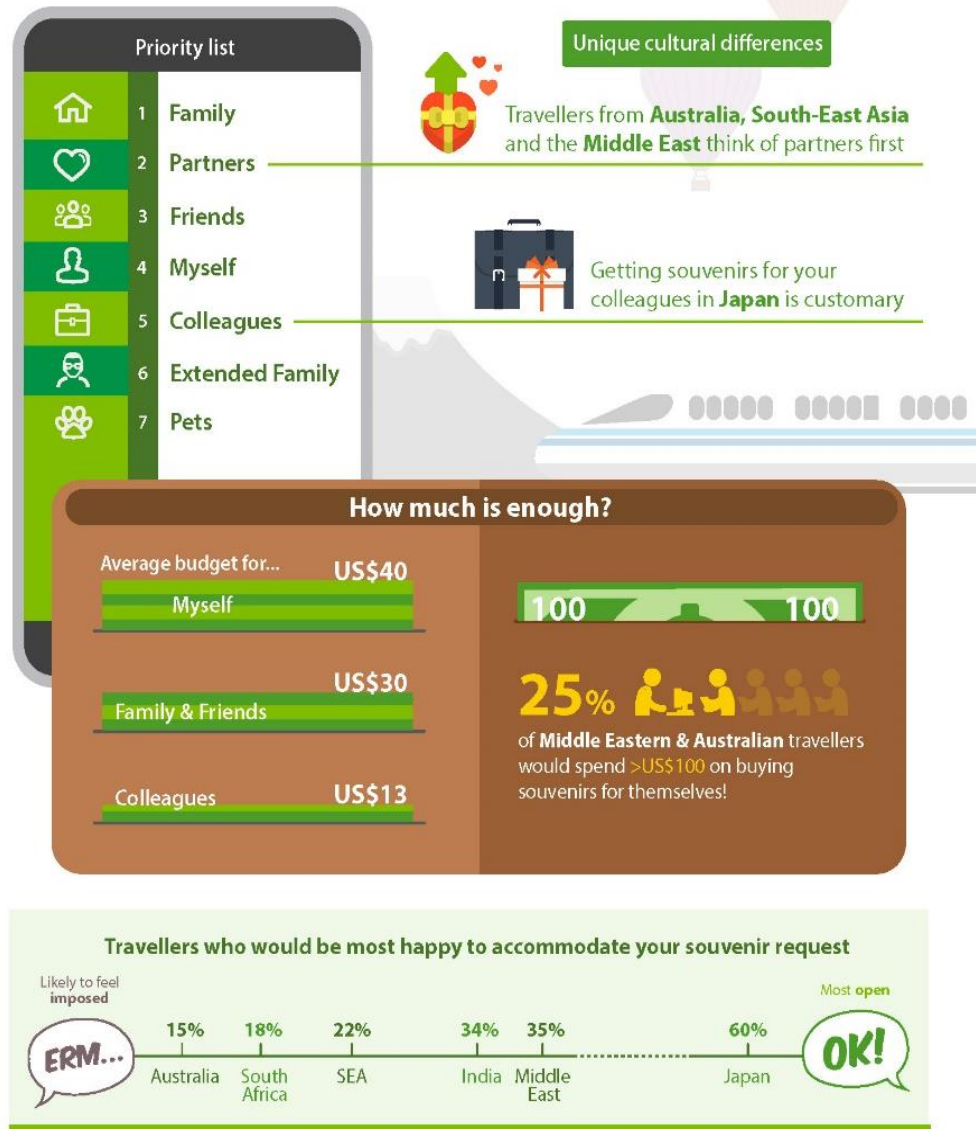


Figure 17: Infographic, The value of souvenirs, Access Date: May 2019, (Source: <http://3indubai.com>)

**Who do travellers buy for first and how much do they spend on them?**



**Figure 18:** Infographic, The value of souvenirs, Access Date: May 2019, (Source: <http://3indubai.com>)

### Favourite souvenir haunts



### Preferences on souvenir types differ widely across countries!



Almost half of Japanese respondents rated food souvenirs as their favourite souvenirs to receive

**46%**



37%

But more than a third of South African respondents rated food souvenirs as the worst



Middle Eastern respondents prefer receiving jewellery as souvenirs

**42%**



Trace the history of souvenirs in the **Evolution of Souvenirs** and stay up to date with latest news from Holiday Inn by checking **HolidayInn.com/Communications**. Our next infographic showcases all kinds of souvenirs, from the wackiest to the most loved.

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Figure 19: Infographic, The value of souvenirs, Access Date: May 2019, (Source: <http://3indubai.com>)

#### **4. CASE STUDY**

In this descriptive case study, the main issue was to understand the situation of Izmir in the aspect of the souvenirs design market better. To do that first Izmir's assets are basically included. These assets are grouped under 3 main headings. In one of them, the historical values of Izmir and the spaces that are integrated with the existence of the city are mentioned, in the second part, original and local production, art fields and products are included. In the third category, social and cultural values and natural beauties of the city are mentioned.

In order to become familiar with the characteristics preferred by the legal and governmental institutions of the city, the graphic designs which have been designed to symbolize the city were examined.

From the past to the present, the products in the souvenir category and the works of a souvenir brand have been examined around Izmir and the distribution of Izmir's representation in souvenirs has been observed.

To summarize, in this case study the aim was to;

- Describe Izmir and its assets in the aspect of touristic value
- Identify the most widely used themes and contexts of Izmir in souvenirs design looking at the historical and current examples
- Analyze Izmir's souvenir design examples to create the category of current contexts of Izmir used in souvenirs to represent the city
- And finally, recommend the questions in the conclusion from the perspective of the Izmir souvenirs market.

##### **4.1. IZMIR CITY**

Izmir, ancient name Smyrna, is one of Turkey's most pleasant cities with its streets shaded by palm trees, the beautiful coastline and the white sandy beaches all around, the monuments and ruins, which tell the tale of countless

ancient civilizations, the peaceful villages nearby, the area's natural mineral waters and of course the delicious Aegean cuisine (Anonymous, Tourism, Turkey Ministry of Culture, 2019). It is one of the oldest cities of the Mediterranean world. The history stretches back to around 3000 BC. Izmir, home to many civilizations and contemporarily combines a modern lifestyle with the cultural richness of time. With the heritage left behind by the 32 civilizations, Izmir has shined like a star in Aegean due to being a multicultural and multi-layered settlement (Anonymous, Visit İzmir, 2016). The city, which touches you with these traces of history, has been defined by many important people and has many articles, poems, and songs written about throughout history.

Turkey's third-largest city is a sophisticated contemporary city, which blessed with its all kinds of touristic attractions, located on Turkey's west coast (Figure 20, below). It is a place in the metropolis civilization.



**Figure 20:** İzmir's location in the map of Turkey, Access Date: May 2019, (Source: <https://tr.wikipedia.org>)

With the informal interviews done with local people, local and foreign tourists about their general view of İzmir, it can be summarized as the following.

**Izmir city has a unique perception of culture** in contrast to different regions. It is a city where European culture felt more rather than the Asian

culture throughout Turkey. The modernity of Europe that reflected in the entire city along with the rooted history of the city has a unique vibration.

The most commonly used local nickname of İzmir is “**Gavur İzmir**”. Contrary to what many think, the city did not have the nickname "Gavur İzmir" due to its European atmosphere or the majority of non-Muslim population. Journalist Bardakçı summarizes the reason as “Until the first years of the 15th century, there were two separate Izmir: the Izmir on the coast under the control of Christians and the "upper" Izmir on the inner parts dominated by Muslims. The term “Gavur İzmir”, which still exists today, is based on these periods, and this term refers to the coastal İzmir that was held by Christians until six centuries ago and the origin of this phrase comes from here.” (Bardakçı, 2013).

**The locality is very important** in İzmir. The local people from İzmir generally comes with the emphasis of "I'm very proud of being from İzmir." If you were born in İzmir, you opened your eyes to a social world with its harmony of different cultures and with the sincerity of people.

Many people mention **Izmir as a dominant feminine city**. Victor Hugo, who influenced by the myth of İzmir, which founded and named by an Amazon queen; in his poem "La Captive" of his book "Les Orientales" he, called İzmir "a princess". Not only the foreigner but also the insiders in their descriptions of İzmir or in the written poems or songs about, the strong stance of female mentioned. In this aspect, it is known that in İzmir women are self-confident, open-minded and forward-thinking. Moreover, women of İzmir known with their natural beauty, too. All the citizens are proud of with this special approach towards women and the ability to value matrimony.

Having this much of historical places as well as the natural advantages of the land provides priceless experience for all.



## TOURISM

Tourism is about experiencing beyond the ordinary and Izmir provides that experience in multiple areas. It is a city embracing history, protecting its cultural and historical assets to transfer them to the next generations. The unique history of the city creates an authentic and priceless atmosphere that is memorable for tourists.

The ancient cities within the province also make an incredible commitment to the travel industry. In addition to the natural and historical richness, the hotels in the holiday villages are important organizations for tourism.

There are two UNESCO World Heritage located in Izmir (Listed in 2014 and 2015) which are “Pergamon and its Multi-Layered Cultural Landscape” and “Ephesus”. Furthermore, the historical Birgi City is on the UNESCO Temporary List of World Heritage which is located in Ödemiş district (Anonymous, Visit İzmir, 2016).

Moreover, the port city of Izmir is also rich in historical buildings and artifacts. The ancient port of Izmir hosted merchants from all over the world. Thus, the city became an open-air museum, where many different cultures crossed exchanging ideas that formed a multi-identity structure to the city.

There is a strong foresight that Izmir will soon become a very popular tourist spot and a brand city worldwide. In the light of the fact that it was discovered by people hundreds of years ago, it can be said that the first tourism movement of Turkey began with Izmir, with a lot of more potential tourist attractions to be discovered beyond the already present ones (Anonymous, Tourism of İzmir, 2015).

No matter what language you speak in Izmir, the one language that is held high in its regard by all is the language of love and hospitality.

(Anonymous, Tourism of İzmir, 2015) İzmir is a perfect touristic destination having %98 sunny days a year. Combining sea, sand, and sun with history, İzmir welcomes 8.5 million foreign and domestic tourists a year (Anonymous, Invest in İzmir, 2017). Air, Sea and Road connections from all over Turkey to İzmir make it easy to transport. The airport is 25 km far away from the city center which has so many direct flights from all over the world. Moreover, the port of İzmir is one of the favorite cruise ports of east Mediterranean Cruise liners (Ökçesiz, 2014).

The city is especially noted for its health tourism with its thermal facilities. The studies in the health field in İzmir date back to ancient times. İzmir Development Agency mentioned the studies in the health field in İzmir as:

*“Asclepieion, noted for its healing water and known as built-in 4th century BC and with the writing “Death can’t enter here” on its wall, Bergama where pharmacist and doctor Galenos father of medicine history grown, Agamemnon hot spring in Balçova, quarantine island existing only 3 in the world – Klazomen Quarantine Island in Urla, have been helping İzmir a step forward in the stage of history in health field. Dedicated to health God Asclepieion, these unique historical places taking its place among the world’s first health facilities, set an example for today’s modern thermal springs. İzmir, where many patients came for treatment in ancient times, has been serving domestic and foreign patients with its great number of health institutes in diagnosis and treatment in different fields.” (Anonymous, Visit İzmir, 2016).*

The city is full of rich natural resources, which provides a high quality of life. Beyond that, to mention other attractions and known İzmir and important value for tourism.



In fact, from every point of view, Izmir creates a magnet effect for tourists with its various touristic attractions that are scattered throughout each district. It can be seen this spread of attractions in the image that take part in the brochure prepared by the Izmir Development Agency.



*Figure 21: Spread of attractions in Izmir, by Izmir Development Agency, 2016, Access Date: May 2019, (Source: <http://www.visitizmir.org>)*

#### Some gathered facts about İZMİR:

- \* Izmir has a **history of at least 8500 years**,
- \* The author of Iliada and Odysseus says that **Homer was from Izmir**,
- \* Three of the “Seven Churches, **mentioned in the Bible**” are within the borders of İzmir province,
- \* The Temple of Artemis, **one of the Seven Wonders of the World**, is in Selçuk,
- \* **Parchment paper was discovered** in Bergama,
- \* **The first temple** built in the name of Goddess Athena was built in Izmir,

- \* **The first church for the Virgin Mary** was in Ephesus,
- \* **The first and only village theater** in Bademler village, Turkey.
- \* Kemeraltı — A must see a big **historical bazaar**
- \* Izmir is a member of **World Gourmet Cities** Network (Delice)
- \* There are **two UNESCO World Heritage** in İzmir. Pergamon and its Multi-Layered Cultural Landscape and Ephesus.

#### 4.1.1. HISTORICAL PLACES AND LANDMARKS OF IZMIR

The port of the city is the port of the historical Silk Road used in centuries before. It is a city that people have preferred to live since ancient times that generate an incredible combination of historical places. With its 8500 years of history known, people left behind colorful traces.

Consequently, there are numerous places to list that time has been frozen which makes it difficult to list. Yet, to mention some of the most important and popular ones, these are the ones that can be called “a must”.

#### EPHESUS SMYRNA

The city, which was registered as a UNESCO World Heritage Site, dates back to 6000 BC and is the first city to be built entirely in marble.



**Figure 22:** Ephesus Smyrna, 2018, History.com editors, Access Date: May 2019 (Source: <https://www.history.com>)

## TEPEKULE RUIN

The ruins of old Smyrna are located at Tepekule. It is known that Homer has written the famous Iliad in around 700 BC in this region, which is now named as Bayraklı. Tepekule Mound, which is known as the second place to be inhabited in Izmir (Anonymous, Izmir Excavations and Archaeological Sites, 2015).



**Figure 23:** Tepekule Ruin - old Smyrna, ANTİK EGE (ANTIQUAE AEGEAN), Access Date: May 2019, (Source: <https://antikege.wordpress.com>)

## THE YEŞILOVA MOUND

“Yeşilova Mound”, which brings the history of İzmir to 8,500 years ago, is the oldest settlement of İzmir, discovered in 2003. The first settlement in Yeşilova Mound was eight to nine thousand years ago in the Neolithic Age. This is the period when the first settlers of İzmir descended from the caves and rock shelters to the plains and began an endemic life.



**Figure 24:** Yeşilova Mound Visitor Center - Bornova, Visit İzmir, 2016 Access Date May 2019 (Source: <http://www.visitizmir.org>)

## PERGAMON ASKLEPION RUIN

Featuring the world-famous historical sites such as the Temple of Athena, the Altar of Zeus, the Red Courtyard and the Asklepion, Bergama is on the UNESCO World Heritage Site with the file "Multilayered Cultural Landscape Area". Bergama, which dates back to the 7th century BC, is the historical place where many inventions have been carried out.



**Figure 25 and Figure 26: PERGAMON ASKLEPION RUIN**, The Ancient Ruins of Pergamon, 2018, Access Date: May 2019, (Source: <https://www.turkeytravelcentre.com>)

## IZMIR HISTORICAL KONAK CLOCK TOWER

The clock tower built for Sultan Abdul Hamid II, a gift from German Emperor Wilhelm II. "Clock Tower", which is accepted as the symbol of modernization and westernization in Izmir, was made in 1901. The clock



tower, which has an orientalist design, is an indication of the changing concept of time and emphasizes the perception of the variables such as speed, flow, and dynamism of time in urban life. It contains the image of historicity but reflects the city's taste of art and urban glory. It marks the beginning of a new era and is the first contemporary and modern symbol of the city. It symbolizes the past and bright future of İzmir. The Clock Tower is not only a very popular place in the social arena; it has become the heart of the city and has become an instrument used by people in their daily lives. It is now one of the most famous towers in the city and possibly the number one destination for tourist selfies in İzmir.



**Figure 27:** Historical Konak Clock Tower, TC Kültür ve Turizm Bakanlığı İzmir İl Kültür ve Turizm Müdürlüğü, Access Date: May 2019, (Source: <http://www.izmirkulturturizm.gov.tr>)

### **HISTORICAL ELEVATOR**

This 'Historic Elevator', built-in 1907, operates between two streets in İzmir to remove the elevation difference of 58 meters. The aim of the elevator is to eliminate the necessity of climbing the 155 steps of the people and to make their lives easier.



**Figure 28:** Historical Elevator, Asansör, İzmir, Kemal Kaya, August 2018, Access Date: May 2019 (Source: <https://gezievreni.com>)

### KONAK PIER GAZI STATUE AND CUMHURİYET SQUARE

It is one of the most important squares of İzmir. The square has the most iconic statue of the city. This monumental statue is the result of the desire of the people of İzmir and the country to express their gratitude and gratitude to the great savior, Mustafa Kemal Atatürk. The statue emphasizes Mustafa Kemal Atatürk's phrase said during the Great Offensive: "Armies, your first goal is the Mediterranean. Forward!" while pointing towards the Mediterranean and on three sides of the base are bronze embosses themed "The War of Independence and Victory".



**Figure 29:** Konak Pier Gazi Statue in Cumhuriyet Square, 2010 Access Date: May 2019 (Source: <http://www.isteaturk.com>)

## HISTORICAL KEMERALTI BAZAAR AND NATIONAL LIBRARY

Since the Hellenistic period, the city's shopping center and one of the world's oldest market places, the historical Kemeraltı bazaar, has nearly 2,000 historic registered buildings.



**Figure 30:** Historical Kemeraltı Bazaar, İzmir İli Tarihi Kemeraltı Çarşısı Tarihi ve Manzarası, Gezgin, 2017 Access Date: May 2019 (Source: <http://guzelyerler.com>)

Izmir National Library, established by a private initiative in 1912, which carries the title "National" since it was built, the first library titled national in Turkey.



**Figure 31:** Kemeraltı National Library, İzmir Milli Kütüphanesi, 2017, İzmirli Access Date: May 2019 (Source: <http://e-kemeralti.com>)

## HISTORICAL GAS PLANT BASMANE

In 1962, the "İzmir Gas Plant", which was built by the British firm "Lanloux and Sons", was closed down in 1955. It is an important structure in terms of the industrial heritage of İzmir. With its restoration in 2007, it is one of the most active places of İzmir in terms of social and art activities.



**Figure 32:** İzmir Gas Plant Building, Ege Postası, 2016 Access Date: May 2019 (Source: <http://www.egepostasi.com>)

## KADIFEKALE

“Kadifekale” was built by General Lysmachos at the request of the Macedonian King Alexander the Great, who saved Anatolia from the Persian sovereignty.



**Figure 33:** Kadifekale, Visit İzmir Access Date: May 2019 (Source: <http://www.egepostasi.com>)



Kadife Castle is totally associated with the historical backdrop of the antiquated Greek city of Smyrna, which built 334 BC. It has been rumored that the Amazon women were descended from the foothills of the mountain on the shores of the Meles River for many years.

### **KORDON BOYU**

The coastline and “Kordonboyu” are the most popular travel and entertainment center of Izmir with its sunset, pictures, restaurants, cafes, parades, jogging and biking trails. Wavy pavements identified with Kordon and even with İzmir lie along all over Kordon in the 70s.



**Figure 34:** Kordon Boyu, Duygu Tunçer, 2016 Access Date: May 2019 (Source: <http://www.duygutuncer.com>)

### **4.1.2. ORIGINALS & MEMORABLE**

#### **EVIL EYE BEAD**

Individuals have profited by the articles they thought are enchanted to dispose of their feelings of trepidation, misery and negative energy throughout history.

In addition, it is a common belief that these objects keep negative energy away from people. The most known one among these images is "eye".

"The evil eye bead" whose motherland is Izmir is hundreds of years old and are made just in Izmir on the world. The eye beads are believed to protect people from evil eyes.

**Figure 35 & Figure 36:** Evil Eye Bead, 29 August 2019 (Source: Kemeralti, Izmir)



## POTTERY

The researches show that primary pots that were made in Anatolia stretches back around 7.000 BC and Izmir was a significant pottery center.



**Figure 37:** Pottery, Visit Izmir, Access Date: May 2019 (Source: <http://www.visitizmir.org>)

## FELTING

One of the oldest Turkish handcraft felting was created in the Tire district of İzmir. Felt making with conventional techniques is still use to make a lot of daily use items and souvenirs.



**Figure 38:** Felting, Keçe kadınların elinde hayat buluyor, Sanal Basın, 2017  
Access Date: May 2019 (Source: <http://www.sanalbasin.com>)

## RUSH WEAVING

Rush weaving been using in the Tire district of İzmir since the 14<sup>th</sup> century. With rush weaving, the art gained attention especially in the period when agriculture was largely practiced. However it is not a common practice anymore, it is still sold in the local markets of Tire.



**Figure 39:** Examples of Rush weaving, Carpets, and Rugs, Visit İzmir Access  
Date: May 2019 (Source: <http://www.visitizmir.org>)

## CARPETS, RUGS, AND WEAVINGS

Carpet, Rugs, and Weaving are applied in many regions in Izmir and each region has a unique style and history.

## WOOD ENGRAVING

Wood engraving, which has a significant spot among the Turkish workmanship, is still practiced in Tire which incorporates geometrical and blossom designs, enhances the entryways, windows, bureau entryways, etc.



**Figure 40:** Wood Engraving, Oymacılık ve Kündekari, Terimleri ve Tanımları, 2016 Access Date: May 2019 (Source: <http://www.sanatpenceresi.com>)

## LEATHER CRAFTING

This art is a very important one among ancient Turkish arts due to the importance attached to horses. Today, this art is kept alive in Tire, Izmir. Craftsmen from Tire have also produced for livestock and pets.



**Figure 41:** Leather Crafting Design Samples,2011 (Source: : İzmir Chamber of Commerce, Souvenirs Project)



## MINERAL ART

One of the handicrafts that attracted attention due to its craftsmanship is the art of mining. In Tire, you can find door handles, lamps, plates, jugs, horseshoes and many other mineral products with geometric shapes and different designs. However, art is not commonly used anymore.



**Figure 42:** Old door handle of Tire district of İzmir, Access Date: May 2019  
(Source: ZKÜ Sosyal Bilimler Dergisi, Cilt 6, Sayı 12, 2010, ss. 341–369,  
Yrd.Doç.Dr. Lütfiye GÖKTAŞ KAYA)

## MARBLING ART

The art of marbling is in the list of cultural heritage and today it is known as a therapy art, it gives pleasure to the artist as well as wants a lot of patience. Art is defined as a traditional paint decoration art “in which designs on the water are created using special paint. Paints used for marbling art are produced by natural methods. This is one of the natural materials that condensate water.



**Figure 43:** Marbling Art, “Ebru Sanatı Nedir? Nasıl Yapılır? Tarihçesi Nedir?”,  
Bilgihanem Access Date: May 2019 (Source: <https://bilgihanem.com>)

### 4.1.3. VALUES & POSSESSIONS

#### LEXICON OF IZMIR

There are special terms of language for different objects that just used in İzmir. This use of language becomes a representation of the city lifestyle and being local. Some of these special words are:

##### 1. "ÇİĞDEM"

Sunflower seeds are called "Çiğdem" just in İzmir.



*Figure 44: Çiğdem, Toptan kuru yemiş, Access date: May 2019, (Source: <https://toptankuruyemismarket.com>)*

##### 2. "ASFALYA"

The word commonly uses in İzmir as a "sign of temper" when used in a sentence. However, the original meaning is electrical fuse originated from the Greek language.



*Figure 21: Asfalya, Pixabay, 2017, Access Date: May 2019, (Source: <https://pixabay.com>)*

### 3. “GEVREK”

It is a unique pastry of Izmir.



**Figure 45:** Gevrek, Meetosphere, 2019, Access Date: May 2019, (Source: <https://www.meetosphere.com>)

### 4. “KORDON”

The real meaning is cord or lanyard, but in Izmir, it is the name of the parallel street(s) to the sea.



**Figure 46:** Kordon, Kordon Boyu, Konak, İzmir, 2019, Access Date: May 2019, (Source: <https://www.tatilana.com>)

### 5. “BOYOZ”

It is a unique pastry of Izmir.



**Figure 47:** Boyoz, Chef, 2017 Access Date: May 2019 (Source: <https://www.mutfagimdantarifler.com>)

### 6. “YEMIŞ”

Fig is called “İncir” in Turkish, but İzmir locals call it “Yemiş”



**Figure 48:** Yemiş, İncir, 2010 Access Date: May 2019 (Source: <https://turkishfruits.org>)

## NATURAL SOURCES

İzmir, which is rich in groundwater, also hosts the most beautiful natural beaches in the Aegean Sea. The sun is up all the time in İzmir. It is a green city, in which many nature parks, as well as walking parkour in nature, are available.

Some of the natural symbols of İzmir are;

- Mediterranean monk seal
- Foça Siren Cliffs
- İzmir Narcissus flower
- Kemalpaşa Cherry
- İzmir Bird Sanctuary (Detailed explanation is given below.)
- Fig (Figure 48)
- Gum tree
- Yalı Çapkını - "Kingfisher" ("EFE" CULTURE: THE FOLKLORIC CHARACTER OF İZMİR, on page 56)

## İZMİR BIRD SANCTUARY

There are approximately 200 species of birds in this 8000-hectare area, which was registered in 1982 as the "Water Birds Protection and Production Site". This place, which is visited by an average of 50,000 birds annually, is protected as a natural and archaeological site.



**Figure 49:** A capture from İzmir Bird Sanctuary, İzmir Kuş Cenneti'nde flamingo rekoru kırıldı, 2017 Access Date: May 2019 (Source: <https://www.aydinlik.com.tr>)



## DESCRIPTION OF "İZMİR" AS A PERSON

In the "İzmir Urban Marketing Strategic Plan" prepared by İzmir Development Agency, perception research was conducted to determine the cultural values of İzmir. With asking the question "how personality characteristics would be if İzmir were a human and combining the answers, it is concluded that İzmir as a human:

Young, single, well-educated woman "İzmir" is also elite, fun, friendly, modern, dynamic, charming, experienced, knowledgeable and cultured. Her color is blue and her distinctive specialties are being harmonious, warm-blooded and Mediterranean.

Nilgün Gürkaynak described İzmir as a person in her thesis study "BUILDING A CITY BRAND THROUGH CITIZEN PERSPECTIVES, The Case of İzmir Province in Turkey" and as a woman mentioned İzmir's brand personality identifiers in four headings which are;

- Mediterranean and Feminine,
- the Amazon Warrior,
- the Cultivated and Experienced and
- the Occidental

(Gürkaynak, 2008).

## "EFE" CULTURE: THE FOLKLORIC CHARACTER OF İZMİR

The concept of being "Efe" first appeared in the 16th century Ottoman Empire. Being an "Efe" is a movement against local oppression and injustices that took its support from the local people and continued as a form of fear for the cruel authorities. This "Efe"s, who lived in İzmir and its environs, had a direct impact on the culture of the region. Their attire, especially clothes,

has become a tradition in the Aegean. Today we can still see the existence of "Efe posture" in concept.

"Efe" in the toughest times of the National Struggle with the stance of the enemy, with the defeat of their lives, has become an epic. National Struggle won, and then the resistance of "Efe" hanged their weapons and put an end to their activities.

The spirit of "Efe" is a way of life that has been inherited from those days. No "Efe" does alive today, but the spirit of them is still standing today (Ünal, 2019).



*Figure 50: EFE Figures, Zeybek Halk Oyunları, TC Kültür ve Turizm Bakanlığı İzmir İl Kültür ve Turizm Müdürlüğü, Access Date: May 2019 (Source: <http://www.izmirkulturturizm.gov.tr>)*



**Figure 51: Efe figures from the National Struggle Times, 2012 Access Date: May 2019 (Source: <https://www.denizlihaber.com>)**

## **4.2. IZMIR CITY LOGOS and MASCOT**

It is known that marketing has been applied for cities since the 19th century and one of the tools that use in city marketing is branding. Branding provides cities a unique and distinct identity, as well as differentiation from other cities. According to Kavaratzis and Ashworth, branding is a mutual communication process. In the aspect of the target audience, the brand's image, quality perception and the sensations relate to the brand are important to consider. There are three main phenomena in branding that is in relation to each other, brand identity, positioning of the brand and the image of the brand (Kavaratzis & Ashworth, 2005).

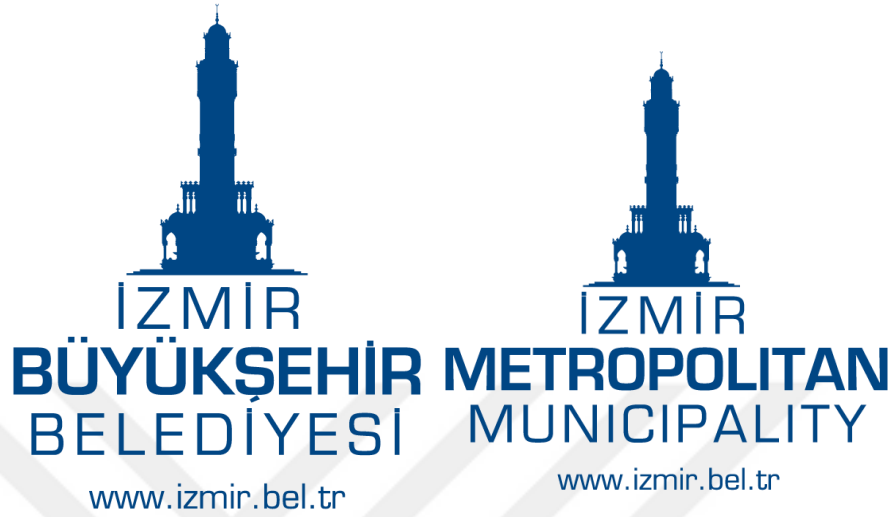
While cities are branded, their logo and slogans are used as tools to serve the purposes. Slogans and logos are identified with cities simultaneously while promoting cities. But here, as Kavaratzis and Ashworth have stated, branding is not only come with finding a logo or slogan, but it comes with the logo and slogan matching the values of the city (Kavaratzis & Ashworth, 2005). The city logos should reflect the identity of the city in a simple way, and emphasize the uniqueness of the city while expressing the essential qualities of it.

In the case of Izmir, there are several logos and slogans are made by different organizations of the city.

### **4.2.1. LOGO OF "IZMIR METROPOLITAN MUNICIPALITY"**

In the Izmir Metropolitan Municipality logo, "Historical Clock Tower" (p.4.1.1 above), which is one of the first efforts to make "Konak Atatürk Square" public, and contemporary symbol of Izmir, became the focus in the logo. "Clock Tower" is of particular importance in the architectural evolution

of the city of Izmir. This color, which is often associated with depth and stability, also symbolizes thought, intuition, infinity, authority, and efficiency.



**Figure 52:** İzmir Metropolitan Municipality Logo TR/EN, Access Date: May 2019, (Source: <https://www.izmir.bel.tr>)

“Izmir Clock Tower” in the logo symbolizes the history and bright future of Izmir. It is seen that Izmir Metropolitan Municipality, the administration of the city, has chosen a historical structure as the most distinctive feature of the city.

#### 4.2.2. IZMIR LOGO OF “İZMİR DEVELOPMENT AGENCY”



**Figure 53:** İzmir Logo of "İzmir Development Agency" TR/EN , Access Date: May 2019, (Source: <http://www.izka.org.tr>)

The İzmir logo prepared by the “İzmir Development Agency” designed in order to ensure that İzmir is a common and regular communication

language. The logo was designed to be instantly recognizable, to reflect the essence of the brand, to be memorable, to have symbolic meaning and to have a design that can be owned by the people of İzmir. In order to create the “logo”, the relation of the city with water and the surrounding structure of the bay was taken into consideration, and the evil eye bead, which was renowned as the traditional handicraft of İzmir, gained a new meaning in content. The blue line of the logo is the İzmir Bay, and the light blue ring in the interior represents the clear sky of İzmir. The yellow section in the interior represents the sun for İzmir, which is sunny for 300 days. The main message of the logo is ‘İzmir provides unforgettable experiences with its hidden ores’ and emphasizes the identity of İzmir's Mediterranean city identity with many unknown opportunities and experiences. This logo also shows the dominance of navy blue. The second color yellow is the color of sunshine, which associated with joy, happiness, intellect, and energy. The slogan of Logo based on İzmir's being the city of the firsts throughout history.

#### 4.2.3. “ REDISCOVER LIFE” LOGO OF “İZTO”



**Figure 54:** Rediscover life İzmir Logo, İzmir Chamber of Commerce TR/EN, Access Date: May 2019, (Source: izto.org.trv)

With the aim of transforming İzmir into a brand city, the İzmir Chamber of Commerce (İZTO) and the related organizations have formed the motto and logo of "Rediscover Life in İzmir". In this study, vision and mission studies were conducted for İzmir, the perception of İzmir abroad was investigated, and the economic profile of İzmir and its place in the world were determined. In the process also the ideas of the local people were evaluated. The main goals were to introduce the places of interest of İzmir and to introduce the city to both foreign tourists and foreign investors. The resulting logo reflects İzmir's richness of attraction in terms of diversity.

The figure on the İzmir script is a modern abstract balloon. This balloon in its context, holds within and represents every kind of attractions İzmir has. When the colors used in the logo examined, it is seen that blue, green, yellow and pink colors are preferred. This multi-colored logo reflects İzmir's colorful, enjoyable and vibrant spirit. When the meanings of the colors are evaluated separately; blue symbolize İzmir's clear air and sea, green symbolize the natural beauty of the city, yellow symbolize the sun of İzmir which is one of the greatest advantages of its beautiful climate, and finally the pink, reflects the peaceful and harmonious atmosphere of İzmir with its feminine structure. As a result, in the logo, the natural beauty and the diversity of attraction of the city is reflected, while the city's colorful aura was emphasized.

The purpose of the city logos is to represent the city in the best way and to reveal the identity value of the city. Considering the examples of İzmir logos examined, it is seen that three different perspectives are discussed. In spite of their differences, it can be said that all the examples used important characteristic indicators of the city.

#### 4.2.4. OFFICIAL MASCOT OF THE IZMIR UNIVERSIAD GAMES “EFE”

Mascot use, to create symbolic value, goes back to ancient times. Mascots, which are important metaphorical and legendary elements, become a part of the urban brand. Mascots contemporarily become a tool that many cities use in the process of branding. In 2015, the mascot “EFE” was created in İzmir during “İzmir Universiad Games”.



**Figure 55:** 2005 World University Summer Games Mascot Efe, 2015, Access Date: May 2019, (Source: <http://www.wikiwand.com/tr>)

**Figure 56:** 2005 World University Summer Games Mascot Efe, 2005, Access Date: May 2019, (Source: <http://sebnem.blogspot.com>)

**Figure 57:** 2005 World University Summer Games Mascot Efe, Efe Galatasaray Sözlük, Access Date May 2019, (Source: <https://rerererarara.net>)

It is inspired by the bird “Kingfisher” which is a rare species seen in İzmir. The mascot took its name from brave warriors, “Efe”s (See *Figure 50*) who fought during the ‘War of Independence’, the folkloric characters of the region, which were also used as Turkish names.

According to the legend of the bird, used in mascot "Kingfisher (in Turkish: Yalıçapkını), this bird (Alcedinidae or Halcyon Smyrnensis), capable of hanging in the air, is known by the name given to him by the women of İzmir in time. After seeing this bird hanging out in the air at the time, the young women living in the mansions by the sea said: "...wow, look at the lecherous, he was watching us..." Thus, the name of the bird remained "Yalıçapkını", which is the combination of words "mansion by the sea" and "lecherous".

The mascot is a design created by Abdurrahman Tekin, who served as Vice President of Marketing and Public Relations at the Organizing Committee for the preparation of games during the Olympics.

"Efe" has not been re-used after the Olympic Games. Journalist Ömer Baybars wrote in his article about "EFE" mascot, that the mascot has not become sustainable however, it had the potential of being the mascot of İzmir. He states in his article that, because mascot had the name of another legendary character of İzmir "Efe", ignoring the myth of the existing bird used in the mascot, as a result, the symbol has been removed from its identity (Tek, 2016).

Whether it is due to the complexity of the identity or not being over-focused, the important thing here is that it did not survive for long. Despite the fact that the branding of İzmir is given such importance, why there are still no steps to create a sustainable mascot in İzmir is thought-provoking. However, the mascots symbolizing the identity of the city also rises to the head of the souvenir category, which is the objects of the city.

#### **4.3. IZMIR SOUVENIRS**

Izmir is a fortunate city surrounded by numerous historical, cultural and natural diversity to use as a material in the design of city souvenirs. Every region in İzmir has its own heritage and features that can be used in souvenir design. Parallel to this variety of attractions, each region has its own souvenirs. Some of these countless representative souvenirs are more widely used as the preferred city souvenirs. The souvenir samples are given in the following subtitles.



#### 4.3.1. IZMIR SOUVENIRS FROM PAST

The use of “Pictorial Souvenirs” (on page 16) in the past is more common, among the souvenirs of İzmir, which has survived to the present day. When we look at the souvenirs from the past, generally, the use of city representation concentrated on some historical structures, the view of the coastline of the city, different city views and the name of the city.



Figure 58: Smyrna pencil, Access Date: May 2019 (Source: <http://www.instazu.com>)



Figure 59: Smyrna, Eski Rihtim Postcard, 1901, Access Date May 2019, (Source: <http://www.aliagagundem.com>)

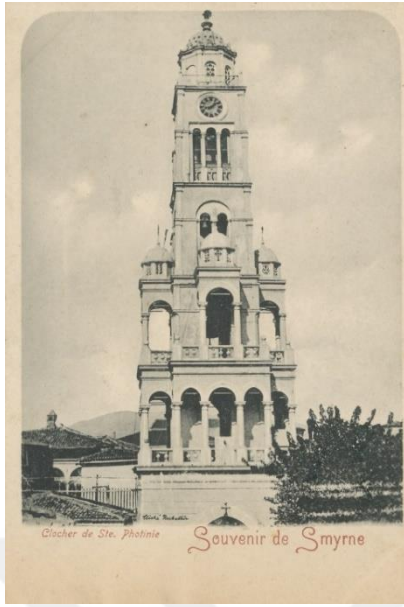


Figure 60: Souvenir de Smyrne Postcard, 2012, Access Date May 2019, (Source: <http://evrendagitimizmir>) (image on left)

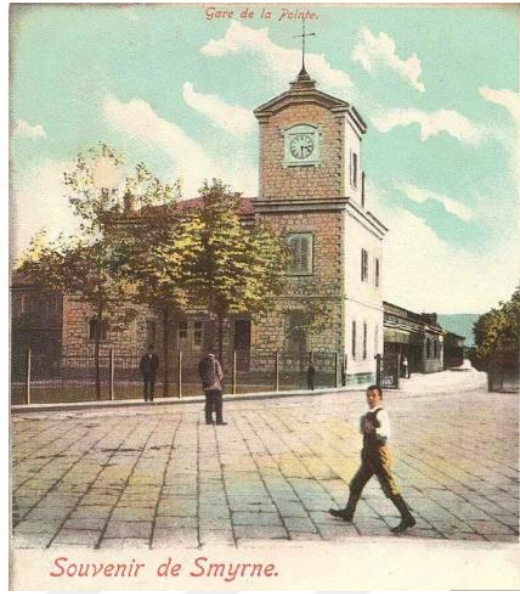


Figure 61: Souvenir de Smyrne Postcard, 2012, Access Date May 2019, (Source: <http://evrendagitimizmir>) (image on right)



Figure 62: Souvenir de Smyrne Postcard, 2012, Access Date May 2019, (Source: <http://evrendagitimizmir>)





Figure 63: Souvenir de Smyrne Postcard, 2012, Access Date May 2019,  
(Source: <http://evrendagitimizmir>)



Figure 64: "İzmir'in Sokakları" Postcard, 2017, Access Date: May 2019  
(Source: <http://www.egepostasi.com>)

#### 4.3.2. CONTEMPORARY EXAMPLES OF IZMIR SOUVENIRS

The physical properties of the city are at the forefront in terms of their use in the production of souvenirs. When we look at the examples of İzmir souvenirs, we can see that the sea, the sun is mostly sunny, the bay and the natural beauty are used.



**Figure 65:** İzmir T-shirt, Access Date: May 2019 (Source: <https://hiveminer.com>)



**Figure 66:** Çeşme Magnet Souvenir, 29 August 2019 (Source: Kemeraltı, İzmir)

One of the most used souvenirs is the souvenirs that symbolize the city with the names of cities. As in all over the world, this kind of souvenirs is one of the seen souvenirs in İzmir.



**Figure 67:** Izmir Magnet Souvenir, 29 August 2019 (Source: Kemeraltı, İzmir)



**Figure 68:** Izmir Keychain Souvenir, 29 August 2019 (Source: Kemeraltı, İzmir)

It is a known fact that the more the history of cities is based, the more attractive they are in terms of tourism. The use of the historical values of the cities in the souvenir designs is also a common example. Of course, historical values do not only bring with them the buildings or towers, but also the traditions, handicrafts, and stories of the civilizations existing in these lands. When we look at the Izmir case, we can see that some of the historical symbols are used repeatedly, while some of them are not mentioned at all. Except for the examples of used structures, some souvenirs reflecting the traditional values from past civilizations have been encountered.



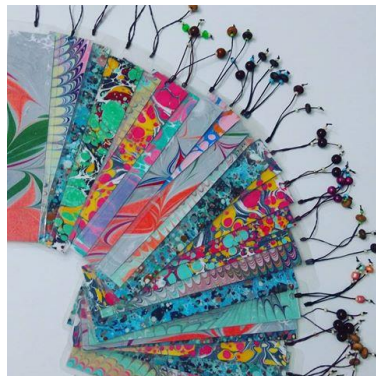


**Figure 69:** Historical Izmir Clock Tower Motif Clock as Souvenir, August 2019  
(Source: Kemeraltı, İzmir) (image on left)

**Figure 70:** Historical Izmir Clock Tower Miniatures as Souvenir, 29 August 2019  
(Source: Kemeraltı, İzmir) (image on right)



**Figure 71:** Evil Eye Bead, Ceyda Adar, Access Date: May 2019, (Source: <https://www.izmirdergisi.com>)



**Figure 72:** Ebru book separator, Access Date: May 2019, (Source: <https://www.imgrumweb.com>)

The social and cultural elements of cities are one of the most authentic features of the city. They structure the auras of cities. From the beliefs of the city to the objects of everyday use, from the language used to the daily life realities, many axes come together to form the culture of that city. There are souvenirs of many cities inspired by social and cultural elements. When these examples are examined in İzmir case, it is seen that some of the foods and words of İzmir inspired the souvenirs.



**Figure 73:** İzmir Kızı Kupa, tisho, Access Date: May 2019 (Source: <https://www.tisho.com>)



**Figure 74:** Boyoz t-shirt, Access Date: May 2019, (Source: <https://www.morhipo.com>)



**Figure 75:** Magnet with the Izmir Lexicon as Souvenir, 29 August 2019  
(Source: Kemeraltı, İzmir)

Another city property that is used in the design process of souvenirs is the functionality of that city. Sports, art, entertainment and similar facilities in the cities make them attractive destinations for tourists.

It is one of the characteristics used in the promotion of regions rather than representing the overall image of İzmir among the categories of souvenirs in the İzmir case.



**Figure 76:** Alaçatı, İzmir Poster, Türkiye Posterleri, Access Date: May 2019,  
(Source: <http://turkiyeposterleri.com>)



**Figure 77:** Magnet Referring Bike Roads of İzmir as Souvenir, 29 August 2019  
(Source: Kemeraltı, İzmir)



Souvenirs come from a variety of products; from handmade products to mass-produced promotional items, from local food to a piece of stone. Although every city is unique, sometimes there are great similarities in the design of souvenirs, and sometimes even the same material or image is used. These similarities cause the souvenirs to lose their authenticity and therefore their characteristic of representing the city is lost. An example of this is the use of the same designs with different city names.



**Figure 78:** İzmir and İstanbul ship magnets, Myros Art of Souvenir, Access Date: May 2019 (Source: <https://www.myros.com>)



**Figure 79:** Belek, Side, and İzmir sandal magnets, Myros Art of Souvenir, Access Date: May 2019 (Source: <https://www.myros.com>)

#### 4.4. BRANDING İZMİR WITH SOUVENIRS DESIGN

The touristic souvenirs are products of the combination of the city's past and current values. These products are the concrete reflections of tourists' visits during the time between arrival and departure. Tourists take souvenirs for two main reasons. One is to recall their travel experiences through the product because souvenirs that have emotional and symbolic values ensure the continuity of the moments that are enjoyed in the time of

travel. And the other reason is, these souvenirs reflect the origins of the cities and allow tourists to share their experiences both during their travels and when they return home.

Because cities are much more complex than consumer goods, the design perspective can be used as a means of explaining what the city represents and what it can offer. Souvenirs, which are part of the integrated tourism package, are also indispensable parts of the tourist experience. Considering the Izmir case, it is observed by many researchers and locals that Izmir souvenirs remain as the weak link in the integrated tourism package.

Creating a brand and adding value to Izmir is possible with the planning process of tourism and its transformation into a product. With the fact that the city mentioned here as the product itself, the souvenirs to be created are an important part of this. Because souvenirs are also the representatives of the city's outside image.

The design superiority of the city's souvenirs can be perceived as one of the indicators of the city's branding. A city that will become attractive for its target audience should also consider the emphasis on souvenir design in its market strategy. The use of the value-creating elements of cities in the design of souvenirs and transforming this into a marketing strategy can contribute to the city's branding.

Another subject that must be considered is, the points where the province is advantageous for being a brand city are the important points for presenting the souvenirs to the tourists. In Izmir, it is seen that important circulation points of tourists are not set up for the sale of souvenirs. Secondly, there are many values that are not designed as souvenirs in Izmir.

There are no or very few souvenirs in the themes of the historical elevator, boyoz, girls of Izmir and many other Izmir values. Or another

concrete representation that symbolizes Izmir is its streets. These various streets of İzmir can be transformed into pictures and images by different methods using by artists.

A question to be asked in order to create products that will benefit the branding and promotion of the city with the souvenir design is

1) What is defined as a memorable and successful experience in the city by tourists? (This question can be used to present the experiences of the most preferred attractions in the city as a portable product for tourists.)

2) Where are the places that must be conceptualized to sell souvenirs? (This question can be used to increase the sales of souvenirs and moreover provide benefits for the presentation of the attractions)

3) What are local values that have not promoted to a tourist?

(This question can be used to contribute the values that haven't been known and have never been brought to the forefront.)

Diversity can be increased through the answers to these question and this issue can be used as the focal point of future studies (Özkan, E. 2014).

#### **4.4.1. SURVEYING A SOUVENIR BRAND OF IZMIR "GIFT35" AND DESIGN EXAMPLES**

Izmir Chamber of Commerce Education and Health Foundation (From now on it will be referred to as İTO Vakfı in the text), established in 1988, has made significant contributions to Izmir with its successful works and projects.

The most important of these works was the Izmir University of Economics, which was founded in 2001. One of the projects of the foundation is the souvenir project.



**Figure 80:** "Smile İzmir" Design, 2011, Access Date: May 2019 (Source: Izmir Chamber of Commerce Education and Health Foundation, Souvenirs Project)

Izmir Chamber of Commerce Education and Health Foundation started the souvenirs project in 2008 to fulfill the gap in touristic souvenirs symbolize İzmir. The aim of this project was to introduce İzmir in the best possible way and concentrated on the souvenirs which are given as presents to guests and for people to take it with as gifts to the foreigners. Besides, the income obtained from the project would have been spent on the foundation's education and health activities. In order to fulfill the aim first "Smiling İzmir" logo and "Beautiful İzmir" theme was designed by Izmir University of Economics (İEÜ) Faculty of Fine Arts and Design, Faculty of Industrial Design and Communication Design Department and students.

Examples of souvenir designs within the scope of the souvenir project between 2008 and 2016 are seen in figure 81. (See figure 81)



**Figure 81:** Photo of İzmir Souvenirs, 2011, Access Date: May 2019 (Source: İzmir Chamber of Commerce Education and Health Foundation, Souvenirs Project)

In *Figure 81*, it is seen that there are various specialties of İzmir is used in the designs, such as the *İZMİR HISTORICAL KONAK CLOCK TOWER*, an olive theme which grows in İzmir and has an important place in production, pictures of İzmir as postcards (“PICTORIAL SOUVENIRS”: THE IMAGES OF THE CITY/PLACES, on page 16), and İzmir’s sailboats in the sea referring the beautiful sea and sailing concept of İzmir (see *Figure 54: Rediscover life İzmir Logo*, İzmir Chamber of Commerce TR/EN, Access Date: May 2019, (Source: izto.org.trv).

İzmir Chamber of Commerce (İZTO) started restoration works of the Başdurak Mosque in Kemeraltı Market (see *Figure 82*, and *Figure 83*) in 2016 with the aim of highlighting İzmir as “İzmir City of Tourism”.

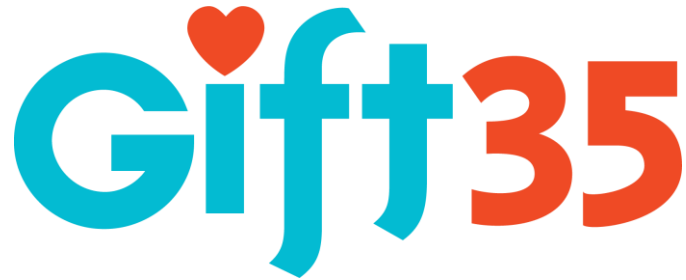
While the entire region of the mosque was restored, 28 shops in the market included pottery, ceramics, miniatures, gilding, felting, handmade carpets and calligraphy products, and Izmir boyozu (*Figure 10*) and Ottoman sherbet.



**Figure 82: (On the left)** The stores under Historical Başdurak Mosque, captured in 1950, Erhan Çamlıbel, İzmir Kutsal Yerler, Access Date: May 2019 (Source: <https://www.pinterest.at>)

**Figure 83: (On the right)** The stores under Historical Başdurak Mosque, January 2018, BAŞDURAK KEMERALTİ, Access Date May 2019 (Source: <http://izto.org.tr>)

Simultaneously with the launch of the bazaar, Izmir Chamber of Commerce Education and Health Foundation created the “Gift35” brand.



**Figure 84:** Logo of the Izmir Chamber of Commerce Education and Health Foundation's "Gift35" brand, 2017 Access Date: May 2019 (Source: Izmir Chamber of Commerce Education and Health Foundation, Souvenirs Project)

When the logo of Gift35 (above) is examined, it is seen that the blue and orange colors which represent the two most important geographic features of the sea and the sun are used. And also, the number 35 in the logo, representing the number of Izmir in Turkey. With the emergence of the brand, in the scope of the İzmir souvenirs project, new souvenirs series designed by İEÜ Faculty of Fine Arts and Design.

### **EXAMINATION OF GIFT35 DESIGNS**

In the design of “Efe İzmir,” an important cultural value comes to the fore which is “EFE” CULTURE: THE FOLKLORIC CHARACTER OF İZMİR. (Figure 50 and Figure 51)



**Figure 85:** Efe İzmir, 2017, Access Date: May 2019 (Source: İzmir Chamber of Commerce Education and Health Foundation, Souvenirs Project)

**The designer’s approach:** When the subject is about İzmir and Aegean “Efe’s” are the ones comes to mind. Efe’s had great support during the War of Independence. One of the most gigantic examples of Anatolian Folk Dances, Zeybek plays are the favorite dance of Mustafa Kemal Atatürk. Efe’s, as a part of our culture, has inspired the design of this product.

The design of “Gülen İzmir” is a design example of contemporary “MARKER SOUVENIRS”: MEANINGFUL ITEMS CONSTRUCTED BY ADDING SPECIFIC WORDS, LOCATIONS, EVENTS OR SIGNS, on page 19.



**The designer's approach:** Laughter is the most beautiful and most human expression of being happy. It is understood from the laughter that people are happy or enjoying life. Izmir is the city of people who know how to enjoy life. Charlie Chaplin says, "A day without laughter has been wasted." Days in Izmir does not happen in vain.



**Figure 86:** "Gülen İzmir" design, 2011, Access Date: May 2019 (Source: Izmir Chamber of Commerce Education and Health Foundation, Souvenirs Project)

In the design of "Martı İzmir," the abstract form of a seagull is placed above the city name. Seagull is a kind of bird that locals see every day and feeds from time to time which makes it a local and original symbolizing the daily life in Izmir.



**Figure 87:** "Martı İzmir" design 2011, Access Date: May 2019 (Source: Izmir Chamber of Commerce Education and Health Foundation, Souvenirs Project)

**The designer's approach:** Seagulls have a different meaning for Izmir. The voices of the seagulls remind locals of the seagulls that accompany them in many ferry trips. These seagulls have been a source of inspiration for the design of this product.

In the design of "Pasaport İzmir" the pattern, which is furnished on the cordon of İzmir (Figure 34) and which is symbolic for İzmir, is used.

**The designer's approach:** Passport pier is one of the most peaceful places in Izmir. The most beautiful sunset is observed here, the most beautiful tea here is drunk against the sea. This product is designed with inspiration from the stones of the stones going to the Passport Pier.



**Figure 88:** "Pasaport İzmir" design, 2011, Access Date: May 2019 (Source: Izmir Chamber of Commerce Education and Health Foundation, Souvenirs Project)



**Figure 89:** "İzmir Saat Kulesi" design, 2011, Access Date: May 2019 (Source: Izmir Chamber of Commerce Education and Health Foundation, Souvenirs Project)

The illustration of the Historical Izmir Clock Tower is used as the capital letter in the design "İzmir Saat Kulesi". It is a design example of "SYMBOLIC SOUVENIRS": REPRESENTING PLACE IDENTITY, WHICH ARE MOSTLY MASS-PRODUCED, OBJECTS. The used image is the contemporary

landmark of İzmir. The historical places in İzmir are represented as columns and finally the sunny weather of İzmir can be seen up-right shining on the city.

The Silhouette of İzmir is a combination of İzmir's values and possessions. In the design, from left to right, "The windmills" are the symbols of Alaçatı, also Alaçatı is a paradise of surfing, İZMİR HISTORICAL KONAK CLOCK TOWER is the contemporary landmark of İzmir, Atatürk Statue (See Figure 29), has an important symbolic meaning for İzmir.

**The designer's approach:** The silhouettes are a blur, a shadow rising from far away. It is a guide of the city in every section of history which gives an idea about the lifestyles of people. Quoting Pınar Ögünç "the silhouettes of the city are important, people that love the silhouette first, love the city", yet the silhouette is only a shadow of what we value. The way of life for thousands of years that makes İzmir "İzmir", our city desires towards İzmir inspired this design.



**Figure 90:** "İzmir Silhouette" design, 2018, Access Date: May 2019 (Source: İzmir Chamber of Commerce Education and Health Foundation, Souvenirs Project)



**Figure 91:** “İzmir Konak Concept” design, 2018, Access Date: May 2019  
 (Source: Izmir Chamber of Commerce Education and Health Foundation, Souvenirs Project)

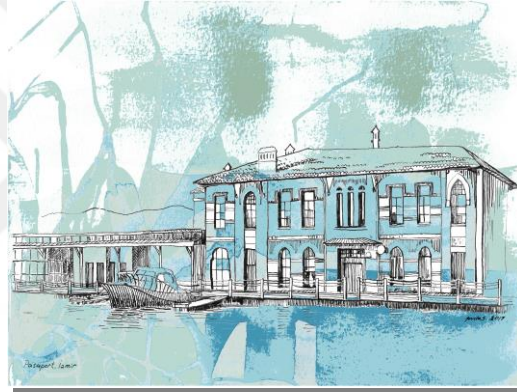
In figure 91, the core of İzmir, Konak square, is dealt with a cartoon-like comment to expose the authentic views from the daily life of Konak. In Figure 92, Figure 93, Figure 94 and Figure 95; the important historical places of İzmir are used as the design material. These designs are also examples of “Pictorial Souvenirs”: The Images of the City/Places



**Figure 92:** “Historical Elevator” design, 2018, Access Date: May 2019 (Source: Izmir Chamber of Commerce Education and Health Foundation, Souvenirs Project)



**Figure 93:** “Celsus Library in Ephesus” design, 2018, Access Date: May 2019 (Source: Izmir Chamber of Commerce Education and Health Foundation, Souvenirs Project)



**Figure 94:** “Pasaport District” design, 2018, Access Date: May 2019 (Source: Izmir Chamber of Commerce Education and Health Foundation, Souvenirs Project)



**Figure 95:** Historical Konak Clock Tower 2018, Access Date: May 2019 (Source: Izmir Chamber of Commerce Education and Health Foundation, Souvenirs Project)

## 4.5. FINDINGS AND ANALYSIS

As a result of this thesis, the elements of İzmir souvenirs used for representation were categorized. There are five main categories of context used to represent the city in the design of souvenirs which are;

(1) the physical properties of the city,

(2) name of the city,

(3) the historical values of the city,

(4) the social and cultural elements of city and

(5) the functionality of the city. The categories are formed with;

- From the past to the present products of İzmir souvenirs researched from the online sources,
- the discussions/conversations with people about İzmir's souvenirs (who are local or tourists visited İzmir)
- the observation of souvenirs sold in the touristic areas in İzmir
- Perspective as a native of İzmir
- Perspective as an industrial designer

These five main categories do not include all the owned assets or contexts of İzmir however these themes are the ones more widely used in the design of souvenirs to represent the city.

### İZMİR SOUVENIR EXAMPLES ACCORDING TO WIDELY REPRESENTED THEMES (CONTEXTS) OF İZMİR

The examples below have been chosen from the field trips of the touristic areas in İzmir, online sources and Gift35 brand souvenirs design examples.



1. The physical properties of the city: The sun, the bay, nature, the weather, the physical pieces/materials of the land, etc.

Group Code: A

Souvenirs examples:



**Figure 96:** Güzelyalı Bay Postcard, 29 August 2019 (Source: Kemeraltı, İzmir), Image on left

Image Code: A1

**Figure 97:** Trivet made from İzmir seashells, (Source: Kemeraltı, İzmir) Date: 29 August 2019, Image on right

Image Code: A2



**Figure 65:** İzmir T-shirt, Image on left

Image Code: A3

**Figure 88:** "Pasaport İzmir" design, Image on right

Image Code: A4

2. Name of the city: Old name – Smyrna, current name – İzmir,

Group Code: B

Souvenirs examples:



**Figure 98:** İzmir keychain, (Source: Kemeraltı, İzmir) 29 August 2019,

Image on left

Image Code: B1

**Figure 99:** İzmir Magnet, (Source: Kemeraltı, İzmir) 29 August 2019,

Image on right

Image Code: B2



**Figure 80:** “Smile İzmir” design, Image on left

Image Code: B3

**Figure 58:** Smyrna pencil, Image on right

Image Code: B4

3. The historical values of the city: Buildings or towers, Handicrafts, Legends.. etc.

**Group Code: C**

Souvenirs examples:



**Figure 100:** İzmir Historical Clocktower coaster, (Source: Kemeraltı, İzmir) 29 August 2019, Image on left

Image Code: C1

**Figure 101:** İzmir El Oyası (izmir hand embroidery), İzmir Parmaklarınızın Ucunda, Access Date: May 2019, (Source: <http://www.ipu.gov.tr>), Image on right

Image Code: C2

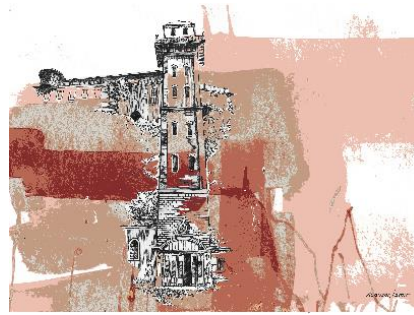


**Figure 102:** Amazon woman of İzmir ring, APASA shop, 2017, Access date: September 2019, (Source: <http://apasataki.com>), Image on left

Image Code: C3

**Figure 103:** Copper containers, (Source: Kemeraltı, İzmir) 29 August 2019, Image on right

Image Code: C4



**Figure 104:** İzmir Historical Clock Tower Shaped Table Top Clock, (Source: Kemeraltı, İzmir) 29 August 2019, Image on left

Image Code: C5

**Figure 92:** “Historical Elevator” design, Image on right

Image Code: C6

**4. The social and cultural elements of the city:** Local foods, local words, beliefs & values, local life symbols.. etc.

**Group Code: D**

Souvenirs examples:



**Figure 105:** Seagull Wall Decoration, (Source: Kemeraltı, İzmir) 29 August 2019, Image on left

Image Code: D1

**Figure 106:** Handmade wooden decorative fish, (Source: Kemeraltı, İzmir) 29 August 2019, Image on right

Image Code: D2



**Figure 107:** Evil Eye Bead, (Source: Kemeraltı, İzmir) 29 August 2019,  
Image on left

Image Code: D3

**Figure 75:** Magnet with the Izmir Lexicon as Souvenir, Image on right

Image Code: D4



**Figure 108:** Atatürk pendant, APASA shop, 2017, Access date:  
September 2019,(Source:<http://apasataki.com>), Image on left

Image Code: D5

**Figure 109:** Ephesus bee pendant, APASA shop, 2017, Access date:  
September 2019, (Source: <http://apasataki.com>), Image on right

Image Code: D6

**5. The functionality of the city:** Sports - Surfing, swimming, riding bike.,  
holiday areas - beaches, thermal water.. etc.

Group Code: E



Souvenirs examples:



**Figure 110:** İzmir Beach Theme Bottle Opener, (Source: Kemeraltı, İzmir)  
29 August 2019, Image on left

Image Code: E1

**Figure 111:** Surfing Theme Bottle Opener, (Source: Kemeraltı, İzmir) 29  
August 2019, Image on right

Image Code: E2



**Figure 76:** Alaçatı, İzmir Poster, Image on left

Image Code: E3

**Figure 77:** Magnet Referring Bike roads of İzmir as Souvenir, Image on  
right

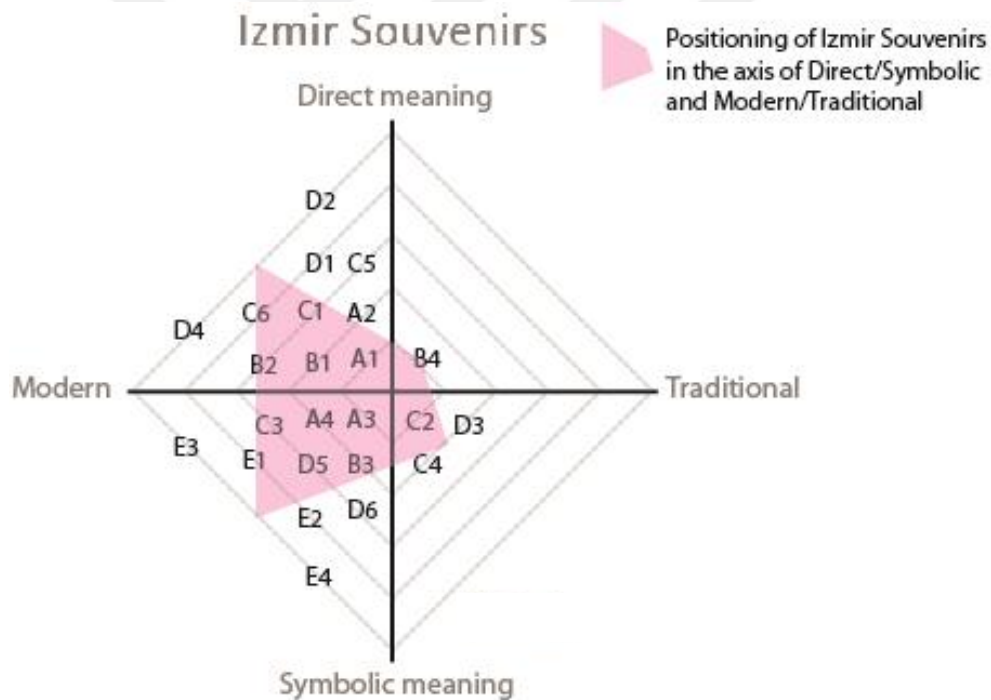
Image Code: E4



## ANALYSIS OF IZMIR SOUVENIRS

To analyze Izmir's souvenirs 3 different graphics were used by positioning souvenirs, which were distributed to the categories above. In the graphics, instead of souvenirs' pictures, image codes given to each image are used.

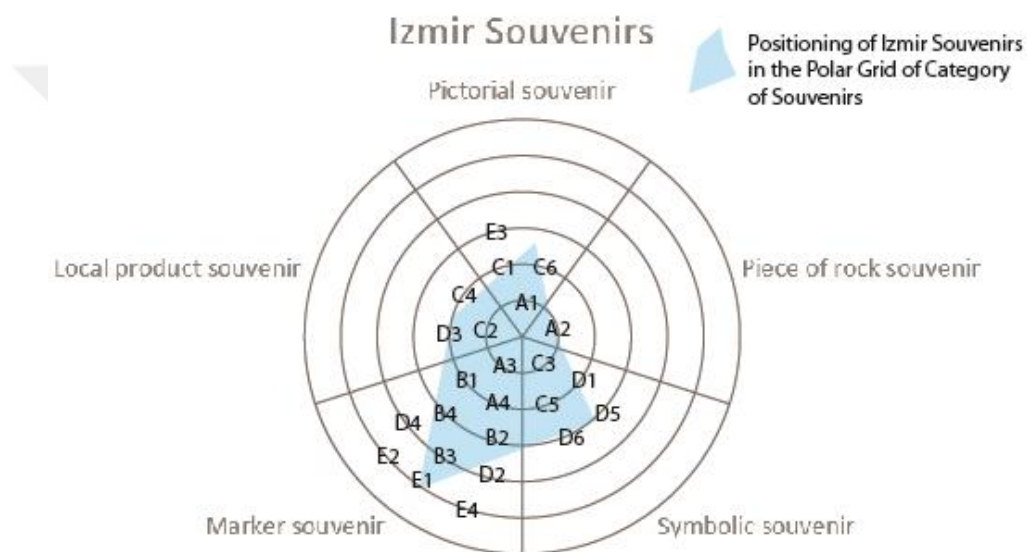
In the first graph, souvenirs are positioned in between traditional/modern and direct meaning/symbolic meaning axes in terms of represented context and designs. In the second graph, the distribution of the souvenirs among the souvenir categories is examined. In the third and final graph, the distribution of souvenirs within the categories of authenticity is examined. These three graphs cover mainly the most important subjects of the thesis which are categorization of souvenirs, representation, and authenticity.



**Graph 1:** Positioning of Izmir Souvenirs in context of representational content in the axis of Direct/Symbolic and Modern/Traditional

In graph 1, it is seen that souvenirs that located in the axes of "modern and direct meaning" and "modern and symbolic meaning" are much more crowded than the souvenirs located in the axes of "traditional and direct

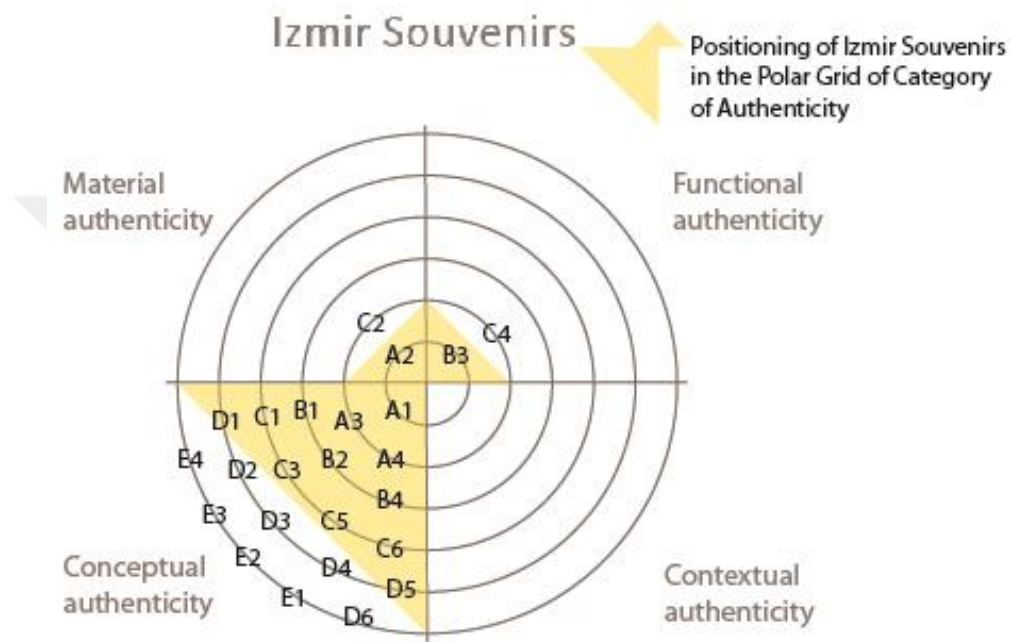
meaning” and “traditional and symbolic meaning”. Looking at the density here, it can be said that souvenir designs in Izmir are more modern than traditional. Considering the deep history of İzmir based on the past, it is thought that the traditional souvenirs are so few left next to the modern souvenirs that it can be an important area to examine in order to evaluate the place of Izmir souvenirs in the promotion. When direct meaning and symbolic meaning axes are compared, it is observed that there is an organic distribution.



**Graph 2:** Positioning of Izmir souvenirs in the Polar Grid of Category of souvenirs

In Graph 2, the intensity in the distribution in the marker souvenir comes to the forefront, while the minority in the piece of rock souvenir and local product souvenirs category draws attention. According to the first three categories, which are the most intensive among the souvenir categories, marker souvenir, symbolic souvenir, and pictorial souvenir. Considering that these souvenir groups are mostly industrial and mass production products, it is seen that mass production has an important role in the souvenir sector in İzmir. However, the low distribution of local production seen in the graph also gives another important message. It has been observed that there are several

reasons why local products are critical in the field of souvenirs. When the result of the graph is combined with this observation, it is thought that the issue of souvenirs with local production, local design, and local materials should be dealt with from the point of view of the marketing of İzmir through souvenirs. In addition, this area, which has an important share in the souvenir sector, is open to development.



**Graph 3:** Positioning of İzmir Souvenirs in the Polar Grid of Category of Authenticity

In Graph 3, when the samples of İzmir souvenirs are examined over the concept of authenticity, which is one of the lifeblood of the giftware, non-organic distribution is immediately noticed. While conceptual authenticity covers almost all souvenirs, it is interesting that there are no products with contextual authenticity and just a few material and functional authenticity. This situation, which is clearly seen in the graph, is thought to provide a more in-depth examination of why conceptual authenticity is so intense in İzmir souvenirs and will provide useful conclusions for future studies.

## 5. CONCLUSION

In this thesis, the souvenirs concept, which is used by people as a tool for many different reasons throughout the history (HISTORY OF SOUVENIRS, on page 12), and their use in the promotion and branding of cities in the tourism area were discussed. In this research, the importance and location of souvenirs in creating the representation and promotion of the cities are explored, on the other hand, it was also examined which city characteristics were represented and how they represented. In this research, the importance and location of souvenirs in creating the representation and promotion of the cities are explored, on the other hand, it was also examined in the categorization by representation and which city characteristics were placed in the designs. In the final part of the case study, the categorization of İzmir in souvenirs has been formed by gathering the information obtained. The examples given for these categories were placed on the graphs under the titles of representation, souvenir categorization, and authenticity, which were emphasized throughout the thesis.

To sum up, the general views on different disciplines were evaluated and samples were analyzed on the İzmir case study at the end. As a result in the light of the data collected, three main topics were discussed. Which are, **(1)** the place of souvenirs in city promotion, **(2)** the importance of the design-oriented approach and **(3)** the concepts of using these products in branding.

In conclusion, **(1)** it can be concluded that a strong emotional connection between souvenirs and people can be used to establish a bridge between cities and visitors through souvenirs. On the other hand, souvenirs nowadays appear as consumption products which are distant from their meanings. At this point, the importance of being authentic in products has come to the fore. Thanks to the concept of authenticity, it can be concluded that the feature of carrying and reflecting the message in souvenirs seems to

be more effective. Each city has its own authentic elements. Especially in the studies conducted within the scope of tourism researches, it is emphasized how the authentic essences of cities will be brought to the foreground. In the studies of branding of cities, the concept of authenticity has been shown to guide marketing strategies to be determined. Based on these views, it is noteworthy that many elements should work integrally to market the values of the city. When we look at the Izmir case, we can see that souvenirs are not considered in the city's promotion strategies. However, it can be seen that souvenirs can be evaluated in the promotion works of the city in terms of the variety in attractions and values of Izmir that creates the power of souvenirs in the promotion. Looking at the results of 4.5 FINDINGS AND ANALYSIS on page 84, authenticity in Izmir souvenirs and the lack of local souvenirs are critical subjects to work on, which can be valuable for further studies. **(2)** Taking the souvenirs in hand as a part of this integration, the importance of the design is revealed which is also a method to use for creating authentic souvenirs. It is seen in the research that the representation of the cities in the souvenirs was done in many different ways. (IDENTIFYING SOUVENIR, on page 4) The design process provides the answers of many equations like which feature of the city should be represented, how to be represented, how will the souvenir be sustainable, what will be the area of use, what is the need for being preferred, and the many other questions continue like this... Adding to the idea of the importance of design process, as an example, if a historical structure of a city is an important touristic value, then the souvenirs must reveal the importance of that structure from the perspective of a tourist. Moreover, the preference of the material, colors, and texture shapes the final symbolic value of the souvenirs to transfer the aimed message. The random souvenirs may not be effective as needed to contribute to the promotion of the city. The importance of the design process is also emerging here. So it can be said that using the design aspect in souvenirs production is the answer of

contribution to promoting a city and branding it as means, which is the creative way to do that. Identified in Izmir souvenirs; It is thought that there will be an important gap in traditional product design, how much mass production has come to the forefront besides the scarcity of local products, gaps in material authenticity or contextual authenticity in the authenticity of souvenirs will create research topics in future studies to create new souvenir designs. At the same time, looking at Gift35 souvenirs, it is thought that examining the design approach in the products may provide a basis for further studies on souvenirs in Izmir. **(3)** The main point that will make a difference in souvenirs is whether it is a successful design product. The successful souvenirs open the path of contribution to city marketing. However, creating a successful design is not the final step. Creating the right strategy for launching the souvenir and selling points are the following steps to promote the city with them. There are numerous angles that either supports the power of the promotional value of the souvenir or cause exactly the opposite. At this stage, it has been observed that it is necessary to present alternative methods in the context of the strategic plans created for the souvenirs in marketing, tourism and similar research fields. In the Izmir case, it is seen that the spots of selling souvenirs are not planned and there is a lack of promotion in the souvenirs market of İzmir. Moreover the gaps identified in the graphs may provide a basis for further studies on souvenirs in Izmir.

#### **LIMITATIONS AND FURTHER RESEARCH**

To better understand and interpret these results;

This study has potential limitations. One of that limitations is being written by a viewpoint of a citizen of İzmir, as an industrial designer and as an employer of a Chamber of Commerce Health and Education Foundation which has its own brand for İzmir Souvenirs. So research in the same area from a commercial or tourism perspective can provide different results.



Another limitation of the study is the preferred products and objects in souvenir samples. It is thought that different product selections may differentiate the results, especially for the case study. In order to clarify the accuracy of the results in the graphs; a more comprehensive region survey, as well as a more advanced data analysis study on a number of products to embody the numerical data may be done.

Future studies could address;

- the advantages and disadvantages of the selling points of souvenirs and the expectations of tourist from the souvenirs and city's souvenir shops which affect directly the success of the souvenirs power of promotion
- The values of cities that are not reflected in souvenirs which are a loss of richness in alternatives. For the purpose of increasing the diversity, the categories of representation of the most used souvenirs of İzmir may be examined.
- The categorization of Izmir souvenirs can be studied more deeply in the dimensions of the type of souvenirs, the authenticity and originality category of the souvenir and the representation or context type of the souvenirs designs, for a better understanding the souvenirs market and the markets trends.
- and finally the difference of aspects in between locals and tourists which will be a good data to process upon designing souvenirs because souvenirs are products meant to address the tourist, however, the emergence of the products come from the perspective of locals.

I think it is necessary to carry out this further researches in order to identify and understand the relationship between city memories and branding.

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