

İZMİR AS A WORLD DESIGN CAPITAL AND DESIGNING İZMİR'S CITY BRAND

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**by
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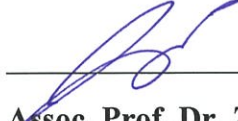
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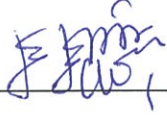
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ABSTRACT

İZMİR AS A WORLD DESIGN CAPITAL AND DESIGNING İZMİR’S CITY BRAND

In 2009, Izmir Metropolitan Municipality organized a Culture and Art Workshop and introduced a three-step vision with the contributions of professionals from different disciplines and people who love Izmir. It was envisaged that İzmir would be a city of design and innovation to create an attractive focus in the Mediterranean. In the last ten years, this vision has been adopted by officials in Izmir. This study aims to examine İzmir’s city identity, design culture in İzmir and İzmir's World Design Capital candidacy, identify its deficiencies and the areas where it could be developed and its potential, and understand how it could win this title by making changes in its possible new application for another year as World Design Capital. A survey was prepared for the residents of İzmir and in-depth interviews were made with nine professionals who worked and/or be informed about Izmir’s process of being a design city and Izmir’s candidacy for World Design Capital 2020.

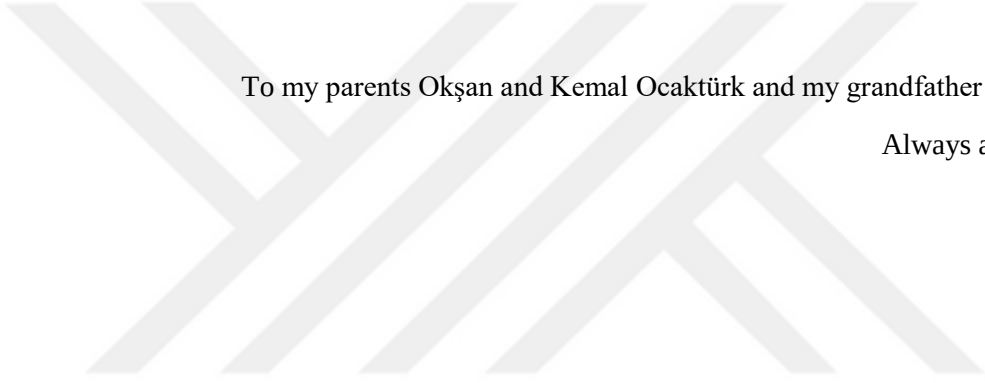
Keywords: World Design Capital, City Branding, City Identity, City Identity Design, Branding, Brand Management, İzmir, Design.

ÖZET

BİR DÜNYA TASARIM BAŞKENTİ OLARAK İZMİR VE İZMİR ŞEHİR KİMLİĞİNİN TASARLANMASI

2009 yılında İzmir Büyükşehir Belediyesi'nin düzenlediği Kültür Sanat Çalıştayı'nda bir çok değişik disiplinden gelen ve İzmir'i seven insanlarla üç basamaklı bir vizyon belirlendi: İzmir'in Akdeniz'de bir cazibe merkezi haline gelmesi adına İzmir'i bir sanat ve tasarım kenti haline getirmek. Son on yılda bu vizyon İzmir'de benimsendi. Bu tez İzmir'in şehir kimliğini, İzmir'deki tasarım kültürünü, İzmir'in Dünya Tasarım Başkenti adaylığını, eksiklerini, geliştirilebileceği ve potansiyeli olan noktaları belirlemek için İzmir'de yaşayanlar için bir anket düzenlendi ve İzmir'in tasarım kenti olması ve 2020 adaylığı konusuyla ilgili çalışan ve/veya bilgi sahibi olan dokuz profesyonelle röportajlar yapıldı. Yeni bir başvuru söz konusu olduğunda bu ünvanı kazanmak için ne yapılması gerektiği konusunda önerilerde bulunuldu.

Anahtar Kelimeler: Dünya Tasarım Başkenti, Kent Markalaşması, Kent Kimliği, Kent Kimliği Tasarımı, Markalaşma, Marka Yönetimi, İzmir, Tasarım.



To my parents Okşan and Kemal Ocaktürk and my grandfather Özer Boran,
Always and all ways.

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CHAPTER 1

INTRODUCTION

1.1. Problem Definition

This study suggests that as it can be seen with the loss of the title of World Design Capital for 2020, Izmir had multiple shortcomings for the World Design Capital title. This study aims to explain how to design a city identity, analyze the previous winners and Izmir's strengths and weaknesses and how to highlight these strong points for a possible future application.

The relevant research questions are as follows:

1. What is a city identity and what are the common points and differences between designing a product identity and a city identity?
2. What was the characteristics of the previous World Design Capital winners?
3. What were the shortcomings of Izmir in its application as World Design Capital?
4. How can Izmir win if it applies for another year's title?
5. Do the residents want to be involved in the design process of Izmir's identity?
6. Can co-design add to the existing identity of İzmir?

1.2. Aim and Scope of the Study

This study aims to examine İzmir's city identity, design culture in İzmir and İzmir's World Design Capital candidacy, identify its deficiencies as well as the areas where it could be developed. It also aims at exploring İzmir's potential, and understand how it could win this title by making amendments for its possible new application for another year as World Design Capital.

In the course of this research, the scope will be only limited to the borders of İzmir as the main focus. In order to grasp the situation, both hard-copy and online surveys and interviews have been conducted with 200 residents of the city and nine professionals who worked in the process of applying for the programme.

1.3. Methodology

The methodology consists of three main steps: Literature review, survey and the interview. The data which is obtained from the literature review are used to form the research questions and for preparing the survey and interview questions.

A survey was prepared for the residents of İzmir, and in-depth interviews were made with nine professionals who worked and/or be informed about İzmir's process of being a design city and İzmir's candidacy for World Design Capital 2020.

1.4. Thesis Structure

This study will first describe the concepts of brand, brand identity and urban identity, then discuss the differences between the promotion of the products and the promotion of the cities, and debate what to consider when designing a city's urban identity.

In addition to this, the World Design Organization will be explained and the World Design Capital Program will be examined closely, and its terms, the jury and the criteria will be reviewed. By analyzing the past candidates and why they have won, this study will define what can be done to win in the future, how the city can be differentiated from other candidates and what the World Design Organization is paying attention for the features of the candidates.

Next, İzmir's candidacy will be evaluated and its strengths and weaknesses will be discussed. In this section, which is inspired by the first original application file, İzmir's position, capacity, facilities, opportunities will be explained.

This chapter will be followed by the methodology chapter which introduces two methods: a survey with the city residents and series of interviews with the professionals who have been working in the process of İzmir becoming a design city and World Design Organization application.

Finally, this study concludes with the analysis of the answers, opinions and findings obtained and key points to employ for the possible new application.

CHAPTER 2

DESIGNING AN URBAN IDENTITY

Whilst the Industrial Revolution affected more advanced capitalist countries, cities expanded and changed rapidly all around the globe and since then urbanization is moving ahead more than any other time in human history. Nowadays urbanization processes as an outcome of capitalism are shaped by politics, ideas and interests. Essential bases for most economical systems to function are provided by cities even though it does not satisfy the economic needs in an efficient way. On the other hand, economic, political and social system/structures get affected negatively by cities' conditions and public appearance.

Nowadays the residents of the metropolitan cities want to live in better designed environments: foot friendly, slow, eco-friendly, connected, viable cities; the cities with high quality transportation, the cities which keep their cultural texture but also rejuvenate themselves in a way. With the increase of popularity in the studies for “urbanization” topics such as “urban identity” “viability” and “city image” have also become popular research areas for academics in different disciplines such as sociology, urban studies, design and industrialization. The need for better designed cities started to be studied and argued all around the world.

2.1. Urban

The “urban”, an abbreviation for urban society, can be defined as a horizon, a fantasy, an illuminating virtuality. It is not a practiced reality, located behind the actual in time; a possibility, guided by a direction. In order to accomplish it, we must find the ways to eliminate the obstacles which make it impossible. (Lefebvre, Smith and Bononno 2003)

An urban area is the region surrounding a city: highly developed with density of man-made structures such as houses, commercial buildings, roads, bridges, and railways. Inhabitants of urban areas have non-agricultural jobs. "Urban area" can also be specified

as a metropolitan area, consists of towns, cities, and suburbs. (Geographic 2019) An urban area includes surrounding areas in addition to the city itself.

While global process of industrialization and urbanization was arising, larger cities were explored and turned into bigger suburbs, residential conglomeration and industrial complexes, satellite cities that was only a little different from urbanized towns. The number of small and midsize cities decreased. They became partial colonies of the metropolis.

Urban studies gathered pace when French philosopher Henri Lefebvre shaped the phenomenon of a modern city in association with the idea of urban space. He discussed organicism (every urban society, viewed on its own, is seen as an organic “whole”), continuism (there is a sense of historical continuity or permanence associated with urban society), and evolutionism (urban society is characterized by different periods, by the transformation of social relations that fade away or disappear) in his book *Urban Revolution* (1970) (Lefebvre, Smith and Bononno 2003).

Lefebvre declares:

The specialized sciences (sociology, political economy, history, and human geography) have proposed a number of ways to characterize “our” society, its reality and deep seated trends, its actuality and virtuality. Terms such as “industrial and postindustrial society,” “the technological society,” “the society of abundance,” “the leisure society,” “consumer society,” and so on have been used. Each of these names contains an element of empirical or conceptual truth, as well as an element of exaggeration and extrapolation. Instead of the term “postindustrial society”— the society that is born of industrialization and succeeds it— I will use “urban society,” a term that refers to tendencies, orientations, and virtualities, rather than any preordained reality (Lefebvre, Smith and Bononno 2003).

According to Lefebvre (2003), even though all varies in density, thickness and activity, a vacation home, a highway, a gas station in the countryside, all are part of the urban fabric. The only spaces that stay untouched are stagnant or dying and given over to nature (Lefebvre, Smith and Bononno 2003).

Every city has its own texture, its own flavor and every element of the city is considered as an important part of this urban fabric. This is why researching, planning and designing a city identity is an arduous, complicated equation that needs to be taken in hand very carefully by the professionals who know the positive and negative consequences of the steps that will be taken in the process.

2.2. Identity

The term “identity” is widely used and well-known by a huge number of disciplines concerned with the study of human behavior. Lynch defines identity as: “The extent to which a person can recognize or recall a place as being distinct from other places” (Lynch 2001).

Like inhabitants of the cities, cities have their own characteristics and divergence, identifiable elements and features that help us distinguish one from the other, features that are unique to them (Oktay 2002; Ward Thompson 2002). Cities gain an identity through the features of the environment and their interaction (Raja 2004; Padua 2007). Anything designed for the urban space should be coherent to the existing urban identity (Lynch 1977; Barış, Uslu and Uckac 2009).

With rapid urbanization in the 1950s and irregular, unplanned, unaesthetic structuring process, number of stereotyped cities in Turkey began to increase. As an outcome of socio-economic and political changes, urban culture and identity were distorted and started to vanish. This caused an identity crisis in many cities (Barış, Uslu and Uckac 2009).

The urban identity is a critical issue as an outcome of globalization and urban transformation all around the world. The concept itself is a product of on-going urbanization of the cities; cities are transformed and distorted in time by their historical process, geographical locations and residents, economic and political relations. According to Lefebvre and Soja, urbanization is an outcome of production and capitalist relations. Nowadays, the post-industrialization process shifted the positional organization of the cities. After the rise of industrialization and production, the cities which do not invest in industrial production became less and less important and left unattended (Soja 1989; Lefebvre 2000).

While studying on the urban identity and taking the context of globalization into consideration, studies focus on either designing a new identity and rebranding itself to reappear in the global scene or reinventing itself without tarnishing the existing city identity (Karababa 2015). Frampton argues that using regional elements and developing a regional style of architecture is a must in order to resist the global modernization. He underlines the importance of the conservation of urban identity with the use of regional architecture against a global identity (Frampton 1987). Melih Birlik agrees with Frampton

on his work on the globalization and loss of qualities and identity as its outcome. In his research he showcases the change through time which he defines as a “transformation”. According to him, although the urban identity maintained its qualities, it is deformed and transformed (Birlik 2011). Ayten Akçay claims the identity crisis in the cities is not just a product of industrialization, urbanization and globalizations but also the cultural change. She agrees with Frampton on perseverance of the architectural identity as an important value for urban identity (Akçay 2006). In all these studies, urban identity is considered as a product of the relationship between the people and the place and transformation is always considered as a problem because of the fear of deformation in the urban identity (Karababa 2015).

On the other hand, Karababa claims urban identity is used as a tool to re-establish these cities’ features from each other and make them reappear in the global capitalist economy. She denies the claims of the urban identity as a static image that is formed as a product between the place and the people and is subject to deformation. She argues urban identity as both a product and a process since it is formed over and over again due to the continuously transforming body-space-time relations, hence its everlasting transformation. The relations between the place and the people are not linear and they stimulate non-linear ways of thinking with their contradictions and complexities (Karababa 2015).

Another cause of identity crisis is mass migration, whether it is legal or illegal, causing European cities to become heterogeneous, multi-ethnic and multi-cultural societies (King 1993; King 1995; Hall 1995; Graham 1998; Gospodini 2002). Castells believes that in an identity crisis, European cities will go back to their local heritage, built heritage, cultural heritage because the lack of power in national identities and the rise of heterogeneous populations in European cities causes people to doubt and feel threatened about the future of the power holders of their destiny. This fear forces them into withdrawal either as individuals (neo-liberalism) or collective (neo-nationalism) eventually (Castells 1993). Harvey also agrees and claims that the response will be a rise in racism and xenophobia and rejuvenation of reactionary place-bound politics as people will search for old beliefs and will struggle to adjust to new ways. The preservation of built heritage appears as an attempt to fix the meaning of the places while protecting and defending them (Harvey 1989; Gospodini 2002).

Gospodini claims in the framework of intercity competition and new urban politics, urban conditions, both physical and economical, caused the task of urban

governance to allure prospective firms. To achieve this, rebranding the city and especially improvement of its existing built heritage is considered critical for giving the city a distinctive physiognomy among other alternatives (Gospodini 2002).

Bourdieu introduces “the cultural capital thesis” and defines “cultural capital” as follows:

Cultural capital can exist in three forms: in the embodied state, i.e., in the form of long-lasting dispositions of the mind and body; in the objectified state, in the form of cultural goods (pictures, books, dictionaries, instruments, machines, etc.), which are the traces or realization of theories or critiques of these theories, problematics, etc.; and in the institutionalized state, a form of objectification which must be set apart because, as will be seen in the case of educational qualifications, it confers entirely original properties on the cultural capital which it is presumed to guarantee.

Cultural capital is built, to a different extent, as an outcome of the period, the society, and the social class, in the absence of any rules. He argues that the cultural capital not only consists of artworks and buildings of a society but also the taste level of the society who selects and understands them (Bourdieu 1977).

To describe the transformation and deterioration of the meaning, Ashworth explains the terms ‘eradification’ –the destruction and loss of artefacts, spaces, buildings and elements, either involuntarily, like natural causes or war or voluntarily, or with modernisation, a cultural paradigm, a change in political regime– and ‘museumification’ –the shift in the function or form of artefacts, spaces, buildings and elements that has been done intentionally, in order to transform and redefine its meaning as tourist/economic resources. He presents examples for museumification with Christian Orthodox churches in the former USSR, the Church of Hagia Sophia in Istanbul and almost all fortification walls and castles in European cities (Ashworth 1998).

In the need of iconography of identity in Europe, Gospodini suggests the additions can complement, not replace, to the national, regional and local identities. This would embody and emphasize image of multiculturalism and complexity and combine instead of intersecting the local layers of identity as intended. It would be inclusive of all continent’s people as needed to validate political and economic integration (Gospodini 2002).

Concept of national identity has been discussed in various disciplines from various perspective; hence the proliferation of definitions. Since the focus of this study is not the formation of national identity, it will suffice to briefly explain it in relation to city identity.

Gillis explains national identity as a memory of common past and feelings of a group of people even if they have never seen or talked to each other. The feeling of belonging to the same nationality means they remember the beautiful version of a common past to a point they forget the tragic parts to have a common national future (Gillis 2019). Woolf claims, a national identity is an arbitrary concept which contains collective expression of a subjective, individual sense of belonging to a socio-political group: the nation. Not only they share language, blood, choice, residence or some other similar feature but also they claim the same territorial unit of nation state (Woolf 2019).

The urban identity and urban landscape is the perfect canvas to reflect the national identity. Urban landscape is like a text, contains an assemblage of elements and with that, signifying system (Ashworth 1998). Barthes calls this a “highly complex discourse, a language” (Barthes 2019) which can be embed with a whole range of economic, political, social and cultural issues (Daniel 1993). A final, third reason is also turning unfamiliar into familiar with national identity as a socially, historically and politically constructed entity (Barnes and Duncan 1992; Gospodini 2002).

Innovative design schemes may fulfill these conditions as they can add new layers of meaning to urban space while preserving existing local place-identities. They can embrace multiculturalism in urban space with bringing local divergences together. Hall introduces this as “diaspora culture”: “A narrow interpretation of the term ‘diaspora’ refers to people who have, for whatever reason, been dispersed from their countries of origin but they maintain links with past through preserving their traditions and seek to eventually return to homeland” (Hall 1995). As innovative design schemes are creating new urban images and designing new types of public space while including all individuals and cultures of the society into consideration, can also cause to birth of new forms of “locality” (Gospodini 2002).

Designing a new urban space and identity at a local or international level, whether with inventive urban design schemes or new forms of buildings in the city, would create a contradiction to the existing patterns characterizing and symbolizing the city’s identity: significant architectural elements, signs, styles, paths, urban block system, the open spaces system, skyline etc. Besides these elements, city identity could also shift and alter the city dynamics and reform how a city is perceived by residents and visitors (Gospodini 2002). In this respect, Blanco states: “they create and define new cells of the public space that provide the user with new possibilities.....and that makes every such a design scheme an unusual and unique element of the city” (Blanco 2001).

Nowadays new urban spaces are being designed to have new types of public spaces which are flexible and multi-stranded and which encourage individuals or social groups with different cultures to engage in interaction and communication. These new spaces, in contrast to existing built heritage, can reform how cities are perceived by multi-ethnic and multi-cultural urban societies as all start from a common point, experiencing and getting familiar with the new space at the same time. By this new attitude, designing a new urban space can make all culturally different social groups and individuals feel belong to the city, a process Gospodini identifies as “spatial membership” (Gospodini 2002). This can help to city in an “all hands on deck” type of approach where the solutions for the greater problems can be solved by the joined forces of residents and municipalities.

Contrarily, John Berger claims that a reproduction of a painting cannot be compared with the original one, because the painting has a silence and stillness with time that the reproduction cannot have. To him, silence and stillness come together with the original work and the beholder can recognize the movement of the original painter in the original work and the different movement of the painter of the reproduction in the product. He adds: “this has an effect of closing the distance in time between the painting of the picture and one’s own act of looking at it.” (Berger 1972). In this sense, if we interpret Berger’s opinion on reproducing a painting to designing a new identity and rebranding a city, designing a new identity for a city would not be as impressive as the existing identity to the residents and visitors since it lacks the silence, stillness and passed time in the original one. In her work on the identity and the architecture of Asmalımescit, Karababa interprets Berger’s said comment as in historical buildings in Asmalımescit and their uniqueness, genuine textures, original materials and the effects on time. She underlines the importance of “the users experience with the original work” (Karababa 2015). Same can be said for identity of a whole city. We can design a new identity and rebrand the city in a whole new way but it may not be as authentic as the existing one, the one people have in their mind, the one they bounded with. In order to be successful, new work with the existing one, it should add to the previous examples and highlight its stronger points.

2.3. Brand

Many cities alter their identity as a city “brand” for economic development. Successful use of design in urban spaces can provide cities a new image, tourists,

investors and global recognition. In order to highlight the city's strengths and rebrand the city, it is important to define and understand the concept of brand, branding, brand identity, brand equity, brand awareness, brand image and brand management.

2.3.1. The Concept of Brand

Branding started centuries ago for distinguishing the goods of one from another. The word brand is derived from the Old Norse word "brandr" which means "to burn" which is because to identify their animals amongst others they were leaving their mark burning symbols on their skin. Nowadays, for lots of reasons cities started to advertise themselves as 'brands'. In order to design and analyze one, it is important to understand the aspects of the brand and determine its value by explaining the definitions of brand. Many people from different disciplines can provide a definition to a 'brand' as it is a well-known term: a brand is a name or a trademark and in many cases a brand can be a product or a service or a promise of it. A brand consists of physical and socio-psychological attributes and beliefs which are linked with the product (Simoes and Dibb 2001). It helps us identify and distinguish the product we want and feel familiar at the same time. According to the American Marketing Association (AMA), a brand is a "name, term, sign, symbol, or design, or a combination of them, intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of competition" (AMA 2019). The Oxford American Dictionary offers the following definition:

Brand as a noun is a trade mark, goods of a particular make: a mark of identification made with a hot iron, the iron used for this: a piece of burning of charred wood, and as a verb refers to mark with a hot iron, or to label with a trademark (Carruth, Ehrlich and Flexner 1980).

Cheverton claims a brand initially is an idea, and ideas can transform and re-adjust themselves if necessary: that's how brands live, learn and grow. He argues that a name without the idea is not a brand, just a well-known name with nothing behind it (Cheverton 2002). Davis underlines the brand as a set of promises that implies trust, quality, consistency and expectations. In consumer's mind all strong brands in the world owns a place when they heard their name or see their product (Davis 2002). Ellwood argues that all strong brands have a successful product or service attached to them:

The product or service can be imagined or visualized as a hard, white golf ball, while the brand is a translucent, multi-colored ball of gas the size of a large balloon surrounding that golf-ball. The balloon's membrane is the flexible personality that can be squeezed and changed to different accents of personalities, while the central golf ball remains. The consumer's decision to buy a specific brand is mostly based on character of the balloon, while the underlying use is often based on the character of the golf ball (Ellwood 2002).

Kotler and Keller (2006) agrees: it is the satisfying product or service that is adding the dimension to be distinguishable from the other products in the market. According to them, these distinguishable elements, whether is related to product performance or not, can be functional, rational or tangible. In contrast, they can be also more symbolic, emotional or tangible and related to the image of the brand and what it represents to the consumers (Kotler and Keller 2006).

Davis claims, a consumer usually does not have a relationship with the product or service but the brand itself. The element that differentiates products and services with similar features, attributes and benefits is the brand and what it represents (Davis 2002).

Büyüksoy asks and answers this important question: "Can a person actually buy promise, acceptance, trust and hope? The answer is yes" (Büyüksoy 2008).

Hankinson & Cowking states the brand's importance for positioning the product or service against to its competition in market. According to them, brand makes the product or service distinctive and embodies a mixture of functional attributes and symbolic values (Hankinson and Cowking 1993).

Ellwood suggests that a brand is very similar to a flag, getting consumer's attention for the product and making it distinguishable from other products in the market and this function is the core of brand management for a business. According to him, brands have an important role as they imply a message, a shared meaning between the product and the consumer. This shared meaning shows that the brand made mark in consumer culture and its recognizability and distinguishability (Ellwood 2002).

Büyüksoy claims brands also allow consumers to identify the source or makers of a product as the responsible parts. Identical products with different brands can be evaluated as different products by consumers. Consumers evaluate the brands with their past experiences with the product or service and their marketing. Nowadays, consumer's lack of time and effort is why they need a brand to shorten the decision making time and reduce the risk of having a bad experience (Kotler and Keller 2006; Büyüksoy 2008).

A brand promises superior features to a consumer in order to be preferred. Middleton underlines that whether it's a sign or a service, a whole product group or a service, a brand is the promise of quality, reliability, convenience, status and cost. Most importantly, it's a promise of satisfaction to the consumer. The information of the function, performance and satisfaction is provided to the buyer by the brand (Middleton 2005).

Satisfactory service affects the consumer to buy the products or services of the same brand over and over again and as a result, creates a brand loyalty. The consumer is usually willing to pay a higher price to have the same quality and satisfaction he/she had before. A newly designed product, although it is innovative and more beneficial to the user, cannot match with the recognizability and the perception of the brand in consumer's mind. A brand provides predictability and security to the consumer, as a promise like mentioned before. As so, branding is a very powerful tool to secure a competitive advantage (Kotler and Keller 2006).

The experiences that cities offer to its residents and visitors is not very different from the experience the brands offer its customers by the product and services they are providing. Visitors and residents get deeply affected by experience they have, whether it is good or bad and by a marketing campaign of a place, it adjusts the perspective for the city. If the visitors like, they are developing a loyalty, just like customers do for the brands: if the visitor has a good experience in İzmir, next summer he/she decides on visiting İzmir again.

2.3.2. The Concept of Branding

Branding is a long-term plan for the promotion of a product or a service that requires contribution from marketing tools. (Fill 2005) According to Kotler and Keller, the earliest traces of branding were for the goods as the craftspeople put their own trademarks on their products to protect them and remind consumers to their inferior quality (Kotler and Keller 2006).

While brands play significant role in improving consumers' lives, they also helped firms to increase their financial value. It can be seen that: organizations who cut their brand advertisement lost significance, power and recognizability in time. According to

The Association of Media Independents, brands who reduced or cut their advertising when trading conditions are the weaker brands (Büyüksöy 2008).

Consumers consider the brands as a part of the product and branding can add or take away the value of the product (Kotler and Armstrong 2006). Even though the companies gain advantage with marketing problems and other activities, brand is the core element that stays in the minds of the consumers.

Kotler and Keller claim that brand is perceptual. It is rooted in reality but it reflects the perceptions and quirks of the consumer. They further argues the scope of the “branding”;

Branding is endowing products and services with the power of a brand. Branding is all about creating differences. To brand a product, it is necessary to teach consumers “who” the product is – by giving it a name and using other brand elements to help identify it – as well as “what” the product does and “why” consumers should care. Branding involves creating mental structures and helping consumers organize their knowledge about products and services in a way that clarifies their decision making and, in the process, provides value to the firm (Kotler and Keller 2006).

For achieving the aimed success with branding strategies and desired brand value, brand has to be meaningfully distinguished among other brands in the market with its products and services. Consumers have to be convinced that all brands in the market are not the same (Kotler and Keller 2006). The brand who wants to have consumer attention and demand must create the illusion of being the best in the service or product it is providing. In order to achieve this, consumer behavior must be studied and the features that attract them must be added to the existing methods.

In order to brand a product, introducing “what” the product is to the consumers and giving it a name to identify and using other marketing elements to create a recognition, is a must. A product or a service should imply what it does and why consumers should prefer it amongst others in the market (Keller 2003). This is why it is crucial to understand how consumers perceive products and what they expect from them.

Consumers perceive products differently from each other and for themselves by branding. Kotler and Armstrong underline that branding helps buyers and brand’s names make products identifiable as they look for the products that they can benefit from (Kotler and Armstrong 2006). Brands help consumers to tell about their product’s quality. Brands promise same features, benefits and quality to the consumer so that they can know what they will get each time they buy. It is a win-win situation between producers and

consumers since they both benefit. Kotler defines “product” as: a product is anything that can be offered to a market for attention, acquisition, use or consumption that might satisfy a need or want. Thus, a product may be physically good (e.g., a cell phone, an automobile, a shoe), service (e.g. an airline, a hotel), online products (e.g., Amazon, Google), retail store (e.g., a supermarket, a specialty store), person (e.g., a fashion designer, a footballer, a politician), organization (e.g., a nonprofit organization, arts group), place (e.g., a city, state, country), or idea (e.g., social or political cause) (Kotler 2000). His five levels a product should consist of are:

- The core benefit level: Basic needs or wants that consumers are satisfied with by consuming.
- The generic product level: Product in its basic phase with the necessary features to its functioning, nothing different or distinguishing about it.
- The expected product level: Product that contains only basic elements that consumers pay attention to when they are buying.
- The augmented product level: Product that multi-functions and adds additional benefits, ease or related services to the existing product to make its mark in the market among others.
- The potential product level: Product that includes anything we can think of, designed over needs and wants, the ultimate product (Levitt 1980).

Not just any product and service but anything a consumer identifies the brand can be branded (Kotler and Keller 2006). It is possible to brand a physical good (anything produced, as an industrial product or handmade), a service (anything provided to distinguish itself from others), a store (Mango or Zara), a person (politicians, singers, football players), a place (city of New York or, in this thesis, İzmir), an organization (whether it’s non-profit or for-profit) or an idea (freedom of speech or feminism). In order to build and manage brands, the marketer has to create strategies, which will be discussed in next chapters as “brand management”.

2.3.3. Brand Identity

The brand identity is the perception that is created by the marketers as the way the brand wants to perceive and maintain. All elements that are being used reflect what the brand and organization behind it stands for and gives customers a set of promises (Aaker

1996). A brand image can be considered as perceptions of the customers that are reflected by the brand and the images it associates itself with in consumer's mind. (Keller 1998). These associations can be thoughts and feelings of the consumer or the individual thoughts and feelings about others when the consumer is thinking about the brand. A brand can be linked to many other thoughts. Shimp conceptualizes these associations as type, favorability, strength and uniqueness. In some cases, as a marketer's nightmare, consumers are either faintly aware or unaware of the brand or even though they are aware of it, they don't feel a strong, favorable connection/associations about brand (Shimp 2003). The lack of connection is because brand does not rouse a feeling for the consumer, it either lacks relatability or seems unfamiliar.

2.3.4. Brand Equity

As the opposite of definitions and explanations of 'brand' and 'branding', a term, a symbol, just a name is not enough to define what a brand is. A brand is everything the company offering amongst other brands in the same category of the market (Shimp 2003).

Brands symbolizes everything the consumer feels and perceives about a product and its quality and performance: it is what the product or service means to them. Brands stand for their meanings and what they are offering to the consumers, each signifies something else for them. There are many brands in the market today but they vary in the amount of power and value in the consumer's mind (Kotler and Armstrong 2006).

One can think that brands should deliver distinctive benefits, trustworthy service or innovative technologies but Holt claims that according to the notes of a branding expert, the key point to win competitive battles in the market is to forge a deep connection with the culture and consumers. Every brand is different from the other, as have different features and unique characteristics, just like the consumers they speak to. Research identified five dimensions of brands that contains the features of many consumer brands:

1. Sincerity: Brands that are wholesome, honest and level headed.
2. Excitement: Brands that are daring, exciting, spirited, imaginative and contemporary.
3. Competence: Brands that are trustworthy, intelligent and successful.
4. Sophistication: Brands which speak to the upper-class, that are chic and charming.
5. Ruggedness: Brands that are tough and outdoorsy (Aaker 1997).

A popular and important concept arises in 1980 was “brand equity” as the concept’s increasing recognition was visible to both organizations and shareholders (Fill 2005). Nowadays, we live in a world of brand and every powerful brands has high brand equity (Keller 2003). According to Keller the rise of brand equity underlined the importance of the before neglected ‘brand’ in marketing but the concept caused confusion and frustration because of it was defined a variety of different ways for number of different proposes. At the end of all, there is no certain way to view to brand equity and how brand equity should be conceptualized and measured.

Brand equity is an intangible asset which has psychological and monetary benefits to the firm (Büyüksoy 2008). Brands has one of the most important roles in marketing. Essentially, branding is meant to empower products and services with the influence of brand equity. Brand equity adds value to a product or service rather than the marketing of the product (Keller 2003). This value is related to how consumers think, feel and relates to a brand, as well as its costs, market share and profitability (Kotler and Keller 2006).

Keller argues that the concept of brand equity arises from many previously known principles about brand management and it sharpens current theories and research advances to solve new problems in brand management by dynamic marketing world (Keller 2003). Nevertheless, the concept of brand equity can present new helpful insights.

2.3.5. Consumer Based Brand

Marketers are trying to figure out two fundamental questions regarding brands, question one: “what makes a brand strong?” and question two: “how do you create a strong brand?” In order to find the answers, if we put firm-based viewpoint brand equity aside, it is a must to determine the customer-based brand equity model (CBBE). Customer-based brand equity is the impact that brand knowledge has on consumer behavior to the marketing of that brand (Keller and Kotler 2006).

Three key ingredients of this model are differential effect, brand knowledge and consumer response to marketing. Brand equity is based on consumer response differences as they classify brands in the market, generic ones to stronger ones. As second, brand knowledge causes differences between brands. Brand knowledge is highly influenced by the marketing activities of the brand (Keller 2003).

This model benefits from current theoretical breakthroughs and directorial practices in perceiving and manipulating consumer behavior. Even though multiple helpful perspectives on brand equity have been presented, the CBBE model offers an uncommon point of view on brand equity and how it should be designed, tested and managed (Keller 2003). The model looks through from the consumer's perception, as an individual or a firm. The core of efficacious marketing is recognizing the needs and wants of consumers and manipulating products and programs to fulfill them. In order to face these problems, we need to grasp what different brands mean to consumers and how the brand recognition of consumers affects their behavior to marketing activity (Büyüksoy 2008).

Brands are powerful because of what customers have perceived, read, heard, thought and felt about brand in time (Kotler and Keller 2006). Meaning, the reflection of the brand is in the minds of existing or future consumers and the perception they gained directly and indirectly about the brand (Kapferer 2003). The hard part of marketers as they are creating a strong, successful brand is making sure that consumers are having good experiences with products and services and marketing methods so that they can link aimed thoughts, feelings, beliefs and perceptions about the brand (Keller 2003).

2.3.6. Brand Awareness

Fundamentally, brand awareness is whether a brand comes to the mind when a particular product category has been chosen and how easily it is mentioned. As a dimension of brand equity, for a new brand creating brand awareness is the first problem it faces off. According to Shimp, from consumer's perspective, brand equity is not noticeable unless the consumer at least recognizes the brand. All established brands deal with the task of maintaining high levels of brand awareness (Shimp 2003).

Brand recognition is the degree to the brand that gets recognized and acknowledged for certain brand attributes or communications (B.V. 2006). As the opposite of the superficial level of brand recognition, brand recall means a deeper form of awareness.

To reach a level of awareness in the consumer's mind, brand recognition usually can be seen as advertising or promotional intention with advertisement materials ("Mimi: Marketing and Web" 2019).

2.3.7. Brand Management

Strategic brand management consists of the design and implementation of marketing moves and plans to create, measure and manage brands to increase and maximize their worth (Keller 2003).

This process involves four main steps:

- Identifying and establishing brand positioning and values.
- Designing and implementing brand marketing.
- Measuring and interpreting brand performance
- Creating and maintaining brand equity.

In order to be successful in strategic brand management, brands have to have a clear understanding for what the brand represents to the consumers and how it must be positioned in the market amongst other competitors (Keller 2003).

2.4. City Branding

Almost nothing goes unbranded in our lives these days as branding got so visible (Kotler and Armstrong 2006). Just like products and people, geographic locations can also be branded. In this sense, the name of the brand is the name of the location. Keller underlines the importance of branding for making people aware of the location and linking desirable, aimed connections (Keller 2003).

Places have always been brands because they get their reputations as they have been managed and even invented by their leaders. These leaders even sometimes employed skills from others like poets, film-makers, artists, philosophers, writers (list can go on) to complement their political skills (Anholt 2004). Keller explains the rise of 'place marketing' with the contributions of tourism industry and increasing mobility of the city residents and businesses. Like brands and products, cities, states, regions and countries are now getting advertised very visibly with all kinds of communication tools. The goal of these marketing strategies is to create recognition and creating desired image of a location that will attract newcomers and residents, people and businesses, whether it's a temporary visit or a permanent stay (Keller 2003).

Cities are in the process of getting branded and rebranded to be an ideal location for living, having businesses and studying. In the core of these, branding process is

attracting new and old visitors. On contrary from the product and service brands and their marketing strategies which are motivated by the market, city branding and place marketing are motivated by attracting investment, global events, conventions and tourism, as they need to vary local economies which are getting weakened by industrial decline (E.g. European Capital of Culture) (Kotler in Parkerson and Saunders 2005).

As city branding gets popular, national and EU directives are shaping the process through legislation and funding in Europe (Greenbaum and Bondonio in Parkerson and Saunders 2004). Unlike product and service branding and marketing strategies, the city branding can also be motivated besides the economic reasons. Politicians are consistently manipulating city brands for their benefits.

According to Gelder and Allan, increased globalization caused for a competition where the other competitors are not in the same neighborhood, city or region, they are even at the other side of the world (Gelder and Allan 2006).

A city brand is a promise of value and quality that needs to be kept. City branding is a strategy to define the value of the place to its consumers: whether they are the residents of the city or tourists, workers, employers, investors. In order to offer a good value and image to them, the key point is to re-evaluate what the city offers and what it will offer in future.

Gelder and Allan explored what can be created and marketed about the city that will attract investors, tourists and talented people that will create the image of livable, student-friendly city, that will make critics and influencers recommend the city. To create, develop and demonstrate the value city branding is promising to people, cities have to take action for appropriate on brand moves: investments, physical and financial plans, attraction strategies, events, communication tools... The list goes on. City branding is not something local government or any of its departments should be responsible for and gets benefits from. It should share responsibilities and roles between city's main stakeholders and businesses (Gelder and Allan 2006).

Anholt claims that in order to have a believable place-brand strategy as a plan, it's a must to define the most realistic, competitive and compelling strategic vision for the city: the vision, the promise that the city is presenting has to be fulfilling and explanatory (Anholt 2004).

Just like what is done and what is being made in the area, who is living there as residents are also very effective of the city's brand essence. Cities should focus on

underlining and communicating better about their qualities and aspirations: in other words, residents can offer their imprints as they are living the brand (Büyüksoy 2008).

Although the term “city marketing” and employing marketing techniques for cities increased its popularity very recently, cities have been applying marketing strategies and using marketing methods to achieve their operational long term goals. City marketing has become a popular field of research and study and an academic sub discipline (Kavaratzis 2007).

Studies can be made about cities, evaluating their reports about why and how they do their city marketing and analyzing their logos, slogans and other various promotional materials that the city designed and employed for promoting themselves. Several questions come to minds: how did city marketing get visibly popular in the last years? How did cities employ marketing methods and develop them? What does a city need to do to market itself successfully? (Kavaratzis 2007).

As a response to financial, political and social transformations and environment, city marketing has been used by the cities (Ashwood and Voogd in Kavaratzis and Ashwood 2006). Cities have to compete with the other cities in rough global market for investment, capital, new businesses, visitors and residents. The concept and techniques of branding have been applied as a method of place marketing to link the city with new desirable qualities in the minds of target audience (Kavaratzis and Ashwood 2006).

City marketing is a long term process that involves various activities. First of all, an analysis of the city’s general situation has to be made through extensive, detailed research on the city’s secret assets, new opportunities and the audience it means to appeal to (Kavaratsiz and Ashworth 2007). Kavaratsiz and Ashworth continues with determining and establishing a certain vision for the city as a second step. The goals have to be created by not only the government/municipality but also a large group of stakeholders, as many as possible, so that they can be achieved. After setting a goal, in order to achieve the goals that were set, strategies for precise projects have to be created and clear roles for the groups that are being involved have to be assigned. These plans that are going to be implemented can be spatial, economical, organizational and promotional (Ashworth and Voogd in Kavaratsiz 2007).

Kavaratsiz claims that this process goes on and on with revises and new strategies repeatedly: evaluating the results, getting feedbacks, using the new knowledge and developing new elements and then starting again (Kavaratzis 2007).

As one can estimate, as a long-term process, city marketing cannot be put into action in parts or to a certain extent. According to Kavaratsiz, promotional activities is only a little bite of the whole process. One shouldn't consider promotional activities as an alternative for strategic marketing. The role of branding should be distinct: many people consider branding as just the design of logos and slogans of the city as promotional material. On contrary, branding is a wide process that includes a wide range of communicative aspect of all marketing techniques (Kavaratzis 2007).

Kavaratzis mentions three main historical periods of the development of the city marketing before it had its state now. As so, he implies that the cities are now in the fourth new period as with the focus of application of the city branding (Kavaratzis 2007).

Bailey splits city marketing into three parted evolution (Bailey 1989):

1. Smokestack chasing: creating jobs to attract companies with the promise of low-operational costs and profit. This helped a lot as a local promotion and urban representation and noticeable in some European cities (Kotler in Kavaratzis 2007).
2. Target marketing: selecting target industries for attracting manufacturing and service jobs to enjoy increase of profit. According to Kavaratzis, this trend is highly popular in creative and cultural industries as the generator of tourism growth and economic development (Kavaratzis 2007).
3. Product development: this part contains the same goals of the first two stages but with the addition of jobs that will be profitable in future. This stage is dedicated to competitive niche thinking: human and intellectual resources with low-operational costs and increase in quality of life (Kavaratzis 2007). According to Short and Kim (Kavaratzis 2007) stage by stage, the message of the stages gets more refined and includes issues about quality of life in urban representation. With the increasing success of the branding for the city, the image gets more sophisticated and as a result, the representation of the city has to consider issues of life quality of the residents.

Ward claims place selling efforts of the urban and regional systems have four main in their life cycle: It starts with "agricultural colonization" as they are settling into a relatively empty land. As a result, two activities take place: selling the land and promoting the first towns. Second stage is "urban functional diversity" as the functions of the cities can vary. Selling touristic tropical cities and selling a residential suburb requires different techniques. The main stage, as Ward describes it, is "selling the industrial city" where it's not about branding and promoting the city. The goal is to draw attention on the industrial side. The last and main contemporary place selling stage deals with post-industrial city

as the priorities now shift to urban transformation and finding new sources of wealth after the existing ones are consumed (Ward in Kavaratzis 2007).

Barke is another name that studied and discussed the phases of city marketing. According to him, the first phase was answering the question “how” and introducing the term as they didn’t know much about this new concept. These phases consisted of creation of new ways of representation of places and the alteration of existing image of the city or boosting a better image and highlighting its distinctiveness (Barke in Kavaratzis in 2007).

The evolution of city marketing did not follow a straight line over the time. Transforming into this concept we define today took time to understand more gradually and experience and try-and-error of marketing application (Büyüksoy 2008).

Harvey pointed out that the increase in the definement of city marketing methods came with the need of entrepreneurial methods of urban governance and city marketing acted as an obvious feature of an urban entrepreneurialism: governors started to take risks and imitated the private sector (Harvey in Kavaratsiz 2007).

The sources of the dream of entrepreneurial city was in the practices of city administrators when they found themselves in urban crisis with the fear of termination of traditional urban economies and it sparked the search for the new roles for the cities and the new methods of handling their problems (Barke in Kavaratzis 2007).

The final phase of the city marketing was far from promotional measures about financial motivations and measures for the goal of product development (Ashworth and Voogd in Kavaratzis 2007). The sense of the city was noticed in two different senses: the first sense was the image as the core and definitive aspect for the people who experience the city, whether they are investing, visiting or residing. The second sense was that the image of the city and pursuit of transforming it might be an efficient way to integrate marketing efforts and with the achievement of the desired image, the city residents can be the target for marketing activities to focus on (Büyüksoy 2008).

The realization of the concept of “city branding” which increased its popularity recently can be the next phase in the city marketing application.

In today’s globalized world, cities have to communicate as every city is competing with others all around the globe for popularity, income, appreciation and impact. Cities compete with each other on their value and what they can provide in terms of physical and service offer, their background and heritage, their goals and characteristics (Büyüksoy 2008). While planning and exercising process and efforts, branding needs to be acknowledged as a continuous process of marketing. Chandler and Owen agrees that

as they explain branding as a process which is attempting to make its influence on consumer's perspective and how they perceive the extent of the branding, its range and meaning (Chandler and Owen 2002).

City branding can be thought as a new chapter of city marketing efforts. According to Kavaratzis, in contrast to rational and functional marketing activities, in city branding the objective is to create emotional, mental, psychological links and associations with the city. But this doesn't mean the functional aspects are losing its importance, it's just a simple change of direction as the city's physical environment and functionality is what guides the marketing measures of the city to achieve desired brand and image (Kavaratzis 2007).

In order to brand a city, first step is to decide what kind of a brand a city wants to become and how can the elements be manipulated to achieve that mental, psychological and emotional ties which are the focus points for the city to become the desired brand. All functional and physical attributes that have to be created by the city to rebrand and reinvent itself must be designed carefully, improved and underlined according to this goal.

Most common and known branding application in cities is the visual applications and introducing new visual elements of branding: designing a new logo, promoting a new slogan, new advertisement campaigns, new billboards... Although these are also important, this approach forgets other fields of activities that affect and construct the city's brand (Kavaratzis 2007).

There has been multiple and very popular trends in the marketing world and academics:

The first trend was the discussion on the branding concept which fascinated marketing consultants and academics (Anholt and Gilmore in Kavaratzis 2007).

The second trend was the nature and effects of cultural branding on physical and social characteristics of places, which was discussed frequently among cultural geographers, Evans and Hannigan in 2003. The third and final trend was an accepted and well-developed one, the discussion on destination branding. Destination branding was about developing and managing touristic destinations as brands or using brand marketing tools for their benefits as tourism grow. Morgan claims that, since brand marketing tools are practical and measures they take are concrete, they are more productive in destination branding (Morgan in Kavaratzis 2007).

Hankinson introduces a detailed framework for cities as brands and the focus on them as touristic destinations. He adds there is no existing general theoretical framework to support besides the product-based branding theory for place brands (Hankinson 2004).

According to Kavaratzis, cities are created in people's mind as its form, content and meaning changes for person to person. People understand the cities in their own perceptions and they create their own detailed image in their mind with assessing those perceptions (Kavaratzis 2007).

Crang, Holloway and Hubbard claims that people understands places in their mind in three phases: The first phase is affected by designed interventions like planned and built urban design and more. In the second phase is people make sense of cities through their usage of them in specific. In the third phase, people perceive the cities through someone else's eyes as they represent them to be: from films, novels, photographs, paintings and other artworks (Crang, Holloway and Hubbard in Kavaratzis 2007).

In its core, people create associations with the cities same as they do with the brands: they perceive and evaluate them in their minds. According to Büyüksoy people understand the cities in a very similar way and how they understand brands like products, services and firms, which have been managed for years (Büyüksoy 2008).

Kavaratzis also suggests another approach on city branding as he suggests the best way to affect how people perceive and create an image about cities in their mind is very similar to concepts businesses employed through years for their products and services (Kavaratzis 2007).

According to him, cities should be managed the same way with brands: branding affects the same mental images and mental maps. City branding influences and reshapes people's perceptions and images they created in their minds and manipulates their mental maps in desired way to the city's designed image and future.

City branding is a long-term process that demands effort and detailed thinking. However, most cities do not understand the scope of the process: they invent a catchy slogan, design a new logo and flashy advertisements and think it is enough.

According to Büyüksoy, people who understand city branding as branding the city with a new, refined and popular image or rebranding the existing city image applies three main strategies: promoting campaigns and visual identity tactics, creating and building a new city and holding various events in the city. According to her, the step of putting this into practice in greater marketing goals set is deficient (Büyüksoy 2008). In order to achieve a good, solid image in the minds of the visitors, investors in the global market

and the residents of the city, it is important to understand that achieving a good city brand will take time and determination to the designated goals.

2.4.1. Place Branding Hexagon

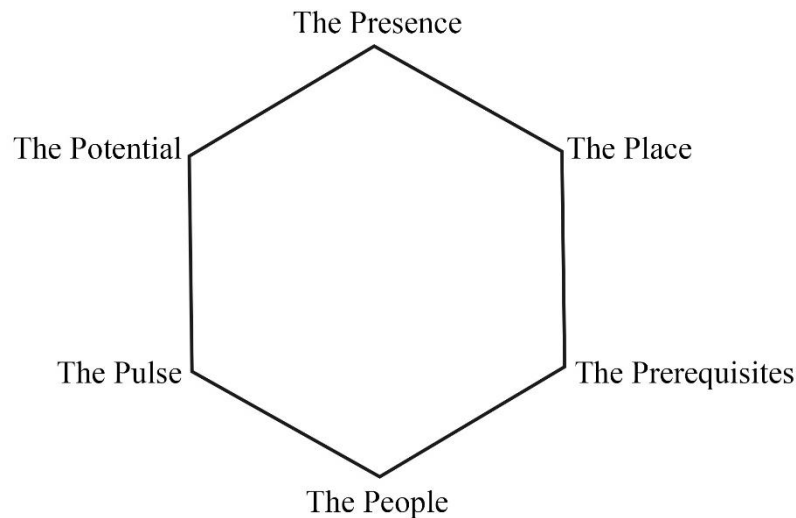


Figure 2.1. Place Branding Hexagon

Place branding hexagon consists of six basic categories of communication. As exhibit shows, tourism, export brands, foreign-domestic policies, investment and immigration, culture and heritage and people, all are essential to the city as it communicates (Büyüksöy 2008).

Place branding links with as many of these channels that are being mentioned to achieve the desired goals and communication of the development tactics of the city, region or country. If achieved, these tactics can affect the city greatly as it boosts internal confidence and external performance as a place, we can use New Zealand, Spain, Bilbao or Liverpool as an example (Anholt 2004). Mentioned countries and cities completely rebranded themselves in a very short time period and they did it purposely.

If we are being honest, cities are never getting ‘branded’ for the first time. Each city has its own characteristics and brand that has been created for themselves through time, either intentional (with urban design, architecture, politics or marketing) or unintentionally (with wars, immigrations, disasters). City branding aims to rebrand cities and manipulate their image intentionally as much as possible in the shortest time.

Many people believes that built form of the city’s and its iconic buildings is completely effective on its identity (Gelder and Allan 2006). In reality, the unique

experiences of the residents and tourists, the eye of the beholder is what makes city brands alive. How people perceive a city is directly related to their own experiences.

Brand cities, such as New York or Rome are easy to identify and each affects the people with the promise of unique and positive experiences while they are deciding which city to prefer. Even the mention of these cities are enough and adds additional value to the experience with a higher price. According to Parkerson and Saunders, branding can create a city loyalty for people and this can cause investments and frequent visits. Residents can feel like they belong to the city, they might become more protective of the environment and elements of the city as they live there. They can keep their houses, businesses or they might visit again and again even when there are better options. They can share their positive experiences and positive ideas as the city image with people who are not living in the city or never visited. The image in their head can stay safe even with bad press or minor bad experiences (Parkerson and Saunders 2005). This is why it is vital to brand cities to gain these advantages in global market in which all cities are competing for attention of the tourists and investors.

2.4.2. Strategic Planning for City Branding

Nowadays huge investments are being made for the cities with the desire to revive or boost them. Few things are important for a city to be considered as a brand: It has to have the fundamental properties of a brand, as they are the most important characteristics of the “branding” concept.

A good city has to have some characteristics that everyone desires: high and attractive employment, low costs in relation to wages, affordable housing, well-developed public transportation services, good schools, student-friendly neighborhoods, cultural attractions, interesting events, reasonable climate (Büyüksoy 2008). Pfefferkom claims that a city should have a destination for employment, industry, housing, public transportation and recreational attractions, just like New York: not every city has the advantages and functionality New York offers to its residents. Employment, industry, public transportation all in the same pot in New York and everything is very reachable with walking, taxis and public transportation without too much effort (Pfefferkorn 2005).

Every strong brand, like New York, has an additional value that puts it in front of its competition in the mind of the consumer. In order to create the good relationship and

associations between the user and the brand, the user has to perceive an additional, stronger value and benefit. The additional values don't have to be functional necessarily, it can be something simple like a good experience or good reputation. It is important to understand the type of user who are in the target group of the brand, what user believes about the brand and how the image of the brand is perceived by the user. Brands have to bring these qualities to the table to create a brand loyalty between the brand and the user.

The main goal is to have a good reputation, to secure the bond between the brand and the user, to create a loyalty, to have something additional, different from the other competitors to attract people and therefore boost the economy of the city (Büyüksoy 2008).

According to Pfefferkom, in order to thrive in culture, art, science and technology, cities have to do things in a different way and be open to alternative ways of living (Pfefferkorn 2005).

While a product is fixed in time, cities change each and every day. This is why branding a city is trickier compared to a product or a service. Many exchanges have to be considered and manipulated to create the desired place brand in this process. According to Büyüksoy, in order to reach this desired brand image, there has to be a dependable and detailed city vision internalized by everyone in the process. Marketing a place is not just only promoting it. Place marketing is not just image-building. It's true that place marketing underlines the positive aspects of the city to stand out amongst others, but promotion alone is not a suitable solution to help a troubled city (Büyüksoy 2008).

Kotler, Haider and Rein claim that the three characteristics a city should have are livability, investability and visitability. In order to improve these characteristics, the process of investment has to be examined as this process has four components:

1. Place as a fixed environment: Cities have to provide and improve the existing and manage a basic infrastructure for people and goods and has to be in sync with the natural environment.
2. Place as a service provider: In order to supply the needs of business and public, cities have to offer basic services of quality to them.
3. Place as character: Cities have to enhance and highlight their aesthetic properties and values with design.
4. Place as entertainment and recreation: Cities have to create a variety of attractions of their residents and visitors (Kotler, Haider and Rein 1993).

A famous creator of brand cities, Christer Asplund suggests that a city's brand strategies can consist of brand strategies. While developing this strategy for the specific city, first step is to determine the target group. He divides the process into four phases:

- The public and private sectors of the city must act together while composing the city's strategy. These two sectors have to play their role as key actors.
- The history of the city and the place it holds in history must be studied and researched thoroughly.
- Determining the target group and studying its characteristics is highly important, as taking the expectations and historical characteristics of the city into consideration defines lots of properties for the target group.
- After all these steps, city has to create and maintain a clear desired image.

2.4.3. Image Management

Another key point of the city identity is its image. Cities invest a lot of money and effort into creating and managing this image. The image is highly important because it makes the difference between competing cities in the global market. Whether for investments of the big firms or attracting tourists, every city wants to be preferred.

While determining the strategy for the city, marketers answer few questions concerning their brand image, the differences against the competition in the perception of the consumers, identifying, measuring and controlling the image of the product they are marketing to build their market share and draw more consumers in (Büyüksöy 2008).

The perception of the image can change from person to person as their needs from the city might also be different (Kotler, Haider and Rein 1993). One can seek for a city to invest their money in and build their company on while another can look for a student friendly city to have the education and university life they desire.

In order to comprehend and measure the city's image:

The first step is to determine the target group of the image. The image of the city is designed for this group by common traits, interests and perceptions.

The second and another important step is to determine how to measure the perceptions of the target group about strategies concerning the city image throughout the process.

2.4.4. Designing a Place Image

Unlike “a place composed of physical elements such as buildings, monuments or streets and dynamic elements such as visitors, residents and tourists” as the term ‘city’ refers, image of a city is based on the city’s physical or experimental features. A city is both an object to be experienced and a product to be modified for the needs and desires by the ones who made it: the residents, visitors, designers and marketers (Lynch 1960).

It’s equally challenging for a city to create a distinguishable image for specific target groups and manage this image after its creation. According to Kotler, Haider and Rein, a city with an effective image should follow these five criteria: validity, believability, simplicity, being appealing and being distinctive (Kotler, Haider and Rein 1993).

A city who seeks global exposure should market an image according to the city’s real assets. If the city promotes a farfetched image and makes up an image that does not match with reality, it can lead to disappointment of visitors and the success and satisfaction of the visitors could remain just as an unattainable goal. As the creator of the “brand cities” concept, Asplund claims that a city image which is beyond the bounds of possibility to actually create is not supposed to be created. If a city promotes itself as a “heaven city”, it should evoke the heaven-like feeling inside the ones who experience it (Asplund 2007).

The image that the city designed for itself, not only should be valid, but also it should be believable by the ones who perceive it, because if it’s not it can cause confusion and users can perceive it as exaggeration and may not trust it. It’s important to keep it modest but not plain and as believable as it can be.

The image of the city should be designed just for that city. Even though it is nice to be inclusive and have different interesting aspects, if the city promotes too many diverse images and different elements, it can cause confusion in the minds who experience it.

The city who seeks to be desired should promote its best aspects: it should awaken the best feelings in people and make them understand why they should want to reside, visit, invest there. Although many people can find different things appealing, lots of

people have similar aspects they look for in a city when they want to reside, visit or invest in there.

With all the cities who are trying to gain the exposure in the global scene, it is very important to a city to be distinguished among others. Many cities use similar slogans, elements and strategies when they are redesigning their image and promoting it, as a result of this many city images feels average and overused. A city image should go for brand-new, recent, exotic and even for unusual, to be distinguishable for the viewers.

2.4.5. Communicating the Place

The goal is to design a desired place image which communicates correctly with the ones who interact with it. Kavaratzis established a framework that explains three levels of communication to design a city image: primary, secondary and tertiary levels of communication (Kavaratzis 2004).

As primary communication, Kavaratzis points out the communicative effects of the city's fundamental elements which does not aim to communicate as a main purpose. Primary communication is about large-scale redevelopments of the city and it consists of four subgroups:

- Landscape strategies: plans and actions, linked with urban design, architecture, green spaces and public spaces, from public art to heritage planning.
- Infrastructure projects: actions to upgrading the infrastructure for accessibility and building/bettering the public facilities: airports, theaters, galleries, museums...
- Organizational and administrative structure: actions for improving the governance management of a city.
- Behavior: strategies for events for the visions of the city administrators: the number of festivals, sports, leisure and mega-events, quality of these services promotes and reflects behavior of the city (Kavaratzis 2004).

The difference between primary and secondary communication is the design and use of marketing tools such as logo designs, public relations and indoor-outdoor advertising. Primary communication works with the product component of 4P in marketing. On contrary of primary communication, secondary communication is side by side with promotion. Its success is based on its reliability as mentioned before and it has to be in sync with the city's reality. Finally, tertiary communication is in the hands of third parties

such as media, visitors and even competitors who give their own ideas and experiences of the city. In reality, all communication strategies are leading to tertiary one as all aims to create and achieve positive feedback as tertiary communication. All these communication methods are for creating positive image in the eyes of visitors and amongst others in competitive global marketplace. Holding events and organizing festivals and special events, including cultural, business, political, sports, and religious activities are one of the ways city managers use to advertise a city and create positive experiences with visitors, both in national and worldwide scales (Yuan and Chong 2007).

According to Bailey, three main categories have to be used as tools are: slogans, positions, visual symbols and events. Each can be customize within its own guidelines and possibilities (Bailey in Kotler, Haider and Rein 1993).

2.4.5.1. Slogans

A slogan is the group of words that reflects and implies the vision of the place (Kotler, Haider and Rein 1993). In most cases, a slogan to bring together a specific group is designed for marketing strategists for the city branding process. If it works well, it may last over many campaigns. A good slogan can evoke good feelings and can remind good experiences to the ones who experienced it had about the place before. All the work that marketers put in this branding process is for one thing: being remembered. A slogan is a great tool to achieve that.

A good slogan should be fresh and, if possible, specific to that place: it should remind the place accordingly. We often remember slogans of strange products or advertisements even though we don't pay attention to: a good slogan is catchy, it makes it mark in people's mind. When designing a slogan for the place, it is also important to back it up: a good slogan should be believable, just like the rest of the place image: if it flies to high, it will feel like a lie or too generic and that can cause confusion and/or antipathy.

A slogan is catchy and it is one of the easiest ways of branding that comes to our minds when we think. It looks simple at first but a slogan is also promissory. It is important to pick and promote one with a clear vision for the future and what we can or can't do. Before all these elements are created it is important to have a clear vision for the

city and what it should be promoted with: if sustainability is an objective for the city in the long term, it's important to explain and underline this objective in its image.

Many marketing campaigns employed slogans as a tool to create that unique identity for cities and countries, as Kotler examples as:

- Stockholm: Inspired in Stockholm
- Singapore: Live it up Singapore!
- Berlin: Capital of the New Europe
- Munich: Insurance City Number One in Europe
- Hong Kong: City of Life / Asia's World City
- Helsinki-Region: Europe's Magnetic
- North Glasgow: An Arts Capital of Europe (Kotler 1999).

2.4.5.2. Positioning

Strategists have to position the image of the city in regional, national and international terms to be a good alternative location in any activity or way the visitors can desire among others that may have stronger and well-designed position (Kotler, Haider and Rein 1993).

The main focus in image positioning should be making a realistic and extensive analysis of the city and finding out its strongest aspects, benefits and unique attributes and promoting these aspects so that it can shine among other competitors in the global market.

2.4.5.3. Visual Symbols

Visual symbols have a huge impact on the perceivers' mind and place marketing. Many cities use landmarks of places as visual symbols in their official stationery, brochures, billboards and other media: Eiffel tower for Paris, skyscrapers for New York, mosques for Istanbul, clock tower for İzmir. These symbols are attached to the name of the cities in people's mind eternally and can create and increase the recognition if it matches to the city well.

2.4.5.4. Events

In contrast with the things mentioned before where most image campaigns were based on catchy slogans, new logo designs and flashy advertisements. Nowadays in tough, competitive market for the cities a place image is associated with events and actions the city takes: Olympic Games, summits, festivals, carnivals, music concerts... Whether these events are big or small, loud or quiet, it certainly does attract people to visit the city over time. They bring out the dynamism the city needs and increases the interaction in urban life. It changes the routines of the citizens.

According to Getz, events stimulate the urban tourism and development, heighten place consciousness, modify the city image as desired and promote the city with its prestige, create a transportation products system as a traveling attraction and attract the local infrastructure construction to trigger to promote the city status (Getz 2002).

Events create a bond between the public and the city for both residents and visitors. New projects for the city are getting implemented, promotional materials such as souvenirs and shirts marked with city's slogan and symbols are designed and produced and new buildings are getting built: in 1889, the Eiffel Tower was designed and built for the Paris World Expo. It's now the representative visual symbol of Paris. It all changes how residents and visitors perceives the city after a while, it creates a new experience for them and it never gets forgotten.

Events are not only vital for cultural and social life of the city but also they are necessary to attract tourists, investment and businesses. They are a powerful tool to promote the city's image while rebuilding it (Yuan 2007). Host cities get intense media attention during events, it is a great tool for a city to promote its desired, intended image through media, even it's for a relatively short period of time. Teams design promotional tools for these times: web sites, booklets, magazines, billboards and advertisement videos... All for supporting the city's image in public's mind.

2.4.6. Designing a City Image

Simon Anholt started a new discussion in 2005 when he came up with Nation Brand Index: an index which compares and ranks countries and cities and their image for capturing the attention and gaining the respect and trust of the investors, visitors,

consumers, donors, immigrants, the media and other nation's governments. It's a perplexing mixture of perceptions of the country, its residents, policies, products, culture, business world and touristic attractions (Oud 2005).

On contrary of countries, cities are different, because they don't specifically produce a particular product or service and promote it. Their importance is usually about tourism and leisure and their culture is highly involved with the culture of the whole country.

According to Anholt Nation Brand Index, which is powered by GMI, while considering cities people often pay attention to basic terms such as climate, pollution, transport and traffic, cost of living, leisure and sport facilities, law and order and the cultural life of the city. With all these elements, a hexagon which contains 6 different points is formed: the presence, the place, the potential, the pulse, the people and the prerequisites.

- The Presence: The term "presence" represents the city's status and standing in global market. In this "presence" section, people are getting asked by the researcher that how familiar they are with these 30 cities in the survey, if they actually saw them or not, what are the cities famous for, their important contribution to the world in culture, science or anyway with the way they have been governed in the last 30 years.
- The Place: In this section, the researcher asks each respondent how they perceive the city and all their physical impressions about the city: both pleasant and unpleasant experiences in the outdoors and travelling, how beautiful they find it and how they find the climate there.
- The Potential: In this section, researcher looks for economic and educational chances that each city offers to its residents, investors and immigrants. Respondents get asked about how easily they think they can find a job in the city, if they think this city is a good place to do their business in if they had one and if they think the city is a good place for them and people around them to get a higher educational qualifications.
- The Pulse: Nightlife is the one of the most important parts of the city perception in people's mind. Many people looks for dynamic, vivid nightlife in cities they reside in. In this section, respondents are asked about the nightlife in the city and how exciting they find the city whether they are visiting as a short term visitor or staying in the city as a citizen: the aim is to find out whether people have the

perception of the “fun city” in their mind for and how easy can they find interesting things to do in it.

- **The People:** In this section, the research aims to find out about the citizens of the city: respondents are asked about whether they find the residents hospitable and kind or distant and narrow-minded towards the visitors. It is also important for the research to investigate if it's easy for them to find and adapt into a community with their language and culture and how safe they feel in the city when they visit it.
- **The Prerequisites:** In this section, the research aims to find out people's perception of the basic qualities of the city. Respondents are asked about if they think they can find affordable accommodation and public services like schools, hospitals, transportation and more in the city.

2.4.7. The Anholt City Brand Index

For creating a complex mixture of the powerful city brands, The Anholt City Brand Index started with choosing 30 cities in 2005: cities like New York, Paris and Tokyo and promising and emerging ones like Prague, Mumbai and Johannesburg. Only several interesting picks were made: The index chose a few ones with mixed reputations and weaker brand images among cities who clearly deserves more attention with their economic, cultural and social progress.

The respondents of this survey were 17.502 women and men, between the ages of 18 and 64, with different ranges of income and from 17 countries: Australia, Brazil, Canada, China, Denmark, France, Germany, India, Japan, Malaysia, Mexico, the Netherlands, Poland, Russia, Spain, the United Kingdom and the United States. Not every city they picked were capitals: some of them were second cities, biggest cities or commercial cities. Additionally, multiple cities were selected from few countries.

The survey was repeated in 2006 and the number of cities included in the survey was doubled by the Anholt City Brands Index. In this survey, 60 cities competed. Additional 2 countries (Korea and New Zealand) was picked for the respondent. This time, survey was conducted with 15.255 women and men, between the ages of 18-64, again from the different ranges of income and it was online for them to answer.

According to Oud, who explained the reports of both 2005 and 2006 in her article claims that cities who competed against each other had the ability to:

- Compare their city's image with their competitors, especially the regional ones.
- Determined their real competitors
- Created a conversation and collaboration with stakeholders and sectors by pinpointing how they can help and commit to their city's brand
- Highlighted their potential in export to investors from overseas markets
- Analyzed and assessed their progress in city's image improvement
- Built pride in their city's profile in international platforms
- Made their investment promotion efficiently and productively by targeting the right audience (Oud 2005).

2.4.8. Future Brands Country Brand Index

Another country brand index is Future Brands Country. Future Brand claims that countries are whether they are willingly designing their brands or not, are brands. These country brands are bringing political, social and economic pillars. Brand represents their country and when it is designed for the desired image and executed properly, can classify a country and concentrate on its tourism, boost its outbound and inbound investment, rebrand its reputation and highlight the superior points and create a new, reestablished bond among its residents. The outcomes of the good and right brand management strategy will be visible to everyone at the end of branding cities.

Writer, editors, analysts, marketers, managers and other Professional with the similar backgrounds can be classified as "the experts". These professionals can question and find the answers for the questions "who" and "what", determine what is working and what is not, what can be the new approaches and new concerns for the brand of the country in the process of branding.

Travel-oriented people and active business travelers can be classified as "the customer" as they use the index. Detecting the motivations of their travels, considerations, behavioral patterns and their decision making process is critical to guarantee a successful country brand.

Finally, Future Brand underlines the importance of channels as they are the initial way to get someone interested in traveling to an international/overseas destination: the

Internet and recommendations of a trusted one is two factors that strengthen the country brand in almost %50 of the overall decision process.

Future Brand Country Brand Index 2006 showcases initial ways of someone becoming interested and aware in a country is mostly family and friends (%29), from web (%19), from a TV Show/movie(%13), or from a newspaper or magazine cover (%10). The rest stated their interests was captured by a special package offer (%9), travel agent (%6), advertisement (%4) and other ways (%10). However, after initial interested, they stated that their top 3 sources for information about visiting a country were the Internet (%66), travel agents (%13) and family and friends (%9).

We should underline the importance of web as a dominant and vital channel for advertising countries: it does not just work as a selecting and researching a vacation stop channel, but also as a popular tool people use and go to for purchasing tourism related services. All the communication before the travel journey and how it is delivered through organizations can be classified as “the category”. This communication is essential for creating interest, attracting people and investment. A country brand has to communicate with all the participants who are interested in the brand.

CHAPTER 3

WORLD DESIGN CAPITAL

In 2009, a workshop on culture, art and design in İzmir was held by İzmir Metropolitan Municipality with the participation of designers and academics from many fields who are from İzmir and since then important steps have been taken. In a statement he made İzmir Metropolitan Municipality Mayor Aziz Kocaoğlu, emphasized that they believe that the road to development and enrichment is through technology, innovation and design. İzmir Metropolitan Municipality has been carrying out a series of projects and investments in order to make İzmir a design city and aim to be the World Design Capital in the future ("İzmir Kültür Calistayı" 2009).

In 2018, with the theme of "Design for Peace and Prosperity", İzmir Metropolitan Municipality and Industrial Designers Society of Turkey's (ETMK) İzmir branch joined their forces and prepared the application file that was delivered to the headquarters of the World Design Organization in Canada. Completed and on-going projects for social, economic and cultural development were presented in this 352 paged file.

Following the nomination of 2020 as the World Design Capital, İzmir Mediterranean Academy has planned the World Industrial Designers Day events and fifth World Design Talk was held with the members of the World Design Organization and design circles in İzmir. Under the main theme of "co-living", "co-living with nature", "co-living within society", "co-living in the city", "co-living with heritage" and "co-living with technology" were discussed. When the multicultural structure of İzmir is taken into consideration, it is not hard to understand why these titles are being chosen ("İzmir Akdeniz Akademisi" 2019).

About candidacy, İzmir Metropolitan Municipality Mayor Aziz Kocaoğlu declared: "We produce and implement strategies that will give the city its future direction. We believe that our candidacy for the World Capital of Design will increase the number of designers involved in the construction process of the future of İzmir and create a leap in the design capacity of İzmir, a global city. This candidacy will also accelerate our increasing relations with the design community. It will strengthen our relations with other

design cities and institutions in the Mediterranean and the world" ("İzmir 'Dünya Tasarım Başkenti'" 2017).

The title of the World Design Capital, which also Istanbul had previously applied twice in 2014 and 2018, has been given to only eight cities: Torino (Italy), Seoul (South Korea) in 2010, Helsinki (Finland) in 2012, Cape Town (South Africa) in 2014, Taipei (Taiwan) in 2016, Mexico City (Mexico) in 2018, and lastly Lille (France) in 2020. As a candidate for 2020, Izmir, unfortunately did not win this title even though it was selected for the shortlist.

In this chapter, World Design Organization, importance of their work for the profession of Industrial Design, their vision and mission will be mentioned. Afterwards, World Design Capital programme and the meaning of this title will be discussed. Requirements and criteria for the World Design Capital and the selection committee will be explained.

Finally, the chapter will end the analysis of the previous World Design Capitals since 2008 and Lille, the winner of the last year against İzmir. This will provide a basis for how to design for the city identity of Izmir and its application as a World Design Capital.

3.1. World Design Organization

The World Design Organization (WDO) (Can be found in: www.wdo.org) defines itself with this definition in their website:

The World Design Organization (WDO), formerly known as the International Council of Societies of Industrial Design (ICSID), is an international non-governmental organization founded in 1957 to promote the profession of industrial design, and its ability to generate better products, systems, services, and experiences; better business and industry; and ultimately a better environment and society ("WDO About" 2019).

With the purpose of giving a chance to be heard internationally and collaborating with other design cities, the organization contains more than 140 member organizations from 40 nations within itself. Turkey has 13 member organizations under the World Design Organization roof, which makes it the largest group in WDO.

World Design Organization, as International Council of Societies of Industrial Designers, was officially founded on 29 June, which is now being celebrated as World

Industrial Designers Day since 2007. First ICSID Congress and General Assembly were held at 1959, in Stockholm, Sweden and the constitution and initial definition of industrial design were mentioned for the first time. At this time, World Design Organization had 23 members from 17 countries and later it changed its name to International Council of Societies of Industrial Design ("WDO History" 2019).

Working on many developmental projects and using design as a tool for creating better world, ICSID was acknowledged as a special consultative with UNESCO at 1963 and with United Nations Economic and Social Council (ECOSOC) at 1974.

In 60's, ICSID held 4 seminars in Belgium, Germany, USA and Argentina, to recognize the issues in academic standards around the profession of industrial design to designate standards and offer improvements. In 1971, ICSID held its first international seminar and brought together industrial designers from around the world in the first Interdesign workshop in Minsk. This workshop was first of many and it's a critical point in World Design Organization's history as a force of international collaboration and partnerships which they continued to strengthen. In 1973, ICSID brought the Western and Asian design worlds together for the first time as Japan Industrial Designers' Association held the Kyoto Congress. Over 2 thousand delegates attended.



Figure 3.1. ICSID's first logo and ICSID's revised logo ("WDO History" 2019)

In 1981, ICSID, International Council of Graphic Design Associations (ICOGRADA) and the International Federation of Interior Architects/Designers (IFI) held their first joint congress in Helsinki and agreed to keep closer relationship in future. In 1985, ICSID, ICOGRADA and UNESCO organized the first joint Interdesign for designing basic medical equipment for developing countries.

In 90's, ICSID continued its work in international stage, hosted congresses and Interdesigns all around the world. For the first time, they started to excogitate about intellectual property and design protection.



Figure 3.2. ICSID revised its identity in ID Alliance ("WDO History" 2019).

In 2003, International Design Alliance (IDA) was established by ICSID and ICOGRADA. Later on, International Federation of Interior Architects/Designers (IFI) joined to this alliance in 2008.

As a celebration of ICSID's 50th anniversary, World Industrial Design Day has been celebrated on June 29th since 2007 to underline the impact of industrial design in economic, social, cultural and environmental development.

In 2008, The World Design Capital designation programme was launched. The title was for celebrating the achievements of the cities that have used design to better the life quality of its citizens and create solutions to economic, social, cultural and environmental issues. Torino was named as the first World Design Capital.

Organization launched another prize: the World Design Impact Prize at 2012 to encourage industrial design projects that impact on quality of lives of many people around the world. The first World Design Impact Prize was given to the Community Cooker project.

International Design Alliance (IDA) was separated in 2013 and ICSID focused on cultivating innovative models for international collaborations with organizations which are closely working with the industrial design profession. In 2016, World Design Talks were launched as workshops that focus on local challenges, such as rapid urbanization, climate change and migration, with a design perspective.

ICSID changed its name officially to World Design Organization on January 1st, 2017. As changing its name from International Council of Societies of Industrial Design to World Design Organization, WDO redefined its vision and mission. They defined their vision as: "To create a world where design enhances the economic, social, cultural and environmental quality of life" and their mission as "advocating, promoting and sharing knowledge of industrial design driven innovation that has the power to create a better world."

For this vision and mission, WDO united the international community of industrial design in collaborative efforts: such as World Design Capital (WDC), World Design Talks (WDT), World Industrial Design Day (WIDD), World Design Partners (WDP) and many other.

World Design Organization is getting supported by lots of organizations who share the same vision with them, such as Autodesk, Mercedes, Continuum, Compal, Microsoft, MIT Press, Montréal International, Nestlé, New Cities Foundation (NCF),

Rado, Tupperware and University of Brighton ("WDO, Community, World Design Partners" 2019).

At the same time, World Design Organization continues to work on the definition of the profession of Industrial Design and its code of professional ethics. Their professional ethics guideline contains 5 important titles: Benefit the client, benefit the user, protect the earth's ecosystem, enrich cultural identity and benefit the profession.

With the "designing for better environment and society" goal in their mind, World Design Organization indigenized United Nations Sustainable Development Goals ("Sustainable Development Goals: Sustainable Development Knowledge Platform" 2019) which has a set of 17 goals with 169 corresponding targets, agreed by UN member countries for solving some of the biggest challenges of the world: like preventing poverty and hunger, providing the access to education to all, reducing inequality and fighting with climate change. With every passing day, not just countries and governments but also society and the private sector are embracing these goals and contemplating ways to increase common wellness and life quality.

World Design Organization members particularly underline the importance of 7 Sustainability Goals: Good Health and Well Being, Clean Water and Sanitation, Affordable and Clean Energy, Industry, Innovation and Infrastructure, Sustainable Cities and Communities, Responsible Consumption and Production and Partnership for the Goals.

For Industrial designers, United Nations Sustainable Development Goals are more important. They have the goal of designing for a better world now. Today's designers have lots of things to consider while designing: accessibility, affordability, reliability, sustainability and the user of the designed product and the environment. It's all about keeping the balance between people, planet and profit.

3.2. World Design Capital

"With more than half the world's population now living in cities, design has become an increasingly fundamental tool for making cities more attractive, competitive, efficient, livable, and sustainable."

World Design Capital programme was initially established in 2008 to introduce design as an important tool for a social, cultural, economic and environmental

development. Once in every two years, World Design Organization names a city as “World Design Capital” because of their use of design in economic, social, cultural, and environmental development. In the year the city is named as World Design Capital, serious number of events are being held and the city exhibits their best design-led projects to improve the life quality of their citizens ("WDO, Programmes, World Design Capital" 2019).

The objectives of the World Design Capital is declared by World Design Organization as:

- Showcasing a designated city’s use of design to reinvent itself and improving the quality of life of its citizens
- Promoting a city and its design community on the international stage
- Increasing public awareness of the power of design to strengthen economic, social, cultural and environmental development
- Inspiring other cities to use design as a strategic tool to grow and prosper
- Creating an international network where cities share best practices in innovative design
- Ensuring a design legacy flourishes in a designated city long after the WDC year ends.

In the official website for World Design Capital, World Design Organization summarizes what can be expected as a World Design Capital as:

- Gain recognition for its innovative use of design to strengthen economic, social, cultural, and environmental development
- Showcase its achievements at the international level
- Join an international network where cities and municipalities can learn and share innovative design-led urban revitalization programmes and strategies
- Attract tourism and investment
- Build a global reputation as a leading center of design, creativity, and innovation ("WDO, World Design Capital, About World Design Capital" 2019)

The candidates apply with their portfolios which showcase their best design-based projects to World Design Organization. All applications are sent to a World Design Capital Selection Committee, who determines 3 finalist cities. After selecting these cities, the Selection Committee visits these cities and meets with their representatives and attest the information in the application portfolios presented to the committee. 6 months after

application, the next World Design Capital gets selected by re-evaluation and being announced. The selected city has 2 years to plan and prepare for their year as World Design Capital and the design related events they are going to organize. A team is established to organize. A signature event is usually incorporated ("WDO World Design Capital, Becoming A WDC" 2019).

The first World Design Capital was Torino (Italy) in 2008, followed by Seoul (South Korea) in 2010, Helsinki (Finland) in 2012, Cape Town (South Africa) in 2014, Taipei (Taiwan, Chinese Taipei) in 2016 and Mexico City (Mexico) in 2018.

The official website for World Design Capital comments on these cities as follows: "This network of cities is showing how design can, and does, impacts quality of life. These cities have gone on to become prominent design hubs, which is the real strength of the WDC designation, continuing to communicate the importance of design as a tool to address some of our biggest urban challenges long after their initial designation year" ("WDO, World Design Capital, About World Design Capital" 2019).

3.3. Application Process

Every city in the world who can showcase its dedication to design as a tool to consolidate economic, social, cultural and environmental wellness in an effective way can take the title. Applications for becoming the next World Design Capital gets accepted every two years ("WDO World Design Capital, Becoming A WDC" 2019).

Every participating city must display how their government, industry, academics, designers and citizens are working towards to urban welfare and reviving the city's environment with the help of design. As the next World Design Capital, an adequate level of support from the government is a must. Two cities from the same country or a previous applicant can apply for the title. Only one application can be submitted per city. All applications have to be sent electronically before the deadline.

All applicants should pay \$10,000 Canadian dollars as a non-refundable application fee. This does not cover for the additional fee they are supposed to pay if they are in the shortlist. Shortlisted cities have to pay another \$ 25,000 Canadian Dollars to cover the administrative and logistical expenses during evaluation phase. If they do not seek to proceed to the process, World Design Organization refunds %50 of this

administration fee. After gaining the World Design Capital title, the winner city has to pay a \$600.000 hosting fee in three years in three equal installments.

The applicants should purpose a budget and submit it as part of their bid. This budget should include operating and programming costs as well as the financial support they will receive from their government. They also should include the costs for the travel and accommodations for two World Design Organization representatives ("WDO, Becoming A WDC, WDC Cycle" 2019).

3.4. Criteria

World Design Organization declares their criteria on their website as:

- A city's existing design assets
- A city's plans for using design to renew itself
- The ways in which citizens benefit from the use of design in city planning
- The capacity to organize and finance a year-long programme of design events
- The mobilization and participation of the wider design community and large sectors of the population and visitors
- The fostering of a wider dialogue on urban revitalization strategies ("BECOMING A WORLD DESIGN CAPITAL" 2019).

For every selection process, five experts in the fields of design, urban planning and economic and social development are selected for the World Design Capital Selection Committee to review all applications and decide for a shortlist to select the World Design Capital at the end. The selection committee examines applicants based on relevance and caliber of the bids received, applicant city's budgets and plans for hosting a year long process they will conduct if they won the title ("WDO, Becoming A WDC, Selection Committee" 2019). Representatives of the World Design Capital Organizing Committee conduct visits to cities which are selected in the shortlist.

3.5. Post Selection

World Design Organization recommends the winner cities to select the Organizing Liaison prior to the designated World Design Capital year. The Organizing Liaison is the head of the independent Organizing Lead who will be responsible for the World Design

Capital year's planning, organizations and promotion. It is mandatory to inform the organization within 30 days of being named as World Design Capital.

Another team, this time from World Design Organization, collaborates with the city's organization team right away on matters like handling contract management, international sponsorships, programming, promotion and brand management. Methodology for all the mandatory signature events and experiences with previous capitals are being shared between two teams. These signature events are the backbone of the international programme and a common feature for all designated capitals programs to create continuity between them ("WDO, Becoming A WDC, WDC Cycle" 2019).

3.6. Previous Winners

3.6.1. Torino, Italy (2008)

In 2008, Torino, Italy was selected as the first World Design Capital, which gave the city an opportunity to present itself with its strong design-based solutions to urban-life struggles. Multiple exhibitions, conferences, workshops, design activities, congresses, and fairs were held between 2007 and 2008.

With the World Design Capital a spotlight, a wide spread of media coverage was given to the city, over 3.250 articles about Torino were published in both national and international media. Sergio Chiamparino, who was the mayor of Torino between 2001 and 2011, underlined the importance as this media coverage with "World Design Capital told the story of our region's identity, examining its history, industrial tradition and business through the lens of design and used design to present the local region in a fresh light."

World Design Capital programme increased the visibility of the city's commitment to design, both in innovative and creative industries, design schools, promotional organizations as well as supportive municipal networks. The title helped Torino to collaborate with regional neighbors, organizations and other cities who desire to become the next World Design Capital. With this title, Torino built new connections with national and international design institutions like Center de Disseny of Barcelona, Design Council of London, Design Center of Singapore and Norwegian Design Council.

Many successful designer, some for the first time, visited the city in 2008. The workshops with students and meetings they attended with local businesses and professionals attracted a great deal of attention from the locals. Multiple events were held in this year, which started traditions for World Design Capital programme, because Torino was the first city which got the title ("WDO, Past Cities, WDC Torino 2008" 2019).

- New Year's Eve of Design: As an interactive installation, designed by Design-Me, took place in front of Piazza Castello.
- Design Policy Conference: The conference aimed to make attendees understand how the design is a critical factor in solving urban problems about economic, social, and cultural growth.
- International Design Casa: 10 exhibitions which represented 15 countries were held at both in famous and underrated locations. The exhibitions introduced the design culture and how it's expressed around the world to the attendees.
- Geodesign: Geodesign Project attracted local, national and international designers and professionals to solve urban problems with design-based solutions in 43 communities. The outcomes were exhibited to the public at Geodesign Center.

Astra Research, an institute specializing in social research and marketing, surveyed 1,596 people to evaluate the effects of the title World Design Capital at the end of the year. %73 of the respondents have heard the WDC Torino 2008. Even though %27 of the respondents didn't heard of the city before, %80 of the respondents had participated in one or more events that were held in World Design Capital year.

3.6.1.1 Visual Identity

Despite the fact that Torino was always associated with the colors blue and yellow, in 2008, World Design Capital picked the blend of blue and yellow, green as its color in visual materials. There are multiple reasons behind this choice: the hint of environmental sustainability as "green design", current trends, scientific and historical reasons... It was a new color for the city. Also, the city did not settle with one shade of green: they used multiple spectrum of greens, suggested the theme of being flexible and changeable.

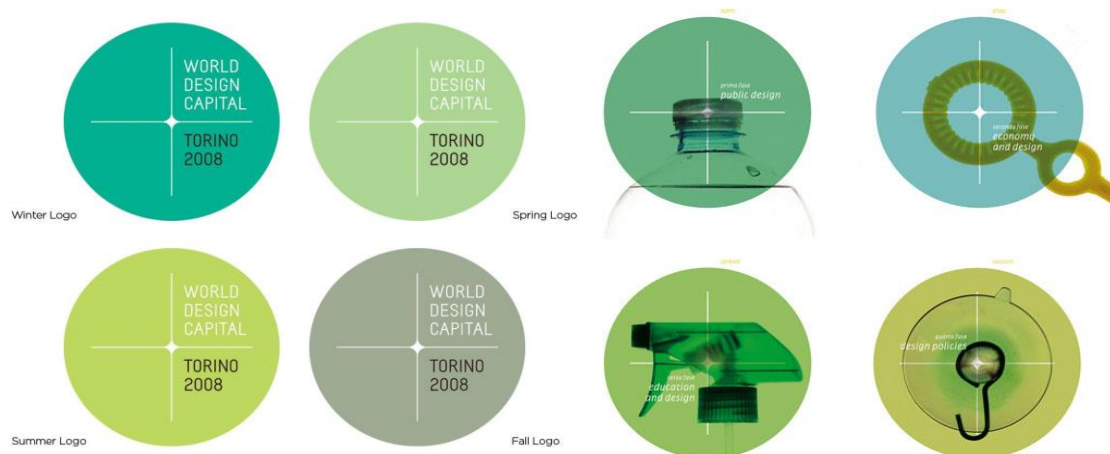


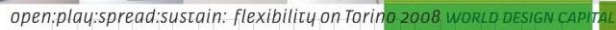
Figure 3.3. Visual Identity for Torino



Figure 3.4. Torino's Billboard

Torino picked more of an experimental way when it came to design a visual identity and communication system for the city as 2008 World Design Capital. Throughout 2007, Associazione Italiana Design della Comunicazione Visiva (AIAP) organized a unique project: a collaboration between communication professionals and designers, who were provided by basic elements developed by Pietro Palladino ("AIAP | Mostre on Line" 2019).

The relationships, the interconnections, the overlapping, the interactions between segments of a design path carried out by different architects, selected in an enlarged sampling, will lead not only to a chorus, to a multifaceted vision, to a multiple reading of the values and themes expose, but also to a wealth and depth of investigation. In fact it is



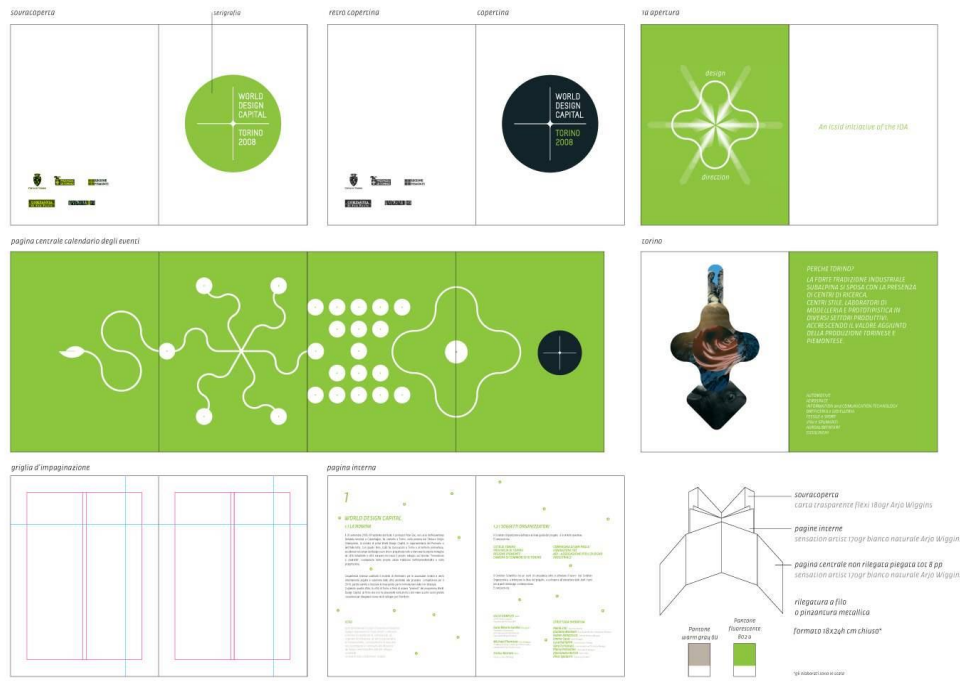


Figure 3.7. Alessandro Costariol for Torino ("AIAP | Mostre on Line" 2019)



Figure 3.8. Giulio Palmieri for Torino ("AIAP | Mostre on Line" 2019)

3.6.2. Seoul, South Korea (2010)

Under the theme of “Design for All”, Seoul’s design-led solutions for urban struggles and the designed plan to achieve economic, social and cultural improvements by design manifested effective progression. As the second World Design Capital, Seoul organized multiple events and executed more than 114 engineering projects to underline the importance of design and Seoul’s significance in the global design community.

Contrary to Torino’s plan, Seoul’s plan for the city’s future was an effort to improve the life quality of the citizens. In Seoul’s year as the World Design Capital, Seoul promoted local designers, transformed the urban landscape and raised awareness for the importance of design (“WDO, Past Cities, WDC Seoul 2010” 2019).

As Torino did before, with the title of World Design Capital 2010, Seoul held various events throughout the city:

- **New Years Eve of Design:** As Torino did, Seoul organized a New Year's Eve of Design event. The event was sponsored by Seoul Metropolitan Government and designed and managed by the Seoul Design Foundation.
- **World Design Cities Summit:** The leaders of 32 municipalities around the world swarmed Seoul. The summit underlined the importance of design in a competitive market of 21th century. Attendees signed the “Seoul Design Declaration” in behalf of their municipality. The declaration highlights the following three goals: cities will create design for everyone, cities will enrich citizens’ lives through design and cities will create sustainable design.
- **Dongdaemun Design Plaza:** As a centerpiece for World Design City 2010 and city’s design vision symbol, Dongdaemun Design Plaza was designed by Zaha Hadid. The plaza is one of the most popular tourist destinations of Seoul now.
- **Seoul Design Fair:** With the aim of increasing the public awareness of the significance of design, the interactive exhibition Seoul Design Fair attracted over 2 million visitors and brought together the best of the design world.
- **Seoul International Design Workshop:** Seoul International Design Workshop brought 100 students and designers from 26 countries together. The theme of workshop was “Universal Design in an IT Environment” and was exhibited at Seoul Design Fair.

- Children's Creativeness Camp: Children Creativeness Camp was held on Children's Day to encourage children to interact and participate in city design.

Seoul's title as World Design Capital sky-rocketed its brand value to KRW 890 billion and caused the creation of one of the most famous landmarks in Seoul, Dongdaemun Design Plaza (DDP). City also had a huge advance and reached no. 9 on the 2010 Global Urban Competitiveness Index. Because of this big impact, Seoul was encouraged to continue its plans of being a tourist-friendly, green city by Institute for Industrial Policy Studies ("WDO, Past Cities, WDC Seoul 2010" 2019).

3.6.2.1. Visual Identity

The logo Seoul used as World Design Capital 2010 was colored red. The visual identity had red and black with very little blue details. No public disclosure has been made about the visuals and design process used by Seoul in 2010. As far as we know, all visual works were done by Seoul Design Foundation.

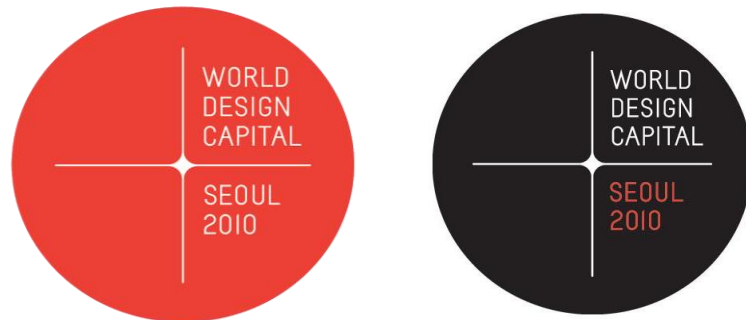


Figure 3.9. Seoul's World Design Capital Logo

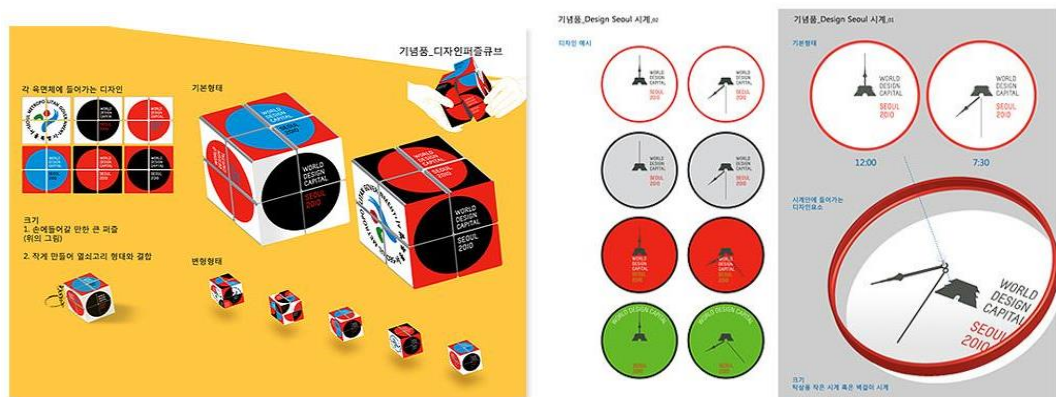


Figure 3.10. Seoul's Visual Materials ("WDO, Past Cities, WDC Seoul 2010" 2019)



Figure 3.11. Seoul's Visual Materials ("WDO, Past Cities, WDC Seoul 2010" 2019)

3.6.3. Helsinki, Finland (2012)

Under the theme of “Embedded Design”, Helsinki encouraged other cities to use innovative designs for everyday problems of citizens and underlined how crucial innovation and design is to solve these problems. World Design Organization loved the city's admirable history with design, rapidly changing urban environment and its determination to use design as a key actor in problem solving and as a marketing tool to remain ahead of the game.

For Helsinki, the title of World Design Capital was not something the city will experience in 2012 and leave after. They embedded the design culture as a permanent component of the city's solution seeking. Helsinki started the two-year programme “Design Driven City” to continue this aspiration after their year as the World Design Capital 2012 ("WDO, Past Cities, WDC Helsinki 2012" 2019).

Helsinki's aim with the World Design Capital title was to boost the use of the design in Finnish society. Because of this, the project has to be supported by a large network: from Finnish State to corporations, universities and non-profit organizations, foundations and Finnish designers were involved in this network.

In addition to this, Helsinki was not alone as a city in the World Design Capital projects. 4 other cities in Finland; Espoo, Kauniainen, Lahti and Vantaa participated to help to Helsinki for this ambitious goal. The city also wanted to brand itself with combining the innovation and design for solution seeking and urban development and for standing out among its rivals.

Helsinki divided “Open Helsinki – Embedding Design in Life” into 3 sub-themes:

- Open City: This theme aimed to start a process of cultural change and to place city residents at the center of design and services.
- Global Responsibility: This theme concentrated on problem-solving in urban environment which has a crucial effect on the life quality of city resident’s lives and contentment.
- The Roots for New Growth: This theme introduced new ways to use design for growth and prosperity.

Helsinki’s programme consisted of development projects and public events. The projects were mainly the ones which applied to the open application process. Over 1.400 proposal was received and one in five of them was selected for the World Design Capital 2012 programme. 551 project and traditional signature events were conducted in 2012. These projects were mostly organized and managed by the cities, the state, corporations, organizations and universities and divided into six categories: Transforming the City, Rethinking Design, Year of Events, Exhibitions, Encounters, and Communications (“WDO, Past Cities, WDC Helsinki 2012” 2019).

- New Years Eve Design: The traditional celebration for the World Design Capitals was held in the center of Helsinki in the Senate Square and a year of focusing design-led solutions were officially celebrated by a huge amount of citizens as it did before in previous World Design Capitals. Many different designers worked on the mapping show projected to the surface of the big scene and buildings.
- Design Gala: The first World Design Impact Prize was given at this night in Lahti, Finland to Kenyan-based Planning System Services for their project “Community Cooker.”
- International Design House Exhibition: Hundreds of designers from 23 countries exhibited their “design houses” at the International Design House. The aim of these design houses was to showcase real examples of design-led solutions each country have for similar challenges. Openness and interaction were the key points of the all communication policies during this project.

As the main communication channel, the Internet and social media were used very actively and effectively. Many materials were distributed online and the website as the World Design Capital 2012 Helsinki is still up and running today.

Kauko Cafe, which was designed as an interaction and feedback on design was the most popular marketing communication project in this year. This project gained many national and international marketing communication awards and listings and made a distinguished name for itself.

More than %90 of Helsinki citizens cognizant of the World Design City 2012 title and the projects. Two out of every three citizen participated at least one of World Design Capital activities. 45% of the residents observed impacts in their everyday life because of the World Design Capital project.

3.6.3.1. Visual Identity



Figure 3.12. Visual Identity for Helsinki

The idea of “openness” was the key point of the visual identity of the World Design Capital Helsinki 2012. After their successful outputs in 2009 application phase, Kokoro & Moi continued their work for World Design Capital Helsinki. They launched and developed Open Identity concept, visual identity, communication design, advertising and several projects from product to interactive design ("Kokoro & Moi" 2019).

The brand identity was designed in workshops by the citizens of the city, people at all ages, nationalities and different backgrounds. The identity represented the open source idea in the identity design and changed its look between events and media. Helsinki honored the idea of openness by taking residents of the city as a key actor for the design process of the visual identity and asked them to design a symbol or graphic for their World Design Capital.



Figure 3.13. Visual Identity Design Workshop

The keywords for these workshops were “experimentation” and “participation for all people.” Alongside this non-professional design process, designers all around the world were invited to design for official World Design Capital products (“Kokoro & Moi” 2019).



Figure 3.14. Visual Identity Materials

Finnish designers – architects, graphic designers, industrial designers and textile designers such as Vuokko Nurmesniemi, Kustaa Saksi, Oiva Toikka and Tuomas Toivonen had the exact same brief which was given to the non-professionals at Open Identity Workshop. Final artworks, a selection of products from clothing to accessories, were exhibited alongside with the products that were created by non-professional citizens.

Standing between Museum of Finnish Architecture and the Design Museum, Pavilion (Paviljonki) was somewhere celebrating design with workshops, daily discussions and socializing with food, music and movies which is open to all residents of the city. Place was designed at Aalto University’s Wood Programme and exhibited Finnish sustainable wood architecture. Paviljonki’s identity, ad campaigns, publications and prints and information graphics were also designed by Kokoro & Moi. This identity

was also aligned with the identity Kokoro & Moi designed for World Design Capital 2012: used same vivid colour palette, as well as the triangular shapes in this space's architecture and layout ("Kokoro & Moi" 2019).



Figure 3.15. Paviljonki

3.6.4. Cape Town, South Africa (2014)

What is design but the application of our humanity, and the search for excellence, elegance and solutions to the problems that we face?

Executive Mayor of the City of Cape Town, Alderman Patricia de Lille, 2012.

With this sentiment, Cape Town, the first African city which won World Design Capital 2014 title, choose “Live Design – Transform Lives” as its theme. To improve everyday lives of its citizens Cape Town supported design-based solutions and smarter decisions: by encouraging communication and idea sharing between its residents and government and working towards the idea of safer and more efficient city together ("WDO, Past Cities, WDC Cape Town 2014" 2019).

Five points were mentioned under the theme of “Live Design – Transform Lives”:

1. African Innovation, Global Conversation: The ideas of African people and spreading and sharing them with the world.
2. Bridging the Divide: Design that brings opposite sides together and unites them.
3. Today for Tomorrow: Inspiring sustainable solutions for our planet's future.
4. Beautiful Spaces, Beautiful Things: Prompting art and creativity in architecture, interiors, craft, fashion, jewelry and food.

In 2014, Cape Town organized and hosted 460 design projects, series of workshops which aimed to unite residents and make them participate design process, conferences, conventions, collaborations, competitions and exhibitions as the World Design Capital

2014. These events promoted the idea of design-based thinking, generated solutions for the benefit of public and underlined the importance of design. Lots of useful outcomes arose as a result: many design-driven initiatives, Cape Town's new open data portal, the Watershed waterfront development Project and the "Make a Plan" Design Policy Conference.

As other World Design Capitals, Cape Town was also surrounded by huge press interest. Local and international media were very interested in city and they mentioned Cape Town in newspapers, magazines, billboards, broadcasts, advertisements, booklets and brochures. In 2014, New York Times put Cape Town in the list of "52 Places to Go in 2014." After this, The Guardian (UK) declared Cape Town as a holiday hotspot to go to and Huffington Post (US) suggested Cape Town as the number one destination to visit in 2014 ("WDO, Past Cities, WDC Cape Town 2014" 2019).

- New Year's Eve Event: Cape Town celebrated New Year's Eve and welcomed the title of "World Design Capital" for the city. Over 100.000 people experienced an astonishing 3D mapping on the façade of City Hall.
- Design Gala: Held at Guild Fair, The Design Gala presented and rewarded the winner of the World Design Impact Prize 2013-2014 and launched the Western Cape Design Awards which became an annual feature for the local events calendar.
- International Design House Exhibition: The 'Transforming Cities' Exhibition displayed cities like Bavaria, Paris, Dublin, Taipei, Accra, Qingdao, Seoul and Gwangju, demonstrating the positive outcomes of design-based thinking and telling their stories with installations. These exhibitions showcased public/private collaborations and innovations; urban planning and renewal; sustainable solutions for housing, agriculture, energy and climate change, community building and social cohesion in ever-developing cities.
- "Make a Plan" Design Policy Conference: For the first time in South Africa, municipal, provincial and national government united in a collective effort to insert design in the public sector enterprises. The value and importance of having a design policy at local and national government levels was underlined by over 30 local and international policy and design experts, including designers, promoters, industrialists, academics, educators and policy makers. Many examples for design being a crucial point in development of economies, societies and cultures all

around the world were explained. The aim of unlocking the potential of design industry and its ability to accommodate itself to social changes was mentioned. The Design Policy Conference Report can be found at World Design Capital 2014 Cape Town website.

- Design Week Forum: The Design Week Forum united representatives from design weeks all around the world (London, Paris, San Francisco, Austria, Belgrade, Beirut, Taiwan and Ireland) to inform about best practices. A broad audience, came together to debate how design can provoke a long-term change.

3.6.4.1. Visual Identity



Figure 3.16. Cape Town's Logo

As part of supporter branding and after when Cape Town got the title of “World Design Capital 2014” Cape Town chose the bright yellow color as its main color. This bright yellow was combined with black, white and gray.

In addition to the traditional World Design Capital logo, they also designed another one for other uses. As we can see in figure, this logo highlights the year “2014” at the center and the lines that shapes the “2014” consists of roads, which can be interpreted as development, expansion and process.

Visuals that are used as an advertisement for the World Design Capital title underlines the growing nature of the city and its vibrant colors. Theme “Live Design-Transform Live” is underlined and highlighted. Energetic tones of yellow reflects live and transform and its dynamism. Vibrant colours create a good contrast on yellow.



Figure 3.17. Poster Design for Cape Town

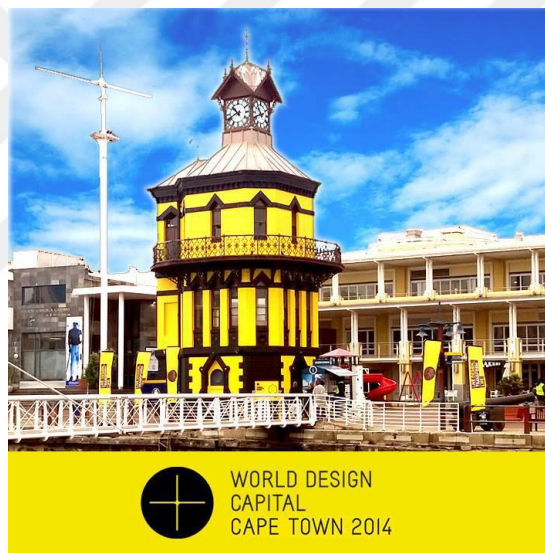


Figure 3.18. Historic Clock Tower in Cape Town

As a sign of being the World Design Capital, the city decided to paint a historic landmark, historic Clock Tower at the Victoria & Alfred Waterfront. This building was previously painted an eye-catching red.

3.6.5. Taipei, Taiwan (2016)

Satisfying citizens' needs and demands with limited sources and design-based solutions and using innovation as a tool to rejuvenate a city and its residents' life quality" was the aim of Taipei. As World Design Capital 2016, Taipei chose the theme to exhibit

the ways which other cities can apply to their own as well. Encouraging collective participation in the process of urban improvement was the key for the Adaptive City theme: Humility, flexibility, and collective action and collective wisdom. Through the joint participation of designers, city residents, and experts from different fields, all hands on deck for one thing: using collective wisdom to maintain a better, happier, livable city for its residents ("WDO, Past Cities, WDC Taipei 2016" 2019).

In the same year, Taiwan Design Expo, Taipei Design & City Exhibition also took the concept of “Adaptive City” as its theme. These exhibitions showcased how Taipei integrated design into city governance and citizens’ lives. It also showcased their vision for the future and how they are aiming to achieve that. Taipei City wanted to rebrand itself with city’s design vision and become the “Design Taipei”. This process was not only about integrating design and their vision to the planning process and urban improvement, but also showcasing to the world what they achieved as a city. Therefore being the World Design Capital 2016 was the perfect opportunity to accomplish that.

City of Taipei incorporated a modern and complex transit system, specialized medical care and cultural infrastructure into the city in last 50 years. The “Adaptive City, Design in Motion” theme manifests the idea of a flexible city which can satisfy the demands and needs of the citizens. Taipei argues that the old ways of thinking about policy making and governance is not flexible enough to face today’s city’s challenges. City planned to use “design thinking” as a tool in their urban transformation as design is not just about pleasing people with aesthetic values but also is a way of systematically analyzing issues and solving problems in the best way with available resources.

Taipei is concerned about several development issues which can be divided into 4 categories:

- Life Quality and Health
- Ecological Sustainability
- Urban Regeneration
- Smart Living

The city relies on designers and design professionals, not only in the policy making discussions, but also they are putting on several courses for embracing social design thinking in the hope of bringing an innovative vision to urban governance ("WDO, Past Cities, WDC Taipei 2016" 2019).

In 2016, Taipei city produced an amazing promotional video to show they are well qualified to be titled as ‘World Design Capital 2016’. The video shooting, animations and

editing took 10 months. Videos contained interviews with 22 individuals and the footage from 47 filming locations and expressed the theme of an Adaptive City which is continuously growing and changing. The film featured 11 internationally well-known designers, artist and professionals from various fields. (Lin Hwai-min, Ju Ming, Tong Yang-Tze, Chen Jun-Liang, Ray Chen, Chen Wen-Long and Shiatzy Chen.) ("World Design Capital 2016 Taipei |" 2019).

The central topic of the video is “Design is for people” and the interviews with design professionals touch on this topic as they are telling their own stories about Taipei’s design vision. This video was awarded by a 2013 Reddot Award in Communication Design and a 2014 IF Award in Communication.

- New Year’s Eve Design: World Design Capital 2016, Taipei hosted the traditional New Year’s Eve Event as a part of city’s world-famous New Year’s Eve celebrations in Citizen’s Square. Local and international artists worked as a multidisciplinary design team and combined graphic design, industrial design and visual communication design in lighting and audio-visual performances.
- Taipei International Design Gala: Three finalist projects were presented to the local designers at a seminar held at the Taiwan Design Center in Songshan Cultural and Creative Park: HappyTap, Re:Build and Warka Water. Taipei awarded the Warka Water with 2015-2016 World Design Impact Prize at their World Design Capital International Design Gala. The Warka Water project was developed for communities in rural areas in Ethiopia who have a limited access to safe drinking water.
- Design House Exhibition: As Taipei, Design House Exhibition was also used “An Adaptive City” as its theme. Acknowledging design as “indispensable to national development” President Tsai Ing-wen of Chinese Taipei (Taiwan) reiterated his support to the “design sector to strengthen the use of design in policy making and improving well-being of the residents.” She underlined the importance of design and its help on improving cities and nations. She emphasized its “benefits in tourism, upgrading industries, marketing agricultural products, improving public infrastructure, giving business a competitive edge, and tackling social issues, such as aging societies and pollution.” “During this exhibition, we hope to show the world the strength of design in Taiwan,” Mayor of Taipei, Ko Wen-je added. “Through design, we hope to make Taipei a more attractive and convenient city. This (WDC) year, this design exhibition is only the beginning.” Network of Cities

Meeting Taipei's Mayor Wen-je Ko underlined the importance of design thinking "as a way of problem-solving in response to public needs and a part of any creative city's long-term strategy" when he was opening the meeting. He emphasized how the title of World Design Capital 2016 touched all aspects of life in Taipei with the estimated 8 million people participation in events. Participating cities, Cape Town, Eindhoven, Helsinki, Kolding, Mexico City, Phoenix and Taipei, signed a Memorandum of Understanding (MOU) which intends to "strengthen bilateral exchange and cooperation by enhancing the promotion of design and exploring export opportunities for the design industry".

- **International Design Policy Conference:** With 1500 attendees, the World Design Capital International Design Policy Conference was held at the Taipei International Convention Centre. The conference united design professionals, policy experts, government officials, and academics from around the world to explore the role of design in city development, the sharing economy, social innovation, and human-centered design. "Design is not just about seeking aesthetics in objects, it is about an attitude of thinking," declared Mayor of Taipei City Ko Wen-je. "To change Taiwan, we must start with the capital; to change the capital, we must change the culture; and to change the culture, we must start with design."
- **International Design Week Forum:** This forum united organizers of design weeks from all around the world: Beijing, Chiang Mai, Dubai, Eindhoven, Holon, London, Tokyo, Paris, Sydney, and other areas and countries including Hong Kong, Mexico, Singapore, and Taiwan. Participant cities and countries shared suggestions and solutions about common challenges and strategies about sharing the resources in future.

3.6.5.1. Visual Identity

Taipei had chosen purple as its signature color when the city took the World Design Capital title. Purple is a vibrant and noble color and it is created by red, yellow and blue: Blue for innovation and technology and being unrestrained and elegant, red for its spunk and enthusiasm and yellow for cultural and creative activities ("World Design Capital 2016 Taipei" 2019).



Figure 3.19. Taipei WDC Logo ("World Design Capital 2016 Taipei" 2019)

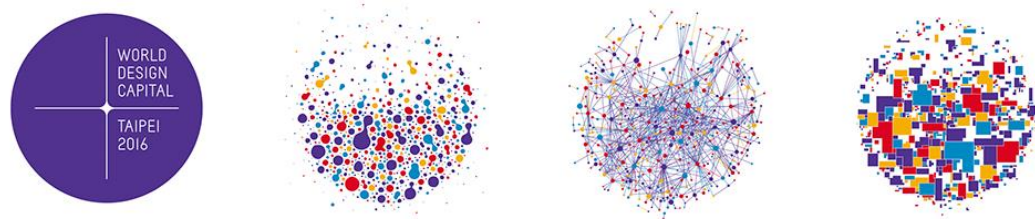


Figure 3.20. Taipei WDC Logo ("Hsijen-World Design Capital Taipei 2016" 2019)

The design of the Taipei City logo was to reflect the capitals as its vision of its future taking a new shape and transforming, symbolizing both rationality and emotion. The logo becomes an imperfect circle with design elements before reaching its final form as an attribute to the World Design Capital logo. Three different logos were titled as “Engaging the Community”, “Connecting Information” and “A City Reborn.” All of the visual work was designed by JL Design Agency ("Hsijen - World Design Capital Taipei 2016" 2019).

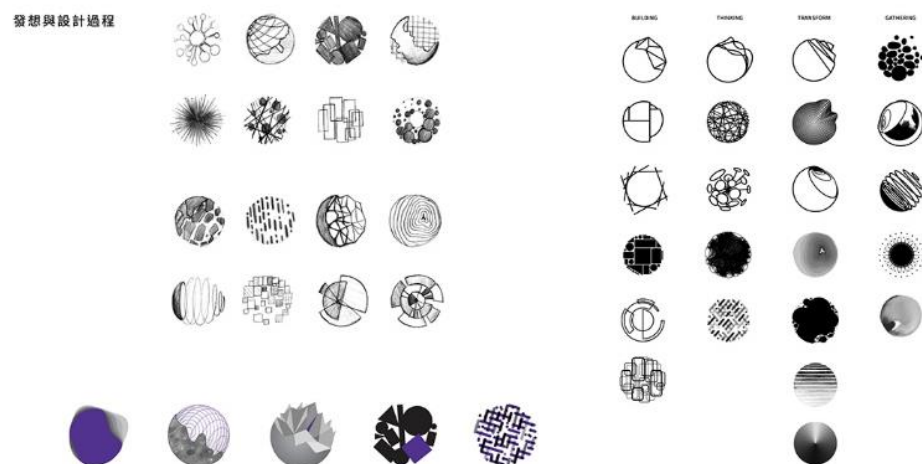


Figure 3.21. Taipei WDC Study ("Hsijen - World Design Capital Taipei 2016" 2019)



Figure 3.22. Taipei WDC Materials

Taipei City also presented a bid book for its application to be titled as World Design Capital 2016. The bid book was designed after discussions with 23 designers from many different fields, and took 10 months to prepare. It was designed by Jun-Liang Chen. It showcased Taipei's rich local power in the fields of graphic, industrial, interior and architectural design and their rich culture ("WDC Taipei 2016 Bid Book" 2019).

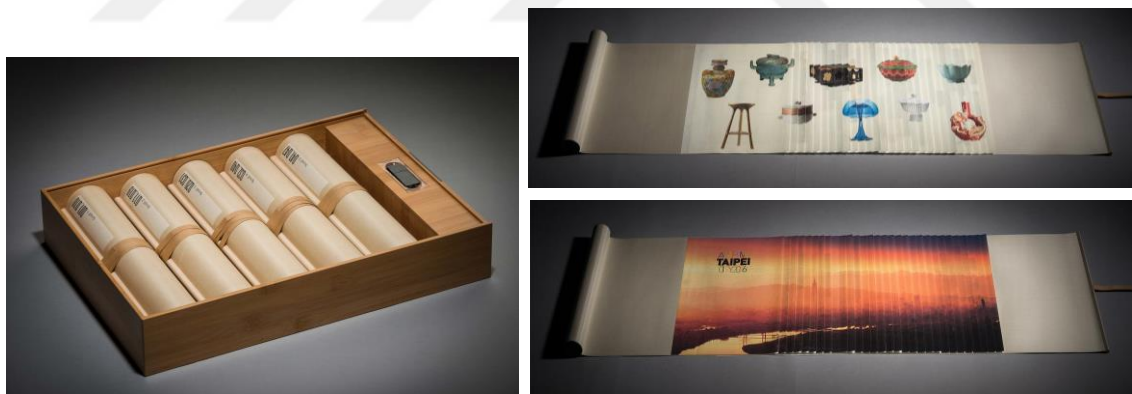


Figure 3.23. Bid Book for Taipei ("WDC Taipei 2016 Bid Book" 2019).

A set of 5 scrolls were presented as the bid book and this book had a highly distinctive, local binding method, dragon-scale binding, which is one of the oldest ancient Chinese book binding methods. The texture of the pages feels like the skin of a dragon, which is fit to the name, dragon scale. This calligraphy paper was developed in Japan and manufactured in Taiwan and has the feel of traditional Xuan calligraphy paper. Local craftsmen produced the presentation case that contains the set of scrolls from the Moso bamboo and black serpentine jade of Hualien County in Eastern Taiwan. The bid book

blended traditional and modern elements perfectly to display Taipei's culture. All pieces and elements in bid book symbolized a different detail in Taipei's culture, nothing is arbitrary: it is a collectible artwork. This amazing work was also recognized with a 2014 iF award in communication (Chen et al. 2014).



Figure 3.24. Bid Book for Taipei ("WDC Taipei 2016 Bid Book" 2019)

3.6.6. Mexico City, Mexico (2018)

In 2015, Design Week Mexico and Mexico City Government joined forces to be the World Design Capital 2018 and achieved their goal. Mexico City is the sixth World Design Capital and the first city in American continent to obtain the World Design Capital title. Demonstrating a passion and enthusiasm for socially responsible design, Mexico City aimed to generate opportunities, improve quality of life, preserve what's valuable and transform with respect in their year as the World Design Capital 2018. City focused on the experience of inhabiting and transforming city, employing reflective design and collaborative commercial practices as well as social responsibility.

Promoting design and creative production to achieve a social change, Mexico City focused on six sub-themes themes as the most important urban challenges of the 21st Century:

- People
- Public Space
- Environment
- Mobility
- City Identity
- Creative Economy

Mexico City's program discussed and promoted design and creativity as catalyzer to solve the problems of megacities around the world (public space, mobility and sustainability) in urban context. The goal was, as previous World Design Capitals did, to discuss what can be done to transform the existing cities to new, more livable versions of themselves. To showcase so, the year of Mexico City included various activities, exhibits, conferences, panels, installations, documentaries. As the World Design Capital 2018, city's program consisted of both signature events as previous winners and a local agenda with academic, cultural and local design activities.

After the Opening Ceremony, the first event of the city was the WDC International Design Policy Conferences with the theme "The Future of Our Cities: A Social Approach to the Challenges of the First Urban Century." A group of 13 renowned architects, designers, urbanists, artists, professionals and academics discussed and exchanged ideas on design, sustainability, education, culture, innovation and new strategies for the welfare of our cities and their residents in the conference.

After the conference, an important local program was held: The Inter-University program which aimed to promote academic links and create a network between universities, faculties and educational institutions of design and architecture. Each university has developed their own program within their campus to understand and underline the most crucial elements and aspects of the city life and created awareness on the importance of socially responsible design, improving life quality of the residents of the city and opening a line of dialogue between the universities to solve the problems of the city. The programs consisted of conferences and activities that has been focused on design, innovation, architecture, urbanism, creative economy and government policies. Many design schools participated: Universidad La Salle, Universidad Anahuac, UNAM (UNAM Architecture School and the CIDI), Universidad Autonoma Metropolitana, Universidad Iberoamericana, Universidad del Valle de México, Tecnológico de Monterrey, Universidad CENTRO, and the Design School of the National Fine Arts.

3.6.6.1. Visual Identity

Although not specifically mentioned, all the visual identity works for WDC Mexico City are estimated to be designed by Mexico City's vibrant design community's and Mexico City's Government's collaboration.



Figure 3.25. WDC Mexico City Visuals

Mexico City chose pink with hints of orange for their visual materials. These bright color and usage of lines give the visuals a dynamic feel. “Socially Responsible Design” was highlighted in several visual works as it was the central theme of the city throughout the year.



Figure 3.26. WDC Mexico City Logo and WDC Mexico City Bidbook

CHAPTER 4

IZMIR AS A WORLD DESIGN CAPITAL CANDIDATE

In 2009, Izmir Metropolitan Municipality organized a Culture and Art Workshop and introduced a three-step vision with the contributions of professionals from different disciplines and people who loves Izmir. It was envisaged that İzmir would be a city of design and innovation. This was important to create an attractive focus in the Mediterranean. In the last 10 years, this vision has been adopted in Izmir. In parallel with this vision, İzmir Metropolitan Municipality established the Izmir Mediterranean Academy to serve as a think-tank and a democratic platform. Many projects such as Izmir-Deniz and Izmir-Tarih were developed in these past 10 years.

Aiming to transform İzmir into a design city and crown it with the title of the “World Design Capital”, the Metropolitan Municipality became one of the five cities that were candidate as World Design Capital Programme 2020. As mentioned in the previous chapter, World Design Organization demands a full application file from the candidate cities by answering total of 52 questions.

Application file for the Izmir was prepared with the theme “Design for peace and prosperity” and the help and participation of people and pennies who are working in design related disciplines in Izmir. The application file consisted of 352 pages. Izmir's design richness and infrastructure, the history of the city, cultural values, transportation infrastructure, traditional events, organized festivals and the works carried out by the Metropolitan Municipality of Izmir for the rise of history and cultural art in the city were showcased. This file has only three copies: one submitted to World Design Organization in the process of application and two in the archive/library of Izmir Mediterranean Academy.

Although it is in the process of getting published in the future, there is no possible way to analyze and comment on the application file for the time being. Therefore, this study will try to create and introduce its own application in this chapter to showcase the qualities of the Izmir and determine the city's shortcomings. It will act as a tool for this study to introduce a new perspective. Each subchapter coming will act as answers for the

application questions which was provided by World Design Organization in the process of application.

4.1. Introduction



Figure 4.1. Izmir Bidding File for WDC 2020

As the first question of the application, World Design Organization demands the introduction of the bidding entity, agency or consortium which works on the bidding process and the contact person for the correspondence.

In 2017, the local administration of Izmir, which organizes meetings to ensure the contribution of variety of people from different disciplines and institutions from different sectors to the process and Izmir Mediterranean Academy teamed up with Industrial Designers Society of Turkey Izmir branch for the application file of Izmir. All the universities in Izmir, techno parks and design centers, Izmir branches of professional chambers and some design centers and universities abroad were consulted. Although the contribution of various associations and institutions were announced, the details of the group who worked on the process were unclear. It is impossible for this study to provide an organizational chart or the structure in the design team but it is estimated that a small team of people with numerous diverse professions worked on this application file.

Director of Industrial Designers Society of Turkey Izmir branch Dr. Elif Kocabıyık Savasta and the director of Izmir Mediterranean Academy Dr. Ayşegül Sabuktay Aktaş were assigned as contact person for the correspondence in the process and coordinated the preparation of application file.

World Design Organization also demands a confirmation letter from the local government which showcases the confirmation that received approval from the local government to act on behalf of the municipality to commit to World Design Capital 2020 at the end of the 'Introduction' questions. Considering it is impossible to apply and achieve a title like this without the confirmation and support of the local municipality and government. As expected, there was intense traffic of communication between the team

working on the application and the municipality in the two years of preparation, application and post-application process.

This study cannot demonstrate a letter of sorts, but a confirmation letter was for sure provided by the bidding entity in the application file since Izmir's candidacy was confirmed. This is not surprising since as mentioned before, this application was a product of the three-step vision which was acknowledged previously. Then-mayor Aziz Kocaoğlu expressed his support by his words:

We produce and implement strategies that will give future direction to the city. We believe that our nomination for the World Capital of Design will increase the future of İzmir in the number of designers involved in the construction process and create a leap in the design capacity of Izmir as a global city. This candidacy will also accelerate our growing relationship with the design community. It will strengthen our relations with other design cities and institutions in the Mediterranean and around the world.

4.2. Historical Overview

İzmir has been a civilized city all along, blending a myriad of religious and cultures in mutual respects. To Izmirians, a co-existence or fusion of various cultures is not viewed as a threat but as richness; they cherish the importance of the dynamism and creativity brought about by difference. The modern concept of democracy which allows each person to live the life and culture that they wish, is inextricably bound with the identity of Izmir and its inhabitants.

29 March 2009, Izmir Metropolitan Municipality

Located at the west coast of Turkey and in the midway on the coastline of the Aegean Region, Izmir is situated at the westernmost end of the East and at the easternmost end of the West. It belongs to wider area of South East Europe and is one of the focal point cities in the Aegean. The province of Izmir stretches over an area of over 12.000 km² (excluding lakes). It has 30 city districts of which 11 amount as the central metropolitan area. The climate is always very easy to live in because of the geographical characteristics.

The city has brought different civilizations, different cultures and regions together for over 8500 years. It became a major international port and attracted significant overseas business and tradesman while the city was under the governance of Ottoman Empire in the 17th century. As a port city, Izmir became a city where people from every nation and goods from east and west could be seen in its cities and markets. It was a bridge of trade

events had huge attendance and engagement by both athletes and sports fans and got a huge press attention which helped Izmir to introduce itself in global press.

Additionally, Izmir is a partner city of two previous World Design Capitals: 2008 World Design Capital Torino and 2014 World Design Capital Cape Town.

In 2016, Izmir's credit rating was updated to AAA+, highest level in the investment grade, by the international rating agency Fitch. In 2017, Fitch drawn attention to high capital expenditure and claimed Izmir Metropolitan Municipality will exhibit strong operating margins over 50 percent in their report and once again approved Izmir's rating as AAA+. Fitch claimed that Izmir has solid liquidity levels and praised their disciplined expenditure policy since the past in their report.

Rating affirmed long term foreign currency credit rating as BB+ and long term local currency credit rating as BBB-. As Aziz Kocaoğlu underlined, these ratings as a credibility of the highest among the institutions was a clear "invest safely in Izmir" message to the foreign investors. The city has maintained these rating levels several years at the global and national scope till 2019. ("Fitch Raporunda Zirve Yine İzmir'In" 2019)

May 2019, Fitch Ratings downgraded Izmir Metropolitan Municipality long-term foreign and Local Currency Default Ratings as BB and BB+ respectively and warned investors for negative outlooks. National long-term rating was affirmed as AAA with a stable outlook and Izmir's stand-alone credit profile assessed as BBB. According to the report, Izmir's tax base is well diversified but continuous negative national operating environment will affect Izmir negatively.

Due to constant weak economic national economy, Fitch forecasts the local economy of Izmir to fall short in the national economy ("Press Release" 2019) ("Fitch Ratings Research Report" 2019).

4.3. Government

At this point of the application, World Design Organization demands letters from relevant levels of government (national, regional, local – mayor or designated agency/office) to show their support for the bid and clarify the relationship between these groups.

As mentioned before, this study aims to cover the application to analyze both advantages and shortcomings of the Izmir. Since we know the application of Izmir got

accepted, saying these letters were provided by various actors in the government would not be wrong.

4.4. Infrastructure

4.4.1. Logistics

In logistics part, World Design Organization acquires information about visa policy of Turkey for the visitors for the World Design Capital Programme and accommodation.

Visa policy of Turkey for the international visitors varies by country. Aiming to cultural, political and economic convergence with the countries of the region, Turkey started to display a liberal approach to mutually lift visa policy with other countries and implemented the flexible visa policy in recent years.

The visa policy between the European Union and Turkey contains complexity as Turkey enforces visa obligation to the countries in the Schengen area, such as Netherlands, Spain, Portugal and Poland. On contrary to this, Turkey removes the visa obligation for a 90 day period for the European Union countries such as Germany, Italy and France. However, the European Union does not allow Turkish citizens to travel in their country without visa even though Turkey is a candidate country for European Union.

With the Law on Foreigners and International Protection, which was put into effect in 2014, the visa application at the border gates was terminated and e-visa application was started. If the visitor is travelling to Turkey from a country that requires visa, the visitor should acquire either an electronic visa or through foreign missions.

Here is a list of countries that requires visa for travelling to Turkey: US, Afghanistan, Angola, Antigua, Australia, Austria, Bahamas, Bahrain, Bangladesh, Barbados, West Samoa, Belgium, Benin, Bhutan, United Arab Emirates, Botswana, Burkina Faso, Burundi, Cape Verde, Algeria, Cıbuti, Çad, East Timor, Dominica, Dominican Republic, Equatorial Guinea, Indonesia, Eritre, Armenia, Ethiopia, Fiji, Ivory Coast, Philippines, Palestine, Gabon, Gambia, Ghana, Guinea, South Africa, South Sudan, Haiti, Croatia, India, Netherlands, Iraq, Britain, Ghana, Ireland, Spain, Jamaica, Cambodia, Cameroon, Canada, Kenya, Republic of Cyprus, Kiribati, Comoros, Republic of Congo, North Korea, North Marana, Cuba, Laos, Lesotho, Liberia, Libya, Madagascar,

Malawi, Maldives, Mali, Malta, Marshall Islands, Mauritius, Mexico, Egypt, Micronesia, Norway, Central African Republic, Pakistan, Palau, Papua New Guinea, Poland, Portugal, Rwanda, Saint Lucia, Saint Vincent and Grenadines, São Tomé and Príncipe, Senegal, Sierra Leone, Solomon Islands, Somalia, Sri Lanka, Sudan, Suriname, Syria, Saudi Arabia, Eswatini, Tanzania, Taiwan, Togo, Tonga, Uganda, Oman, Vanuatu, Vietnam, Yemen, Zambia and Zimbabwe.

Whether the visitor is applying for visa electronically or through the embassy, there is a list of necessary documents to submit (if electronically, these documents should be scanned and uploaded to the site): the application form for the visa, passport, biometric photos of the visitor to submit, document showing the income status or the income status of the inviting person, flight and hotel reservation (or invitation for stay), document for return (work permit, payroll, bank receipt, etc.) and travel insurance.

According to TÜİK (Turkish Statistical Institute), during 2018, the number of foreign visitors visiting Izmir was 1,021,576 and the number of local visitors was 661,712: a total of 1,683,288 visitors.

There are 4736 municipality registered rooms and 19,250 rooms with tourism certificate in Izmir. According to a small internet research conducted in May 2019, the cheapest single room is 40 Turkish lira while the price can be up to 732 lira. It is important to mention that there are also 306 different Airbnb options that can be accommodated on the same dates. The hotels area is close to the center of the city, the possibility of finding a room for every budget or different needs and ease of access to hotels and the city center makes staying in Izmir very easy for the visitors throughout this process.

4.4.2. Venues

Several different options as venues are available in a big organization like this. World Design Organization demands details of these venues in advance and the plans of the candidate city for their year as the World Design Capital. Although, as previously mentioned, the application file is not public for us to view, few options that might be considered specifically for the WDC Signature Events can be found in below.

- Historical Gasworks Cultural Center: İzmir Metropolitan Municipality Historical Gasworks Cultural Center which was built by the French 150 years ago, was restored by the Izmir Metropolitan Municipality, rejuvenated but preserving its

original character. Today, it hosts exhibitions, concerts and open-air cinema alongside many cultural activities. This venue also held the World Design Talk and workshops and World Industrial Design Day celebration by World Design Organization in 2018.

- Culture Park: Containing the first fair established in Turkey, Izmir International Fair which has entertained millions of people since its establishment in 1936, Culture Park is providing services for citizens with its exhibitions, theater, concerts, greens, galleries, casinos, sculptures, amusement park, art center (Izmir Art Center), sports complexes and the famous parachute tower. The Culture Park is reminiscent of a botanical park with its 8,000 trees and 200 varieties of plants and flowers. After opening the biggest fairground of Turkey in 2015 in Gaziemir, İzmir, more international conferences and workshops, cultural, artistic and sporting events are performed in Kültürpark. As a World Design Capital, Izmir can benefit from this area for workshops and for events that needs open spaces for the audience.
- Ahmed Adnan Saygun Art Center: İzmir Metropolitan Municipality defines Ahmed Adnan Saygun Art Center as “a long term dream about art.” In 2008, a Project competition was started for this Art Center. Architect Tevfik Tozkoparan transformed once a trolleybus garage and maintenance workshop into a center of artistic events. The total area is 29.500 square meters and great hall has the capacity of 1130 seats as one of Turkey’s most qualified art centers. The acoustics of the building undertaken by the ARUP Company, which also designed the Sydney Opera House and the London Royal Opera House acoustics. From New York Philharmonic to Vladimir Spivakov and Moscow Virtuosi Chamber Orchestra and Izmir’s Europe Jazz Festival, AASSM has hosted many prestigious events since its opening. Many great exhibitions, like Salvador Dali, Dialogue with Material Keiko, held in the exhibition hall of the center with over 60 thousand audiences and visitors every year.
- Izmir Architecture Centre: Izmir Architecture Centre which was brought to city by restoring the old tobacco warehouse of Tekel registered as “heritage” in one of the busiest district of Alsancak. This build also is the house of The Chamber of Architects Izmir Branch. Building is equipped with modern technology and it held many events and organizations of congress, conferences, workshops, activities, exhibitions and dealer meetings. 550 square meeting exhibition hall, auditorium,

330 seat conference hall with two other smaller halls is available for attendees. With its local and historical elements in the neighborhood and the building, this space might be the perfect exhibition hall and workshop space for the WDC events.

- Tepekule Congress and Exhibition Centre: Named after the Izmir's first place of establishment, Tepekule ancient city, Tepekule Congress and Exhibition Centre is a valuable addition to the city with its meeting rooms, event center, open-air cinema, and fairground available for congress, symposium, fair, panel and concert organizations. The biggest hall in the center has 732 people capacity, smaller ones are also available. Fairground has a total area of 1450 square meters with 5.75 meter height in most of the space.
- Fairİzmir: Located in Izmir, Gaziemir, Fair Izmir is the largest exhibition center of the Turkey. Since its establishment in 2017, Fair Izmir is the perfect space for exhibitions and fairs. The space has the total of 330 thousand square meters, indoor and outdoor fair space, event space, exhibition and seminar halls and meeting rooms. It is only 12 minute away from the city center and 8 km far from the airport. It might be an ideal space for the exhibitions and events that requires more space than the others.
- Gündoğdu Square: Gündoğdu Square is positioned at the part of Alsancak and Kordon meets. The area is also home to a sculpture of the famous artist Ferit Özşen, Tree of Republic, dedicated to 80th year of the republic of Turkey. Many organizations, concerts, rallies and celebrations are being hosted here. Most of the outdoor events of the WDC can be held here, since it's spacious and in touch with the texture of the city.

4.4.3. Transportation

Many different ways of public transportation is available for the visitors to travel from their hotels to WDC events or the city center to explore and experience the feeling of Izmir by themselves. Few options are represented below.

- Subway: Starting with 10 stations, nowadays Izmir Subway has 20 km train route with 17 stations, starting from Bornova and finishing at Fahrettin Altay. It intersects with the Izban and railway lines and has stations in various important

locations. Subway and every other transportation vehicle works with “İzmirimkart” that you can buy and load money.

- Ferry: Another very popular transportation vehicle is the ferries between two sites of the gulf. Many prefers using these ferries for reaching their work in the mornings and coming back or just for entertainment. Izmir Metropolitan Municipality has 15 tender passenger ship, 1 passenger ship and 4 ferryboats and 4 rented passenger motorboats, a total of 24 boats. The number of passenger using these ferries are approximately 50.000 people and the number of vehicles these boats carry in a day is approximately 2500. This year Izmir Metropolitan Municipality also plans to expand working hours of the ferry till night to decrease the car traffic and traffic accidents caused by substance abuse. Many visitors may prefer and enjoy a trip and the sunset on Aegean Sea and feed the birds while on their way.
- Izban: As one of the largest urban rail transportation system in Turkey, Izban operates in the suburban line between Aliğa and Selçuk. Progressing towards 550 thousand passengers per day, Izban is a crucial transportation vehicle from the airport. Visitors can come and get on Izban directly from the airport and avoid taking a taxi or using a private car service and travel to their destination. If it doesn't have a close station to their hotel or destination, they can use other public transportation vehicles: Izban intersects with the subway in the stations “Hilal” and “Halkapınar” and with railway in many points of Izmir.
- Izmir-Bisim: With the goal of becoming a bicycle city, Izmir Metropolitan Municipality took considerable steps. During their stay in İzmir, visitors can safely bike along the 40 km bicycle road right next to the shore and enjoy the view. Since it will not be possible for them to use their own bike, they can rent one from one of the Smart Bike System Stations.

4.5. Cultural Infrastructure

The inadequacy of a city's urban infrastructure leads to low efficiency and productivity. The existence of sufficient infrastructure, the service they provide in a city and the variety of infrastructure provided to the citizens increase the quality of life and satisfaction. Nowadays, the networking properties of the social structure is largely

occurring through urban infrastructures. From this perspective, urban infrastructures take a very important place in the identity of the city. In a city where adequate urban infrastructure is not provided, high levels of satisfaction and sense of ownership for the city cannot be expected from the residents of the city.

Under the “cultural infrastructure” subtitle, WDO expects applicants to showcase and summarize the number of existing cultural facilities such as theatres, museums, galleries, cultural centers and libraries.

Izmir has 24 working theatres and cultural centers with theatre halls in the service of its residents. It is possible to follow the season program from the official website of Izmir Culture and Art. (kultursanat.izmir.bel.tr) Here is a list of the theatres of Izmir: Scientific Theatre, Bornova Uğur Mumcu Cultural Centre, Çan Theatre, Dokuz Eylül University Sabancı Culture Palace, Hamle Theatre, Han Theatre, Karşıyaka State Theatre, Karşıyaka Municipality Opera and Theatre Stage, Karşıyaka Suat Taşer Open Air Theatre, Karşıyaka Onur M. Atatürk Open Air Theatre, Konak Municipality Dr. Selahattin Akçiçek Cultural Centre, Kültürpark Atatürk Open Air Theatre, Kültürpark Çamlık Senar Nejat Uygur Theatre, Kültürpark Youth Theatre, Mehmet Sönmez Theatre, Yaklaşım Art House, Izmir State Theatres, Urla Atatürk Cultural Center Stage, Karşıyaka Ragıp Haykır Stage, Bornova Culture, Art Center Bozkurt Kuruç Stage and Güzelbahçe Open Air Theatre.

Izmir also has a variety of culture centers with necessary equipments provided for the residents. These culture centers are also usually local places for exhibitions, organizations, conferences, panels, concerts, plays, events and celebrations: Aphrodisias Art Center, Balçova Municipality Culture House, Bornova Municipality Uğur Mumcu Culture and Art Center, Buca Municipality Culture and Art Center, Ege University Atatürk Cultural Center, Dokuz Eylül University Sabancı Cultural Center, Çizgilikedi Visual Culture Center, Karşıyaka Municipality Ziya Gökalp Cultural Center, Karşıyaka Municipality Hikmet Şimşek Art Center, Konak Municipality Alsancak Cultural Center, Konak Municipality Selahattin Akçiçek Culture Center, Konak Municipality Güzelyalı Culture Center, Narlıdere Municipality Atatürk Culture Center, Nazım Hikmet Cultural Center, German Cultural Center - Goethe Institute, French Cultural Center, Turkish-American Association, Turkish-Italian Friendship and Culture Association, Çiğli Kipa Culture Hall, Tepekule Convention and Exhibition Center, Balçova Municipality Culture House, Bornova Municipality Uğur Mumcu Culture and Art Center, Buca Municipality Culture and Art Center, Dokuz Eylül University Sabancı Cultural Center, Ege University

Atatürk Cultural Center, Karşıyaka Municipality Ziya Gökalp Cultural Center, Karşıyaka Municipality Hikmet Şimşek Art Center, Konak Municipality Türkan Saylan Alsancak Cultural Center, Konak Municipality Selahattin Akçiçek Cultural Center, Konak Municipality Güzelyalı Culture Center, Narlıdere Municipality Atatürk Culture Center, Nazım Hikmet Cultural Center, Bülent Ecevit Culture Center, Historical Gas Factory Cultural Center, Ahmed Adnan Saygun Art Center, Deniz Baykal Cultural Center, İsmet İnönü Art Center, İzmir Art, German Cultural Center - Goethe Institute, French Cultural Center, Kedi Culture and Arts Center, Tepekule Convention and Exhibition Center, Turkish-American Association, Italian Cultural Center and Arkas Art Center.

Izmir also has lots of parks and recreation areas available for the citizens and tourists to visit and spend their time at: Culture Park, Sasalı Natural Life Park, Bornova Aşık Veysel Recreation Area, Bostanlı Recreation Area, Inciralti Recreation, Mevlana Sculpture Park, Bird Paradise, Cable Car Facilities, Homer Valley, Buca Pond, Meles Delta, Ord. Professor Dr. Ekrem Akurgal Life Park, Hasanağa Garden, Buca Yedigöller Park, Çınartepe Aydın Erten Recreation Area, Bornova Büyükpark and Taypark Karşıyaka and many others can be counted as places to breathe and relax in the city.

Izmir is a city with history of 5000 years: has been the capital of many important events and has been dominated by various civilizations. Its rich historical background and collection of artifacts from many different times is no surprise for those who knows its history really well. Anyone who is interested can read more about the museums mentioned and summarized below from two sources: “Museums of Izmir: The Cultural Background of a Mediterranean City / Museums, Permanent Exhibitions and Collections in İzmir” which is prepared by Izmir Metropolitan Municipality Mediterranean Academy and available in English, Greek and Turkish respectively. Another source worth checking out is “City Guide: Museums and Archaeological Sites.” which is prepared IZKA (Izmir Development Agency) and available in Turkish.

- Izmir Ethnography Museum: Built in 1831, Izmir Ethnography Museum exhibits clothing and pottery from the Seljuk period of Turkish history. The museum showcases a beautiful collection of colorful displays, tin plating, felt making, embroidery, weaponry and jewelry, including dioramas, photos, information panels and manuscripts: all demonstrating the local arts and crafts. Entrance to the museum is free.
- The House of Mother Mary: The house of Mother Mary is a center for religious celebrations held twice a year by Vatican officials and an important spot for

Christian pilgrimage. The house is hidden in the mountains and the forest area around Selçuk.

- Bostanlı Open Air Archaeological Museum: Opened in 1987, this museum exhibits approximately a hundred unique historical artifacts. Museum was renovated in 2011 and became the center of attention for the visitors who arrives via the cruise ships.
- İzmir Archaeology Museum: Museum is located at Konak, the center of İzmir and opened in 1984 in the Bahri Baba Park. It was established on an area of 5 thousand square meters and displays many artifacts from the Hellenistic and Roman periods found around Izmir.
- Karşıyaka Communication Museum: Restored the building used as a construction site and opened in 2014, Communication Museum displays more than 300 pieces with historical features: magneto, dial and digital phones, Morse, telegraph, telex, crypto equipment, phone switchboards, switchboard parts, operator earphones, philatelic materials, phone cards, wireless field phones, radios, submarine radio receivers, dictaphone (old voice recorder), inter-ship communication phones, antique pigeon race referee watch and wall phones.
- Museum of Prehistoric Life: Yeşilova Mound is the first settlement area of the city, which takes the history of İzmir to 8 thousand 500 even before. Yeşilova Mound is a mound type settlement which has been settled 20 times in a row and spread over an area of more than 100 thousand square meters. Located in the middle of the Bornova Plain, the mound is the first settlement area of Izmir. In the Museum of Prehistoric Life, which is located next to the Yeşilova Mound, the excavated objects are exhibited.
- Agora Open-Air Museum: The Agora Open-Air Museum is located in the center of the city. Agora, which means “market place” is a state-owned area where political meetings and public courts are held and is a part of the historical fabric in İzmir, as a multicultural and multi-layered city. When you look at Kadifekale, you can see the open-air museum and excavation areas very clearly. Agora, one of the largest “agora” in the city center, is the only one in the world with its three-storey structure. One of the most interesting finds in Agora is the graffiti in the section of the Roman period shops. In the wall writings which are the richest Greek graffiti collection in the world, there are sections of daily life in the

Hellenistic and Roman periods. It is estimated that they were built between the 2nd and 4th centuries.

- Izmir History and Art Museum: Museum is located in a total area of 13 thousand 320 square meters. It consists of three parts: Department of Stone Works, Department of Ceramic Works and Department of Precious Works. Sculptures, reliefs from the archaeological sites of Izmir and its surroundings are exhibited with the sculptures from Archaic, Classical, Hellenistic and Roman periods.
- Izmir Atatürk Museum: This house, also known as "Gazi Mansion", was built by carpet merchant Takfor in 1875-1880. It is one of the beautiful examples of the 19th century Neoclassical form that survived in Kordon. As museum, which Atatürk resided during his stay in Izmir for 4 years, contains objects belonging to the period and Atatürk.
- Izmir Trade History Museum: Established in 2003, The Izmir Trade History Museum brings together the history of the city, history of trade and culture and archaeological and ethnographic artifacts. The museum is located in Izmir Chamber of Commerce and it can also be visited online. The museum exhibits ceramic artifacts, glass artifacts, coins and a bread seal used to show that the quality of bread is under control in the Byzantine period.
- Ahmet Piriştina City Archive and Museum: Served as the İzmir Fire Brigade for seventy years, the building started to serve as the City Archive and Museum building in 2004 and named after the Mayor of the period, Ahmet Piriştina. Encyclopedias of the city of Izmir can be found here. These sources contains many different aspects of Izmir and detailed information about the history of the city. In the area devoted to the museum, there are 1440 volumes in Ottoman Turkish, about 8 thousand volumes of newspaper printed in Latin alphabet and 5 thousand manuscripts are available for the researchers. In the museum's digital archive, a large number of photographs, paintings, posters, documents and original materials related to everyday life, which are donated by the people of İzmir for forming the memory of the city, can be used for the benefit of researchers.
- Ege University Natural History Museum: With the post-graduate education programs and research team, Ege University Natural History Museum is the first academic museum of Turkey. The museum is located on an area of 2 thousand 500 square meters and exhibits rock and mineral, birds, general zoology and evolution, and comparative osteology galleries. Natural History Museum also

displays 10-15 million years old animals and 350 million years old plants' invertebrate fossils, a footprint of a man who, estimated, lived ten thousand years ago, along with an two thousand years old elephant skeleton.

- Music Museum and Sound Library - MÜZİKSEV: Opened in 2006, the Music Museum and Sound Library (MÜZİKSEV), which is the only museum of our country in its field, has been opened in an old Izmir house that has been restored, at the opposite of Alsancak Train Station. In museum, Traditional Turkish Music Instrument Collection and in exhibition area, many different costumes used during the 29 years of International Izmir Festival can be seen by the visitors.
- State Railways (TCDD) Museum: The museum, which was built in the 19th century in a Levantine building opposite the station building in Alsancak, was restored by the State Railways and turned into a museum that displays objects, photos and documents compiled from the stations, especially from the Aydın Town line, where the railway adventure of Turkey has started.
- İnciraltı Sea Museum: The Aegean Frigate and Piri Reis Submarine, which were decommissioned after completing their active duties, were turned into museum ships in 2007 in order to promote and endorse seafaring. Sea Museum contains an exhibition hall, conference halls and a shipyard where the marines scouted.
- Natural Stone and Technologies Museum: %40 of world's marble reserves are in Turkey. Additionally, Izmir hosts the International Marble, Natural Stone and Technologies Fair every year in March which ones of the five biggest marble exhibitions in the world. This museum opened in 2007 and exhibits over 300 natural stone, brought from different parts of Turkey to showcase the beauty and diversity of the marbles that were collected or exported.
- Faculty of Literature, Antiquities Collection: Founded in 1995, both archaeological and ethnographic artifacts acquired through donations are exhibited in the Ege University campus. The collection includes more than a thousand works, from Egyptian hieroglyphs to coins, early Transcaucasian ceramics to middlemen bowls, seals to clay tablets and inscribed steles.
- Ege University Book and Paper Arts Museum: This museum opened as Turkey's first Book and Paper Arts Museum in 2012. The building of the museum is a Levantine mansion built in the second half of the 19th century. The museum features a wide range of paper and print samples, from the production of paper to its use as a work of art.

- Sirkehane - Aegean University Museum of Balkans and Anatolian Clothing: The building of the museum was built by a Greek family at the beginning of the 20th century and restored and opened as a museum in 2010. In the showroom, traditional clothes of Anatolia, Trakya region and Balkan countries are displayed with 100 models. As an addition to the traditional clothing, museum exhibits traditional handicrafts, belts, buckles, pediments, wristbands, traditional folk instruments and traditional household items used by the public in daily life.
- Ümran Baradan Game and Toy Museum: The toy museum, which is one of the few toy museums in Turkey and first toy museum in Izmir, was opened in 2004 by Konak Municipality. Umran Baradan, the world-renowned ceramic artist and painter from Izmir, collects toys from various countries and exhibits them along with the toy designs from the talented child winners of the competition he holds. He most important toys in the history of the world, which are from the 1850s to the 1970s and made out of tin, wood, paper and plastic materials, are exhibited in the museum.
- Izmir Radio and Democracy Museum: The museum, which is opened by Konak Municipality in the one of the Izmir's most historical districts, Basmane and it features old radios, from 1920's to today, donated by Fahrettin Çemşir.
- Joy and Cartoon Museum: With the aim of using and highlighting the peaceful and unifying power of humor and create a cheerful cultural institution, Joy and Cartoon Museum was opened to visitors in 2012. The museum was built by Konak Municipality with the repair of an old mansion in Alsancak and exhibits the best works of Turkish humorists. The museum library aims to contribute to the researchers by means of providing visual and textual materials such as books, albums, catalogs, brochures, journals, plaques and ephemeras of Turkish and international humor. The museum also holds workshops for the students who are interested in cartoons and organizes an international Izmir-themed caricature competition, Ticklish Object Award, with over 500 applications each year.
- Izmir Mask Museum: Organized by Konak Municipality, Mask Museum is one of the boutique museums in Izmir. Museum consists of two floors: first floor with the ethnic mask section and second floor has the selection of Anatolia section, Notable People section, exhibition hall and a workshop. Notable People section features masks of many famous people such as Atatürk, Mehmet Akif Ersoy, İsmet İnönü, Aşık Veysel, Nazım Hikmet and Atilla İlhan. Anatolian masks,

theater masks and ritual masks are exhibited in the museum and a mask workshop is also available for the interested.

- **Izmir Women's Museum:** Izmir Women's Museum is one of Izmir's boutique museums and Turkey's first women's museum. In the museum located in Basmane, which is one of the oldest districts of Izmir, there are temporary exhibition hall, video art, women from past to present section, women in antiquity section, pioneer women section, collection works, protest and women section and an installation room.
- **Uşakizade Latife Hanım Mansion:** Uşakizade Mansion was used as the “Headquarters of the Commander-in-Chief” in 1922 by founder of Turkish Republic, Mustafa Kemal Atatürk. The mansion not only witnessed the announcement of the establishment of Turkish Republic but also the marriage of Mustafa Kemal Atatürk and his wife Latife Uşaki in 1923. This marriage is important for the Turkish republic in terms of pioneering today's civil marriage. The mansion is restored and preserved and started to serve as a museum in 2001.
- **Bergama Museum:** The museum in Bergama, which is one of the most important ancient cities in Anatolia, was opened to visitors in the area of an old cemetery in 1936. The museum is one of the most important museums with many archaeological and ethnographic artifacts it features. In the museum, marble architectural works from the Hellenistic, Roman and Byzantine periods, statues of men and women, the model of the Altar of Zeus and the revival of the original building in Berlin, the model of the Sanctuary of Demeter, the Acropolis, the Asklepion, the Red Hall (Serapeion) and the artifacts digged from the Musalla Cemetery area is presented to the interested. In the ethnography section of the museum, there is a rich collection of pieces reflecting the traditional social life and cultural values of Bergama and its region.
- **Maritime Museum:** This museum aims to promote and popularize maritime. Located near the castle of Foça, which is now a UNESCO World Heritage Site, the museum exhibits marine related materials, objects and documents.
- **Ödemiş Museum:** The museum, which was completed in 1983, exhibits archaeological and ethnographic pieces to the enthusiasts. The archaeological artifacts section includes oil lamps, bronze artifacts, ornaments, ceramics and special coins from to the Hellenistic, Roman, Byzantine, Seljuk and Ottoman periods. In the section of ethnographic artifacts; various weapons, copper and

silver items, glass artifacts, ornaments, hand embroideries and clothing samples are exhibited. In the museum, examples of handicrafts and handicrafts used in daily life can be seen.

- Yıldız City Archive and Museum: The museum describes the history, culture, social life, economy, daily life objects, customs and documents of the Aegean Region in detail. The exhibition hall in the museum also organizes highly detailed thematic exhibitions, such as the Dowry, Bride and Wedding Exhibition.
- Tire Museum: Tire Museum is another archaeological and ethnographic museum. In the museum there are silver coins (‘mangır’) printed in the Tire Mint during period of the Ottoman Empire. In particular, embroidered coins among these coins are considered highly valued in Ottoman coins.
- Ephesus Archeology Museum: The museum is considered as an important one because of the artifacts found in the course of a hundred years in the ancient city of Ephesus have been exhibited. The pieces goes as back as 4th B.C and extends to Prehistoric, Mycenaean, Archaic, Classical, Hellenistic, Roman, Byzantine, Seljuk and Ottoman periods.
- Çeşme Archeology Museum: Located in Çeşme Castle, the museum consists of halls and open space, displaying marble sculptures from the excavations in Erythrai Antique City, marble tombs and tombstones from various periods, terracotta figurines, pottery, architectural elements, amphora, anchor, iron and bronze balls from the wrecks, catapults, old olive crushing mechanisms.
- Levent Köstem Olive Oil Museum: The world's largest olive oil museum is at the world's first known olive oil production location in Klazomenai ancient city which is located at today's Urla. The museum is in an old factory with an area of five thousand square meters and it tells the story of three thousand years of olives. The museum in Urla, which is famous for its olive and wine production before Christ, is one of the 26 olive oil museums in the world.
- Earthquake Museum: Built as an emergency center for natural disasters and an earthquake memorial house by the Karşıyaka Municipality, this museum aims to educate and prepare the residents to a possible natural disaster and protect them during the crisis.
- İzmir Painting and Sculpture Museum: First in established in Kültürpark in 1952 as a gallery, museum moved to its new building in the very center of İzmir in 1973. It continues to serve to artists and art lovers with its rich classic Ottoman

and modern Turkish painting and sculpture collection, distinguished exhibitions, art workshops and library.

- Selçuk Yaşar Painting Museum: The museum was opened in 1985 in an old İzmir mansion restored by Selçuk Yaşar, a businessman from İzmir. Bearing the title of Turkey's first private museum, the museum features the collection of Yaşar's private collection and DYO Painting Competition award-winning works in the exhibits. The lower section of the museum also serves as an art gallery for the art lovers.
- İzmir History and Art Museum: Due to the lack of the exhibition capacity of İzmir Archeology Museum, the old museum building at the Kültürpark and the two buildings next to it were restored and the museum was opened in 2004. The museum features artifacts related to history and art and consists of three sections: Stone Artifacts Section, Ceramic Artifacts Section and Precious Artifacts Section.

In addition to the museums, nowadays, İzmir has approximately 45 libraries in various spots of the city: İzmir Atatürk Provincial Public Library Directorate, Aliğa District Public Library, Balçova District Public Library, Bayındır District Public Library, Bayraklı Alpaslan District Public Library, Bergama County Public Library Directorate, Beydağ District Public Library, Bornova District Public Library Directorate, Bornova Mehmet Akif Ersoy Children and Youth Library, Buca County Public Library, Buca Osman Nuri Saygin Sirinyer Public Library, Buca County Public Library Loan Service, Cesme District Public Library, Cesme Alacati Public Library, Cigli County Public Library, Dikili District Public Library, Dikili Candarli Public Library, Foça District Public Library, Gaziemir District Public Library, Karabağlar District Public Library, Karaburun District Public Library, Karaburun Mordoğan Public Library, Karşıyaka Hoca Mithat District Public Library Directorate, Karşıyaka Children's Public Library, Menemen County Public Library, Menemen Sparse Public Library, Narlıdere District Public Library, Ödemiş District Public Library, Ödemiş Public Library, Ödemiş Kaymakçı Public Library, Ödemiş Public Library, Kınık District Public Library Public Library, Selcuk District Public Library, Tire Ahmet Munis Armagan District Public Library Directorate, Torbalı District Public Library, Urla District Public Library, Urla-Bademler Public Library. Inventory of all these and many more can be found available in the website of İzmir Art and Culture's webpage.

4.6. Sustainability

In many regional, sectoral and thematic strategy studies such as 2013 İzmir Regional Plan, 2023 Draft İzmir Regional Plan, İzmir Urban Marketing Strategy and İzmir Information Society Strategy, sustainability was highlighted as a strategic priority.

In the 2014-2023 İzmir Draft Regional Plan, sustainability and utilization of the existing resources of İzmir in the most effective way, raising awareness of resource use, increasing responsibility and productivity and protecting the quality of life of future generations were taken into consideration. The vision of this regional plan was “İzmir, as the center of attraction of the Mediterranean, which produces information, design and innovation.” (Bilgi, Tasarım ve Yenilik Üreten, Akdeniz’in Çekim Merkezi İzmir)

Creating and coordinating cooperation platforms for efficient and productive use of resources, including more institutions in decision-making processes and discussing sustainable development have become more prominent. As a matter of fact, in the EXPO 2020 nomination, the theme was selected as “New Ways for a Better World / Health for All” was selected to underline this sustainability goals.

Another topic that is worth mentioning in the sustainability goals of Izmir is “Green Infrastructure Principles.” It is an approach that provides and manages biodiversity in a wide ecosystem in both rural and urban environments, enhances nature's ability to deliver ecosystem products and services, such as clean air and water, as well as strategically plans the link between high quality natural, semi-natural and urban areas. It covers various aspects of planning, design and management such as controlling urban growth, protecting environmental resources, economic development and urban renewal. In its website, outcomes of Green Infrastructure Principles is summarized as: environmental benefits, clean air and water, improving soil quality and protection against erosion, accumulating and using rainwater, protection from the effects of climate change, reducing flood-flood risk, reducing carbon emissions, reducing urban heat island effect, disaster prevention, socio-economic outcomes, environment for better health, advanced tourism and recreation opportunities, diversification of local economy, biodiversity increase, developed habitats for wildlife, ecological corridors, landscape transitions and ecosystem repair.

Another issue on the agenda of Izmir is to become a smart city. Eurocities, of which Izmir is a member, defines smart cities as “cities that offer the most livable

environments with the lowest energy use.” Izmir aims to develop smart applications that support sustainability and energy efficiency of natural resources and to combine a livable and sustainable city structure by using the facilities of information and communication technologies.

For this cause, İzmir Development Agency (IZKA) prepares regional plans based on sustainability and development and states that it provides technical and financial support to the projects and activities for the implementation of these plans. According to the IZKA’s website, 87 million Turkish liras of financial support were provided by the agency and 55 clean energy-focused projects were implemented.

Explaining 55 projects and giving details would take pages so two are listed and explained below to demonstrate the efficiency of the projects:

- The Eco-Efficiency (Clean Production) Program: The program was implemented to encourage industrial enterprises in İzmir to make their production more environmentally sensitive by using less resources. Within the scope of the program, 4 pilot implementations were carried out, and then dissemination of the outputs was initiated. During the program, trainings were given to pilot companies, clean production studies were prepared and applications were carried out. As a result of the application, the use of exemplary efficient raw materials and the reduction of pollution were achieved: 125.8 tons/year reduction in salt use, 7.285 to/year reduction in CO₂ emissions, 27.049 m³/year reduction in waste water, 321 tons/year reduction in solid waste, 57.6 tons/year chemical savings, 71.049 m³/year water savings, 837.8 TEP/year energy saving and 100 tons raw material saving.
- “Best for Energy” Project: İzmir Development Agency's project which is titled BEST for Energy (Boosting Effective and Sustainable Transformation for Energy) is supported by the Competitive Sectors Program which is carried out by the Department of EU Financial Programs by the Ministry of Industry and Technology General Directorate of European Union and Foreign Relations. The project aims to support sustainable energy sector firms and increase their ability to compete in global market. The project started in 2017 with the partnership of ENSIA. Development strategy and action plan for the sustainable energy cluster and energy cluster promotion and internationalization studies are carried out.

Another problem of Izmir is the pollution in the gulf. According to municipality website, routine inspections and services are in progress to prevent and remove pollution in the gulf. The staff of the municipality consisting of the Blue Bay-2 sea broom ship, the Blue Bay-3 sea broom ship, Perimeter 1 boat and the land crew collect the garbage in the gulf from both land and sea every day. The team and equipment were strengthened and the cleaning work started to be carried out meticulously every day. In 2018, 640 tons and in 2019 280 tons of floating garbage was collected from the gulf of Izmir.

4.7. Programme

The theme of İzmir WDC 2020 was declared as “Design for Well-being: Embrace, Engage and Enjoy”. This theme was chosen because of Izmirians nature, it defines the character of Izmir.

Izmirians enjoy and embrace this mentality, even their policy and practices that it established so far. Improving quality of life by design is an important aim for the Izmir’s on going strategies not just as a World Design Capital candidate but also as a livable, sustainable city. As mentioned before, Izmir aims to put itself in a different position from the entire country with its democratic and secular way of living and it branded itself accordingly. Although the application file and the details that were designed for the programme did not announced publicly, it is not hard to presume that Izmir’s programme was designed to underline the importance of the design in solving the local problems and the Izmirian way of living was aimed to be transmitted to the jury members.

4.7.1. Attendance

Izmir hosted two important international events in its near history as mentioned in previous chapters: Mediterranean Games (1971) and Universiade (2005). Both of these events had huge attention from both local and international visitors. 23th Universiade games happened between August 11-21 2005 and over 8000 sports people from 180 different countries attended. In total, 18.536 attendants and volunteers worked in this huge event. Izmir Metropolitan Municipality organized and provided accommodation for these sports people with building 9245 housing and called this buildings “Olympic Village”. It was a huge publicity for Izmir, Aegean Region and Turkey in general and the

necessary steps were taken to ensure the comfort of the sports people and visitors, so that a good image can be created in their eyes.

World Design Capital Programme is, of course, different from the Mediterranean Games and Universiade but the numbers for these events may benefit us while trying to calculate the attendance to events that will take place in World Design Capital year of Izmir.

4.7.2. Promotion

Izmir has many promotion and communication channels and methods such as promotion via printing: in a monthly published and distributed Izmir Metropolitan Municipality journal, news are prepared and served to the press by the press office of the Municipality. Izmir also has 300 Billboards, 400 bus stop racks, 12 outdoor led screen totems, 50 indoor led screens and 42 kiosks in subway stations and ferry stations.

Trying to keep itself up to date with the new developments in technology, the Municipality offers free internet access zones throughout the city and in few parts of the countryside. Their services includes everyone with a wifi connection, it is not limited to one GSM. Izmir also has several internet sites and social media accounts online: Izmir Municipality's official website and VisitIzmir which is designed for informing tourist and foreigners and Facebook (with 155,775 followers), Instagram and Twitter accounts. There are also few technological tools that were integrated in the Izmir Municipality's website: virtual tools, 3D city guide, which is continuously updated and covers 21 different districts in the boundaries of Izmir, and online cameras which can be reached through by the website. Several online maps and city brochures are available for the ones who are interested in.

There is also a Citysurf application where the application provides its users a new model for serving maps and interacting with the created model. High resolution satellite images and aerial images are combined with digital terrain models and vector based geographical information and Citysurf can offer data over local networks and internet.

Another application that has been designed by the Izmir History Project and Izmir Metropolitan Municipality is Izmir Tarih (Izmir History) Application. The application was designed by a group of people with the leadership of Dr. Erkan Serçe. 258 important historical point and sight is selected by the design group. All divided into categories such

as archaeological sites, mosques, inns, Turkish baths, fountains, synagogues, churches and museums and selected accordingly to fit these categories. All selected points were explained and introduced to the people who uses the app with books, magazines, articles, photos and knowledge and experience of the residents around there to inform them. Application also lets people to create their own route to see and share them. It is possible for users to make their own lists, determine favourite spots and give them ratings accordingly and with this features, application encourages people to engage and have their own experiences.

4.8. Design

In this chapter, design education, design associations, design related chambers and NGOS, who are actively working in both local and national scope, and design days and projects will be introduced to the reader as it is asked in the application process. In this part World Design Organization wants to see the dedication of the city to design and design related events.

4.8.1. Design Education

Table 4.1. Design Education in Izmir

	Undergraduate Programs	Graduate Programs	PHD Programs
Dokuz Eylül University	Architecture Urban and Regional Planning	Film Design Graphic Design Art and Design Ceramics and Glass Design	Graphic Design Art and Design
Izmir Democracy University	Architecture Landscape Architecture Urban and Regional Planning	-	-

(cont. on the next page)

Table 4.1. (cont.)

Yaşar University	Animation Architecture Film Design Graphic Design Industrial Design Interior Architecture and Environmental Design Visual Communication Design Radio, Cinema and Television	Art & Design Architecture Graphic Design Interior Architecture	Communication Proficiency in Arts Program
Katip Çelebi University	Architecture City Planning	-	-
Izmir University of Economics	Architecture Fashion and Textile Design Industrial Design Interior Architecture and Environmental Design Visual Communication Design	Advanced Architectural Design Architecture Design Management Design Studies Yacht Design	Design Studies
Izmir Institute of Technology	Architecture City and Regional Planning	Architecture Architecture and City Planning Architectural Restoration Industrial Design Urban Design	Architecture Architectural Restoration

(cont. on the next page)

Table 4.1. (cont.)

Ege University	Visual Communication Design Painting Architecture		
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4.8.2. Design Associations, Design Related Chambers and Ngos

Various design associations, design related chambers and NGOs support design and designers in İzmir and offer their services to interested people. World Design Organization demands an introduction in the World Design Capital application process to see how dedicated and supportive the city is and how wide and inclusive the design circles are. Many NGOs in İzmir (e.g: Chamber of Architects, Landscape Architects, City Planners and chamber of Interior Designers) are collaborating with universities to contribute to creative ecosystem of İzmir and to incubate creativity. In this list, there are also few at the end that are not local and working specifically for İzmir but active in İzmir and design circles:

- İzmir Mediterranean Academy: Mediterranean Academy as a department has been formed by Izmir Metropolitan Municipality to support the vision that was determined in previously mentioned workshop in 2012. The academy, focused on understanding İzmir's Mediterranean city culture, art and design with the sharers to make real Izmir vision and providing support for the strategy of globalizing Izmir and often collaborates with Izmir universities and their design departments to improve city's cultural and historical activities.
- Atalier İzmir: Atalier İzmir educates people who aims to become expert in their profession with its international team of teachers from all areas of design since 2008.
- Association of Aegean Shoe Industrialists (EGEAYSAD): Founded in 1996 by shoe manufacturers who are operating in and around the Aegean region, EGEAYSAD works on projects to enforce its member's position in the sectors and seeks solutions for their problems.
- Building Biology & Ecology Institute Turkey (YBE): YBE studies and creates content about the effects of build environment on the health of human and

nature, shares information, trains people, organizes events, conferences and seminars and offers consultancy to increase the expertise and applied work on the field of building biology, ecology, sustainable housing, innovative building materials, environmental health, medicine, sociology and biotechnology.

- Chamber for City Planning and Urban Design: The chamber for City Planning and Urban Design enforces the development of urban design and city planning projects to oversee the projects in the shaping of Izmir's city structure. The chamber is a part of the Chamber of Turkish Architects and Engineers.
- Aegean Clothing Manufacturers Association (EGSD): Many designers and business people from the sectors of apparel and textile is members of the EGSD.
- Aegean Industry and Business Owners Association (ESIAD): Founded by successful business owners in 1992, ESIAD advocates development based on principles of liberal economy.
- Turkish Design History Society: Started at a meeting held in Izmir University of Economics, Turkish Design History Society works as a platform to carry out symposium activities with its 25 founding members since 2004.
- 360 Degrees: 360 Degrees is a research foundation which exhibits outcomes of their design and research projects with the exhibitions organized by the foundation.
- Izmir University of Economics EMBRYONIX-TTO: As the Science and Technopark of Izmir University of Economics and Technology Transfer Office, EMBRYONIX-TTO aims to enforce collaborations between private sectors and universities, offers researchers and developers resources, facilities and consultancy with research of the promising new technologies.
- Izmir University of Economics, the Design Research and Implementation Centre (EKOTAM): EKOTAM focuses on conducting researches in the areas of science, theory, history, philosophy, education and application of design by collecting data, generating and sharing this information to develop design projects which aim to solve specific problems and meet demands from a variety of sectors and individuals.

- Izmir Design Academy: Connected to privileged universities in Turkey and around globe, Izmir Design Academy provides training in the field of fashion, art and design and preparatory courses for college graduates as they are preparing for higher education in the design branches.
- Izmir Fashion Designers Association (IMOT): Since 2015, Izmir Fashion Designers Association gathers the local fashioners for developing projects in İzmir.
- Izmir History Design Atalier: As a governmental institution founded by Izmir Municipality in 2015, Izmir History Design Atalier is a branch of the Department/Branch of Historic Environment and Preservation Department. The institution was initiated as a part of Izmir History Project and located in an old historical building which was donated by a family on condition that it will be used for academic, public and research purposes in the historical parts of Izmir. Renovated and designed as a workshop, Izmir History Design Atalier holds many events, seminars and workshops with the local community, residents, tradesmen, refugees, students, academics and designers.
- Chamber of Seafare and Overseas Trading Izmir: Chamber of Seafare and Overseas Trading aims to link the sea transportation and trading companies around the Aegean Region since 1987.
- Chamber of Textile Engineers: Chamber of Textile Engineers works as a platform for the textile engineers in and around the Aegean region to gather under since 1992.
- Ege University Science and Technology Centre-Technology Transfer Office (EBİLTEM-TTO): Since its establishment in 1994, EBİLTEM TTO aims to offer its expertise on both regional and national organization in innovation management, R&D, technology transfer and triple helix cooperation and plays a crucial role in enforcing and inspiring innovation capacity in the Aegean region and building relations between industry and academia. EBİLTEM suggests ways to stimulate and increase innovation and R&D level of the industry with adapting new ways and following international developments for solving the local problems. It also represents a unique model for business-academia interface organization in Turkey because of that it became a regionally and nationally prestigious centre.

- Izmir Advertisers' Association (IRD): The IRD was founded by advertising agencies in and around İzmir and the Aegean region in 1989.
- Izmir Chamber of Commerce (IZTO): Izmir Chamber of Commerce has been established in 1885 and aims to lead and enforce trade life in Izmir by developing a modern, practive and facilitator services to rise Izmir's high quality and making the city a universal city for local and foreign investors in the highly competitive global market. IZTO provides services to Izmirians and Izmir's tradesmen to solve their short-term or long-term problems.
- Izmir Chamber of Landscape Architects: Starting at 1966, Landscape Architects founded the association firstly in Ankara as a part of the Chamber of Turkish Architects and Engineers and became an independent chamber in 1994. The chamber aims to enhance the quality of life with design based solutions and good design principles and gathers a crowded group of members in order to exchange and brainstorm ideas, knowledge and experiences.
- Izmir Chamber of Tailors and Ready Made Sellers (IZTERKON): The chamber aims to fulfill the professional, social, economic needs of the members and improve their art and trade in a supportive, efficient way within in the boundries of job ethics and public utility, organizing their relations with customers.
- IZTECH Design, Architecture and Urban Research and Application Centre (TAMİKAM): TAMİKAM sets collaborations and reinforces the university's studies on architecture, city and regional planning, architectural restoration, industrial design and other related fields. The centre aims to ensure the coexistence of research, education, design and practice for interdisciplinary studies, to design and implement projects with the help of multidimensional and multidisciplinarywork perspective.
- Minerva Incubation Center: Minerva Incubation Center has been helping young entrepreneurs for establishing their own companies and encouraging entrepreneurs of all ages to develop creative and innovative business ideas.
- Tag Platform: Since 2008, Tag Platform organizes workshops, conferences and prepares publications with the motto "design for everyone" and underlines that design is a necessity for all, not a luxury. As a representation of the EIDD-Design for All Europe network, it aims to prevent pollution, increase

environmental life quality and fight global warming with design methods and principles.

- Yaşar University Center for Mediterranean Studies: This center was established to create platform for exchange of ideas of academics, researchers, policy makers, students, especially in exploring the political, economic, social dynamics in the Mediterranean region.
- Üçel Fashion Academy: The Üçel Fashion Academy has been opened since 1980's and provides courses and training in the areas of textile and fashion design to students in a 15 months long program.
- Aegean Photography and Cinema Amateurs Association (EFSA): Founded in 1997 by eight members of the Karşıyaka Aegean Art Centre Photography Club, EFSA offers photography courses to interested people.
- Association of Contemporary Cinema Actors (ÇASOD): Since 1922, ÇASOD organizes an annual award ceremony for best acting in its base at İstanbul. It provides service to actors and actresses, directors, producers and film companies with their 300+ members.
- Association of Film Critics (SIYAD): As a civil organization founded in 1977, SIYAD organizes Film Critics Award and it is a member of the International Film Critics Association FIPRESCI.
- Chamber of Interior Architects in Turkey (CIAT) and Izmir Branch: CIAT became a chamber in 1976 and is one of the first interior design associations in Turkey. It is a member of the International Federation of Interior Architects since 2011 and represents local interior architects in the global scene. CIAT aims to protect the rights of the interior designers and define working and ethical principles in the field. CIAT also has an archive of the works of the local interior designers under their roof.
- Cinema Television Union: As a labour union, Cinema Television union brings together the workforces behind the scene, from pre-production to post production. It works on protection of existing labour rights, equal representation, the right of expression and ethical principles and struggles against exploitation and discrimination as many similar association does.
- Film Industry and All Artists Empowerment Foundation (FİLM SAN): As an initiative of the then most remarkable actors and actresses in the Turkish film,

theatre and drama scene, FİLSAN was founded in 1975. Nowadays the union has 7300 members which makes it the largest and oldest union in Turkey and it has a very important place for actors and actresses because of its important role in setting up a social security system.

- Documentary Film Workers Union (BSB): The union was founded in 1997 as a civil platform after a national conference that points out the problems of documentary film workers and it is an officially approved union for film professionals now.
- Film Directors Association (FİLM-YÖN): Established by cinema professionals in 1984, Film-Yön offers its services to film directors all around Turkey.
- Izmir Freelance Architects Association (ISMD): Founded in 1987, the ISMD aims to advocate principles of social accountability among working architects as well as protecting and improving the status of the architects.
- Istanbul Photography and Cinema Amateurs Association (IFSAK): IFSAK works as a platform that brings photographers and independent film makers from all over Turkey together with the goal of foster communication and solidarity among its membership. It also aims to inspire interest in the art of photography and film making.
- GMK Graphic Designers Professional Organization: In 1978, GMK has been established by creative people in the advertising agencies and graphic workshops and later on it became a larger group with academics and students. Since 1993, it is a member of the International Design Council (ICO-D). Like similar organizations, GMK also aims to bring together professionals and academics of the graphic design and visual arts in periodical gathering to share their experiences and demonstrate their work. Aside from this gatherings, GMK also holds the annual Graphic Design Exhibition.
- Izmir Cinema Association: With the aim of supporting film related activities in İzmir, İzmir Cinema Association was founded in 2000. Izmir Short Film Days and Aegean Film Days festivals are organized by the association. Izmir Short Film Days has grown into the biggest organization in the likes of and it attracts international participants and triggers more related event to take place abroad like Turkish Short Film Festivals in Hong Kong and Beirut.

- Chamber of Izmir Architects: Chamber of Izmir Architects protects and strengthens all professional architects, architecture scholars and students in and around Izmir since it has been found. The chamber also offers consultancy and is involved in the evaluation of many architectural projects.
- Izmir Cinema and Visual Arts Association (IZSGD): IZSGD is an association that has been established by film enthusiast and film students who are living in Izmir.
- Izmir Film and Television Producers Association (IFTYD): IFTYD aims to spread the film culture and bring people who are working in the film and TV industries together in a platform.
- Chamber of Izmir Architects: Chamber of Izmir Architects protects and strengthens all professional architects, architecture scholars and students in and around Izmir since it has been found. The chamber also offers consultancy and is involved in the evaluation of many architectural projects.
- Izmir Photography Association (IFOD): Founded in 1986, IFOD actively organizes photography related events and exhibitions and brings local, national and international photographers together.
- Turkey Cinema and Audio-Visual Culture Foundation (TÜRSAK): In 1991, 215 members from the film, TV, fine arts, press and broadcasting sectors came together and founded TÜRSAK to promote film and to make sure film, publications and broadcasting are inspiring and encouraging diversity.
- Turkey Film Owners Association (SE-SAM): Based in Istanbul, SESAM is an association for film producers who produces films, documentaries, short films, advertising films and TV shows and arranges workshops where professionals share their knowledge with students who are interested.
- Professional Filmmakers Association (FIYAB): FIYAB is an association under the hub of the Turkish Ministry for Culture and Tourism. It aims to bring film producers all around Turkey together, protect their rights and understand and solve their problems in the sector.

It is crucial to note that while the list this study presents here may look extended and crowded but it may lack design associations, chambers and NGOs that were listed and presented in the original application that Izmir presented in the application process as completely different team prepared it.

4.8.3. Design Days and Projects

Another thing that World Design Organization is interested about cities is design days and organizations that were held for the design enthusiasts and the residents of the city. Although there might be more that this thesis is missing, it is possible to mention from few as follows:

- **Izmir Design Days:** This a week long program is focused on the local abilities of the city in design fields. Movie screenings, lectures and workshops with local and international designers, Pecha Kucha Night for İzmir, exhibitions and design forums with the attendance of stakeholders from architecture, technology, communication, design, film and fashion is organized for an entire week to celebrate design and design community in İzmir.
- **Izmir Architecture Week:** Organized annually by Chamber of Turkish Architects and Engineers from Izmir since 2006, a week of workshops, conferences, seminars, exhibitions and tours through the city to introduce important historical or contemporary buildings and sights, all related to architecture, are available for visitors to attend and participate as they wish. Another aim of the architecture week is to get architecture students to be more involved into their profession and bringing students and both local and international professionals and academics together.
- **Design Village:** As a collaboration between the architecture students of Dokuz Eylül and the Yaşar Universities, the first Design Village meeting brought together 120 students and 27 workshop were held by designers from 37 universities and since it became one of the biggest and most exciting events for design students in Turkey. Students come together outside of the metropolitan area to attend the workshops or work on projects together and prepare exhibitions. Design Village has a theme and specific subject for each year and open to all students, academics and artists in all design branches.
- **World Interior Days:** Set by the International Federation of Interior Architects and Designers, World Interior Days are celebrated starting on

the last Saturday of May and extended as a week by the Chamber of Interior Architects and university departments of Interior Architecture and Environmental Design. Creating awareness on interiors and linking interior designers and design students up is aimed in those days.

- **Good Design Week:** Good Design Week was organized for the first time at 2016 with the theme/main title “Output” followed by “New Spaces” (2017), Together (2018) and “Cycle” (2019). It aims to create a platform for sharing and discussion where designers, academic circles and students in the city come together and it is the most comprehensive public program in the road of transforming Izmir into a city of design and innovation. The week consists of exhibitions, workshops, panels and interviews and it aims to provide a focus for contemporary professional and theoretical debates on design and to bring design to a more central position on the public agenda.
- **Randevu (Rendezvous) Events:** Randevu events are called “creatives excuses to meet.” Initially started at 2015 with bringing music, design and fashion together, Randevu events evolved into a more focused set of events in the fields like design, cinema and music.

CHAPTER 5

METHODOLOGY AND DATA COLLECTION

5.1. General Overview of Methodology

This chapter will explain the research methodology and data collection processes in three sections: research design, aim and scope of the study and limitations of the study.

5.1.1. Research Design

As mentioned before, this thesis aims to analyze Izmir from “city branding” perspective and Izmir’s strengths and weaknesses on the road to being a design city and also getting named as World Design Capital by World Design Organization.

Following questions can be considered as a guide for this research work:

- What is a city identity and what are the common points and differences between designing a product identity and a city identity?
- What was the characteristics of the previous World Design Capital winners?
- What were the shortcomings of Izmir in its application as World Design Capital?
- How can Izmir win if it applies for another year’s title?
- Do the residents want to be involved in the design process of Izmir’s identity?
- Can co-design add to the existing identity of İzmir?

Even though there are some pieces written and projects done on the subject by both municipality and academicians, there is no work that gives an insight to the existing process of Izmir on its way to be a design city. This study aims to explore the answers to questions above and fill this gap in the literature by doing so.

The outcome can serve as a primary research of the attributes the city needs to have and what is expected from Izmir by both residents of the city and the professionals in terms of branding the city in a better way. These attributes can help the city communicate better with both residents and outsiders and gave the city an advantage in the competitive global market by distinguishing its position amongst others. In the

process of being a design city and a strong brand, it is also important to grasp what brand and brand strategy means in the city branding process, why it is necessary and how can it be applied before branding a city.

The data sources to navigate this study were selected literature review, research questions and conversations and observations by/with residents of the city. These sources commonly considered as secondary and observational sources of knowledge and they have been useful in the process of preparing survey and interview questions and analyzing the results and responses of the interviewees.

For this research: two methods of research have been used by the author. Both methods will be explained and discussed as chapters below. Both researches had their scopes they were conducted in: the scope for the survey was limited with the residents of the Izmir, whether they lived here only for a year or for as long as they can remember. These people are the residents who experience the city day by day and have their own perspectives about the city's identity even though they don't work or educated in professions of design.

The scope for the interviews were limited with nine professionals, which will be introduced in its own chapter. These professionals are either worked in the process of becoming a design city and/or being a candidate for World Design Capital or are getting and will get benefits by the city of Izmir as they do their business in town.

The research process consists of three main steps within the aim and scope of the study: organization, survey and the interview. The data which is obtained from the literature review, observation and research questions are used for preparing the conducted survey and interview questions and structure of these methods.

This study was conducted in two main parts: a survey for residents and in-depth interviews with nine professionals who worked and/or be informed about the Izmir's process of being a design city and Izmir's candidacy for World Design Capital 2020.

The aim of the survey was to enlighten the perspective of the residents about the city in a genuine way. The survey was conducted both online and in person, with 200 people, who are residents of the city whether they started living in Izmir this year or lived in Izmir their entire life. The outcomes of the survey are showed in graphics, will be explained and discussed in future subchapters. The outcomes of these interviews are self-memos and voice recordings which every interviewee kindly allowed. The data collected from these interviews were discussed and compared amongst each other question by question in the analysis part in later chapters.

Finally, after getting these data and comparing it to the literature review and checking if it is addressing the research questions correctly, conclusion of this research was written.

5.1.2. Limitations of the Study

Two main challenges were visible in the data collection and the analysis part of the both survey and the interviews: social factors and practicability factors. Social factors can be considered as unexpected and/or irrelevant events took place prior and during which may or may not affect the answers of the interviewees (Roulston, deMarrais and Lewis 2003). Unexpected participant behaviors were experienced. Many interviewees selected places suitable for them for the interviews due to their busy schedule. A few selected places were in public/another location from the pre-selected one and/or a bit noisy from time to time. Some interviewees answered multiple question at once or added other explanations to the previous answers they gave. An interviewee questioned the purpose of the questions and had difficulties in understanding the context. These issues were observed and fixed in first interviews in order to avoid difficulties and improve the quality of the process.

Access to the participants, sampling and reporting methods of the data can be counted as practicability factors which were expected and experienced through this process. Few interviews were cancelled or postponed due to private situations of the interviewees. As a result, sampling scale was narrower than expected.

Interviews were conducted face to face. Due to this kind of data collection, all the data that has been obtained is self-reported. Even though all interviewees were kind enough to let the researcher record the audio recording, interview notes were also taken. Keeping the objectivity is the most important challenge in this self-reporting as data collection. Questions were asked multiple times and explained when necessary for the interviewees from other backgrounds and disciplines. There were also conversations about interviewee answers to obtain a better insight of the interviewee perspectives. The answers given and the data that has been obtained by these interviews were compared with observations and literature review at the end.

Some of the participants were late or rescheduled the meeting few times or changed the pre-selected location of meeting. Few went to a different direction while

answering questions that had nothing to do with the main purpose of the questions. These reasons can be distracting for the both interviewer and the interviewee, which is why they were avoided in the next interviews to achieve a successful, complete data collection process.

Questions were selected very carefully to avoid misunderstandings during interviews. In some cases, questions might be hard for the respondents to understand what their exact meaning and/or phrasing of the questions may cause problems in the interview flow. Questions were prepared to reach to the right answers and were inspired by previous studies on ‘city branding’ to achieve a comparison.

Open-ended questions were selected so that interviewees can answer them as many works in different disciplines. All interviewees answered questions from their own perspective and according to their profession. This caused a variety in answers. Content of the questions were also discussed with several experienced individuals to achieve the maximum success while gasping the answers.

5.2. Data Collection

In this section, the process of survey and the interviews will be discussed, followed by the question selection and participant profiles for the interviews. Processes will be presented as sub-sections. In these subsections, the analysis of the data which was obtained will be portrayed.

5.2.1. Tools and Methods Used

As different research questions requires different approaches, this study selected two methods for reaching the best data about the city branding, identity of Izmir and Izmir as a design city. The aim was to portray the both process and the perceptions it created in the minds of residents, the ones who experience the city and its transformation every day. Both surveys and interviews were conducted to reach residents and professionals on this topic at the same time. Both methods provided quantitative and qualitative data to identify the shortcomings.

As Neuman claims, adopting qualitative research can explain the social reality and cultural essence better as well as its ability to concentrate on interactive processes and

events and make thematic inquiry (Neuman 2006). Because of its flexible nature and ability include variegated and unexpected replies and feedbacks, a qualitative approach was more fitted to the objectives of this study.

The steps to be followed for this process are listed as below:

- The collection of both quantitative and qualitative data in surveys, both by hand and online.
- Participant profiling for the in-depth interviews.
- The collection of qualitative data with the in-depth interviews with professionals.
- Assorting qualitative data by their themes and topics.
- Synthesizing data and feedbacks from both methods, exploring patterns and common points
- Comparing research findings with the literature.

The tools of data collection that were applied:

- Handed and online survey: these documents hold the both qualitative and quantitative data and got analyzed and explained after.
- Self-notes: self-notes were the notes which held keywords and new terms that interviewees mentioned in the process of interviews and details of the interviews to fix the issues if there is any faced in the process to improve the interview quality.
- Audio recordings: meetings were recorded with the consent of the interviewees to prevent the loss of data and got dictated after the interviews.
- Dictations: to help in the classification of the qualitative data and the protection of information, each audio recording was dictated.

5.2.2. Survey

According to Check & Schutt, a survey is the collection of information from a sample of individuals through their responses to questions (Check and Schutt 2011). By utilizing various methods and allowing the research to recruit a specific group of

participants to collect data from, survey is a very essential way to obtaining key answers to a study. Whether the researcher uses quantitative research strategies like questionnaires with multiple items, qualitative research strategies like open-ended questions or both, which is named mixed methods, it is widely used in social and psychological research as it is meant to portray and examine human behavior (Singleton Jr. and Straits 2009). It is a crucial way to explore the behaviors and preferences and this is why it was chosen for this study.

As discussed in the literature review, cities are meant to be experienced by people, whether they are residents or visitors, people play an essential role in the way the city is branded. The discussion about the city only begins if more and more people experience and perceive it, this is why keeping a broad audience for the survey which is meant to determine the shortcomings of the city was critical.

In order to access to data in a more broad context, the sample group of this survey consists of the residents of Izmir whether they lived here for a year or for all their entire life, who experienced the city everyday with its all elements and wanted to participate in the survey process to state their ideas and perspective on its city brand. As this survey was meant to be take opinions of the residents, professionals who worked in this ‘design city’ process was excluded. The sample group consisted of 200 people who handed in their survey or submitted online.

Although there are people who visited the city but do not reside in it at the moment or residents who moved away after staying for a while, it was impossible to have such wide range of people giving their opinions about the city, that’s why living in Izmir at the moment was a must to participate.

This factor enables the participants to address to the dynamics of the city in a more particularized characteristic. Questions of this survey were designed to understand and designate the awareness and impressions of the residents and reviewed and discussed with other researchers to achieve the best results.

5.2.2.1. Findings

Survey findings, their graphics and conclusions of the survey can be found in this chapter as three subchapters of the question groups.

5.2.2.1.1. Demographics

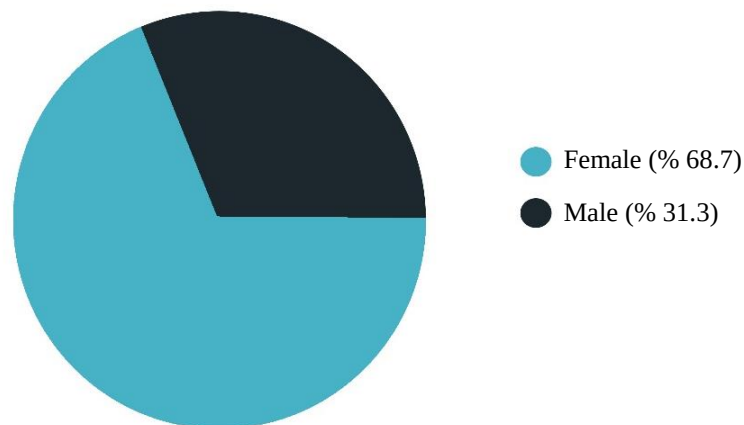


Figure 5.1. Gender

First, demographic questions were asked in order to understand the characteristics of the participants of the survey. The 68.7 % of the participants of the survey were females and the 31.3 % of them were males.

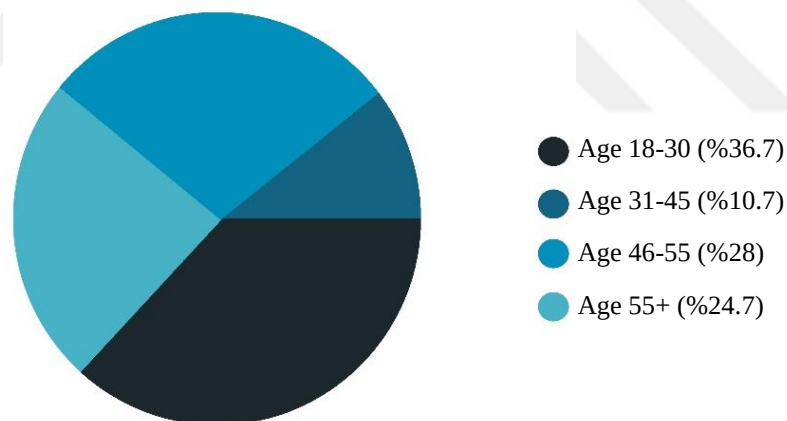


Figure 5.2. Age Range

Majority of the participants were young, although a significant amount of older participants answered the survey as well. This difference lets the survey obtain information from different age groups.

As can be seen in the figure above, majority of the participants were between 18-30 years old with (36.7 %), followed by 10.7% of the participants who were between 31-45 years old, 28% of the participants who were between 46-55 years old, %24.7 of the participants who were over 56.

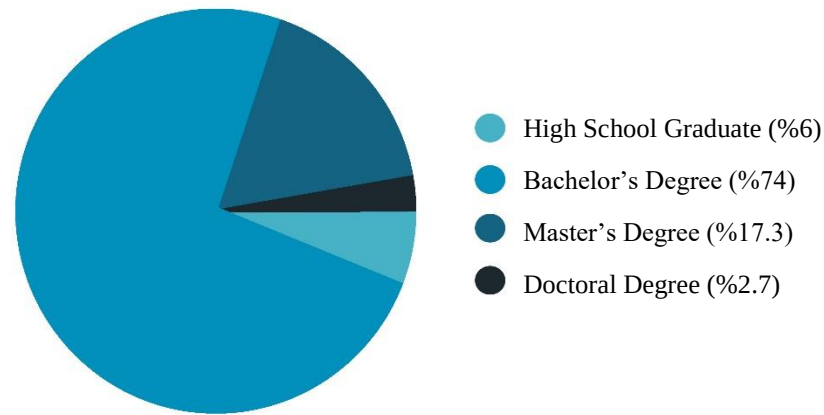


Figure 5.3. Education

People from various different disciplines and backgrounds participated and the occupational scale was very rich, from designers to non-designers. Majority of the participants (74%) of the survey were university graduates. The 17.3% of the participants of the survey were of master's degree. The 6 % of the participants of the survey were high school graduates. The 2.7 % of the participants of the survey were of doctoral degree.

5.2.2.1.2. İzmir

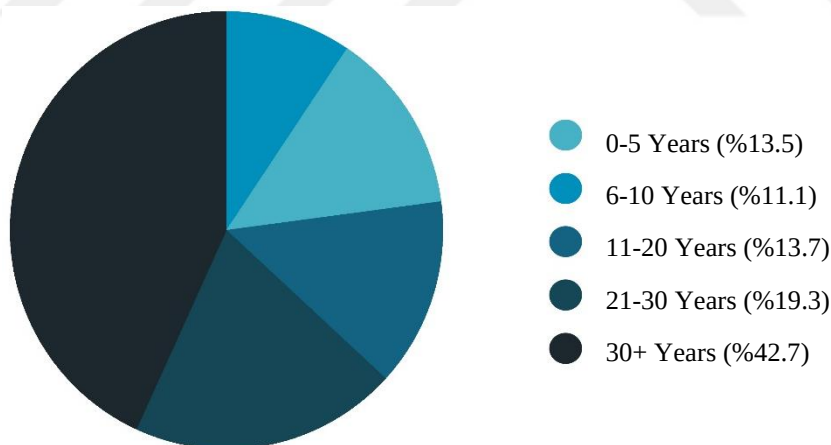


Figure 5.4. Living in İzmir

Asking the participants how long they lived in the İzmir was crucial to comprehend their perspective for the things related to the city. The majority (42.7 %) of the participants of the survey have been living in İzmir for more than 30 years which can be an indicator of city loyalty in this case. The 19.3 % of the participants of the survey have been living in İzmir for between 21- 30 years. The 13.7 % of the participants of the survey have been living in İzmir for between 11-20 years. The 11.1 % of the participants

of the survey have been living in İzmir for between 6-10 years. The 13.5 % of the participants of the survey have been living in İzmir for between 0-5 years.

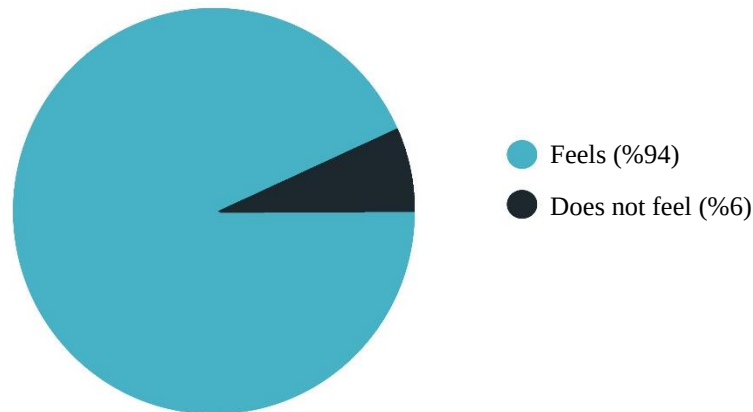


Figure 5.5. Sense of Belonging

When asked, majority (94%) of the participants of the survey have said that they have the sense of belonging to İzmir. Only 6 % of the participants have said that they don't have the sense of belonging to the city.

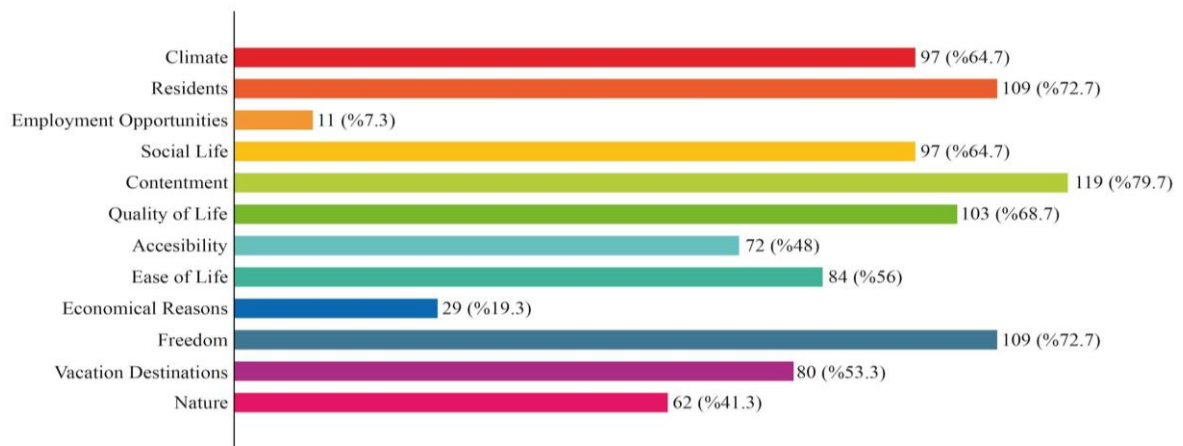


Figure 5.6. Attracting Quality

When the participants of the survey were asked, they mentioned that the most important reasons which make İzmir attractive for them are the feeling of contentment they feel in the city, the sense of freedom and other residents of İzmir.

Many other reasons were given as answers: the social life, vacation destinations, quality of life and climate. The less favorite answers were employment opportunities with 7.3% and economic reasons with 19.3%. Because of these answers, it is safe to assume that most of the people who feels attracted to the city is not here because of many job opportunities and economical gain.

5.2.2.1.3. İzmir as a Brand:

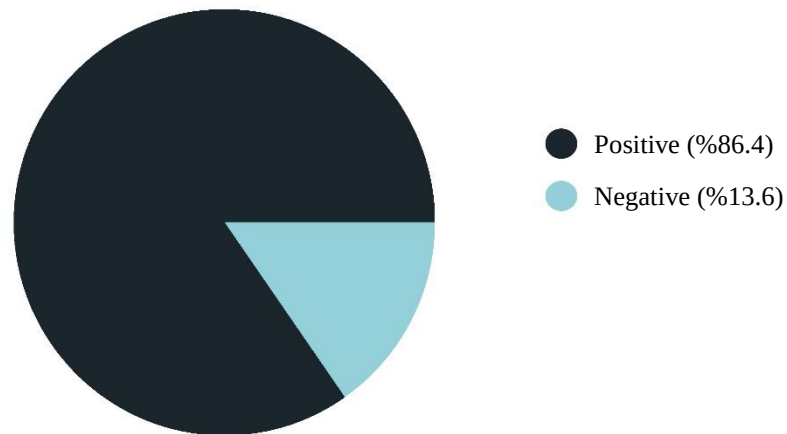


Figure 5.7. İzmir as a Brand City

When they were asked about if they consider İzmir as a brand city or not, the 86.4% of the participants have said that they perceive İzmir is as a brand.

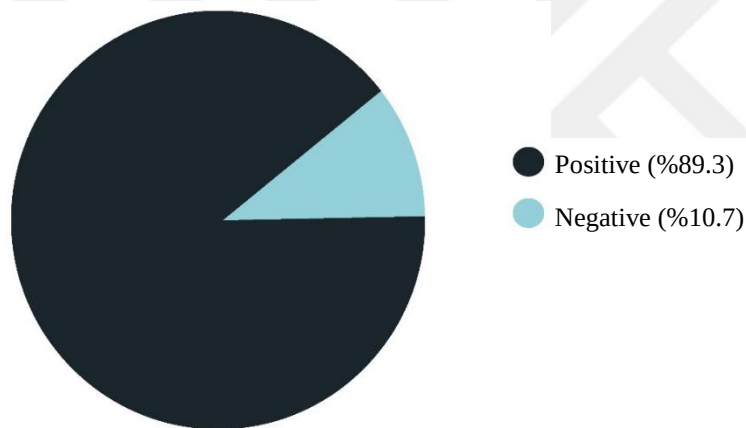


Figure 5.8. İzmir's Identity

The 89.5 % of the participants of the survey think that İzmir has a unique identity whereas the 10.5 % of them think that İzmir doesn't have a unique identity.

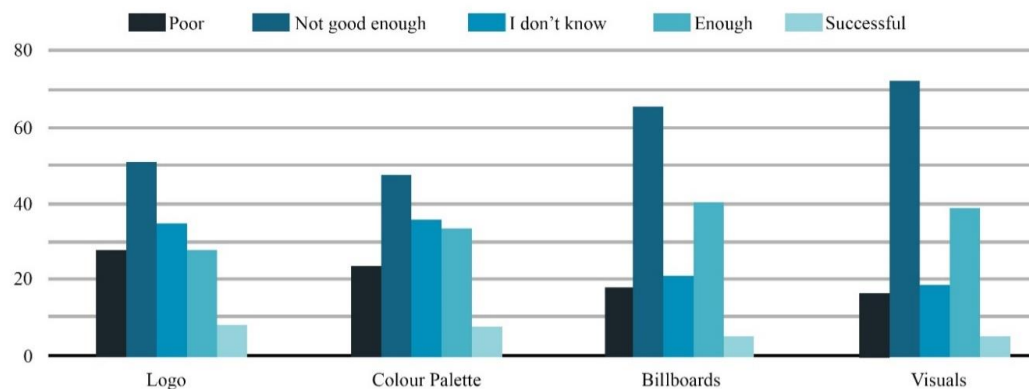


Figure 5.9. İzmir's Visual Identity

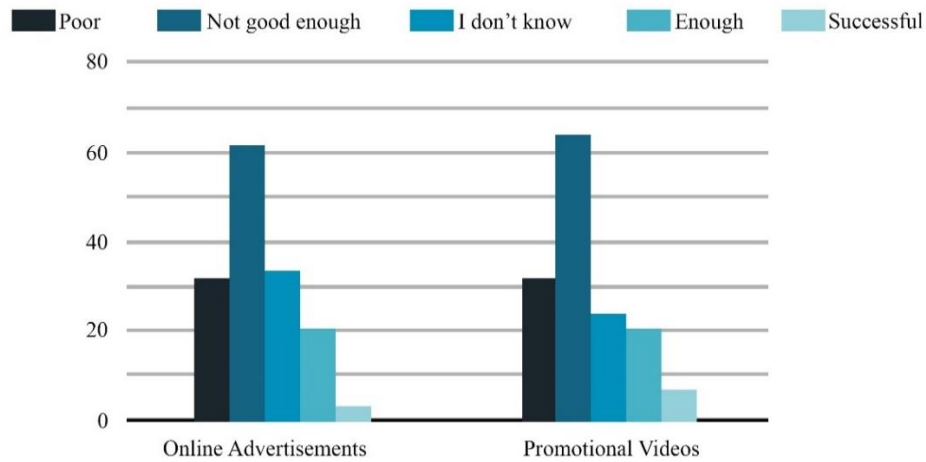


Figure 5.11. Izmir's Online Activity

More than 60% of the participants of the survey think that the internet adverts aren't good enough while only two of the participants think that they are successful. More than 60% of the participants of the survey think that the promotional videos aren't good enough while only eight of the participants think that they are successful. As can be seen above, online advertisements and promotional videos also are not attractive and impressive enough for the Izmirians.

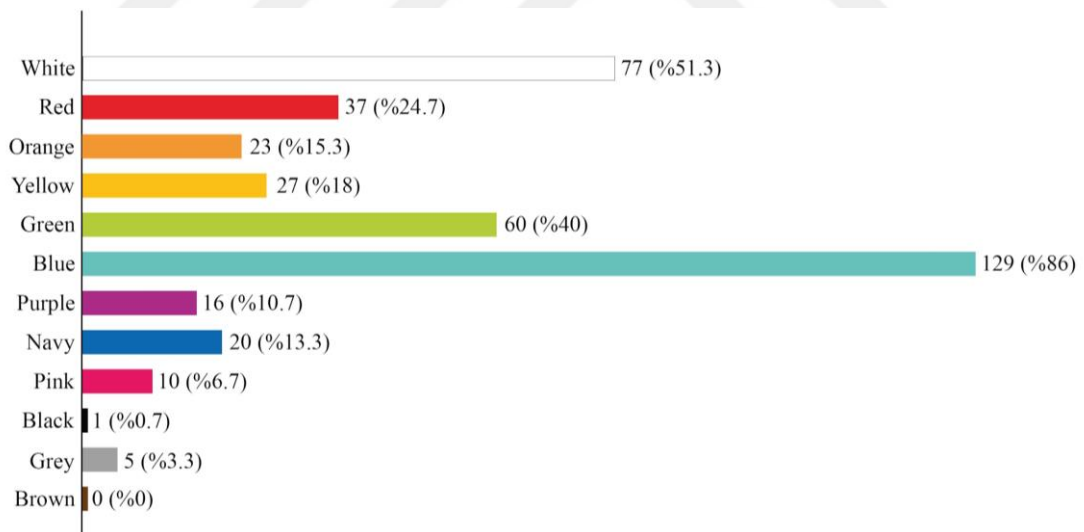


Figure 5.12. Izmir's Color Palette

The color of İzmir was asked to the participants of the survey. The 86% of the participants of the survey chose the blue color, 77% of the participants chose the white color and the 40% of them chose the green color. Blue comes as no surprise hence the İzmir being a port city and its very long coastline. The colors green and white can also be perceived as very relaxing and rejuvenating colors.

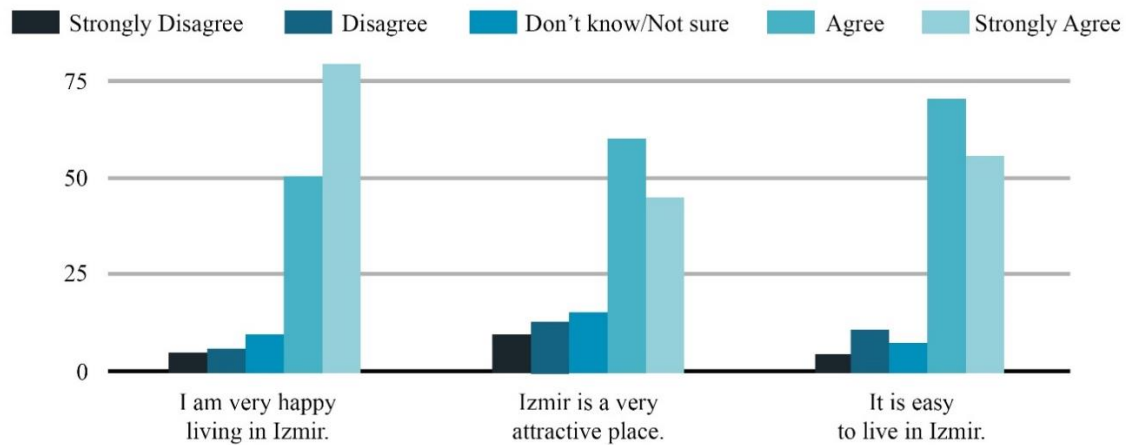


Figure 5.13. Satisfaction of the residents

The majority of the participants of the survey say that they are very happy living in İzmir, only very few participants strongly disagree. More than 60% of the participants of the survey think that İzmir is a very attractive place. More than 70% of the participants of the survey think that it is easy to live in İzmir.

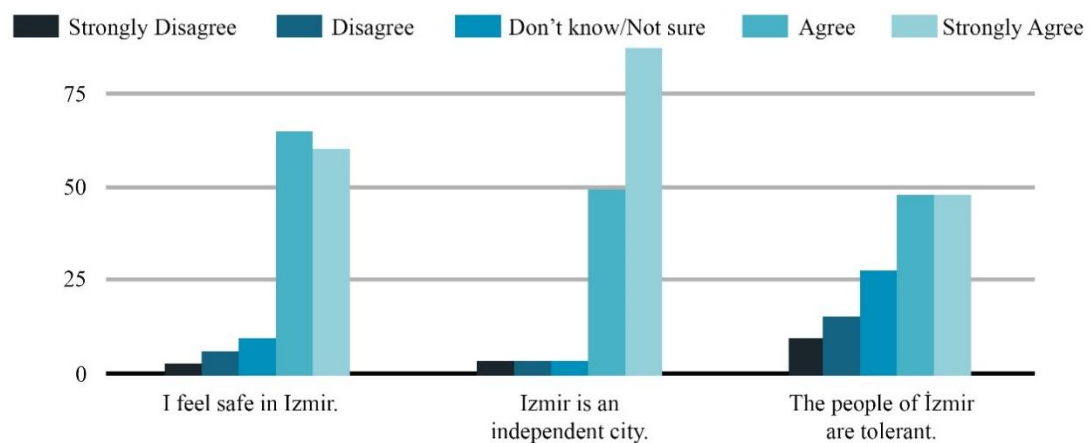


Figure 5.14. İzmir as a city

The majority of the participants of the survey agree that they feel safe in İzmir. The minority of the participants of the survey strongly disagree that they feel safe in İzmir. More than 75% of the participants of the survey strongly agree that İzmir is an independent city. Very few of the participants of the survey strongly disagree that İzmir is an independent city. 50 % of the participants of the survey totally agree that the people of İzmir are tolerant. Only 10 of the participants of the survey strongly disagree that the people of İzmir are tolerant.

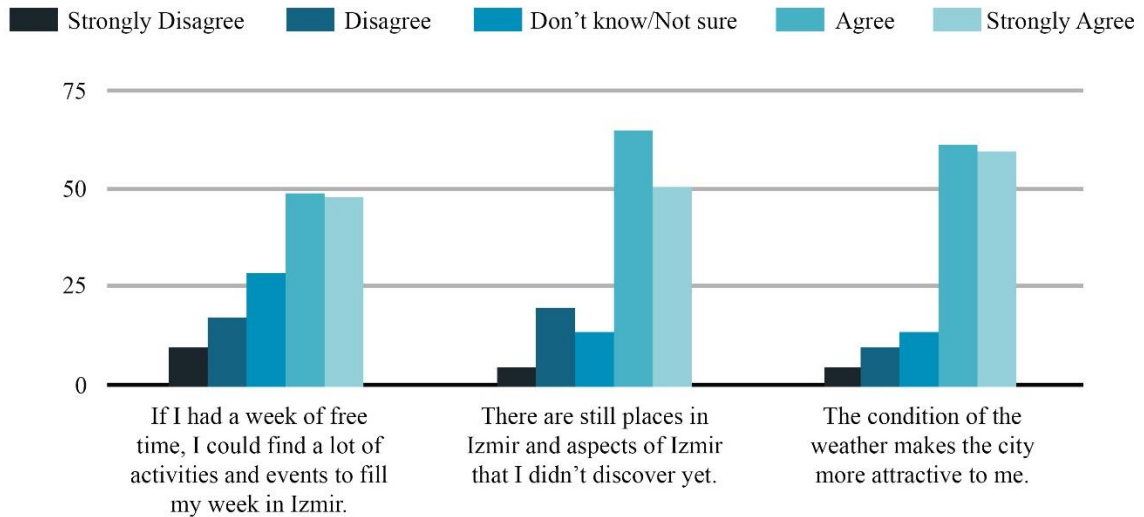


Figure 5.15. Attractions of Izmir

Many respondents stated that there are many activities and events that they can spend their time with in İzmir. İzmir has many events going on entire year, which is great for its impression on visitors and residents since people want to live in cities where lots of cultural and social activities to spend time with. The fun, eventful city impression is perfectly fitting with İzmir's already existing, as shown before, free and modern city impressions.

Another statement that majority of the respondents agreed was the fact that they still have many places and aspects of İzmir they didn't discover yet. From Dikili to Selçuk, İzmir has many cultural and historical places to visit and offers lots of activities and things to do for both residents and visitors.

Weather is a huge element that effects people's daily life and impressions on a city: for example, many hot, sunny cities are automatically considered as summer cities and touristic cities. In third graphic in Figure 5.15, it can be seen that many respondents enjoy and find the sunny and balmy weather of İzmir attractive.

In Figure 5.16, we can see 50% of the participants of the survey think that education, health and transportation services are sufficient in İzmir. Majority of the participants of the survey disagree or is not sure that education, health and transportation services are sufficient in İzmir. These results can be considered as an indicator of a big shortcoming.

50 % of the participants of the survey agree that transportation is easy in İzmir. Other half is not sure about it, which is another problem to solve for the city.

Transportation is one of the main problems a city can have that directly effects the comfort and daily life of the citizens.

The majority of the participants of the survey totally agree that when they think of İzmir, positive things come to their minds. This is an important detail about the city, because it creates an identity for the city in a positive way. Oftenly, as shown in the previous graphics and answers, residents and visitors are linking good, positive thoughts and impressions to the city.

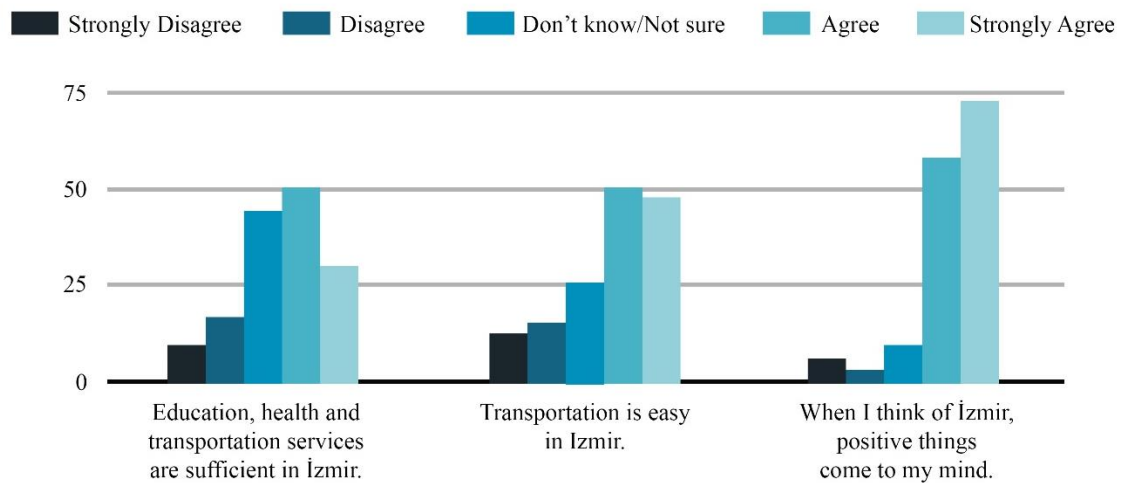


Figure 5.16. İzmir and daily life

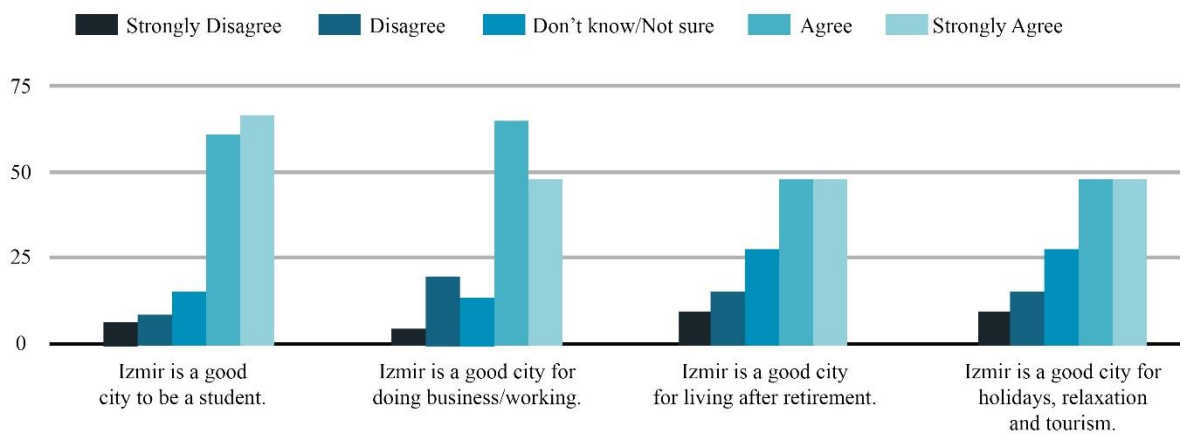


Figure 5.17. A vision for İzmir

Izmir is a versatile city, a city that has a different meaning for everyone: Many respondents considers İzmir is a good city to be student. A city which is associated with words like: “free”, “modern” that it is not a surprise that İzmir is a student city where young minds can feel simply young and free.

Even though İzmir doesn't have a good image as a city to do business and find jobs, in the survey we can see that many disagree to this observation: respondents consider İzmir as a good city to do business and invest money in.

Surprisingly, many doesn't consider İzmir as a good city to live retirement, even for holidays which looks out-of-ordinary for a city who are highly famous for tourism and its calmness. İzmir has lots to offer to elderly people as there are lots of spas and care centers and calm towns that can easily be considered as they are filled with retired people.

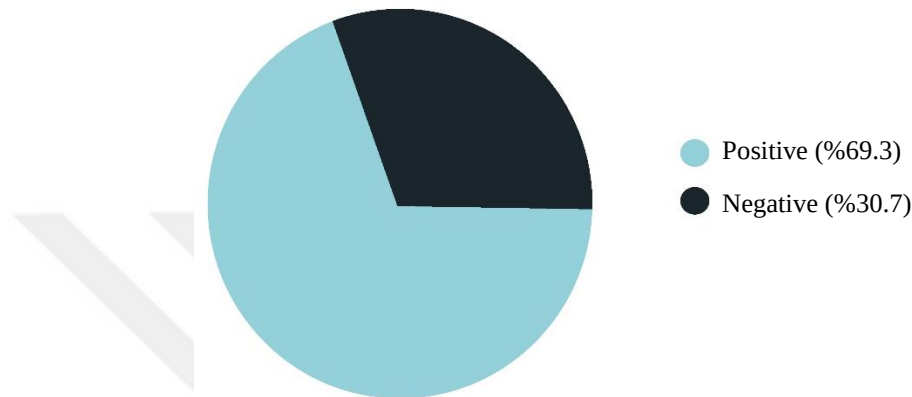


Figure 5.18. Co-design for İzmir's Identity

69.3% of the participants of the survey say that they would like to take a role in designing İzmir's city identity. 30.7 % of the participants of the survey do not want to take a role in it. Although there is a demand and interest from the residents of the city, previous decision making and design processes lack the participatory design which was one of the hypothesis of this study.

5.2.2.1.4. Concluding the Findings

After the survey, it is possible to summarize what is understood in interviews as:

- Residents of the city feels a belonging feeling to İzmir and they are very attached to the identity of it.
- Majority of the respondees think İzmir has its own identity.
- Almost every respondee answered the question about defining İzmir with a similar answer like they memorized it: a secular, free, modern city with beautiful nature.
- When the attracting points of İzmir was asked, very little amount of people mentioned the job opportunities and economical reasons.
- All respondees feel like the visual identity of İzmir lacks newness.

- In general, respondents have a positive approach and ideas about İzmir.
- When asked, many respondents declared that they want to be included in the design process of İzmir's city identity.

5.2.3. Interviews

For this study, an open-ended and discovery-oriented method was needed to understand the motives and process of becoming a design city from the perspective of the key stakeholders. In-depth interviewing technique was chosen for its descriptive nature. To be more explanatory, this method will help the study for identifying the viewpoints of the professionals, unveiling the elements, approaches and outcomes within the process, exposing strategies and decision tendencies of the stakeholders. It is essential to this study to capture insights into both residents' and professionals' thoughts, feelings and behaviors in within the process.

The interviewees consisted of nine professionals from different disciplines and sectors. Their common feature was all nine were directly linked to the Izmir and its objective to be a design city. According to the ethics of social research and as a respect to their profession, the names of the interviewees will be kept confidential by the researcher, however direct script of their responses can be found in appendix section, as they all allowed the researcher to have audio recordings and evaluate them as a starting point.

5.2.3.1. Izmir as a Brand City

Table 5.1. Considering Izmir as a Brand City

	I-1	I-2	I-3	I-4	I-5	I-6	I-7	I-8	I-9
Izmir as a brand city?	+	-	+	+	+	+	+	+	-

For starters, in order to understand the perception of the city for these professionals from different disciplines and backgrounds, the interviewees were asked whether they consider İzmir as a brand city or not. Different views aroused. Three out of

nine interviewees think İzmir has the potential to be a brand city, but it is not there yet. They mentioned an “identity” of İzmir that people often consider as a “brand” quality, however this perception is not designed by no means, it is created by the resident behaviors, interactions and experiences.

Interviewee 1 suggested that: aside from Istanbul, the only city people often see and acknowledge in the borders of Turkey is İzmir. İzmir has its qualities to it that distinguishes itself amongst other cities: with its festivals, life quality, as being a livable city and representing itself as an independent, distinct, civilized city. The city links the city and nature quiet successfully and promotes this link to the visitors. According to Interviewee 1, İzmir is on its way to become a brand city but not there yet. Whether this is a good thing or bad is open to question.

Interviewee 2 adds on this opinion, as people can often consider İzmir as a brand city and their answer to the question may be yes because of the identity İzmir involuntarily created for itself. According to him, İzmir has an identity which promises certain different things to many, whether they live, visit or invest to the city. These qualities can be misleading or not but the city is perceived as such because of experiences, impressions and hearsay. This is why it is not right to call İzmir as a brand city yet. It has the potential to fulfill these promises but Interviewee 2 agrees İzmir has a long way to go.

Interviewee 2 also emphasizes İzmir’s recent popularity. In last few years, İzmir is preferred by many people as a city to live or visit. Interviewee 2 thinks if a city is loved by the residents and visitors, it becomes a brand city. Although İzmir is very preferred by many in recent years, especially from the people who lived in Istanbul and migrated to İzmir, Interviewee 2 does not think İzmir is preferred because of its better qualities but they were running away from the Istanbul and other cities of Turkey with the hopes of a new and calmer life. Migrants thought “Istanbul is too crowded and expensive, let’s move to somewhere calmer and cheaper.” and migrated to its closest, stand-in alternative. He claims that it is the other city’s identity that the migrants escapes from and they are running to İzmir just for its anomy.

Interviewee 3 thinks many people do not consider İzmir as a whole: İzmir is a bigger city than it looks with many different parts, from Aliğa to Karaburun. According to him, He compares İzmir with Athens, although comparing is not something we would like to do, but both cities have lots of attributes in common with their geography and historical similarities. Interviewee 3 considers Athens as a brand and İzmir has the means

to keep up with Athens. But Athens uses its potential and Izmir is not doing what it's supposed to yet and it is possible to see it can happen in the future with Athens.

Out of nine interviewees, four of them agreed that they consider Izmir as a brand city, both nationally and internationally.

Interviewee 9 claims that the city of Izmir does not need the “brand city” title and this question reminds him a quote of Prof. Dr. İlhan Tekeli. (The Consultant to the President of Izmir Metropolitan Municipality, Founder and Honorary President, Scientific Committee and Board Member of Mediterranean Academy):

What is the meaning of brand in the marketing? There is a firm, this firm is in the business for many years. It does what it does very well and this gives reassurance to the customers. Being a brand means the branded thing has a good performance that customers are happy about. If we consider a city as a brand, this city is supposed to have a good performance. This performance must be reliable. A slogan to sell the city does not mean that the city became a brand. In most cases, organizations aim to market the city, market a slogan to achieve economic benefits. That is the reason why they try to sell it. I took an opposite side from that. Before the brand city concept, we have to have another one: What kind of a city do we want to create? In which ways we want it to be consistent and thrive? What the marketers try to sell is the concept of a brand city and making advances by it.

5.2.3.2. Becoming a Brand City

After establishing whether interviewees consider İzmir as a brand city or not, they were asked to suggest the ways to achieve the “brand city” title. Many different approaches were suggested and explained.

Table 5.2. What Should Izmir Do To Become a Brand

Interviewee 1	to be a pioneer and pacesetter
Interviewee 2	focus on one thing at a time
Interviewee 3	recognizing its potential
Interviewee 4	publicity
Interviewee 5	promoting is the key
Interviewee 6	publicity
Interviewee 7	commerce and production
Interviewee 8	decide what to work on and focus
Interviewee 9	large scale projects

Interviewee 1 explained the models Izmir is working on at present. She claimed that these models can be presented and promoted as Izmir's own and even though these models cannot be applied to other cities as it is, Izmir presenting a model and other cities adopting it can make Izmir a brand city amongst others. Izmir already has an effective way: often other cities imitate and apply what they see in İzmir: festivals, the effort to be a design city, the effort to be an innovation city, Izmir fair... Izmir fair, for example, is a very clear brand in its own category. Interviewee 1 thinks these efforts have to continue and Izmir has to adapt new ways to fit the today's world and add its originality into it to become a brand with its productions and ways. According to her, it is crucial to be a pioneer and pacesetter. Izmir has to observe and adapt to what is happening in the world and what is important. Can Izmir be a pioneer in democracy? Can Izmir be an example with its sustainability? Can Izmir achieve a desired link between its local production and its municipality? To be a brand city, an attribute as such has to be achieved and adapted.

According to Interviewee 1, the important point of this "becoming a brand" phase, Izmir has to carry its local attributes to a global level and has to think about the problems of all people in the world. "Local challenges within global issues" will be the game changer in the process and will help İzmir to be a pacesetter by solving global problems with its local tools. Instead of comparing itself and competing with Istanbul and other similar cities, Izmir has to vocalize the problems it has in global points. There are many issues and ways that Izmir can be a pioneer as long as it thinks internationally, cares for global issues and comes up with local ideas to solve global and common problems. Izmir has put the effort in and being a brand city will come after, even unintentionally.

Interviewee 9 thinks that in order to be mentioned as a brand city, a city has to show what makes it distinguished from other competitors around. In this case, it has to be large scale projects that are employing design in it. These projects have to be compatible with the cities' needs, wants, historical background, geography and qualities. According to him, Izmir has a long way to go.

Interviewee 2 claims it is unnecessary to try to be a city with multiple properties. "A city can't be an Olympic city, a cultural city, an art city and achieve gastronomic tourism, all at once. Trying to achieve all at once does not make a brand city." It is crucial to create a marketing move, an operation that all parties in the city agrees on. Izmir has a gap in its identity and this gap creates an unintentional identity for it: a potential that

everyone thinks they can make use of. According to him, the only thing Izmir has to focus on is to decide on which property Izmir aims to thrive on.

Interviewee 8 thinks although İzmir is not considered as a brand by her, informed fraction of people recognizes its rich historical and cultural background. To her, the name “Izmir” may be remembered by few as an old city, with its historic role and geographic location. This distinguishes the city from other unknown ones. She agrees with Interviewee 2: it is up to Izmirians to decide what to do with its potential and what to focus on next. Expectations will set the way for the way the city will take to become a brand city. According to her, which she disagrees with Interviewee 2 on, Izmir can take multiple routes to achieve this: it doesn’t have to choose a topic to focus on. In fact, she suggests that Izmir has to take this road to be distinguished from the others with it. Many cities may focus and achieve a certain success in one thing, but having multiple focuses is a different thing and it is what makes a brand.

She also adds the importance of the networking to the mix: Izmir has to publicize and inform others about the things it achieves within the borders of the city. Staying connected is crucial because a brand city can’t be counted as a brand if no one knows and perceives it. Promoting its goals of sustainability, use of design in the local problems, new publications about the city is a must if Izmir desires to become a brand city.

Out of nine interviewees, three agreed on the importance of the publicity when it comes to being recognized as a brand. In order to achieve this, interviewees suggested that Izmir needs to participate in international activities, festivals, competitions, etc. What is done and what is aimed has to be displayed to others and being in international settings is a perfect way to achieve this.

Interviewee 3 underlines to importance of knowing itself as a city and by its residents. Izmirians like these clichés: boyoz (a local pastry), Kordon, freedom, secularism, modernism... The list goes on. According to him, Izmir is more than these clichés, it has real potential, waiting to be recognized. Especially areas like Kemeraltı and its neighborhoods has a huge potential in terms of being an attraction to many and promoted.

I always ask my students if they have visited Kadifekale yet or not. Usually they answer it with a “No, we have not.” And I always give the same example to them. “Think about this: You meet with an Athenian and in the conversation they said they’ve never visited Acropolis before. What would you think about that person? I think the same thing about you now.”

In this example, Interviewee 3 tries to explain how important for the residents to know and recognize the values of the city they live in. Athens and Izmir have different qualities in themselves but very similar. According to him, in order to achieve being a brand city, Izmirians have to recognize the real potentials of Izmir. Izmir has a colorful historical background, unknown to many but deeply rooted. It is very fitting for belief tourism: One of the seven churches mentioned in Bible is in Izmir. Many traits like this one waits in Izmir to be promoted one day.

Interviewee 3 gives another example with the region of synagogues, a region with nine synagogues next to each other in the middle of Kemeraltı. Many cities who promote their synagogues to attract visitors and although many are well-protected and restored around the world, there is nowhere with nine synagogues together. He explains that Izmir has lots of various attributes and potentials to it like this one, waiting to be discovered one day. It is possible to attract many with belief tourism, Izmir's nature, even with its topography. To become a brand city, these different potentials have to be discovered and displayed. Residents should put the clichés aside and focus on the real values.

5.2.3.3. Strengths

Interviewee 1 suggested multiple strong points for Izmir: its unique style of living, local products, the creation of local economies and providing a democratic platform to many. If Izmir can focus on global problems as mentioned before, like climate or hunger, it will take Izmir one step ahead of all others. Izmir has means to do this with its potential in agriculture, tourism. Because of its geographical location for the refugees as a port city and with its multi-cultural, multi-faith nature, İzmir can provide many unique and healthy platforms to be discussed and it can be an example as a unique democratic city.

Also as a port city, the potential and opportunities for commerce are limitless. People enjoy the city and the life in it: a busy social life, festivals, vacation spots and various activities... It hits many spots and has a lot of potential as mentioned above.

Interviewee 3 admits he cannot be objective when it comes to evaluating Izmir's strongest points. To him, there can be no answer but the history of Izmir, knowing its deeply rooted past and rich culture. He compares Izmir to the cities that can be considered as alternatives in case of geographical properties and underlines that Izmir needs to do more to be ahead of the others. These other alternatives are using their potentials to fully

and established great network with other global cities. Izmir, by no means, lacks anything when compared but it is still at the phase of being a potential. According to him, the geographical location of the city and its history are the strongest points of Izmir.

Interviewee 8 underlines the importance of visibility and strong use of democratic, cultural public arena. Also Izmir distinguishes itself from others with its vivid historical background and characteristics as a port city. The climate and the nature attract people. The city can work on these potentials to achieve more success and distinguishment.

According to her, Izmir is not at the starting point, but it has to rearrange what it does and aims. The involvement of universities and many design initiatives to the decisions of the city, good educational infrastructure, an institution like the Mediterranean Academy to coordinate all, the democratic structure and the potential of commerce and industry are all of the advantages that can take Izmir to the next level.

Interviewee 4 agrees the opinions mentioned before and counts three strongest points of Izmir as its properties as a port city, climate and geopolitical location.

Interviewee 5 adds the residents to climate and history as a strong point of the city. According to him, the residents of the city is another strong point as people wish to be in a tolerant and easygoing group of people. Izmir perceived as a city full of them and it creates an attraction too many.

Interviewee 6 counts climate and agriculture besides of history, historical artifacts and its sea which are also very favorable in terms of tourism.

Interviewee 7 underlines the city's versatility: Tourism, agriculture, livestock, industry, logistics, energy sectors stand out in terms of investment. According to her, being an important commercial center due to its geographical location, historical and cultural richness, presence of İzmir port, presence of trade fair culture, existence of techno parks and industrial zones, young population, the visible presence of universities and the university-industry cooperation as Izmir's strong points that may come to mind when Izmir is considered.

Interviewee 2 approaches from a different angle: to him, the most successful thing Izmir does is to give a healthy and good foundation in terms of education and social identity. There are equipped schools and teachers till university education, as a reminder: Interviewee 2 is a head of a department in a well-known university of Izmir, a healthy amount of competitiveness and it gives an advantage to those who stays here in their childhood and teen years. According to him, young people do not become socially fanatical in İzmir and they build up a healthy worldview. The location of the city, the

climate and the mood are good. But it comes with a disadvantage: it creates a habit of laziness. He finds the city a bit lazy, he explains this opinion of his with the Indian example. “The weather is good, people sleep in the streets. Why? Because they can. They don’t have to put the effort like a Northern man, they don’t have to come up with crazy ideas to capture a fish. Trees give fruit, there is grass on the ground, always sunny and livable. But it prompts people to be lazy. Many finds this attractive. It can be considered as both an advantage and a disadvantage but one thing is for sure: it is very readable in the identity of Izmir. Interviewee 2 suggests that city has to promote even its disadvantages and imperfections. He gives the perfect example to this with Seferihisar: the first cittaslow of Turkey. Izmir has an aura perfectly fitting to a title like this, no other city but Izmir comes to mind when it is considered.

Interviewee 9 claims that design-driven innovation can be a starting point for Izmir. According to him, the innovation and design association it present in the Culture and Art Workshop, which was held in 2009, the Design Forum, held in 2010 and the vision city presented with the Design and Innovation City of Mediterranean the large scale participatory based city design projects and its candidacy for World Design Capital Programme in 2017 can be considered as process innovation in the transformation of the city. The good management of the other basic concepts will become a systematic innovation when it is integrated with the high quality of life and the sustainability basis at the local level. This approach may get integrated with design-driven innovative moves and become an important opportunity.

Table 5.3. Strengths of Izmir

Interviewee 1	unique style of living and democracy
Interviewee 2	healthy and good foundation
Interviewee 3	history, multiculturalism
Interviewee 4	port city, climate and geopolitical location.
Interviewee 5	residents, climate and history
Interviewee 6	tourism, climate and agriculture
Interviewee 7	city’s versatility
Interviewee 8	democratic, cultural public arena
Interviewee 9	design-driven innovation potentials

5.2.3.4. Issues

Table 5.4. Most Important Issue of Izmir

Interviewee 1	not reaching its potential
Interviewee 2	lack of organized mobility/flexibility
Interviewee 3	migration and loss of identity
Interviewee 4	infrastructure
Interviewee 5	infrastructure
Interviewee 6	infrastructure
Interviewee 7	high numbers of migration
Interviewee 8	lack of organization and collective movement
Interviewee 9	not understanding the importance of innovation

Interviewee 1, as mentioned before, thinks Izmir needs to focus on global problems with local solutions and counts new problems arising in the global perspective as Izmir's problems now: climate, pollution, water scarcity.

According to her, another problem for Izmir is the potential to remain as it is and never reach its full extends. The outsiders see Izmir as a city with a lot of potential. The slowness of Izmir is both an advantage and a disadvantage. Putting something into practice is a problem in the city. Though the idea of being slow and comfortable looks very attractive and the "Let's not become Istanbul" mantra stays very popular, Izmir needs to realize its wrongness in this perception. It may stay as a slow city but it also has to catch up with the world because of the pressing global issues and conversations. In order to be successful in both keeping itself up-to-date and keeping its original feeling, Izmir needs to balance and decide where to be fast and solution oriented and where to be slow, calm and laid-back. The city has to highlight its good qualities and bring up more. A good analysis of its current situation and a strong, assessed vision can take Izmir very far, especially in the global level.

Interviewee 3 mentions a risk that he observes in the city in these last years: İzmir has become a very popular and preferred destination in recent years. These newcomers can change the identity of Izmir without the residents' even discovering and understanding it. According to him, each of these potentials carries the risk on one side.

He gives the example of Alaçatı, a very visible example of gentrification. He mentions people from Istanbul buying 122 properties in the middle of Konak, Izmir. This may affect the texture and identity of the area without people knowing what to protect. He links the people's demand and interest for Izmir to the lifestyle of the people of Izmir have here. The people who can't but wants to live a similar lifestyle can't have this in another city. To him, the segment that is demanding is not the type of people who will fit in the existing environment but will change it for their own needs and wants.

Interviewee 7 added to this risk with the high numbers of migration Izmir has and underlined its consequences: the unplanned constructions in old settlements and uncontrolled squatters. Controlling these constructions and city planning are very important issues to be considered.

Another issue that Interviewee 3 underlines is transportation. Although many adjustments and advances are made in transportation in İzmir, İzmir still does not work as it is supposed to. To him, the city doesn't work as a port city in a way that it can get more benefits from. İzmir can create networks and routes with many different cities in terms of transportation, across the sea it is possible to observe an example of the successful application of this. It is important that people need to see this as a necessity, not a luxury. The transportation in the city is also another issue that needs more effort on.

Interviewee 8 claims that the biggest issue Izmir has is the lack of organization and collective movement. In order to achieve success in many things, people from different professions and background should work together in a perfect sync like an orchestra. From a design perspective, designers and the business world still has a long way to go. Solving certain problems with design should be integrated perfectly in the problems that people have industry. Professional chambers needs to link designers and employers to benefit each other.

Interviewee 2 agrees with Interviewee 8: Lack of organized mobility/flexibility is the biggest problem of Izmir. According to him, there is a lack of serious communication and coordination and this is the problem of the city, not the people. Many cities, Istanbul as an example, is flexible in terms of extending for resources and needs to other cities but not İzmir. He calls the people in Izmir, especially in the business world, myopic because of their limited and narrow perspective and the lack of care about what others do. Nowadays, in global scene, In order to be a brand city, Izmir can't be rivals with its neighbors anymore. Izmir has to pick new rivals and get rid of the narrow-mindedness.

Interviewee 9 added his own on the problem of lack of organization and underlined that we have not yet internalized the importance of innovation to become a design city. Development in sub-areas “software“, “fashion“ and architecture-design mentioned in IZKA culture and industry reports is not yet at the desired level. According to him, it is still impossible to talk about major industries such as film, animation, music and other cultural and creative industries.

Out of nine interviewees, three answered the issues question with one word: Infrastructure. In order to become more successful, Izmir needs to develop and widen its limited infrastructure.

5.2.3.5. Recognition

Interviewee 1 claims that although in the academic design community people know each other, on the way to become a city of design, Izmir it is not widely recognized by many. The city is known with how much it does at an international level. She gives examples of the fair: Izmir is highly known for its fair by traders and fair participants. But in the field of design, it is only known because of the international activities of the universities, with the application for the World Design Capital and hosting the World Design Talks.

Interviewee 3 explains the problem in publicity with the lack of unification. Every initiative is trying to promote Izmir from its own perspective and there is no common vision decided for the people to promote accordingly. According to him, the publicity of the city is still based on clichés people are not tired of using and sounds very old and common. He gives the example of “We are Izmirians, we will do it!” Not only this slogan has a very wide meaning, it has no specific feeling to it. It could be a slogan of a football team as well. The lack of unification and vision in this sense shows itself in every step of the way.

Interviewee 2 thinks the application to the World Design Capital was a very beneficial in terms of introducing the city to the world by introducing the city to ourselves. The disadvantage of de-organization was over and a complete move was shown. He claims he observed a similar de-organization in the process of competing for the Expo. According to him, the internal dynamics of İzmir do not move when it's not forced from the external forces.

Although the city did not get the title of World Design Capital, a huge publicity was made. World Design Organization visited Izmir. Interviewee 2 thinks if this process would happen before the application, Izmir would have a huge chance of getting the title, instead of Lille. Before this, World Design Organization did not visit or recognize Izmir. The preparation in the application process and coordination changed the entire game for İzmir. Everything became real. World Design Organization's visit strengthened İzmir's power.

Interviewee 6 and 7 agree with Interviewee 2: Izmir needs to introduce itself in the global scene more and more by applying international competitions and collaborating with other cities and countries.

Interviewee 8 thinks it is impossible to determine the effect of publicity of Izmir when residing in it. The people who will determine this observing it should be living outside of İzmir. Although she works in another institution of the Izmir Metropolitan Municipality, she does not know and is not sure if there is a publicity agency working to its full extend. In order to reach to a wider audience and recognition, it is important to work and collaborate with international actors. She gives the example of Izmir Mediterranean Academy in terms of contributing to the city publicity. The institution holds events for many people from other countries and creates a communication line between the city and the individuals whether these individuals are giving lectures, organizing workshops, exhibits and so on. Izmir Mediterranean Academy was one of the key actors in the process of applying for European Pilot Cities. This year that program was completed. In the process of this program, many important individuals visited İzmir and were introduced to İzmir's culture, production and artists. Many people with different backgrounds had the chance to observe the city. World Design Talks also had the same effect with İzmir: many news items, documents were published in both English and French and many videos and photos were shared. Another huge publicity opportunity for Izmir was the partnership with the Poland Ministry of Culture. Izmir Mediterranean Academy also publishes many materials in multiple languages and both as a hardcopy and online.

Interviewee 8 admits that she does not think it is enough. In order to achieve more media should be used accordingly, the number of activities in the city must be increased and the city has to publicize in a fitting way.

Interviewee 5 thinks although the effort is visible, Izmir needs better than what it has now. In order to introduce itself, Izmir also needs to invest and rely on tourism more.

New routes for new tastes can be determined and promoted as such. In addition to this, publicity of the city should be done in both national and international fairs.

Interviewee 9 does not believe that Izmir has to be publicized: he claims that Izmir needs to increase the level of place quality and master the place management to shine amongst other rivals.

Table 5.5. Recognizability of Izmir

Interviewee 1	famous for its fairs
Interviewee 2	WDC application helped
Interviewee 3	it is not because of lack of unification
Interviewee 4	effort is visible but not recognizable yet
Interviewee 5	needs more publicity
Interviewee 6	needs more and better publicity
Interviewee 7	needs more and better publicity
Interviewee 8	doesn't know
Interviewee 9	it is not, it needs to increase the place quality

5.2.3.6. Brand City Qualities

Table 5.6. Brand City Qualities

Interviewee 1	a designed and decided vision
Interviewee 2	setting a vision and working on it
Interviewee 3	using its potential fully
Interviewee 4	infrastructure
Interviewee 5	well-planned transportation
Interviewee 6	raising sensitive, humanist people
Interviewee 7	attracting local and international investors
Interviewee 8	historical, cultural background and funding
Interviewee 9	high livability of the city

Interviewee 1 sees Turkey's production in cultural industries at a very high level and dynamic. It certainly has a potential to become more. Especially in the historical sense, it exists but it is a bit fragmented. There are lots of different opportunities for Izmir to take but a very clear vision should be set by the people of the city. She gives the example of Las Vegas: a city with nothing whatsoever becoming the brand city it is today with the casinos and gambling. Interviewee 1 observed that Izmir has what it takes to surprise a stranger especially when evaluated based on Turkey's perception. Serious potential and new opportunities exist but in order to own them and make them a part of the identity, they need to be sharpened. The first step always has to be a designed and decided vision.

Interviewee 3 compares Athens and Thessaloniki to Izmir one more time as an answer to this question. In comparison, Izmir is certainly carrying the characteristics of these cities. The wealth of history exists, the transportation is supposed to be easy. In İzmir, people have a huge range of different things they can do: If you go to the Sipil, you can ski and play with snow, if you go to Çeşme side, it's almost another season. Too many things to do and promote: history tourism, cultural tourism, faith tourism, nature tourism and so many other things to be polished. Although the city has lots of different options for both visitors and residents, the potential of the city has not been discovered yet.

Interviewee 3 warns about another risk Izmir might face when the potential is discovered:

Going back to the example of Athens. There is the Plaka district in Athens. The area between the Acropolis and the square in front of the parliament. Here the equivalent of this is exactly, very similar, similar to the region between Kadifekale and the clock tower. We're talking about a much smaller market, about one in ten of Kemeraltı. There is a large residential structure, where there is a housing texture that the Turks live in during the Ottoman period. After the exchange between Greece and Turkey, this area becomes deserted and turns into a place where the inhabitants of the city do not want to go or have illegal interactions. Before the Olympics in Athens, the city receives such grants that an incredible transformation is initiated there. It is a converted area right now. Very touristy but overly touristy.

There is a potential in Izmir that he is scared of turning into this. Everyone would like to experience a city or region with its locals, it's not very desirable to see a busy tourist traffic.

Interviewee 2 explains what brand cities do with the ability to be organized and reconciliation. In these cities, people reconcile in everything; they set a vision they decide

on and start working on it. Putting the goal of becoming a tourism city or advertising itself completely on health makes it easy for them to focus and support the efforts others make. If this vision is clear and decided, everything can be shaped for it: the identity would be designed for this specific aim, the transportation would be set for it... The list goes on. And everyone would reconcile in a vision. According to him, these brand cities have a reconciliation culture that Izmir lacks. The participation platforms in Izmir are weak. There are response platforms but no platforms for stating their arguments, communication or compromising. The attribution of the city residents is missing too.

Interviewee 2 explains the process of decision in İzmir as such:

What is being done in Izmir? Some people are making a decision somewhere unknown, next thing you know you're looking at a giant statue of a Nasreddin Hodja. It catches you by surprise. For example, that specific sculpture was very unclear until he had his head fixed. If something had been done with reconciliation, you would take everyone who visited İzmir there. These decisions are being made so suddenly and in such a small group that no one knows or understands it clearly. It could have been the best statue in the world and we still wouldn't feel a connection. For example, the statue in Rio. It is a brand and has no differences with our statues. But the way our statue was designed and applied, the way it was positioned and linked to the residents of the city is so problematic. If someone would ask, we'd probably say "The clock tower is the symbol of İzmir." You can not say the statue at the top of the hill because people don't know what it looks like. In brand cities, everything works together. Decisions are made and organized as a group, promoted to the city residents and visitors accordingly. Izmirians live in this city for years and do not know the statue at the top of Üçkuyular. This blindness is the biggest problem of this city. What are you going to market if you live as a blind? If you open your eyes, all is there. Market tangerines, market the statue, market even the Nasreddin Hodja and its eccentricity.

Another problem of the city Interviewee 2 wants to point out is the fact that anything is alarming. Izmir is a city with strong resistance to change. The first reaction to the suggestion of the trail way was "no!" Many people mention the ugliness of the skyscrapers in Bayraklı even after all these years. Good or bad, everything can be argued on but the first reaction phase and resistance is very strong. In order to be a brand city a city has to be both open to change but it also has to protect itself. According to him, residents of Izmir lack this bond between the place and themselves. Today, when someone goes to Prague, they see lots of elements from the 15-16th century even though many are built after the World War II. The city has new parts of it too, but it also understands the value of the old and cherishes it. İzmir does not have that. In order to become one of those

brand cities, Izmir has to face with its demons: fix the needed parts and plan for the future. Deciding on a certain vision would definitely help.

Interviewee 6 explains three superior points of brand cities with: raising people who are sensitive to humanity, the importance they give to education and obeying rules as a life style. In order to become a brand identity, these topics should be important for everyone.

Finally, interviewee 9 explains that Izmir becomes more visible especially at a port city. 4 points Izmir needs to upgrade is the livability of the city, human orientation, nature orientation and conversions. To him: basic components of city identity are historical geography of the place, historical texture (urban morphological elements - street texture, texture of buildings, architectural features, monumental structures, movable and immovable cultural assets), natural structure (topographic features, hydrology, vegetation), It consists of intangible cultural values, economic structure (production forms, industrial background), social structure, religious values and structures, intellectual structure (educational institutions, universities, art institutions, museums) and socio-cultural life practices. Therefore, the identity of the city is not only physical, but also continuously reproduced through economic, social, environmental, cultural, legal and administrative processes.

5.2.3.7. World Design Capital Candidacy

Table 5.7. World Design Capital Candidacy

Interviewee 1	more time was needed
Interviewee 2	a good start
Interviewee 3	better than expected
Interviewee 4	never heard of it but multidisciplinary is a must
Interviewee 5	better next time
Interviewee 6	just heard it
Interviewee 7	better next time
Interviewee 8	good experience, better next time
Interviewee 9	co-living should be more involved

People who were deeply involved with the process of applying as a World Design Capital answered the process and progress while giving self-criticism.

Interviewee 1 explains the application process and the hardness of being a candidate. As a self-criticism, she admits that the city was a bit late to apply and needed more time:

The goal was to stay in the second round and make our name better known. It was something that had to be worked sooner and longer. Now that we have seen this, we know what is what. We saw the questions, we saw what we lack and we had no time to fix things in the city for them. They have told us many times that they liked Izmir's application very much. Izmir may apply again. This time World Design Organization knows İzmir. We are still in their network. Last week a mail came, asking what we have done since we applied to become the World Design Capital 2020 and what we implemented. They have a newsletter that they have sent to all the cities in the network when you publish something. For İzmir even to be in this network is a win.

Interviewee 3 sees the application as a good preparation for the future. According to him, there are too many ideas and projects that İzmir needs to implement to the city in order to be a stronger candidate. Implementation of these projects has started with the new projects within the Izmir History-Design Project and the coast line project: many new actors have been introduced and more ideas came to minds. The project has to be implemented and the application of these designed projects has to be seen by the World Design Organization to be more visible in terms of design and implementation.

Interviewee 4 and Interviewee 6 did not have an idea about the application and the process but Interviewee 4 explained how important it is to have various people from different backgrounds and disciplines working in sync in projects like this. An application with an “all hands on deck” type of approach can work much better.

Interviewee 5 and 7 agrees on the idea of getting prepared better for the next time. Interviewee 7 claims İzmir needs more publicity while Interviewee 5 claims that the city needs to have more projects implemented and has to have a certain standard in terms of life quality: more public transportation, more green areas around the city, more sustainability oriented new decisions and more art and culture event for the city to become a social city.

Interviewee 9 finds the application successful and sees hosting World Design Talks in İzmir as a success. According to him, in the next attempt the theme of “co-living” can be a good starting point.

Interviewee 2 finds WDC application may be useful to Izmir. The negative aspects of people's discomfort in politics, sports and other areas can be fixed by something that started in a very good point. So far, the process was handled by a very small group and it worked successfully: WDO knows Izmir. If you see the website today, you will see that it has a page for Izmir. İzmir should turn this opportunity into an advantage.

Interviewee 2 also underlines the importance of involving the residents in the process as mentioned before:

If again residents would not be involved in the process and only informed when the title is won, it is another case of Nasreddin Hodja statue. If the residents are not involved, whether the outcome is good or bad, it is irrelevant. Residents would not be adopting the title and calling it theirs. In order to have an idea, good or bad, like or don't like, there needs to be a discussion and people should be involved in this.

Finally, interviewee 8 criticizes the process as a good and beneficial one. According to her, the preparation of the application was an intense work of a small team. Next time, the team would probably be larger and much more experienced on what can be improved and how to make a better application. The program designed for the city can be associated with World Design Capital in a better way. There needs to be more work in activity and design publishing. But for the time being and like other members of the preparation group, Interviewee 8 thinks the effort put in was very valuable and this application had lots of good outcomes in terms of publicity, networking and experience.

5.2.3.8. Concluding the Findings

After the interview, it is possible to summarize what is understood in interviews as:

- Almost every interviewee agreed that Izmir has a potential to be a brand city in future but not there yet.
- The rest of the interviewees said even though what has been said about Izmir usually consists of clichés and general details, İzmir has a different place when it gets compared with other cities in Turkey.
- Izmir can become a brand city by providing local solutions to global problems, which is very similar to what World Design Organization is looking for. Large scaled projects which are compatible with the cities' needs, wants, historical background, geography and qualities should be invested.

- Becoming a pioneer in the sustainability or democracy in İzmir can be the detail that can make the İzmir a brand in everyone's eyes.
- Trying all at once probably will not work for a city.
- İzmir has to publicize and inform others about its actions. Staying connected is crucial since a brand city can't be a brand if no one knows about it. Knowing the potential of the city and what to promote is very important and it has to be decided after an extended research by the professionals and the city should stick to that plan.
- The strengths were listed by the interviewees as: the unique style of living in İzmir, local products, the creation of local economies and providing a democratic platform to many, the deeply rooted historical of İzmir and rich culture, visibility and strong use of democratic, cultural public arena, the port city properties climate and geopolitical location, climate, tourism, agriculture, livestock, industry, logistics, energy sectors, healthy way of living and growing and high life quality.
- The issues of the İzmir were listed as: the lack of organization and collective movement, lack of serious communication and coordination, the potential staying just as a potential, new comers and them changing the identity of İzmir, transportation and infrastructure.
- Although İzmir is highly known for its fair by traders and fair participants and academic design community people know each other, on the way to become a city of design, İzmir it is not widely recognized by many. The city is known with how much it does at an international level. İzmir has to do more.
- All interviewees listed the qualities of the brand cities they have in their mind as: very clear vision should be set by the people of the city, the ability to be organized and reconciliation, setting a vision they decide on and starting working on it, strong transportation, the division of the city as zones and the inclusive range of art, culture and entertainment.
- All agreed on that the application process was a good experience and it made WDO recognize İzmir which will be very beneficial to İzmir in future. A next application can be better since the shortcoming can be easily seen after the application.
- Participatory design is a must, every decision making process about the city should include its residents.

CHAPTER 6

CONCLUSION

This study has examined İzmir's city identity, design culture in İzmir and İzmir's World Design Capital candidacy and identified its deficiencies, areas where it could be developed. It also has strived to understand how it could win this title by making changes in its possible new application for another year as World Design Capital.

In more detail, this study started with describing and defining the brand, brand identity and urban identity definitions, then discussed the differences between the promotion of the products and the promotion of the cities, and debated what to consider when designing a city's urban identity.

In addition to this, the World Design Organization was introduced and the World Design Capital Program and its terms was examined closely, the jury and the criteria were reviewed. By analyzing the past candidates and why they have won, this study defined what can be done for İzmir to win in the future, how the city can be differentiated from other candidates and what features of the candidates the World Design Organization takes into consideration.

Next, Izmir's candidacy has been evaluated and its strengths and weaknesses was determined. In this section, which was inspired by the application file, Izmir's position, capacity, facilities, opportunities have been explained as if it was presented to World Design Organization.

In the course of this research, the scope was only limited to the borders of İzmir as the main focus. In order to grasp the situation, both hard-copy and online surveys and interviews have been conducted with 200 residents of the city and nine professionals who worked in the process of applying for the programme.

It is possible to summarize the findings of the survey and interviews as follows:

- İzmir is a multicultural, multi-faith, multilingual, co-existent city but the city identity does not reflect these characteristics. Showcasing these main features can make Izmir shine in the eyes of the world.
- Visual identity of Izmir lacks in terms of visibility, actuality and attractiveness. Re-design of the visual identity is needed. In the redesigned visual identity, it is

crucial to showcase İzmir's multicultural, multi-faith, multilingual co-existent features since it is one of the most important characteristics of the city.

- Design processes and decision making processes should be inclusive (*encompassing minorities and refugees*). Ignoring these groups of the residents is unacceptable.
- Co-design and participatory design processes can make residents feel like they are also a part of the process and İzmir can benefit from residents who feel belonging to the city.

In brief, this study can be considered as a pilot study and can be used as a sample/starting point for larger scale areas. Both the survey and interviews could be conducted with a larger group of people for more generalizable data. For a more comprehensive research, it could be structured as interdisciplinary to include city planners, visual designers etc. Moreover, to acquire participants' insight, a questionnaire with open-ended questions could be prepared. Lastly, organising workshops with varied communities with various ethnic/cultural backgrounds employing a participatory design process could be beneficial.

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APPENDIX A

SURVEY QUESTIONS (TURKISH)

İzmir Kent Kimliği

Bu araştırma, İzmir Yüksek Teknoloji Enstitüsü Endüstriyel Tasarımı Bölümü'nde yürütülen tasarım kenti İzmir ve İzmir şehir kimliğinin araştırıldığı bir yüksek lisans tez çalışması kapsamında yapılmaktadır. Anket anonimdir, katılımcının kişisel bilgilerini içermez. Katılım tamamen gönüllülük esasına dayanır. Bu formu okuyup anketi doldurmanız, araştırmaya katılmayı kabul ettiğiniz anlamına gelecektir. Anket detaylarıyla ilgili sorularınız veya önerileriniz varsa tuzinbaran@gmail.com adresinden iletişime geçebilirsiniz.

Katkınız için teşekkür ederiz.

* Gerekli

1. Cinsiyetiniz? *

Yalnızca bir şıkkı işaretleyin.

- ☐ Kadın
☐ Erkek

2. Yaşınız? *

Yalnızca bir şıkkı işaretleyin.

- ☐ 0-17
☐ 18-30
☐ 31-45
☐ 46-55
☐ 56 yaş ve üstü

3. Eğitim düzeyiniz? *

Yalnızca bir şıkkı işaretleyin.

- ☐ İlkokul
☐ Ortaokul
☐ Lise
☐ Üniversite
☐ Yüksek Lisans
☐ Doktora ve üstü

4. Mesleğiniz? *

İzmir

5. Kaç yıldır İzmir'de yaşamaktasınız? *

Figure A.1. Survey Questions Page 1

6. Kendinizi İzmir'e ait hissediyor musunuz? *

Yalnızca bir şıkkı işaretleyin.

- ☐ Evet
☐ Hayır

7. İzmir'i sizin için cazip kılan sebepler nelerdir? *

Uygun olanların tümünü işaretleyin.

- ☐ Havası
☐ İnsanları
☐ İş imkanları
☐ Sosyal hayatı
☐ Rahatlığı
☐ Hayat kalitesi
☐ Ulaşım kolaylığı
☐ Yaşam kolaylığı
☐ Ekonomik sebepler
☐ Özgürlük
☐ Tatil beldeleri
☐ Doğası
☐ Diğer: _____

8. "İzmir" denildiğinde aklınıza ne geliyor? *

İzmir markası ve kent kimliği

9. Sizce İzmir kenti bir marka mıdır? Neden? *

10. Sizce İzmir'in kendine özgü bir kent kimliği var mı? *

Yalnızca bir şıkkı işaretleyin.

- ☐ Evet
☐ Hayır

11. Eğer 'evet' şıkkını işaretlediyseniz: İzmir'in kent kimliğini nasıl tarif edersiniz?

12. İzmir kent kimliğinin eksik yönleri sizce nelerdir? *

Uygun olanların tümünü işaretleyin.

- ☐ İlgili çekicilik
- ☐ Görünürlük
- ☐ Çeşitlilik
- ☐ Çok kültürlülük
- ☐ Güncellik (Yenilik)
- ☐ Uyumluluk
- ☐ Diğer: _____

13. İzmir'in görsel kimliğini nasıl buluyorsunuz? *

Her satırda yalnızca bir şıkkı işaretleyin.

	Yetersiz	Pek yeterli değil	Bilgi sahibi değilim	Yeterli	Oldukça yeterli
Logo	☐	☐	☐	☐	☐
Kullanılan renkler	☐	☐	☐	☐	☐
Billboardlar	☐	☐	☐	☐	☐
Afişler	☐	☐	☐	☐	☐
İnternet reklamları	☐	☐	☐	☐	☐
Tanıtım videoları	☐	☐	☐	☐	☐

14. Sizce İzmir'i en iyi anlatan renkler nelerdir? *

Uygun olanların tümünü işaretleyin.

- ☐ Beyaz
- ☐ Kırmızı
- ☐ Turuncu
- ☐ Sarı
- ☐ Yeşil
- ☐ Mavi
- ☐ Mor
- ☐ Lacivert
- ☐ Pembe
- ☐ Siyah
- ☐ Gri
- ☐ Kahverengi

Figure A.3. Survey Questions Page 3

15. Aşağıdaki önermeleri puanlayınız. *

Her satırda yalnızca bir şıkkı işaretleyin.

	Kesinlikle katılmıyorum.	Katılmıyorum.	Kararsızım.	Katılıyorum.	Tamamen katılıyorum.
İzmir'de yaşamaktan çok memnunum.	☐	☐	☐	☐	☐
İzmir fiziksel olarak çok çekici bir şehirdir.	☐	☐	☐	☐	☐
İzmir'de yaşamak kolaydır.	☐	☐	☐	☐	☐
İzmir'de kendimi güvende hissederim.	☐	☐	☐	☐	☐
İzmir özgür bir şehirdir.	☐	☐	☐	☐	☐
İzmirliiler hoşgörülü insanlardır.	☐	☐	☐	☐	☐
Eğer bir hafta boş vaktim olsaydı, İzmir'de haftamı dolduracak bir çok aktivite ve etkinlik bulabilirdim.	☐	☐	☐	☐	☐
İzmir'in hala keşfetmediğim/ziyaret etmediğim yönleri/yerleri mevcut.	☐	☐	☐	☐	☐
Havanın durumu şehri bana daha çekici kılar.	☐	☐	☐	☐	☐
İzmir'de eğitim, sağlık, ulaşım hizmetleri yeterlidir.	☐	☐	☐	☐	☐
İzmir öğrenci olmak için iyi bir şehirdir.	☐	☐	☐	☐	☐
İzmir iş yapmak/çalışmak için iyi bir şehirdir.	☐	☐	☐	☐	☐
İzmir emekliliği geçirmek için iyi bir şehirdir.	☐	☐	☐	☐	☐
İzmir tatil yapmak, rahatlamak, turizm için iyi bir şehirdir.	☐	☐	☐	☐	☐
İzmir'de ulaşım kolaydır.	☐	☐	☐	☐	☐
İzmir'i düşününce aklıma olumlu detaylar gelir.	☐	☐	☐	☐	☐

16. İzmir'in kent kimliğinin tasarlanmasında rol oynamak ister miydiniz? *

Yalnızca bir şıkkı işaretleyin.

- ☐ Evet
☐ Hayır

Figure A.4. Survey Questions Page 4

APPENDIX B

INTERVIEW QUESTIONS

- 1) Sizce İzmir şehri bir marka mı? *(Do you think Izmir is a brand city?)*
- 2) İzmir şehrinin bir marka olması için neler yapılmalı? *(What has to be done for Izmir to be a brand city?)*
- 3) Sizce İzmir'in güçlü yönleri neler? *(What are the strengths of Izmir?)*
- 4) Sizce İzmir'in en önemli sorunu nedir? *(What is the most important issue of Izmir?)*
- 5) Sizce İzmir yeteri kadar iyi tanıtılabiliyor mu? Daha iyi tanıtılması için neler yapılabilir? *(Do you think Izmir is working on its recognizability enough? What can be done for Izmir to get recognized by many more?)*
- 6) Dünyada şehir kimliği ile öne çıkan şehirlerin size göre özellikleri neler? İzmir bu özellikleri taşıyor mu? *(What are the qualities of the cities that are known with their city identities? Do you think Izmir has these qualities?)*
- 7) İzmir 2020 World Design Capital olarak aday oldu ve seçilemedi. Sizce bu süreçte neler daha iyi yapılabilirdi? Tekrar bir adaylık söz konusu olursa neler geliştirilebilir? *(Izmir was a candidate for World Design Capital 2020 and failed. What do you think could have been done better in this process? If Izmir decides to reapply, what can be improved?)*