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THE IMAGE OF THE CITY ON SOCIAL MEDIA: IZMIR KONAK AND BAYRAKLI CITY CENTERS

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ABSTRACT

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Currently, social media has become a significant phenomenon that changes the way we perceive our physical surroundings. Moreover, it also corresponds to a tool that has the power of reproducing the image of the city in the digital environment. The visual-based and location-based social media platforms like Instagram are playing a significant role in the process of reproduction. Perception of the image of the city through social media tools came to the fore and a new perception of legibility began to emerge. In other words, the spread of social media has caused people to exhibit the way they reflect the image of the city, which has the very power to reshape this image.

From this point of view, the current study aims to research and understand the role of social media in terms of how they reflect the perceived identity of urban space and the ways we perceive and reflect the genius of the city through social media platforms. Therefore, this research raises the following questions to be answered in the end: What are the layers of the images of Izmir city centers, as reflected on social media platforms frequently? How do we perceive and reproduce the meaning of a city through a social medium? How do social media provide legibility to construct the city's image?

Within this context, the analysis was conducted on a location-based case study in new and old Izmir city centers combined with online questionnaires and social media content analysis to provide insight into the utilization of social media and its role in the (re)construction of the city image. The Konak and Bayraklı districts are referred to as the main focus of this research, as are the locations of the old and new city centers of Izmir. The reason behind this selection lies in that both of the districts serve a majorly younger population, who are using social media tools effectively. Instagram was the social media tool chosen to be analyzed, as it is the second most frequently

used image-based platform in Turkey in the context of easy sharing of visual content by adding textual content.

In summary, this thesis reveals the contribution of developing digital technologies to the city image theory. Developing Information and Communication Technologies have transformed the image of the city into a user-oriented constitution. Thus, the image of the city has been reshaped with a more user-based interpretation rather than Kevin Lynch's classicized perspective. From this point of view, this thesis presents a new categorization system for the image production of the digital city on social media by inspiring from the logic of Lynch's theory. In the end, this work may pave the way for opening new perspectives for understanding the physicality of urban spaces with their dynamically flowing images on the internet as well as demonstrating the importance of the individual dispositions of urban use in the image construction of the digital city on social media.

Key Words: the image of the digital city, social media, intersubjective city image, digital components of the city image

ÖZ

SOSYAL MEDYADA KENT İMGESİ: İZMİR KONAK VE BAYRAKLI KENT MERKEZLERİ

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Günümüzde sosyal medya, fiziksel çevremizi algılama biçimimizi değiştiren önemli bir olgu haline gelmiş durumda. Ayrıca kentin imgesini dijital ortamda yeniden üretme gücüne sahip bir araca da karşılık geliyor. Instagram gibi görsel tabanlı ve konum tabanlı sosyal medya platformları, kent imgesinin yeniden üretim sürecinde önemli bir rol oynuyor. Kent imgesinin öznel algısı sosyal medya platformları sayesinde ön plana çıkmış ve yeni bir okunaklılık algısı oluşmaya başlamıştır. Diğer bir deyişle sosyal medyanın yaygınlaşması, insanların kent imgesini düşündükleri biçimde sergilemelerine olanak tanımış ve bizatihi bu olanağın kentin imgesini yeniden şekillendirme gücüne sahip olduğu ortaya çıkmıştır.

Bu noktadan hareketle, mevcut çalışma, kentsel mekânın algılanan kimliğini yansıtmada sosyal medyanın rolünün yanı sıra kentin ruhunu sosyal medya platformları aracılığıyla algılama ve yansıtma biçimlerimiz açısından araştırmayı ve anlamayı amaçlamaktadır. Dolayısıyla bu araştırma şu soruların cevaplarını bulmayı amaçlamaktadır: Sosyal medya platformlarına sıklıkla yansıyan İzmir kent merkezlerinin görüntülerinin katmanları nelerdir? Bir kentin anlamını sosyal bir ortam aracılığıyla nasıl algılar ve yeniden üretiriz? Sosyal medya, kentin imgesinin inşasında nasıl bir okunaklılık sağlıyor?

Bu bağlamda, sosyal medyanın kullanımı ve kentsel imgenin (yeniden) inşasındaki rolü hakkında fikir oluşturmak amacıyla, İzmir yeni ve eski kent merkezlerinde konum tabanlı bir araştırma ile çevrimiçi anketler ve sosyal medya içerik analizi gerçekleştirilmiştir. Konak ve Bayraklı ilçeleri, İzmir'in eski ve yeni kent merkezlerini temsil eden konumlar olarak bu araştırmanın temel odak noktası olmuştur. Bu seçimin arkasındaki neden, iki ilçenin de büyük ölçüde, sosyal medya araçlarını etkin bir

şekilde kullanan daha genç bir nüfusa hizmet etmesidir. Instagram, görsel içeriğin metinsel içerik eklenerek kolayca paylaşılması bağlamında Türkiye'de ikinci en sık kullanılan platform olması nedeniyle analiz edilmek üzere seçilen sosyal medya aracı olmuştur.

Özetle bu tez, gelişen dijital teknolojilerin kent imgesi kuramına katkısını ortaya koymaktadır. Gelişen Bilişim ve İletişim Teknolojileri, kent imgesini kullanıcı odaklı bir yapıya dönüştürmüştür. Böylece kent imgesi, Kevin Lynch'in klasikleşen bakış açısı yerine daha öznel odaklı bir yorumla yeniden şekillenmeye başlamıştır. Bu noktadan hareketle bu tez, Lynch'in kuramsal mantığından esinlenerek sosyal medyadaki dijital kent imgesinin üretimine yönelik yeni bir kategorizasyon sistemi sunmaktadır. Sonuç olarak bu çalışma, internet üzerinden dinamik olarak akan görselleri ile kentsel mekânların fizikselliğini anlamaya yönelik yeni perspektifler açmanın yanı sıra, sosyal medyada kentsel kullanıma dair öznel eğilimlerin dijital kentin imgesel inşasındaki önemine de işaret etmektedir.

Anahtar Kelimeler: dijital kentin imgesi, sosyal medya, öznel kent imgesi, kent imgesinin dijital bileşenleri

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Mine ACAR

İzmir, 2022

TEXT OF OATH

I declare and honestly confirm that my study, titled "THE IMAGE OF THE CITY ON SOCIAL MEDIA: IZMIR KONAK AND BAYRAKLI CITY CENTERS" and presented as a Master's Thesis, has been written without applying to any assistance inconsistent with scientific ethics and traditions. I declare, to the best of my knowledge and belief, that all content and ideas drawn directly or indirectly from external sources are indicated in the text and listed in the list of references.

Mine ACAR

Signature

December 5, 2022

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CHAPTER 1
INTRODUCTION

Advent in utilizing the location-based and visual-based social media platforms has started reproducing city images. As a result of the extension of physical spaces into the virtual realm through social media platforms, social media have become tools in the constitution of the city's image. Through social media platforms, individuals share their experiences of certain spaces with their followers through pictures or comments and establish spatial settings for the city images which are constructed digitally on these platforms. In this context, social media have transformed into one of the leading tools that have the power to reshape the image of the city.

However, the analyses focusing on how the components of the city's image are reproduced in the digital age, and how the social media users' perceptions construct this image remain limited in the current literature. Nevertheless, the examinations of the posted images and shared experiences especially on Instagram as one of the most frequently used location- and visual-based social media platforms, for example, may pave the way for understanding such reflections and tendencies in the age of digitality. These types of studies may also serve as a tool to understand the new social and individual dispositions read by the digital image of the cities and places.

In this framework, the current dissertation aimed at seeking and comprehending the scope and content of the digital image of the old and new city centers in Izmir (the third biggest city in Turkey), that is, the Konak and Bayraklı districts, via Instagram—which is the second most used social media platform in Turkey, as presented by the analysis of Data Reportal (2021)—within the visual and verbal scope by making a case study via a content analysis as well as a survey with the social media users to understand their perceptions. In other words, this thesis focused on examining the reproduced layers of the image of the city on social media with the spatial components, meanings, and urban dispositions of the social media users by making analyses in both visual and verbal respects. This research and examinations of Instagram allow

proposing a new categorization system to analyze and classify the items of the digital image of the city of Izmir, after Kevin Lynch's (1960) classical categorization proposed in his book *The Image of the City* which mainly aims to read the components of the physical urban structure. Therefore, restructuring and integrating the Lynchian approach into a digital urban structure were among the main aims of the dissertation.

1.1. Problem Definition, Aim, and Scope

The rise of the information age in the late 20th century offers a new understanding of studying urban environments through the lens of digital technologies, especially on social media. One of the problematic issues is how digital technologies affect the physical space around us. As Manuel Castells (2004) argued, with the advent of digital technologies, the spatial transformation has become essential to adapt to the new social, technological, and spatial context of the information age. One of the aspects that radically make the spatial qualities different from previous ones is the perception of the city which is mediated through social media platforms.

Currently, social media tools, which arise with the development of Information and Communications Technology (ICT), have a leading role in the perception of spaces through location-based and visual-based social media platforms like Instagram, Trip-advisor, Foursquare, and Flickr (for some studies, see Marti et al., 2019; Chen et al., 2017; Silva et al., 2013; Crandall et al., 2009). Through posting images and sharing experiences, location data affect social media users' perceptions of the spatiality of the represented spaces. Social media platforms may also manipulate the way we understand the genius of the city. In some cases, in the digital platforms, the inhabitants may also have new urban nodes—in the sense of Lynch's (1960) five-partite categorization—serving as city centers of which roles are generally assigned by the tags, manipulated photographs, and cityscapes to augment aesthetic and cognitive perceptions.

With the flexibility in making manipulations over the visual and textual content of the posts, social media tools as the most popular digital technologies may have the power of reproducing the image of the city in the form of representation—though it may also have the potential of misleading the followers. In addition, the classical Lynchian components of the image of the city in physical reality may become dysfunctional or

their meanings may have changed in the digital age. Therefore, the elements that construct the image of the city in the digital environment, and how the physical elements of urban space find their counterparts in the digital world frame important issues. According to Henri Lefebvre (1991), by being produced by its designer or the inhabitants' experiences, space is also felt and cognized through images and symbols. Therefore, social media allow the reproduction of the space by reflecting the experience of the visitors through images that can affect the perceptions of space and spatiality. By ICTs, physical cities are transformed into digital locations which are waiting to be discovered by visitors in different geographies, at any time (Yoo et al., 2011; Marinakou et al., 2015).

Furthermore, in Bocock's sense (2008), a new type of capitalism emerged which is built on the production of commodities that are ready to be consumed by its consumers. Places and cities are also becoming commodities in the new culture of consumerism. Within a similar perspective, John Urry (2002) mentioned in his book titled *Consuming Places* that there are four phases of place consumption. Firstly, places progressively reform themselves as foci of consumption by functioning as places to compare and buy goods. Secondly, the visuals of the places are also consumed. Thirdly, the city can be consumed through overuse. Finally, the identity of a place can be consumed which Urry (2002) defines as the "all-consuming spaces." On social media platforms, the city reemerges by being recreated by its users to be consumed in a faster way through posts, tags, and shares; thus, the image of the city also turns into a product to be consumed.

Social media allow more interaction-based, more open and transparent in the marketing process of the image of the city (Ulucan & Demirkol, 2017). The image of the city and its commerce are also critical in terms of tourism activities. Visitors are starting to arrange their destinations based on the feedback and the experiences of previous visitors, the recommendations of related public enterprises, and related content which are published on social media (Gümüş, 2016). Correspondingly, municipalities began sharing the city's historical features, cultural activities, and important festivals in written and visual form through their social media accounts and drew the attention of much wider masses to the city. Especially, local governments aggressively promote cities to make them more attractive to tourists and investors. However, these attempts eventually introduce the cities to a consumption culture.

Moreover, the spaces created by this new social structure face the production of unqualified Lynchian components, which constitute the image of the city (perceived identity, structure, and meaning) and are consumed as a consequence of the consumption of the places (Asaoğlu et. al, 2017). Therefore, consumption of the city image which is triggered by social media posts in the information age can also affect the reproduction process of the city image which is different from the Lynchian perspective.

So far, there is limited research in the literature on the topic of the transformation process of urban environments with the advent of digital technologies and their impact on city images. Besides, it is also not adequately elaborated on how the image of the city is digitally constituted or reproduced by the widespread utilization of social media tools. The recent studies are mostly based on the spatial practices in urban environments under the impact of booming digital technologies such as the use of locational information to examine space utilization and perception (Shen & Karimi, 2016; Al-ghamdi & Al-Harigi, 2015; Liu et al., 2020; Peng et al., 2020), the transformative effect of digital technologies on urban space (Humphreys, 2010; De Falco, 2019; Yousefi & Dadashpoor, 2020) and concept of cognition in the information age (Offenhuber & Ratti, 2012; Liu et al., 2016; Mondschein & Moga, 2018). Some studies focus on city images in the information age; however, they mostly stick with the components of the image of the city as proposed by Lynch (1960) or did not mention the transformative power of social media on physical space (Motamed & Farahani, 2018; Nowacki & Niezgoda, 2020; Huang et al., 2021).

To respond to the lack of literature, the main focus of this thesis is on the analysis of the spatial components of the image of the city as reproduced on social media, and how they are perceived by social media users. It is an undeniable fact that the images that we constantly encounter and repeat on social media shape our perception of the city, and therefore I wanted to conduct this research in order to reveal that it also renews the existing city image theory. In this way, urban image theory would evolve into a new dimension and offer a new perspective to examine the city image. The part that interests me the most is that it directly shows how the social media applications that we are constantly using actually evolve the image of the city in virtual realm and have an impact on both the physical realm and its users.

This thesis, therefore, aims to understand the role of social media in terms of how they reflect the urban space and the image of the city, through visual- and verbal-based data. In other words, it is mainly on comprehending the reproduced layers of the image of the city on social media, and how the convergence of digital and physical spaces through "locative media" tools affects the existing image of the city. The most significant social media platforms that have an impact on city images mostly consist of the locational data interface and have a visual quality that can affect the perception of the city. The representation of space through the lens of social media allows people to reconstruct, and/or re-identify the image of the city through comments and tags, and to manipulate other users' perceptions of the city, which may be different from the physical reality, in terms of the perceived image of urban space. The image reconstruction can be processed on social media by the overlaps of different spatial categories of which meanings are de-contextualized, dynamic, and interchangeable enough to build a fluid image for an omnipresent city in the digital world—as strongly guaranteed by cellular phones. The perceptions of social media inhabitants are also dynamic, yet anchored in some of the spatial categories and meanings to provide the sustainability of the digital image of the city.

In this context, this study examines the images of Izmir city centers—the centers of the third biggest city in Turkey—on social media platforms. In the process of understanding these images of the city, the old and new city centers of Izmir constituted the geographical and strategic foci of this thesis. The reason behind the decision of investigating the city centers is that these centers serve a variety of user groups who live in the city. Moreover, the city centers attract visitors as well as inhabitants most because of their characteristic of being in a central location which allows people to easily access and stay in the focus of commercial activities. In addition, on social media posts, the city centers are among the most commonly posted items, which can be associated that they accommodate more visitors and allow flows of people.

The city center can be described as a hub that brings the city users together, provides them the opportunity to communicate. Moreover, city centers work as a transfer point for the city. This definition of city center covers the central square of Konak. However, the definition of city center can be multiplied. For instance, even though Bayraklı has not cover the mentioned definition it is still described as a new city center according

to the Izmir Metropolitan Municipality. According to Burcu Türkmen Çelebi (2018), the districts that covers the newly build skyscrapers was pointed as the new city center in 2003 due to the newly emerged master plan prepared by Izmir Metropolitan Municipality which is also declared as the business center of Izmir. Moreover, this particular area enhances the Manhattanization in Izmir which is also announced by journals and newspapers (Çelebi, 2018). As it is shown below in Figure 1.1, Bayraklı was described as the developing city center of Izmir which is published in one of the newspaper companies, 'Yeni Asır'.

"Gelecekte İzmir'in bir numarası olacağız"
'We will be Izmir's number one in the future'

03.01.2015, 00:00

Bayraklı mayor Hasan Karabağ stated that they have done important work on the branding of the district and said, 'Bayraklı will be the number one settlement area in İzmir in the future.
Pointing out that Bayraklı, with its 23 districts and a population of 305 thousand, is bigger than many provinces, President Karabağ said that there have been visible changes in the district since 2009.
Karabağ assert, 'We have become an exemplary district from cleaning to social and cultural activities, from green areas to parks. Everyone is talking about Bayraklı. The heart of tourism and trade will beat in Bayraklı district. The skyscrapers of Bayraklı and tourism projects in the Turan region are discussed. In the future, Bayraklı will be the number one settlement in Izmir as the new city center.'

Figure 1.1. A publication on Bayraklı's development on a news site (https://www.yeniasir.com.tr/izmir/2015/01/03/gelecekte-izmirin-bir-numarasi-olacagiz)

For this reason, it is important for this thesis to choose two different city centers in Izmir. It is thought that the city center, which has various meanings, will provide a wider perspective for this thesis, since it can produce different results. Konak can be described as the center that brings the citizens together and Bayraklı can be described as its newly emerged facilities which leads the Manhattanization effect. In addition to these, the definition of a city center through the lens of social media or the city center defined by the city users themselves can also have different meanings.

Therefore, searching for an answer to how digital technologies have influenced the reproduced layers of the images of these kinds of central urban spaces on social media refers to the main objective of this thesis. Over the years, Izmir's spatial layout has been changing. As a result of urbanization and immigration from east to west, the settlement areas and city center have expanded their boundaries compared to their previous layouts. As a consequence, the existing city center, which refers mainly to the Konak district, shares its central position with Bayraklı which has emerged as the new city center with a new urban definition that serves the new borders of the image of Izmir—though today's Tepekule-Bayraklı had also been the origin of the historical city of Smyrna and settled since 3000 BC through the ages (Republic of Turkey Ministry of Culture and Tourism, 2022). With its developing estate and commercial usage, the Bayraklı district is recognized as the new city center of the city, in this transformation process (Çelebi, 2018). For this reason, the Konak and Bayraklı districts constitute the focal urban spaces of this dissertation.

By focusing on the image-based data in the case of Instagram, I aimed to analyze the impact of this social media tool on the image of the city by looking at the Konak district (existing city center) and Bayraklı district (new city center) of Izmir. Moreover, this thesis examines the changing spatial components and categories of the image of the city, which are reshaped by social media posts. The Lynchian categories of the image of the physical city may be inadequate to serve for understanding the image of the digital city which works in combination with the concept of individual representation. That is, the image of the omnipresent city as a fluid entity on social media is constructed by every user of social media individually and collectively. Therefore, this dynamic image bears traces of representation of subjectivities in perceiving the city and construction of intersubjective perception on social media as well as the consensuses in the meaning production on social media. In this framework, in the following section, the questions that the thesis searches for were mentioned with the limitations, and methodology of the study.

1.2. Research Questions, Limitations, and Methodology

This study is an attempt to understand the role of social media in the process of understanding the image of the digital city. Therefore, the research questions of my dissertation are as follows:

1. What are the layers of the images of Izmir city centers, as reflected on social media platforms frequently?

1.a. How can the perception of the city image be interpreted through social media images?

1.b. Can we use the classical city image theory by Lynch (1960) when talking about the image of the city on social media?

1.c. Do we need new categories after Lynch (1960) to understand the construction of the image of the city on social media? If we need and there are new categories, on which basis are they classified?

2. How do we perceive and reproduce the meaning of a city through a social medium?

3. How do social media provide legibility to construct the image of the city?

The research questions correspond to the focus of the study. Regarding the questions, the thesis tries to set light on a lack in the literature by searching for answers to figure out the perceived identity of digitalized urban spaces.

There are several limitations in the analyses. In terms of geographical limitation, the study undertakes only the city centers of Izmir, the third biggest metropolitan city on the western side of Turkey. The reason for choosing Izmir is related to its potential to contain more shares/posts due to its larger population. Besides, it is a well-known city by the citizens of the country, and since I am also an inhabitant of this city, it provides me with easy access to resources and the ability to make observations. In this way, social media posts could be analyzed more consciously, and it has enabled me to have a better idea of the results of the online survey, as well. On the other hand, the main reason why the study is based on the city centers is that more people provide data due to the higher flow of circulation in the city centers. In addition, city centers encounter more elements or activities that can cause social media sharing. Therefore, the analyses concentrated on the existing city center (Konak) and new city center (Bayraklı), and in this way, this study tried to understand how the images of these city centers are constituted/re-produced in the digital realm of social media platforms.

Furthermore, the number of utilized social media tools is limited to one, that is, Instagram, to be more focused. The reason for making this analysis via social media is that its use has become widespread nowadays, and it can provide us with a large

amount of data. These data can be visual, verbal, or location-based. In this respect, while deciding on the data-based limitations of the research, I examined the results of the Data Reportal (2021): According to the analyses by Data Reportal (2021), it has been revealed that 77.7% of Turkey's population is internet users and 70.8% of these users are active social media users. 94.2% of total internet users can use the internet on a mobile way with a smartphone, in Turkey. Hence, the importance of the internet for life in Turkey cannot be denied. Therefore, it may play a major role in constructing the image of the city in different urban contexts. In this regard, the most popular social medium was determined as YouTube (94.5%), which was followed by Instagram (89.5%) (Data Reportal, 2021)—and this hierarchy was not broken in 2022, as well (Data Reportal, 2022). However, because YouTube is a video-based platform having also a temporal character, the study was limited to the analytical context based on the still images, and thus, the data on Instagram comprised the analytical focus—by excluding the movable images and video posts on this platform—as the most popular still image-based platform in Turkey (Data Reportal, 2021).

Instagram provides various beneficial sources for this thesis through the shared images, which are attached with geo-tags that allow reaching the locational information, and the tags within the images by which people can express their thoughts and experiences verbally. In other words, the reason behind choosing Instagram mainly lies in its interface which allows people to share still or moveable images that are attached to certain locations and its percentage of usage. As a result of the use of social media, by revealing the experience of the visitors about the physical spaces in a digital environment both visually and verbally, the real world starts to converge with the virtual realm which eventually affects the perception of people and spatiality of the city. Moreover, the collected data were selected from the user profiles which are publicly accessible on Instagram; therefore, another limitation of the study refers to the possibility of examining only certain user profiles that are commonly accessible.

In a time-wise reading, the periods during which Instagram is most frequently used were tried to be defined within the duration of the thesis: accordingly, it was thought that May 2021 and July 2021 may refer to two different and important temporal axes to understand the public and individual activities taking place in the city centers. The month of May in Izmir generally embraces the entertainment activities. The reason is that May corresponds to the warming of the weather in Izmir which embraces the

outdoor activities. Therefore, the city became more vital and vibrant that provides more posts on social media. Consequently, it provides more data for this thesis that gives information about the city which is given within the posted images. And specific for the year 2021, July was also added into the analytical scheme since, in Turkey, the 1st of July in 2021 corresponded to the first day of the normalization period after a long closure due to the Covid-19 pandemic. Therefore, by focusing on these two months, it was also aimed to reveal the revival of social life and outdoor activities which take place on the city which is limited in a long time because of the pandemic.

An online survey was conducted in the scope of the study to support the findings of the visual-based content analysis of Instagram posts. The reason for preferring the online questionnaire is both the restrictions due to pandemic conditions, the low flow of people on the street, and the potential to spread the survey more easily in the online environment. Another limitation of the analysis was the number of questions that were asked in the survey. Accordingly, 18 questions were asked. The reason for this is to prevent participants from opting out if more questions are asked. The questions were designed by being based on the aim of figuring out the layers of the digital images of the old and new city centers of Izmir. Its purpose is to comprehend how urban users reflect these spaces/places on social media to reproduce their images and to understand the social media usage dispositions of the survey participants regarding the basis of the visual and verbal contents of their posts while reconstructing the image of the city on social media.

This study is conducted as a location- and visual-based case study covering the Konak and Bayraklı districts, as the existing and new city centers, in Izmir, Turkey. Firstly, certain literature axes were reviewed to understand the components which constitute city images in general, the production and representation of the urban identity, and the social media utilization that reshape the image of the city. In the consecutive phase, the techniques which were specifically chosen for the analytical procedures of the thesis were determined. These particular techniques mainly contribute to the analysis process of the image of the city in the digital realm, and are two-folded, as explained below.

The first focus covered the method of case study basically, with the technique of social media content analysis. Social media content analysis allows to collect, process, and

analyze discourse knowledge accessed from social media sites. According to Abhinav Kathuria (2016), there are four phases in content analysis; definition of goal and scope, data collection, data transformation, interpretation of results. Parallel with the Kathurias four phases Motamed & Farahani (2018) also develop an exemplary technique. They improve their content analysis in four steps, which includes image finding, categorizing the images, coding, and analysis. For the visual content analysis, definition of the goal and scope as limited with still images with tags on Instagram, selection process of these images, categorizing them, and making inferences consist the main four steps. In terms of the definition of the social media tool, this thesis is majorly focusing on Instagram as a location-based and visual-based social media platform. Instagram offers a wide range of user groups that share visuals both still and moveable on their personal accounts with their followers. Moreover, through locational check-ins on Instagram, some images become publicly accessible, thus it allows one to gather the necessary data. Through examining the posts of the still images with the views and contents of Izmir city centers and looking at Instagram's locational interface, in the selection process, the representation habits of the city dwellers and their experiences were examined such as where they prefer to share content in Izmir, and how they describe the places they choose to post on their accounts. This locational tag facility of Instagram creates the opportunity to have an insight into the content analysis, and it helps unify the locational data with verbal and visual data. The categorization of the images, on the other hand, was conducted in two steps. Firstly, they were categorized according to the locations of the images and the times of sharing. Afterwards the images were classified according to the visual content that creates a repetition. The findings of these unified analyses were visualized through diagrams on the posted photographs by which I tried to propose a new categorization system, as well, after Lynch (1960) in order to read the image of the city on social media.

The second technique is the online survey which was conducted to support the content analysis. Initially, a pilot online questionnaire was organized and applied to social media users. According to the outcomes of the pilot survey, the questions were revised and finalized. The finalized online questionnaire consists of 18 questions which were answered by 303 social media users in total, asking predominantly about where people prefer to share content in Izmir, where they think the new and old city centers of Izmir

refer, if the representation of urban spaces through social media platforms are adequate or not, the layers that consist of valuable spatial content for them to share on their social media accounts with their followers (for the whole set of the original questions in Turkish, see Appendix 1). Through the online questionnaire, it was aimed to make an inference about how the social media users perceive the city identity of Izmir and their social media usage dispositions regarding the representation of the city via their accounts. In addition, the survey tried to understand how the physical city and the digital world come together and reorganize the image of the city together on a social media platform.

ICTs, social media tools, identities and images of different cities, and their relationships in the digital culture are among the frequently discussed topics in the current agenda of architecture and urban design disciplines. In this respect, increasing the studies in those areas of research may lead us to understand the design/production and consumption tendencies in the new world, communication methods, identity constructions as well as the needs and expectations of social media users in this dynamic environment. Nevertheless, this thesis is based on only a specific city and interprets the image created in the digital world through a single city. Future studies may validate the new urban image elements on social media for the other cities, too, as the example proposed in this thesis for Izmir city centers. In addition, further studies can test the new city-image components presented in this study within the scope of other social media platforms or different information and communication technologies, apart from the Instagram application. Besides, mainly visual-oriented social media analysis based on the examination of the still images was conducted in this dissertation. On top of this, new elements of the digital image of the city can also be figured out through movable images, videos, or by a deeper verbal analysis on social media platforms in consecutive studies. A spatiotemporal analysis of the visuals on social media may also be proposed to evaluate spatial characteristics of the same urban spaces in different dressed-up realities with multi-temporal qualities.

All these works may pave the way for providing a valid lens to look through the digital image of the city on social media after Lynch's (1960) categorization which is a classical work in understanding the formation and cognition of the physical city. However, the related literature is striving for new studies revising Lynch's (1960)

perspective to integrate it into the digital world or following a Lynchian understanding to propose new categories for the fluid image of the digitalized city in the new age.

1.3. Structure of the Dissertation

The spine of this study is constructed on three main chapters which begin with an Introduction and end with a Conclusion chapter. The Introduction chapter reveals consecutively the problem definition, aim and scope, research questions, limitations, methodology, and importance of the study as well as the further studies to be conducted. The spine chapters, on the other hand, respectively cover the following contents: "the structures of the image of the city as physical versus digital," "effects of social media on the production of the image of the city," and "reading the digital image of Izmir with a case study on the city centers."

Chapter 2 titled "The Structures of the Image of the City: Physical versus Digital" examines the meanings and components of the city which construct the image for its inhabitants/visitors. It undertakes the meanings of the city, urban, urban space, and public space, and focuses on the layers of the image of the city. This part traces Lynch's (1960) urban theories stated in his pioneer work, *The Image of the City*, by referring to both physical and digital respects of urban image. As is known, Lynch's (1960) work shows how the image of the city is constituted and what the image components are composed of in physical respect. According to Lynch (1960), there are five major components that affect the perception of the inhabitants, which correspond to node, path, district, landmark, and edge. Understanding these categories is also important to perceive the layers of the image of the city in digital respect, on social media. Furthermore, this chapter also discusses the production procedures of the meanings and identities of city and legibility, again, in both physical and digital environments, and the representation of the physical city in the digital environment, changing procedures of the representation, and media utilized for making the representations.

Chapter 3 titled "Effects of Social Media on the Production of the Image of the City" focuses on reading made by the questions of how ICTs transform the image of the physical city, and how they affect the perceived city as reflected on social media. It also examines the concept of individual perception in the represented image on social

media, the layers of the image of a digital city, and social media as the digital public spaces through the readings of different studies. Especially, having a comprehension of the collective construction of the urban image on social media as a digital land is important to discuss and integrate the Lynchian approach based on the collective construction of the urban image in the physical territories.

Chapter 4 titled "Reading the Digital Image of Izmir: a Case Study on the City Centers" is based on the examination of Izmir city centers on social media to explore the perception of the digital image. Firstly, the online survey was designed to understand the perceived identities of the city centers through Instagram by the habits of the city users in creating a post referring to the image of the city on Instagram, which are followed by the analyses of the answers: accordingly, the perceived identities with the negative and positive representations of the city centers, manipulations of the urban image by the visuals, and the emergence of the duality between the constructions of the image of the old and new city centers cover the main points of these analyses. After this part, the visual-based content analysis on Instagram is presented, and then, the new categories are proposed to read the digital image of the city centers of Izmir, by being based on the content analysis. This section is supported by the detailed examination of the collected visuals and their relationships with the newly presented categories. Finally, this chapter undertakes the evaluations led by the social media content analysis and questionnaire answers and discusses the construction of the perceived digital image of the city centers of Izmir.

In the Conclusion chapter, the research questions of the study are answered by referring to the theoretical background and the findings of the analyses. The elements that make up the image of the city, how Lynch defines this image, the points that his theory becomes insufficient in the digital realm, and how the image of the city can be re-interpreted in today's world are stated. While making the statement, inferences and outcomes obtained through the social media content analysis and online survey are also re-evaluated and discussed with the theoretical background. In this way, the reproduced layers of the image of the city on Instagram for Izmir city centers are tried to be revealed through the new categories by following a Lynchian understanding.

CHAPTER 2
THE STRUCTURES OF THE IMAGE OF THE CITY: PHYSICAL VERSUS DIGITAL

The image of the city refers to the multi-layered transcript of the social, cultural, historical, and psychological patterns that one can find and live within the city. The meaning of the physical place can be reproduced by this transcription in intersubjective manners. The reproduction procedures of the image of the physical city can also be repeated in the digital environment but in a different way: the components of the image of the digital city should be different from the ones of the image of the physical city because of the personal and collective intrusions in the production and consumption of the representation of the city. To understand the divergence between the physical reality and digital representation—which turns into another kind of reality—the meanings and components of the images of both the physical and digital cities should be revealed conceptually, and the production and consumption procedures of the urban images should be examined comparatively. This chapter aims at undertaking these theoretical stages to enlighten the way leading toward the case study and analysis.

2.1. Meanings and Components of the Image of the City

In architectural and urban respects, a city can be described as a power that can keep its components together and connected in an ever-evolving structure and transforming order. These components may comprise both tangible and intangible entities such as the inhabitants, buildings, open areas, roads and streets, facilities, services, activities, infrastructures, touches of nature, urban systems, cultural reflections, historical layers, genius loci, social behavior patterns, collective memories, sensory experience, cognitive representations, atmospheric feelings, and individual interpretations of living manners as well as their relationships formed by the generative intersections of those components with each other. Sustaining the complexities coming from these intersecting relationships necessitates a very systematic spatial and temporal planning

of urban structures to make the cities livable places. City planning has a significant effect on providing more active and better cities to its inhabitants and visitors (Montgomery, 1998). According to John Montgomery (1998), to define cities as "good cities," they should have legible forms and contain balance in their design. Lynch (1960) mentions in his book *The Image of the City* that legibility provides city users with a sense of safety as well as embracing the intensity of the experience. To enhance urban quality, city plans should embrace a sense of place. Moreover, urban space should serve the social, psychological, and cultural contexts. Lynch (1960) believes that, even if the cities are representing a powerful symbol of a certain society, they can also indicate vitality, sense, fit, access, and control.

Lynch (1960), furthermore, limits the elements, which refer to those common components that constitute legibility and consequently the image of the city, into five, and defined them as "path," "landmark," "edge," "node" and "district" (Figure 2.1). Accordingly, paths offer the inhabitants to perceive the city while they are moving through and along the axis. Edges represent the boundaries that distinguish different regions by both visible and invisible powers such as the retaining walls dividing the districts or shores as the arris lines between the livable and unlivable areas as well as two neighborhoods having an economical abyss in-between in terms of the inhabitants' income profiles. Districts are the places where the inhabitants feel that they are entering a place from another space psychologically. Nodes are the focal points in a city that users can enter or transfer, and they can also have symbolic meanings. The final element that has a significant role in the construction of the image of the city is the landmark. Lynch (1960) describes them as "defined physical objects." They allow the users of the city to have a reference point in the city, which increases their imageability and orientation ability.

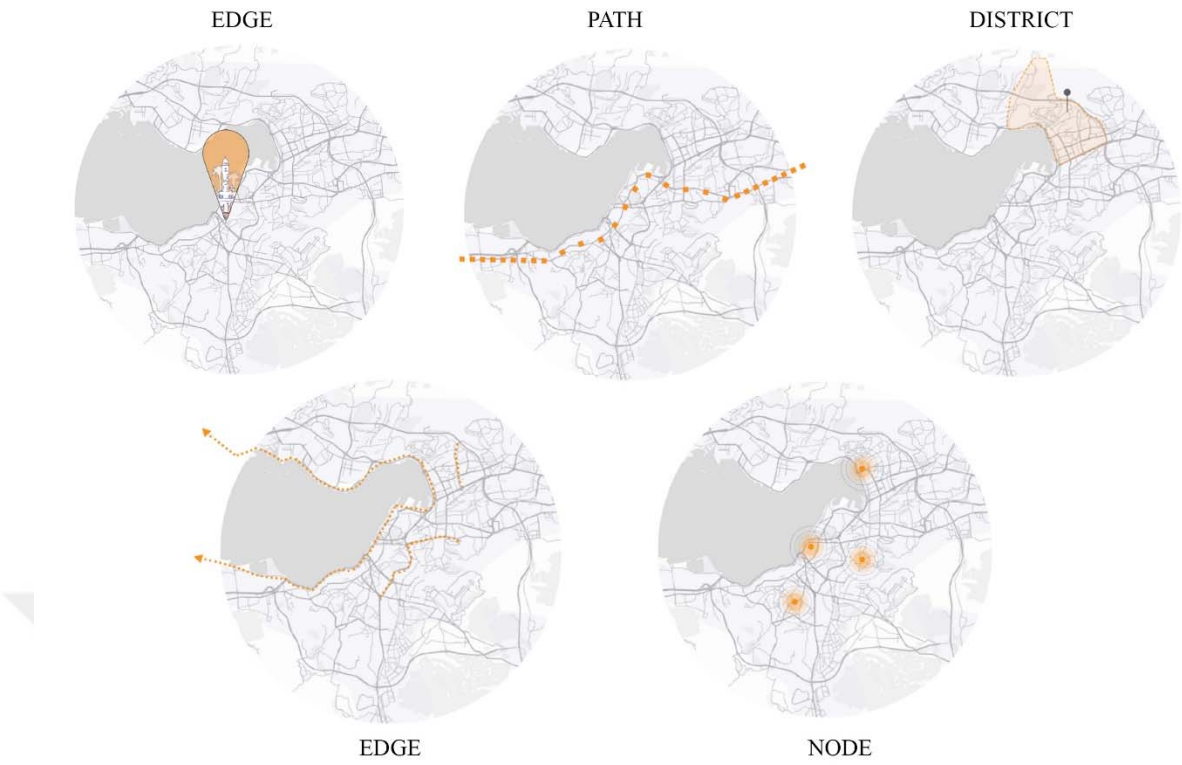

Figure 2.1. Illustration of five components of Lynch (prepared by the author)

On the one hand, the physicality of space is a powerful input in terms of the construction of a sense of place. On the other hand, aside from the physical components, the psychology of space is highly connected with the idea of mind mapping that gives the visitor a sense of safety within the space which is important as an internal guide (Montgomery, 1998). However, physical space, sensory experience, and activity should all be combined to improve the quality of urban space. What makes a place stand out is its vitality which should be supported by land use variation and activity (largely economic). It should also be characterized by a transaction base in terms of different aspects but most importantly economic. All these activities and diversities constitute the "public realm," which encourages social interactions when it is constituted through streets, squares, etc. Another component that Montgomery (1998) discusses besides the activity is the image. In this respect, the meanings of city image and city identity are not equal to each other. Montgomery (1998, p.100) asserts this situation as follows: "Whilst identity is an objective thing (what a place is actually like), image is a combination of this identity with how a place is perceived." That is, the image of the city is a construction by both the visible and invisible aspects covering

a range of diversities from the styles of the buildings to the meanings attached by an individual to those stylistic forms.

In other words, to talk about the image of the city, the perception of the users comes into the scene that distinguishes image from identity. Lynch (1960) explains that the city cannot be thought of as a physical edifice by itself but it is also being perceived by its residents and visitors that shapes the city. Christopher Spencer & Jill Dixon (1983) claim that the impressions and feelings of the visitors have a significant role in the production process of urban image. To put it differently, the development of cities and the way visitors use the urban spaces have shaped their cognitive representation. Reginald George Golledge (1978) argues that locations, interrelationships, estimation of distances, and studies of landmarks are the main components that constitute the cognitive structure of cities. However, besides the physicality of cities, the feelings and experiences of the users about a particular space should also be indicated in the cognition of places (Spencer & Dixon, 1983). As a result, Spencer & Dixon (1983) believe that individuality and subjectivity play an important role in the identity of the city. According to Lynch (1960), as well, the image is constructed through our first sensations and the memory of past experiences, and as a result of these two factors, space can be described and guide action. Thus, individuals are the agencies in the construction process of the image of the city.

This idea can also be supported by the theory of the production of space by Henri Lefebvre (1991). From Lefebvre's (1991) point of view, space is produced by society, contrary to the idea of space as a still and passive volume. In his spatial triad theory, Lefebvre (1991) explains that the production process of space is not only related to its designers' conception (representations of space) or how it is practiced by its users (spatial practices). It is also highly related to representational space which is based on the idea of how space is lived through images and symbols. As a consequence, the perception of the subjects reflects the filtered image and limited perception which can be differentiated from one to another. If the image is varied among different people, how can we talk about a common image of the city that can satisfy the residents and other users? According to Spencer & Dixon (1983), the beliefs, values, and ideas of individuals or cultures, in general, form a basis for perception and cognition which eventually lead to the construction of meaning and identity. Therefore, the shared beliefs and values of a particular culture can construct an image that is accepted by the

majority to identify the identity. Sometimes only a building can mean something special for a specific culture, whilst sometimes the whole district can have a symbolic meaning. To illustrate, Anıtkabir, in Ankara, Turkey, has a symbolic meaning for the citizens of the Republic of Turkey, because of their sentimental attachment to the former president of Turkey, Mustafa Kemal Atatürk, whose body rests in that specific location. And, for example, Gezi Park in Istanbul, Turkey, represents a larger space, which refers to an uprising of the citizens towards the government at that time.

According to Spencer & Dixon (1983), public spaces correspond to the majority of the image of the city and they are also related to the terms "psychological access" (the sense of belonging to a space), "receptivity" (respect to the other users of city space or "tolerance to strangers"), and "knowledgeability" (contains the networks of invisible and informal relationships) besides "imageability" and "activity." Another important input that affects urbanity is the "built form." One of the questions that the scholars ask predominantly is the convergence of the form with the image and activity so that it can give a sense of place. Lynch (1960) claims that some elements that echo from culture to culture and landscape to landscape that build up the image of the city that is agreeable for its residents. From the Lynchian perspective, three components are required to create a sustainable urban environmental image, which can be listed as "identity," "structure," and "meaning." Furthermore, Lynch (1960, p. 9) asserts imageability as a "quality in a physical object which gives it a high probability of evoking a strong image in any given observer." Therefore, objects are not only attached to their physicality, but also serve profoundly to the senses of the experiencers to understand and interpret the identity, structure, and meaning of the city.

As it is mentioned above, the image is a notion that has subjective values. Thus, the meanings of the components of an urban entity can be interchanged. For instance, an edge can be a path for another person in some cases. According to Lynch's (1960) findings from the interviews, paths are the predominant elements that are memorable and create a city image among other components. The activities that merge with certain paths or distinctive spatial qualities can increase the recall process of a certain path for its users. Similarly, to converge activity and the image for providing successful urban spaces, Montgomery (1998) suggests twelve conditions that enhance the spatiality of the city spaces:

1. Development intensity: it suggests utilization and activity diversity,

2. Mixed-use: it supports the vitality of the city,

3. Fine economic grain: it refers to the mixture of small businesses and big companies that cause vitality and powerful city life,

4. Adaptability: it corresponds to the concept of providing the ability to adapt the patterns of diversity, mixture, and economic grain,

5. Human scale: scale is generated through the ratio between building height to street width, and relative distance; when the scale gets bigger the streets and intersections lost their sense of intimacy and become self-isolating,

6. City blocks and permeability: it refers to an approach to use majorly shorter city blocks and use blocks rather than building plots,

7. Streets: contact, visibility, and horizontal grain: they create a balance between public and private contact within street life,

8. Public realm: it provides spaces to practice local traditions and customs that offer gathering spaces,

9. Movement: it is related to transportation issues,

10. Green space and water space: they are important for city life in providing recreation areas and promoting health,

11. Landmarks, visual stimulation, and attention to detail: they are for providing legibility and enhancing publicness,

12. Architectural style as image: it engenders meaning, constructs identity, and conveys image.

Moreover, urban space not only emerges as a physical setting that we live in. It is also a place where social relationships are demonstrated. The conception of place in an urban environment has risen in the early 20th century. With the advent of the theme of "place-making," the users started to assign meanings to larger spaces to differentiate them from each other (Zylstra, 2017). As Geoff D. Zylstra (2017) mentions, this

conception of place examines the convergence of a particular site and activity that eventually constructs meaning in that specific space. According to Lefebvre (1991), to call a place "real" it should contain networks and pathways, or else it will be "mere abstract." Therefore, space can be defined as a solid physical output and a dynamic process that changes according to human activities and relationships at the same time (Zylstra, 2017).

After the idea of conceptualization of place, the spatial theory is divided into two: On the one hand, it is related to issues like socio-cultural shifts or capital shifts on a wide scale. On the other hand, it is attached to the practices of everyday life (Zylstra, 2017). According to Zylstra (2017), practices have a vast influence on constructing the meaning of a space. For instance, diverse activity patterns such as a particular street that contains luxury brands or a central place that allows people to window-shopping impact the meaning and perception of a certain space. To illustrate, Kemeraltı historical bazaar in Konak, Izmir, is a place where a diverse group of businesses can serve window shopping for city users. The meaning of Kemeraltı for city residents is an authentic shopping district where visitors can find most of the things they are looking for and an attraction point for tourists because of its historical background and spatial qualities. Champ Elysees in Paris, France, is another good example of this subject. It is a street that contains luxury brands and other shops while allowing people to sit and spend time in cafes located along the famous street. Therefore, its meaning is related to shopping and a place where people can spend their leisure time.

In their article, Pirjo Laaksonen et al. (2006) demonstrate that various cultural and leisure time activities have a significant impact on a positive city image and everyday life quality. According to their research, to improve the image of a city, there are some requirements needed such as; the existence of cultural activities, accessibility, and adjustment in the built environment. They also mentioned that advertising and branding of a city have an impact on improving the image of the city, however, advertisements and branding only announce the improvement of the changes to advance the image of the city (Laaksonen et al., 2006). Another research that explains the power of activity in the construction of the image of the city is written by Greg Richards & Julie Wilson (2004). They claim that events and certain activities are adding flexibility to solid physical settings that constitute an image value of a

landmark. Moreover, an activity can also be used to create a medium to constitute a landmark itself according to Richard & Wilson's study (2004).

Cultural events such as festivals mature new ways of consuming the city (Ritzer, 2005). They are important for vitality and positive city life in constructing the image of the city (Richard & Wilson, 2004). Scholars called this cultural contribution that commerce the image of the city and enhances the "community pride and destination image" as the "halo effect," "showcase effect" and "feel-good effect" (consecutively Hall, 1992; Fredline & Faulkner, 1998; Allen et al., 2008 as cited in Richard & Wilson, 2004). On this issue, Colin Michael Hall (1992, p. 14) explains as follows: "It is apparent that major events can have the effect of shaping an image of the host community or country, leading to its favorable perception as a potential travel destination." In other words, the essence is that cultural events are playing a significant role in creating meanings in a particular space. Thus, the image of the city reflects the values and beliefs of a certain culture within the spatial context (Richard & Wilson, 2004).

Besides using cultural events or activities to produce the image of the city, physical components are also used to create a landmark. For instance, the Guggenheim Museum in Bilbao, Spain, reproduces the meaning of the image of Bilbao by relating the city with art and architecture as well as the natural environment (for the building also refers to the adjacent Nervion River). Another example can be Dubai which is known for its architectural features, skyscrapers, and its art district. All of the characteristics of Dubai show the effort of the city to improve its image in a way to highlight especially the importance of technology, splendor, and luxury for the local culture living in Dubai.

As discussed in the current section, in terms of the elements and meanings of the image of the city, there are different ideas about how an image of a city can be constructed through various elements and practices. From one point of view, the physical settings within the city such as landmarks, paths, and certain buildings which can have cultural or architectural value are the main components that produce the image of the city (Lynch, 1960; Spencer & Dixon, 1983). From another perspective, the image of the city is constituted through the experience of the residents and users of the urban space and their everyday practices (Richards & Wilson, 2004; Laaksonen et al., 2006;

Zylstra, 2017). They believe that activity can give meaning to a space that eventually helps construct the image of the city. Furthermore, they believe that the activities can also be considered a landmark. Thus, the conceptualization of place shifted from more physicality to mental image, from objective (reality) to subjective (perception). To improve the image of the city, branding strategies are also important in the process. Promoting cultural activities and events and improving the tourism sector as well as promoting the image of the city which makes people curious about cities empower and strengthen the image in the common circle. These mentioned attempts are also highly related to branding strategies of governments to take more attention and promote the cities in the global context through architecture, and popular culture. In this sense, the commodification of the image of the city is also discussed in the following section of this chapter.

2.2. Production of the Image of the Urban Space

As it is mentioned in the previous section, the image of the urban space is constructed through diverse inputs. This section intends to explain how the image of the urban space is produced. To begin with, the difference between image construction and production should be clarified. In the construction, the image is constituted through various factors such as activities, human behavior, physical elements, etc. Therefore, the act of image construction is related to the elements and utilization of space and how the elements can construct meaning and an image. However, the production process of the image can be considered a state of mind. In image production, how a certain image is produced through an individual's mind is the main concern. How an individual recognizes a space and constructs an image through this cognition can be exemplified as the social production process of the image through the inhabitants of a certain space.

From Lefebvre's (1991) perspective, the production of space not only occurs in the physical world but is also produced through symbols and images. Thus, through the images, individuals start producing meanings in their minds, as a consequence, it constitutes space cognition. Moreover, Lynch (1960) also mentions legibility which explains how the physical environment can create an image in an individual's mind. From this point of view, the mental image that individuals produce in their minds can be highlighted as the production process of the image. Therefore, in the following part

of the discussion, how the mental image is constructed through different perspectives to produce an urban image is undertaken.

One of the approaches to the analysis of image production is categorized into two: "designative" and "appraisive" components play a significant role in image production (Richards & Wilson, 2004). The designative approach is also mentioned as the "informational aspect" (Richards & Wilson, 2004). It can be explained as the "categorization of cognitive elements of the environment" (Richards & Wilson, 2004). On the other hand, the appraisive approach is more related to the experience of people. The feelings of people, the meaning that is perceived by people about a particular space come into the scene in the appraisive aspect. Moreover, the appraisive aspect can be examined in two categories (Richards & Wilson, 2004): these are the evaluative (concentrated on the expression of an assessment) and the affective (related to the choice specification) respects. The components that are listed above are also demonstrated in Figure 2.2.

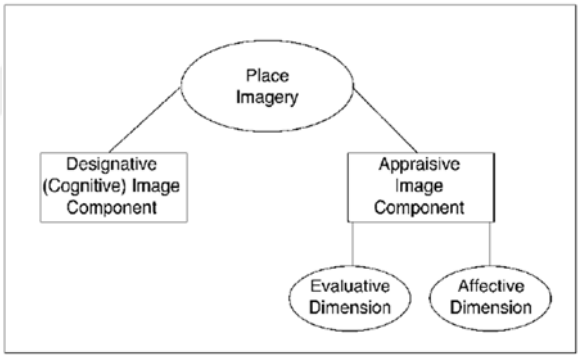

Figure 2.2. Components of Place Image (Richards & Wilson, 2004)

Lynch (1960) defines imageability as the capability of the physical urban environment to recall a mental image. Therefore, it creates a sense of security based on the intensity of the human experience. According to Lynch (1960), legibility should be achieved to create a mental image, and it can be mentioned in two aspects: The first one is related to spatial cognition. And the second aspect covers the relationship between the individual and his/her surroundings (Lynch, 1960). Thus, the behavior of the individual is an important part of the legibility topic (Ramadier & Moser, 1998).

The idea of cognition refers to the term "cognitive map," as well, which explains the acquisition and perception of physical settings in the real world. Under the

circumstances of the physical world, the observer becomes an active member of his/her surroundings rather than having a passive way of cognition. The effect of a cognitive map can be legible only when it enables movement that is coherent with the specific site. For the cognitive representation of a certain space, knowledge about location, besides the content, play a central role. According to Gary W. Evans (1980), various factors constitute cognition about physical settings. These factors can be listed as age, familiarity, gender, class and culture, and physical components of physical settings. Therefore, while the knowledge about a specific location is related to the object, the profile of the observer cognizing the space contains subjectivities. Thus, the production of a cognitive map covers both objective and subjective criteria.

In his article, Evans (1980) continues that lately, two different perspectives are leading the cognitive psychology topic which examines how knowledge is cognitively represented. On one hand, the propositional model explains cognitive representation as information memorized by people in the form of an agenda or a structure based on the "abstract meaning of representation" (Evans, 1980). In this perspective, the schematic image flourished to make decisions for orientation. On the other hand, Stephen Michael Kosslyn (1975) and Roger N. Shepard (1975) claim within an analogical reading that there is only a functional relationship between the physical, concrete, and exterior structure of the city, and the immaterial, abstract, and internal structures in the mind of the city-experiencer. Gary T. Moore (1979) also asserts that there are two main distinctions in environmental cognition studies which are defined as those who perceive the geometrical form of the environment and those who pay attention to the symbolism of the environment. In this respect, in terms of neurological procedures, there is not any functional difference between the effect of the external city and the effect of the mental/internal representation of that very city (Evans, 1980). Therefore, in a cognitive representation, the city, and its features are proposed as the codes which are always ready to be manipulated through time regarding function-based analogies. Cognitive maps are constituted through a combination of both of these mentioned models above. Evans (1980, p. 261) explains this issue further as follows:

> "Knowledge about the content and location of places in the geographic environment is stored in both propositional and analogical form. Cognitive maps include abstract labelings of environmental elements (paths, landmarks,

etc.) and cardinal directions and are affected by previous knowledge of settings in general."

Moreover, photography plays a significant role as a technique in cognition, in terms of remembering the previous data produced in the visual context (Evans, 1980). Different variables can affect cognition. According to Moore (1979), the environment is perceived differently from one person to another as a result of their life experiences and backgrounds. Therefore, each individual creates a distinct image of the environment mentally. In other words, cognition is a way of giving meaning to an object or environment which depends on the personal variety. One of the variables that can affect cognition is the "age difference" (Evans, 1980). According to the findings, between the age group twelve to seventeen, skills of cognitive mapping are more accurate than in other age groups, especially among the older population (Moore, 1979). Another input that can affect cognition is "familiarity" (Evans, 1980). Two main perspectives cover familiarity in cognition: learning a new environment, and the changing accuracy degree because of the increasing familiarity (Moore, 1979).

"Physical elements" (Evans, 1980) are another significant component of cognitive mapping. As Lynch (1960) and Donald Appleyard (1970; 1976) mention, landmarks have a leading role in orientation. The other scholars also highlight that landmark-based identification is a powerful way of environmental cognition. Stephen C. Hirtle & P. Bryan Heidorn (1993) assert that city users are apt to determine reference objects or reference frames to place other objects in their correct locations. Besides, the "locations" of relative physical settings such as schools, homes, and shopping districts enhance a person's perception of a certain environment (Hirtle & Heidorn, 1993).

Even though there are lots of findings that "gender" does not have an impact on environmental cognition, Peter Orleans & Sophie Schmidt (1972) discovered that females are taking reference to the coordinate of their own homes while creating a map, while males use the base map coordinates during the map construction in their minds. These factors that can affect cognition can be multiplied such as "education," "economic class," and "culture." Moore (1979) also asserts that the activities of the individuals and linguistic labels are much more significant in cognitive representation rather than the physicality itself. According to the findings of the research by John Harrison & Philip Sarre (1975), people define their environment as ugly versus typical,

through utilization and function, local preferences associated with the style of living, and degree of environmental involvement. On the other hand, environmental cognition from a sociological perspective defines how city users consider the city through the findings by Elihu M. Gerson & M. Sue Gerson (1976) and Anselm Strauss (2017) as a place for career making, economic opportunity, heterogeneity, criminality, etc.

Therefore, legibility is not only constructed by physical settings but also produced through social aspects (Ramadier & Moser, 1998). As Evans (1980) mentions in his work, legibility is not the only phenomenon that measures spatial quality, but also has an impact on human practices. Thierry Ramadier & Gabriel Moser (1998) study social legibility which focuses on the relationship between culture and legibility through the relationship between individuals and the environment surrounding them. They compare two different cultures, European and African, to be able to understand urban behavior in terms of legibility, and there are two main results evolved from their research (Ramadier & Moser, 1998): According to their findings, culture plays an important role in constructing meaning where the environmental characters are placed. To denote, in African culture, space usage means more than the physical attributes themselves in terms of cognition. Diversely, in European culture, physical qualities also play a part in environmental cognition as much as space usage. The second outcome of their research is when the physical codes mean something then the spatiality becomes more legible (Ramadier & Moser, 1998). Otherwise, urban practices start constructing meaning when physical attributes are not sufficient to allow cognition.

Psycho-social, emotional, and behavior-based aspects may also be mentioned regarding the production of the image of the urban space. Two prominent approaches from the Postmodern period can be referred to in this respect to comprehend the flexibility of cognitive understanding and collective construction of the image of the city: The first one refers to the Situationist perspective with the concept of "psychogeography" by Guy Debord (1955). It emphasizes mainly the significance of the geographical environment on the feelings of the individuals which is also affected by the lifestyles of a particular time period such as the modernization process of Paris related to the development of consumer culture and its relation with space utilization examined through the wanderings of the flaneur, as also given in *The Naked City* (exhibition in 1957) which is being critical about the urbanization of cities that are

detached to the subjective and collective experience of humanity in the process of design. And the other one covers an almost Deconstructivist perspective with an attempt to transcribe the city's reality by Bernard Tschumi (1994) as given in *The Manhattan Transcripts*. Tschumi (1994) defends the idea of subjective experience within the place through the movement of bodies to give meaning to a particular space. He believes that space needs an event to have its presence. Therefore, he strongly argues that the relationship between space, movement, and events are the components that produce the meaning of space which impairs the conventional elements of architecture and reshape them along brand-new axes (Tschumi, 1994).

Nevertheless, environmental cognition is not only based on the physical world. Since information and communication technologies start booming, the digital realm comes into the scene in terms of spatial representation and cognition. Therefore, the field of environmental cognition is also affected by the development of communication technologies. As a result of the digital archives and digital maps which are offered by big companies with enormous data such as Google maps, and Yandex maps, the meaning and perception of environmental cognition start changing inevitably. Social media platforms also start allowing their users to construct a cognition through check-ins, geo-tags, and other features that locative media allows.

2.3. Representation of the Urban Space in the Digital Environment

The previous sections explain the meaning, production, and construction processes of the urban image through various components. As it is mentioned before, multiple aspects and opinions produce meaning to construct an image. The spatial components and physical settings inevitably play an important role in the cognition of the inhabitants and visitors of the city. However, physical components are not the only factors that count for the construction of the image of the city. Human behavior, activities, and daily patterns are also significant in shaping the spatiality of a city. Therefore, the image is formed through individuals and their practices. In this respect, mental maps that are constituted by the inhabitants, also contribute to the image construction of a city.

The digital environment has become gradually dominant in creating cognition for city users, as well. As a result of the improvements in information and communication

technologies, the virtual world has developed as a medium that can represent the urban space through different platforms which offer still or moveable images and expressions reflected by the users. Therefore, it allows people to recognize certain spaces through pictures, location tags, and hashtags posted on social media platforms. These images and texts that are shared in the virtual world interfere with the perception of city users and visitors undoubtedly. As a consequence, they became an inevitable tool for the image construction of the city.

In this framework, Zahed Yousefi & Hashem Dadashpoor (2020) found out that ICTs have the power to reform the components that build the urban spatial structure. According to them, ICTs have been transformed into phenomena that influence many of the urban functions in terms of everyday life such as working, mobility, housing, leisure time, and economic activities (Yousefi & Dadashpoor, 2020). With the spread of new technologies, housing areas, firms, and industries are relocated (Kim et al., 2012; Tayyaran et al., 2003; Zhu, 2011). Moreover, daily routines and everyday practices are also affected by the changes that ICTs brought into our lifestyles (Kwan et al., 2007). As a consequence, the convergence of ICTs and everyday urban life offers new activities to urban citizens and generates new requirements (Crang et al., 2007).

The findings of the research by Yousefi & Dadashpoor (2020) revealed that ICTs have a strong relationship with the four aspects of urban spatial structure, which leads to the redefinition of new functions and behaviors within the urban spatial structure. These aspects are the spatial and physical aspects, human aspects, mobility and flows, and activities. Furthermore, Germaine Halegoua (2012) highlighted that the way urban users perceive the urban space and the understanding of urban structure has been affected by the developments of information and communication technologies. Besides Halegoua (2012), Ning et al. (2016) also declare the virtual realm has power over cognitive thinking as well as the perception of people. Moreover, they also believe that the convergence of physical and virtual spaces affects society by creating sub-spaces that allow their audiences to connect through physical, social, or virtual space (Ning et al., 2016). Sarah Abdullah Al-ghamdi & Fahad Al-Harigi (2015) also declare that the new digital technologies offer different perspectives on city readability. They highlight the effect of ICTs on the image of the city in the information age as follows (Al-ghamdi & Al-Harigi, 2015, p. 734):

> "The emergence of Information and Communication Technologies and corresponding socio-physical changes have affected almost every aspect of contemporary urban life together and the perception of the city. Legibility, mapping, meaning and experience of the space are all significant issues that need to be readdressed in order to understand how the new image of the city is forming."

Therefore, according to Al-ghamdi & Al-Harigi (2015), it is incontrovertible that the relation between the field of cognition studies and developing technologies like information and communication support each other to form the image of the city in the information age. The spread of these digital technologies inevitably transforms our understanding of time, space, and mobility (Al-ghamdi & Al-Harigi, 2015). They also assert that technology impacts the image of the city in two phases: Firstly, digital technologies influence the general concept of cognition which sees technology as a medium that allows the study of the mental image. The second phase is the influence of new technologies on the inhabitants.

In other words, technology can affect the city observer. And it is important to remember that the production of the image of the city is the consequence of a corresponding relationship between the observer and the observed (Lynch, 1960). With the widespread use of locative media, the relationship between the observer and the observed is affected undoubtedly (Figure 2.3). Locative media can be defined as the "combination of location-based technologies and location-based services" (Lemos, 2009, p. 25) and it builds a bridge between the virtual and physical realms (Yılmaz & Kocabalkanlı, 2021). According to André Lemos (2008), locative media justify that digital technologies do not mean to constitute the virtual world which takes the place of the physical world. On the contrary, they pay more attention to control, territorialization, and built meanings that are attached to certain objects and places. He also thinks that locative media creates "augmented realities" through mapping and tagging activities and changes the perception of places (Lemos, 2008).

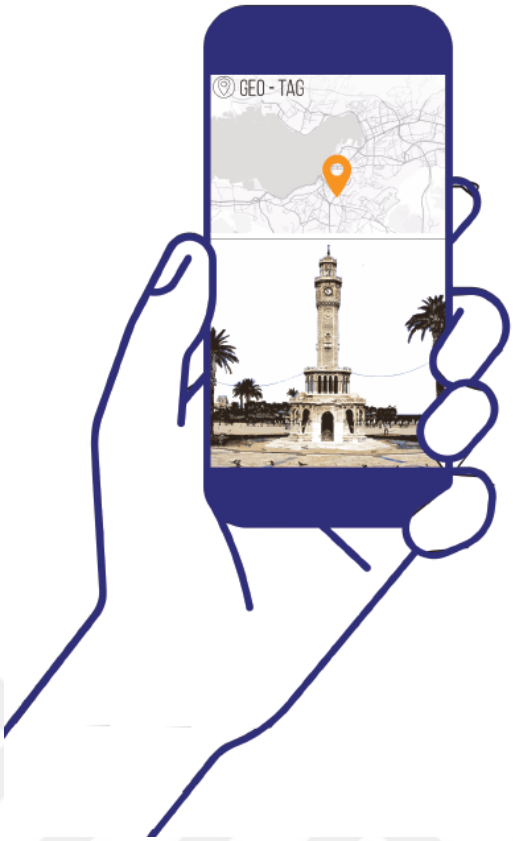

Figure 2.3. Illustration of Locative Media (prepared by the author)

Al-ghamdi & Al-Harigi (2015) also support Lemos's augmented reality assertion. According to them, the use of locative media can give clues about certain places which allows people to have a "preconceived idea" without having the necessity to visit the space. They also highlighted that the effects of the representation of the physical world in the virtual realm on our perception, and understanding of place and imageability do not refer to certain constructions. Moreover, Lemos (2010) emphasizes the construction of "informational territory" which he explains as the areas where informational flow in the intersection between cyberspace and urban space occurs. In other words, the physical space is controlled and re-produced by the information which is produced through digital flow. As a consequence, a new layer is being added to the physical realm by electronic networks and mobile devices. Therefore, new functions can be born as a result of the constitution of informational territories which Lemos (2010) defines as "heterotopy."

Moreover, Lemos (2010) wants to clarify the difference between digital information and information based on spatial considerations. According to him, the utilization of

digital information tools such as wireless networks, and mobile technologies allow for adding new dimensions to a space. In his point of view, the informational territory cannot be considered a virtual space (Lemos, 2010). It is a space that can be characterized as a new form of territorialization that is established through the convergence of the physical realm with the new electronic flows. Accordingly, by referring to locative media, Lemos (2010) believes that the users have the power to reproduce and perceive the sense of information in such territorialization.

Parallel with the deductions of Lemos's (2010) study, Castells (2015) has also given place to the formation of the physical realm following the advent of ubiquitous technologies and the impact of these technologies on society, in his works. In one of his studies titled "Space of Flows, Space of Places: Materials for a Theory of Urbanism in the Information Age," he explains the relationship between the flowing information through new digital technologies and their effects on the physical world. Castells (2015) argues that social transformations are crucial in the process of spatial transformation. Spatial transformations are, in turn, integrated with the social aspects of society. Hence, the spatial layout of cities re-appears concerning the formation of the new social structure which is shaped by information and communication technologies, which Castells (2015) calls "The Network Society."

The Network Society can be considered the product of the information age. Three main components that influence the spatiality of cities are defined as "function," "meaning" and "form" (Castells, 2015). And those three components, which are considered in detail in the following sections of the current dissertation, are influencing the transformation of cities in terms of socio-spatial structures. Regarding spatial formation in cities, Castells (2015) declares that some of the spatial changes occur with the rise of digital technologies. He explains that new discoveries such as the internet, computerized transportation systems, etc. lead to concentration and deconcentration which guide a new spatial organization of urban nodes and networks (Castells, 2015). It may also cause the emergence of new city centers and focal locations.

In Castells's (2015) perspective, new communication tools cause a lack of communication among individuals and different cultures, which drives segregated areas like gated communities. He explains the formation of the cities in the information age as a "double movement of inclusion into transterritorial networks and exclusion

by the spatial separation of places" (Castells, 2015, p. 421). While mentioning the function of the city, Castells (2015) asserts that the Network Society is formulated around a binary state between local and global. According to him, economic activities or other activities such as technology, media, etc. are related to the wider world, whilst social aspects are more related to locality (Castells, 2015). Therefore, the duality between local and global creates a conflict in terms of the functionality of the city. Secondly, the meaning of the city is formulated through the relationship between individuation and communalism (Castells, 2015). Castells (2015) argues according to his observation that the relationship between individuation and communalism has growing tension in the Information age. Thirdly, he highlighted that informational flows have a great impact on physical space (Castells, 2015). The conflict between space of flows and space of places increases sharply. Space of flows can be defined as a linkage between different locations through electronic networks that bind activities and people. On the other hand, the space of places is highly connected with locality which is a place where experiences and activities can be performed physically.

Nowadays, cities are formulated and deconstructed around the dialectical relationship between space of flows and space of places. Consequently, a new spatial formation is inevitable in the information age. Besides the spatiality and urban layout, architecture itself has also become a significant tool to re-establish a symbolic meaning in urban space. In the information age, some places became prominent compared to others such as museums, convention centers, and transportation nodes where space of flows can act. Those places are created through architectural activities organized as cultural expression and meaningful exchange. However, these acts of architecture do not only display meaning which is disconnected from the general economic and political contexts of the place the building was constructed. To illustrate, the architecture of the Guggenheim Museum in Bilbao is detached from its contexts, of the economic crisis and political conflict, yet it creates a new image for the city as if the city is in a prosperous state to build such a structure having advanced technologies, materials and a distinguished architectural style.

New spatial formation of the cities and the architectural interventions are also creating opportunities for branding the city which is one of the main goals of the current governments for the sake of the globalized world. As it is mentioned above in this section, networks become the prominent factor that has an undeniable effect on urban

spatial structure. And some scholars assert that because of the new spatial order, cities become look alike and detached from their specific context while trying to take part in the list of global cities. To be seen around the globe, these new sets of spatial interventions are used to promote the image of the city to attract tourists, businessmen, other groups of people, etc. Therefore, branding the image of the city is constantly becoming more popular among different governments around the world. In the following section, this discussion is more deeply examined regarding the concept of consumption.

CHAPTER 3
EFFECTS OF SOCIAL MEDIA ON THE PRODUCTION OF THE IMAGE OF THE CITY

Due to the developing technology, ICT tools begin to occupy a large part of our daily lives. The ones we use most are the social media tools that we can access from our mobile phones consistently. Social media are a part of our social lives, as well, since they also serve as an opportunity for the ones who are not able to visit the spaces physically (Liu et al., 2016; Jiao et al., 2018)—especially, during the Covid-19 pandemic, social media has been utilized as a vehicle providing its users the possibility of making virtual tours in different geographies (Trinh et al., 2022). As a consequence, it is inevitable that social media applications, especially the ones that consist of visual, and verbal representations and locational data interface, have an impact on cognizing and shaping our understanding of the environment.

From this point of view, social media platforms can also cause the reconstruction process of the image of the city. As a consequence, the Lynchian perspective of the image of the city should be reconsidered, reformulated, and integrated into the new living conditions of the information age. Several studies delve into the changing dynamics of city perception through social media tools, which are mentioned in the following parts of this chapter. Nevertheless, there is a lack in the current literature based on the research on the image of the city on social media, although there are studies following Lynch's five elements that mainly cover a categorization of the physicality of the city. Therefore, this chapter examines the lacking parts of the current literature on the image of the city in the digital environment and tries to understand the effects of social media on this image of the city.

3.1. Effects of ICTs in the Representation of the Image of the City

ICTs inevitably affect the perception of places as a consequence of their power on socio-physical changes (Al-ghamdi & Al-Harigi, 2015). One of the important questions can be how the virtual space reflects the physical space and how it affects the perception of the viewer. According to Al-ghamdi & Al-Harigi (2015), the represented urban image through diverse locative-based online platforms took legibility to a new dimension. However, it can also be confusing for the perceiver because there is no solid division between true-lie and real-fake. Correspondingly, the reflection of the meaning and identity of the urban space or the experience which is reflected by a visitor can be developed distortedly in the digital space (Al-ghamdi & Al-Harigi, 2015). The other question that Huang et al. (2021) raises is if social media are eligible tools that can be used to analyze city perception. Nevertheless, it is a fact that social media have a great impact on city perception and add a new dimension to this specific area. Thus, the question can be stated whether social media strengthen the Lynchian perception and its five components that constitute the image of the city or if there are any new concepts created to build the perception of the image of the city through social media. In this chapter, the answers are sought mainly to the questions of how ICTs transform the image of the physical city, and how they affect the perceived city.

In the previous literature, there are studies handling the mentioned questions though they are limited in number, perspectives, and outcomes. For example, Liu et al. (2016) reveal in their work—which is about understanding city perception through geo-tagged photographs on social media—that there are incomplete parts that are left in the theory of city perception, and corresponding to the "traditional urban indicators" and subjective perceptions of the experiencer (Liu et al, 2016, p.817). Therefore, representations of the city that are shared in the digital world shed light on the image and perception of the city in the information age. Xia Peng et al. (2020) also explain that the information age differentiates the concept of the city perception which is characterized by the physicality of the urban space beforehand. However, parallel with Liu et al. (2016), Peng et al. (2020) believe that subjective perception became prominent with the booming utilization of platforms that embody geo-tag features in their interface, because the image of the city varies from person to person and this

individual approach comes from the person's social environment and status, previous experiences, and cultural backgrounds (Peng et al., 2020). They emphasized the subjectivity of the image of the city related to the definition of place as follows (Peng et al., 2020, p. 93868):

> "It is, therefore, necessary to take into account the subjective dimension when evaluating a city's image. A similar academic term is the geographer's definition of 'place'. A place is considered as a bounded space that has meaning for people. It is a human-centered and semantic-enriched expression of urban location."

Correspondingly, people choose what they think is worth sharing on digital platforms. As a result, a city's image is more related to human perception in the digital age compared to the traditional understanding of the image of the city. Moreover, social media do not only provide information about a certain location. They also allow people to reflect on what they experience through images, words, and videos which are attached to a particular location through *locative media.* Locative media can be explained as the convergence of location-based services and technologies which bridge the in-between space, between the physical and virtual worlds (Yılmaz & Kocabalkanlı, 2021). William J. Mitchel (2003) emphasizes the importance of locative media with its capability to attach data to "specific spatial and temporal settings" (Mitchel, 2003, p.126). They allow people to relate information to a particular location by recording the relationships between shared content and locations and convey them to the relevant space in the digital network (Mitchel, 2003).

Yu Liu et al. (2020) denote that geo-tags not only give spatial inputs but also accommodate data that consist of "contextual and semantic information" (Yu Liu et al., 2020, p. 51). This contextual and semantic information can be explained as the textual explanation of a particular area, the expression of the viewer of the geo-tagged space, activities, perceptions. The opportunity to reach such information as photographs, videos, sounds, and comments causes to occur a new aspect of the image of the city, which is extensive, varied, and operable (Peng et al. 2020). Instant access to social media allows for quick retrieval of thoughts, feelings, and preferences. In this way, whoever shares their feelings or preferences on social media, in the form of photographs, comments, etc., allows the birth of a new "sensor of multi-dimensions

for the city" (Peng et al. 2020, p. 93869). Correspondingly, with the introduction of subjectivity on the scene, it has been understood that the traditional city-image theory is incomplete (Peng et al., 2020). Therefore, it is clear that the physicality of the city is not sufficient enough to describe the image of the city by itself. According to Peng et al. (2020), social and cultural meanings which are integrated with city users' daily activities also play a great part in the image construction of the city. Those city activities which represent the social and cultural meanings are not directly related to the physical settings of the city, but still have an impact on the image of the city.

Scott McQuire (2008) highlights in his book titled *The Media City: Media, Architecture and Urban Space* that digital technologies are not only used for image construction in the sense of representation of the image of the city. Media tools also progressively converge with the architectural facilities of the city. According to McQuire's (2008) work, media are interconnected with real space in three aspects which refer to being "visual-centered," "technology-based," and "real-time oriented" (Chikamori, 2009, pp. 149-150). However, Takaaki Chikamori (2009) criticizes McQuire's (2008) point of view from the perspectives of Lefebvre, Friedrich Kittler, and Walter Benjamin. Accordingly, Lefebvre (1991) believes that the domain of vision has a leading role in society which suppresses "the lived or other human senses" (Chikamori, 2009, p. 150). As a result of this visual-centered understanding of media technologies, it inevitably advances "the modern image technologies, branding space and spectacularization of the city" (Chikamori, 2009, p. 150). Moreover, by referring to Kittler's (1996) work, *The City is a Medium*, Chikamori (2009) highlights the radical possibility of breaking the boundaries between the city as a physical complex of manifold artifacts and the image-based environment of social media, in perception. Thus, in Kittler's (1996) sense, a city already corresponds to a medium that has its own social, historical, and cultural roots, structures, and connections. In this sense, social media become an imitation of the physical city.

Chikamori's (2009) interpretations of McQuire's (2008) views also provide another perspective on the difference in temporal reality (or temporality) between the new digital media tools and the old digital technologies since the latter one has the property of recording time and past events in contrast to the dominant real-time character of the former. According to Chikamori (2009), the real-time flow of the new digital media cuts the connections to the recorded events in the past, and thus, to the memories. In

this way, the concept of remembrance in the sense of "Benjamin's urban recollections" (as cited in Gilloch, 1996, p. 68), also fades in the digital environment of the new media because of the prevailing structure working majorly in the real-time rhythm. The city, on the other hand, can compensate for this problem of oblivion since it is "primarily a medium of remembrance" (Chikamori, 2009, p. 151). Therefore, the basic difference between the new digital media (including mainly social media) and the city as a physically existing social medium emerges from the temporal structure of the culture, and this difference can be followed in these media's behaviors of binding or cutting the connections to the collective memory of the society.

Finally, the perception of space and time has gained a new dimension as a consequence of the wide utilization of ICTs. Location-based content posted on social media shows that perception posts, besides the impressions of the physical city, can also have an impact on the image of the city. In other words, in the information age, the physicality of space has not dominantly characterized the image of the city. The activities and experiences of the visitors have also had an enormous impact on the construction of the image of the city. Moreover, the changing dynamics which characterize the image of the city also reshape this image simultaneously in the physical world which is undertaken in a more detailed frame in the following section.

3.2. Social Media Platforms as the Designers of the Image of the City

Several studies focus on understanding the formation of the physical city related to the changing dynamics in the digital world. In other words, digital platforms are also becoming the designers of urban space gradually. In this section, the literature is reviewed to analyze the previous works about how digital platforms, especially social media platforms, form the physical world in terms of city perception and the image of the city by focusing mainly on the following questions: How do the physical world and digital world interrelate? How can the image of the city be tested by the data from social media? What kind of methods are used to analyze the city image through social media?

In this respect, Huang et al.'s (2021) study investigates if social media analytics can be used to validate the five elements of Lynch (1960) that construct the image of the city and if the results are coherent with the results which are tested by traditional

methods. In other words, they tested whether the Lynchian definition of the image of the city is still valid in the digital world. Their study is based on Poland's Tri-City Region. To evaluate their hypothesis, they collect data (geo-tagged photographs and texts) from Poland's most utilized social media platforms which are Instagram and Twitter. One of the findings from the literature review revealed by Michelle L. Johnson et al. (2019) is that the data collected from social media should be supported by interview data in order to have a greater variety of understanding of personal experiences. Therefore, they conclude by comparing big data (geocoded social media information such as text-mining, image processing, and clustering analysis) with small data (questionnaires, sketch maps, and GIS data).

According to the findings of the study by Huang et al. (2021), Instagram provides information about a place related to its characteristic as a landmark or tourist attraction, and Twitter is mostly related to the everyday practices of the users of a place. They developed three main results from their study which cover that (1) digital platforms are dependable sources that can define the image of the city, (2) the data that are collected from the digital world can describe the public perception of a particular area in physical space, and (3) the analysis of this study can shed light on the works of the city planners who develop plans both theoretically and practically (Huang et al., 2021). This study provides a great source that converges the Lynchian perspective with the digital world. However, it overlooks the new possibilities which social media offer, and only sticks to the Lynchian notions.

Another research, which is based on the idea of utilizing location-based social media as the source of analyzing the perception of the urban environment, was conducted by Bahareh Motamed & Leila Mahmouidi Farahani (2018). According to them, the facility of archiving photographs on social media platforms can allow people to display a particular place that is worth remembering in the future (Motamed & Farahani, 2016). Their methodology is based on examining the image of the city from the shared images on social media platforms combined with interviews and observation, and the study is based on a location-based case study in Melbourne (Motamed & Farahani, 2016). The data were collected from different social media platforms which are visually oriented platforms associated with locations: Flickr, 500px, and Instagram. In four steps the content analysis was done by Motamed & Farahani (2016), which includes image finding, categorizing the images, coding, and analysis. In conclusion,

they emphasize the evaluative image of the city in terms of people's preferences to share or not to share particular places (Motamed & Farahani, 2016). This study reveals the importance of social media users' preferences in content sharing; therefore, it is a significant source showing that the image of the city is user-generated in the digital age.

Liu Liu et al. (2016) also developed their study based on the role of social media on the evaluative image of the city. Accordingly, the C-Image project considers connections between the perception of the city users and the city itself through the images collected from 26 divergent cities. Their analysis covers metadata collected through street view on Google and social media platforms such as Flickr and Panoramio and content analysis of the collected images. At the end of their study, three main results stand out (Liu et al., 2016): Firstly, the C-Image project affirms that Lynch's definition of the image of the city is still consistent. Secondly, according to the findings of the C-Image, there are four prototypes observed among the selected cities (they cover lines, clusters, dense areas and sparse areas). Finally, this study reveals that the gap should be bridged between subjective perceptions and objective surroundings in order to understand subjectivity in perceiving the city and construction of the intersubjective perception on social media. The findings of this study refer to an important criticism in the related literature, on the other hand. It asserts that the Lynchian perspective has not fulfilled the necessities of the digital age in terms of the perception and image of the city, which can be considered valuable, too, because of its innovative understanding leading to alternative views.

To be able to understand the subjectivity of the image of the city, Peng et al. (2020) made an analysis that investigates location-related texts shared on social media. Their study is based on a case study in Beijing, China, and they used a forest model to classify the background of the users of the city's particular spaces which are defined by "hotspots" through spatial clustering (Peng et al., 2020). Accordingly, the users are categorized into two: locals and non-locals. After the specifications are determined, two different methods of text analysis are applied (Peng et al., 2020): The first technique called "term frequency-inverse document frequency" finds and examines the most frequently used keywords. The second, text mining technique, is called "latent Dirichlet allocation" which is used for topic clustering. The reason behind the decision of using different tools for analysis is to abstract the contents of the texts

according to different locations within the urban space among different groups of people and individuals (Peng et al., 2020). Therefore, this study aims to discover and discuss the characteristics of the selected hotspots in terms of culture, function, and specialty.

Among other things, Peng et al.'s (2020) study also gives insight into the perception of the users of particular hotspots. The authors emphasize that geo-tagged microblog data which is known as verbal data and check-ins can contain data on the activity, ideas, and behaviors of people in distinct locations (Peng et al., 2020). Therefore, the subjective perception of the image of the city can be analyzed through the data of social media. The study reveals that the analysis of verbal data collected from social media which are attached with geo-tags allows us to understand the various activities performed by different agents. It also sheds light on the choices of people and where they are interested in the city (Peng et al., 2020). The most important aspect of this research is that it reveals the possibility to analyze the individual perception in urban perception and the image of the city through social media data. It adds a different layer of legibility which is offered by Lynch (1960).

Another important research by Cora Un In Wong & Shanshan Qi (2017) emphasizes how individuals can evaluate the image of a place through verbal content. They tested their hypothesis through tourists' ability to reconstruct a destination image. Tourists are defined as the agents who perceive the city and reflect their individual experiences and perspectives in the digital world. These reviews shared on social media, in this case, Tripadvisor, have an influential power over others. The reason behind the selection of Tripadvisor lies in its international members and its allowance to see the previous comments which are representing the past. They collected data from Tripadvisor between the years 2005-2013 specified by the word "tourism attributes" in Macau (in China). To analyze this big data, they used text mining techniques such as frequency measuring in parallel with the research by Peng et al. (2020) and measuring the relevant phrases within the texts. Accordingly, in today's image of Macau, new leisure activities are becoming prominent. The change in city activities is represented in this study as follows (Wong & Qi, 2017, p. 26):

> "The new leisure activities now available in the Cotai complexes are clearly crowding out the older such activities. Bungee jumping from the Macau Tower

is for example declining as an activity of interest. Even more striking is the fact that 'old' leisure attractions that used to receive a lot of attention before the development of Cotai do not appear at all as frequent terms in any of the years covered."

The result can be interpreted as the image of a particular place that can evolve and change through the experiences, perceptions, and consequently the comments of the individuals over years. Therefore, the place's image as well as the city's image is a dynamic organism that can be reshaped again and again through the changing visions of its inhabitants and users. Wong & Qi's (2017) study, therefore, provides a great insight into how individuals perception can change as years pass by. As a result, the image of the city is not solid but can be reconstructed with a time of progress.

Parallel with the previous research, Nowacki & Niezgoda's (2020) study interrogates the unique features of the four selected cities considering the image of the city through the comments on Tripadvisor which are written by tourists and visitors to understand the selection of travel destinations according to the recreated image of the city through these comments. The reason behind the selection of unique features in each city is that it makes it easy to compare different cities with each other, as well as, they play a decisive role in the image construction of tourists' consciousness about destination awareness and place identity. Nowacki & Niezgoda (2020) used the text mining technique to illustrate mostly used words on Tripadvisor to demonstrate the users' statements of their opinions about a particular city. Moreover, sentiment analysis has also been utilized to reveal the impact of positive and negative comments. As a result, Nowacki & Niezgoda (2020) show that travelers have the power to establish an image. In addition, the quality of the destination image can be examined by utilizing text mining methods to understand the place cognition and the effect of a certain place on the perception of the visitors by textual analysis through comments and opinions shared on social media. This analysis also has a great contribution to the literature which seeks an explanation of the role of individual perception in image construction while considering both positive and negative expressions of social media users.

John D. Boy & Justus Uitermark (2017) consider the effect of social media representations on urban space utilization. Their study is dependent on a location-based case study on Amsterdam, Holland, in order to examine how this city is

reconstructed through Instagram (Boy & Uitermark, 2017). As a consequence of their study, Boy & Uitermark (2017) reveal that subscribers of Instagram take the role in the beautification of everyday life and advertise such places that are related to the notions as exclusive and sophisticated. Therefore, the results of the study demonstrate that the users constitute "claim space" (Boy & Uitermark 2017, p. 613) which has symbolic value. To justify their assertion, they look into macroscopic and microscopic data, and to collect microscopic data, they set some interview questions and apply them to Instagram users (Boy & Uitermark, 2017). Moreover, they collected Instagram photographs that contain the user information and the perception of that specific user. In macroscopic analysis, they try to understand the relationship between different Instagram users through the posts which have location information (geo-tags) (Boy & Uitermark, 2017). As a result of this study, Instagram displays urban images only in a purified sense which is free of ugliness and negativity (Boy & Uitermark, 2017). Accordingly, the individual perception of the active Instagram users excludes some parts of the city and embraces only a few hotspots which can be defined as chic (Boy & Uitermark, 2017). The important outcome of this research by Boy & Uitermark (2017) is that it criticizes the subjectivity of social media in the construction of the image of the city due to its constitution of inequality between different spaces. Thereupon, it is an important source to examine the negative impacts of subjectivity reflected on social media.

Table 3.1 below comparatively summarizes the above reviews to clarify the current perception related to the image of the city on social media platforms. The methods are varied, but the criticisms converge at the main spine, which leads us to the originalities of these works. Accordingly, in terms of the originalities, it is very conspicuous that the current discussion axes in the literature are trying to put another innovative layer on the firm basis provided by Lynch (1960). The Lynchian theory of the image of the (physical) city may seem outdated when we consider the digital/virtual environments of the 21st century. There is an inevitable need for revising these crystallized principles to integrate them into the ever-transforming conditions of the new world. And the sources that I examined are on the way to making such contributions. The most important criticism on the spine, on the other hand, is directed at the argument that the Lynchian theory lacks subjective lenses of city users, yet in the current world, without these lenses, it is impossible to construct and comprehend the image of the city in the

digital/virtual environments managed especially by social media platforms in subjective respect. Though there are some works in a different direction by emphasizing the current validity of Lynch's (1960) theory (like the one by Huang et al., 2021), Table 3.1 shows the common criticisms by showing the parallelisms in the majority of the examined works.

Table 3.1. Foci of the previous studies

Author	Publication Year	Visual/ Textual Based	Method	Selected ICT Tool	The Originality of the Study
Liu et al.	2016	Visual Based	Meta-data, image content analysis	Google Street View, Flickr, Panoramio	Recognizing public perception of the urban image
Wong & Qi	2017	Textual Based	Verbal analysis (text mining technique)	Tripadvisor	The impact of the user-generated city image on tourist destination
Boy & Uitermark	2017	Both	Analysis of the geo-tagged photos and their related comments and likes through active Instagram users	Instagram	Reveals negative effects of subjectivity on social media
Motamed & Farahani	2018	Visual Based	Image content analysis, interview, observation, comparison	Flickr, 500px, Instagram	Emphasis on the power of social media in the evaluative image
Nowacki & Niezgoda	2020	Textual Based	Verbal analysis (text mining technique), sentiment analysis	Tripadvisor	Effects of subjectivity on tourist destination image
Peng et al.	2020	Textual Based	Location-related text analysis	Weibo	Taking subjectivity into consideration in the process of the construction of the city image and understanding the heterogeneity in society
Huang et al.	2021	Both	Big data (text mining, image content analysis), small data (interview, sketch maps), comparison	Instagram, Twitter	Verifying if Lynch's 5 elements are still valid in the digital age

To sum up, there are several studies that cover the construction of the images of cities in the digital age. Some of them follow the notion which was offered by Lynch in 1960

and adapt these notions to the current situation. However, some of them found some lacking parts in the existing literature and gave an effort to bridge the gap. One of the findings pointed out mostly among the scholars is that the existing literature about the image of the city is not sufficient enough as a consequence of excluding individual perception and experience. Currently, the advent utilization of social media provides opportunities to see different representation habits of individuals. Furthermore, publicly shared contents via various digital platforms allow scholars to use the data to evaluate subjectivity and take advantage of the shared content to demonstrate their assertions. Consequently, the data obtained through social media lead to research on the image of the city and provide a great source for explorations.

3.3. Social Media Platforms as the Digital Public Spaces

Due to social media tools that are widely used currently, a new publicity concept has begun to be established in the digital world. As a consequence of the fact that social media is accessible to everyone and enables communication types through diverse platforms, it has started to be used by the masses and has gained a new perception of sociality. The changes and developments in the digital world inevitably have a reforming effect on the spaces in the physical city; however, the digital world has also begun to be considered a public space and consists of a public sphere on its own, with the development of social media. There are many examples in the literature about the impact of digital developments on physical public space (for example, see Humphreys, 2010; Souiçi & Kılınçaslan, 2005; Abdel-Aziz et al., 2016). However, there are very few written examples describing a digital public space. Therefore, in this section, these studies on the subject are discussed through the literature review. However, it should not be forgotten that the physical space and digital space are elements that feed each other and should be considered together in the context of social media. The two should not be considered as separate spaces divided sharply, especially in today's technology-based understanding.

Jacquelyn Burkell et al. (2014) denote that online social spaces can be considered public loci where people can display their lives. According to their findings, the users also concede social media as social spaces, which is explained by Burkell et al. (2014, p. 974) as follows: "it appears that participants view and treat online social networks as public venues." They also assert that there is no distinct division between private

and public on social media platforms (Burkell et al., 2014). Alternatively, social media platforms develop as social spaces that employ a territory by their being open and closed accounts. Based on Burkell's (2014) comment, it is possible to claim that social me,dia is today's social space. One of the reasons for this is that it is used by a wide audience and these platforms define an activity today. As a result, society has started to see social media tools as a social gathering area to communicate, chat, and share their experiences.

Concerning her findings, Danah Boyd (2008) explains online spaces as the "networked publics" that have unclear boundaries and host diverse users connected digitally. According to Boyd (2008), digital technologies add new layers to the concept of the public which does not exist in conventional public life. She differentiates the public into "mediated" and "unmediated" publics. Unmediated publics are bound by physicality, while mediated publics are dominated by digital technologies. Mediated technologies are varied from unmediated technologies by their four main characteristics which are persistence, searchability, replicability, and invisible audiences. As a consequence of these characteristics, social dynamics are altered and the interaction between people becomes complicated.

In her book *The public space of social media: Connected cultures of the network society*, Therese F. Tierney (2013) focused on the understanding of the public through social media. According to Tierney (2013), social media synchronously built spaces that are constituted through online networks and imagined communities that appeared as a consequence of the combination of distinct people, technologies, and practices. Under the circumstances of developing mobile technologies which can easily access the web, those new technologies encourage people to participate in these new media tools resulting in the construction of new social practices (Tierney, 2013). Therefore, social media should be understood as a dynamic element that can connect users in various practices across virtual and physical spaces. Social media is not detached from the physical world, it is shaped by the social practices of the physical world. From this point of view, social media can be understood as a form of architecture that generates occasion for social connection (Tierney, 2013).

On the one hand, the digital space, which is conceptualized by virtual communities and new modes of spaces, destroys the physical and materialistic public space which

encourages online platforms and social media sites with digital communities. In addition, as also mentioned in the 2nd chapter of this thesis, Castells (2015) argues that nowadays the "space of places" organizing experiences and activities is defined by the "space of flows" though they are competing at the same time, and in turn, these two dynamics together define the materialistic space of the physical world. According to Castells (2015), developing technologies cause a new form of space that offers interactivity and synchronicity rather than fixed locations. Therefore, the concept of "space of flows" may also correspond to a digital sort of public space. Paul C. Adams (1997) similarly defines computer networks as a place that contains cyberspace, the electronic frontier, and the information superhighway. Furthermore, Tridib Banerjee (2001) asserts that the concept of public space is outdated, where the populace exists in cyberspace. On the other hand, the developments in digital technologies also form a basis for individualization apart from public life and public space. As a consequence of the sustainability of daily activities such as shopping, business transactions, socializing, etc. through online networks, the necessity of public space is reconsidered (Banerjee, 2001).

In addition, discussions continue on the development of digital technologies and consequently the formation of a "metaverse," which was firstly mentioned in 1992 as a concept in a sci-fi novel titled *Snow Crash* by Neil Stephenson (2000). The metaverse is defined by Stylianos Mystakidis (2022) as a "post-reality universe" that is a constant and permanent environment that converges physical reality and digital virtuality. According to Mystakidis (2022), the metaverse is an environment that ensures an interconnected social platform across multi-user platforms. Mystakidis (2022, p. 486) explains it as follows: "It enables seamless embodied user communication in real-time and dynamic interactions with digital artifacts." Moreover, Andrea Moneta (2020) asserts that communication is driven by the image culture which is reformed by the digitally driven society. He defines the metaverse as a forthcoming interpretation of the internet that shapes a digital collective space (Moneta, 2020). One of the issues discussed on the metaverse is how the theories and practices which are valid in the physical world are changed in the digital world. The virtual world requires its own unique practices. Therefore, Moneta (2020) argues whether the existing theories are adaptable to the metaverse. For instance, the wayfinding and cognition in virtual space can also be interpreted by the existing theory of Lynch's cognition by certain elements;

paths, edges, districts, nodes, and landmarks (Moneta, 2020). As a consequence, the virtual world is inevitably developed as an extension of the physical world in terms of cultural, social, aesthetic, and philosophical aspects. Hence, the virtual world developed as a personal and collective space, a dynamic organism that has a dialectic relationship in a way that as we form its space, it forms the physical world. However, it would be a utopian scenario for the digital space to be completely disconnected from the physical city.

On the other hand, it is emphasized that the physical city and the digital city do not form a sharp distinction as it is mentioned above. Hence, they merge into each other and form a "hybrid space." In one of the studies by C. Alex de Freitas (2010), it is claimed that the physical public space is neither physical nor digital in the current state. But it can be considered a synthesis of the two. Therefore, the concept of public space should be reapproached in terms of the combination of physical and digital (De Freitas, 2010). New media forms, mobile technologies, and internet accessibility constituted the digital space which is correlated with the physical space. As a result, the conceptualization of public space concerning technological developments should be given increasing importance (De Freitas, 2010).

De Freitas (2010), furthermore, defines the public space in the information age as an "in-between space" that expands its boundaries across the traditional geographical approach. The mentioned new facilities of developing technologies resulted in a multilayered public space that allows diverse activities within one fixed place (Willis, 2016). From the point of view of Katharine S. Willis (2016), the hybrid space contains multiple interactions, complex layering, and visible and invisible interactions. However, this space does not necessarily have a fixed existence, comparatively, it is a space that is defined as a perceived and practiced space. Another important issue, which is mentioned in the article by De Freitas (2010), is that these hybrid spaces cannot be considered local by nature, because they are linked with global networks digitally and allow the flow of information online. Therefore, it can justify the enlargement of the borders of the corporeal public space across physical and digital spaces. From all the debates, De Freitas (2010) concludes that space is a social product oriented by the current ubiquitous technologies. As a result, the boundaries between physical and digital space become blurry, and more complex and dynamic space is constructed in the digital realm.

Summarily, the impact of ICTs on the concept of public space is inevitable. One of the reasons is that public spaces are constructed through social events by nature, and it is undeniable that this social culture is constantly mediated by ubiquitous communication technologies. However, discussions have been made about how new technologies create an autonomous space apart from their effects on the physical city, that this space is disconnected from the physical city, and destroys the corporeal public space. Nevertheless, it would be utopic to think of the digital city being completely disconnected from the physical city since the agents take part in the physical world. Thus, the concept of "hybrid space," in which physical and digital spaces are intertwined, became prominent. The new concept of public space can also be defined as "in-between space," between physical and virtual realms that allow for a fluid and more abstract public appearance. Communication technologies add a new dimension to the physical public space concerning the virtual realm. Thus, public spaces can be shaped by social media tools. From this point of view, it is also possible for the image of the city to change by the effects of social media in the same way as the public spaces since they are both established by the social culture which is dominated by digital technologies. Moreover, it is possible to claim that the physical components that create the image of the city are in a dynamic relationship and constant change concerning the digital space, and are formed by these new technologies. In the next chapter, the effects of Instagram, considered one of the digital public spaces, on the image of the physical city are demonstrated through the content analyses of the posts and the survey results, through the visual and verbal contexts.

CHAPTER 4
READING THE DIGITAL IMAGE OF IZMIR: A CASE STUDY ON THE CITY CENTERS

The fourth chapter is focused on the location-based case study conducted in two regions, the existing and new city centers (Konak-Bayraklı) of Izmir. Therefore, geographically it focuses on the most crowded places where the posts have been generally kept to be sent despite the restrictions by the pandemic. Methodologically, the techniques of social media content analysis and an online survey were conducted. In terms of the time-wise limitation, the selected photographs include the months of May and July. One of the reasons for this is that the research coincided with the pandemic. Due to the restrictions, the number of photographs selected and shared in the first place is less than the number of posts after the restrictions are lifted. In addition, this period coincides with the spring and summer seasons. During these periods, people spend more time outdoors and share more posts within their city and therefore, allow us to see a more vibrant city life on social media.

The analysis of the data provided by a certain social media platform, Instagram, was another important limitation. Instagram is an important tool for this thesis as it allows for an analysis of both visual and verbal data. More importantly, it gives information about the location of the images and comments shared with the location tag feature. For this reason, the effects of social media on physical spaces in terms of its perception and formation of the image of a certain space can be investigated. Moreover, it should be taken into account that Instagram also imposes separate further limitations within itself. It is an important issue for Instagram users that some of the accounts are private and their information cannot be seen by others. Another point to note is that not all Instagram users use geo-tags. Therefore, the content analysis could be applied only to the publicly shared ones that were posted by attaching geo-tags on Instagram.

In the process of social media content analysis which is a technique allows to investigate the social media data by collecting, processing, and analyzing discourse knowledge accessed from social media sites, the work of Motamed & Farahani (2018) became exemplary. In four steps the content analysis was done by them, which includes image finding, categorizing the images, coding, and analysis. According to Abhinav Kathuria (2016), there are also four phases in content analysis which can be listed as; definition of goal and scope, data collection, data transformation, interpretation of results. Unlike the aforementioned study, this thesis focuses on the effect of social media platforms on the city image through social media visuals and it proposes a new categorization system with implications through a social media content analysis and a supportive online questionnaire. However, Motamed & Farahani (2018) focused on how the image of the city can be evaluated through social media data. From this point of view, it is planned to conduct research in this study, in order to understand the changing and reproduced city image in the digital environment. Therefore, the structure of this chapter is as follows: first, perception of Izmir city centers through Instagram via the visual and verbal tendencies of social media users in their posts was investigated. Afterward, it was explained how the images selected from Instagram constitute a pattern that leads to the formation of a new categorization. Finally, the new categories to define and understand the image of the city of Izmir in the digital environment were introduced. In this way, it is aimed to demonstrate an alternative reading proposal at the end of this chapter, to have an analytical look at the urban image constructed in the digital world—which may also lead us to digress to the classical categorization logic of Lynch (1960) since it might not be sufficient anymore to comprehend the layers of the digitilized perception of the city.

4.1. The Digital Image of the City through the Perception of Social Media Users

Individual representation and its effects on the design of the image of the city provided by social media platforms were investigated through a survey in the current study. The survey questions were constructed to figure out the reasons and effects of users' manipulations having the potential of shaping the image of the city on the basis of Konak and Bayraklı, that is, Izmir's old and new city centers, on Instagram. The survey was conducted online in order to reach a wider audience and see how the image of the

city on Instagram is perceived by social media users. Another aim of this survey is to support the argument that the images of the digital city can also be found in the physical world in a different structure. The survey was answered by a total of 303 people. The participants of the questionnaire were required to share the link to the survey by means of the snowball sampling technique. It covered the multiple choice, yes/no, and open-ended question types which comprised 18 questions in total. The age range between 25-34 constituted the majority of 303 participants of the questionnaire. Table 4.1 presents the questions of the survey.

Table 4.1. Survey questions

QUESTIONS	A	B	C	D	E	F
1. Do you share the photos of the place you took on social media by using a filter?	Yes	No	-	-	-	-
2. Have you ever been disappointed with the atmosphere of a place you visited after seeing it on social media? If yes, which deception technique do you think was used?	Perspective	Filter	Size	Other	I have not	-
3. If you were to take photos in the city center of Izmir, which district/neighborhood would you prefer?	Konak Clock Tower	Kordon	Bayraklı Skyscapers	Bayraklı Coast	Other	-
4. Which places in Izmir do you think are shared the most on social media?	Coastline	Squares	Recreation Area	Skyscapers	Izmir's Silhoutte	Other
5. Do you search for the related visuals and comments from social media platforms before you visit a place?	Yes	No	-	-	-	-
6. Do you think you can experience spaces through photographs on social media?	Yes	No	-	-	-	-
7. Do you think social media can reflect the spaces as they are?	Yes	No	-	-	-	-
8. Are the comments about the atmosphere of a place more important to you or visuals?	Visuals	Comments	-	-	-	-
9. What comes to your mind when "the city center of Izmir" is mentioned?	Konak	Bayraklı	Others	-	-	-
10. Do you use location tags when sharing the spaces/places you visit?	Yes	No	-	-	-	-
11. How is the identity of Izmir city centre reflected on social media? What events in these places do you have the chance to see on social media?	Festivals	Celebrations	Human Scapes	Accidents	Urban Problems	Others
12. In your opinion, if there is tobe a new city center in Izmir, where do you think it should be?	Konak	Bayraklı	Others	-	-	-
13. Where was the city center in Izmir before?	Konak	Bayraklı	Others	-	-	-
14. Does social media have an impact on the recognition of the new city centre?	Yes	No	-	-	-	-
15. Do you think the repetitive visuals (Kordon, Bayraklı coast, etc.) on social media create the image of the city?	Yes	No	-	-	-	-
16. Do objects and activities (sunflower seeds, bomb cookies, walkin along Kordon, etc.) create the image of the city?	Yes	No	-	-	-	-
17. Which of the following are the visuals that directly reflect Izmir's urban identity?	Skyscaper/s	I love Izmir Sign	Clock Tower	Sculpture on Gündoğdu Square	Sculpture on Cumhuriyet Square	Others
18. Which of the following urban image categories do the images you come across on social media fall under?	palms, clock tower, lanyard, etc. (Symbol)	repeating images, Kordon view, sunset, skysrcapers.. (Spine)	reverse photos, skyscrapers vs. slums, etc. (Antipode)	earthquake, flood, pandemic, etc. (Adversity)	photos in front of a particular street, shop, building, etc. (Niche)	objects and activity-based photos, bomb cookie, bagel .. (Stroke)

Through this survey, a more detailed analysis can be made according to the types of questions. Table 4.2 summarizing the answers to the yes or no questions is shown below. In the study, yes/no questions aim to try to understand the social media utilization habits of the users and the interconnection with the physical space. In the first question, it is revealed that the majority of social media users (61,8%) share the photographs they took on social media without any filter. But the rate of those who

share with filters is not so less in percentage (38,2%), either. The users majorly (85,1%) stated in the fifth question that they search for a place by the related visuals and comments from social media platforms before they visit that place. For the sixth question, however, the majority (65,3%) answered that they cannot experience spaces through photographs on social media; thus, again, the majority (84,1%) also think for the seventh question that social media cannot reflect the spaces as they are. The answers for the tenth question majorly (65,6%) correspond that the users prefer to use location tags when sharing the spaces/places they visit. The fourteenth question was answered majorly (78,1%) with the confirmation that social media have an impact on the recognition of the new city center, which was also echoed majorly (79,5%) in the answers of the fifteenth question as that the repetitive visuals on social media create the image of the city (the symbol and spine categories). Similarly, the objects and activities (sunflower seeds, eating *bomba*, walking in Kordon, etc.; the stroke category) are found by the majority (83,2%) of the survey participants as the urban potential to create the image of the city on social media, which was asked in the sixteenth question. Here, it is also striking that the rate of the stroke images is higher than the one of the spine visuals in creating the image of the city on social media for the Izmir case.

Table 4.2. Survey questions comprising the yes/no category

	YES	NO
1. Do you share the photos of the place you took on social media by using a filter?	%38.2	%61.8
5. Do you search for the related visuals and comments from social media platforms before you visit a place?	%85.1	%14.9
6. Do you think you can experience spaces through photographs on social media?	%34.7	%65.3
7. Do you think social media can reflect the spaces as they are?	%15.9	%84.1
10. Do you use location tags when sharing the spaces/places you visit?	%65.6	%34.4
14. Does social media have an impact on the recognition of the new city centre?	%78.1	%21.9
15. Do you think the repetitive visuals (Kordon, Bayraklı coast, etc.) on social media create the image of the city?	%79.5	%20.5
16. Do objects and activities (sunflower seeds, bomb cookies, walkin along Kordon, etc.) create the image of the city?	%83.2	%16.8

According to the results of the survey questions comprising the multiple-choice category, the answers given to the second question as shown in Figure 4.1 demonstrate that the social media users participating in the survey are disappointed when they visit the real place due to the manipulations respectively in the contexts of perspective (50,5%), filter (44,4%) and size (33,1%) in the photographs shared on social media. The other disappointments are mentioned about the changes in time and climate (0,3%), and the genius of the place (0,3%). However, 20,1% of the users stated that they did not feel disappointed when they visited the physical space they saw on social media. The results show us that the majority of the users could discern the difference between the physical space and its image represented on social media, and unfortunately, this difference is a negative one for, as we understand, the physical space does not have the same architectural qualities as given in the digital image. The answers to these questions also support and give reasons for the third and fourth questions in Table 4.2 above.

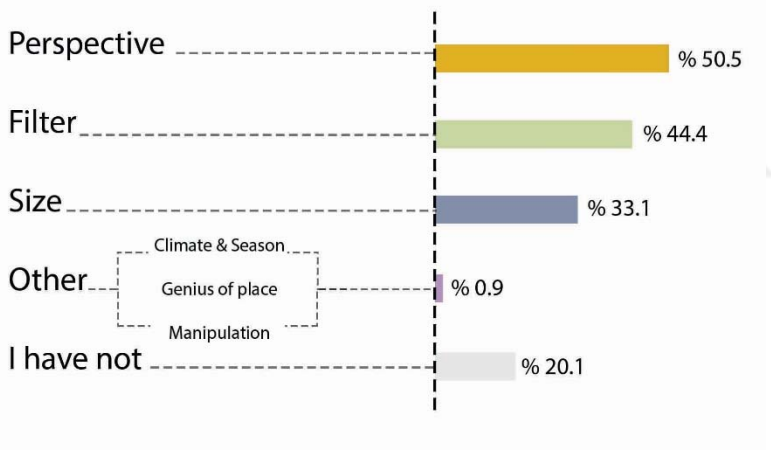

Figure 4.1. Distribution of the answers given to the second question of the survey

For the third question which is examined in Figure 4.2 asks the preferences of the participants while taking a photo that is worthwhile, the answers are accumulated on the choice of Kordon (60,5%), which may be related to that the spine photographs are generally taken in this place with a sunset view in the foreground. It also serves as a background for the symbol and stroke photographs. Kordon photographs are followed by the Clock Tower photographs (37,2%, in Konak), Bayraklı coast photographs (12,8%), and Bayraklı skyscraper photographs (8,4%). The results demonstrate that the symbol photographs come next to the spine ones—thus, the symbol photographs

correspond to 45,6% in total (with the historical symbol, the Clock Tower, and modern symbol, the skyscrapers), while the percentage of the spine photographs (Kordon and Bayraklı coast) is 73,3%. On the other hand, the ones taken in Konak, the current city center, refers to 97,7% of the answers, and the ones taken in the new city center, Bayraklı, correspond to 21,2%, which may give an idea about the preferences of the users related to their perception of Izmir image on social media: Izmir image on social media is generally perceived and constructed with the spine photographs (73,3%) covering both of the current and new city centers but majorly the current one (60,5%).

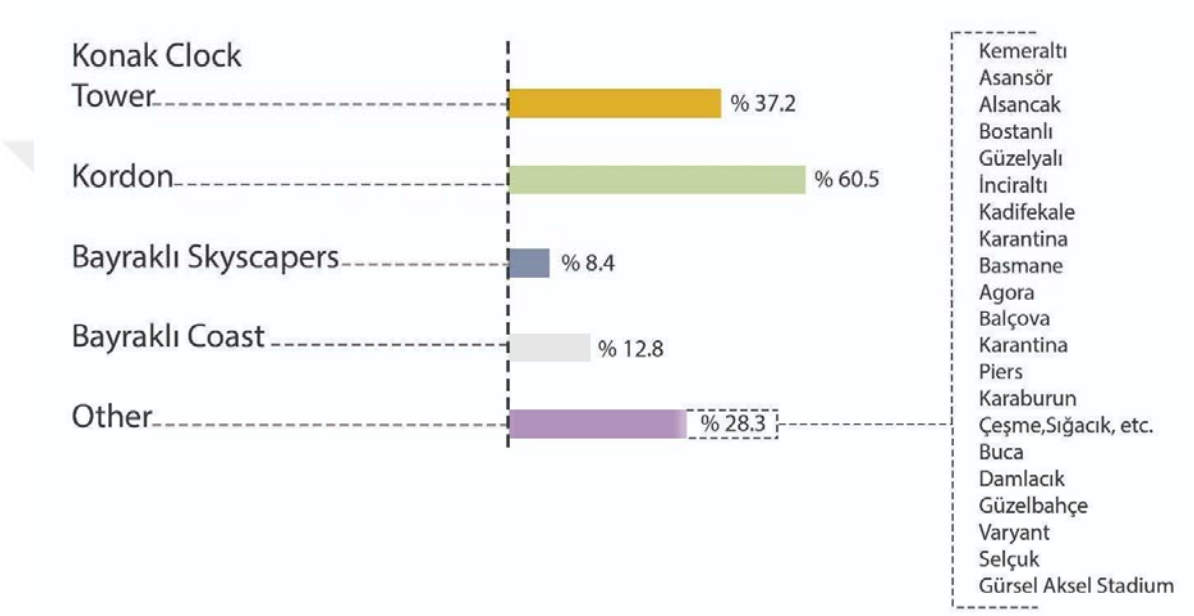

Figure 4.2. Distribution of the answers given to the third question of the survey

The answers given to the fourth question (Figure 4.3) appear in parallel with the inference I made in the third question: according to the users, the most shared place of Izmir on social media is its coast (88%), which, again, shows that probably the beauty of the sunset on the coast plays a role in the spine photographs and as a background element in some of the symbol and stroke photographs. The coast is followed by the posts containing photographs of the squares (33%), the silhouette of Izmir (26,7%), recreation areas (14%), and skyscrapers (9%). As seen in this distribution, there is a competition between the symbol (covering squares and skyscrapers, 42%), and the spine photographs (covering the coast, the silhouette of the city, and recreation areas, 128,7%), which was won by the latter by far in total.

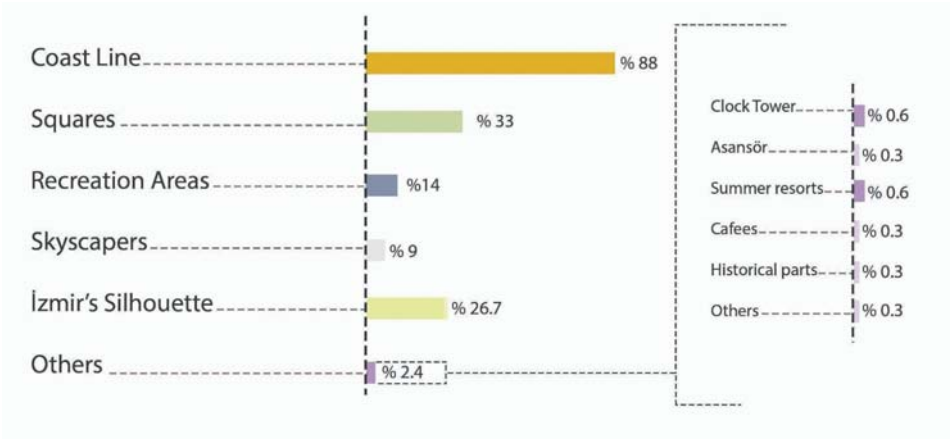

Figure 4.3. Distribution of the answers given to the fourth question of the survey

In the answers to the eighth question which is shown in Figure 4.4 investigating whether images or comments are more important for the users of Instagram, it is very clearly seen that the comments (66,6%) are more important than the visuals (33,45) about the atmosphere of a place, according to the participating social media users. Preferring comments over visuals may lead us to the conclusion that the personal opinions and experiences of different users about a place on social media are more reliable for users. Since they are mostly sure that the images are likely to be manipulated, which is demonstrated in the first question of the multiple-choice part, they trust the comments of those who previously visit these places and the judgments that these views often combine, while forming an opinion about the places (especially for the ones they have not visited before). In addition, the high percentage of places that are not reflected on social media as they really are, which ranks the fourth in yes or no questions, supports why comments come to the fore as a more important factor.

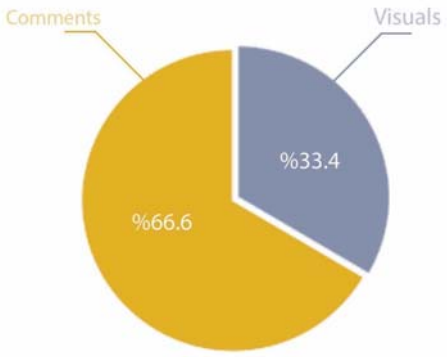

Figure 4.4. Distribution of the answers given to the eighth question of the survey

The result of the ninth question (Figure 4.5) is also very clear about the social media users' preference between the old and new city centers of Izmir: while 86% of the answers demonstrated that it is Konak, only 6% of them were recorded for Bayraklı. The other answers cover different options such as Kemeraltı (0,6%, although it is a district connected to Konak) and Karşıyaka (1,2%), but Alsancak (6,6%) comes in second place after Konak, though it is already a district of Konak. This result may also lead us to another inference that, through the years, Alsancak—like Kemeraltı—has gained its own identity which has separated itself from the other districts with its specific urban culture and nature. Thus, I may also claim that, in the urban context, sometimes a center within a center (an urban space within an urban space) may be constructed by articulating the urban differences of the former from the latter in perception when we consider especially the city image on social media.

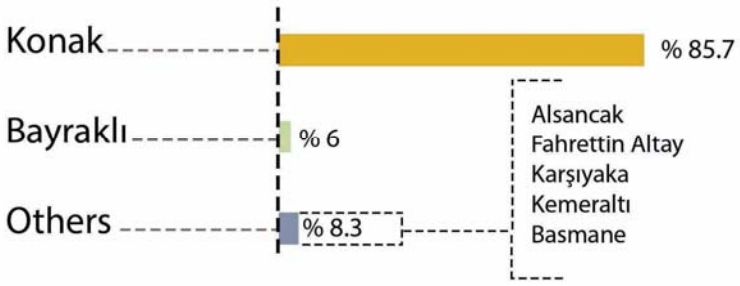

Figure 4.5. Distribution of the answers given to the ninth question of the survey

The eleventh question asks how the identity of Izmir city center is reflected on social media, and what kind of events in these places the users have the chance to see on social media. In this respect, Figure 4.6 shows the distribution of the answers to the eleventh question below. Accordingly, the image of the city of Izmir is most intensely reflected in the human-scape visuals (69,9%, stroke) on social media. It was followed by celebrations (55,3%, stroke), festivals (42,4%, stroke), urban issues/problems (38,4%, adversity), and accidents (10,3%, adversity). The other answers are distributed among the choices of sea and gulls (0,3%, spine), beaches (0,3%, spine), coast (0,3%, spine), recreation areas and archaeological sites (0,3%, spine), entertainment and sunset (0,3%, stroke and spine), meetings (0,3%, stroke), historical sites and foods (0,3%, spine and stroke), streets (0,3%, niche), and places for drink (0,3%, niche). Here one of the participants of the survey also stated that s/he "only comes across

landscapes of people walking and having fun, while the urban space is always in the background." This sentence echoes the result reached by the quantities: in Izmir's case, it is the human-scape shared mostly on social media, which was followed by celebrations and festivals. This result may lead us to the conclusion that the stroke photographs are given with the spine photographs in the background (probably with sea and gulls, beaches, coast, recreation areas, archaeological/historical sites, and sunset—1,8% in total) in the construction of the city image of Izmir on Instagram. On the other hand, the perception of adversity photographs (48,7%) is also high in the distribution—these photographs may also belong to the category of antipode having conflicting images together, though they are very rare in general.

Figure 4.6. Distribution of the answers given to the eleventh question of the survey

The answers to the twelfth and thirteenth questions are demonstrated in Figure 4.7: it is confirmed by most of the users that Bayraklı can be the new city center of Izmir (44,4%), while it was previously Konak (88,2%). 32,7% of the users also stated that the new city center should also be Konak, and the old one was Bayraklı (5,5%)—probably by remembering that Bayraklı also refers to the origin of the historical city of Smyrna (since 3000 BC). Bostanlı 83,3%), Alsancak (2,5%, though it is connected to Konak), Karşıyaka (1,5%), Bornova (0,7%), and Buca (0,7%) were stated as the other possible new centers—and it is, again, seen that Alsancak has a different urban image (as if a center) than being a district connected to Konak. The intersubjectivity of social media while constructing the image of the city plays an important role in

determining the boundaries and urban qualities even for the centers of the city in perception, which is very different from the physical reality and common regulations.

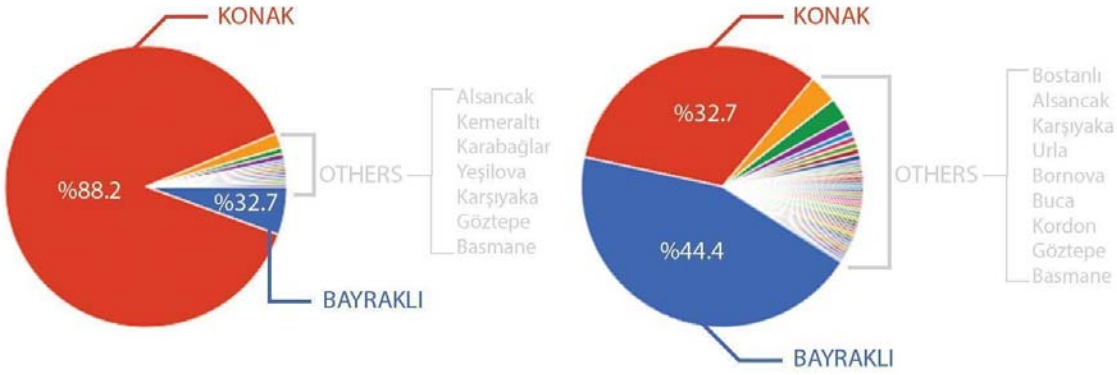

Figure 4.7. Distributions of the answers given to the twelfth and thirteenth questions of the survey

The seventeenth question focuses on the users' perception of the visuals that directly reflect Izmir's image which is examined in Figure 4.8 below, and most of the answers fell under the category of the Clock Tower (88,8%, in Konak). Atatürk Monument in Cumhuriyet Square (60,1%, in Konak) and the Tree of the Republic in Gündoğdu Square (59,4%, in Alsancak-Konak) follow the Clock Tower. "I love İzmir sign" (8,6%, in Kordon-Alsancak-Konak), and skyscraper/skyscraper groups (7,6%, in Bayraklı) come next in the evaluations. As seen in the distribution of the answers, the photographs of Konak and the places connected to it stand out as the visuals that determine the urban image of Izmir on social media; in other words, social media users remember and mention these photographs when the relevant question is asked. By this result, I may interpret that, Bayraklı, as the new center of the city of Izmir, has not been sufficiently rooted on social media yet, but of course, it should be added that there is a common perception in this regard. Besides these answers, the participating users also added some important details which may be classified regarding the categories of the digital image of the city, as proposed in this dissertation: coast of Kordon and Güzelyalı with the sea, seagull, ferry, terraces, grass, and sunset (spine); Kültürpark (spine); Asansör (symbol); Agora (symbol); Pasaport pier (symbol); young people sitting on the Kordon's grass areas, houses with flags on national holidays (stroke); streets of Kemeraltı, Karşıyaka bazaar, and Kıbrıs Şehitleri (niche). None of the users referred to any adversity or antipode images in the survey, which may pave the way

for an interpretation that Izmir's city image on social media is generally constructed positively in perception.

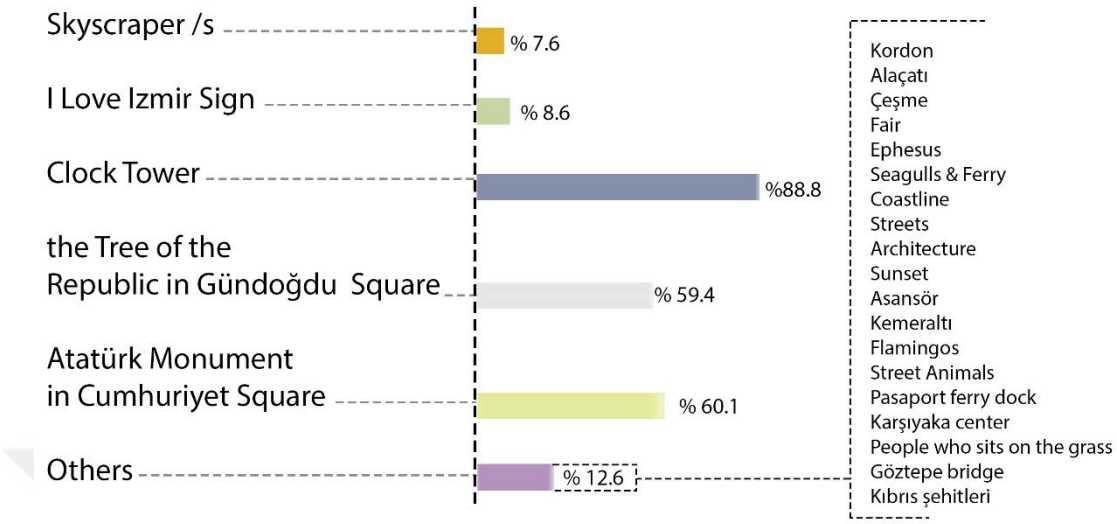

Figure 4.8. Distributions of the answers given to the seventeenth question of the survey

The eighteenth question (Figure 4.9) asks about the perception of Izmir's city image, once more, this time by also referring to the proposed categories—thus, the relationship between categories and photographs has been tried to be established by the help of users, too: the highest percentage (86,7%) belongs to the articulated foreground images such as the Clock Tower, specific places in Kordon, and palm trees, which mainly correspond to the "symbols" of the city—and may also be connected to the images repeating in the background of the photographs as if a "spine" of a landscape. The repeating images (54,5%) in Kordon, sunset, and skyscraper views comes next in the results, which may directly refer to the "spine" type of scape repetition. The photographs (51,2%) with symbolic objects and habitual activities such as *bomba*, *kumru*, and *gevrek* images and fishing activities serving as the "strokes"; the "niche" photographs (38,5%) with the images such as a specific corner in the street, and front of a shop or a building; the "adversity" photographs (15,6%) with the images such as the earthquake, flood, and pandemic-related scapes; and the "antipode" photographs (15%) with the visuals bringing together the conflicting concepts/situations such as a slum house in front of a skyscraper consecutively follow the symbol and spine type photographs. According to the results, I may claim that the

image of Izmir on social media majorly depends on the symbol and spine photographs which are intertwined with each other very strictly in the case of Izmir.

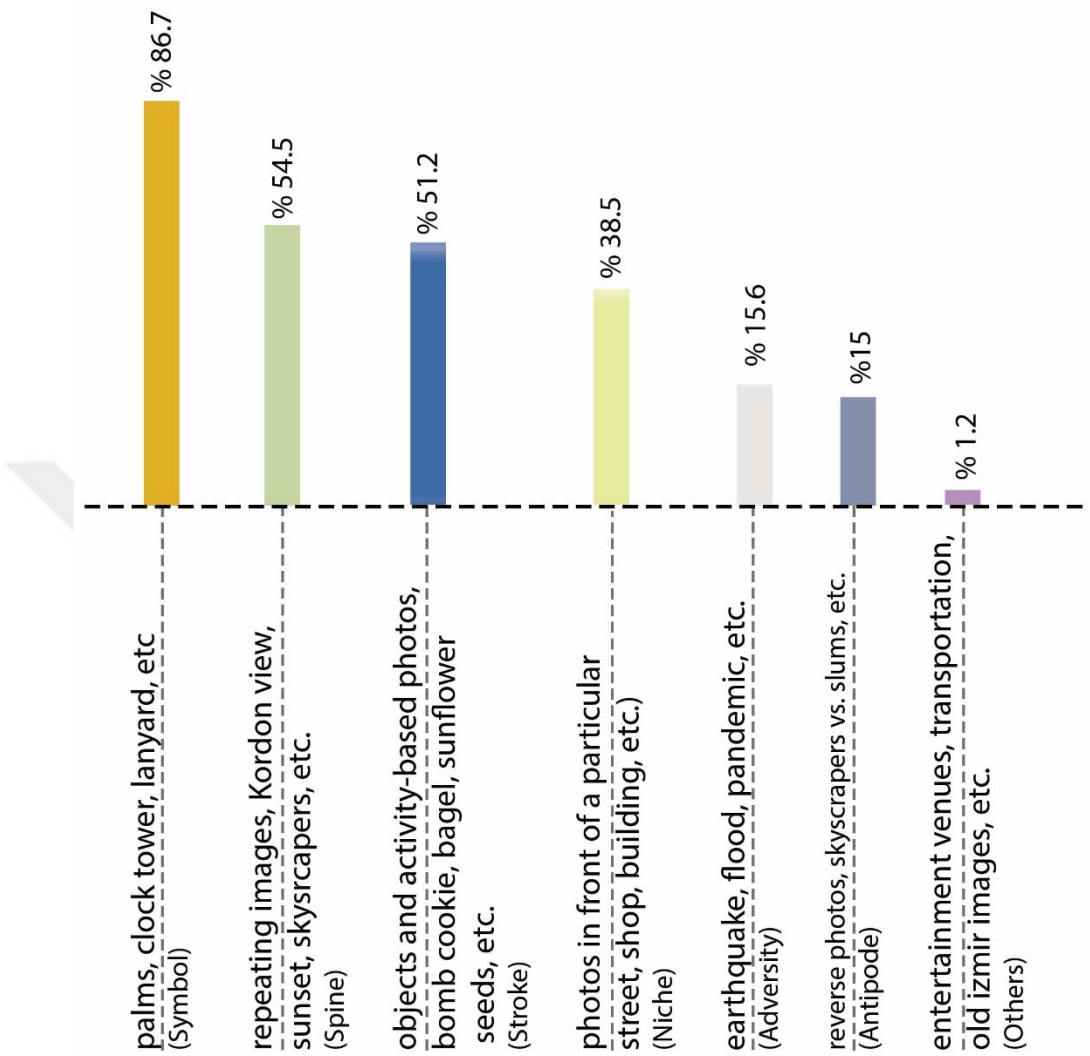

Figure 4.9. Distributions of the answers given to the eighteenth question of the survey

4.2. The Images of Izmir City Centers on Instagram

In this section, how social media photos, which are repeatedly posted, can define a new categorization that emphasizes individual perception which is represented through social media images and comments and its role in city image construction were discussed. Moreover, how social media images can constitute legibility through posts on the digital realm, was analytically undertaken with photos collected from Instagram (likes given to these images were not taken into consideration as a limitation). The visual data collection on Instagram, one of the most used social media applications in

Turkey (Data Reportal 2021), was conducted in the months of May and July. In this process, importance was given to the photographs that have images reflecting the city in the background or that show the city and a part of its identity. The reason for looking at two different months is that the restrictions by the pandemic were more eliminated in May, and the festivals and outdoor activities were made and the related posts were shared more in the summer period in July. In addition, photographs were collected on the basis of the newly developed center of Izmir, Bayraklı, and the old and current city center, Konak. While searching on Instagram, the geotags for Konak posts corresponded mostly to "Konak," "Alsancak," and "Konak Pier"; for the Bayraklı region, geotags covered "Bayraklı," "Bayraklı coast," and "Bayraklı skyscrapers." Images were selected according to their content which includes the components of the city rather than selfie pictures or self-presentations. There are a total of 235 photos collected in May. 153 of them belong to the district of Konak and the remaining 82 of them belong to the district of Bayraklı. In July, there was a remarkable increase in the number of posts. Totally 454 photographs were collected; 375 belong to the district of Konak and 79 of them belong to the district of Bayraklı.

Konak district which is known as the city center of Izmir contains many elements that support the digital image of the city. Since the Konak region is the city center and a transportation hub, it is more open to populace utilization during the day. Thereupon, it finds more sharing on social media. It has been observed that the most shared image in the Konak region on social media posts is the historical Clock Tower (1901) which represents the landmark category in Lynch's theory. While the Clock Tower is a historical image, it also associates the Konak region with being nostalgic, because it offers us an object that has survived the past. However, apart from the architectural physical structures such as the Clock Tower, the Tree of the Republic (the statue completed in 2003) in the Gündoğdu square, etc., there are other images that show themselves on social media that are deemed worthy of sharing in the Konak region by Instagram users. Those images that are differentiated from the landmarks but still represented as the symbols of the city appear on Instagram, which are demonstrated in Figure 4.10 as the palm trees, the tram used as a means of transportation on the specially named Izmir promenade, and the images of seagulls flying over the Konak square, etc.

Figure 4.10. Symbol images shared with the photographs of the Konak district

Based on this result, it has been observed that the landmark is not sufficient to recognize an area in the digital environment, but some other symbolical elements are also described by users on social media, as they can be effective in recognizing that place. In the posts shared on Instagram geotagged as Bayraklı, a developing region in Izmir, it has been determined that the skyscraper-type buildings that we frequently come across have started to be shared a lot, and these structures are frequently observed both in the foreground and background within those posts. Therefore, the skyscraper images of this region can be considered a “symbol” that determines the digital image

of this region and play a significant role in the recognition of the region as the modern face of Izmir based on the comments of users. The posts that are shared on Instagram and defined as symbols in the Bayraklı region can be seen in Figure 4.11.

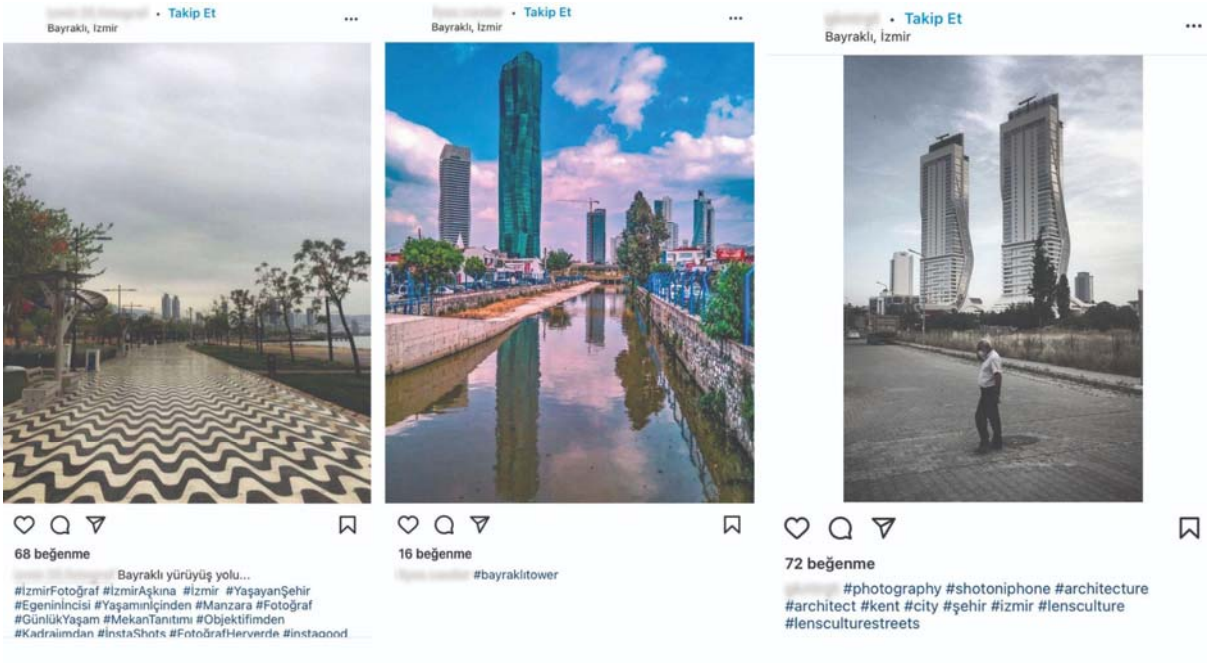

Figure 4.11. Symbol images shared with the photographs of the Bayraklı district

Another remarkable post series in the Bayraklı region is the coastline with a spine, which is shot from afar, and the skyscraper sequences that appear as symbols in the background, attached to this spine and creating a particular image, which can be observed in Figure 4.12. Those mentioned posts on Instagram with geotags, which can be defined as the "spine," have an important place in the recognition of the Bayraklı region. Although these posts may define an edge, path, or district according to Lynch's theory, it is observed that they come to the fore as the silhouette configuration of the city, in the digital environment. These silhouette images, on the other hand, reveal the city image, provide the recognition of the city, and are used by the institutions and organizations in branding the city image.

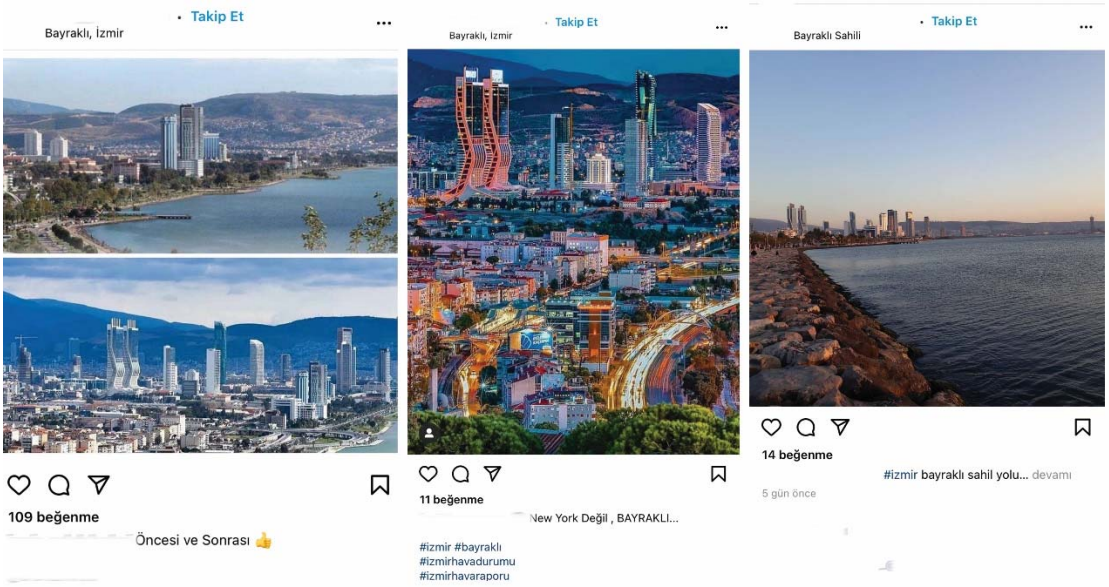

Figure 4.12. Spine images shared with the photographs of the Bayraklı district

As seen in Figure 4.12, in these pictures of the Bayraklı region, social media users describe in the comments that Bayraklı is a developing city center. This area with skyscrapers is also considered within the scope of Manhattanization. In city branding, Bayraklı is often seen as the modern face of Izmir. Therefore, it is plausible that Bayraklı appears more often on social media within the "spine" photos.

Another visual content that can be come across on social media is the events, activities, and foods specific to the region, which can be defined as the category "stroke." These posts are striking in terms of the memorization of the city/city life, reveal the identity of the city, and structure the very image. Among the elements and activities that define the city of Izmir, for example, eating *gevrek* (a kind of bagel), *boyoz* (a kind of pastry) and egg, *kumru* (a kind of sandwich), *bomba* (a kind of donut), fishing along the coastline, using the steamboat, running races, and especially developing paragliding activities in the Bayraklı region are abundantly featured on Instagram. The newly emerging paragliding activity in Bayraklı is also an effort to create a new identity that will define the new city center. The related photographs showing some of the mentioned items in the posts on Instagram are given below, in Figure 4.13.

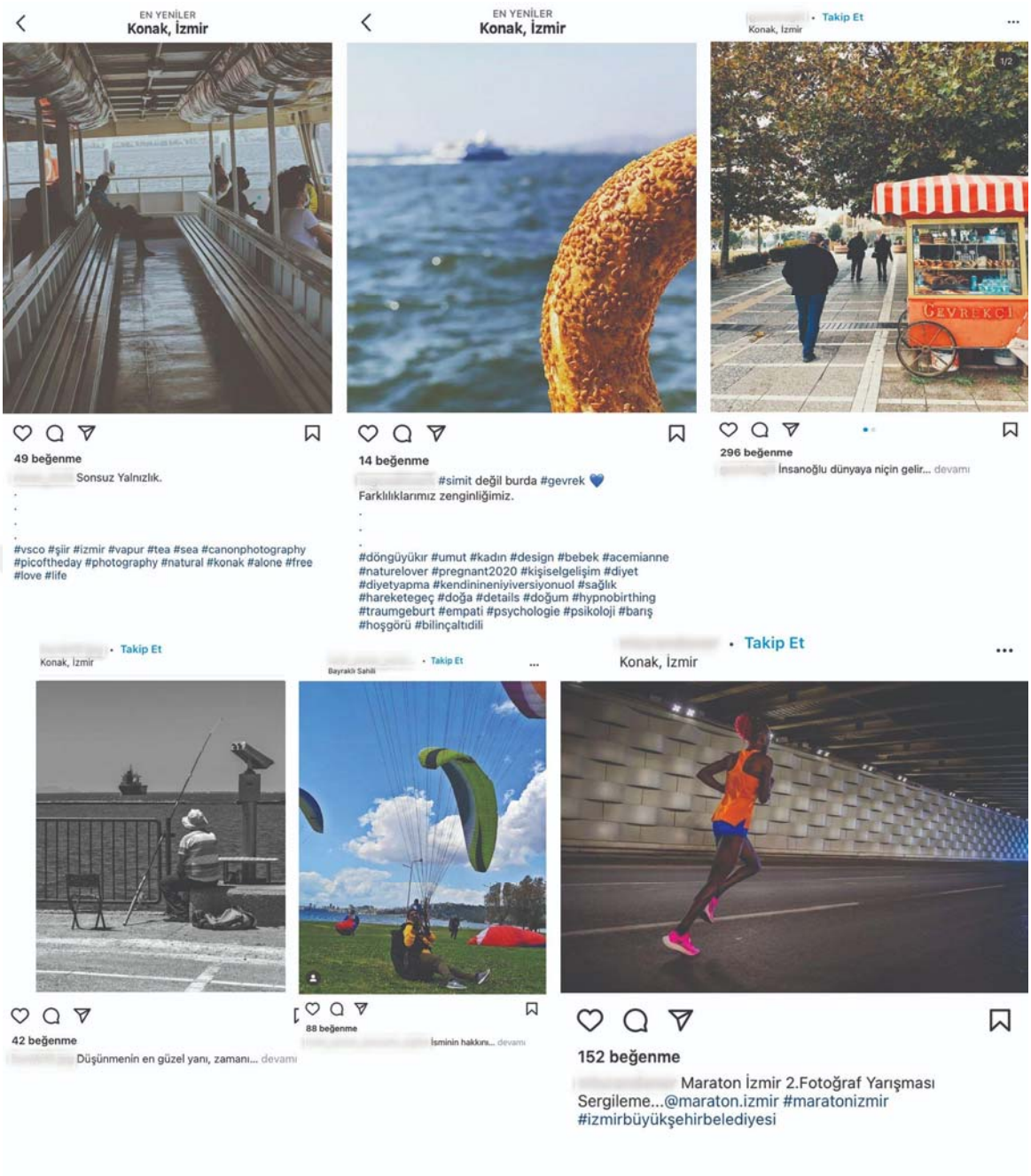

Figure 4.13. Stroke images shared with the photographs of the Konak and Bayraklı districts

Another category with a significant sharing percentage is an element that highlights the subjective perception of users in the image of the city in the digital environment. The reason for this is that this category can be defined as the images that are shared by the populace from specific "niche" spaces/areas on social media which increase the popularity and legibility of that particular space/area. To illustrate, there are many images taken by different people in front of the marble coating on the facade of a building belonging to an institution in Izmir. As given in Figure 4.14, although the

entire building is not visible, the recognition of that area emerges when the specific facade material or treatment is seen on Instagram.

Figure 4.14. Niche images shared with the photographs of the Konak district

In addition, some niche images can also work with the categories such as the spine or symbol. For example, the stones on the Bayraklı coastline are frequently shared by everyone. This area also reveals the Bayraklı silhouette in the background and finds its place in both the spine and niche categories which are shown in Figure 4.15. Consequently, the shared photos do not have to belong to only one type of category but can appeal to more than one, which can also be observed in Lynch's theory: "The image of a given physical reality may occasionally shift its type with different circumstances of viewing. Thus, an expressway may be a path for the driver, and edge for the pedestrian" (Lynch, 1960, p. 48). In the digital world, the invisible perceptions of the subjects are transformed into visible layers embedded in the photographs. Therefore, it is not surprising to see the symbol, stroke, or niche images collaborating with a spine image in the background. The symbiosis they create is the image constructed for that very region.

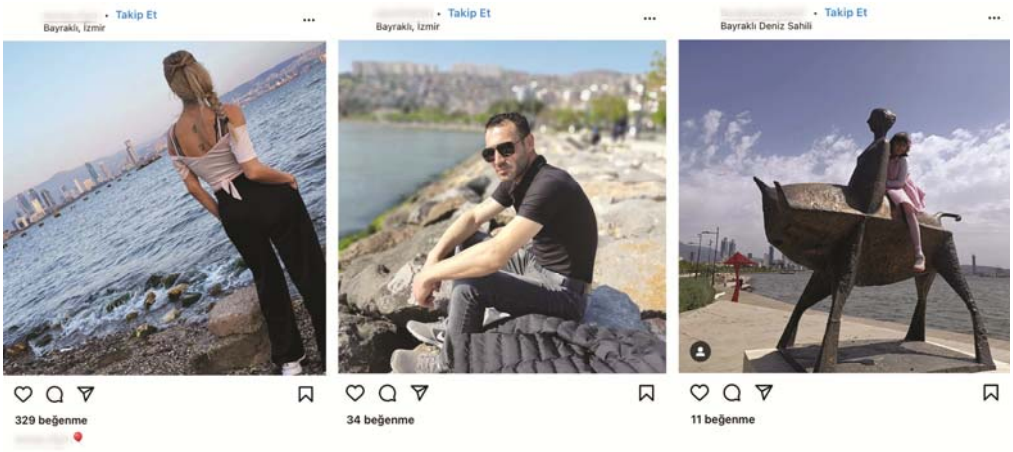

Figure 4.15. Combination of the spine and niche images shared

Social media has also revealed images that reflect the negative events in the city which have "adversity" in their contents (Figure 4.16). These visuals actually guide us on issues such as urban problems and aspects that can be improved. These images also show the effects of natural disasters. In particular, the images of the Izmir earthquake on October 30, 2020, were shared widely on social media and it was memorized in a way that these images were connected with Izmir. Although it has given a negative impression, it takes a place in the memories of the digital inhabitants while they are constructing the city image.

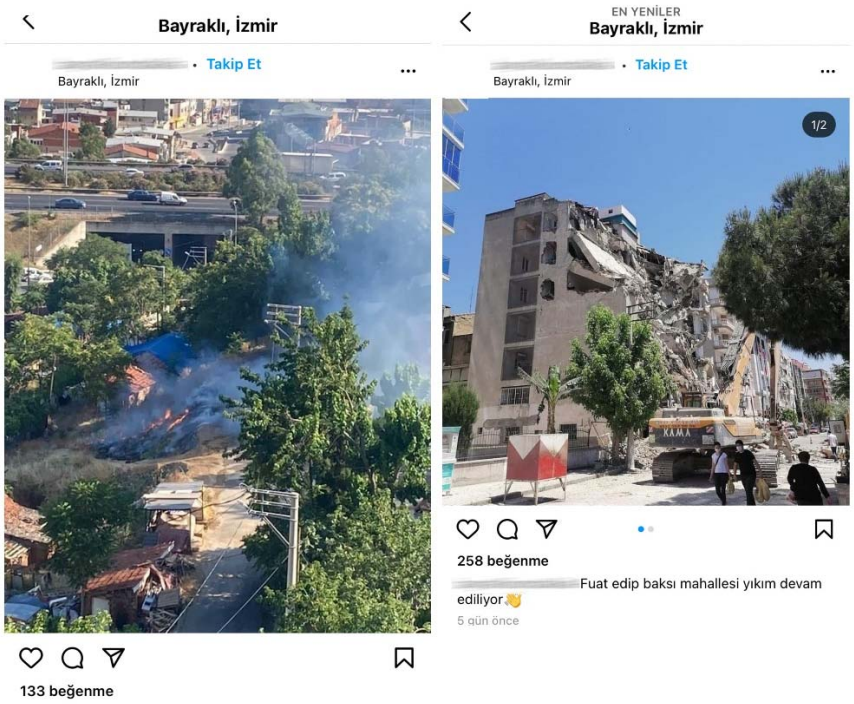

Figure 4.16. Adversity images shared with the photographs of the Bayraklı district

The lowest percentage of share but still has its own pattern corresponds to the photographs containing conflicting, controversial, and opposing images together; therefore, this category is titled “antipode.” Examples of these images can refer to the photographs with the architecturally modern face of the city and the contrast created by the surrounding older buildings, or the ones where slums and skyscrapers come together. As the Bayraklı region reflects the modern state of the city more than the other regions, it is possible to see these photographs in the Bayraklı region. In addition, since the Konak region has a historical identity, it is also possible to see an overlap of the newly built areas and old historical buildings within these images. Sample images of this category are given in Figure 4.17.

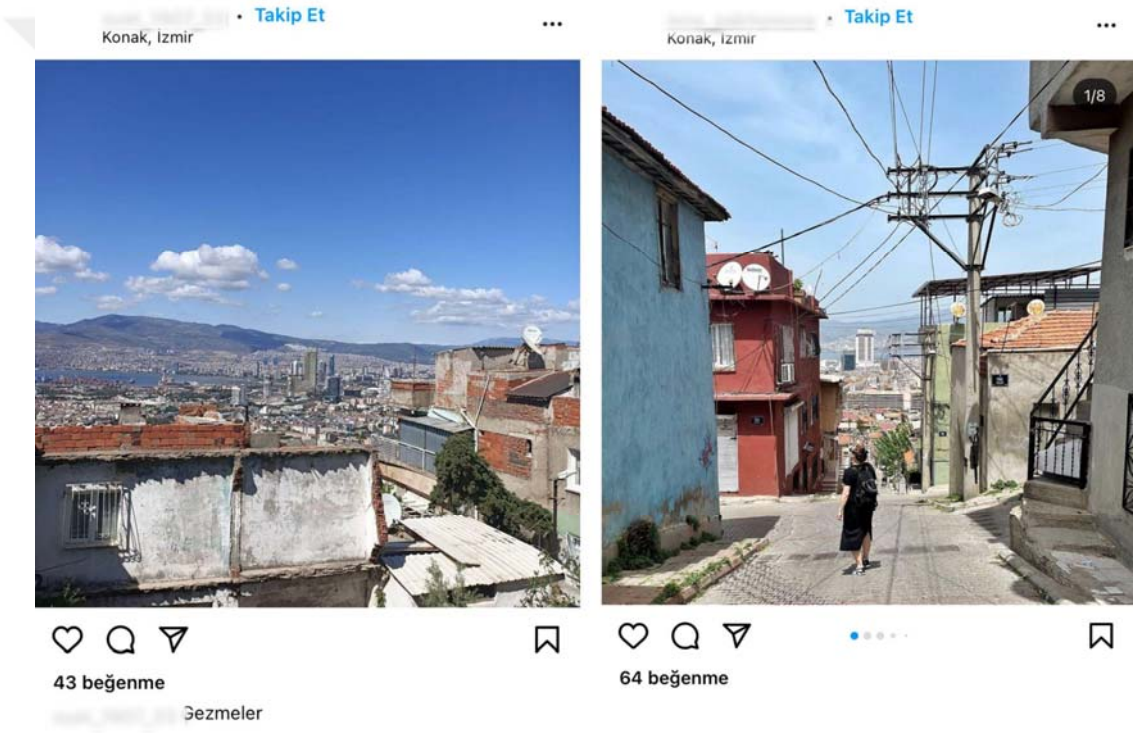

Figure 4.17. Antipodes images shared in Konak district on Instagram

Therefore, I may re-summarize my proposal for a new categorization to read and understand the city image by the photograph-based posts on Instagram as the “symbol,” “spine,” “stroke,” “niche,” “adversity,” and “antipode.” Examining these categories in the time- and space-wisely analyses, once more, may support the main arguments of this study. In this respect, in a time-wise reading, Figure 4.18 below demonstrates the percentages of photographs shared on Instagram in May and July by

the new categories presented within this thesis. As is seen in this chart, the most shared categories in both months and in each district are the symbol, spine, and niche. However, while the Konak district predominates in the symbol photographs, the spine photographs in the Bayraklı district dominate in percentage. For this reason, while the Konak region creates its own image with autonomous objects, the formation of a spine in the Bayraklı region and a city silhouette with this spine have started to create the image of the Bayraklı region.

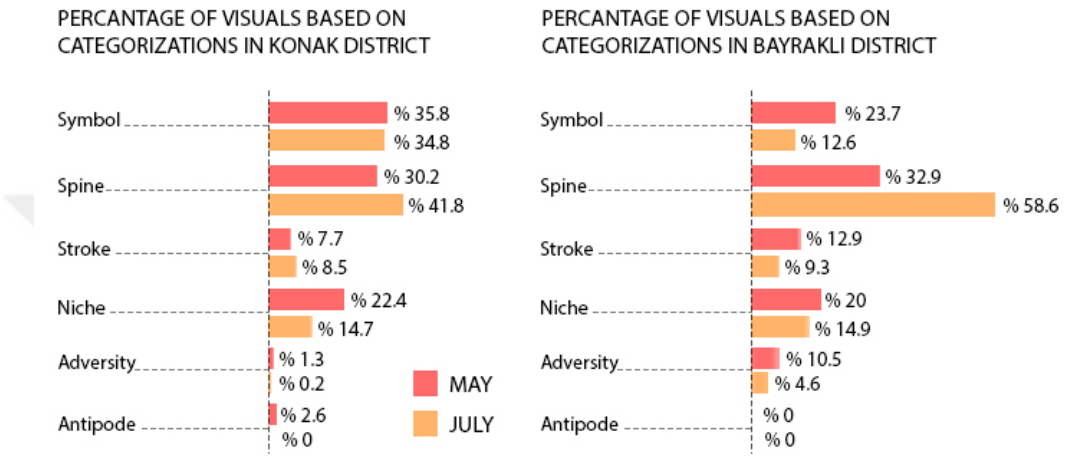

Figure 4.18. Percentage of Instagram photographs based on the newly presented categorizations in the Konak and Bayraklı districts

Another remarkable point is that the niche posts are the third most shared category (Figure 4.18). This result demonstrates how authentic perception and representation comes to the fore on the Instagram application, that it plays an important role in highlighting certain perspectives of Instagram users with their own choices regarding the image of the city. The stroke posts, which are in the fourth place, reveal that activity and object-based visuals are also effective in the image of the city. As will be supported by the visuals collected, the stroke images prioritize some specific activities or objects that are only valid for Izmir, such as *gevrek*, *bomba*, *boyoz*, *kumru*, a drinking activity on Kordon while lying on the grass, which is integrated with the perceived identity of Izmir. In this way, stroke posts on Instagram played an important role in creating the image of the city. Finally, the antipodes and adversities show images that highlight the negative features of the city. These visuals have a very low percentage of posts because they do not show events that are constantly occurring, and maybe the city users do not prefer them to be reflected on social media.

Figure 4.19 represents a space-wise reading with the demonstration of both the locations and categories of images shared on Instagram. In this way, which visual category is concentrated in which areas and how the city image is determined depending on this distribution can be interpreted from this chart. As examined in this chart, Bayraklı stands out with its spine visuals, while the Konak region is matched majorly with the symbol category. One of the reasons for this is that the Konak region has a historical structure, thus, it generally produces symbol visuals with architecturally important elements. These architectural components mostly correspond to the landmark category of Lynch. However, not all symbol images are equal to landmarks, which is discussed in more detail with the images below in this section. In addition, the presence of the skyscrapers as a change in the housing typology, in the Bayraklı region, affects the silhouette of this area, and creates a visual that makes it worth sharing by Instagram users. For this reason, it can be denoted that the spine images are mostly present here.

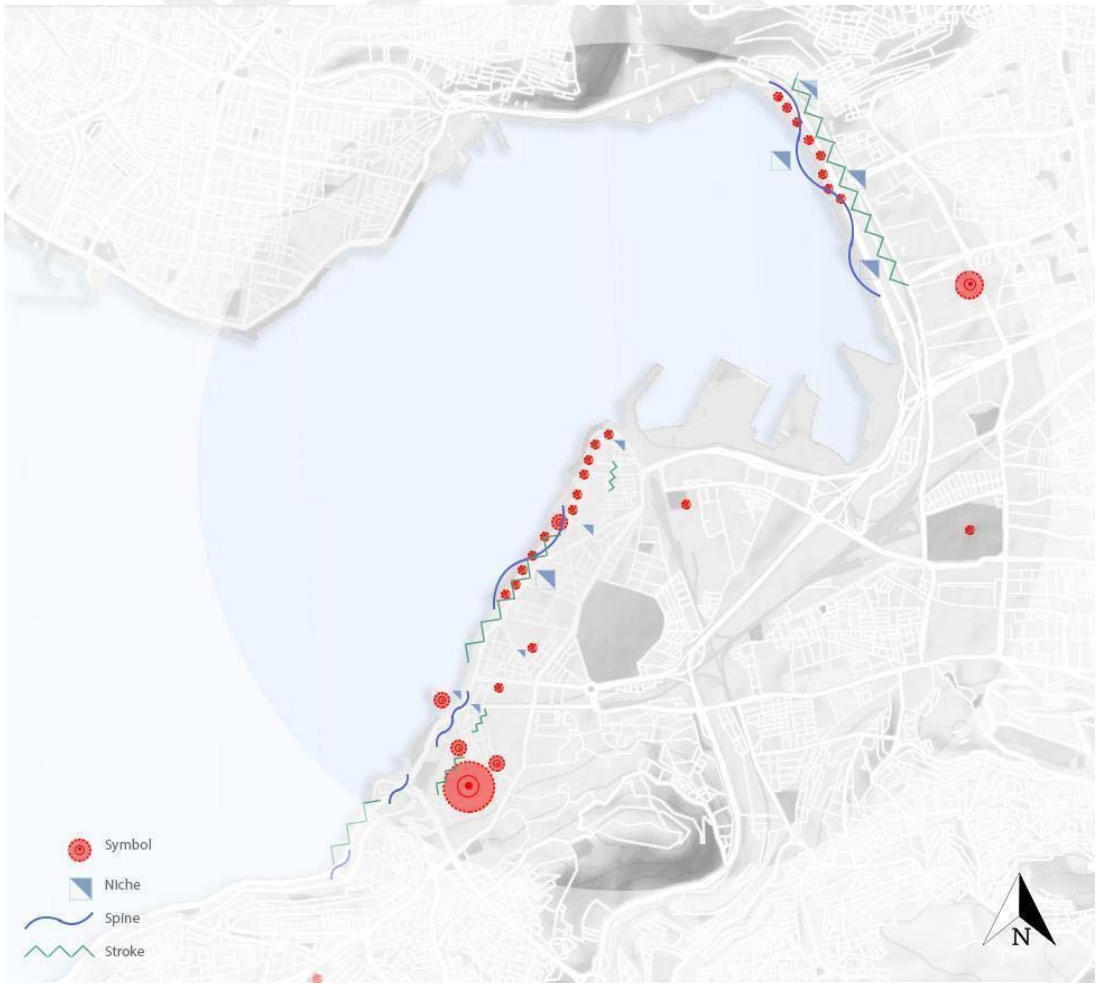

Figure 4.19. Distribution of the new categories shared on Instagram by location

Another category of this study, the stroke images, is generally seen on the coastlines of both the Bayraklı and Konak regions, but there are also stroke images found in Konak square on Instagram. As a result of the activities such as fishing, paragliding, etc., the stroke visuals are seen frequently in the coastal region. In addition, for the Bayraklı region, it is seen on the Instagram images that the paragliding activity is made on the grass in front of the coastline. Accordingly, the images showing the paragliding activity are concentrated in the Bayraklı coastline area. Activities such as feeding seagulls and eating *gevrek* are mostly concentrated in Konak square or near this area, therefore, Konak square has become another important location for stroke images. Although the niche images are seen in both areas, different niche images are seen in different corners in the Konak region, while in the Bayraklı region, only the coastline is given as a niche place by its users.

As a result, it can be said that areas that appeal to more aesthetic perceptions, which are considered worthy of sharing, were created in the Konak region, and for Bayraklı this aim was tried to be achieved with the arrangement of the coastline. The visuals of adversity and antipodes do not always repeat in the same place but appear in different areas. Therefore, it is not specifically focused on one point. In general, most of the negative images appear in the Bayraklı region, the reason for this is the earthquake that happened on 30 October 2020 in Izmir and its devastating effects in the Bayraklı region.

In addition to the visuals, the hashtags under the images also give clues about the uses in the city of Izmir and the elements that construct its image. The frequencies of the hashtags used are tried to be explained in Figures 4.20 and 4.21 below. The hashtags that are not related to the subject under the collected pictures were excluded from this analysis. The hashtags are divided into two as those used for Konak and Bayraklı district images.

As seen below (Figure 4.20), the most repetitive hashtags in images of the Konak district are hashtags such as “İzmir,” “Turkey,” “city” and “Konak” which define the location of the image. Another recurring hashtag depicts the Konak region as a historical landmark such as “historical,” “history,” “nostalgia,” “clock tower,” “old town,” etc. However, although it is not a landmark, other elements that symbolize the city are frequently seen in hashtags that are considered the symbol category such as

"palms," "pigeon," and "tramway." Another group of hashtags that can be come across occasionally is those based on objects and activities. This group mostly appears in the stroke category with the hashtags such as "daily life," "fishing," "*gevrek*," etc.

Figure 4.20. Hashtag usage pattern on Instagram geotagged with the Konak district

Parallel with the results in the Konak region, the most used hashtags in the Bayraklı images are the expressions that indicate the location as given below in Figure 4.21. Different from the hashtags defined in the Konak region, the dominant building typology in the Bayraklı region is mostly seen through hashtags. Therefore, as the developing residential and building constructions in the region, skyscraper-type buildings play an important role in the recognition of the region and are defined with the hashtags such as "skyscrapers," "towers," "architecture," and "construction." In addition, as in the Konak region, activity-based hashtags appear again in the Bayraklı region such as "paragliding," "cycling," "camp," etc.

Figure 4.21. Hashtag usage pattern on Instagram geotagged with the Bayraklı district

One of the striking issues in the hashtags used both for the Konak and Bayraklı districts was the frequent use of the hashtags such as “from my lens” or “from my frame.” These kinds of hashtags should be seen as a verbal expression of subjectivity and how people understand and share the city regarding their own perceptions. Therefore, how the images depicting the city image on social media are shaped by individuals’ posts can also be examined by the hashtags. After all, it can also be seen in the consensus of the frequently used hashtags that though each photograph bears the load of the perception of its author, the general perception about a city region is constructed by different subjects intersubjectively/collectively—therefore, we can see the used patterns and templates of the same hashtags and the same visual contents, articulations, and manipulations in different photographs.

In summary, urban images with a certain frequency of sharing on Instagram attract attention and give clues about the collectively produced image of the city on social media. Based on the collected images in the study, it is examined that these images form a pattern and reveal an intersubjective perception of the city by social media users. Hence, social media users contributed to the image of the city with their shares and started to reshape it intersubjectively/collectively. For this reason, this study tries to propose a new categorization for reading the city image through the patterns created by Instagram users which takes Lynch’s theory as the theoretical basis, but re-interprets and integrates it into the digital world. In the following section newly proposed categorization for reading the image of the digital city through social media posts is discussed in detail.

4.3. A New Categorization Proposal for Reading the Digital Image of the City on Instagram

As mentioned before in the second chapter of this thesis, the issue of intersubjectivity and representation habits of individuals are an important input by which the current conventions have difficulty in explaining the components of the digitilized city image. However, nowadays there are several studies that highlight the importance of subjectivity (for example, see Boy & Uitermark, 2017, Peng et al., 2020, Nowacki & Niezgoda, 2020). The widespread use of information and communication technologies in large masses in daily life has brought to the fore the re-creation of the image of the city with authentic views. As a consequence, it may be proposed that the classical

categorization of Lynch (1960) that constitutes the city image can be regenerated by considering the genius and effects of the information age.

Therefore, the current study proposes that the reflection of the five-partite Lynchian categorization, which addresses the physical environment, cannot be followed directly in reading the image of the city on social media. Instead, this dynamic image must have its categorization logic based primarily on the qualities of the visual posts on social media, and thus, this study proposes a new categorization for reading the image of the digital representation of the city. Those categories were determined regarding the visual qualities of the photographs posted on Instagram with geo-tags. The new categories are not independent of Lynch's, on the contrary, they aim to adapt the Lynchian categorization to today's digital environment by enhancing and flexing the meanings of the terms offered by Lynch. In other words, this study focuses on understanding what the translation of Lynchian categories could be in the digital world. In the following text, the six categories covering the symbol, spine, stroke, niche, adversity, and antipode photographs (Figure 4.22) are explained in detail.

1. Symbol: it refers to the photographs directly evoking the identity of Izmir via the historicity, architecture, decorative aesthetics, nature, or social/cultural figures of the city—such as the Clock Tower (historical), Atatürk Monument (the statue completed in 1932) in Cumhuriyet Square (historical), the Tree of the Republic (the statue) in Gündoğdu Square (historical connotation), skyscraper/skyscraper groups (close-up) (modern architecture), the 1st National public buildings (architectural/historical), the pavement with wavy pattern in Kordon (decorative), "I love İzmir" sign (decorative), palm(s) (natural), amusement parks (social), etc. Compared to Lynch's categorization, the symbols can be related to the landmarks. According to Lynch, landmarks are giving a point reference to the observer which can be defined as physical edifices such as buildings, signs, and mountains. Although social media photographs represent landmarks as suggested by Lynch, it is also examined that the landmark category expand its meaning in a broader sense on social media. The symbol category demonstrates not only the point reference entries but also highlights city-specific entries. It is the perception of the city-identifying sign in the digital land. To illustrate, even though palm trees do not specify a specific point, it has been observed that palm pictures are frequently

shared on social media in order to define Izmir, which can lead us to the category of the symbol.

2. Spine: it can be summarized as landscape photographs—these landscapes can be a long shot or against the backdrop of a city symbol; their task is to create repetitive visual context. As they repeat, they become the spine and define the base of the image of the city (sunset, sea, city silhouette, promenades, skyscraper district, etc.). Spine photographs that are posted on social media can be defined as the resonance of edges in the Lynchian sense for the Izmir case. However, spine photographs do not just define a border but attach components reminiscent of that region to their own spine to create an image. Another important point is that this image is repeated by many users, consequently, it has an important place in defining the city image that gives a sense of similarity of a place, which is the legibility defined by Lynch (1960). For instance, images of the coastline in Bayraklı are widely shared. Groups of skyscrapers that appear as silhouettes on the coastline (which can be categorized as symbols), which are connected to the spine, begin to form the silhouette when they enter this image, and the recognizability of the Bayraklı region from the image directly increases.
3. Stroke: the photographs demonstrating objects and activities specific to the city identity and mostly working together with spine photographs—such as *gevrek*, *boyoz* and egg, *bomba*, *kumru*, tea at sunset, a drink in Kordon, eating sunflower seeds (*çiğdem*), swimming, dancing, having fun, etc. As it is stated by Laaksonen et al. (2006), diverse cultural and leisure time activities constitute a conclusive city image and everyday life quality. As a consequence, Zylstra (2017) defines space as a dynamic organism that adjusts itself coherently with human activities. Moreover, Richards & Wilson (2004) assert that events and certain activities have the ability to convert physical settings into flexible environments that creates an image value of a landmark. (In section 2.1 “Meanings and Components of the Image of the City,” the relationship between activities and the city image has been explained in more detail.) Hence, activities and objects also make important contributions to the recognition of the city, since the images based on activities and objects are also frequently encountered on social media. Therefore, it may also be presented as

a new category, since although it is based on the objects and events, the way of representing these elements on Instagram is generally site-specific.

4. Niche: the spatial and place-based photographs apart from all the above-mentioned categories; for example, the ones taken in front of a shop, on a street corner, in a parking lot, etc. These photographs can be defined as photographs covering specific points within the city which are posted many times by users. As the pictures of these specific points are shared repeatedly on social media, these niche points start to take place in the memory of the city user and contribute to the formation of the image of the city in the digital environment. Thus, it is also possible to observe how an image gains value in the digital world and has a direct effect on the image of the city. One of the biggest factors in creating niche images is that the city user prefers to choose and share these specific areas in line with their own values. From this point of view, it can be claimed that the user's preferences are an important factor in the creation of niche images.
5. Adversity: the photographs with negative images such as an earthquake- and flood-scapes, slums, poverty, etc. Negative events that happened on certain dates and times are also located in the urban memory of that city. Images shared during these times are among the categories that make up the image of the city, as they have features reminiscent of that city. For instance, the Izmir earthquake of magnitude 7, on October 30, 2020, gained visibility to large masses with its destructive images shared on social media. And the appearance of these images has the power to remind people of the city of Izmir over a tragic event.
6. Antipode: the reverse imaging photographs (visuals that bring together conflicting concepts/situations)—these can be the photographs combining slum areas with modernizing architectural elements such as a slum house in front of a skyscraper, or an unhealthy environment with the beauty of nature such as an unclean space with the sunset at the background. Antipode images can also be defined as images that reveal the problems of the city. Although these images are not constantly included on social media, they occasionally fall into the flow of these platforms.

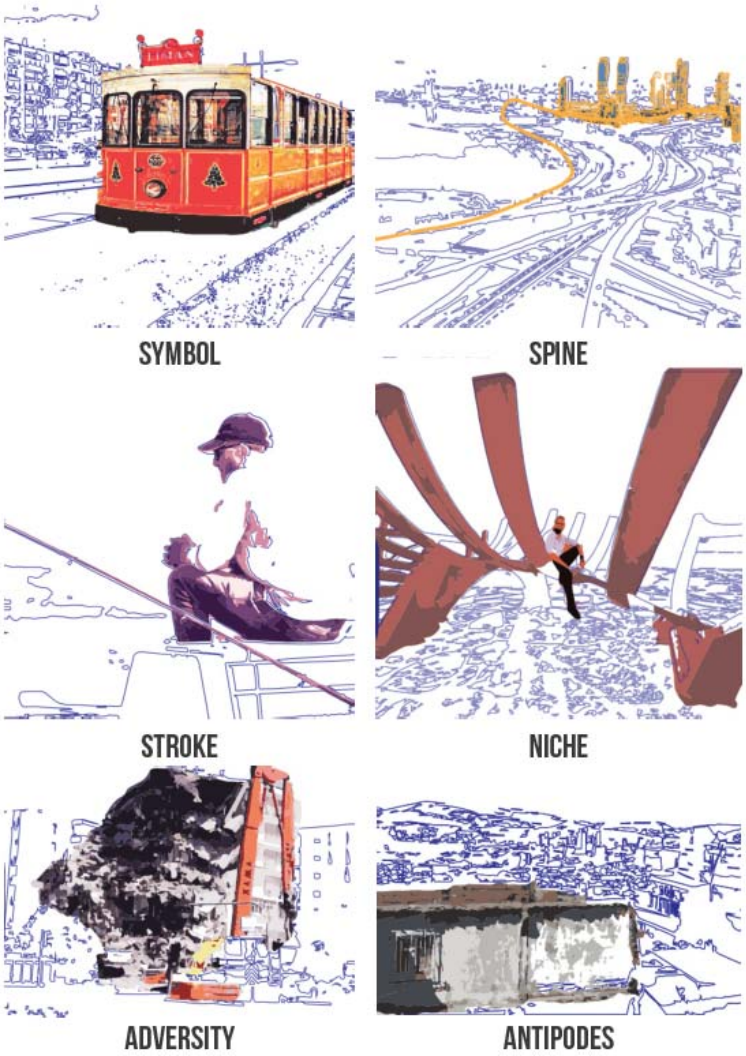

Figure 4.22. Illustration of Newly Presented Categories (prepared by the author)

To sum up, analytical deficiencies have started to occur with the changing conditions and the effects of the digitilized world in the existing city image theory. In the digital world, the images of the city have always been changing and re-created by its users/experiencers. Therefore, new categories can be proposed to analyze and attach meaning to the dynamic digital flow of the current conditions. These new categories were created by being based on the content of the images that are frequently shared with location tags on social media. While creating the categories, academic studies highlighting the insufficiencies in the Lynchian theory in reading the current conditions were also taken as a theoretical basis. The most important criticism of the Lynchian categorization can be the insufficiency of reading the effects of intersubjectivity and human activities when reading the image of the physical city. Therefore, these new categories presented in this thesis try to compensate for this

insufficiency and respond to the effects of digital images on social media developed with ICTs on the image of the city.

In addition to the newly presented categories due to the frequency of the content of the images on Instagram, an online survey was also organized on the subject, and parallelism was sought between the collected images and the survey results. According to Huang et al.'s findings (2021), social media data should be united with interview data in order to enlarge the understanding of the variety of individual experiences and perceptions—although this study follows the same logic, it proposes an online survey to have the views of the digital inhabitants instead of interviews, in order to reach a wider audience. Therefore, the following section examines the results of the online survey on the image of the city on social media as based on a case study in Izmir's two districts; Bayraklı and Konak.

4.4. Concluding Remarks

As a result of the research, it has been observed how the image of the city can be reinterpreted in the digital world through Instagram, one of the popular social media tools. With the online questionnaire, it was simultaneously questioned whether the image of the city created through Instagram images was valid for the users of the city. Therefore, in the digital age where the physical and digital worlds are intertwined, the bridge between them has been tried to be provided with the analysis and survey results of this research. First of all, it was determined that some repetitive images were formed as a result of the collection of images shared using the location tag on Instagram and that these images had a spectacular effect on creating the image of the city. Moreover, one of the important questions for this thesis is whether the Lynchian concepts are sufficient to illustrate the image of the city in the digital world. As a result of the analysis, although the equivalents of Lynch's five categories are found on Instagram images, there are photograph groups that are outside of these categories but shared repeatedly. Accordingly, I argued if Lynch's categories can be adapted and expanded to provide a new perspective for reading and understanding the image of the city in the digital world, and thus, tried to propose a new categorization logic to integrate the Lynchian understanding into the image of the city on social media.

As a consequence, based on repetitive visuals, the new categories presented within this thesis comprised the symbol, spine, stroke, niche, adversity, and antipode categories. The most important difference between the Lynchian categorization and the new one is that the latter is mainly based on subjectivity/intersubjectivity and human activities, which are insufficiently referred to in Lynch's theory. There are a few main points that stand out as a result of the analysis of Instagram images: symbols are similar to landmarks in the Lynchian categories. However, while landmarks generally describe a physical object as a point, symbols can also be defined on a larger scale. To illustrate, social media images such as palm trees, and wavy pavement in Kordon or Bayraklı coastline describe specific areas and increase their recognition through natural and physical design elements.

Spine images can be mainly matched with the Lynchian edge category. However, rather than just describing a border, it contains symbols and activities within itself. The spine visuals, which stand out, especially in the Bayraklı region, are also included in the branding attempts of the region by creating a silhouette together with the skyscraper groups categorized as symbols. Symbol and spine images are the most common images on social media. Furthermore, the most shared categories in the third and fourth places are niche and stroke visuals. These two categories are based on preferences of the content of the user and human activities that are, again, missing in Lynch's reading. Niche and stroke images are also observed in the visuals, together with other categories such as symbol or spine on the background. The remaining two categories, antipodes, and adversities demonstrate the city images with a negative perception. Although they are not seen frequently on social media, they should still be considered in the construction of the image of the city in the digital environment.

In order to point out the dialogue between the digital and physical worlds, the findings obtained from the visual-based content analysis through Instagram images were supported by the results of the online survey conducted with social media users. First of all, in the survey results, it was seen that the users generally searched the places they will go, on social media, but the comments may be more reliable than the images because the place is not fully reflected through the images. In addition, most of the users (65,7%) stated that they post on Instagram by using location tags. For this reason, I may claim that the collected Instagram images can be reliable in intersubjective/collective respect, and do not only appear according to the preferences

of a single person. Concerning the answers, Konak and its neighborhoods were mostly reflected in the results as the old and current city center in Izmir. However, it is obvious that Bayraklı is also developing and gaining an independent identity for itself. And one of the important results has been observed by users that social media is an important tool in the recognition of the new city center (78,1%).

Another important result is that users with a majority of 79,6% agree that repetitive images on social media create the image of the city. Users state that they mostly prefer to share symbol images such as the Konak Clock Tower, skyscrapers, the Tree of the Republic in Gündoğdu Square, etc. It has been shown by the participants that these images reflect the urban identity of Izmir. However, it was answered by participants that the most shared images that they coincide on Instagram are the areas that fall under the spine category; seaside, Izmir skyline, etc. For other images, users mentioned that they come across festivals and people activities, in addition to the city problems and accidents on social media. This shows that activity-based visuals have an important place on social media. To support this, in the last question of the survey, it was asked which categories we come across most on social media, and in response to this, symbol and spine images were ranked first and second most shared images consecutively on Instagram which reflects the city image. Photos demonstrates hotspots (niche) and activity-based (stroke) visuals were ranked third and fourth.

In summary, the images shared by social media users form a pattern, and the image of the city is reshaped accordingly in a dynamic way. As a result, the meanings of the categories in Lynch's urban image theory should be expanded to cover today's urbanity in the digital world. Therefore, in the current study, new terms were introduced to propose a solution for this problem. The validity of these new categories was tried to be supported via an online questionnaire and answers from the participating social media users. To understand the meaning of the city in the digital environment, we need to consider the representation of subjectivity in perceiving the city of the digital inhabitants of the digital city. Thus, this digital city with its environment is constructed by the digital identities of social media users as inhabitants of this new city as well as their intersubjective/collective perceptions. Revising and integrating the classical theory of Lynch into this new world may pave the way for comprehending the changing qualities of urban identities from the perspectives of digital inhabitants.

CHAPTER 5
CONCLUSION

This thesis aims to elaborate on changes in the image of the city due to the booming utilization of information and communications technologies such as social media sites and their effects on the existing understanding of the components that build the image of the city. The study mostly focuses on the newly emerged components that define the image of the city and construct legibility in the digital realm within the territories of the Konak and Bayraklı districts in Izmir. In order to investigate, this study benefits from Instagram's locational interface. As Instagram allows the inhabitants of the city to have a personal account where they can post images from diverse parts of the city, the photos which are geo-tagged at the Konak and Bayraklı districts as the city centers of Izmir, create a pattern, eventually, which leads this study to define a new categorization for the image of the city on social media that constituted through the photographs posted by Instagram users. The most important part is that these photographs shared by people on Instagram also reveal the individuals perceptions about the city which are represented by individuals' social media accounts, thus bringing a new perspective to the classical city image theory which is proposed by Lynch in his book, *The Image of the City* (1960).

When looking at the Bayraklı and Konak regions on social media, it is striking that repetitive images are posted. These repetitive visuals have inevitably started to reshape the image of Izmir on social media. **One of the important points about the repetitive images is that the frequency of the shared patterns also refers to the intersubjective perceptions about the city. From this point of view, it can be deduced that the representation of a certain space by individuals on social media through their posts can rebuild the image of the city.** Therefore, the content-sharing preferences of social media users are an important input in order to reveal how the city image is perceived/constructed intersubjectively/collectively since the very pattern and frequency of similar contents also demonstrate the image of the city formed by the

consensus of users. The difference between identity and image is the existence of the perception of users. In the information age, the perception of the urban space can be reflected by social media images. Consequently, the city image became user-generated in the information age. Lynch (1960) also targets users of the image of the city but proposes an objective and physical classification since he focuses on the cognition of the physicality of the urban structure. In other words, it becomes hard to comprehend a subjective point of view in the Lynchian categorization. The image of the city produced in the digital environment, on the other hand, has to be handled with a completely collective and virtual classification since social media reveal subjective and cognitive territories. As a result, social media provide substantial inputs about the perception of the city by an individual and give ideas about different types of layers of the image of the city. Therefore, the representation of subjectivity of the image of the city can be analyzed through the data of social media. Moreover, **the categorization by Lynch (1960) is insufficient to define the current understanding of the image of the city in the information age since it generally excludes intersubjectively built perception.**

This study is based on how old city image theories should be shaped today. It is fascinating that the existing theory would evolve into a new dimension and offer a new perspective to examine the city image through ubiquitous technologies. From the results of the online questionnaire as well as the content analysis, it is certain that frequencies of repeated images create a certain city image in minds of social media users, which was also justified by the participants of the online questionnaire. However, this certain image is not only based on the five components of Lynch (1960), it covers diverse facilities such as activities, objects, hotspots, negative images, etc. For instance, from the results of the online survey, the participants thought that the activity and object-based images can directly reflect the image of Izmir which is lacking in the Lynchian sense. As a consequence, the information age requires the reformation of the existing theory in order to bridge the gap. Therefore, **this study suggests a new categorization logic with respect to the findings of the repetitive social media posts, and consequently, the new categories to read and understand the image of the city on social media correspond to symbol, spine, antipode, adversity, niche, and stroke visuals. These categories were classified based on the repetitive visuals which reflect the perceived identity of Izmir, the silhouette**

visual of the coastline, reverse images that shows city problems, negative images that reminds tragic events, hotspots of a city, human activities, and object-based images having symbolic characters for the city.

With the recent enhancement in information and communication technologies, the digital world has developed as a place where city users can represent the urban space through the lens of social media sites which provide still or moveable images attached with locational data and expressions reflected by users in their accounts. As a consequence, they construct an intersubjectively/collectively shaped cognition for the observer. According to Lynch (1960), the dialectic relationship between the observer and the observed can build the image of the city. The posts shared by people by being repeated on social media evoke a certain sense of recognition, and in this way, they begin to create a mental image for observers. According to Al-ghamdi & Al-Harigi (2015), the utilization of locative media can give a "preconceived idea" without having the necessity to visit the space regarding the images on the digital platforms. From the results of the survey the majority of the social media users attach geotags to their post on Instagram while sharing an image. Therefore, it relates the shared content to the particular location which allow other users to perceive that space. In this way, **perception of space is mediated through social media by being posted between different people and it continues to be shared repeatedly, eventually an image is intersubjectively produced over social media.** It is also supported by the questionnaire since the participants believe that repetitive visuals create a certain cognition which leads constitution of a mental image. Furthermore, city users' daily activities and experiences, and perceptions that are reflected on social media also influence the construction of the image of the city. Consequently, the image of the city—especially on social media—is a dynamic organism that can be reformed as time goes by. Thereupon, events and ideas can also determine the image of the city in the digital environment, rather than only architectural works, regarding the intersubjective/collective subjectivity on social media. Thereby, it can be asserted that social media became a platform where the perception of the citizens can be reshaped and the digital image can be reproduced.

One of the important points is that the digital realm has become a medium that is creating cognition for city users. As a consequence of its feature allowing to post pictures, and use location tags and hashtags, social media platforms allow people to

recognize certain spaces through the information provided by the posts. Human behaviors, activities, and daily patterns have also become significant since they are continuously and collectively reconstructing the image of the city on social media. Therefore, the image is shaped through the agents, their practices, and mental maps that are created by the lens of inhabitants through tags and images. Besides the physicality of the urban space, the activities also provide legibility. Montgomery (1998) asserts that what makes a place stand out is its vitality. It is one of the important components which makes a place distinctive. Thus, **the reflection of the daily patterns and activities on social media constitute legibility in the digital realm.** From this point of view, it can also be claimed that there is a dialectic relationship between the field of cognition studies and ICTs. The locational tag interface is one of the significant components that constitute this cognition. It pays more attention to building meanings that are attached to certain objects and places regarding the use of geo-tags attached to the images. Therefore, **the locational tags cause the sense of familiarity of a certain place which enhances legibility through social media.**

This study examines the effects of developing technologies on the image of the city. The departure point of this study was the urban image theories that existed in the past and started to come out of the existing patterns with the development of ICTs. With the emphasis of social media on representation of subjectivity in the intersubjective construction of the image of the city, the old arguments have become insufficient in the theory of the image of the city. For this reason, it has been tried to analyze how mobile technologies affect the image of the city through social media images, and how these technologies evolve along with the Lynchian understanding of the city image. In this framework, the current study takes the Lynchian sense as the theoretical basis and adapts its logic into a new categorization offered to read the image of the city in the digital age.

The study was also supported by an online questionnaire to check whether the findings and proposed categories are consistent with social media users' perceptions of the city identity. It can be asserted that the motives behind the city image theory in the information age need more in-depth analysis. In addition, because of the Covid-19 pandemic, face-to-face surveys have become impossible due to the limitations, thus, social media content analysis has mainly been focused on. The online questionnaire remained supportive within this framework. Regarding the place of social media today,

studies on the urban image can be reproduced and verified further with different techniques and for diverse cities. In this way, the city image theory can be integrated into the digital world where the life is more fluid and more user-generated.

The contribution of this thesis mainly consists of an attempt to close the gap in the literature by looking at the image of the city from a different perspective in the information age. The intersubjectively produced city image is shaped in the digital world constantly. The important part resides in the image construction procedures in the digital world; the components that construct the city image start to differentiate from the Lynchian categorization in this respect. For instance, landmarks are not only specific point references for social media users but they are also city-specific entities that enlarge the city's meaning. Therefore, the differences in the lands of social media should be detailly handled and reinterpreted by widening and changing perspectives. Thereupon, this study also aims to highlight the newly emerging necessities of the information age in order to define the components that construct the city image on social media. The design of a city image through the veins of social media platforms may also pave the way for new possibilities for transforming the physical urban realities.

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APPENDIX 1 - ORIGINAL TURKISH VERSION OF THE QUESTIONNAIRE CONDUCTED WITH SOCIAL MEDIA USERS

Ankete vereceğiniz yanıtlara, 'Sosyal Medyada Kent İmgesi: İzmir Konak ve Bayraklı Kent Merkezleri' ('The Image of the City on Social Media: Izmir Konak and Bayraklı City Centers') başlıklı Yaşar Üniversitesi Mimarlık A.B.D. Yüksek Lisans Tezi içinde ve teze bağlı yayınlarda akademik amaçlarla yer verilecektir.

Sosyal Medyanın Kent İmajı Üzerine Etkileri Hakkında Anket Sonuçları (303 Katılımcı)							
Sorular	**Cevaplar**						
Yaş	13-17	18-24	25-34	35-44	45-54	55-64	65+
Çektiğiniz mekânın fotoğraflarını sosyal medyada paylaşırken filtre kullanarak mı paylaşırsınız?	Evet	Hayır	-	-	-	-	-
Sosyal medyada görüp ziyaret ettiğiniz mekâna ait atmosferi ile ilgili hayal kırıklığına uğradığınız oldu mu? Oldu ise hangi yanıltma tekniği kullanıldığını düşünüyorsunuz? (Birden fazla seçenek işaretlenebilir.)	Perspektif	Filtre	Boyut	Hayır, uğramadım	Diğer	-	-
İzmir kent merkezinde fotoğraf çekecek olsanız, hangi semti/mahalleyi tercih edersiniz? (Birden fazla seçenek işaretlenebilir.)	Konak Saat Kulesi	Kordon	Bayraklı Gökdelenler	Bayraklı Sahil	Diğer	-	-
Sosyal medyada İzmir'de en çok hangi alanların paylaşıldığını düşünüyorsunuz? (Birden fazla seçenek işaretlenebilir.)	Deniz Kenarı	Meydanlar	Rekreasyon Alanları	Gökdelenler	İzmir Silüeti	Diğer	-
Ziyaret edeceğiniz yere gitmeden sosyal medya platformlarından görselleri, ilgili yorumları vs. araştırıyor musunuz?	Evet	Hayır	-	-	-	-	-

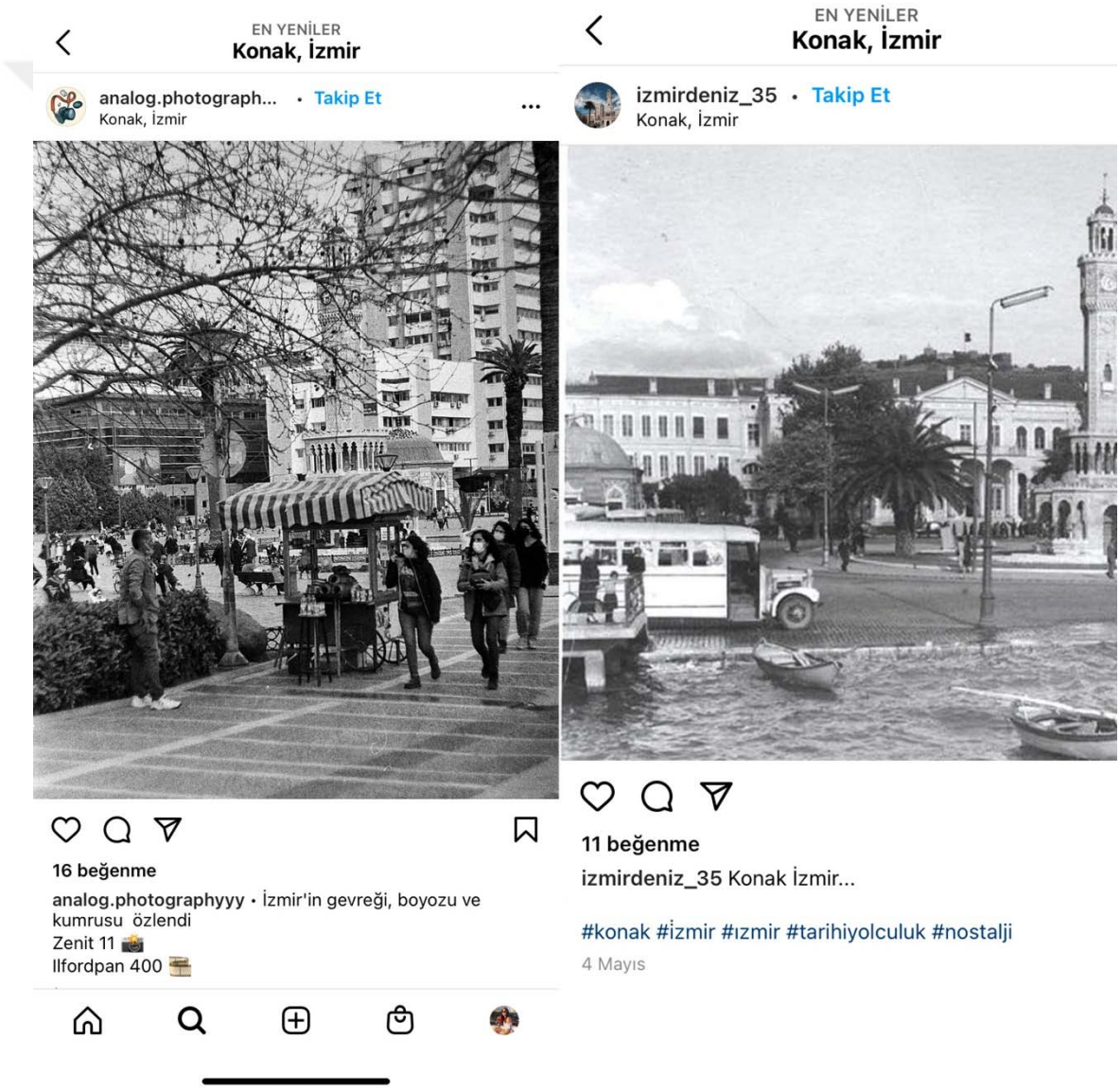
Mekanları sosyal medya resimleri üzerinden deneyimleyebildiğini zi düşünüyor musunuz?	Evet	Hayır	-	-	-	-	-
Sizce sosyal medya mekanları olduğu gibi yansıtabiliyor mu?	Evet	Hayır	-	-	-	-	-
Bir mekânın atmosferi ile ilgili yazılan yorumlar mı sizin için daha önemlidir görseller mi?	Görseller daha önemlidir.	Yorumlar daha önemlidir.	-	-	-	-	-
İzmir'de kent merkezi dediğinizde aklınıza nereleri gelmektedir?	Bayraklı	Konak	Diğer	-	-	-	-
Gittiğiniz mekanları paylaşırken konum etiketi kullanır mısınız?	Evet	Hayır	-	-	-	-	-
Mekânları hangi yorumlarla (hashtag, konum etiketi, sık kullanılan kelimeler, tarifler vb.) sosyal medyanızda paylaşırsınız?	-	-	-	-	-	-	-
İzmir kent merkezi kimliği sosyal medyaya nasıl yansıyor? Bu mekânlarda geçen hangi olayları sosyal medyada görme şansınız oluyor? (Birden fazla seçenek işaretlenebilir.)	Festivaller	Kutlamalar	İnsan Manzaraları	Kazalar	Kentsel Problemler	Diğer	-
Sizce İzmir'de yeni bir kent merkezi var ise orası neresidir?	Bayraklı	Konak	Diğer	-	-	-	-
Eskiden neresiydi?	Bayraklı	Konak	Diğer	-	-	-	-
Sosyal medyanın yeni kent merkezinin tanınması için bir etkisi var mı?	Var	Yok	-	-	-	-	-
Sizce sosyal medyada tekrar eden görseller (Kordon, Bayraklı sahil vb.)	Evet	Hayır	-	-	-	-	-

kent imgesini oluşturur mu?							
Objeler ve aktiviteler (çiğdem, bomba, Kordon'da yürüyüş vb.) kent imgesini oluşturur mu?	Evet	Hayır	-	-	-	-	-
İzmir Kent kimliğini direkt yansıtan görseller aşağıdakilerden hangileridir? (Birden fazla seçenek işaretlenebilir.)	Gökdelen / Gökdelen grupları	I love İzmir yazısı	Saat Kulesi	Gündoğdu Meydanındaki heykel (Cumhuriyet Ağacı)	Cumhuriyet Meydanı	Diğer	-
Sosyal medyada karşınıza çıkan görseller aşağıdaki kent imgesi kategorilerinden hangisinin altındadır? (Birden fazla seçenek işaretlenebilir.)	palmiyeler, saat kulesi, kordon vb. (Sembol)	tekrar eden görseller; kordon manzarası, gün batımı, gökdelenler vb. (Omurga)	ters köşe resimler; gökdelen vs. gecekondu vb. (Zıtlık)	deprem, sel, pandemi vs. manzaraları (Negatif İmajlar)	belirli bir sokak, dükkân, bina vs. önü resimler (Niş)	bomba, gevrek, çiğdem manzaraları (Obje ve Aktivite Bazlı Görseller)	Diğer

APPENDIX 2 – A SELECTION OF SOCIAL MEDIA IMAGES COLLECTED ON INSTAGRAM AS CLASSIFIED ACCORDING TO THE PROPOSED CATEGORIES

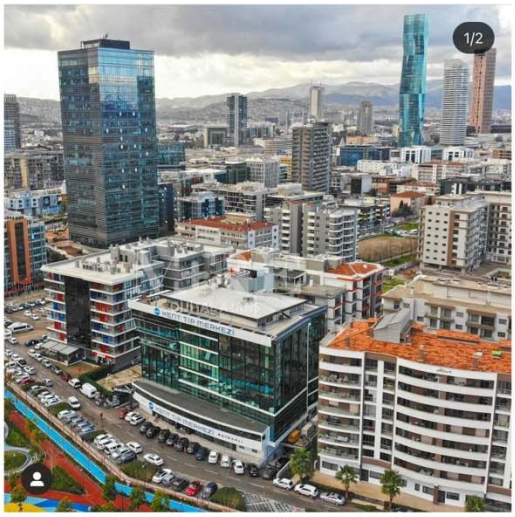
Images representing the city were collected over social media. There are repetitive visuals that creates a certain pattern, consequently they were categorized according to their visual content. The selected ones were examined below based on their categories.

SYMBOL



EN YENİLER
Bayraklı, İzmir

izmirlilerburada • Takip Et
Bayraklı, İzmir



446 beğenme

izmirlilerburada #izmir Yeni Kent Merkezi
BAYRAKLI

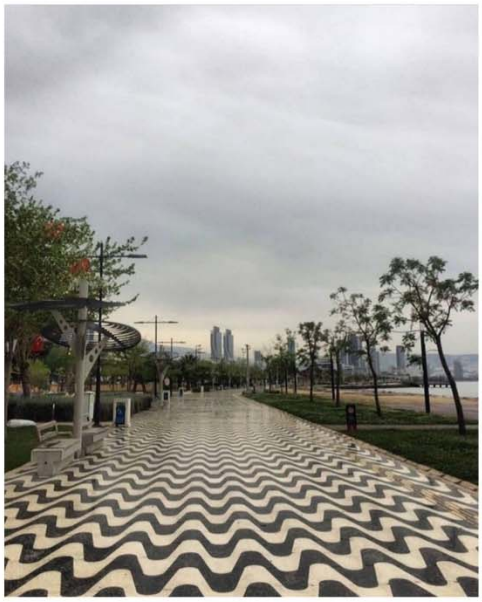
İş Yaşamının Her Geçen Gün Arttığı Ticari Markaların Buluştuğu Bölgeye Havadan Baktık.

#izmirlilerburada

3 gün önce

EN YENİLER
Bayraklı, İzmir

izmir.35.fotograf • Takip Et
Bayraklı, İzmir



68 beğenme

izmir.35.fotograf Bayraklı yürüyüş yolu...
#İzmirFotoğraf #İzmirAşkına #İzmir #YaşayanŞehir #Egeninincisi #YaşamınİçindenManzara #Fotoğraf #GünlükYaşam #MekanTanıtımı #Objektifimden #KadrajımdanInstaShots #FotoğrafHerYerde #instagood

EN YENİLER
Bayraklı, İzmir

gkntrgt • Takip Et
Bayraklı, İzmir

72 beğenme

gkntrgt #photography #shotoniphone #architecture #architect #kent #city #şehir #izmir #lensculture #lensculturestreets

EN YENİLER
Alsancak, Konak

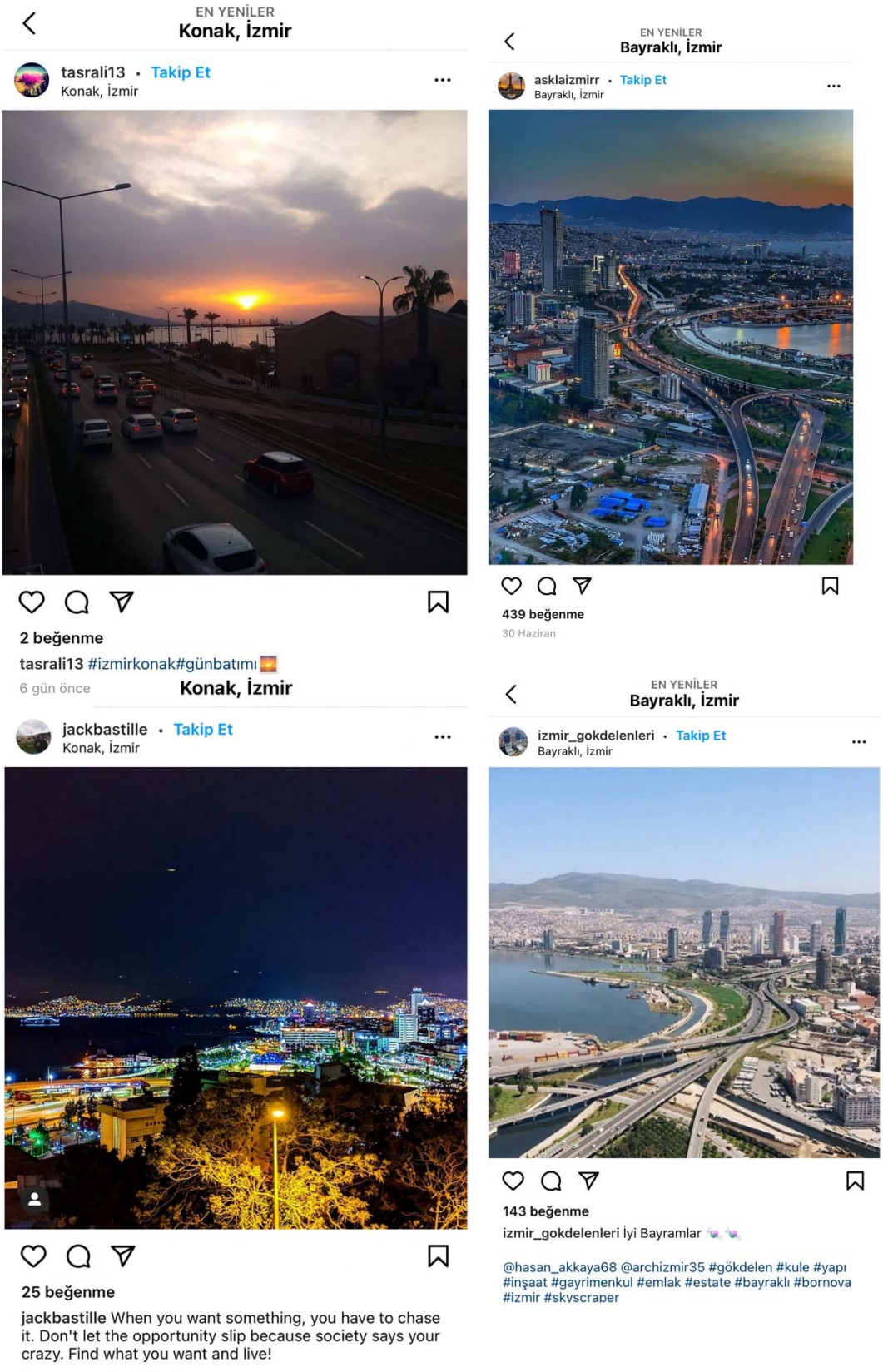
izmirmekanoneri • Takip Et
Alsancak, Konak

5 beğenme

izmirmekanoneri #seyahat #travel #izmir #gezelimgörelim #gezilecekyerler #gezgin #gezginler #gezginler #gezelim #geziyoruz #geziyorum #turkey #türkiye @g.kocaturk

5 gün önce

SPINE


EN YENİLER
Konak, İzmir
tasrali13 • Takip Et
Konak, İzmir
2 beğenme
tasrali13 #izmirkonak#günbatımı
6 gün önce
Konak, İzmir
jackbastille • Takip Et
Konak, İzmir
25 beğenme
jackbastille When you want something, you have to chase it. Don't let the opportunity slip because society says your crazy. Find what you want and live!
EN YENİLER
Bayraklı, İzmir
asklaizmirr • Takip Et
Bayraklı, İzmir
439 beğenme
30 Haziran
EN YENİLER
Bayraklı, İzmir
izmir_gokdelenleri • Takip Et
Bayraklı, İzmir
143 beğenme
izmir_gokdelenleri İyi Bayramlar
@hasan_akkaya68 @archizmir35 #gökdelen #kule #yapı #inşaat #gayrimenkul #emlak #estate #bayraklı #bornova #izmir #skyscraper


EN YENİLER
Bayraklı, İzmir
izmirr_video35 • Takip Et
Bayraklı, İzmir
484 beğenme
izmirr_video35 İYİ Geceler 😊
❤️
🧡
💛
💚
💙
💜
👉@izmirr_video35
.
#İzmir
#izmirim
#izmirliolmak
#izmirli
#insta
#instagood
#goodphoto
#picoftheday
#photodays


EN YENİLER
Bayraklı, İzmir
izmir_gokdelenleri • Takip Et
Bayraklı, İzmir
109 beğenme
izmir_gokdelenleri Öncesi ve Sonrası 👍
@archizmir35
#beforeafter
#novusventustowers #hilton #bina #konut #yapı #inşaat
#gökdelen #gökdelenler #cityofizmir #izmirdeyasam
#yenikentmerkezi #gayrimenkul #emlak #konak
#residential #arquitectura #bivatower #bayraklı #izmir #air
#skyscraper #mimarlik #mühendis #bina #yapı #inşaat

NICHE


EN YENİLER
Bayraklı Sahili
529 beğenme
ufuktrgn sanırım şehir uzakta kalıyor.. #vsco #vscocam
#vscoturkey #vscoedit #vscogrid #vscobest #vscophile
#turkinsta #instagood #instalike #instaygramhub
#instagramers #instafollow #vscodaily #canon #instagram
#nature #cloud #iphone #instagram #instapic #bw
#bnwphotography #bnwsouls
2 gün önce


EN YENİLER
Alsancak, Konak
mervizisyen • Takip Et
Alsancak, Konak
278 beğenme
mervizisyen Bazı sokaklar sürprizli 💜✨... devamı
25 Mayıs

EN YENİLER
Konak, İzmir

izmir.ziba • Takip Et
Konak, İzmir

EN YENİLER
Alsancak, Konak

gevezeizmir • Takip Et
Alsancak, Konak

267 beğenme

gevezeizmir Bu sokakları hangimiz özlemedik ki... devamı

EN YENİLER
Konak, İzmir

keremturgut • Takip Et
Konak, İzmir

130 beğenme

keremturgut 🔆

18 Temmuz

cmlty • Takip Et
Konak, İzmir

12 beğenme

cmlty Cansız bir ortama, ölü gibi duran duvarlara, nefes alamayan boşluğa, hareketsiz öylesine yaşamaya çalışan çevrede ne varsa; işte onlara hayat veren insanlara ihtiyacımız var. Bu resim yapılırken dehşetle ve büyük bir havranlıkla izlemistim. Halen aynı havranlığım devam ediyor.

STROKE


EN YENİLER
Konak, İzmir
burakitil.jpg • Takip Et
Konak, İzmir
42 beğenme
burakitil.jpg Düşünmenin en güzel yanı, zamanı... devamı
3 gün önce
14 beğenme
tugceaktuerk #simit değil burda #gevrek 💙
Farklılıklarımız zenginliğimiz.
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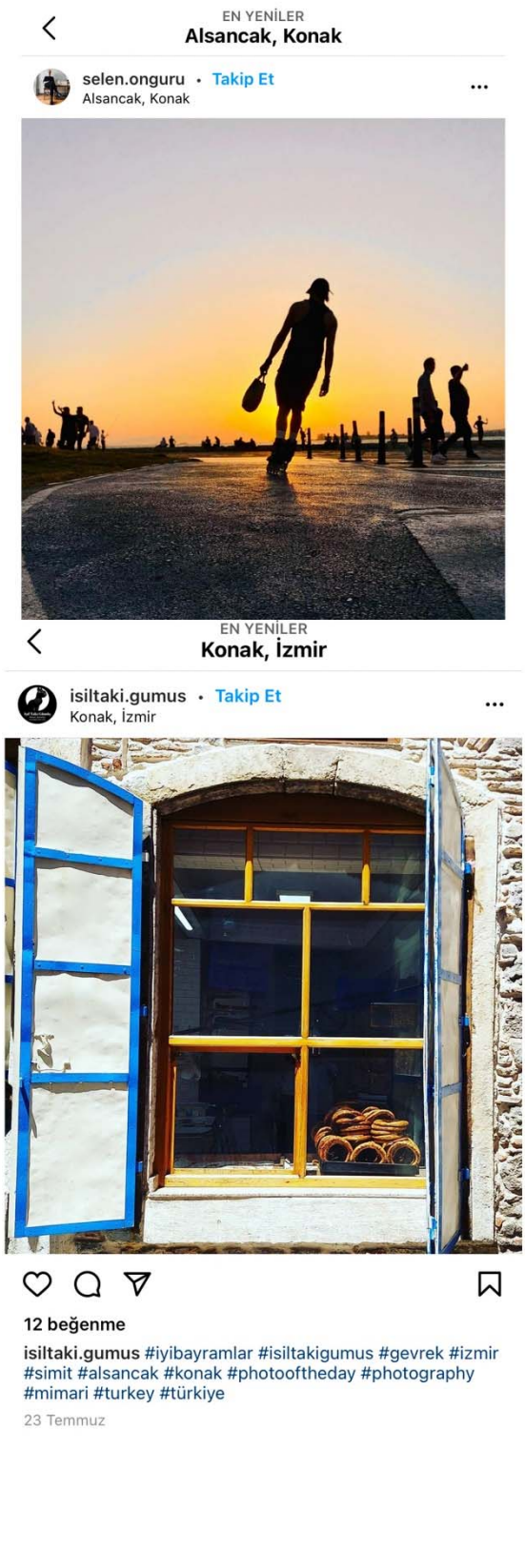
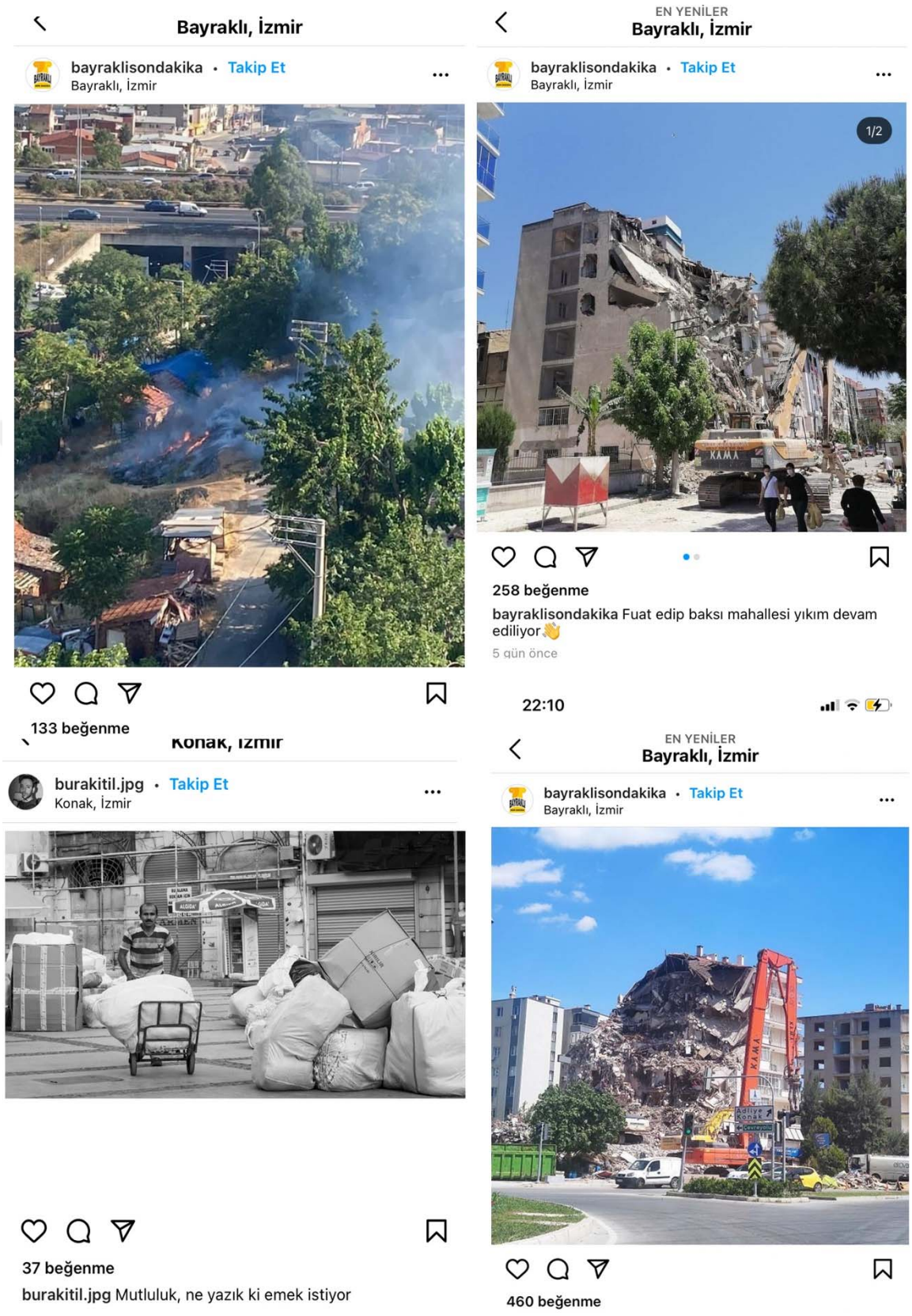
#döngüyükır #umut #kadın #design #bebek #acemianne #naturelover #pregnant2020 #kişiselgelişim #diyet #diyetyapma #kendinineniyiversiyonuol #sağlık #hareketegeç #doğa #details #doğum #hypnobirthing #traumgeburt #empati #psychologie #psikoloji #barış #hoşgörü #bilinçaltıdili
12 Temmuz


EN YENİLER
Alsancak, Konak
selen.onguru • Takip Et
Alsancak, Konak
EN YENİLER
Konak, İzmir
isiltaki.gumus • Takip Et
Konak, İzmir
12 beğenme
isiltaki.gumus #iyibayramlar #isiltakigumus #gevrek #izmir #simit #alsancak #konak #photooftheday #photography #mimari #turkey #türkiye
23 Temmuz

ADVERSITY


Bayraklı, İzmir
bayraklisondakika • Takip Et
Bayraklı, İzmir
133 beğenme
Konak, İzmir
burakitil.jpg • Takip Et
Konak, İzmir
37 beğenme
burakitil.jpg Mutluluk, ne yazık ki emek istiyor
EN YENİLER
Bayraklı, İzmir
bayraklisondakika • Takip Et
Bayraklı, İzmir
1/2
258 beğenme
bayraklisondakika Fuat edip baksı mahallesi yıkım devam ediliyor👋
5 gün önce
22:10
EN YENİLER
Bayraklı, İzmir
bayraklisondakika • Takip Et
Bayraklı, İzmir
460 beğenme

ANTIPODES


EN YENİLER
Konak, İzmir
inna_pakhomova • Takip Et
Konak, İzmir
1/8
64 beğenme
inna_pakhomova ось така різна не туристична Туреччина.
це район, де живуть курди
#travelphotography #travel #travelltheworld #travelling #izmir #turkey
3 Mayıs · Çevirisine Bak


EN YENİLER
Konak, İzmir
suat_1907_33 • Takip Et
Konak, İzmir
43 beğenme
suat_1907_33 Gezmeler
7 saat önce