

AN EVALUATION OF THE SYMBOLIC MEANING OF TILE USAGE IN THE CITY OF KÜTAHYA

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ABSTRACT

Urban space is always in motion, where vital activities take place, and economic, cultural, and social organization locate. Apart from all these organizations, it becomes essential to approach the city through the concepts of 'urban image' and 'urban identity'. Both ideas consist of a set of norms covering natural-social life and all kind of cultural activities and products. In order to fulfill these activities, settlement components are in need for creation by local authorities that have the symbolic meaning related to the locality, compatible with the city. By meeting this need, cities become dynamic, attractive, livable for citizens and different compared to their counterparts.

Urban space is generally shaped around concrete or abstract values that create symbolic meaning for the city, inspired by urban memory, significant for the city and the citizens, and it forms the urban image. Urban space plays an important role not only for the usage of the people living in public spaces but also in terms of the identity they bring to the city. These urban components, which enable people for both individual use and interacting with each other in public spaces, might have both positive and negative impacts on the urban image and the identity of the city.

The research method of this study is determined as visual evaluations based on the data obtained through on-site observation of the selected case. A literature review is made using the scanning model. The observations were made by using photography as a method of recording data. Within the scope of this study, the city of Kütahya is discussed based on the usage of tiles that have been noted as the city's brand and become the focus of its urban identity. The main aim for this study is to draw a critical evaluation

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of the usage of tiles in terms of symbolic meaning through these settlement components in Kütahya.

Keywords: Urban image, Urban identity, Settlement components, Tile, Kütahya.

1. INTRODUCTION

The city is an organism. It has to keep a certain image and identity in order to get distinctive value. Multivariate components create the city. The city, as a complex mix, has both common areas as the rest, yet it is also unique. Each and every city has unique features at different scales and from multiple point of views. In the city, cultural, geographical, socio-economic characteristics and the locals build the urban identity and the image of the city. In order for cities to remain their respective identity, these features should not be overlooked and local institutions such as municipality and governorship should appreciate these features. Each city is the subject of economic development within its capacity not by overlooking the cultural heritage and the proper use of existing resources in terms of transferring the values and components it possesses to future generations. Each component is an indicator of socio-cultural life, level of development and visual harmony. Under normal circumstances, these components should be able to be observed by symbols in the city as parts and as a whole, nevertheless non-integrity is subject to be observed.

Culture is constituted by the sum of symbols. Each city sustains itself based on the existence of a number of symbols. These symbols exist through narratives. This enables the image and identity of the city to convey to the rest of the world. In the specific case of Kütahya, the well-known owned resource is tile. It has a historical significance and still has a productive value. Tile gives the city an undeniable meaning. In this research, observations about the city of Kütahya are made visually and analysis links the existing situation to the theory of urban image, identity and symbols in the urban space.

Main motivations of this research is to study the image and identity acquired by the city of Kütahya, and to determine the repeated use of tiles in the city. It is aimed to question the value of the use of tiles from the past to the present. Based on these theoretical knowledge, the selected boulevards and avenues of Kütahya is subject to this research with their facades, fountains and objects.

The structure of the research is as follows: theoretical sections where the urban image, the identity of the city and the settlement components are explained; the symbolic meaning of tiles that the relation that imposes on the city; data analysis and methodology; and finally findings and discussion.

2. THEORETICAL BACKGROUND

One of our major concerns is to define the concepts that have immense impact on urban life. These concepts are grouped as urban image, urban identity and urban space. Additionally, symbolic meanings in academic literature and features of tiles are very significant to examine. This part of the research provides the relationship between urban image, urban identity and urban space. Each concept is thoroughly explained in each subsection which leads to better understanding of the concepts. These three concepts are assumed to be in close relation within the scope of this research.

2.1. Urban Image

In order to understand the image of the city, it is necessary to understand what the facts of the city and the image mean. The city can be defined as “a form of settlement, a type of community, the product of recent times, and a certain stage in the development process of human societies”. The image is defined as pictures, maps or impressions that occur in the minds of any object, event, situation, activity, individual, organization, city and country (Bakan 2008: 293). Within the framework of these two concepts, it is possible to say that the image of the city is formed in the human mind. Time spent in the city, experiences gained, the places they are located, information and news from the city's films, books or magazines / newspapers create an image that reveals the positive or negative aspects of the city. Therefore, it affects people's investment, shopping, working and traveling decisions. It can also be defined as the sum of the psychological characteristics formed on the target audience related to the city in the light of all mentioned (Gecikli 2012:5).

Kevin Lynch (1960: 47-48), author of the book: “The Image of The City”, divides urban image into five groups;

- Paths: Ongoing channels that observers are accustomed to, sometimes or potentially used (Figure1).
- Edges: Linear elements that are not used as paths by the observer (Figure2).
- Districts: are characteristic areas with common characteristics (Figure3).
- Nodes: are junction points, stopping points in travel and intersection points of roads (Figure4).
- Landmarks: These external elements can be physically recognized and perceived throughout the urban area. These are simply identifiable physical objects, such as buildings, shops, towers, domes, trees or mountains (Figure5).



Figure 1. Paths¹

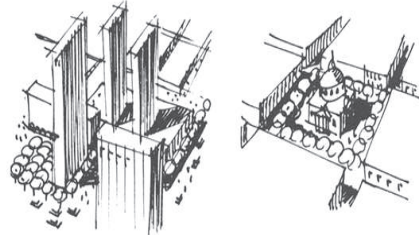


Figure 2. Edges

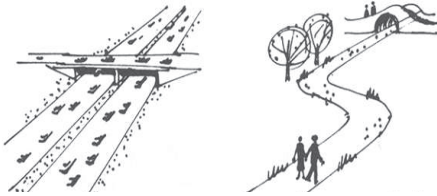


Figure 3. Districts

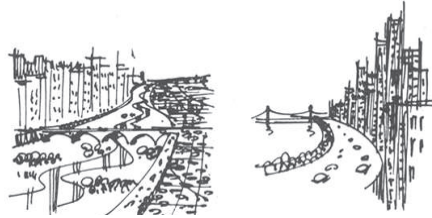


Figure 4. Nodes



Figure 5. Landmarks

Avraham (2004: 473) divides the urban image into two groups as open image and closed image. New features and qualities can be added to the image of the city for the open image, and the definition of closed image is difficult to change prejudices. As Avraham has mentioned, it can be said that especially in recent years, municipalities, urban planners and urban decision-makers have taken important initiatives to add new qualities to the existing image of the city. This causes competition among cities. This competition also adds the brand image to the image of the city. However, significant efforts are needed to make a city a brand (Demirel 2014: 232). Some cities have created production markets and created brand image by transforming the opportunities of nature such as climate, soil structure and developing technology and communication opportunities into

¹ Figure 1,2,3,4,5; Retrieved January 08, 2020, from <https://kentstratejileri.com/tag/kent-imesi/>

opportunities due to their geographical location. This makes the city attractive to the people and makes the city more valuable and preferable in the eyes of the people living in that city and the people who cross the road with it (İri et al. 2011: 82). What is important here is to display a positive city and brand image. Within the scope of this study, the effects of symbolic meanings of tiles and ceramics that constitute the city and brand image in the city of Kütahya that constitute the sample area will be explained in detail and the positive and negative aspects they add to the city.

2.2. Urban Identity

The concepts of urban image and urban identity are often mixed up in the literature. While the urban image expresses a mental process obtained by observing the city; the urban identity refers to the social, cultural and spatial narratives of the city (Topçu 201: 1052). Identity is objective that indicates actual features of a place, whereas image comprises of mixture of these features with addition of perception about the place (Montgomery 1998: 100). Lynch (1981) defines urban identity as “the extent to which a person can recognize or recall a place as being distinct from other places”. Similar to individuals, urban areas ought to have peculiarities, these consist of a number of characteristics, or establishable elements. It is important considering urban environment from historical perspective not only focusing on historically noteworthy structures but also perceiving the evolution of the local urban setting in terms of human factor, built environment, and nature. This urban setting is substantial to create “a sense of place”, while paying attention to the urban identity as stated by many scholars (Oktay 2002). Local urban context varies according to many peculiarities from climate to culture. The quality of the urban public space that involves streets and squares contributes to the making of the urban identity (Oktay 2002). On the other hand, the urban identity has a transformative and a distinctive meaning. In theory, urban identity is attached to many channels of research. These different branches of research can be named as psychology, planning, architecture, and the like. From the psychological point of view, Prohansky et al. (1983: 59) states the importance of the relation between self and surroundings. They assert the importance of “an ecological approach in which the person is seen as involved in transactions with a changing world”. This changing world addresses the urban environment the individual continues his/her life. The relations between identity and urban areas is used in a parallel way with the place identity and urban-related identity (Lalli 1992). This explanation takes us to the notion that identity of a physical setting, which is explained in the literature as several ways. One of them is in terms of environmental psychology area, named as “place identity”.

Ujang (2012: 156) highlights the urban place identity and the possible contribution of indicators as attachment to place and attributes of place to the “future redevelopment of local urban places”. The concept of place identity that most frequently underpins planning and design is the genius loci view of place (Norberg-Schulz 1980 as cited in Hague 2004). “Genius loci”, in the etymological sense, means a peculiar soul of the place (Hague 2004: 5). These type of spaces transform into “the place”. The urban identity shows the peculiarities for a place that created not in isolation but with the help of interpreting, communicating and acting within a context (Groth 2002: 17 as cited in Hague 2004). Urban environments consist of both natural and artificial urban elements, and social and cultural features in parallel to the definition of urban identity (Ilgın 1997 as cited in Saban Ökesli and Gürçınar 2012). In conclusion, “the urban identity is a great process that affects the image of the city, which has its own characteristics with different scales and interpretations in each city, shaped by physical, cultural, socio-economic, historical and formal factors, which creates the concept of a constantly developing and sustainable city formed by the citizens and their lifestyles, extending from the past to the future” (Lynch 1960; Tekeli 1990; Çöl 1998 as cited in Topçu 2011).

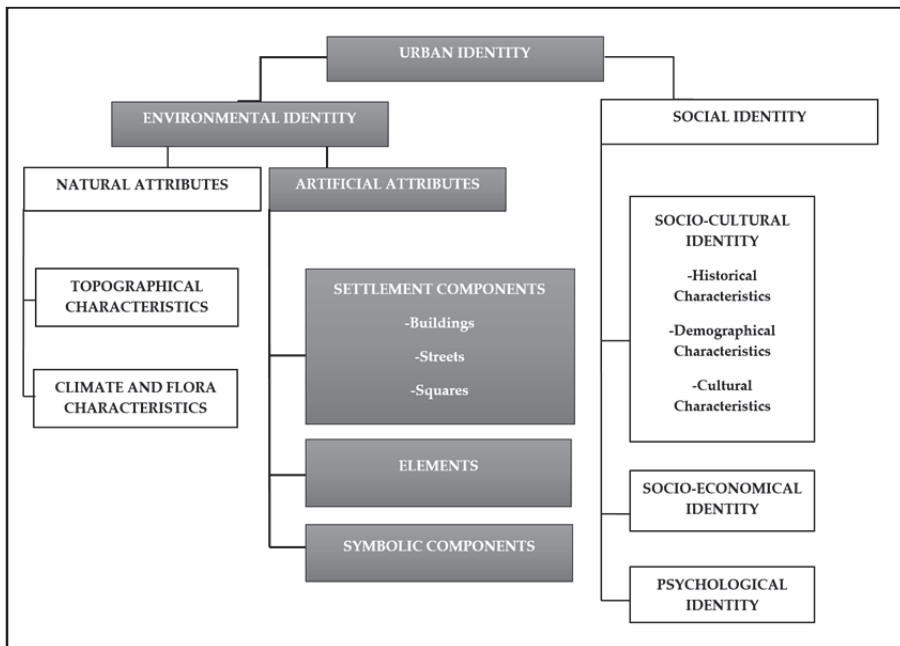


Figure 6. Urban identity components.²

² This figure was reproduced exactly by the authors of the research from Örer, 1993.

Figure 6 shows the conceptualization of the components of urban identity in a master's thesis Örer 1993 as cited in Saban Ökesli and Gürçınar 2012. The "artificial attributes" grouped as settlement components, elements and symbolic components are important to notice in terms of our research. We focus on the Settlement Components as building facades, fountains and monuments, and Symbolic Components such as tiles for Kütahya case. The level of research is comprised of artificial attributes in parallel to the work of Örer (1993 as cited in Saban Ökesli and Gürçınar 2012). Without digressing from the topic, let us move on to the third component within this research. In her highly cited work, Jacobs (1961: 29) puts emphasis on the streets and sidewalks as in an urban setting functioning as "most vital organs". According to her, when thinking of a city, the streets ought to be the first to come to mind (Jacobs 1961: 29). That is why, now we are moving to the streets of the city which is highly in relation to the settlement components on the streets and their meanings.

2.3. Settlement Components

The natural and built environment elements that reveal the identity of the city are in interaction with individual differences, cultural values, social life, past experiences, emotional associations or knowledge that underlie the user's environmental evaluations. Çoban (2014: 129) mentions that the meanings attributed to the character of the city through these features have become a social symbol and can be defined by a purely symbolic content rather than a physical structure of that environment. Because the social identity developed by the city composes from a common language created by environmental and symbolic values. The main recommendation of Rapoport (2004: 12) on this context is the necessity to consideration of the 'things' that the community of the region emphasizes as a cultural element. At this point, the 'things' which create the city and ensure the existence with all its eigen value, more descriptively for this research as a 'components', can be sorted, classified and examined according to different qualification or peculiarities. The settlement components which are classified as buildings, streets and squares with a holistic approach, as it mentioned in the section 2.2., are represented with three most important elements that can be searched within the focus of this research; building facades, fountains and monuments.

The first component of the representation is the building facades, which provide support in establishing the boundaries of the city and concretize the identity marks by framing. These buildings offer to its audience diversified experiences according to their location and other effective factors of the environment. Two different forms of configuration described by Moughtin (2003: 63-65), can be

cited as an exemplary for these experiences: *Buildings in landscapes*, that need space around them so that they can be appreciated as unique compositions. On the other hand, *buildings having geometric volumes*, when placed together, can present a unified composition provided that certain conditions are met, so that the ever-changing composition is seen from many viewpoints (Figure7).



Figure 7. Settlement components from different viewpoints.³

The second component is the fountains, which present the essential water element to the inhabitants of the city in different forms and structures. The necessity of shaping the regions where the cities will be established according to the water factor and providing access to it at the highest level, necessitates the consideration of functional and aesthetic requirements in the city planning. As long as these requirements can be met, fountains can become the focal points of the city with its visual attraction and activity, gathering and socialization that location offers. The third component is monuments, which have similar functions as fountains within social norms, but may differ in their daily life activities and symbolic meanings. The centralization and character put forward by these two components can be explained with the 'imageability' that Lynch (1960: 9)

³ London, England © April, 2018. Courtesy of Merve Karaoğlu Can.

describes as “quality in a physical object which gives it a high probability of evoking a strong image in any given observer” in his study called *The Image of the City*.

In addition to being capable of supporting the urban identity, each component that can be used in the city also contains semantic and visual elements that may lead to perceptual confusion. Although the ornament and decoration of the settlement components with different functions represent their area of action, the consistency and unity of language in design will enhance the holistic and symbolic meaning of a city. Therefore, the locations of these components, in order to increase their visibility, may be arranged in the arterial roads, mainly on or near to busy streets. Thus, the context, meaning and the dramatic effect of buildings, streets and squares, namely settlement components, can be improved and changed within the process.

2.4 Symbolic Meaning of Tile Usage and Urban Relation

Etymologically, a ‘symbol’ means a sign or object that is used to represent something (tangible), whereas ‘symbolic’ means representing something (intangible) according to the Cambridge dictionary. Symbolic meaning unfolds the theory on institutions, design, urbanism and such. Symbolism deals with the “attachment of meaning, an emblem, a non-explicit connection of ideas” (Tennekes 1982; Firth 1973 as cited in Nas 1992: 177). Generally, symbols can relate to societal levels for example the international level, national, regional, city level, village level, local institutional level (Nas 1992: 178). Reminiscence, meaning and connotations are represented by places for people, groups and citizens in the city. Space is the fundamental source of the meaning that besides being conveyed from specific buildings, landmarks or statues (Montgomery 1998: 101).

Dembski and Salet (2009) conducted a research that attempts to focus the use of symbols and transformative potential of institutions by using them. The coherence and identity of the city is an ongoing process along with the transformations of urban spaces (Dembski and Salet 2009: 611). Diversified symbolic expressions emphasize the urban transition processes via highly visible landmarks, design objects, using metaphors, expressing cultural markers, highlighting new public spaces, grand urban manifestations and events, and the like (Dembski and Salet 2009).

A symbol has a wider connotation which cannot be observed in the symbol forthright (Nas et al. 2006 as cited in Dembski and Salet 2009: 619). Symbols have both formal and informal attachments, which make them often ambiguous, even fuzzy, and some cases various different meanings are linked to a particular symbol by different groups (Nas 1992: 179). Cultural symbols have the possibility to be

detached from institutionalised practices. Therefore, these are open to weaken the impact on urban space (Dembski and Salet 2009: 621). This shows the importance of setting the institutional and theoretical grounds for symbolic meaning of tiles in the city. As in the context of our case study, tile is a symbol both for production and culture. It is a cultural symbol that refers to “a certain way of life” (Dembski and Salet 2009: 611).

All kinds of objects, motifs and symbols that create symbolic value have shown their effects in the field of culture and art in every period. The use of tiles examined in the scope of the study has become a product in which many artists create various forms of living, thought and needs of both himself and the society. The Turkish Language Association⁴ defines tile as “oven-cooked terracotta, slime slabs, tiles, one side glazed and often decorated with flower paintings, used to cover and decorate tile walls”. The true meaning of the word is derived from the Chinese name with reference to the Chinese who introduced Ottoman porcelain art to the world. As a result of “colored and glazed firing of various forms of plates, the protective transparent layer formed by the melted glaze on the slab made of tile paste became the basis of tile art and provided a color that does not fade to the architectural ornament in which it is used”⁵. Tile art, which is used as a cultural heritage in many places from small to large scale, is known to have a centuries-old history in Kütahya and Iznik lands⁶. This ceramic product, which is generally used according to the interior / exterior spaces in which they are used, has been produced in different ways to serve various purposes in human life from the past to the present, and has survived both in functional and visual richness (Pamuk and Oyman 2016: 2).



Figure 8. Tile art samples.⁷

⁴ Retrieved January 08, 2020, from <https://sozluk.gov.tr>

⁵ Retrieved January 08, 2020, from <https://islamansiklopedisi.org.tr/cini>

⁶ Retrieved January 08, 2020, from <https://www.armadacini.com/cini-hakkinda/turk-cini-sanatinin-tarihcesi>

⁷ Retrieved January 08, 2020, from <https://islamiturksanatlari.wordpress.com/cini-sanati>

As a result of archaeological excavations and researches in the city of Kütahya, also known as KOTIAEION in ancient times, it has been determined that ceramic production has been made since ancient times. Tile and tile making, which became a symbol for the city of Kütahya and became known outside the borders of the province and the country, is also an important livelihood of the people⁸. Tile centers were established in Kütahya especially when it came to the Ottoman principality⁹. Thanks to their productions, these centers provided significant support to both the economic and socio-cultural structure of the city.



Figure 9. Tile plates and vase motifs unique to Kütahya.¹⁰

All these developments 2.1. Urban Image and 2.2. As described under the headings of Urban Identity, it is seen that tiles contribute significantly to the image and identity of the city by the segments producing, marketing, using and promoting it and accepting many visitors. The meaning of such an important symbolic value for such a city, its repetition in the city (in different structures, surface and urban objects) and the value it carries, the positive or negative effects of the past and today in Kütahya, and the image and identity it adds to the city will be discussed.

3. DATA ANALYSIS AND METHODOLOGY

Based on the chapters used in the city of Kütahya, which constitutes the sample area, starting from the sections where the urban image, identity and the symbolic meaning of the city are explained. The main aims are;

- To study the image and identity acquired by the city of Kütahya,

⁸ Retrieved January 08, 2020, from <https://kutahya.ktb.gov.tr/TR-69390/geleneksel-sanatlar--zanaatlar.html>

⁹ Retrieved January 08, 2020, from <https://islamiturksanatlarlari.wordpress.com/cini-sanati/>

¹⁰ Retrieved January 08, 2020, from <https://kutahya.ktb.gov.tr/TR-69390/geleneksel-sanatlar--zanaatlar.html>

- To determine the repeated use of tiles in the city,
- To question the value of the use of tiles from the past to the present.

For these three aims, cross-sectional method was used over the current due diligence screening model. Our sample is the mostly used main arteries of Kütahya such as Cumhuriyet Street (Sevgi Road), Abdurrahman Karaa Boulevard, City square, Adnan Menderes Boulevard. Other reason for this sampling is the occurrence of settlement components.

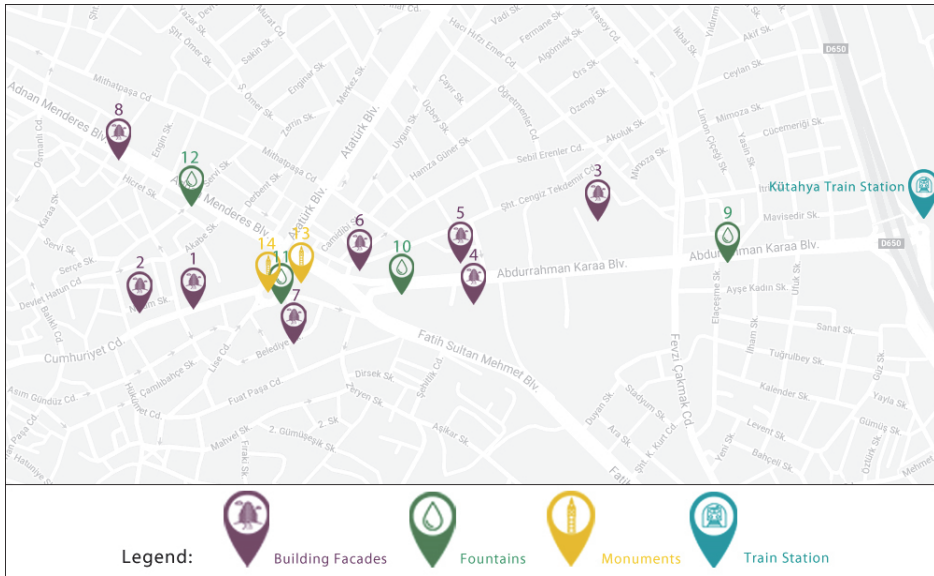














Figure 10. Location of the samples.¹¹



The streets selected as the study area intersect in a square that functions as the node of Kütahya city. In these regions, it is thought that the prevalence of urban elements such as banks, fountains, counters, stations that can reflect the identity of the city will be higher than other regions, and more importantly, their qualitative values will help to obtain more data than the elements that can be seen in other regions. Based on this, the observed points are mapped, as can be seen in Figure 10, for better perception of the location information. Each settlement component named as numbered in Table 1 is defined with a different color, and the equivalents of these colors are presented in legend.

¹¹ This map, which is an off scaled sketch, was produced by the authors of the research through Google Map.

Table 1. Building facades, fountains, monuments samples.¹²

Group 1 Building Facade			
1: Cumhuriyet Street (Sevgi Road)	2: Cumhuriyet Street (Sevgi Road)	3: Abdurrahman Karaa Boulevard	4: Abdurrahman Karaa Boulevard
			
5: Abdurrahman Karaa Boulevard	6: City Square	7: City Square	8: Adnan Menderes Boulevard
			
Group 2 Fountains			
9: Abdurrahman Karaa Boulevard	10: Abdurrahman Karaa Boulevard	11: City Square	12: Adnan Menderes Boulevard
			

¹² This table was produced by the authors of the research.

Group 3 Monuments	
13: City Square	14: City Square
	

As shown in Table 1, the study was divided into three groups as “building facades”, “fountains” and “monuments”. The photographs taken on the streets and boulevards designated as sampling area were placed on the table in the groups they belong to according to their usage. The information of each image and the usage of tiles in the city will be explained in more detail in the findings section.

4. FINDINGS AND DISCUSSION

In order to conclude this research, we aim to focus on more detailed analysis of the observations we have made in the city of Kütahya. We grouped three main settlement components in accordance to their frequencies that have seen in the city.

Building facades, within the focus of this research, come to the foreground due to their lively and dull nature. By lively and dull classifications, we are corresponding to the urban image and identity notions in the theory part. Lively is parallel to the ‘genius loci’ of the urban space. Appropriate usage supports the identity of this specific urbanity. Dull usages of tiles are a weak representation of local narratives that opposes the actual urban identity of the city. On the one hand, lively usage of tiles melting into the building facades which enriches the urban identity that comes both from the city's past and recent social, cultural and especially spatial narratives. On the other hand, dull usage of tiles emerges as unnecessary repetitive applications that transforms the city into an ‘unauthentic’ form. First group of analysis focuses on the usage of tiles on the building facades in selected arteries of the city.

First example shows the cabinets for street vendors located in Cumhuriyet Street also known as Sevgi Road. Cumhuriyet Street is used to be one of the streets that

connects the new city square and the old town. It is pedestrianized in 2007 by local government body. It is highly subject to arguments since then due to the transportation planning relation. This controversial issue has been a topic between local government and citizens. It has been recently discussed the re-opening of the Cumhuriyet Street for car usage. Nevertheless, as it has seen on the photos, the pedestrianized road consists of street vendor cabinets. There are roughly 8-10 cabinets located along the 1 km-long street. Each one of these cabinets have tile prints on the sides of them. These prints characterize the combination of traditional patterns of tiles and their translation into the newer forms which also named as 'Yeni (new) Kütahya'.

Second example is the facade from a traditional coffee house where the tiles cover the whole surface located in the same street as the former one. It does not have a continuation when looking at the adjacent surfaces. It creates a contradiction yet does not necessarily give an identity to the place. The tables and men sitting just in front of the coffee house are spread along the walkway not only in front of the designated tile facade but also in front of the undesignated facade. This usage can be categorized as dull because it creates a 'kitsch' in the space and the design that people pass by and do not appreciate as part of urbanity.

Third example is a building facade which belongs to a public technical high school that is located in Abdurrahman Karaa Boulevard. This boulevard connects the train station to the new city square. Along the boulevard there are a number of public buildings varying from schools to public institutions. The entrance facade is covered with tiles. As we see the general design of the building, there are no signs of any other tile usage but the entrance. This way of dull usage creates a transverse add on. There is no obvious relation when the building is described singularly. Nevertheless, based on our visual analysis, along the Abdurrahman Karaa Boulevard there is a tendency to add tiles to some parts of the all 'public buildings'. It does not still correspond to the urban identity problem.

Fourth example is a municipal cultural center building that is located in the same boulevard as the former one. Both facades of this building is vertically and partially covered with tiles. This one might be counted as a lively application of the tiles due to the fact that the application goes hand in hand with the general design of the building. This building is used by the citizens and this place has a potential to create collective memory. This potential is in parallel to the appearance of the building.

Fifth example is building facade which belongs to a public technical high school also located in the same boulevard. As in the other public buildings, one part of

the whole facade is covered with tiles. This case is the same in the third example, the entrance is the part. In addition to the former example, there is a small effort to use the tiles in parallel to the design of the building, especially around the window and lengthwise of the entrance door. However, there is still not enough connection and reasoning to the urban identity of the city.

The sixth example constitutes a residential facade. In Kütahya province, it is possible to see the use of tiles on the facades of many public and private buildings, as well as the use of tiles on apartment facades. On the facade of this old apartment example in the city center, it is estimated that the windows facing the street belong to the hall and tile flooring is used in the hall windows of each floor. The facade has become more attractive since no tiles are used on the facades of the other apartments on the right and left sides of this apartment. The tiles used and preserved on the old buildings play an important role in the image and identity of the city. This old residence also preserves the old Kütahya in terms of protecting the tiles on its facade in terms of history and can be shown as an example that creates awareness in terms of urban image and urban identity.

The use of tiles in public institutions such as hospitals, schools, courthouses and municipal buildings in the city of Kütahya is especially preferred for reflecting the image of the city through public institutions. The "Çinigaz Natural Gas" building in the seventh example and located on the Municipality street in the city center is one of the mentioned public institutions. As can be seen in Table 1, image seven in the data analysis and method section, the tiles used on all three surfaces in the entrance part of the building made the entrance of the building more defined.

The apartment in example eight is located on Adnan Menderes Boulevard. It is seen that tiles are used on the entrance surfaces of the apartment. It was not used on the facade like the housing example in Example six, but only defined the entrance. The fact that the building is not historically old and that it is used only on the surfaces at the entrance does not contribute to the image and identity of the city and does not cover a surface to be noticed by the users of the boulevard.

It is possible to encounter a fountain at every corner of the streets of Kütahya. Since the city has a thermal sources and rich forests, the surface waters are abundant. The tile decorations seen from the Seljuk period in Kütahya architecture are also found in fountains. The fountain in example nine is located on Abdurrahman Karaa Boulevard. The tile decorations on the fountain are among the important values in terms of reflecting the image of the city and the identity of the city to the public and visitors.

The fountain in example ten is located on the same line as the fountain example in example nine on Abdurrahman Karaa Boulevard in the garden of the cultural

palace. It is among the most important examples of fountains in terms of its historical texture for the city of Kütahya. Each surface / facade of this fountain with square plan and four facades are decorated with tiles. It is among the important values in terms of reflecting the image of the city and the identity of the city to the public and visitors.

The eleventh example is a fountain in the square of the city center. This fountain, which has been designed with tiles on all its facades, is a fountain that can be easily noticed by the inhabitants due to the stops of the special transportation vehicles located around it. The design elements and tile use of this fountain, which is expected to have a very important value within the scope of the the value it can add to urban identity and the location, are almost the same as the fountains seen in the examples ten and twelve. In other words, it cannot exhibit a unique behavior and its tiles remain as some decorative ordinary elements that can be used anywhere else.

The Menderes fountain in twelfth example, located in the center of one of the busiest streets of Kütahya and positioned as the surface element of a residential building, does not appear as an autonomous element as in other examples. Although it is acceptable for facades to offer a variety of experiences, city components, such as fountains which are themselves an element of culture and identity, must be designed in a plain shape-ground relationship. Otherwise, the volumetric and the geometric properties of the fountain will not provide a strong enough effect as it expected. Therefore, as in this example, the attempts to create and reinforce identity of tile use will be interrupted.

Clock towers are an urban element which is located at the perceptible points of the city and sometimes has a completely decorative and/or functional feature that tends to leave a strong image on inhabitants. The decorative elements on them that reflect the identity of the city will provide a rich visual experience. The thirteenth figure is an example that is freely defined in the city square and isolated from any element that can steal a role from it, but seems to dominate everything by its location. It is noteworthy that the tiles on it have the features of referring to each other and defining layers. Thus, it can be said that in this example the tile, used on all kinds of element surfaces in order to contribute to urban identity, provides an elemental quality giving to it symbolic meaning.

As a public space, squares are one of the most important elements in urban planning. It can contain all the symbolic meanings of a city and can easily evolve to the place of meeting, gathering and socialization of the people with its visual appeal. With these features, each monument designed in a square in the center of the city can become the focal point depending on its the dramatic effect. In

the fourteenth example, the tiled vase had probably great importance for lang synes but nowadays it seems to have lost its ability to respond to aesthetic and symbolic values. It can be said that it does not meet the expectations especially in terms of the scale and the visual effect of the tiles it carries, by lagging behind the changing and developing environmental conditions.

In each settlement component analyzed above (building facade, fountain, monument), the use of the tile, which has become the symbol of Kütahya, is included. As a result of the observations, it was found that tile can be used on every surface. While making these observations, positive or negative contributions of tile to Kütahya city, the necessity of repeating itself by using this element all over the city, the value or worthlessness of tile gained from past to present is reviewed and its impact on urban image and identity is evaluated.

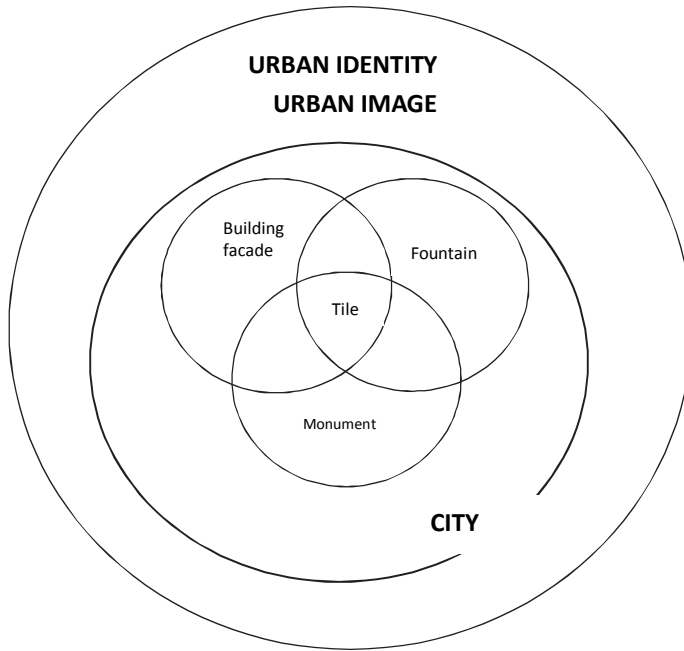


Figure 11. Settlement components of the city of Kütahya in the context of artificial attributes as shown in Figure 6.¹³

It is understood from the Figure 11 created above; each circle has formed intersections within itself. Facade, fountain and monuments, which are defined as settlement components, are the common points where tiles intersect. These artificial attributes that are subject to this study fall under the city of Kütahya

¹³ This figure was produced by the authors of the research.

category. These components in Figure 11 belong to some bigger and higher category as shown in Figure 6 in Urban Identity section. It can be concluded that all these phenomena come together to form the image of the city and the identity of the city.

Future studies can be concentrate on the effect of the study areas selected as the main artery on the user. Within this context, it is possible to investigate to what extend the first-degree viewers of the city wishes to experience these tile designs by questionnaire. Thus, decisions can be made in the matter of reducing, maybe increasing or adding these designs to identity of the city by following a completely different method more easily and in an effective way. It will provide substantial improvement not only physically but also socio-culturally. In conclusion, this research provides a new perspective of the sample city.

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