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CITY IMAGERY THROUGH FILMS SHOT IN BURSA: BETWEEN 1900-2012¹

Bursa'da Çekilen Filmler Üzerinden Kent İmgeleri: 1900-2012 Yılları Arası

Zehranur ŞERBETCİ²

Özet

Kentsel çevrenin anlaşılmasında, değerlendirilmesinde, çevresel kalitenin artırılmasında ve yol-yön bulmada etkili olan kentsel imge kentin çekiciliğinin yansıtılması bakımından önemlidir. Kent imgesi ve sinema filmleri arasındaki bağlantıda, kent sinemasal ortam olarak kullanılır ve sinemanın çıkış noktasında kent imgesinin bileşenleri (yollar, nirengi noktaları, odaklar, bölgeler, sınırlar) esas alınmaktadır. Ayrıca kentsel mekânda çekilen sinema filmleri, çekildiği zamanın özelliklerini de tümüyle göstermektedir.

Bu çalışma Bursa'da sinema filmi çekenlerin (1900-2012) bakış açısıyla yapılmış, film yapımcılarının kenti nasıl algıladıkları, bu algının zamana bağlı değişimi, kentteki doğal ve kültürel kaynakların filmlerde kullanımı ayrıntılı olarak incelenmiştir. Bursa'da çekilen sinema filmlerinin analizi üzerinden Lynch'in imge elemanları sıralamasının (yollar, nirengi noktaları, odaklar, bölgeler, sınırlar) geçerliliğini ve hangi kentsel imgenin odak noktası olduğunu tespit etmek amaçlanmıştır. Lynch'i temel alarak yapılan çalışmalarda olduğu gibi anket yaptırılmamış ve zihin haritaları kişilere çizdirilmemiştir. Fakat sinema filmlerinde ağırlık verilen kentsel imge elemanlarından yola çıkılarak zihin haritaları oluşturulmuştur.

Çalışmanın sonucuna göre Yeşilçam döneminde (1955-1972) filmler; nirengi noktaları, odak noktaları, yollar, bölge ve sınırlar olarak sıralanmıştır. "Atatürk Heykeli, Yeşil Türbe" kent imgeleri özellikle Yeşilçam döneminde kullanılmıştır. Günümüzde ise (1987-2012) sadece bölgelere (Cumalıkızık) ağırlık verilmiştir. Fakat çekilen dizi filmlerde özellikle yakın dönemde (2017-2018) Yeşilçam döneminde olduğu gibi kent merkezindeki nirengi noktalarına da (kültürel kaynaklara) tekrar yer verilmeye başlanmıştır.

Anahtar Kelimeler: Bursa, Yollar, Odak Noktaları, Bölge, Nirengi Noktaları, Sınırlar

Abstract

The city imagery, which is effective in understanding and evaluating the urban environment, and enhancing the environmental quality, is important in terms of reflecting the allurements of the city. The city is being used as a cinematic environment in the connection between city image and cinema films and the components of the city image (paths, landmarks, nodes, districts, and edges) are taken as the starting point of the cinema. In addition, cinema films, shot in urban areas, also show the characteristics of the time in which they were shot as a whole.

This study was based on the perspectives of filmmakers (1900-2012) in Bursa, how the filmmakers perceived the city, the change in this perception depending on the time, and the use of city's natural and cultural resources in films were examined in detail. It was aimed to determine the validity of Lynch's ranking of image elements (paths, landmarks, nodes, districts and edges) and which city image came to be the nodes through the analysis of films shot in Bursa. The survey was not conducted and the mind maps were not drawn by individuals like in studies based on Lynch. However, mind maps were created on the basis of the city image elements that were given importance in cinema films.

According to the results of the study, the films were arranged as landmarks, nodes, paths, districts and edges in Yesilcam period (1955-1972). "Atatürk Statue, Green Tomb" city images were used especially during this period. Today (1987-2012), only the districts (Cumalıkızık) have been given weight. However, the landmarks in city centers (cultural resources) began to be included again in TV series, especially in the recent era (2017-2018) as in Yesilcam period.

Keywords: Bursa, Paths, Nodes, Districts, Landmarks, Edges

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INTRODUCTION

The film shot in urban space shows all the characteristics of the time it was shot. Spatial distribution, city images, and changes in natural and cultural sources can also be observed through these films. In films, the images of real life experiences were created through the union of independent frames and scenes and the scenes emerging in the film spaces depending on the events and in persons (Kayaarasi, 2011:26). The director reflects his or her perception of the city in films from his/her own perspective. There are two directions in the interaction between the city and the cinema. The first is the use of the city as a cinematic environment and the second is the city as the starting point of the cinema. In addition, the city is being shaped according to the cinematic forms in films (Özdamar, 2006: 23). Films and TV series can change the perspectives of those who watch them towards history, culture, people and countries. Through films and TV series, it is possible to see what the cities, cultures and countries that were read in books, but can only be imagined, look like, and these images can be influential on travel decision even if they are not compatible with reality from time to time (Frost, 2006). Films and TV series can be described as mass media that can change the perceptions of individuals. The contribution of the "Lord of the Rings" series to New Zealand tourism can be provided as an example. Cumalıkızık (Bursa, Turkey) which attracts the attention of tourists with its historical houses and old neighborhood, has faced an important tourism mobility with the popularity of *Kınalı Kar* soap opera. The beautiful images of that neighbourhood in the series has effect on this mobility. In Amasra (Turkey), where *Gülbeyaz* series and *Gönderilmemiş Mektuplar* filmed, it has not experienced a similar tourism mobility like in Cappadocia (Nevşehir, Turkey) and Cumalıkızık. They can be used to draw direct attention to less well-known destinations and to create images associated with those destinations. Films and TV series, which transport people to their pasts, to their youth when people watch them and use the longing for the past and revive this longing, can revive tourism mobility for a districts.

What is City Image?

The general appearance of the city and the peculiarity of its mental representation to the person is called city image. City image is important in understanding and evaluation of the urban environment, finding road-direction and increasing the environmental quality. It is qualities such as shape, color and order that allow city images to be defined well. Legibility and understandability of the urban appearance depends on the visual quality. According to Lynch (1960), the features of urban form, other than imageability, are meaning and touch, sensual pleasure, rhythm, stimuli and options. Lynch attempted to determine the visual qualities of American cities such as Boston, Jersey City and Los Angeles, through the mental images of the inhabitants of those cities. The principles for urban design were put forward by determining which shapes lead to strong imagery after comparing the visual realities and images in the city. The city actually has an image (paths, landmarks, nodes, districts and edges) and this image constitutes the identity of the city. The most important feature that separates the city from other cities is that it has a character of its own. This character develops over time in a network extending from its geography to the people that it inhabits and becomes the label of that city. It becomes the city's identity. The manifestation of the identity is the traces that we perceive when we go to a city for the first time or the ones that occur in our memory over time (Ilgar, 2008: 9). Natural resources, cultural characteristics, architecture and local factors are influential in shaping the identity of the city. The natural / cultural values of the city also determine how the city is perceived and defined. The perception of geographical appearance comes into prominence in behavioral geography studies (Aliağaoglu, 2007).

The cities have an image and this image provides the chance for the identity of the city to be formed. The history of the city, the meanings that the inhabitants attach to the place and its social and economic factors are also influential. The city image is the reflection of the mixture of the elements of identity and profile (city's social and economic structure) in the city, and the appeal of the city particularly depends on its image (Ilgar, 2008: 22). Studies on urban identity are in relation with urban image / prestige. There are limited number of studies on Bursa's city image via cinema. The inhabitants generally perceive the city they live in in accordance with a whole consisting of images belonging to the urban identity (Uzun et al, 2011: 34). The reflection of cinema on urban space was also covered by different studies. In studies following Lynch, according to the typology of Appleyard (1973), cities are perceived as usable, responsive and interpretive. The perception of city image is related with its use. We depend on our experience and interpret the city when we encounter with the city experience. In their study called "Reflection of Urban Space in Iranian Cinema-A Review of the last two decades," Habibi et al. (2016) conducted detailed analysis on the spatial topologies (urban square, pavement, highway, alley, arterial road, urban street) determined by selected films. People see urban spaces as TV episodes (Koeck and Roberts, 2010).

Why Bursa?

Bursa is one of the cities that are accepted as “Natural Plateau” by the Ministry of Culture. Due to the fact that the cinema industry is in Istanbul, it possessed a pivotal position in Turkish cinema from the beginning of the 1950s until the end of the 1980s. During these years, films also shifted from within Istanbul to its outer edges. In addition, the city of Istanbul has not lost its importance in Turkish cinema due to visual and thematic considerations (Suner, 2002: 88). But, Bursa is one of the cities preferred as a film location after Istanbul in terms of the richness of its natural and cultural resources. In films, it was given place by different images during and after the Yesilcam period. Bursa between 1959 and 1971, Atatürk Statue, Green Tomb, Clock Tower, Hacivat- Karagöz Mausoleum, viewing the Bursa scenery with a cable car, upper class people going to Uludağ for skiing and dominance of green in Bursa were predominantly mentioned during the black-white and Yesilcam periods. Natural and cultural images in the city were used frequently in films.

As a result of Sam (2010)’s study carried out in order to determine whether or not Lynch’s ranking of image elements was valid in Bursa city image and in which style the city image emerged, the draft maps were drawn more evidently as the life span increased, if the living space was closer, if it was a place of birth and if it used the environment in a great deal. In addition, it was concluded as a result of the study that the draft maps designed in the study were drawn in a very sequential and successive style rather than the spatial style. This study examined in detail how the filmmakers perceived Bursa through the films shot from the perspectives of film-directors, the change in this perception over time, and the use of natural and cultural resources of the city in films. Lynch’s typologies were considered as conceptual framework in the study. But, the difference of the study from other studies was to determine the validity of Lynch’s ranking image elements (paths, landmarks, nodes, districts and edges) and in which style the city image emerged through the films shot in Bursa between 1959 and 2012. In addition, the mind maps were not taken as the basis as in the studies that use Lynch as the base. However, the mind map was attempted to be created by cultivating the urban image elements in the film on the map. The answers to the following questions were sought: did the urban image elements of Bursa rank in films as in the form of more to less like paths, landmarks, intersections, shapes and edges as determined by Lynch? What kind of temporal changes were observed in films on Bursa city? Were natural factors or cultural factors at the nodes of the city image?

MATERIAL AND METHOD

First of all, the Turkish films (1900 and 2012) in which the city images in Bursa were mainly featured were selected by conducted a detailed literature review. TV series (2002-2018) were not included in the study. However, word labels were created on the important places mentioned in TV series using WordArt program and the images that received focus on TV series were compared. In the identification of the city’s image elements, an image analysis of Bursa city was conducted over the cinema by taking Lynch’s city image elements as the basis. Visuals such as remote sensing, GIS (Geographic Information System), photographs, film and television, charts or graphs are being made use of in geographic researches (urban geography) (Lukinbeal and Zimmermann, 2008: 15). A field study was carried out in the study area in order to identify the city’s image elements.

Bursa, where the study was carried out, is located in Bursa Districts in the South Marmara Section of the Marmara Districts (Figure 1). As a study area, Osmangazi, Yıldırım, Orhanlı, Gemlik districts, Cumalıkızık and Tirilye settlements, Uludağ, Marmara Sea coast, Gökdere and Nilüfer River were examined as natural resources. The effect of cinema films and TV series shot in the districts were extensive in the promotion of Cumalıkızık in terms of tourism. Bursa is a city where natural and cultural potentials enjoy co-existence. Natural resources, such as Bursa plain, Nilüfer River and Uludağ, and diversity in terms of cultural resources provide opportunities for further development of the city.

First of all, the films *Eski Osmanlı Başkenti Bursa/Anadolu Yollarında* (Bursa: the Old Ottoman Capital, /On the Paths of Anatolia), shot in 1900s, were analyzed chronologically through typologies. Then, the cinema films, *Düşman Aşıklar* (Adversarial Lovers) (1955), *Kadın Severse* (If Woman Loves) (1955), *Mavi Boncuk* (Blue Beads) (1958), *Üç Kızın Hikayesi* (The Story of Three Girls) (1959), *Küçük Hanım Efendi* (The Little Lady) (1961), *Gurbet Yolcuları* (Passengers of Foreign Land) (1962), *İstanbul Kaldırımları* (Istanbul’s Sidewalks) (1964), *Kezban* (1968), *Ayşecik Yuvarın Bekçileri* (Custodians of Ayşecik Nursery School) (1969), *Karlı Dağdaki Ateş* (Fire in the Snowy Mountains) (1969), *Küçük Hanımefendi* (The Little Lady) (1970), *Kalbimin Efendisi* (Master of My Heart) (1970), *Ah Bir Zengin Olsam* (Oh, I Wish I Were Rich) (1971), *Çile* (Ordeal) (1972), *Ateşten Gömlek* (The Shirt of Flame) (1987), *Hacivat Karagöz Neden Öldürüldü?* (Why Were Hacivat Karagöz Killed?) (2006), *Adı Aşk Bu Eziyetin* (The Name of This Torture is Love) (2010) and *Uzun Hikâye* (The Long Story) (2012), were examined in detail. The city image in TV series shot about Bursa and its close vicinity were not identified with typologies and they were not also included in the study.

The city images, found in the cinema films, were shown on the map by using Arcmap 10.4 software program. Mind maps, drawn by people in other studies, were not included because no survey was administered in this study.

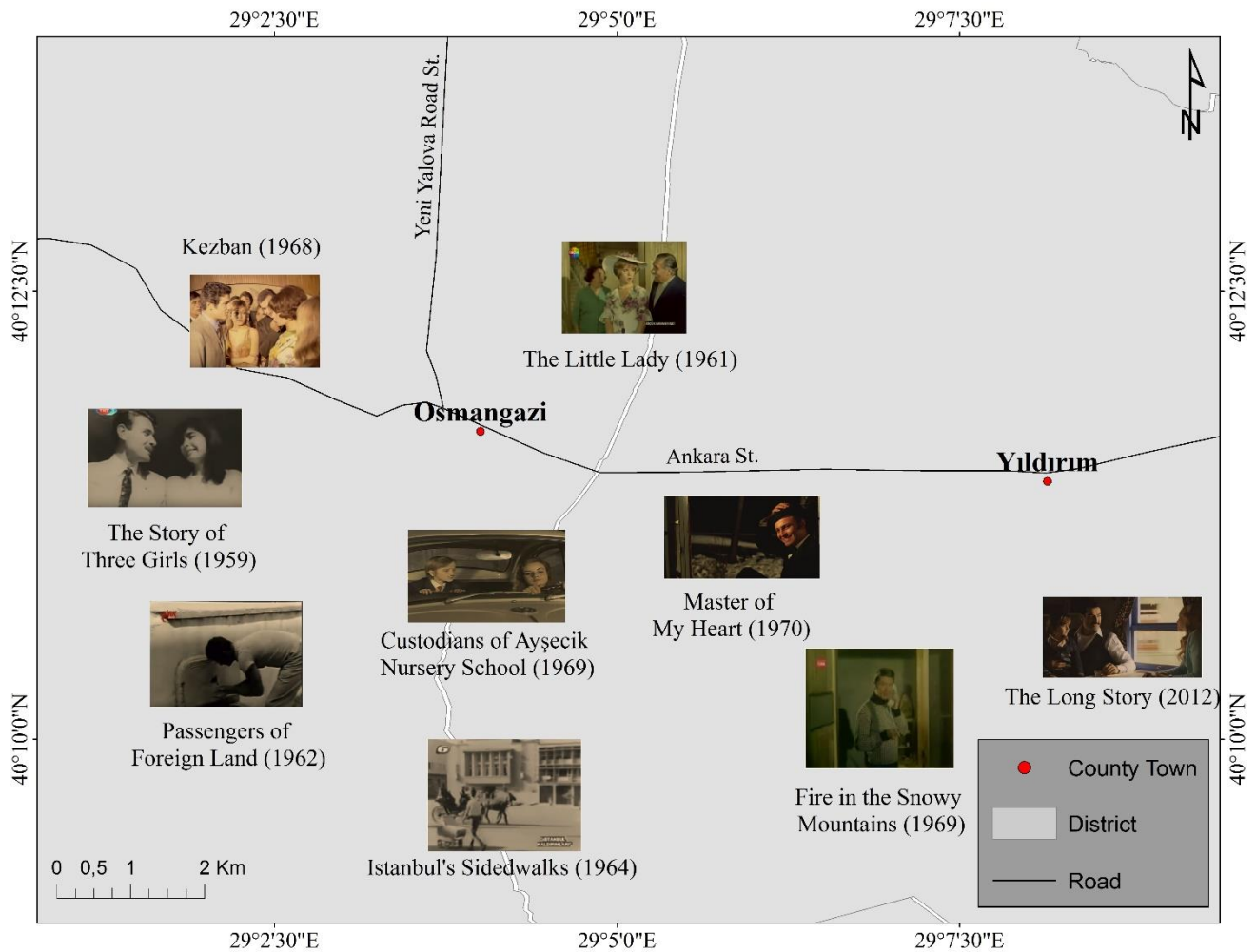


Figure 1: Location of Study Area

FINDINGS

There are five members of the city image formed from the physical elements. These are paths, edges, districts, nodes and landmarks (Lynch, 2011: 11-51).

Paths are very strong images for many people. They are channels in which people walk constantly, occasionally or habitually. These are elements that leave traces in the city such as streets, avenues, walking trails, promenade, public transportation routes, etc. People observe the city when they are on the move and can relate to the whole by perceiving other environmental items located on these paths (Lynch, 2011: 52). One of the important determinants of Bursa city is highway transportation axes. These axes are Bursa- Eskişehir, Ankara Highway in the eastern part, Bursa-Gemlik, Yalova, Istanbul Highways in the northern part, Bursa-Mudanya Highway in the western part, Bursa - Balıkesir, İzmir Highways and Bursa-Izmir Highway. These highways were also influential in the growth of the city. Atatürk Avenue (Photograph 1) and Çekirge Avenue were the avenues that were focus of attention in the cinema films shot in the city between 1959 and 1970 (Table 1).



Photograph 1: From the Film, *Ayşecik Yuvanın Bekçileri* (Custodians of Aysecik Nursery School) (Atatürk Avenue in 1969)

Edges are linear city images that are not used or perceived by people as transportation axes. Borders, between two different districts such as coasts, railway intersections, city walls and walls, are permanent elements. Some edges may have the attribute of not obstructing the passage completely, or they may have the attribute of binding the two districts. Edges are areas that show continuity between districts. But, even if they are not as dominant as the paths, they are important for many people (Lynch, 2011: 52). In Bursa, the places that have the features of borders are Marmara Sea coasts and Nilüfer River. Settlements that follow coastline under the influence of Sea of Marmara are observed in the settlements in the north. Nilüfer River (Photograph 2) separates Nilüfer and Osmangazi districts. The Sea of Marmara was given weight in the cinema films shot in Bursa between 1962 and 1971 (Table 1).



Photograph 2: From the Films *Eski Osmanlı Başkenti Bursa ve Anadolu'nun Yollarında* (Bursa: The Old Ottoman Capital and on the paths of /Anatolia) (Nilüfer River in the 1900s)

Districts are perceived as two-dimensional areas and form the middle or large-scale parts of the city. The observer feels psychologically that s/he entered into these areas (Lynch, 2011: 52). The Hanlar Districts, located in the old city center, is an important central area. In Bursa, Organized Industrial Zone has been effective in the expansion of the city towards the west. Bademli is the first place of settlement in which closed-site residential areas for upper income group began to

form. Further east, Gürsu and Kestel settlements complete the central districts. Gürsu received immigrants from the eastern part of the country with the increase in agricultural industrial facilities and the immigrants arrived in Kerte from Bulgaria after Ottoman-Russian war (1877-78). Gemlik and Mudanya Districts are also the settlements that shaped Bursa city. Görükle in the west and Demirtaş-Ovaakça in the north are important districts in urban development. Uludağ has been given a lot of coverage in the cinema films shot between 1950 and 1970. After Uludağ, Gemlik (Photograph 3) was also featured. Cumalikızık (Figure 3) (a Neighborhood of Yıldırım District) was featured in the cinema films and TV series shot particularly in recent periods (1987-2012).



Photograph 3: From the Film *Kezban* (Gemlik in 1968)

Nodes are the strategic points that enable individual to enter into the city. First of all, the junctions, which cause interruptions in the transportation system, constitute the transition points from one part of the city to the other. Like a square or a corner, they may also be meeting points that gain their significance for being of a point of concentration or a physical phenomenon. They are symbols and their effects spread in the space. In addition, they can also be called the souvenirs of the city. Since junctions are the connection points of many paths, the characteristic of the nodes is being determined by the nature of the road system to which it is connected (Lynch, 2011: 53). Important nodes in Bursa are Victory Square, Emirsultan Square, Şehreküstü Square, Statue Square (Photograph 4), and Çekirge Square. Statue Square (Table 1) was used predominantly in the cinema films shot between 1958 and 1970.



Photograph 4: From the Film, *Küçük Hanımefendi* (The Little Lady) (Statue Square in 1961)

Point reference sources from landmarks. These are objects that can easily be identified physically. These objects can be natural or culture; be a structure or also be any natural element or a sign. Some sign elements are higher compared to the smaller-scale elements used in the images and can usually be seen at long distances. They can be either within the city or at a certain distance. Uludağ in Bursa city can be given as an example of this. Other sign elements are mainly local and they can be seen from limited territories or when travelling on certain routes. Other examples for Bursa city are the architectural structures such as Bursa Citadel, Ulu Mosque, Koza Han, İnkaya Sycamore, Osmangazi Statue, Atatürk Statue, Green Tomb, Hüdavendigâr Mosque, Clock Tower, Osman Gazi and Orhan Gazi Tombs, Beyazıt Tomb, Bursa Municipality Building, Çelik Palas Hotel and French Church. While Green Tomb and Atatürk Statue (Photograph 5, Table 1) were given weight in the cinema films between 1958 and 1972, Setbaşı Bridge, Abdal Bridge, Hüdavendigâr Tomb, Emir Sultan Tomb, Muradiye Complex, Yıldırım Complex, Hacivat-Karagöz Mausoleum and Çelik Palas Hotel were included between 1900 and 2010.



Photograph 5: From the Film, *Üç Kızın Hikâyesi* (The Story of Three Girls) (Atatürk Statue in 1959)

Table 1: Element of City Image

[illegible]

Urban typologies were examined in order to determine whether or not natural and cultural resources in Bursa were included and which urban spaces were given weight in films. It has been observed that in the study, the emphasis was given to landmarks (especially cultural resources) that are elements of the physical elements of the city image. Over the years, there were time-related changes in the physical elements affecting the city image as a result of the analysis conducted. First of all, films between 1900 and 2012 were analyzed and, the city images that the filmmakers emphasized were determined. Featuring the situation of Bursa city in the years they were shot and including sections from the life styles of the inhabitants in the city, the films are historical evidences of a period of Bursa. There are 2 films that were found from the archives of the French Gaumont Pathe Company which has been shooting films in various parts of the world since 1896. These films were found during the restoration works of the Muradiye Complex. The first of these silent films, which was thought to be shot during the period of the Ottoman Sultan Abdülhamit II in the early 1900s, were the films called *Osmanlı Başkenti Bursa (Bursa: the Old Ottoman Capital)* and *Anadolu'nun Yollarında (On the Paths of Anatolia)*. They carry a documentary quality in terms of displaying the development process of the period in which the films were being shot. Muradiye Complex, old Bursa houses and Abdal Bridge, which are the landmarks from the city image elements, were given importance in these two films. Nilüfer River was at the forefront in the images of edges. The films, shot between 1955 and 1972 in Bursa before 1980, were referred to as the films of Yesilcam period. In these periods, the city images that were given weight in the films shot in Bursa were cultural resources (landmarks) (Figure 2). Especially, Green Tomb, Atatürk Statue, Muradiye Complex, Hacivat-Karagöz Mausoleum and old Bursa Houses were the landmarks that were given importance. Statue Square was used as the nodes. In the districts, Uludağ and, Gemlik, in some films, were given special emphasis. In the natural resources, the Sea of Marmara and Uludağ were given more coverage. While Osmangazi Avenue was on the forefront in the paths image, Cekirge Avenue was another road that came to the fore (Figure 2). The films in which only Uludağ was regarded as a natural resource are *Son Mektup (The Last Letter)* (1969), *Soyguncular (The Robbers)* (1974), *Unutulan Kadın (Forgotten Woman)* (1971), *Ömrünce Unutamadım (Never Forgot throughout My Life)* (1971), *Satın Alınan Koca (Purchased Husband)* (1971), *Önce Sev Sonra Vur (Love First, Then Hit)* (1971), *Köle (Slave)* (1972), *Acı Hayat (Bitter Life)* (1973), *Aşkımınla Oynama (Don't Play with My Love)* (1973), *Boşver Arkadaş (Let it Go, Friend!)* (1974), *Sabıkalı (Convicted)* (1974), *Şaşkın Damat (Bewildered Groom)* (1975), *Can Pazarı (Life and Death Situation)* (1976), *İki Kızgın Adam (Two Angry Men)* (1976), *Ne Umduk Ne bulduk (What We Wished and What We Found)* (1976), *Kaplanlar Ağlamaz (Tigers Never Cry)* (1978), *Ne Olacak Şimdi (What Will Happen Now?)* (1979), *Kadın Bir Defa Sever (Woman Loves Just Once)* (1984), *Sokaktan Gelen Kadın (Woman from the Street)* (1984), *Herşeyim Sensin (You are My Everything)* (1985) and *Sekreter (Secretary)* (1985). Another remarkable point was that, for example, in a dialogue from the film *İstanbul Kaldırımları (Istanbul Sidewalks)* (1964), it was emphasized that Bursa has changed over the years indicated in the statement “Çok güzelleşti Bursa....(Bursa was very beautiful...)”. In 1959, after screenings of Bursa Houses and Green Tomb in the film titled *Üç Kızın Hikâyesi (Three Girls' Story)*, the dialogue “İnsan hakikaten Bursa'nın güzelliklerine doyamıyor...(Indeed, human does not get enough of Bursa's beauty..)” pointed out the importance of the landmarks in the city. In the second half of the 20th century, cultural resources (landmarks) in Bursa were significant in the sense that they were the nodes of the city image. In the cinema film titled *Kezban*, shot in 1968, the abundance of places to be seen in Bursa was emphasized with the statement “Bursa'da o kadar çok gezilecek yer var ki...(There are many places to visit in Bursa)” and the landmarks, such as Green Tomb, Emir Sultan Complex, Yıldırım Complex, Muradiye Complex, and Hacivat-Karagöz Mousaleum were included in the film. In the dialogue that continues as such “Bursa ne güzel şehir değil mi?... (Bursa is a beautiful city, isn't it?)” the city images and cultural resources in Bursa city were promoted in 1968 with the help of the cinema film.

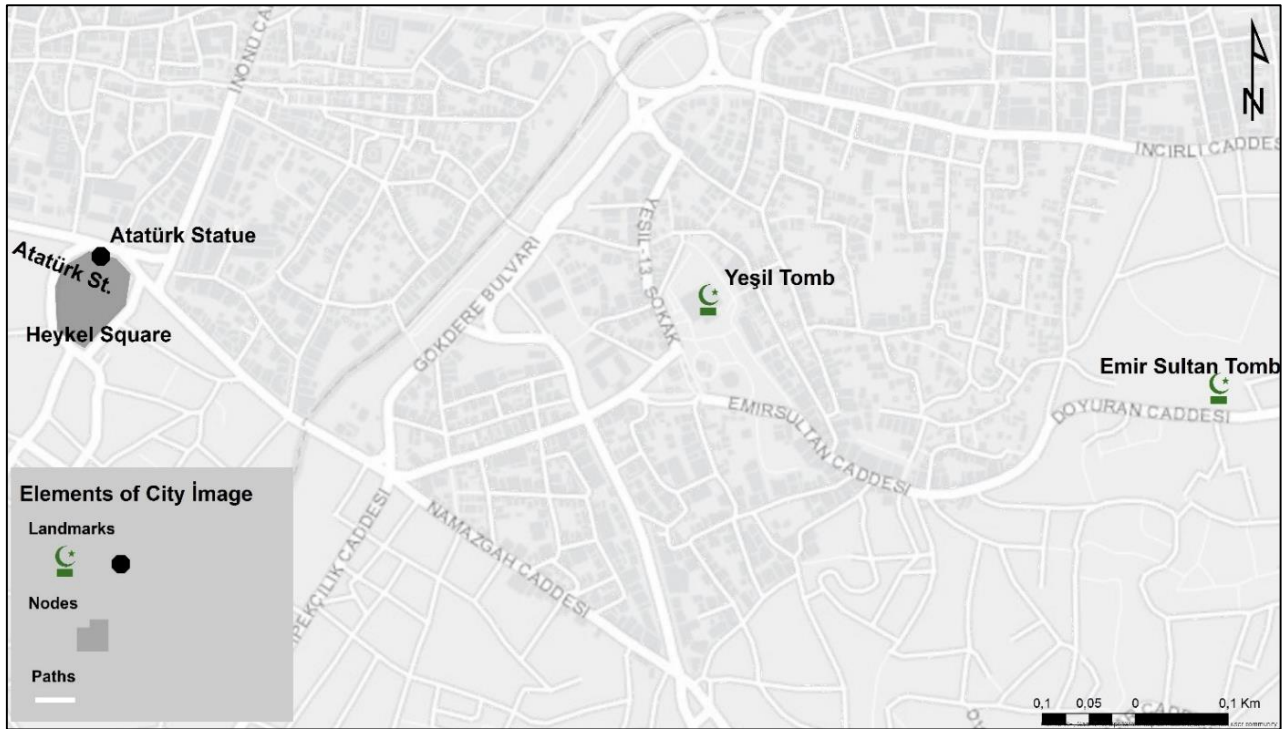


Figure 2: The City Image Elements Given Important in The Cinema Films Between 1955 and 1972 (Landmarks, Nodes, Paths)

No films were shot in Bursa in the late 1980s and 1990s. However, there was no increase in the TV series shot in Bursa and its immediate vicinity in the 2000s. Especially, *Kıvalı Kar (Hennaed Snow)* TV series, shot between 2002 and 2004, had an importance influence on the tourism in Cumalıkızık. Cinema films and TV series, shot in the districts, became effective in the promotion of Cumalıkızık village in terms of tourism and the increase of visits of local and foreign tourists. Due to the fact it embodied rural examples of the Ottoman period, authentic traditional wooden houses and the structures that carry the reflection of the popular culture (Perker & Akıncıtürk, 2011: 41-42), Cumalıkızık experienced a significant dynamism in tourism in parallel with the interest it enjoyed with *Kıvalı Kar* TV series (Photograph 6). In addition, being an important cultural heritage, numerous cinema films and TV series were shot in Cumalıkızık. The cinema films, such as *Yeniden Doğmak (Rebirth)*, *Ateşten Günler (Fiery Days)*, *Nasrettin Hoca*, and *Uzun Hikâye (Long Story)*, and TV series, like *Yeşeren Düşler (Greening Dreams)* and *Kış Masalı (Winter's Tale)* were quite effective in the promotion of Cumalıkızık (Figure 3) (Çetin, 2010: 185). The fact that Cumalıkızık was more emphasized by the filmmakers compared to other districts was due to its traits in the traditional Ottoman settlement (its possession of mosque at the center, village coffee house and great sycamore). The structures consisted of organic street texture shaped in accordance with topography. Cumalıkızık entered into the UNESCO World Heritage List in 2014 with its natural, cultural and historical values.

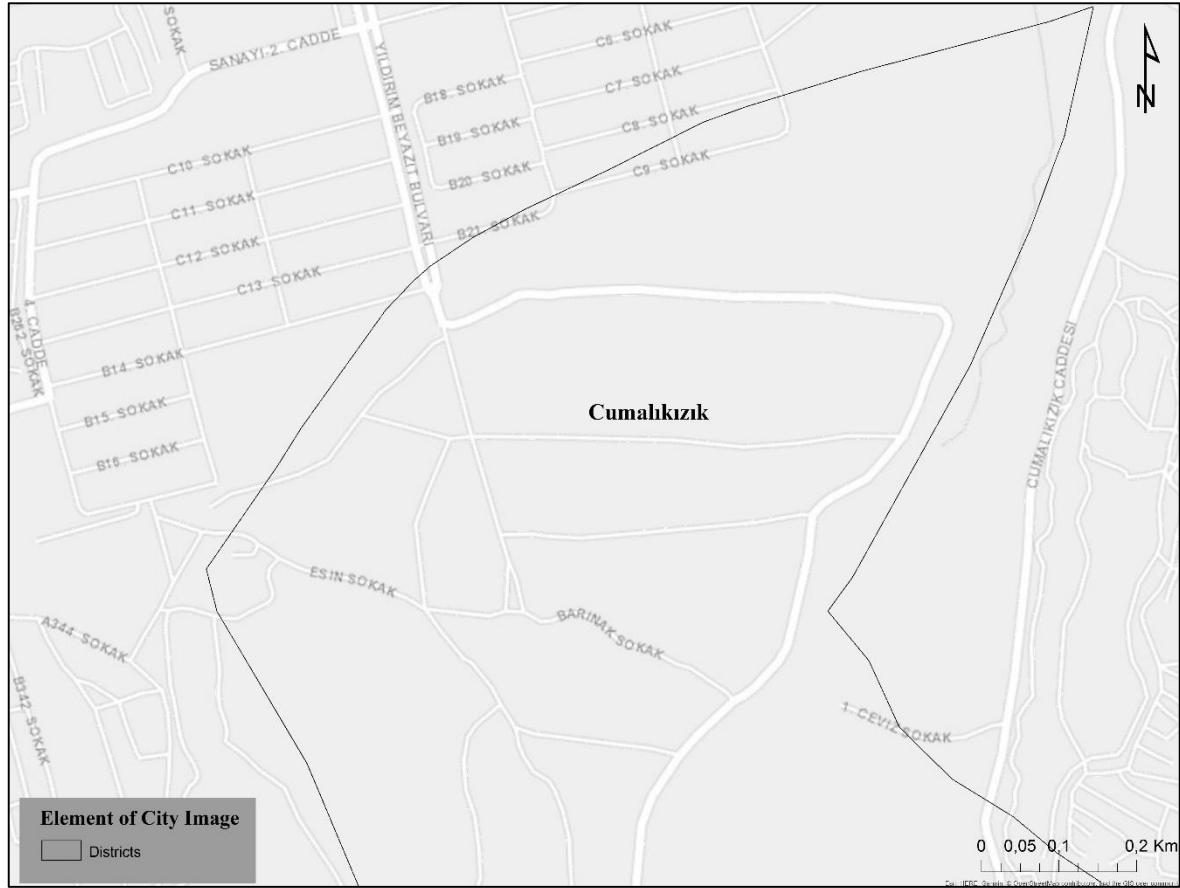


Figure 3: City Image Element (Districts) Given Importance in The Films Between 1972 and 2012

Other TV series shot in Bursa are *Melekler Adası* (Island of Angels) between 2004 and 2005 in Tirilye (Zeytinbağı), *Yeşeren Düşler* (Greening Dreams) in 2006 at Cumalıkızık, *Sev Kardeşim* (Love my Brother) between 2006 and 2007 in Tirilye (Zeytinbağı), *Kış Masalı* (Winter's Tale) in 2009 in Mudanya, *Sırat* in 2011 at Gürsu/Tirilye (Zeytinbağı) and *Selvi Boylum Alyazmalım* in 2012 in Mudanya (Figure 4). The latest TV series, *İstanbul Gelin* (Bride from Istanbul), shot between 2017 and 2018, is being shot in the center of Bursa. The fact that the TV series has a high coverage ratings and included important cultural resources in Bursa and natural resources in its immediate vicinity have been important in terms of tourism. In addition, the mansion, where most of the scenes of the series take place, is a two-storey house with spacious garden and pool and interior bath that carry the features of the old Bursa houses. Locations, such as Grand Bazaar, Salt Market, Bursa Intercity Terminal, Uludağ and Gölyazı were selected as outdoor places.



Photograph 6: TV Series Set in Cumalıkızık Affected Tourism in the City

Certain city images were included in scenes and dialogues in the cinema films shot between 1900 and 2012. The city image, which is often seen in different films (dialogues and scenes) and is important in the formation of the identity of

the city, carries significance in the branding of the city through its prominent image of the city. The identification of city images in Bursa through films also provides an understanding of the landscaping and the urban environment. It was determined in the study that different images were given weight between 1955 and 1972 and between 1972 and 2012. Districts were most prominence in the TV series shot between 2002 and 2008. In addition, there were differences when comparing the images used in TV series and cinema films. While Uludağ, Atatürk Statue, Green Tomb and Statue Square (between 1900 and 2012) were used as landmarks and nodes mostly in the cinema films, Cumalıkızık (Figure 4), Tirilye and Mudanya districts were given prominence in TV series (between 2002 and 2018).

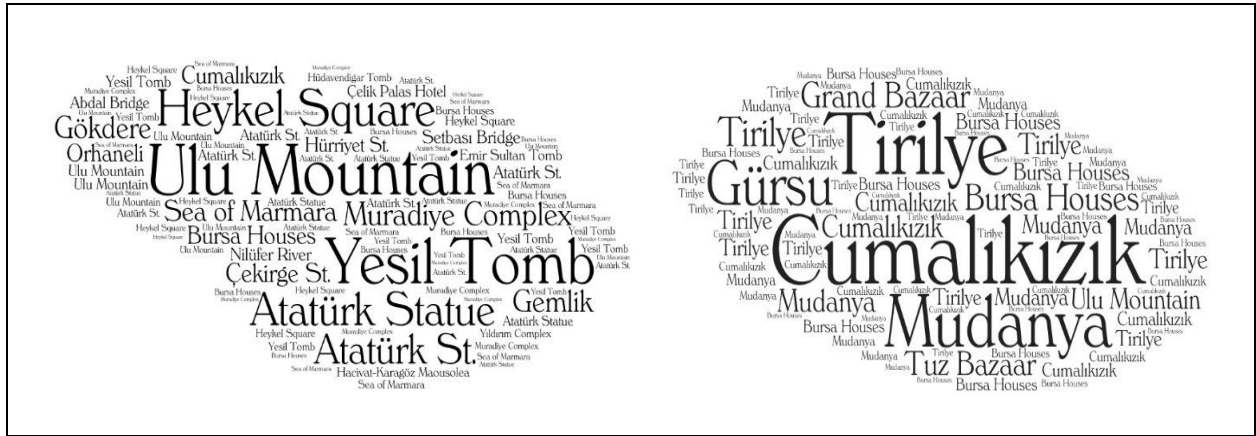


Figure 4: City Image Elements Included in The Cinema Films (Ordered as Landmarks, Nodes, Districts, Paths, Edges) (Between 1900-2012) (on the left), City Image Elements in Which TV Series Were Shot (Ordered as Districts and Landmarks) (Between 2002 and 2018) (on the right)

CONCLUSION

There is a significant influence of the presence of Lynch's image elements in the arrangement of the urban environment according to the results of the study. The city image elements did not occur in the sequence that Lynch identified. The landmarks came into prominence. They were followed by districts, paths, nodes and edges. Natural and cultural elements in the landmarks proved to be significant in the study of city images through films. But, cultural resources constituted the nodes of the city image in Bursa (according to the cinema films). According to the TV series (between 2002 and 2018), the districts were given more emphasis. The determination of city image in Bursa is important for urban design practices. The image practices gain importance especially in increasing and arranging the quality of the environment. Furthermore, the identification of city images through films may also have an impact on the promotion and branding of Bursa.

Osmangazi, which is the center of cultural resources and Uludağ, which is an important natural resource of the city were given prominence in Turkish cinema especially in the Yeşilçam period. But, it draws attention that the series/films shot today have been spreading in difference places. This may be the result of the fact that natural and cultural resources in Bursa city have been noticed to possess natural and cultural potentials for shooting films and TV series not only at certain locations but also in different settlements. Particularly Cumalıkızık and Tirilye are among the places that are given prominence. In addition, it draws attention to note that there have been changes in landmarks (in natural and cultural resources) by setting off from the cinema films. These are the changes such as the change of Abdal Bridge, the increase in the number of hotels built in Uludağ, the restoration of Muradiye and Beyazit Complexes and the inclusion of Cumalıkızık into the World Heritage List.

In places whose attractions grow by the influence of cinema films and TV series, there may be an increase in the overall level of prices, problems, such as traffic, etc. due to exceeding the carrying capacity, the environment may be damaged and disappointments may arise if the features of the destinations are not as they are seen in the films by the tourists (Şahbaz & Kılıçlar, 2009: 49). Necessary infrastructure and superstructure investments should be realized in order to prevent these potentially adverse effects from happening in Bursa. Local folklore products peculiar to the districts and the natural environment should not be destroyed while receiving benefits from tourism. Otherwise, commercial objectives may bring damages to traditional values. The executing the incentives and establishing cooperation that will ensure that Bursa is preferred by film and TV series as a shooting site can lead to positive results.

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