UNDERSTANDING PERCEPTIONS REGARDING THE AESTHETICS OF URBAN
PUBLIC SPACE: TUNALI HİLMİ STREET, ANKARA


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YONCA PEHLİVANOĞLU


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## UNDERSTANDING PERCEPTIONS REGARDING THE AESTHETICS OF URBAN PUBLIC SPACE: TUNALI HİLMİ STREET, ANKARA

Submitted by **YONCA PEHLİVANOĞLU** in partial fulfillment of requirements for the degree of **Master of Science in Urban Design in City and Regional Planning Department, Middle East Technical University** by,

Prof. Dr. Canan Özgen                                        _____
Dean, Graduate School of **Natural and Applied Sciences**

Prof. Dr. Melih Ersoy                                         _____
Head of Department, **City and Regional Planning**

Asst. Prof. Dr. Müge Akkar Ercan                             _____
Supervisor, **City and Regional Planning Dept., METU**

**Examining Committee Members:**

Assoc. Prof. Dr. Baykan GÜNAY
City and Regional Planning Dept., METU          _____

Asst. Prof. Dr. Müge Akkar Ercan
City and Regional Planning Dept., METU          _____

Assoc. Prof. Dr. Adnan BARLAS
City and Regional Planning Dept., METU          _____

Assoc. Prof. Dr. Çağatay KESKİNOK
City and Regional Planning Dept., METU          _____

Assoc. Prof. Dr. F. Cânâ BİLSEL
Architecture Dept., METU                        _____

**Date:**          08.06.2011

**I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.**

Name, Last name: Yonca PEHLİVANOĞLU

Signature:

# ABSTRACT

## UNDERSTANDING PERCEPTIONS REGARDING THE AESTHETICS OF URBAN PUBLIC SPACE: TUNALI HİLMİ STREET, ANKARA

Pehlivanoğlu, Yonca

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Urban aesthetics has been the concern of many academic researches, and there have been now more than hundred definitions of urban aesthetics. It is crucial to understand that aesthetics is more than just about the form and physical qualities of a place. Likewise, urban aesthetics is not only the concerns of academics, but also the concern of urbanites of cities and daily users of urban space. It is therefore important to understand what daily users of cities understand from the concept of urban aesthetics and what kind of aesthetically pleasant spaces they desire in cities, especially when public spaces are concerned. This thesis aims to find out the aesthetic qualities of urban space and understanding of urbanites on urban aesthetics, focusing on Tunalı Hilmi Street, a widely used sub-centre of Ankara. It seeks to discover the aesthetic characteristics of the street and the perception of urbanites. The examination is carried out on the architecture, street furniture, floorscape, landmarks, planting and open spaces of Tunalı Hilmi Street regarding seven variables which are *harmony, rhythm, balance, order, complexity, scale* and *upkeep*. The thesis argues that it is possible to achieve better-working public spaces if we are also able to identify what the daily users of public spaces envisage as an aesthetically pleasant environment.

Keywords: Aesthetics, street, perception, urban public space, daily users, Tunalı Hilmi Street

# ÖZ

## KENT ESTETİĞİ AÇISINDAN ALGILARI ANLAMAK: TUNALI HİLMİ CADDESİ, ANKARA

Pehlivanoğlu, Yonca

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Kent estetiği birçok akademik araştırmanın konusu olmuş ve yüzlerce farklı tanımı yapılmıştır. Kent estetiği konusunda çalışma yapılırken, estetiğin biçimden öte anlamlar taşıdığını anlamak gerekmektedir. Aynı zamanda, kent estetiği yalnızca akademik çevrelerin değil, kentlilerin ve kentsel alanların günlük kullanıcılarını da ilgilendirmektedir. Bu araştırma, akademik çalışmaların ve estetiğe dair kentsel mekan kuramlarının yanı sıra, kentlilerin estetik kavramından ne anladıklarını, görsel ve estetik açıdan nasıl kamusal mekanlar tercih ettiklerini anlamanın kentsel tasarımda önem taşıdığı varsayımından yola çıkmaktadır. Dolayısıyla, bu çalışma, kentsel mekanlardaki görsel ve estetik nitelikleri ve kentlilerin kent estetiği anlayışını, Ankara'nın yoğun kullanılan alt merkezlerinden olan Tunalı Hilmi Caddesi bağlamında tartışmaktadır. Bu tez, aynı zamanda, caddenin estetik özelliklerini ve kentlilerin algısını keşfetmeyi hedeflemektedir. İnceleme, Tunalı Hilmi Caddesi'nin mimari, sokak mobilyaları, yer döşemesi, nirengi noktaları, peyzaj öğeleri ve açık alanlar hakkında *uyum, ritm, denge, düzen, ölçek* ve *bakımlılık* kavramlarına bağlı olarak yapılmaktadır. Tez, kentlilerin bir kentte görmek istediği estetik değerlerin neler olduğu belirlendiği takdirde, daha iyi ve sağlıklı işleyen kamusal mekanların yaratılabileceği sonucuna varmaktadır.

Anahtar Kelimeler: Estetik, cadde, algı, kentsel kamusal mekan, günlük kullanıcılar Tunalı Hilmi Caddesi

# ACKNOWLEDGEMENTS

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**CHAPTER 1**

**INTRODUCTION**

## 1.1. PROBLEM DEFINITION

Urban aesthetics is a complex subject in which a city needs to be evaluated beyond its physical characteristics. It has been the concern of many academics. Urban aesthetics, however, is not only the concern of academic studies, but also the concern of urbanites and the daily users of urban space. The literature of urban or environmental aesthetics is vast and varied and many approaches to it have been proposed. Some concentrate more on the urban qualities that are necessary to create aesthetically satisfying environments, such as naturalness, historical significance, openness and variety. On the other hand, some focus more on the perceptions, feelings and thoughts of urbanites. In spite of this diversity, most academics agree that aesthetics relates to all five senses of human being, not only the sense of sight.

Discussing aesthetics in the context of urban environment requires the consideration of individual experience as a significant part of urban quality. The users' perception and feelings about the environment are an extremely important part of what we describe as the aesthetics of a city or urban space. Erzen (2009) states that an aesthetically satisfying urban environment should fulfill the needs of different societal groups living in the city, such as disabled people, pedestrians, people at different ages. In his article, Berleant (2007) writes about "humanizing a city" in order to clarify the importance of an environment contributing to the life of people living in it. Perceptual awareness, which involves notions of history,

communal life, meanings of a culture and personal activities, is a guide in order to understand such contribution. Perceptual awareness plays a central role in aesthetics. Berleant (2007) believes that encouraging curiosity, exploration, discovery and wonder should be considered while designing and planning a city. For him (2007, p.80), "aesthetic lies at the center of being human and it is the urban environment that holds the greatest possibility for achieving it".

Neither city governments, nor professionals who are involved in the space development however have much concerned about the perceptions of urbanites while planning and designing urban space, particularly urban public spaces. In Ankara, for example, the citizens are generally the last groups learning about the urban plans and design projects. Their involvement in the preparation of many urban plans and projects is neglected. Their right to say generally appears when the development or building rights are concerned. Yet, the issues such as the urban aesthetics come to the last in the agenda of many groups in the city, like the urbanites at the different age, gender or professional groups.  There is a recently rising recognition in urban design literature that the perceptions and ideas of urbanites are significant regarding the decisions which have impact on urban aesthetics. What might be necessary for professionals or the decision-makers in city governments might not be much appreciated by the urbanites or the users of urban public spaces. Or, what urbanites find necessary in urban space might not be known by the professionals and local decision-makers. To know the perception of urbanites therefore is crucial to create high quality public spaces to be well used in the future. Based on this assumption, this thesis particularly focuses on the perceptions of urbanites regarding the aesthetics of urban public spaces.


## 1.2. AIMS AND OBJECTIVES OF THE RESEARCH, RESEARCH QUESTIONS AND METHODOLOGY


The significance of human participation in urban aesthetics has been mentioned above. The perception and ideas of urbanites may help creating aesthetically

pleasing environments. This thesis aims to analyze the aesthetics of an urban public space by understanding perceptions regarding the aesthetics of this space. By employing a case study method and focusing on Tunalı Hilmi Street, which is one of the major high streets and widely-used public spaces of Ankara, it seeks to discover the aesthetic characteristics of the street and the perception of urbanites of different ages, professions and gender.  In this respect, the key research question seeks to be addressed by this study is:  *"How can perceptions of Tunalı Hilmi Street be analyzed in regards to the street's aesthetic qualities?"*

The data provided in order to find answers to the research question are:
      I.      researcher's direct observation and research
      II.     the perception and ideas of the users' of Tunalı Hilmi Street

The steps followed in order to find answers to the research question are:

      I.      to discuss Tunalı Hilmi Street in terms of the aesthetic concepts mentioned in the literature review
      II.     to conduct questionnaires that will enable us to understand the urbanites perception on Tunalı Hilmi Street in terms of aesthetics
      III.     to interpret the ideas, thoughts and feelings of urbanites about Tunalı Hilmi Street regarding its aesthetics
      IV.     to discuss the similarities and differences of the researcher's and urbanites' points of view regarding the visual-aesthetic dimension of Tunalı Hilmi Street.

While focusing on these steps above, this research seeks to answer the following sub-questions regarding the literature on urban aesthetics:

   • How is urban aesthetics defined and discussed in the literature of urban aesthetics?

   • What does 'the participation of human in urban aesthetics' mean?

   • How is the aesthetics of an urban environment examined?

   • What are the concepts discussed in urban aesthetics?

On the other hand, the study also seeks to answer the following sub-questions regarding the case study:

- What are the key features (the location, history and land use functions, etc.) of Tunalı Hilmi Street?

- How do urbanites feel about Tunalı Hilmi Street?

- What are the ideas of urbanites about Tunalı Hilmi Street?

- What are the characteristics of Tunalı Hilmi Street according to the attributes of urban aesthetics?

Discussing the aesthetics of Tunalı Hilmi Street, first, this study concentrates on the aesthetic dimension of the street focusing both on the visual attributes and the sensual-perceptual patterns of the street. This analysis reflects the comments and ideas of the researcher on the aesthetic and visual attributes of Tunalı Hilmi Street. Then, the study investigates the perception and understanding of different groups of users of Tunalı Hilmi Street in terms of their aesthetic concerns and ideas. How they perceive and evaluate Tunalı Hilmi Street, what aesthetic aspects of the streets they appreciate or they find negative, and what kind of modifications they envisage to make this street aesthetically pleasant are the further questions which the thesis seeks to answer. This study is important in terms of indicating that, beside academic studies and aesthetic theories on urban space, it is also important to understand what daily users of cities understand from the concept of urban aesthetics and what kind of aesthetically pleased spaces they desire in cities, especially when public spaces are concerned. It is possible to achieve better-working public spaces if we are also able to identify what the daily users of public spaces envisage as an aesthetically pleasant environment.

Since aesthetics embraces many complex concepts, it is not possible to investigate the street focusing on every concept that aesthetics deals with. Therefore, Tunalı Hilmi Street has not been analyzed in consideration of all concepts of aesthetics examined in the literature review, but the ones which can be easily perceived and measurable in urban space, and which can be discussed more easily with the urbanites on Tunalı Hilmi Street.

Table 1.1. The main research question and sub-questions of the thesis

| CHAPTER II LITERATURE REVIEW: URBAN AESTHETICS | CHAPTER IV SITE ANALYSIS: TUNALI HİLMİ STREET | CHAPTER V: VISUAL-AESTHETIC ANALYSIS OF TUNALI HİLMİ STREET AND DISCUSSION<br><br>CHAPTER VI: DISCUSSION and CONCLUSION |
|---|---|---|
| How is urban aesthetics defined and discussed in the literature? | What is the location, history and land use functions of Tunalı Hilmi Street? | **Research Question: How can perceptions of Tunalı Hilmi Street be analyzed in regards to the street's aesthetic qualities?** |
| What is the participation of human in urban aesthetics? | | |
| How is the aesthetics of an urban environment examined? | | What are the ideas of urbanites' about Tunalı Hilmi Street? |
| What are the concepts discussed in urban aesthetics? | | How do urbanites feel about Tunalı Hilmi Street? |
| | | What are the characteristics of Tunalı Hilmi Street, according to the attributes of urban aesthetics?<br><br>a. The researcher's point of view<br><br>b. The street users' point of view |

In order to study the aesthetic qualities of the street, the visual dimension is examined focusing on the architecture, street furniture, floorscape, landmarks, planting and open spaces regarding the concepts of *harmony, rhythm, balance, order, complexity, scale* and *upkeep*. These elements and concepts are mainly based on the studies carried out by Carmona et. Al (2003) in their book *"Public Places - Urban Spaces"*. A questionnaire is prepared and conducted to investigate the perceptual and sensorial pattern of the urbanites on the street. This

questionnaire aims to understand how the users feel about, see, and perceive the street. Some questions involve aesthetic concepts, while others are more general to obtain wide range of responses on the perception and feelings of the urbanites on Tunalı Hilmi Street. The respondents are also expected to draw cognitive maps in order to evaluate their awareness of the street.


## 1.3. THE REASONS TO CARRY OUT THE CASE STUDY ON TUNALI HILMI STREET


Tunalı Hilmi Street, one of Ankara's major commercial streets, is selected as the case to be examined for the research. As Tunalı Hilmi Street and its surroundings constitute a major commercial sub-center of Ankara, it is one of the most popular streets in the inner city. It is a street that has, for the most part, been able to preserve its identity. Some of its parts still retain its historical character, such as Kuğulu Park and the buildings from the 1950s. Several small, humble shops that stand in contrast to the large modern shopping centers also contribute to the street identity. The street includes both residential and commercial uses. It embraces many different commercial activities, such as cafes, stores, banks, offices, and perfumeries. Despite its richness, the visual and aesthetic dimension of Tunalı Hilmi Street has become more and more impoverished through the new buildings and spaces which have been developed with no consideration to the prominent visual and aesthetic characteristics of the street. As such, the lack of management and maintenance services, and the absence of urban coding peculiar to this area or the street which would regulate the urban architecture and the streetscape are other factors decreasing the aesthetic and visual aspects of Tunalı Hilmi Street. But the key question is that whether the users of the street are aware of the visual and aesthetic impoverishment of the street. So, this is one of the key reasons which lead this thesis to select Tunalı Hilmi Street as the case to be investigated.

The other reason is related to the presence of the rich variety of user groups in Tunalı Hilmi Street. As the street comprises a rich variety of commercial and business activities, and its surroundings are predominantly residential, it attracts a variety of visitors, from different social statuses, gender and ages. This variety of uses and users enables this research to gather the views of many different user groups regarding the visual and aesthetic dimensions of the space. It is hoped that all of these factors will allow for more comprehensive analysis for our understanding of aesthetics from the point of view of the users of this public space.

## 1.4. STRUCTURE OF THE THESIS

The thesis consists of six chapters including Introduction and Conclusion. After briefly mentioning the study's focus, aim and objectives, research questions, research methodology and content, the thesis continues with the second chapter which introduces the notions of 'aesthetics' and 'urban aesthetics', examines the definitions and attributes associated with these notions and investigates the approaches of urban aesthetics. Besides defining aesthetics, Chapter 2 identifies the elements and concepts of urban aesthetics which this research use in the visual and aesthetic analysis of the case study. Chapter 3 is about the research methodology which is used in the study. It explains the methods of analysis and sources of evidence. Before presenting the visual-aesthetic analysis of Tunalı Hilmi Street, it is crucial to understand the basic characteristics of the street. Chapter 4 provides information about the location, history and the current land-use functions of Tunalı Hilmi Street. Chapter 5 presents the visual-aesthetic analysis of Tunalı Hilmi Street from the researcher's and urbanites' points of view, and seeks to underline the differences and similarities. Chapter 6 discusses the findings of the research.

**CHAPTER 2**


**LITERATURE REVIEW: URBAN AESTHETICS**


## 2.1. WHAT IS AESTHETICS?

Aesthetics is a sub-discipline of axiology, a branch of philosophy, and is closely associated with the philosophy of art (Bruyn, 2002). The problems that aesthetics embraces have existed for a long time. Thus, much has been said about the subject and there are now more than a hundred definitions of aesthetics in the literature.

The word 'aesthetics' originates from the two ancient Greek words, *aishanesthai,* and *aisheta,* meaning 'to perceive', and 'things perceptible' respectively (Porteous, 1996). Today, aesthetics is defined in several dictionaries in various ways: "the branch of philosophy devoted to conceptual and theoretical inquiry into art and aesthetic experience" (Oxford Handbook of Aesthetics, 2003); "knowledge derived from senses" (Oxford English Dictionary) "philosophy or theory of taste or the perception of the beautiful in nature and art" (Porteous, 1996, cited in Merriam-Webster dictionary) and "a branch of philosophy that deals with the nature of beauty, art and taste, and with the creation and appreciation of beauty" (The New English Dictionary). Although these dictionary definitions are illustrative, the notion of aesthetics has been widely debated in the literature of philosophy of art, architecture, urban planning and urban design. One of the earliest approaches to aesthetics was suggested by Aristotle (cited in Porteous, 1996) who identifies three essential components of beauty: wholeness (*integras*), harmony (*consonantia*) and radiance (*claritas*). In the 18th century, Baumgarten (cited in Tunalı, 2008), who establishes the science of aesthetics, claiming that aesthetics is the science of

sensible knowledge, determines the subject of aesthetics and defines its boundaries. Hegel (1843, cited in Tunalı, 2008) claims that aesthetics is the science of studying the beauty of art, while others suggest that aesthetics, as a science, is concerned with the beauty in art, nature and culture. From these beginnings, some scholars in the field accept aesthetics as "critical reflection on art, culture and nature" (Kelly, 1998).

Other scholars, on the other hand, recognize aesthetics as a notion which is always related to one's senses and tastes. For example, Zangwill (2003) claims that aesthetics is the scientific study of sensory or sensori-emotional values, also called 'judgments of sentiment and taste'. Similarly, Kant defines aesthetics as 'the science of the conditions of sensuous perception' (Porteous, 1996, p.19). As the first philosopher who analyzed the judgment of taste in detail, he claims that "we experience those things as beautiful which are as we desire to perceive things" (Welsh, 2008, p.23). Because what we feel and think as beautiful is subjective, depending on our individual senses and tastes, "the beautiful corresponds with our most general and most fundamental perceptual need" (Welsh, 2008, p.23).

In the literature of aesthetics, Baumgarten, Kant and Hegel's understandings of aesthetics are widely accepted as 'traditional aesthetics', a notion of aesthetics in which the main research areas are beauty and the arts (Tunalı, 2008). Definitions of traditional aesthetics refer to the perception of beauty in the arts and may imply extreme and intense feelings, such as the sublime (Lang, 1987, cited in Nasar, 1997, p.152). Such definitions overlook smaller changes that people experience every day in their surroundings. The modern outlook of aesthetics embraces a different understanding that was introduced by Benedetto Croce, who believes that the main subject of aesthetics is intuition. Intuition comes before conceptual knowledge, and forms the basis of this knowledge. It is the purest form of knowledge. Intuition that correlates to a personal meaning also includes unreal and imaginary things. Perception, on the other hand, concerns only the truth (Tunalı, 2008). Thus, the understanding of 'modern aesthetics' refuses to consider aesthetics as a science of beauty. Instead, as Ludwig Wittgenstein -one of the advocators of modern aesthetics- claims, aesthetics covers a broad range of topics and cannot be considered a science that corresponds only to beauty (Tunalı,

2008). The understanding of 'modern aesthetics' therefore includes a wide range of issues besides the notion of beauty or art, and it is concerned with less extreme affective responses (Ulrich, 1983; Wohlwill, 1974, cited in Nasar, 1997, p.152). Because aesthetics is often directed towards the world that surrounds people (Carlson, 2002). The following part focuses on and makes an in-depth exploration of the notion of environmental or urban aesthetics.

## 2.2. WHAT IS URBAN OR ENVIRONMENTAL AESTHETICS?

The aesthetic experience of the surrounding environments of people is the main subject of environmental aesthetics in general, and urban aesthetics in particular, both of which were developed in the second half of the 20th century as a sub-field of philosophical aesthetics (Carlson, 2002). Environmental aesthetics is concerned with human influenced, human constructed and natural environments; and it became a significant consideration in city planning and urban design in the 1980s (Carlson, 2002; Taylor, 1998). It is important to understand the importance of the individual experience in urban spaces. The aesthetic value of a city embraces a complex meaning which involves the multi-faceted relationships within the city.

The aesthetic attributes of urban environments may affect the reactions of people. These attributes play an important role in spatial behavior since people prefer appealing environments rather than unpleasant environments. Considering the correlation between the characteristics of the visual environment and its effects on human beings may help creating better designed and managed cities and increasing life quality (Nasar, 1988). While discussing urban aesthetics, it is important to understand that the term aesthetics is not only about the form, but the result of the relationship between meaning and form (Erzen, 2009). Aydınlı (2004) considers aesthetics as an interrelation between the subject that perceives and the object that is being perceived. Similarly, Tunalı (2008) explains that aesthetic substance does not depend only on the subject. In aesthetic phenomena, the subject contacts with another substance; i.e., the aesthetic object. As such, aesthetic substance does not depend only on the aesthetic object either. Besides

the subject and aesthetic object, aesthetic value is also a part of aesthetic phenomena which forms the aesthetic substance (Tunalı, 2008). Günay (1999, p.51) explains the relationship between the subject, aesthetic object and aesthetic value in a much straight forward way, by defining aesthetics as "a relationship between 'value' of the object and 'judgment' of the subject". Aesthetic judgment is the result of the subject attributing a value to the object and aesthetic value is the value which the object obtains (Figure 2.1). As Carmona et al. (2003) suggest, this relationship depends on cultural and social conditions, as well as the individual tastes. The subject, in this correlation of the subject and object, refers to urbanites, and professionals related to space design such as architects and urban planners, while the object refers to the natural setting, space-mass, surfaces and silhouettes of a city. Moreover, the dimension, form, location, distance and direction relations between objects also influence the aesthetic values of urban space.
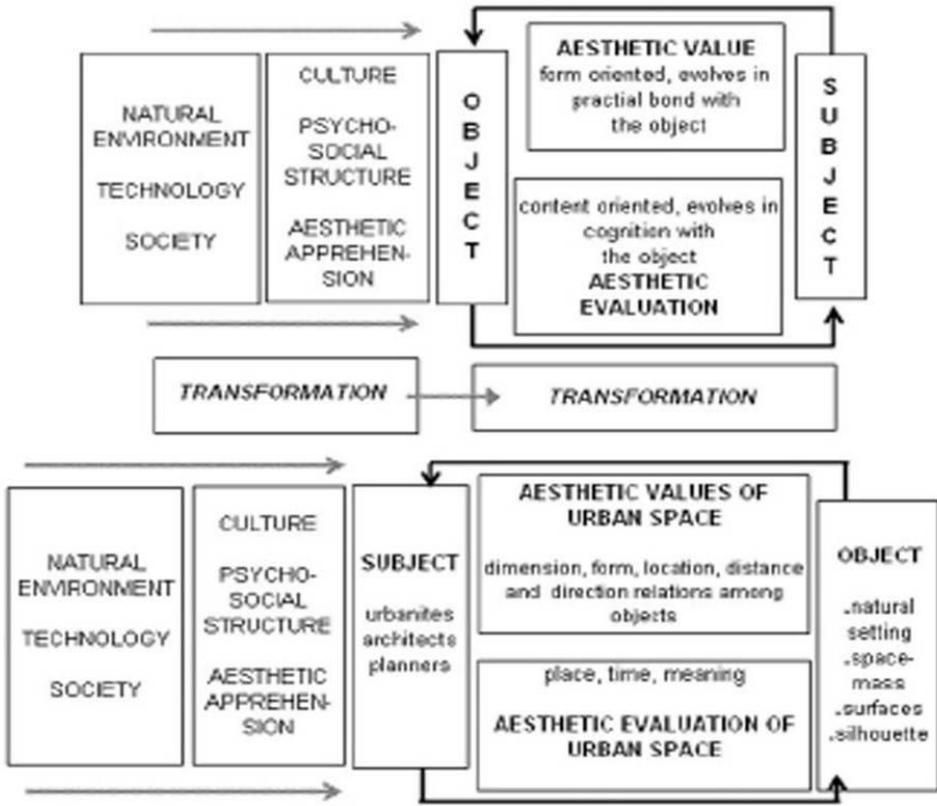


Figure 2.1: The relationship between the object and subject (source: Günay, 1999)

In this bond, the subjects make an aesthetic evaluation of urban space which is based on individual, social and cultural factors. Therefore, the aesthetic evaluation, "acquires a different character, transcending the more physical attributes of urban space, attributing to it the notions of place, time and meaning" (Günay, 1999, p.50). The following section will focus on human participation and the sensual patterns in urban environments.

## 2.3. PERCEPTUAL AND SENSORIAL PARTICIPATION OF HUMAN IN URBAN AND ENVIRONMENTAL AESTHETICS

According to Berleant and Carlson (2007, p.18), environmental aesthetics covers "the perceptual experience of meanings and traditions, of familiarity and difference." They (2007) suggest that aesthetics is inseparable from the perceptual and cognitive dimensions of environment and they define environmental aesthetics as the exploration of our environmental experience. Carmona et al. (2003, p.130) agree that aesthetic appreciation depends on perception and cognition, that is, "what stimuli we perceive, how we perceive them, how we process, interpret and judge the information gathered, and how it appeals to our mind and emotions". Such information is highly related to and affected by the feelings of people about a particular environment and what it means to them. Aesthetic appreciation also has socially and culturally learnt components that go beyond individual taste (Carmona et al., 2003). In other words, what kind of environment people like also depends on the social and cultural factors learnt throughout the life of the people. Thus, aesthetics in a city cannot be claimed to be something isolated, detached from life (Lynch, 1984).

Although most scholars accept that aesthetics is not merely the visual beauty of environments, many still often mistakenly understand it as such. The term cannot be reduced to passive urban beauty since it requires the physical and perceptional participation of people. Accepting this role of human participation makes it impossible to reduce aesthetics to passive urban beauty. As Lynch (1960, p.3) stresses, "we must consider not just the city as a thing in itself, but the city being

perceived by its inhabitants". Erzen (2007) claims that a city should be understood as embracing many different stimuli and writes about the human response to the stimuli. When we feel the boundaries or corridors of a city, we feel free. With this kind of natural intuition, people can be a part of the city and feel at home. Berleant too (1992, cited in Nasar, 1988) focuses on environmental engagement, stating that:

> An examination of both aesthetic attitude and aesthetic experience leads, then, to the idea of environmental engagement. Conversely, a participatory model of experience provides a key to environmental understanding. Aesthetic engagement enables us to grasp the environment as a setting of dynamic powers, a field of forces that engages both perceiver and perceived in an experiential unity. What is important are not physical traits but perceptual ones, not how things are but how they are experienced. (Berleant, 1992; cited in Nasar, 1988; p. 96)

Urban spaces, such as squares, streets, parks or buildings, provide opportunities of experience. Yet, with only passive appreciation, these spaces do not provide such opportunities. The presence and participation of people is what brings urban spaces to life (Sepanmaa, 2007). Describing the aesthetics of a city as "an aesthetic of engagement", Berleant and Carlson (2007, p.90) emphasize the significance of the perceptual activity and involvement of people in urban aesthetics. Likewise, Erzen (2009) describes urban aesthetics in relation to the perception of the city and the physical, emotional and sensorial participation of people to the city.

In short, urban aesthetics should not be considered as a passive activity and should be integrated into city or urban life (Keskinok, 2006). Beyond Kantian aesthetics, which considers aesthetics as perception, judgment of taste or theory of tastes, Keskinok (2006) argues that environmental aesthetics is strongly related with creating public spaces. Carlson (2002) discusses aesthetic appreciation highlighting the appreciators. He (2002) states that people are the appreciators, while the environment and its surroundings are the aesthetic objects in this appreciation. He (2002) adds that appreciators are strongly involved with the aesthetic object. For instance, when the appreciators move, they move within the object and change their correlation with the object itself and also the object at the same time (Carlson, 2002). Carmona et al. (2003) call it 'kineaesthetic

appreciation' of urban environment. However, the environment does not only change with the movement of people. Even when people are motionless the wind blows or the clouds move (Carlson, 2002). These factors also affect the people's appreciation of urban space. Understanding the sensory qualities in a city is crucial in the aesthetic appreciation of urban environment. Experiencing an urban environment stimulates all our senses. Berleant and Carlson (2007, p.16) define aesthetics as "the perception by the senses" etymologically and historically, and claim that urban aesthetics is more than only visual pleasing. They (2007) explain the engagement of people as part of the environmental complexes, stating that:

> The experience of the environment as the locus of an inclusive perceptual system includes factors of space, mass, volume, time, movement, color, light, smell, sound, tactility, kinesthesia, pattern, order, information, and meaning. Consequently, the aesthetic experience of the environment is not exclusively visual but actively involves all the sensory and cognitive modalities synaesthetically, engaging the participant bodily in intense awareness. (p.16)

Carlson (2002) also mentions the importance of senses in terms of aesthetics and defines environmental aesthetics as the philosophy that focuses on our appreciation of the environment that influences our senses. While discussing aesthetic appreciation of urban environment, the very first questions which come to our mind are what we appreciate and how we appreciate it (Carlson, 2002). In the aesthetics discourse, *aesthetics* is used in terms of how objects appear to people and how they are perceived. For instance, Şentürer (2004) claims that urban aesthetics is about how people perceive, evaluate, interpret and give meaning to their environment. Likewise, Frers and Meier (2007) focus on perception during aesthetic appreciation, stating that:

> Aesthetics and aesthetical judgments are not understood as being striving for an ideal aesthetics, for beauty per se, or for a specific aesthetic quality such as Kant's sublime (Kant 1952). Instead, the aesthetics of our mundane, everyday surroundings are of relevance here. How do objects appear to us, how do we like their looks, their texture, their smell, sound and mass? Design as a feature not only of particularly artistic products, but as feature of all the things we use and interact with is of much greater significance for this work. Some things attract certain people; others are repelled by the same things. (p.28)

However, some scholars believe that, among five senses, vision is the most dominant and extensively studied sense (Nasar, 1997; Berleant and Carlson, 2007). Addison (1834), for example, distinguishes the sense of sight, arguing that seeing is the most perfect sense, since it powerfully activates our imagination. Similarly, claiming that the environment is perceived almost entirely through the sense of sight, Cullen (1971) agrees that vision awakes memories and experiences. Likewise, Moughtin et al. (1995), focus on the visual experience of pedestrians. They state that, by changing their focus in a scene or by moving to another place and encountering a new vista, people choose visual experiences from the "fixed menu of the urban environments" (Moughtin et al., 1995, p. 25). Cullen (1971) describes the pedestrian experience and how the views change during this experience. He argues that although the pedestrian walks at a uniform speed, the scene changes suddenly. The scenery of a city involves a series of revelations which Cullen (1971) calls "serial vision". Thus, the visual beauty of landscape has been always an important subject of the studies on environmental aesthetics. A number of studies encompass the quantitative measure of visual beauty in order to prepare guidelines for design and environmental policies. Carmona et al. (2003), however, disagree with Addison (1713) and Cullen (1971) by explaining that in some situations, hearing, smelling and tactility can become more dominant than the sense of vision. Likewise, Berleant and Carlson (2007) mention the senses other than vision such as the "soundscape" of cities. Accordingly, noises such as traffic noise, industrial sounds, form a "three-dimensional auditory texture" in the city. Sepanmaa (2007) also considers different sensory aspects by mentioning the multi-sensoriness of cities and claims that it is likely that one sense becomes dominant over other senses in a city. This balance characterizes the sense-identity of a city (Sepanmaa, 2007). There are also other scholars that highlight the influence of all senses on aesthetic appreciation of urban environment. For instance, Lynch (1960, p.3) identifies several prompts that are used during this experience, such as "the visual sensations of color, shape, motion, or polarization of light, as well as other senses such as smell, sound, touch, kinesthesia, sense of gravity, and perhaps electric or magnetic fields". The size and placements of buildings and urban elements, the location of parks and squares and other similar decisions determine the interaction and movement of people in a city (Berleant

and Carlson, 2007). Consequently, urban design is concerned with "creating sequences of experience" (Berleant and Carlson, 2007, p.19). Arguing that the city does not only contain sequences of visual experience, Moughtin et al. (1995, p.8) describe urban experience by all senses and highlight the sensorial richness of a city stating that:

> Sounds, smells and texture are important: the cool sound of fountain spray or sonorous distant bell, the smell of garlic, hot chocolate and gauloise cigarettes on Parisienne streets, the rising heat from sunny pavements, or chilly dark shadows in distant alleyways. (Moughtin et al., 1995, p.8)

Erzen (2009) believes that people perceive their environment unconsciously. She adds that, this perceptual experience should enrich the subconscious of people although they do not realize at that time. Furthermore, an urban environment should avoid both monotony and chaos, and it should enable people to move with comfort, security, interest, excitement and encourage common symbols, meanings, and memories (Berleant and Carlson, 2007).

To sum up, the aesthetic appreciation is valued by five senses of human beings, as well as social and cultural conditions. Through the perceptional and cognitive processes, people perceive, evaluate, interpret and give meanings and values to their environment. Aesthetic appreciation of urban environment is a part of these perceptional and cognitive processes. Within these processes, human beings play an active role, rather than passively engaging in urban environment. Urban or environmental aesthetics is therefore concerned with the perception and cognition of people according to their individual tastes, as well as cultural and social factors. It is not only related to the beauty of environment, but it is also the integral part of urban life. In order to create urban environments that are aesthetically pleasing, it is crucial to consider the perceptual patterns in the city. It is therefore important that the environment responds to the people's needs and work as a sensory one. Therefore, planning and designing urban environments is more than the arrangement of physical elements.

## 2.4. APPROACHES TO ENVIRONMENTAL AND URBAN AESTHETICS

This section, after a brief introduction, explains Porteous's (1996) classification of urban aesthetic approaches, since it encompasses a simple outline of some significant studies on the topic. Urban aesthetics helps us to understand how well a city performs and how livable environments can be created (Thwaites, 2007). There are various approaches to this relatively new field of aesthetics. First, it can be noted that the studies on environmental aesthetics combine both empirical aesthetics (which is concerned with the arts) and environmental psychology (which is concerned with making better environments for human beings). Both areas aim to analyze the correlation between "the physical stimuli and human response" using scientific methodologies (Nasar, 1988). Second, when examining approaches to urban aesthetics, one realizes that it covers a wide range of issues. Alcock (1993), for example, notes that urban aesthetics can be investigated at four different levels in urban space: 1) aesthetics of proportions, 2) aesthetics of the plan, 3) artistic aesthetics and 4) social aesthetics. Aesthetics of proportions means the reaction of the viewers to the visual stimuli of high aesthetic quality, while aesthetics of the plan is related to the objective value of geometrical arrangements of forms. Here, classical ordering rules and geometrical hierarchies are considered. As for artistic aesthetics, it is based on the expression of ideas in an abstract way with the help of urban design, whereas social aesthetics is concerned with the subjective experience of space (Alcock, 1993; cited in Thwaites, 2007).

There are studies on urban aesthetics that focus on how people appreciate the environment which they experience. In this case, such research focuses on the people as the perceivers and the urban environment as the perceived. Among these studies, some researchers claim that aesthetics is qualitative and varies from one person to another, while others, such as Fechner (1876), suggest that it is possible to study aesthetics scientifically using quantitative methods to gain a better understanding of aesthetic preference.

## 2.4.1. JOHN DOUGLAS PORTEOUS'S CLASSIFICATION OF URBAN AESTHETIC APPROACHES

Porteous (1996) identifies four different approaches to environmental aesthetics which are: humanists, experimentalists, activists and planners.

Table 2.1:  A comparison of schemata (adapted from Porteous, 1996)

| PORTEOUS (1982) | PUNTER (1982) | ZUBE et al. (1982) | CHALMERS (1978) |
|---|---|---|---|
| ▪ Humanists | ▪ Landscape interpretation | ▪ Experiential | ▪ History, literature, art/innate attachment |
| ▪ Experiment alists | ▪ Landscape perception | ▪ Cognitive/ psychophysical | ▪ Aesthetic appreciation/ aesthetic preference |
| ▪ Activists | ▪ - | ▪ - | ▪ - |
| ▪ Planners | ▪ Landscape quality | ▪ Experts/ psychophysical | ▪ Expertise/ aesthetic preference |

Furthermore, he compares his classification of approaches with Punter's (1982), Zube et al.'s (1982) and Chalmers's (1978) approaches (Table 2.1). Although all the four frameworks are distinct and use different methods, there are still similarities and agreements among them.

### 2.4.1.1. HUMANISTS

Porteous (1996) considers the humanist approach as the most contemplative of the four approaches. Humanists are concerned with human nature, landscape and the interaction between human nature and landscape. Having their center of attention on human values, the approach of the humanists contrasts with scientific approaches (Porteous, 1996). Since they are interested in the cultural roots of

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aesthetic behavior, humanists concentrate on the past. They explore the historic trends in landscape taste. In the humanist point of view, one can understand a landscape after lay baring the cultural assumptions that underlie that landscape (Porteous, 1996). While explaining the humanist approach, Porteous (1996) gives information about the ten-thousand year history of urban environmental aesthetics.

## 2.4.1.2. EXPERIMENTALISTS

The experimentalists will be explained in more detail, since their concerns are closer to the scope of this thesis. The studies of the experimentalists focus particularly on the effects of factors such as culture, social variables and personality on environmental preferences (Porteous, 1996). Discussing aesthetics in the perspective of experimentalists, Porteous (1996, p.118) identifies two distinct approaches which focus on environmental characteristics that appeal to our sense of aesthetics: "(1) the Berlyne-Wohlwill approach, which seeks to establish the nature of 'collative variables', and build upon it, (2) the Kaplan approach, the main thrust of which is to develop a model of environmental preference." The Berlyne-Wohlwill approach and the Kaplan approach are based on different beliefs about the role of arousal and cognition (Nasar, 1997). While the former highlights perception and arousal, the latter is cognitive "replacing arousal with information – processing required to survive- the need to be involved and the need to make sense" (Nasar, 1997, p.164).

Table 2.2: Porteous's (1996) analysis of the approaches of the Experimentalists

| ENVIRONMENTAL VARIABLES | PERSONAL VARIABLES |
|---|---|
| ▪ The Berlyne – Wohlwill Approach<br>  ▪ The Kaplan Approach | • Culture<br>• Social Variables<br>• Personality |

After, briefly explaining these two distinct experimentalist approaches, Porteous (1996) analyzes the experimentalists in terms of the *environmental variables* and *personal variables.* He explains the environmental variables in urban aesthetics, regarding the Berlyne-Wohlwill approach and Kaplan approach, while describing *personal variables* that he categorizes as culture, social variables and personality (Table 2.2).

According to the Berlyne-Wohlwill approach, as shown in Figure 2.2, if an environment possesses complexity, diversity, novelty, suprisingness, puzzlingness, ambiguity, incongruity and compatibility, it has the potential of arousing pleasure, rewarding feelings and positive feedback in the mind of observers. Similar to Berlyne's collative variables, R. Kaplan (1975, cited in Porteous, 1996) suggests six main variables which affect preference: mystery, complexity, coherence, texture, spaciousness, and identifiability.
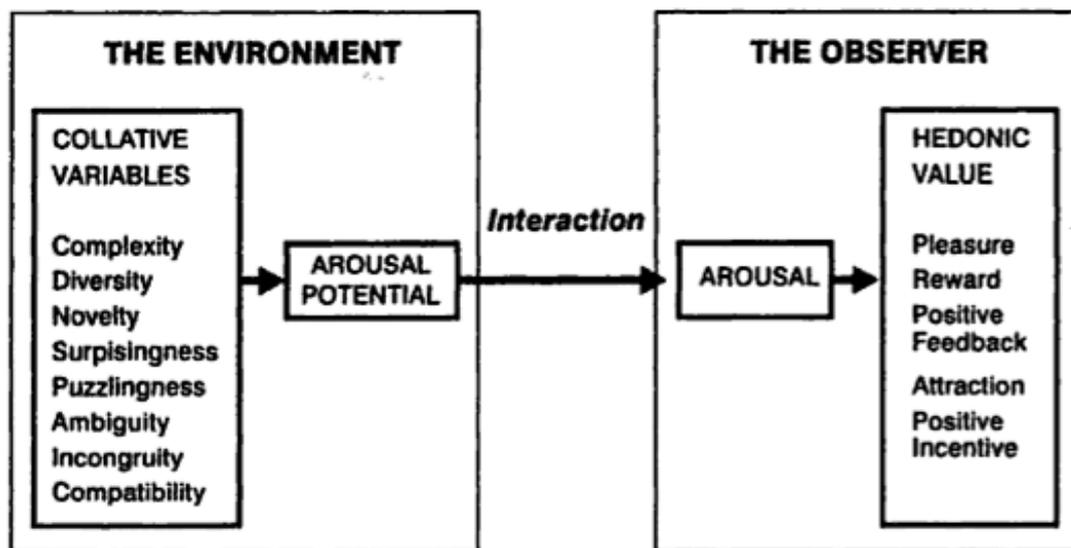


Figure 2.2: Berlyne's schema of aesthetic response to environment (source: Porteous, 1996)

Later, Kaplan and Kaplan (1982) suggest an environmental preference framework and highlight four environmental qualities: coherence, complexity, legibility and mystery, known as the Kaplan approach. They (1982) claim that behavior and learning are guided by preferences, and preferences are strongly related to a

person's ability to gather information and make assumptions about his/her environment (Porteous, 1996).

After explaining the environmental variables, Porteous (1996) moves on to the *personal variables -culture, social variables* and *personality*. As far as culture is considered, it can be claimed that scenic beauty values are strongly related to culture. As Porteous (1996) writes, there are many studies that point out the differences in landscape taste changing from culture to culture. Some of these highlight the differences in aesthetic preference between dominant and subordinate groups such as American white and blacks, and residents and visitors (Porteous, 1996).

## Familiarity

|  | | |
|---|---|---|
| **high** | *That's old stuff* | *There's no place like home!* |
| **low** | *That's very strange* | *That's wonderful!* |
|  | *low* | *high* |
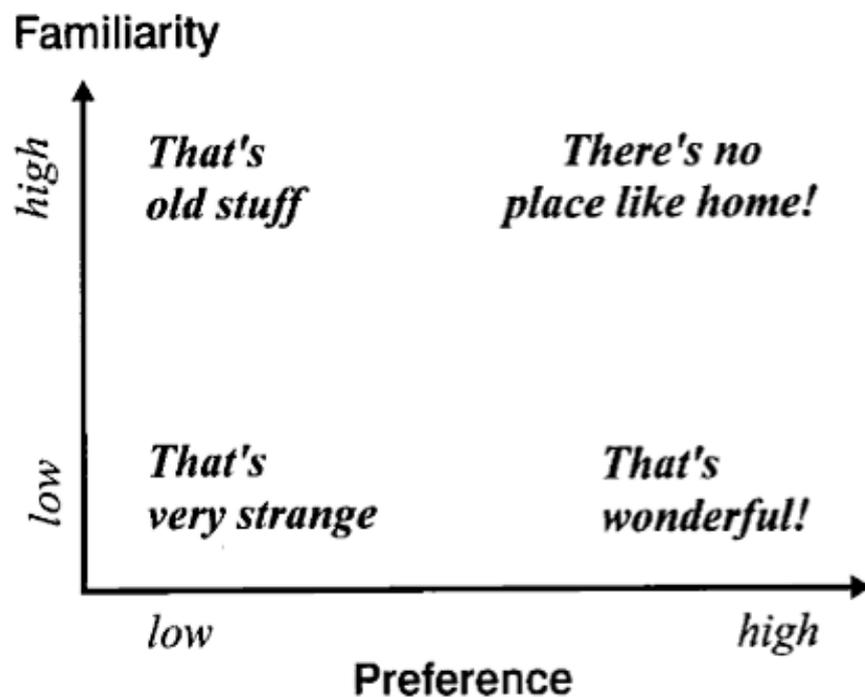
**Preference**

Figure 2.3: A familiarity and preference matrix based on Kaplan and Kaplan's approach (source: Porteous, 1996)

Some studies show that individual preferences are strongly influenced by past experiences that took place in a certain cultural environment. Arguing that familiarity is an effective predictor of familiarity of preference, The Kaplans (1982)

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suggest a 'familiarity and preference matrix' (Figure 2.3) which represents their idea of the 'continuous trade off between the excitement of the new and the comfort of the known' (Porteous, 1996, p.126). Porteous (1996) explains that socio-economic and demographic variables are focused on by experimentalists. He writes about different research on the social variables on preference. According to the research of Zube et al. (1983, cited in Porteous, 1996), children are not as sensitive as adults to landscape form and land-use compatibility, whereas they are more sensitive to water than adults. Variables related to socio-economic classes are also influential in preferences. For example, there are distinctions in the environmental perception and cognition of experts from different fields, as explained below:

> R. Kaplan (1973), for example, found significant similarities in the importance of environmental attributes as predictors of preference between architects, landscape architects, and other college students. For all groups, the coherence (legibility) of a scene was a strong predictor of preference, although architects perceived most coherence in photographs of building complexes, while other college students saw most coherence in natural scenes. (Porteous, 1996, p.127)

Lastly, Porteous (1996) claims that aesthetics judgments are strongly influenced by personal characteristics and attributes. He gives Kaplan's (1977) research on people who prefer suburbs and people who prefer natural environments as an example. According to this study, the suburbanites like to achieve, accomplish and lead. Furthermore, they see themselves as realistic and confident. On the other hand, the nature-seekers like exploring and feel confident about doing things on their own (Porteous, 1996). Therefore these personal characteristics influence the environmental preferences of suburbanites and nature-seekers.

Another example Porteous gives is Janssens' research (1984) on how personality influences preference in dense urban settings. According to this research, extroverts perceive buildings as more complex than introverts do. Moreover, neurotics find tall and massive buildings unpleasant, while people with a strong sense of self find them to be smaller, less massive and less complex (Porteous, 1996).

## 2.4.1.3. ACTIVISTS

Porteous (1996, p.151) defines the activists as "people with values who are ready to act upon them", in contrast with the humanists and experimentalists who are generally observers. In the activist point of view, values are the basis of action. Porteous (1996) explains that activists obtain their values from a humanist culture context and describes activists as "conservative radicals". He (1996) adds that activists are strongly interested in preservation, conservation, and heritage values.

Porteous (1996) suggests that planners, politicians, private business people and the public are all confused by the activists because they are given the opportunity to reassess their positions in relation to their aesthetic and ethical dealings with their environment.

## 2.4.1.4. PLANNERS

Porteous (1996) claims that planners aesthetic preferences provide significant differences from other professions. He (1996) defines the approach of the planners as the more physical and measurable end, which is concerned with terms such as scale, proportion, mass, line, color and texture. As an example, Porteous (1996) gives the approach of Jakle (1987, cited in Porteous, 1996, p.218, 219) who focuses on the visual characteristics of the urban environment and lists the elements which identify the identity of a landscape as: 1) *scale,* described as the hierarchy and relationship between buildings and human form, 2) *detail*, such as architectural elements, natural elements and street furniture, 3) *rhythm* which involves a "sense of appropriateness", 4) *face*, which refers to building façades, 5) *light and color* as the contributors to the character of a landscape, and 6) *change,* which refers to seasonal or natural changes and involves a sense of time.

## 2.5. AESTHETIC APPRECIATION AND PREFERENCES

Carmona et al. (2003) mention most of the subjects that have been discussed in the previous section. They especially stress on the aesthetic preferences of people. Moreover, Carmona et al. (2003, p.130) state that "the aesthetic appreciation of the urban environment is primarily visual and kinaesthetic (i.e. involving awareness of movement of all parts of the body)" and they discuss aesthetics under these two topics. Although the aesthetic appreciation of urban environment is widely examined through several approaches, this thesis will focus on visual and kinaesthetic appreciation of the urban space. The following parts aim to provide the literature review on these notions.

## 2.5.1. VISUAL APPRECIATION OF URBAN ENVIRONMENT

Based on a research questioning what the general public likes for a particular environment, Nasar (1988) identified five attributes of 'liked' environments. These are: naturalness, upkeep and civilities, openness and defined space, historical significance or content and order. 'Naturalness' refers to environments that are natural or where there is a predominance of natural over built elements; 'upkeep' or 'civilities' means environments that appear to be looked after and cared for; 'openness and defined spaces' include the blending of defined open space with panoramas and vistas of pleasant environments; 'historical significance' refers to environments that provoke favorable associations, and 'order' in terms of organization, coherence, congruity, legibility, clarity (Nasar, 1988).

In terms of the visual appreciation of urban environment, 'patterns' and 'aesthetic order' play a significant role. As we experience the 'whole' rather than any single part in isolation, we appreciate environments as ensembles (Carmona et al., 2003). To make them more ordered, visually coherent and harmonious, however, we select and choose some features. Gestalt psychologists argue that aesthetic order and coherence comes from the 'grouping' and 'recognition of patterns'. We use principles of organization or grouping to create 'good' form from the parts to make environments more coherent visually (Arnheim, 1977; Von Meiss, 1990). Gestalt

psychologists provide 'principles of grouping' (or 'factors of coherence') under six headings, as shown Figure 2.4.



| The principle of orientation | The principle of continuity |

The principle of common ground and common enclosure    The principle of closure

The principle of similarity    The principle of proximity
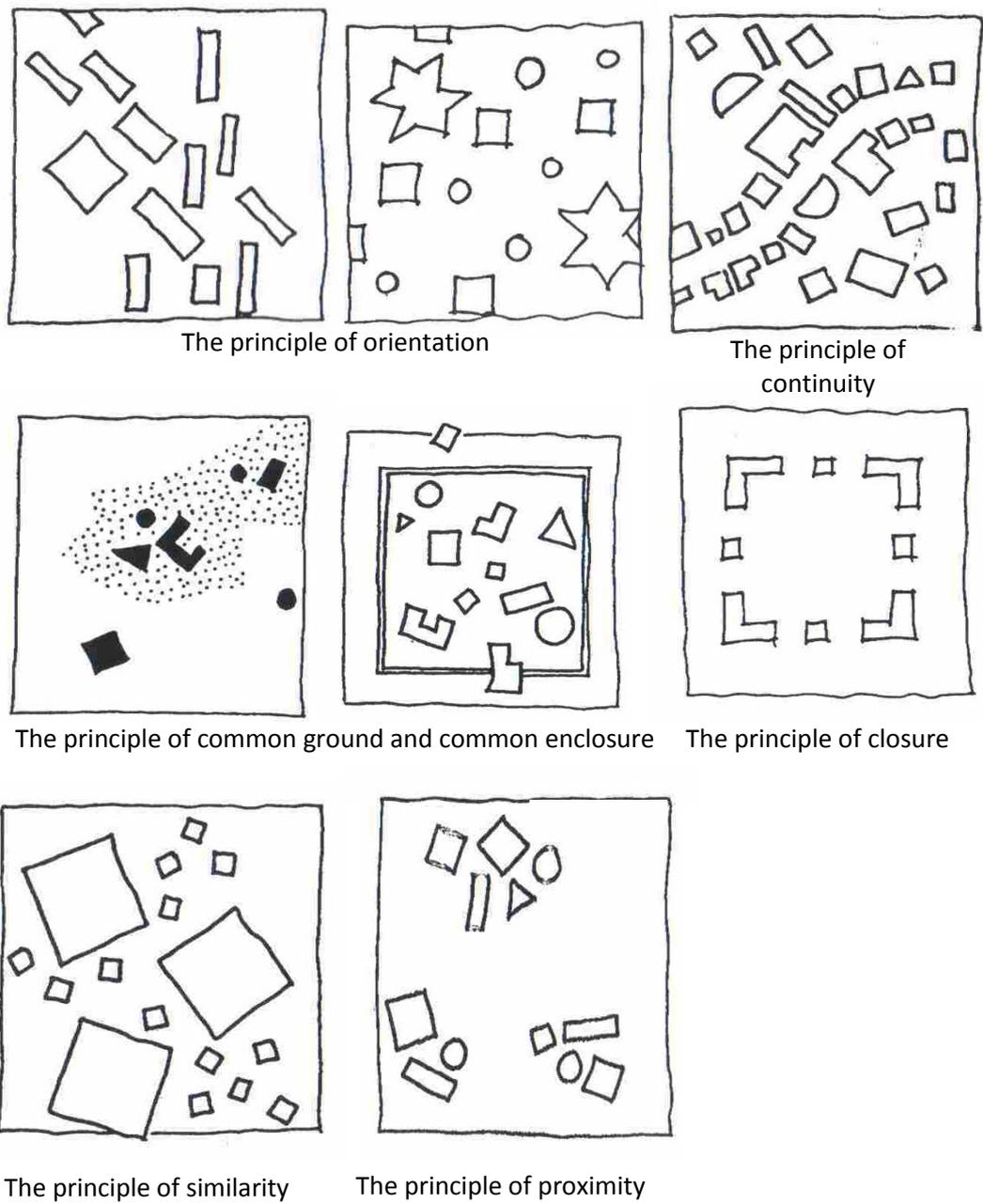
Figure 2.4: The Gestalt principles of grouping or factors of coherence (adapted from Carmona et al., 2003)

The first one is the 'principle of similarity' that enables recognition of similar or identical elements among others. This might include even the repetition of forms

or of common characteristics, such as windows and doors shapes. The second principle is the 'principle of proximity' which enables elements that are spatially closer together to be read as a group and to be distinguished from those that are further apart. The third one is the 'principle of common ground and common enclosure' "whereby an enclosure or a ground defines a field or group" (Carmona et al., 2003, p.132). In other words, the elements within the field or ground are distinguished from what lies outside.

The fourth principle is that of 'orientation' "whereby elements are grouped through their common orientation, either through parallelism or convergence towards a void or solid" (Carmona et al., 2003, p.132). The fifth principle is the 'principle of closure' which enables recognition of incomplete or partial elements as wholes and the sixth one is the 'principle of continuity' that enables recognition of patterns that may not have been intended that way (Carmona et al., 2003).

Gestalt psychology reminds the importance of the visual effect of designs. Günay (2007) writes two major contributions of Gestalt theory: "The first is that it tried to formulate the rules of visual perception through an analysis of object patterns and groupings, and secondly it has formulated principles of problem solving and creativity" (Günay, 2007, p.94).

Beside the Gestalt principle of grouping, Smith (1980) argues that our intuitive capacity of aesthetic appreciation has four distinct components that transcend time and culture: i) sense of rhyme and pattern, ii) appreciation of rhythm, iii) recognition of balance, and iv) sensitivity to harmonic relationships. When the first one is concerned, 'rhyme' involves some similarity in the elements, and presupposes the simultaneous existence of complexity (i.e., a mass of visual detail and information) and patterns. According to Smith (1980), the rhyme patterns comprise a system in which there is 'substantial affinity' rather than 'point-to-point correspondence'. This is not like a simple repetition of the same pattern like the repetition of a figure in a wall paper, but a repetition provided through similar figures or design components.

Different from rhyme, 'rhythm' relies for its impact on a stricter repetition. 'Balance' is "a form of order generally related to 'harmony' among the parts of a visual scene or environment" (Carmona et al., 2003, p.131). As for the 'sensitivity to harmonic relations', harmony concerns the relationship between different parts, and how they fit together to form a coherent whole (Carmona et al., 2003). Smith (1980) claims that there is always a fine line between a balance of order and complexity, the richness of diversity and the bewilderment of visual chaos.

The environmental preference framework (Table 2.3) by Kaplan and Kaplan (1982) has been mentioned before. In this framework, 'coherence' refers to making sense of an environment right away and the ability of people to cognitively organize a scene. 'Complexity' means being involved right away and the ability of a scene to keep people busy without boring them.

Table 2.3: Kaplan and Kaplan's Environmental Preference Framework (1982) (source: Carmona et al., 2003)

| | MAKING SENSE | INVOLVEMENT |
|---|---|---|
| **PRESENT OR IMMEDIATE** | COHERENCE<br><br>Environments easy to organize or structure. | COMPLEXITY<br><br>Environments with enough in the present scene to keep one occupied. |
| **FUTURE OR PROMISED** | LEGIBILITY<br><br>Environments suggesting they could be explored extensively without getting lost. | MYSTERY<br><br>Environments suggesting that, if they were explored further, new information could be acquired. |

'Legibility' refers to the promise of making sense in the future and opportunity to explore an environment without getting lost. Finally, 'mystery' refers to the promise of future involvement and environment's suggestion that there is more to learn and see (Gifford, 1987). Bell et al. (1984, p.45) also defines it as "the degree to which a scene contains hidden information so that one is drawn into the scene

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to try to find out this information". Kaplan and Kaplan (1989) claim that complexity and mystery are preferred for exploration, while coherence and legibility are preferred for understanding. Although mystery is necessary to create a feeling of exploration and thereby engaging with the urban environment, Nasar (1997) argues that preference for mystery may need to be reduced in some situations, as he explains as follows:

> When people feel vulnerable (as they often do in urban areas after dark), they might view a deflected vista as hiding a danger such as an attacker, in which case mystery would depress preference. A study of fear of crime in relation to a campus building confirmed this expectation. At night students avoided areas with deflected vistas and judged them as less safe than others (Fisher & Nasar, 1992). Herzog and Smith (1988) also found perceived social danger to depress preference for alleys (with deflected vistas). Thus, the research on spatial variables suggests broad patterns of preference –for moderately open spaces and mystery (under no threat). (Nasar, 1997; p. 166, 167)

Nevertheless, within the framework of Kaplan and Kaplan, 'making sense' and 'involvement' are related with a time dimension. According to them (1982), it is not enough for people to make sense of environments. After a while, people seek involvement and engagement in an environment (Carmona et al., 2003). Table 2.4 shows the concepts that different scholars identify in terms of aesthetic preferences. Among their diversity, they also have similarities.

| Nasar (1988) | Naturalness, upkeep and civilities, openness and defined space, historical significance, content and order |
|---|---|
| Gestalt psychologists | Similarity, proximity, common ground and common enclosure, orientation, closure, continuity |
| Smith (1980) | Sense of rhyme and pattern, appreciation of rhythm, recognition of balance, sensitivity to harmonic relationship |
| Kaplan and Kaplan (1982) | Coherence, complexity, legibility, mystery |

Table 2.4: Aesthetic preferences listed by Nasar (1988), Gestalt psychologists, Smith (1980), and Kaplan and Kaplan (1982)

## 2.5.2. THE KINAESTHETIC EXPERIENCE

'Kinaesthetic' means "of or pertaining to the sense of motion" (Carmona et al., 2003). The 'kinaesthetic experience' of moving through space is an important part of the visual dimension of urban design. The theoretical framework for the kinaesthetic experience was first set up by Cullen who (1961) claims that environments are experienced as 'serial vision' that are dynamic, emerging, unfolding temporal sequence. He (1961) argues that the kinaesthetic experience is typically one of a series of jerks or revelations, with delight and interest being stimulated by contrast, by the 'drama of juxtaposition'. In addition to the immediately present 'existing view', there are also hints of a different 'emerging view'. As well as a sense of being in a particular place ('here'), there may also be an equally strong sense that around and outside it are other places ('there'). The urban environment should be designed from the point of view of the moving person, for whom 'the whole city becomes a plastic experience, a journey through pressures and vacuums, a sequence of exposures and enclosures, of constraints and relief. The kinaesthetic experience depends on the types of users. Pedestrians, for example, move with the freedom to stop and engage with their surroundings. With the urban sprawl, however, cities are spread out. The use of cars in the move of people within the city provide additional ways of seeing, engaging with and forming mental images of urban environments, seen at different speeds and with different levels of engagement and focus. Likewise, drivers see the environment at speed and through a windscreen, while concentrating on the road, traffic, and any signs or directions. Passengers have greater scope to observe the environment than the driver, but equally, are unable to fully engage with it. Carmona et al. (2003) suggest that environments seen only from cars can – and perhaps should – be designed to suit motorists and passengers, while urban spaces seen by both motorists and pedestrians should be designed for the pedestrian's more discerning and prolonged attention. The environment that are mostly used by pedestrians therefore should be designed rich in 'rhythmic spacing' (i.e., as an environment whose elements which provide us with visual and spatial experiences) so that time spent in it takes longer (Carmona et al., 2003).

## 2.6. VISUAL - AESTHETIC ANALYSIS OF URBAN ENVIRONMENTS

The aim of this section is to define which concepts and elements can be used to analyze an urban environment in terms of its visual aesthetic character. An urban environment is made up of many urban elements. These can be spaces which are enclosed such as streets and squares, while there are also other hard and soft landscaping elements which includes urban architecture, street furniture, floorscaping, landmarks and planting, as shown in Table 2.5.

Table 2.5: Elements that compose the visual urban environment

| URBAN ELEMENTS | |
|---|---|
| **Space-Enclosure** | **Hard-Soft Landscape** |
| Streets | Urban Architecture |
| | Street Furniture |
| Squares | Floorscape |
| | Landmarks |
| | Planting |

These urban elements might be analyzed through certain concepts, such as harmony, rhythm, balance, order, complexity, scale and upkeep, as shown in Table 2.6. This thesis is opted to use these concepts and elements to analyze visual and aesthetic dimensions of an urban environment, as a wide literature review on urban aesthetics show that these elements and concepts can be easily perceived and measurable in urban space. These elements and concepts chosen to make a visual-aesthetic analysis of urban space, are widely inspired from the studies of Carmona et al. (2003). These concepts will be explained in detail in the following sections.

Table 2.6: The concepts used in the visual-aesthetic analysis of urban space

| CONCEPTS | Harmony |
| | Rhythm |
| | Balance |
| | Order |
| | Complexity |
| | Scale |
| | Upkeep |

## 2.6.1. THE CONCEPTS TO BE USED IN THE ANALYSIS OF THE VISUAL-AESTHETIC URBAN ENVIRONMENT

### 2.6.1.1. HARMONY

*Harmony* is about the relationships between different elements and parts. It concerns how these different parts "fit together to form a coherent whole" (Carmona, et al., p.131).  Moughtin et al. (1995) discuss the different ways to establish harmony. They (1995) highlight the importance of harmonious proportions in urban design.

### 2.6.1.2. RHYTHM

Moughtin et al. (1995) define *rhythm* as a basic characteristic of human nature. Rhythm depends on a strict repetition. To Smith (1980, cited in Carmona et al., 2003), "visual pleasure derives from rhythmic elements varying from the simple binary kind to more complex repeated subsystems". Rhythm can be produced by grouping elements in order to create emphasis, interval, accent, and/or direction. While creating rhythm, it is important to provide contrast and variety in order to avoid monotony (Carmona et al., 2003).

## 2.6.1.3. BALANCE

*Balance* can be achieved through repetition. But repetition of the same components might create monotony. And to avoid monotony, Smith (1980) suggests the use of contrast and variety, thereby achieving interesting rhythms. Although symmetry can be a powerful tool in achieving balance, symmetric compositions can appear mechanical and leaden. Asymmetrical compositions may also use elements of symmetry to achieve visual balance but in more complex and potentially interesting ways. Likewise, balance can also be perceived in highly complex organization of colors, textures and shapes, which cohere into a state of balance.

## 2.6.1.4. ORDER

Studies show preference associated to organization and related variables, like *order*, *coherence, fittingness, congruity, clarity* and *legibility* (Nasar, 1997). Contributing to the legibility and coherence in an environment makes a scene appear more orderly. For instance, repeating elements, uniformity of texture, distinctive elements and identifiability may be helpful (Nasar, 1997). Moreover, low contrast between elements or between objects and their context and identifiability through a focal point may contribute to the order of an urban setting (Nasar, 1997).

*Legibility*, which is strongly related to order, is another feature that increases preference. It is about creating a strong image and making a continuous pattern in time and space (Lynch et al., 1990). Legibility in a place can be described as a place having a clear image and which is easy to understand (By Design, 2000). The concept was established by Lynch (1960, p.2) who believes that legibility is crucial in a city and describes legibility as the apparent clarity of the cityscape and explains that the term is related to "the ease with which its parts can be recognized and can be organized into a coherent pattern". He argues that legibility is not the only important property of a beautiful city.

However, "it is of special importance when considering environments at the urban scale of size, time and complexity" (Lynch, 1960, p.3). Recognizable landmarks and symbols, easily identifiable pathways and districts may contribute to legibility and can be easily grouped into an over-all pattern (Lynch, 1960).

## 2.6.1.5. COMPLEXITY

*Complexity* can be defined as the number and variety of elements in a scene (Bell et al., 1984). Variety in an urban setting can be achieved through many components such as, colors, textures, forms, hierarchy, horizontal and vertical emphasis, etc. Complexity of spatial layout is related to the amount and difficulty of information that people process to move in an environment (Bell et al., 1984). Cullen (1961) states that a long straight road does not have much influence on the emotions since it is digested soon and become monotonous. He explains that the human mind reacts to contrast and difference between objects, which we can relate with complexity. Thus, it can be said that a degree of complexity may increase interest to an environment. Nasar (1997) claims that the terms 'diversity' and 'visual richness' refer to complexity without negative connotations, such as environmental clutter and others that reduce order. He claims that moderate diversity or visual richness increases interest and preference (Nasar, 1997). However, too much complexity weakens navigation and learning (Bell et al., 1984).

## 2.6.1.6. SCALE

Carmona et al. (2003, p.156) define scale by distinguishing it from size. While size represents "the literal dimensions of an object", scale is "the perception of that object relative to other objects around it, and to our perception of those objects". Furthermore, scale concerns two important factors: human scale and generic scale. For instance, a building's dimensions and all its elements should be relative to the dimensions of the human being and also its dimensions should be relative to those of its setting (Carmona et al., 2003). In order to achieve a human scale in urban design, especially scale giving elements such as windows and doors can be used.

### 2.6.1.7. UPKEEP

Upkeep environment is an environment that is looked after and cared for (Carmona et al., 2003). As mentioned before, upkeep is one of the components of liked environments suggested by Nasar (1988). It is an important component of the visual aesthetic character of urban settings. Maintenance arrangements for plants, street furniture, pavement etc., should be established for streets and public spaces.

### 2.6.2. THE ELEMENTS OF THE VISUAL URBAN ENVIRONMENT

### 2.6.2.1. SPACE – ENCLOSURE

Space is one of the most important components of urban environments. Trancik (1986, p.8) claims that the space should be evaluated in a broader context by focusing on the meaning of a space based on its use and purpose as defined by the psychological and social needs of the individual, on the one hand, and on the other hand, the relationship between a particular space or group of spaces and their regional characteristics, including history and local traditions. As such, in their research "A Walk Around the Block", Lynch and Rivkin (1959) recorded the impression of people while they walked through city streets. According to this study on urban perception, *spaciousness or constriction* of streets is the most important part of the pedestrian's experience (Lynch et al., 1990). Nasar (1997) says that some studies suggest that people prefer more space and openness, while some studies suggest that people prefer moderate and defined spaces. Therefore, the enclosure or openness in an urban environment become two important variables in the people's perception and appreciation of urban space.

While discussing enclosure and openness in urban spaces, it is important to understand the distinction between *positive* and *negative spaces*. Carmona et al. (2003, p.138, *italics added*) define 'positive space' as "…(*a*) relatively enclosed, outdoor space (*which*) has a definite and distinctive shape… (*which*) is 'conceivable', can be measured, and has definite boundaries". 'Negative space' is however defined as "being shapeless, inconceivable, lacking in perceivable edges

of form" (Carmona et al., 2003, p. 138). *Enclosure* and *spatial containment* are therefore the main features for designing positive urban spaces (Carmona et al., 2003).



(a)

(b)

(c)

(d)

(e)

(f)

(g)

(h)

(i)
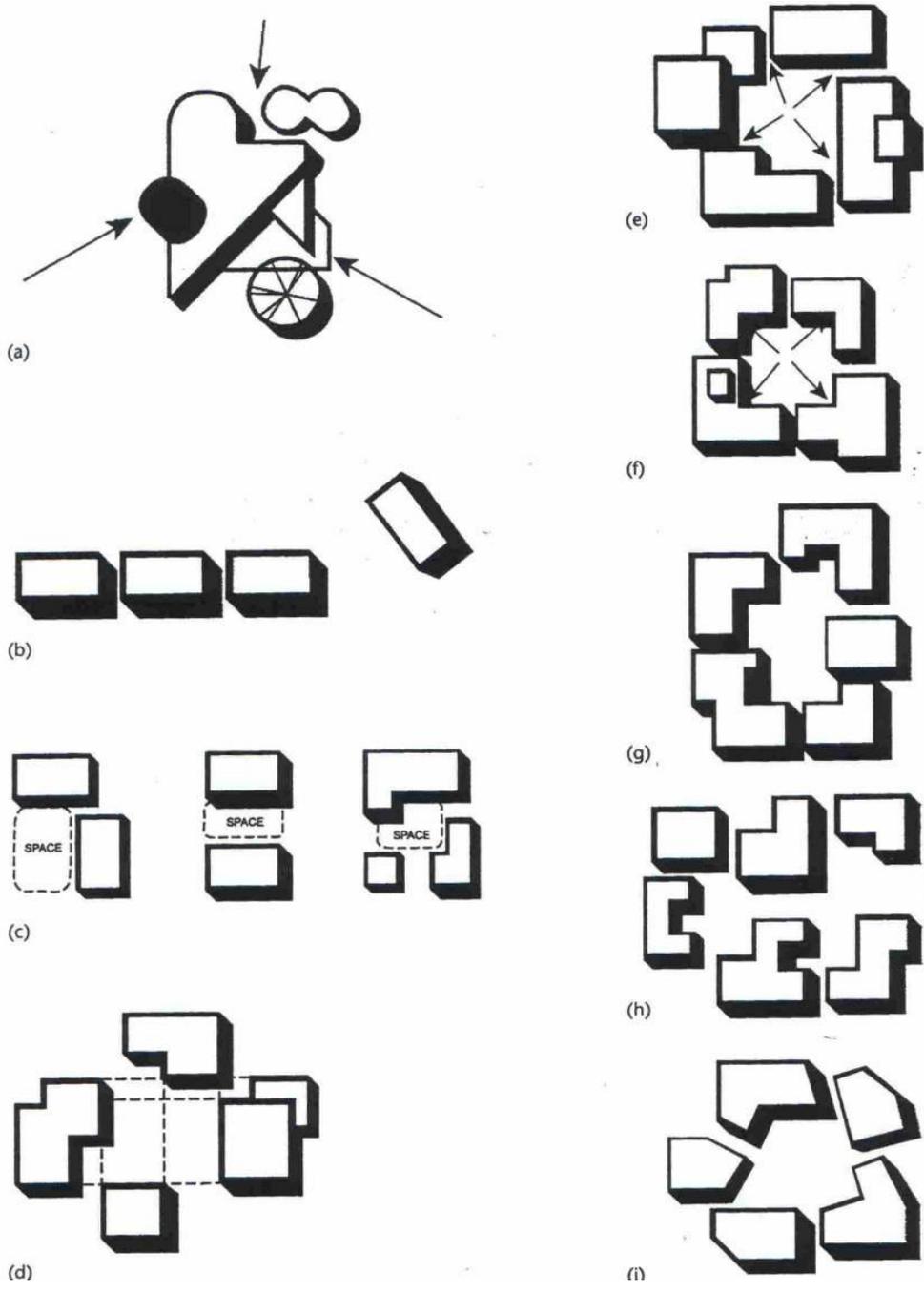
Figure 2.5: Norman K. Booth's (1983) principles of spatial containment and enclosure (source: Carmona et al., 2003)

In order to create spatial containment, it is important to consider the plan arrangement. For example, Booth (1983, cited in Carmona et al., 2003) discusses the principles of spatial containment and enclosure by investigating a number of spatial combination. For him, a single building with a simple form does not define and create space (Figure 2.5.a), whereas buildings organized in a long row or sited indiscriminately without relationships between them create the weakest definition of space (Figure 2.5.b). He particularly emphasizes the importance of locating the buildings at right angles in order to achieve a compositional order. However, if this is overused, it may bring a monotony to the environment (Figure 2.5.c). Using imaginary guidelines from the edge of a building and aligning with another one's edge may contribute to the compositional order (Figure 2.5.d.). He suggests that creating a sense of containment may be achieved through overlapping façades (Figure 2.5.e.). Furthermore, he claims that when the building walls turn to each other and create a space like a courtyard, a strong sense of enclosure is created (Figure 2.5.f.). Providing hidden subspaces may help creating a sense of mystery or intrigue (Figure 2.5.g.). However, too much complexity with incoherent and separate spaces causes difficulties in perception (Figure 2.5.h.). Moreover, the association of space may guide pedestrians in the urban environment. For instance, it is possible to organize space so that pedestrians enter and spend time in it (Figure 2.5.i.) (Carmona et al.,2003).

According to some researches, people prefer enclosed urban spaces (Gifford, 1987). Although Alexander (1977) argues that people sometimes feel comfortable in open areas such as the beach, it can be claimed that enclosure gives a feeling of privacy and being secure (Carmona et al., 2003). Here, one should note the difference between closure and enclosure, as explained below:

> In enclosure the eye reacts to the fact of being completely surrounded. The reaction is static: once an enclosure is entered, the scene remains the same as you walk across it and out of it, where a new scene is suddenly revealed. Closure, on the other hand, is the creation of a break in the street which, whilst containing the eye, does not block out the sense of progression beyond as in the example at Buckingham. (Cullen, 1971, p.47)

While discussing openness and enclosure, it is necessary to consider two main types of urban space: hard spaces and soft spaces. Trancik (1986) defines 'hard

spaces' as those surrounded by architectural walls frequently used for social activities. These spaces generally create enclosed urban environments, such as streets, squares and plazas. Trancik (1986, p.62) points out the three fundamentals in order to create successful hard spaces: "the three dimensional frame"," the two dimensional pattern" and "the placement of objects in space". Thus, it is crucial to consider urban space in both plan and section. On the other hand, soft spaces are those which are dominated by the natural environment such as parks and linear green areas functioning as recreational areas (Trancik, 1986). They generally provide openness in urban environment.

In literature, the aesthetic qualities of the two forms of enclosed urban spaces (or, positive urban spaces) –squares and streets- are discussed widely. According to Sitte (1989, cited in Carmona et al., 2003: 142,143), a square should acquire a number of aesthetic principles which are:

1. 'Enclosure' as one of the most essential qualities in urban spaces;

2. Freestanding sculptural mass being made up of by buildings that should join one another and draws attention to the relation of façades with their neighbors;

3. Shape which is determined through the proportion of the square that should be in harmony with its major building;

4. Monuments which should be placed out of the centre of a square, while the centre of the square should be kept free.

Also, Paul Zucker (1959) focuses on the artistic dimension of urban squares. He identifies five kinds of 'artistically relevant' squares: the closed square - space self-contained, the dominated square – space directed, the nuclear square – space formed around a centre, grouped squares and the amorphous square – space unlimited (Figure 2.6).

Different from squares, streets are dynamic and involve a strong sense of movement (Carmona et al., 2003). Streets are linear spaces, enclosed by buildings on both sides (Carmona et al., 2003). The main functions of a street may be listed as *place, movement, access, parking, drainage, utilities* and *street paving* (Manuel For Street, 2007). *Place* is what distinguishes a street and a road. Creating a sense

of place covers some aspects, such as local distinctiveness, visual quality and encouraging social activity (Manuel For Street, 2007).

Closed Square

Dominated Square

Nuclear Square

Grouped Square
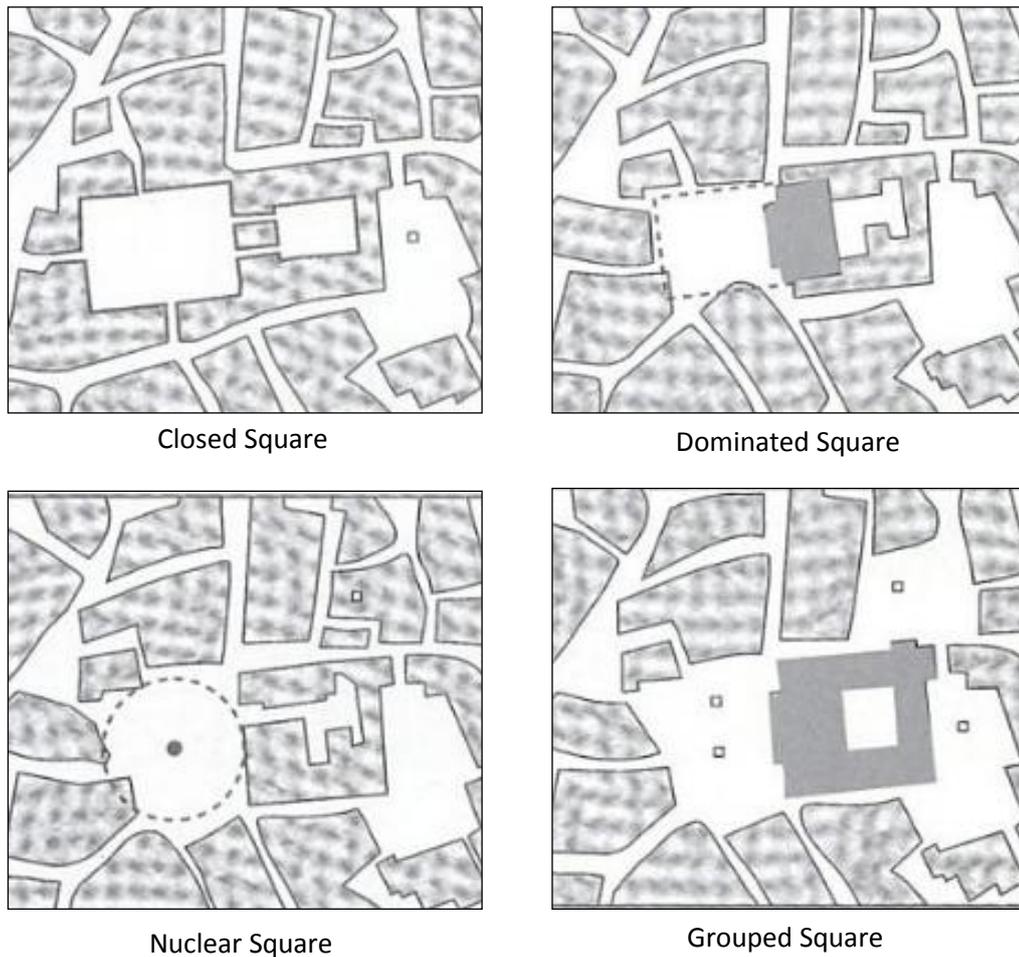
Figure 2.6: Zucker's (1959) typology of urban squares (adapted from Carmona et al., 2003)

A street providing interest and focal points together with having properties of three dimensional frame and two dimensional pattern can be considered as involving successful street spaces (Trancik, 1986). Streets have many different visual characteristics. They can be visually dynamic or static, enclosed or open, long or short, wide or narrow, straight or curved, formal and informal (Carmona et al., 2003).

Writing about the physical characteristics of streets, Carmona et al. (2003) claim that in narrow streets vertical elements stand out and eye-level details become more important, while in broad streets the viewer pays less attention to the façades as wholes and the floorscape and skyline become important elements. Also, different views and vistas, landmarks, visual incidents and design features compose the urban fabric and street scene. All these elements are also components of townscape (Carmona et al., 2003). Inappropriate scale, encouraging rapid movement and lack of a framework that unifies the elements are some of the problems of modern streets (Trancik, 1986). The increasing signs all over the streets are another problem. Researches prove that people dislike streets with signs everywhere and prefer streets with natural elements such as trees and shrubs (Gifford, 1987).

## 2.6.2.2. HARD AND SOFT LANDSCAPE

As also mentioned earlier, hard landscape and soft landscape are the main components of the visual character of urban space. Hard landscape involves architecture, landmarks, urban elements, street furniture and paving. Some of these urban elements and street furniture that play an important role in the visual quality of the city are sculptures, fountains, lighting elements, telephone boxes, railings, steps, walls, dustbins, signs, sitting elements, paving, and kiosks. It is important to consider the relationship and harmony between these urban elements. Color is also an important issue in terms of landscape. City elements, such as landmarks, can be emphasized by using color. Likewise, color schemes can be used in relation to particular districts, streets and squares. Moreover, color coding of urban elements, such as street furniture, is also an option (Moughtin et al., 1995). It is possible to use color in a city with natural elements, such as trees and pots of flowers.  Street furniture and floorscape are other possibilities to give a color effect to the city. Using local materials may also strengthen local identity. In the visual dimension, there are many other considerations in terms of urban elements. Some of these considerations will be mentioned in the following part.

**URBAN ARCHITECTURE**

As far as *urban architecture* is concerned, there are many concepts that are helpful to analyze architectural compositions. Moughtin (1992, p.25) argues that concepts, such as order, unity and scale, are used to "gain an understanding of the qualities which determine good or beautiful form".

In urban architecture, considering an overall *unity and order* within the urban environment is a main concern.  Moughtin (1992) argues the role of design is to build some kind of order out of chaos. Unity and order may be achieved through 'symmetry', 'balance' and 'repetition'. For instance, repeating an architectural style brings a sense of order. The repetition of colors, textures and similar elements may also contribute to an overall unity and harmony. Moughtin et al. (1995, p.9) defines a building that achieves balance as "visually well adjusted, exhibiting a reasonable distribution of its component parts".

*Scale* is another important notion in urban architecture. In order not to ignore human scale in the urban environment, it is important to consider the relationship of the built environment and urban space to the size of a human being (Moughtin et al., 1995). Moughtin (1992) suggests that the scale of human is a measure of real size and adds that the dimensions of the buildings, squares and streets are compared with human proportions in architecture and urban design.

*Rhythm* in architecture which is also significant in terms of urban architecture can be described as "the product of the grouping of elements; of emphasis, interval, accent and direction" (Moughtin, 1992, p.58). Writing about the overall harmony and rhythm of buildings with their surroundings, Carmona et al. (2003) suggest that to provide rhythm in a street scene, the vertical elements of buildings are emphasized rather than horizontal elements. Moreover, it is a general principal that urban buildings have a vertical emphasis and the horizontal street balances this verticality.

Another important component of urban architecture is the *façade design of the buildings*. According to Carmona et al. (2003), façades can be appreciated in terms of visual richness. Concepts, such as harmony, balance, symmetry, rhythm, unity

and contrast, are also the main concerns in façade design. Considering these concepts, the placement, scale and texture of elements, such as doors and windows, are critically important. For instance, the size and placement of the windows may be helpful in order to create visual unity. Moreover, using similar elements in harmony may create an overall balance in a façade. Besides, the scale of the buildings to urban space and human being, the scale within the building itself should be considered. One should note that windows and doors are scale giving elements of buildings (Carmona et al., 2003).

Buchanan (1998, cited in Carmona et al., 2003) lists the important factors of façade design that should be concentrated on, and he argues that façade design may contribute to create a sense of place. Moreover, he (1998, cited in Carmona et al., 2003) claims that the façade should have a sense of rhythm and hold the eye. Carmona et al. (2003, p.156) describe rhythm as "the arrangement and size of the constituent parts of a building's façade (e.g. its windows or bays), which is normally repeated".

For the façades of buildings, rhythm can be created through the harmony of vertical and horizontal elements. Most buildings have both vertical and horizontal elements. However, one usually dominates the other (Carmona et al., 2003).

There are other components of architecture which influence visual quality, such as materials and the colors and textures. Contrast, unity, balance, etc. can be created using colors and textures. Materials and colors may contribute to the local character of a place. The white residences with blue windows and doors as the key local architectural characteristics of Bodrum might be a good illustration for this. The consistent use of local building materials can bring harmony to a city. Creating an overall unity with the harmonious usage of the architectural elements, colors and textures can be helpful to create aesthetically satisfying environments.

Figure 2.7:  Urban architecture in Seattle-USA (source: Personal archive, 2008)

## STREET FURNITURE

Beside urban architecture, *street furniture* also strongly affects the visual scene of cities. As all the urban elements, street furniture should also be planned as a part of the overall design concept (By Design, 2000). Bayraktar et al. (2008) states that the urban elements, such as street furniture, give the opportunity to define, determine, give meaning to and highlight the space they are located on. It is important that the street furniture in a city contributes to the identity and visual

character of the city. The character of a place can be strongly associated with its aesthetic quality. These qualities may contribute to the "placeness" of a particular environment (Heath and Nasar, 1988). For instance, urban elements 'symbolically communicate' to the meaning of place (Trancik, 1986, p.86). Akkar (2005), examining the Grey Street in Newcastle upon Tyne, explains how the visual and aesthetic qualities were improved and a strong visual identity was created for the area. Using urban elements, it is possible to highlight the characteristics of a street. For example, the lighting schemes of buildings, landmarks and street furniture emphasized the streets curvilinear shape of Grey Street (Akkar, 2005).



Figure 2.8: An example for creative street furniture design, tree bench in Seattle (source: Personal archive, 2008)

Bayraktar et al. (2008) similarly consider urban elements as both visual objects and parts of the urban identity. They claim that urban elements which involve symbolic meanings may emphasize the historical, cultural, social and economic structure of the city (Bayraktar et al., 2008). Gillespies –a private consultancy firm of urban design- (cited in Carmona et al., 2003) suggests a number of principles for street furniture design. The first principle they offer is to design to incorporate the minimum of street furniture. Secondly, they claim that it is essential to integrate elements into a single unit wherever possible and remove unnecessary

street furniture. In addition, they point out the importance of considering the quality of the environment and contributing to the urban identity. Lastly, they claim that street furniture should be located to help create and define space without obstructing pedestrians and vehicles.

**FLOORSCAPE**

In addition to street furniture, *floorscape* is another strong component enhancing the aesthetic qualities of urban scape. Floorscape may bring many aesthetic qualities, such as rhythm, scale, order, hierarchy and symmetry. Besides, Lynch et al. (1990) claim that the color and texture of flooring may give a great deal of pleasure.



Figure 2.9: Colorful floorscape, contributing to the aesthetic quality of the urban area, Florida (source: T+ Pocket Book: Landscape Architecture, 2004)

The factors that determine the floorscape character of urban areas are: a) the materials used, such as concrete, cobbles or bricks, b) the way they are used, and c) how they are interrelated with other materials and elements (Carmona et al.., 2003).

There are many purposes of floorscape. The first one is to enable urban spaces function more efficiently by providing a suitable surface for traffic and indicating where different types of traffic should go through, by indicating the change of function, the change in property ownership and by providing a warning for potential hazards (Carmona et al., 2003). The second role of floorscape is to organize the space aesthetically. For instance, floorscape can be used to introduce a sense of scale through the scale of materials or different patterning of different materials.



Figure 2.10: Different pavement patterns defining different areas, Korea (source: Landscape Architect, Group Han, 2003)

In large urban spaces, some form of pattern is usually required in order to give a sense of scale. Linear paving emphasizes the street character as a "path", thus, the sense of movement, while non-linear paving reinforces the qualities of a space and encourage people to move slower or stop and spend time there. Focusing on the texture of the floor, Lynch (1953) says that textures can be used for guiding movement, and also giving direction or spatial unity in irregular surroundings. Last, the floorscape reinforces existing character of a place (Carmona et al., 2003). As Akkar (2005) argues discussing Grey's monument area, the floorscape of a city may reinforce the existing character and identity of its location. For instance, floorscape may emphasize the curvilinear shape of an area, building, etc. It can also enable focal points, such as highlighting a sculpture.

## LANDMARKS

*Landmarks* also pay important roles in contributing to the visual and aesthetic character of urban environments. Landmarks are physical objects defined simply as buildings, signs, stores, or mountains (Lynch, 1960). Landmarks may be distant, seen from many angles and distances, such as isolated towers or great hills. These landmarks usually give a radial reference (Lynch, 1960). Also, there are landmarks that are mainly local, such as numerous signs, sculptures or trees. These landmarks are visible only in limited localities and from certain approaches (Lynch, 1960). Landmarks radially orient observers by sight (Lynch et al., 1990). Cullen (1971) highlights the effect of focal points stating that:

> In the fertile streets and market places of town and village it is the focal point (be it column or cross) which crystallizes the situation, which confirms 'this is the spot'. 'Stop looking, it is here.' (Cullen, 11971, p.26)

Carmona et al. (2003) state that landmarks that have a clear form contrasting with their background are more easily identifiable. Furthermore, having a prominent spatial location makes the landmark more significant to the observer (Carmona et al., 2003). Lynch (1960) argues that the main characteristic of a landmark is 'singularity'. Having a unique or memorable feature or contrasting with nearby elements may contribute to its singularity (Carmona et al., 2003).

Figure 2.11: A landmark in Seattle-USA, "The Space Needle" (source: Personal archive, 2008)

## PLANTING

Similar to other urban elements, soft landscape elements have great impact on the city identity. Soft landscape elements are effective in terms of aesthetics and have the ability to add a sense of place. Similarly, Erzen (2009) criticizes the dominancy of traffic over nature and claims that the existence of natural elements in a city is crucial in aesthetics. Nasar (1997) claims that many empirical studies prove that the addition of natural elements and natural over built scenes are preferred. Thayer and Atwood (1978) support the idea that people prefer natural material in urban areas. Furthermore, they state that preference for nature may influence spatial behavior, since a study found that people preferred to use a parkway instead of a faster expressway (Nasar, 1997). Günay and Selman (1994) agree with Erzen and declare that natural environment has been the most important component of the aesthetics of a city. Thus, planting should be integrated to urban design as much as possible.

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Figure 2.12: Using the effectiveness of colorful plants, Korea (source: Landscape Architect, Group Han, 2003)

Planting may add value and soften the urban scene. It also helps to create visual and sensory interest (By Design, 2000). With a range of colors and textures of foliage, natural elements of urban environment provide visual richness and seasonal variety (Figure 2.9).
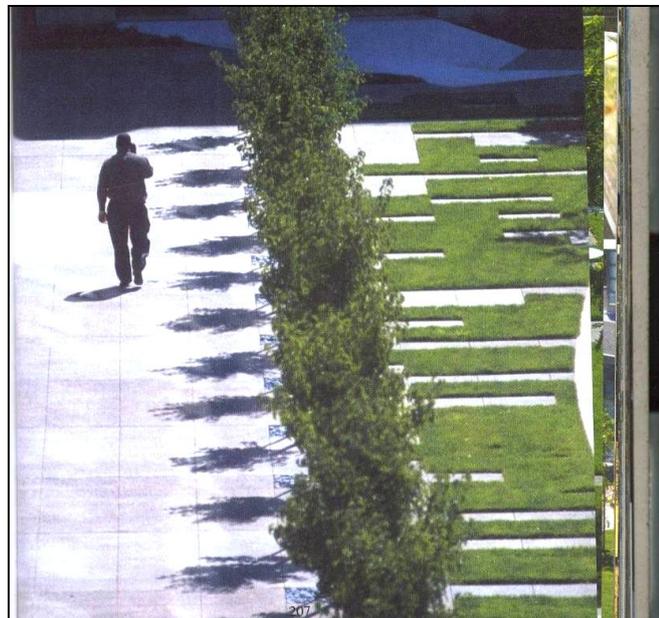


Figure 2.13: Plants defining the pedestrian way by separating it from the park, California (source: T+ Pocket Book: Landscape Architecture, 2004)

Planting can define a space and the function of a space (Figure 2.10). Planting is also used to give an appropriate scale, to give direction and to define and emphasize particular features or elements. In addition, soft landscape enables to give a sense of harmony, contrast, continuity, enclosure and privacy. However, maintenance arrangements for all planted areas in urban space should be established, as upkeep is one of the components of liked environments.

To sum up, in order to create a sense of place, all the mentioned elements – buildings, streets, squares, hard and soft landscape elements- should be considered as a whole. Embracing an overall point of view will enable to arrange elements that form a coherent visual statement (Moughtin and Shirley, 1996). The way all of the components come together is strongly effective on the urban scene. Writing about decorating a city, Moughtin et al. (1995) mention concepts such as order, unity, proportion, scale, contrast, balance and rhythm between the components of a city. They argue that it is essential to consider such concepts while decorating a city. Probably one of the most important points in urban design is to compose the elements in relation to each other in consideration of scale and proportion (Moughtin et al, 1995, p.25). Günay and Selman (1994) consider urban environments as consisting of positive and negative elements. Accordingly, structures, buildings (mass) compose the positive elements and open spaces (space) compose the negative elements in a city. They agree that the harmony between these elements, the texture, material and color are important parts of aesthetics. Consequently, the harmonic relationship of these components, which form the macro-form and silhouette of the city, is a determining factor in urban aesthetics. Therefore, it is necessary to create visual unity out of the diverse components of the city (Moughtin and Shirley, 1996). As Lynch (1960) states, the aim of urban design is to develop a strong urban image out of the various components.


## 2.7. CONCLUDING REMARKS

A literature review on urban aesthetics shows that there are many different approaches to urban aesthetics. However, within the mentioned sources, there are

also common opinions. These sources are in agreement that aesthetics is not concerned with only the sense of sight, but all senses. Yet, in some cases one or more sense may become dominant. Moreover, urban aesthetics is not only concerned with the physical qualities of an urban environment, but also people who perceive them. Many concepts have been mentioned in this chapter, which will guide this research during the analysis of the urban qualities and perceptual dimension of cities. According to the mentioned sources, some of the urban qualities which are necessary to create aesthetically satisfying environments are naturalness, upkeep, openness, defined space, historical significance, order, rhyme, pattern, rhythm, balance, harmonic relationships, complexity, diversity, coherence, legibility, mystery, spaciousness, identifiability, variety and novelty. Some studies explore these concepts in relation to the physical attributes of urban space, while others focus on the perceptual dimension highlighting concepts such as comfort, security, interest, excitement, curiosity, exploration, discovery, wonder, involvement, relaxation, warmth, suprisingness, and attachment.

In this thesis, the visual aesthetic and perceptual dimension of Tunalı Hilmi Street will be analyzed and discussed, focusing on the physical attributes of urban space and visual experience of people. The analysis will especially encompass the concepts used in the section 2.6. Visual - Aesthetic Analysis of Urban Environments.

# CHAPTER 3

## RESEARCH METHODOLOGY

This chapter is about the research methodology of this study which is based on a case study method. The chapter explains the method of analysis and the sources of evidence used for this study in detail.

## 3.1. METHOD OF ANALYSIS

The unit of analysis of this thesis is Tunalı Hilmi Street in Ankara. In the first part of the analysis, the location of Tunalı Hilmi Street in Ankara, its close proximity, its historical evolution of the street, its planning history and the land-use pattern is examined to introduce Tunalı Hilmi Street and to explain its major characteristics. The analysis of this part is provided in Chapter 4. In the second part of the analysis, the investigation focuses on the aesthetic dimension of Tunalı Hilmi Street. In this part, the examination focuses on the area from Kuğulu Park to the Esat Street intersection. This is the more commonly and publicly used area of the street. Also, the views of the users of Tunalı Hilmi Street are examined.

As mentioned in Chapter 2, perceptual and cognitive dimensions play a significant role in aesthetics. Therefore, considering these dimensions while analyzing the aesthetics of a site will be very helpful to fully understand the aesthetic character of the site. It is not easy to measure perception, since the perceptual experiences of people are based on their personal experiences and researchers do not have direct access to these experiences. Thus, perception is measured indirectly. Gifford (1987) lists the research methods on perception as self-report methods, time-sampling method, behavior-inference method, psycho-physical method and the phenomenological approach. Since each method has weak and strong parts, the

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multiple methods will be used for the investigation of Tunalı Hilmi Street. As Gifford (1987) argues, multiple methods help researchers to more fully understand environmental perception.

In this research, the perceptual and cognitive patterns of the users of Tunalı Hilmi Street were evaluated by asking observers questions in order to draw inferences about the physical attributes and aesthetics of Tunalı Hilmi Street. The questions for this research are inspired by the questions that Gifford (1987) lists in order to investigate personal impressions in urban environments. The questions of Gifford's (1987) questions are:

- What is there?
- Is it good?
- Is it beautiful?
- How does it make you feel?

Similar issues are focused by the questionnaire of this research. However, the questions in this research are more specific and detailed. The aim is to investigate descriptions, emotional reactions, aesthetic judgments and evaluations of people through the questions. Furthermore, the questions in the questionnaire of this study aim to understand how people describe Tunalı Hilmi Street, how they perceive and feel about it and how they judge it.

The key concepts which are investigated within the context of this research are: nice/good, well-maintained, colourful, well-organized, harmony, unity, variety of uses and visual features, well-planted (or well-landscaped), well-designed and necessary street furniture, colourful, safe, comfortable, enjoyable, exciting, boring/monotonous, mysterious, intriguing, surprising, predictable, legible/clear, open/spacious, closed/suffocating, and peaceful.

## 3.2. SOURCES OF EVIDENCE

This research uses quantitative and qualitative data which are based on the four major sources of evidence: written documents, direct observation, questionnaire, and cognitive maps.

### 3.2.1. WRITTEN DOCUMENTS

The first source of evidence includes documents which constitute written reports, books, articles, researches, formal studies or evaluations of the same site under study, articles appearing in the media and websites related to Tunalı Hilmi Street. Particularly this source of evidence is used for the first part of the analysis which encompasses the location of Tunalı Hilmi Street in Ankara, its close proximity, its historical evolution of the street, and its planning history.

### 3.2.2. DIRECT OBSERVATION

The second source of evidence is direct observation. The case study area was visited several times to identify the land-use pattern in the first and second floors of the buildings. Also, photos were taken to identify the visual and aesthetic problems of the street, additionally; the street is analyzed through the urban design analysis tools. These analyses are provided through sketches and maps to analyze the visual-aesthetic character of Tunalı Hilmi Street.

### 3.2.3. THE QUESTIONNAIRE

The third source of evidence is the questionnaire held with the users of Tunalı Hilmi Street. The questionnaire consists of both closed and open-ended questions. 'Closed questions' is a form of question which can normally be answered using a simple 'yes' or 'no', a specific simple piece of information, or a selection from multiple choices (no author, 2010). As they provide limited choice, it is easier to draw statistical results afterwards. 'Open-ended questions' contrast with closed questions. They cannot be answered with a simple 'yes' or 'no', or with a specific

piece of information, and which give the person answering the question scope to give the information that seems to them to be appropriate (no author, 2010). "Open-ended questions are sometimes phrased as a statement which requires a response" (no author, 2010).

In the questionnaire, there are ten questions that provide us with the opportunity to gather both to *quantitative*[1] and *qualitative*[2] data. Qualitative data is more difficult to analyze and draw statistical results than quantitative data. However, qualitative questions are likely to produce in-depth responses, and this is particularly required for a topic, like aesthetics. Furthermore, these responses are likely to give efficient information about the aesthetic character of the site.
The first three questions are meant to give quantitative information about the street usage. They are closed questions which are: *"How often do you visit the street?", "For what reasons do you use the street?"* and *"Which parts of the street do you use more frequently?"*.

The next two questions are open-ended and qualitative and as follows: *"What are the first features and places that come to your mind considering Tunalı Hilmi Street?"* and *"How does the street make you feel?"*. They are not restricted with choices. Observers are free to provide their own answers.

In contrast to the last two questions explained above, there is a group of questions that provides checklists with aesthetic concepts which are often used in this thesis. These concepts are: nice/good, well-maintained, colourful, well-organized, harmony, unity, variety of uses and visual features, well-planted (or well-landscaped), well-designed, necessary street furniture, etc. With these questions the purpose is to make people relate these concepts with the street. They are expected to make judgments based on five different choices: 'strongly agree', 'agree', 'partially agree', 'disagree' and 'strongly disagree'.

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[1] *Quantitative research* uses numbers and statistical methods. It is based on numerical measurements.

[2] *Qualitative research* is a non-numerical method frequently used for understanding human behavior.

As a result, it is possible to find out whether Tunalı Hilmi Street is nice or good/bad, well or bad-maintained, colourful or colourless, well or bad-organized, harmony/disharmony, unity/disunity, well or bad-planted (or landscaped), well or bad-lit, and whether the street acquires a variety/monotony of uses and visual features, and well or bad-designed and necessary/unnecessary street furniture. After these questions, there are two more open-ended questions that are expected to be answered freely, asking what the positive aesthetic and negative aesthetic features are in the street.

In the questionnaire, there is another group of questions as checklists. The concepts which are investigated are for Tunalı Hilmi Street: colorful, safe, comfortable, enjoyable, exciting, boring/monotonous, mysterious, intriguing, surprising, predictable, legible/clear, open/spacious, closed/suffocating, and peaceful. Again, with these questions the aim of the research was to make people relate these concepts with the street. They are expected to make judgments based on four different choices: 'very applicable' 'applicable', 'partly applicable', 'not applicable'. As a result, it is possible to find out whether Tunalı Hilmi Street safe or unsafe, comfortable or uncomfortable, enjoyable or unenjoyable, boring/ monotonous or exciting, mysterious/intriguing/surprising or predictable, legible/clear or confusing, open/spacious or closed/ suffocating, and finally peaceful or restless.

Table 3.1: Questionnaire groups of the research

| GROUPS | NUMBER OF QUESTIONNAIRE |
|---|---|
| **People between 20-29 years-old** | 13 |
| **People between 30-50** | 14 |
| **People older than 50** | 7 |
| **TOTAL** | **34** |

The questionnaire was conducted with a total of 34 people (17 men and 17 women). The respondents were chosen according to different age groups representing the young, middle ages and elderly people (Table 3.1).

Table 3.2. Information about the respondents regarding their age, sex and profession

| | AGE | SEX | PROFESSION | WORKS/LIVES ON THS |
|---|---|---|---|---|
| 1 | 20 | Male | Student | - |
| 2 | 23 | Male | Self employed | - |
| 3 | 24 | Female | Student *(Studying International Development)* | - |
| 4 | 24 | Male | Student *(Stud. American Culture and Literature)* | - |
| 5 | 24 | Male | Student *(Studying finance)* | - |
| 6 | 24 | Female | Technical Consultant | - |
| 7 | 24 | Female | Landscape Architect | - |
| 8 | 24 | Female | Landscape Architect | - |
| 9 | 24 | Female | Industrial Engineer | - |
| 10 | 24 | Male | Software engineer, musician | - |
| 11 | 25 | Female | Engineer | - |
| 12 | 26 | Female | Landscape Architect | - |
| 13 | 27 | Male | Consultant | - |
| 14 | 30 | Male | Self employed | - |
| 15 | 31 | Male | Graphic Designer | - |
| 16 | 33 | Female | House wife | - |
| 17 | 35 | Male | Teacher | - |
| 18 | 33 | Female | Teacher | Lives in THS |
| 19 | 33 | Female | Optician | Works in THS |
| 20 | 34 | Female | Beautician | Works in THS |
| 21 | 36 | Male | Manager | Works in THS |
| 22 | 38 | Female | Medical Consultant | - |
| 23 | 38 | Male | Self employed | Works in THS |
| 24 | 39 | Male | Pharmacist | Works in THS |
| 25 | 41 | Male | Manager | Works in THS |
| 26 | 42 | Male | Medical Civil Servant | - |

Table 3.2 (Continued)

|    | AGE | SEX | PROFESSION | WORKS/LIVES ON THS |
|----|-----|-----|------------|--------------------|
| **27** | 48 | Female | Self employed | Lives and works in THS |
| **28** | 50 | Male | Shop owner | Lives and works in THS |
| **29** | 52 | Female | Housewife | - |
| **30** | 58 | Male | Manager | - |
| **31** | 60 | Female | Manager | - |
| **32** | 60 | Female | Housewife | Lives in THS |
| **33** | 65 | Male | Architect | Lives in THS |
| **34** | 69 | Female | Housewife | - |

13 of the respondents (38%) were in their twenties; 14 (41%) were in their forties, and 7 people (21%) were 50 or above. Likewise, to be able to include different opinions on THS, people from a variety of professions (industrial engineer, teacher, landscape architect, architect etc.) were chosen as respondents (Table 3.2). Also, the respondents were selected to include additional perspectives. For example, a mother with a stroller and a disabled person was included in order to gain the perspectives of vulnerable groups.
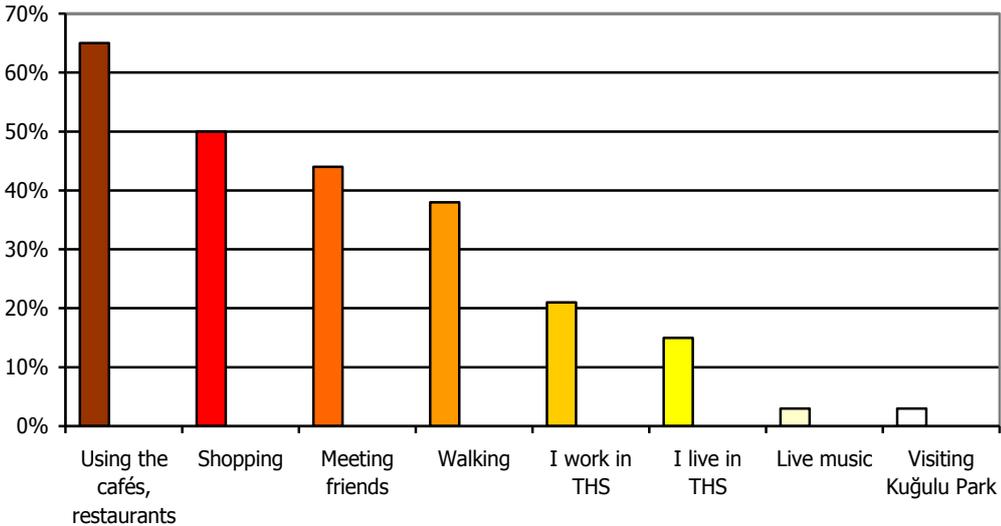


Figure 3.1: Figure showing why the respondents visit Tunalı Hilmi Street
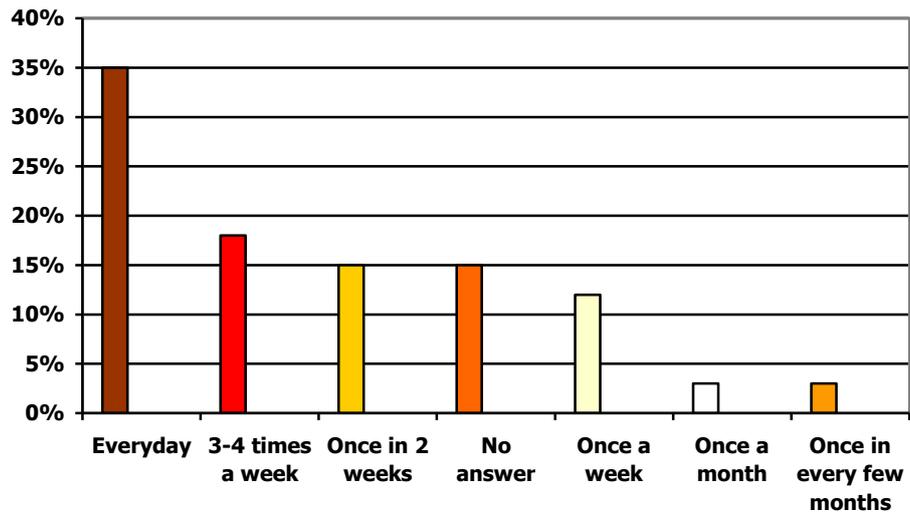
Figure 3.2: Figure showing how often the respondents visit Tunalı Hilmi Street
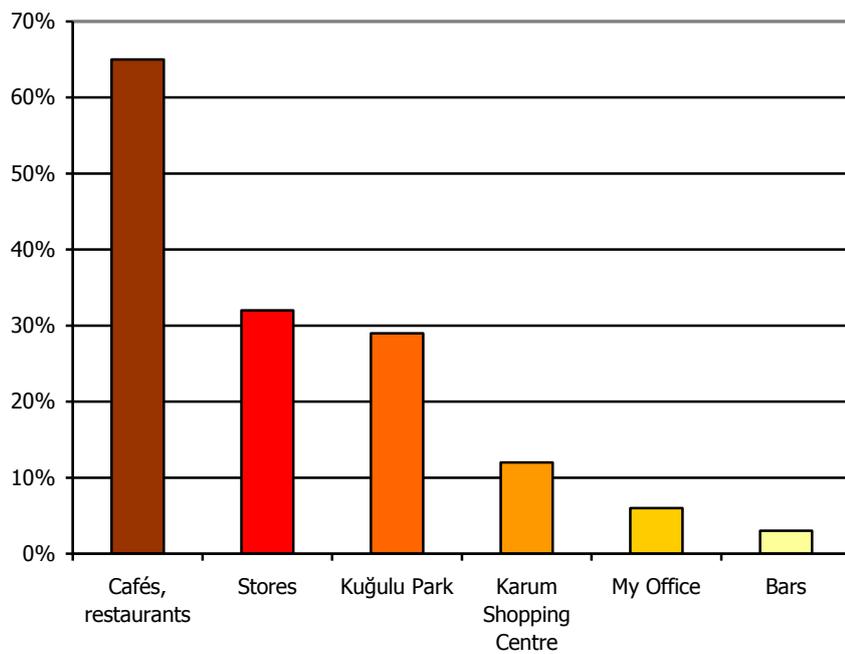


Figure 3.3: Figure showing which parts of Tunalı Hilmi Street are visited more frequently by the respondents

Among the respondents, 7 of those (21%) who filled out the questionnaire work on Tunalı Hilmi Street; 3 (8%) live there and 2 (5%) both live and work there (Table 3.2). 22 respondents (65%) declared that they dominantly used the street for the cafés and restaurants (Figure 3.1). 17 (50%) stated that they use the street for shopping, while the rest of the respondents mentioned other reasons to visit the street such as walking and meeting friends. As for the usage frequency of the respondents, 12 respondents (35%) claimed that they visited the street every day (Figure 3.2). 6 (18%) stated that they visited the street three or four times a week, 5 (15%) claimed that they visited the street once in two weeks.

### 3.2.4. COGNITIVE MAPS

The questionnaire also focuses on spatial cognition, which means "the thinking processes that help us, "wayfind" (i.e., successfully navigate through an environment), estimate distances, recognize route cues, able to make and read maps, and generally understand the relative location in space of different places" (Gifford, 1987, p.32). Spatial cognition can be examined through *cognitive maps* which refer to how places are arranged in our head. Legibility that means "the ease with which a setting may be recognized and organized by people" is also a key concept in terms of cognition (Gifford, 1987: 33). This method can also be categorized as a qualitative method. This is the fourth source of evidence used by this research.

In order to understand people's spatial knowledge of Tunalı Hilmi Street and to analyze the street in terms of the concept of legibility, individuals are asked to sketch a map of Tunalı Hilmi Street. A copy of the questionnaire is provided in Appendix A of this thesis. The examples of cognitive maps obtained through the case study are also provided in Appendix B.

**CHAPTER 4**


**SITE ANALYSIS: TUNALI HİLMİ STREET**



**4.1. The Location of Tunalı Hilmi Street**

Tunalı Hilmi Street is located in the south of Kızılay -the commercial core of Ankara. It is situated in Kavaklıdere -a neighborhood in Çankaya district of Ankara (Figure 4.1). Tunalı Hilmi Street starts at Kuğulu Park to the south and ends at Hacıoğlu Street and Akay Street to the north.



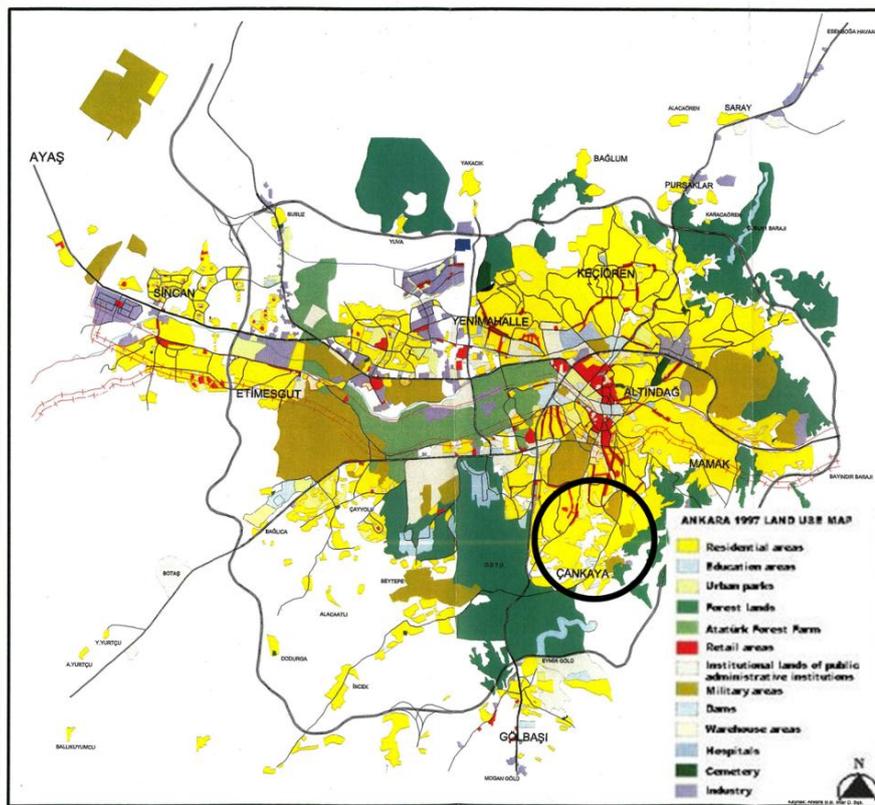Figure 4.1: Ankara and the location of Kavaklıdere neighborhood (source: Personal archive of Müge Akkar Ercan)

To the east, it runs to the north-east direction with reference to Atatürk Boulevard where Iranian, American, German, Italian, Polish, French, Austrian and Egyptian Embassies are located. The Boulevard is connected with Cinnah Street and Iran Street to the south. As Tunalı Hilmi Street is on the route reaching to Atakule Shopping Center (the first shopping mall of Ankara) from Kızılay, and being the extension of Kızılay, it developed as a commercial center, and now functions as one of the most important high streets of Ankara. To the south end, Tunalı Hilmi Street joins Arjantin Street and Karum –the second shopping mall of Ankara, both of which have functioned as the lively meeting places of relatively higher income groups. Today, commercial uses extends from Tunalı Hilmi Street towards Arjantin Street and Filistin Street where brand mark shops, cafes and restaurants are located on the ground floors and where aesthetic/beauty parlors and fashion houses are on the upper floors of the buildings.

Kuğulu Park, located at the beginning of Tunalı Hilmi Street and being a part of green belt of Ankara, functions as one of the major open green spaces of the inner city. As other parts of this green belt, Seğmenler Park and Botanic Park are located on the south of Tunalı Hilmi Street and Meclis Park on its north. Walking to the north, Tunalı Hilmi Street joins Kennedy Street that contains residential and office uses, and two petrol stations. Modern Art Center (Çağdaş Sanatlar Merkezi) and Chamber of Industry Building are also located on Kennedy Street, where it is connected with Atatürk Boulevard. On the east, Güniz Street –a residential street with a few cafes and restaurants on the ground floors and a few offices on the upper floors- runs parallel to Tunalı Hilmi Street. On the west, Tunus Street –a important street with commercial and office functions- runs parallel to Tunalı Hilmi Street. Beside cafes, restaurants and bars on the ground floors, important landmarks, such as the factory outlet of Kavaklıdere Wines, Şinasi Theater, TUBITAK (The Scientific and Technological Research Council of Turkey), offices and office buildings, a hospital (World Eye Center) and a five-star-hotel (Rixos Hotel) are located on Tunus Street. Bestekar Street that runs between Tunus Street and Tunalı Hilmi Street, reaching at Kennedy Street is particularly popular with its cafes, restaurants and bars.

Figure 4.2: Büklüm Street (left above), Çığır Street (above right), Bülten Street (left below), Bestekar Street (below right) coinciding Tunalı Hilmi Street (source: Personal archive, 2010)



Figure 4.3: "Minibar" scenes from Tunus Street (source: Personal archive, 2010)

Also a minibar -the space created in the leisure practice of a group of young people- and hotel buildings make the street always crowded with young people (Altay, 2004: 3) (Figure 4.3). The other streets which intersect Tunalı Hilmi Street are: Esat Street, Bardacık Street, Büklüm Street, Çığır Street, Bülten Street, Abay Street, Buğday Street and Hacıoğlu Street (Figure 4.2).
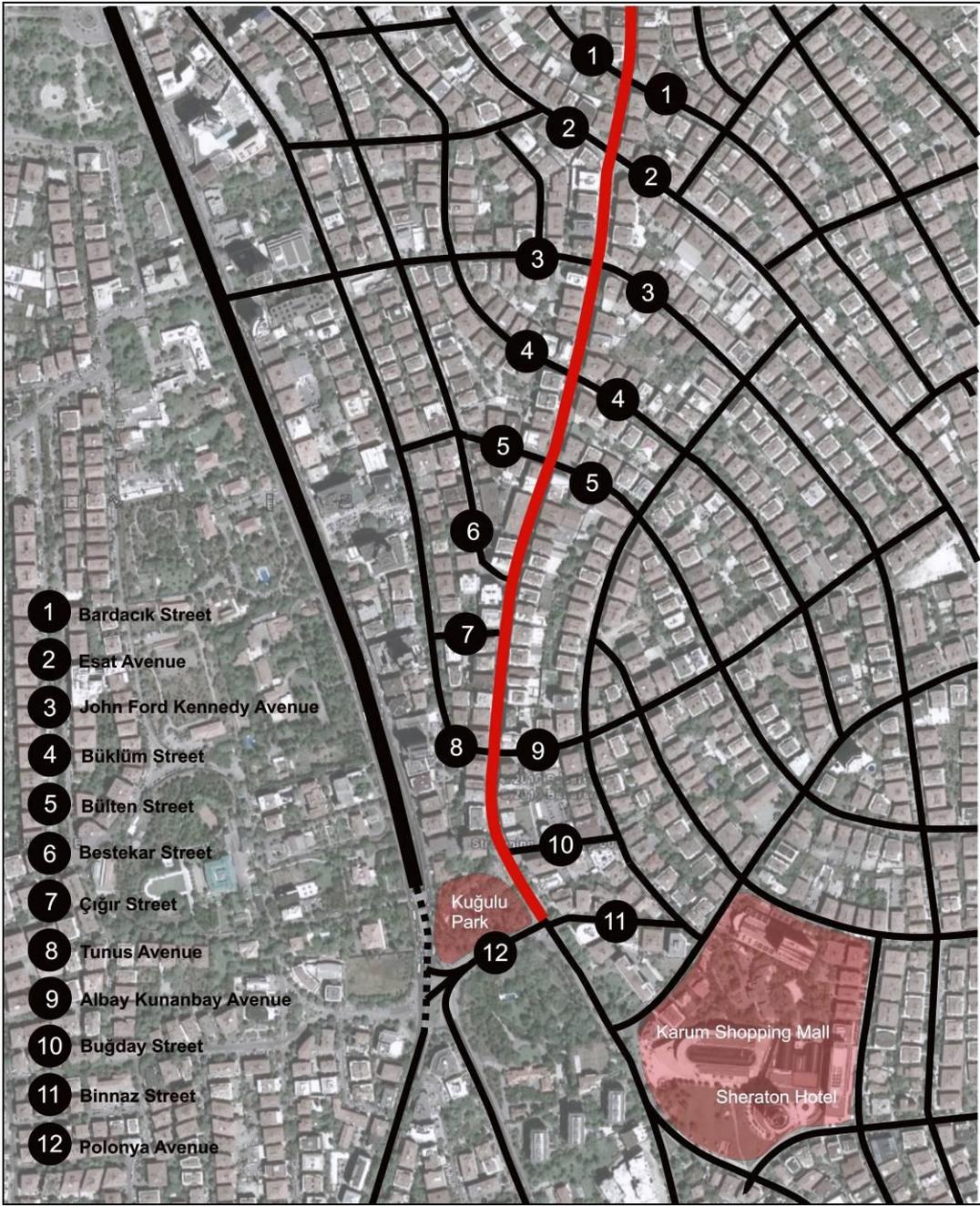


Figure 4.4: A map showing Tunalı Hilmi Street and surrounding streets (source: modified from Google Earth, 2010)

## 4.2. The History of Tunalı Hilmi Street in Kavaklıdere Neighborhood and Its Close Proximity

The history of Tunalı Hilmi Street and Kavaklıdere neighborhood goes back to the foundation years of Ankara as the new capital city of Turkey. At that time, Ankara whose center was Ulus, looked like a small town. In the 1930s, there was a creek, called 'Kavaklıdere' (meaning 'a creek with poplar trees') (Kavaklıderem Derneği, 2010). The creek, which gave the neighborhood its name, originated from the lower boundary of the Presidential Palace (Çankaya Palace), running through today's Tunus Street and disappearing when it reached at today's Kennedy Street (Kavaklıderem Derneği, 2010). There were poplar trees along the creek. Tunalı Hilmi Bey (1871-1928), who gave his name to the street, was one of the leading members of Young Turks and Turkism activities[3], and a respectable personality in the foundation years of the Turkish Republic. Tunalı Hilmi Bey and his family migrated from the Danube River to first Istanbul in 1877 due to Ottoman-Russian War. After studying law in Geneva, he wrote articles for the periodicals of Young Turks. He worked as a writer and policy maker in different establishments of editorial offices or press of a newspaper, journals, associations and divisions. He also worked as an inspector, chief secretary, district governor and member of the Parliament of Turkish Republic and Ottoman Empire Assembly. He and his family moved to Ankara and settled down in Kavaklıdere neighborhood.

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[3] The **Young Turks** (Turkish: ***Jön Türkler*** (plural), from French: *Les Jeunes Turcs*) were a coalition of various groups favouring reformation of the administration of the Ottoman Empire. The movement was against the monarchy of Ottoman Sultan and favoured a re-installation of the short-lived Kanûn-ı Esâsî constitution. They established the second constitutional era in 1908 with what would become known as the Young Turk Revolution. The term Young Turks referred to the members of the Ottoman society who were progressive, modernist and opposed to the status quo. The movement built a rich tradition of dissent that shaped the intellectual, political and artistic life of the late Ottoman period generally transcendent to the decline and dissolution periods. Many Young Turks were not only active in the political arena, but were also artists, administrators, or scientists. The term "Young Turks" has subsequently come to signify any groups or individuals inside an organisation who are progressive and seek prominence and power.[1] (http://en.wikipedia.org/wiki/Young_Turks)

As he donated all his belongings to the state, his name was given the main street in the neighborhood in the 1970s.
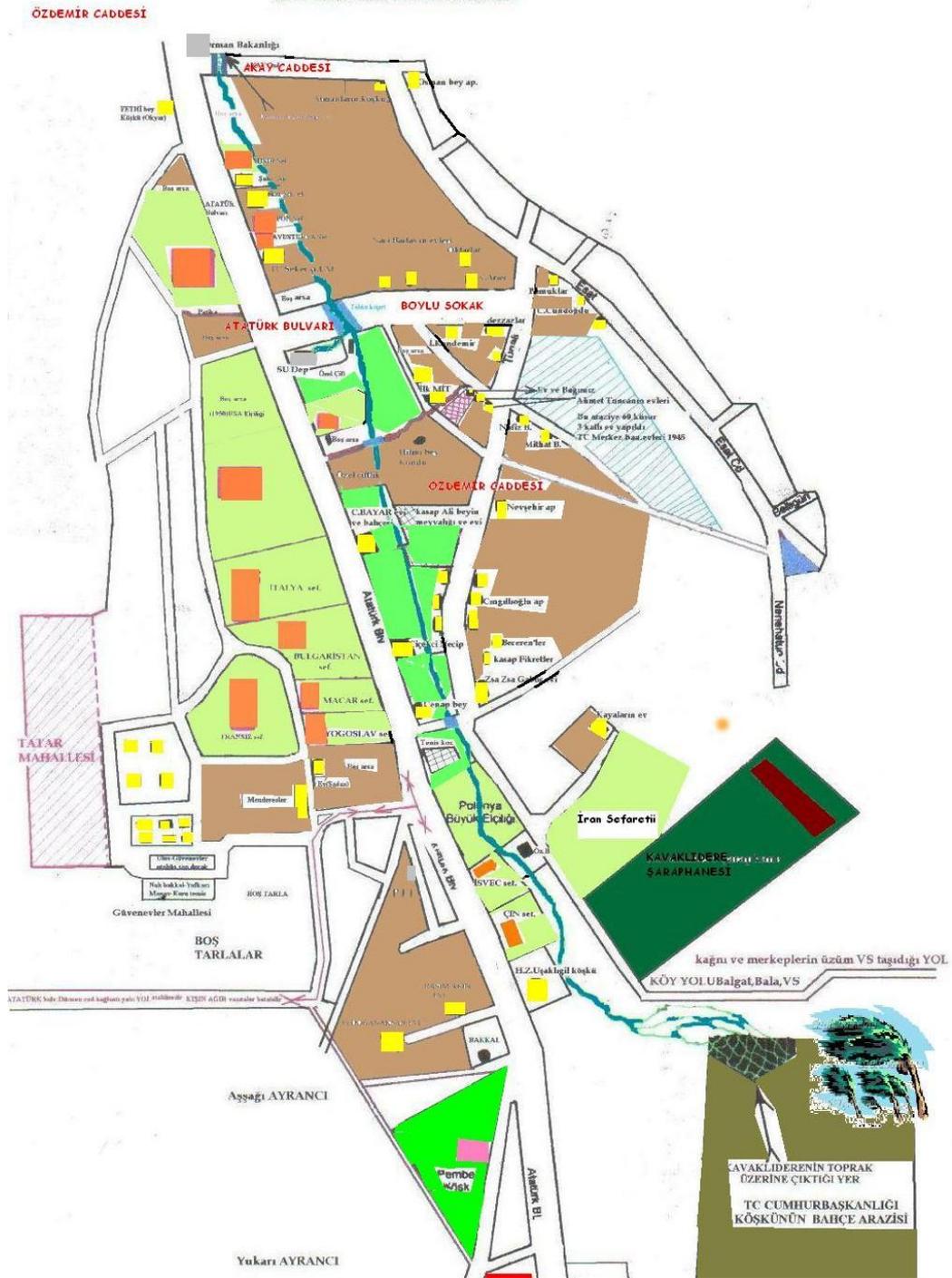


Figure 4.5: The layout of old Tunalı Hilmi Street and its surroundings by İlhami Atayolu between the 1940s and 1950s (source: Kavaklıdere Derneği, 2010)

Back in the 1930s and 1940s, there were 8 or 10 houses including vineyards along the creek (Kavaklıderem Derneği, 2010). Those vineyards were irrigated with the water of the creek (Kavaklıderem Derneği, 2010). The name of Tunalı Hilmi Street was Özdemir Street till the intersection with Bülten Street until the 1970s (Kavaklıderem Derneği, 2010). Around Iran Street, there were vineyards and wineries (Kavaklıderem Derneği, 2010). Kavaklıdere Wine Factory was located on the place of today's Sheraton Hotel and Karum shopping mall (Eker, 2006; Kavaklıderem Derneği, 2010). In the wine factory, there was a room of Atatürk where he used to drink his wine and take a rest.

Along the creek, there were embassies whose entrances faced to Atatürk Boulevard and whose gardens were directed to the creek (Kavaklıderem Derneği, 2010). Kavaklıdere Tennis Club, with its courts, was also situated there (Kavaklıderem Derneği, 2010). In the place of today's Kuğulu Park area, there was a bridge, the other side of which the house of the owners of Kavaklıdere Wines – Sevda and Cenap And- was located (Kavaklıderem Derneği, 2010). Beyond, there was the two-story house of Celal Bayar -the third president of Turkish Republic (Kavaklıderem Derneği, 2010). There was a water reservoir in the place of today's Modern Art Center (Kavaklıderem Derneği, 2010). The creek flowed through the place where today's Tunus Street is located. Kennedy Street that had been lying in front of the water reservoir, had ended at the intersection with Atatürk Boulevard (Kavaklıderem Derneği, 2010). Kavaklıdere creek after reaching to Akay Street, disappeared into the underground drainage (Kavaklıderem Derneği, 2010).

On Özdemir Street from Kuğulu Park to Akay Street, there had been a few houses, orchards, a large vineyard and empty terrains. The creek Kavaklıdere whose water was clean enough to drink existed until the 1960s as an important element of the identity of Özdemir Street (Kavaklıderem Derneği, 2010). In the 1950s and 1960s, Özdemir Street kept its residential character, while it started to develop as a commercial center in the 1970s. Üniversite Apartment, which was built in the 1950s was one of the earliest buildings on Özdemir Street (Abaç, 2002) (Figure 4.15). Flamingo Patisserie, the florist Yasemin, Antique Tuğra, and Subora Stationnery are some of the oldest businesses of the street, having served the

inhabitants here for about 40 years. Tunalı Hotel, designed by Dalokay in 1969, is one of the oldest buildings still standing on the street (Figure 4.19).

In the area of today's Çelikler Arcade, there was an empty field which was used to play baseball and football. In the area where Marks & Spencer is located today, there was a supermarket called Balkanerler (Eker, 2008). A gas station was located in the place of Kuğulu Arcade. Ses Cinema was in the place of today's Tapas Restaurant, and Batı Cinema was situated in the place of today's Tunalı Arcade (Eker, 2008). There was also Talip Cinema located on the street, which is used as a garage today. (Eker, 2008). After the closing of Kavaklıdere Wine Factory, the site functioned as a vinegar factory for a few years.
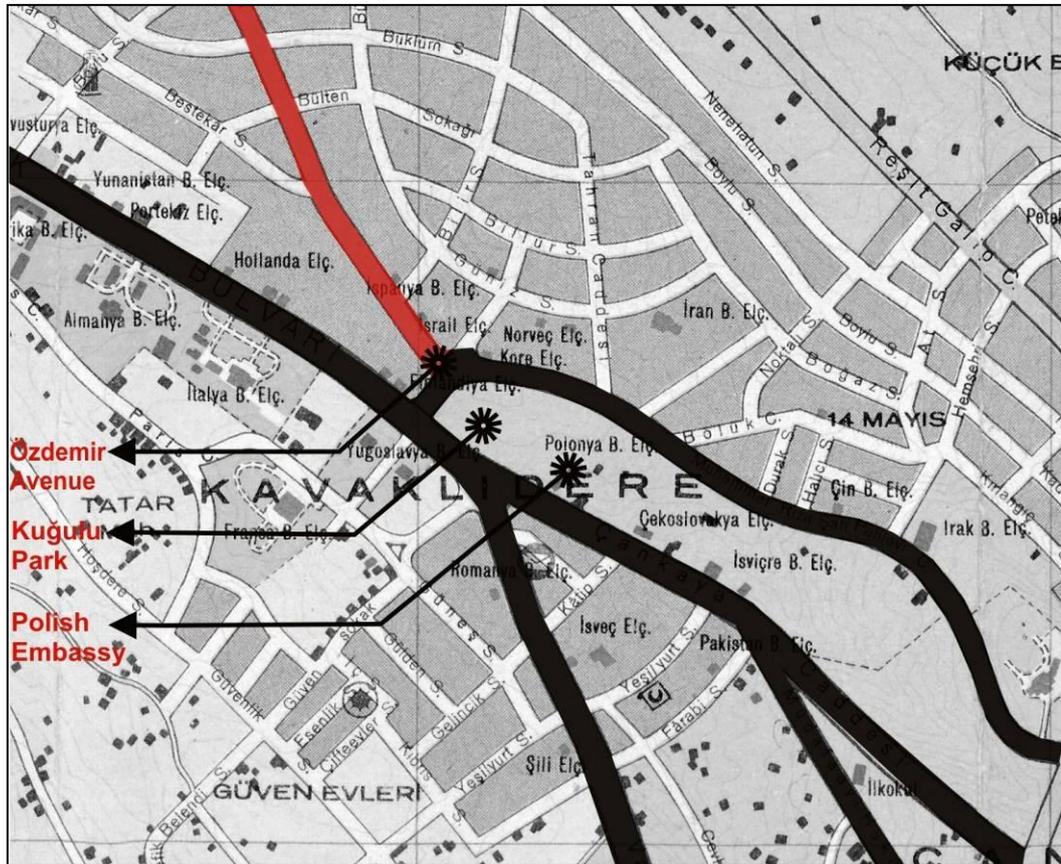


Figure 4.6: Before the arrangements- Ankara during the Yücel-Uybadin Plan (source: Modified from the personal archive of Baykan Günay)

In the 1950s, there was also a wood yard in the place of today's Kuğulu Park, whose first name was Kavaklıdere Park (Kavaklıdere Derneği, 2010). The park,

with a natural lake and poplar trees, was adjacent to the Polish Embassy –one of the first embassies in Ankara (Memlük, 2009; Kuğulu Park Competition Guidelines, 2002).  In 1957, an area of 811 m$^2$ was demanded by the Ankara Municipality from the Polish Embassy to widen Atatürk Boulevard. In return, a part of Kuğulu Park was given to the Embassy. As the residents of old Ankara suggested using this area as a park, the Municipality turned the site into a park in 1958 (Kavaklıderem Derneği, 2010). In 1975, Vedat Dalokay -an architect and the mayor of Ankara during the period of 1973-1977- redesigned the park and the park took its current form (Memlük, 2009). With the new design, the park was separated from the Polish Embassy by a new road, called Polonya Street. The southern part of this street was given to the Polish Embassy and a part of the Embassy's site on the north was used for Kuğulu Park. Moreover, the road that situated in front of the house of Sevda and Cenap And (now, the house of their foundation) and that would connect Gaziosmanpaşa to Atatürk Boulevard was turned into a pedestrian road. The size of the park was consequently reduced from 21 m2 to 17 m2 (Çapanoğlu, 2009).
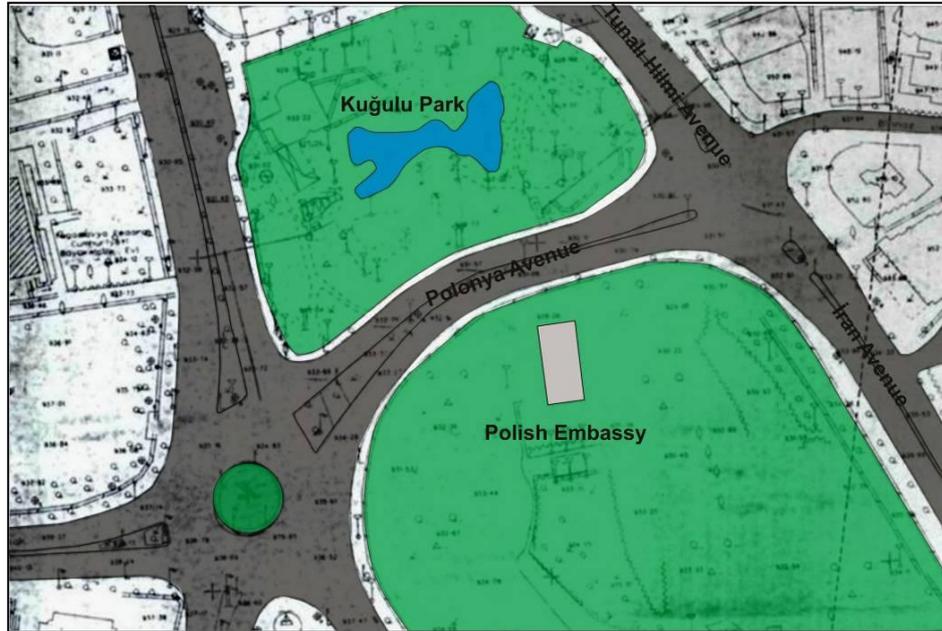


Figure 4.7: After the arrangements (source: Modified from the personal archive of Baykan Günay)

Unfortunately, the road separated the greenery and the north-south continuity of the park was damaged. However, with these new arrangements that included a

pool, a new cafe, sitting elements, a pool and a children's playground, the park started to be more popular for the inhabitants of the area. The new road also negatively affected the poplar trees of the park (Öztan, 2002). According to Öztan (2002), it is still damaging the trees in the park by causing them to dry. In the 1970s, the ambassador of Vienna, who was a friend of Vedat Dalokay sent eleven swans as a gift for Kavaklıdere Park (Çapanoğlu, 2009). As a result, the name of the park was changed into Kuğulu Park (Çapanoğlu, 2009). Since then, these swans have become the most famous and well known feature of the park and the area.



Figure 4.8: Pictures taken at Kuğulu Park in the 1970s (source: Kavaklıdere Derneği, 2010)
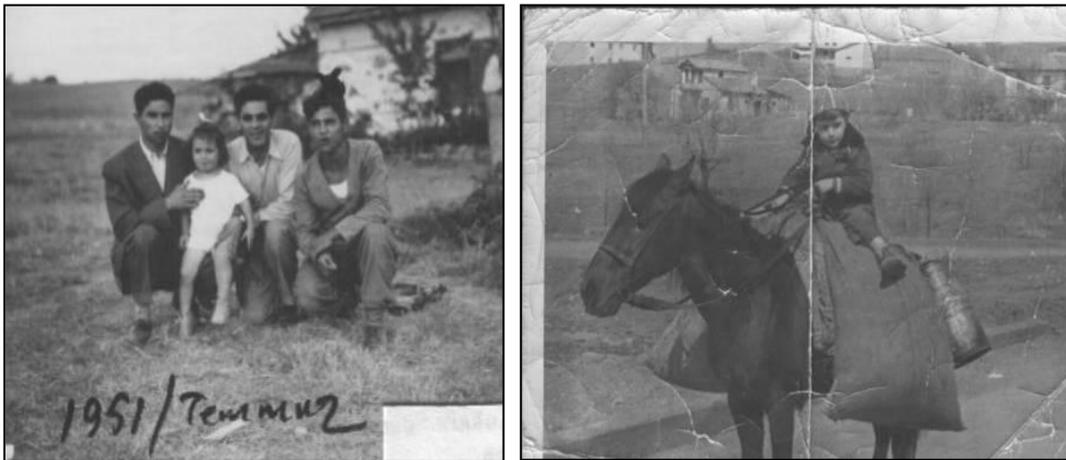


Figure 4.9: Pictures from Tunalı Hilmi Street (source: Kavaklıdere Derneği, 2010)

In the same years, the gas station across the park was knocked down and turned into Kuğulu Arcade. In these years, Vedat Dalokay also changed the name of the street from Özdemir Street to Tunalı Hilmi Street. In 2006, the Municipality of Çankaya and Kolleksiyoncular Association erected a statue of Tunalı Hilmi Bey in Kuğulu Park (Figure 4.10).



Figure 4.10: The statue of Tunalı Hilmi Bey in Kuğulu Park (source: Personal archive, 2010)

## 4.3. THE CURRENT LAND-USE FUNCTIONS IN TUNALI HİLMİ STREET

Tunalı Hilmi Street -one of the major high-streets of Ankara- encompasses a variety of commercial and office uses, beside its residential function. For this reason, it attracts significant number of users and consumers from all parts of the city.



Figure 4.11: Photos showing the uses of the upper floors located on the street (source: Personal archive, 2010)

The ground floors of most buildings on the street are used for commercial purposes, while the upper floors are used for residential and office purposes (Figure 4.11).
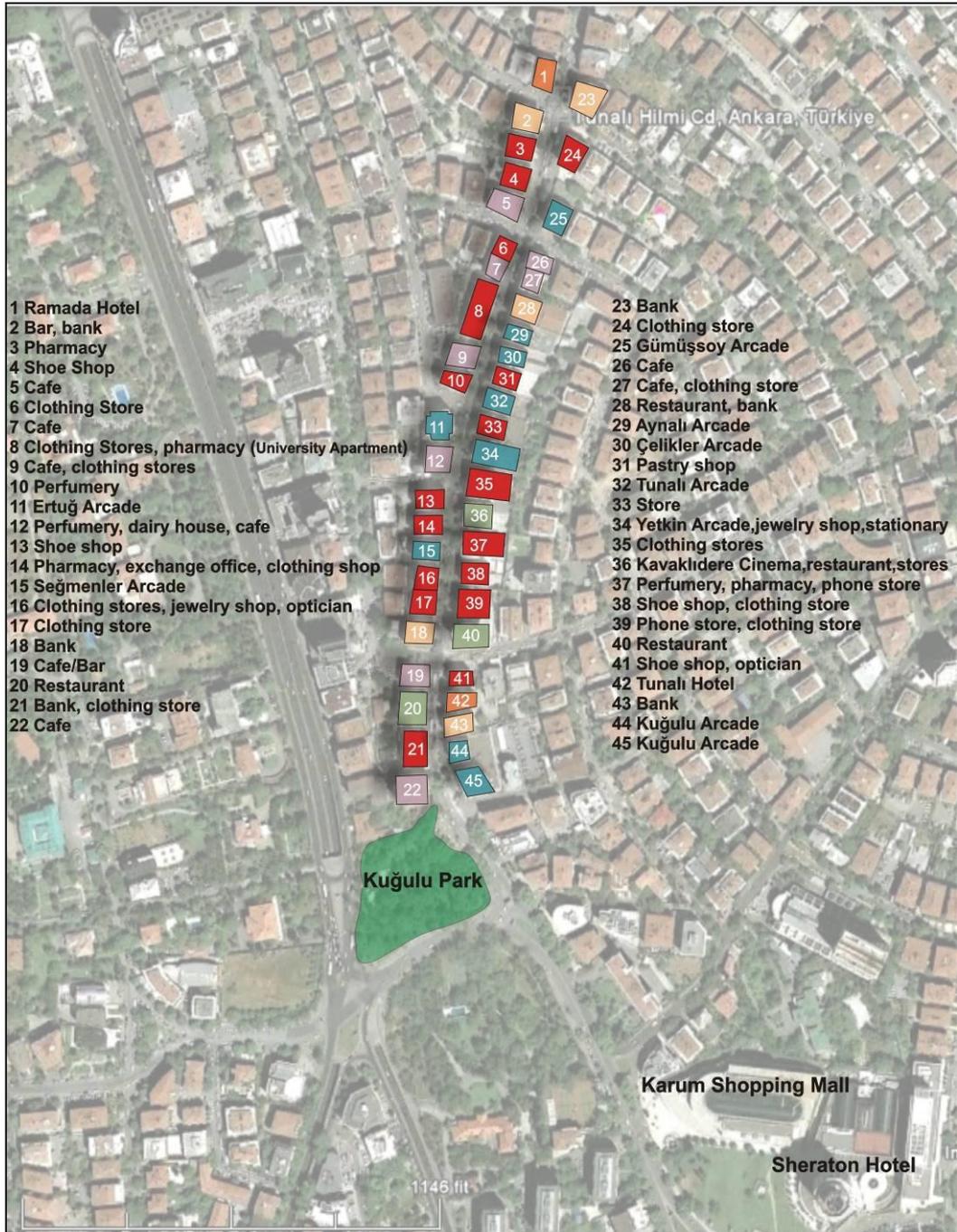
Figure 4.12: Map showing Kuğulu Park, the buildings and their functions (ground floors) and the bus stops located on Tunalı Hilmi Street

Along the street, the ground floors are occupied by shoe-shops, bookstores, jewelry stores, perfumeries, confections, glasswares, stationeries, small supermarkets, home appliance shops, pharmacies, banks, cafes, restaurants,

patisseries, souvenir shops, buffets, a top seller, a photographer, a dry cleaner, a tobacco shop, and a herbalist (Figure 4.12).



Figure 4.13: Kavaklıdere Cinema (source: Personal archive, 2010)

The part between Kuğulu Park intersection and Kennedy Street intersection is the core of the street in terms of commercial activities. Kuğulu Park (Figure 4.14) is an important landmark of the city, which plays an important role in the identity of the street. It is also an important public space for all people with different age groups throughout the year. It also hosts various events and festivals. Kavaklıdere Cinema which used to be another important landmark of the street is currently out of use (Figure 4.13).

Karum shopping mall and Sheraton Hotel, located in the upper part of the street – from the Kuğulu Park roundabout to Arjantin Street- are other important landmarks of Tunalı Hilmi Street. Especially the corporate plaza in front of Karum shopping mall provides an important gathering and meeting place for people (Figure 4.15).
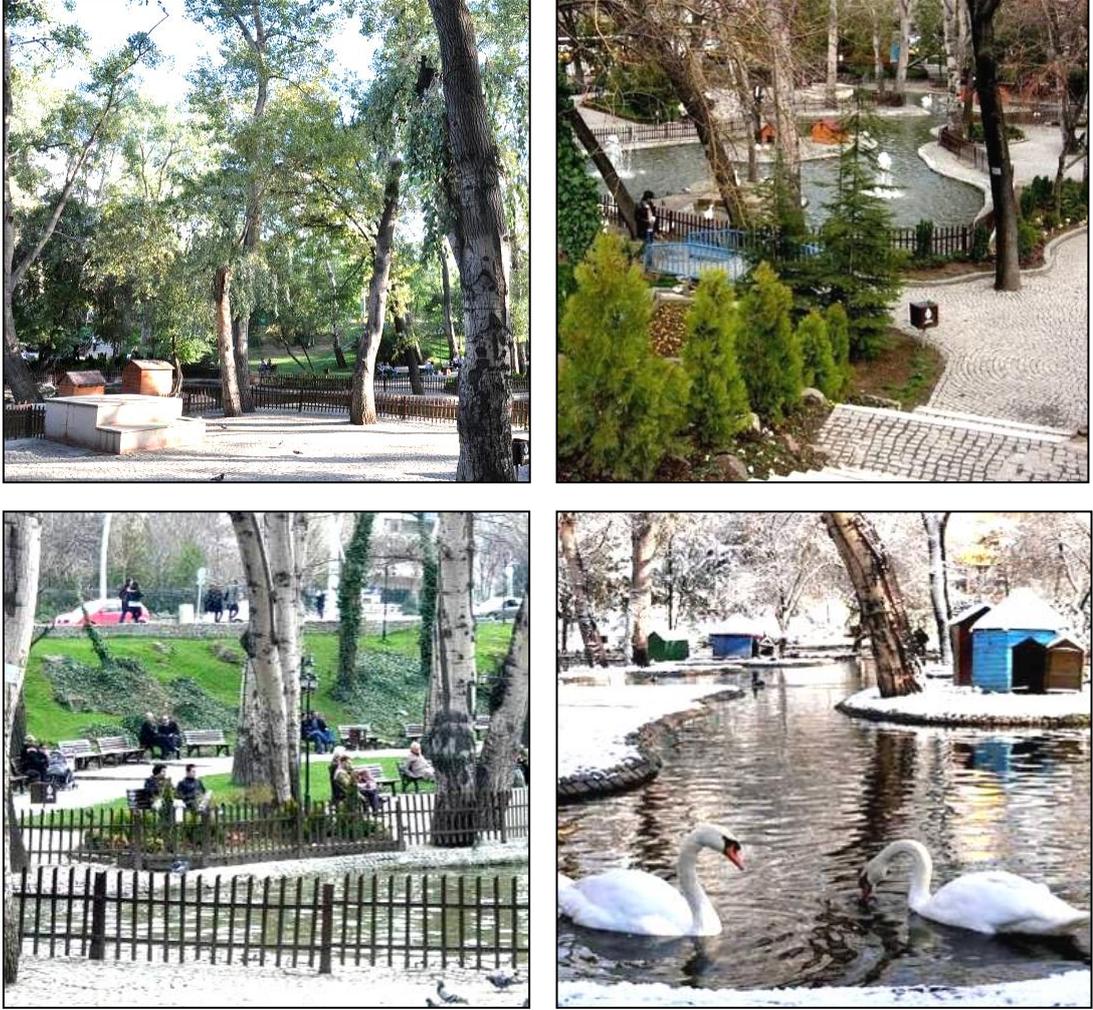
Figure 4.14: Kuğulu Park (source: Personal archive, 2010)

The Polish Embassy on Cinnah Street and Kavaklıdere Tennis Club in the intersection of Kuğulu Park are also located in this part of the street. The lower part of Tunalı Hilmi Street from the intersection of Kennedy Street to the roundabout of Küçükesat Street are occupied by banks and by other commercial activities that are not as popular as those in the middle and south parts of the street.

There are also twelve arcades along the street. Walking from the north to the south, the arcades are locates as: Necatibey Arcade on the Küçükesat intersection, Beyoğlu Arcade on the left side near Küçükesat intersection, Tunalı Arcade, Çelikler Arcade, Aynalı Arcade and Gümüşsoy Arcade on the left side of the street, Ertuğ

Arcade on the right side, Kavaklıdere Arcade and Yetkin Arcade on the left side, Demirdöven Arcade and Seğmen Arcade on the right side, and Kuğulu Arcade on the right side of the street.



Figure 4.15: Karum shopping mall and the corporate plaza in the front of the mall (source: Personal archive, 2010)

Figure 4.16: Pictures of some of the arcades in Tunalı Hilmi Street (source: Personal archive, 2010)

There are two hotels located on Tunalı Hilmi Street: Ramada Hotel on the intersection of Büklüm Street and Tunalı Hotel near Kuğulu Park (Figure 4.17). Some other hotels in close proximity of Tunalı Hilmi Street are Neva Palas Hotel in Esat Street, Gordion Hotel, Dedeman Hotel and Ankara Royal Hotel in Büklüm Street, Hotel 2000 and Class Hotel in Bestekar Street, Midas Hotel in Tunus Street, Aldino Hotel in Bülten Street, Hilton Hotel in Tahran Street and Sheraton Hotel in Noktalı Street. The upper floors on Tunalı Hilmi Street are occupied by a variety of commercial and office uses. In the part between Arjantin Street and Kuğulu park,

upper floors are used as aesthetic and beauty parlors, fashion houses, hairdressers, doctor's and lawyer's offices.



Figure 4.17: Hotel Ramada and Hotel Tunalı (source: Personal archive, 2010)

Between Kuğulu Park and Kennedy Street, upper floors are occupied by educational institutions, such as language schools, driving courses, travel agencies, real estate agencies, insurance offices, financial consultant offices, as well as centers of some NGOs, some art centers, a few restaurants or pubs. The upper floors of the buildings in the south end are mostly residential uses, but few doctor's or lawyer's offices and financial consultant offices.

# CHAPTER 5

# VISUAL-AESTHETIC ANALYSIS OF TUNALI HİLMİ STREET AND DISCUSSION

This chapter focuses on and discusses the visual-aesthetic dimension of Tunalı Hilmi Street regarding the concepts mentioned in Chapter 2. First, the visual attributes of the street will be analyzed. Afterwards, the findings of the survey on the ideas, thoughts and feelings of the users of the street will be presented.

## 5.1. VISUAL-AESTHETIC ANALYSIS OF TUNALI HİLMİ STREET

### 5.1.1. HARMONY

On Tunalı Hilmi Street, every single building is different from each other; the façades, windows, door types, and entrances show great variations (Figure 5.1).
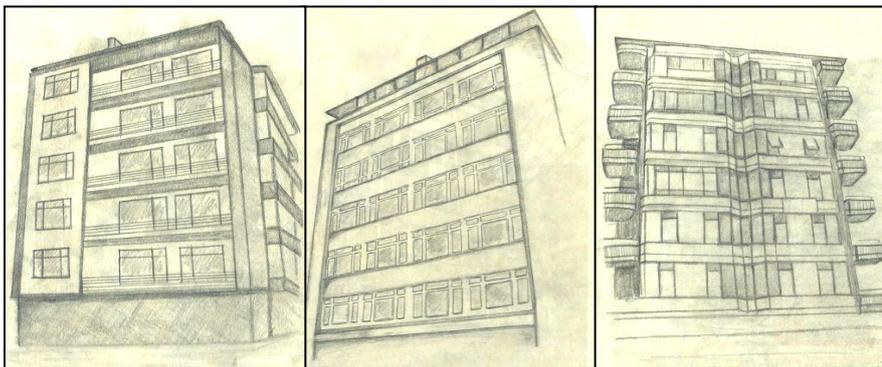


Figure 5.1: Sketches of three Tunalı Hilmi Street buildings with distinct façades (source: Personal archive, 2010)

Likewise, there are not many similarities among the buildings in terms of their *colors*, and *textures* (Figure 5.2). The buildings are like the unique pieces of a patchwork.



Figure 5.2: Buildings with different colors and styles in Tunalı Hilmi Street (source: Personal archive, 2010)

Despite this difference, it is interesting to note that one does not really perceive the individual buildings on Tunalı Hilmi Street, but sees them as a continuous whole. Even people who have been on the street several times may not recognize a building separately with its details. We do not distinguish the details of the façades, such as the windows, doors, and balconies. In the way we perceive the street, the buildings become abstract in a way (Figure 5.3).

This perception is probably the reason for the overall harmony of the street's architecture in spite of the fact that there is no common language between the buildings. Consequently, while the buildings differ from each other, they also come together in harmony like a patchwork with distinct components forming a sense of unity.
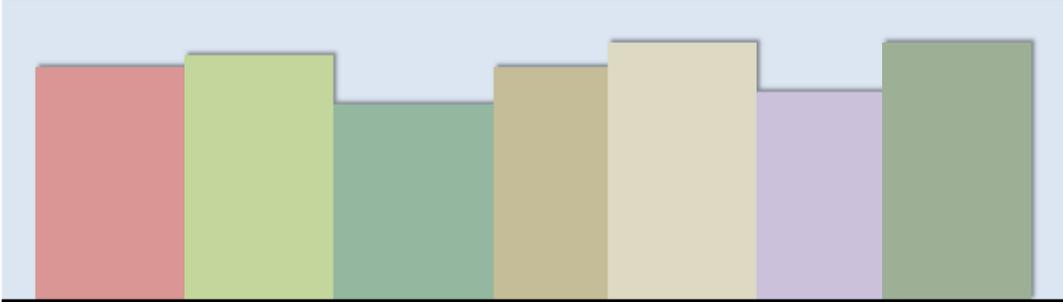


Figure 5.3: Conceptual figure showing the way buildings of Tunalı Hilmi Street are perceived
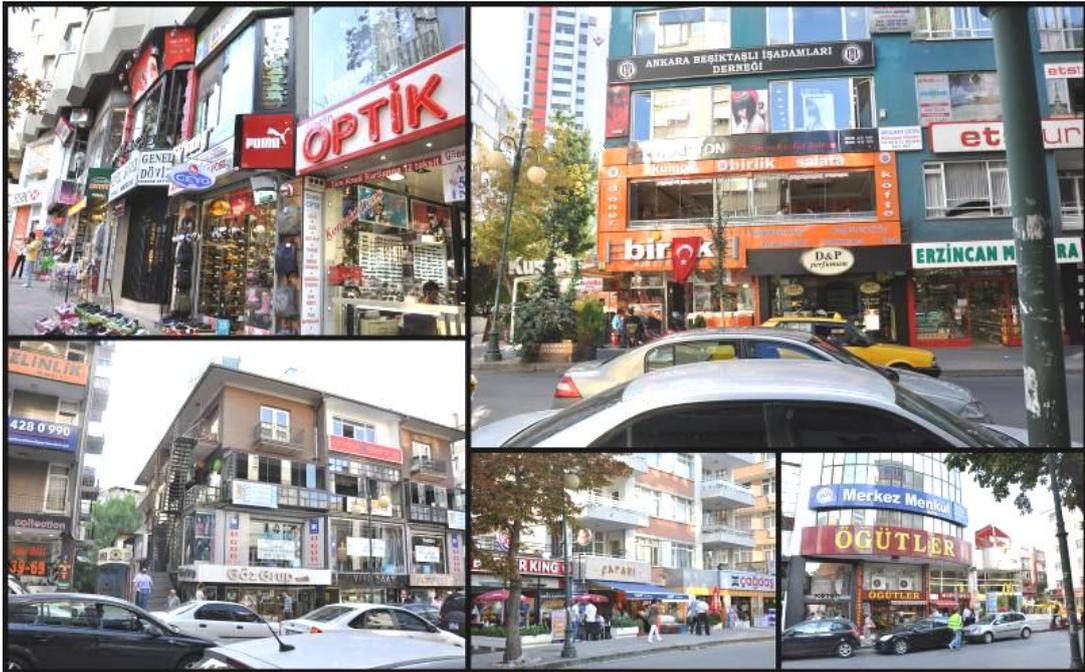


Figure 5.4: Buildings covered with signs in Tunalı Hilmi Street (source: Personal archive, 2010)

Having said that, the signs that cover the buildings weaken this sense of harmony (Figure 5.4). The signs are so dominant that it is difficult to see the actual building.

The store and business signs on the street are varied in design and differ in color, size, shape and style. This lack of an overarching pattern or design guideline that shop owners need to abide by, as is the case in some areas, like Istiklal Avenue in Istanbul, limits the harmony and unity in the overall aesthetic feel of the street. The result is mismatch of signs, colors, etc. that brings the street a sense of chaos and disorder.

## 5.1.2. RHYTHM

There are buildings all along the street without almost any space between each other. This continuity gives the street a rhythm, despite the fact that the buildings are different from each other in terms of style and façade.
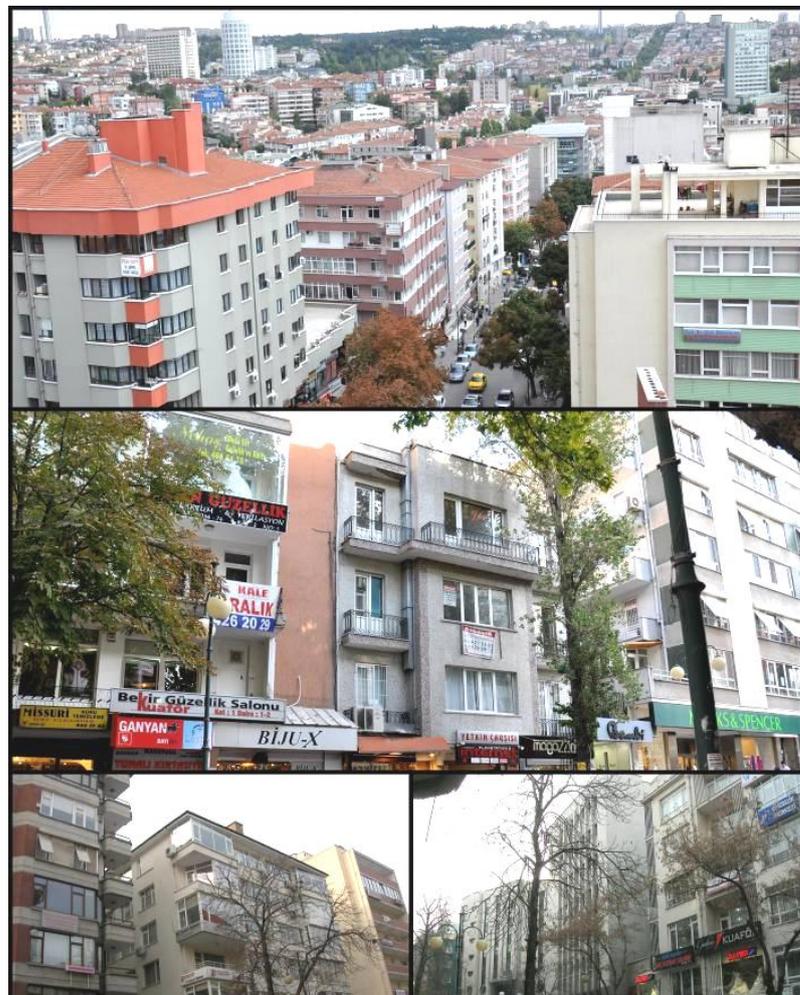


Figure 5.5: Buildings in Tunalı Hilmi Street (source: Personal archive, 2010)

Figure 5.6: Buildings in Tunalı Hilmi Street (source: Personal archive, 2010)



Figure 5.7: Buildings in Tunalı Hilmi Street (source: Personal archive, 2010)

The heights of the buildings in Tunalı Hilmi Street do not differ that much. The typical Tunalı Hilmi building is 4-6 stories high (Figure 5.5). This monotony also creates a sense of rhythm. Still, there are a few buildings that disrupt the *pattern* with their height (Figure 5.6).Although none of the buildings in Tunalı Hilmi Street are similar to each other, there are some buildings that can be noticed among others with their distinctive façades. Kuğulu Arcade with a zigzagging façade is an example for these buildings. The relatively contemporary glass buildings such as the one that McDonald's and Öğütler are located in, are also conspicuous (Figure 5.7). These noticeable buildings disrupt the rhythm of the street in a way. However, this disruption can be considered to have a positive influence on the street, since it also reduces the monotony.

Finally, the repetition of the horse chestnut trees along the street enhances the rhythm in Tunalı Hilmi Street (Figure 5.8).



Figure 5.8: Trees creating a rhythm in Tunalı Hilmi Street (source: Personal archive, 2010)

## 5.1.3. BALANCE

Despite the dense built environment of Tunalı Hilmi Street, there is a balance between the built environment and the open spaces with the wide pedestrian way

and the open spaces in front of cafés and restaurants. The open space mostly widens on the south part of the street, close to Kuğulu Park. Some of the widening open spaces of the street are the spaces in front of Ertuğ Arcade, Kuğulu Arcade, D&R, Mado, C'viz, etc. The widest open space of the street is Kuğulu Park. Karum Shopping Center, which is not located exactly on Tunalı Hilmi Street but can still be considered a part of the street, has a vast open area. Events and festivals are occasionally held at Kuğulu Park and Karum Shopping Center. Concerts are also arranged in these places, especially in spring and summer. These large open spaces bring openness and a sense of refreshment to Tunalı Hilmi Street.



Figure 5.9: Open spaces of Tunalı Hilmi Street (source: Google Earth 2011)

On the other hand, there is no balance between the green areas and built areas of the street. The built area dominates the greenery of the street. Although Kuğulu Park provides an important area of greenery for the street, it is not sufficient for

the high density of the street. There is no general planting arrangement for Tunalı Hilmi Street, other than the horse chestnut trees along the street. These trees form most of the greenery of the street, but they are definitely not enough to develop a sense of connection to nature. On the other hand, Kuğulu Park is the only area in which there are many species of plants. Some of these trees and plants have been around since the early days of the Republic; the old Poplar trees especially form an important part of the park's identity. Some stores, cafés and restaurants have created their own green areas by decorating building entrances to compensate for the lack of the overall planting arrangement. These plants contribute to the greenery of the street, since they are integrated to the street (Figure 5.10).



Figure 5.10: Plants of Tunalı Hilmi Street (source: Personal archive, 2010)

### 5.1.4. ORDER

Tunalı Hilmi Street has several landmarks that make the street more legible. Kuğulu Park, arcades, Hotel Tunalı, D&R are some of them. Kuğulu Park is not only a recreational area and gathering point to stop by and spend time in, but also used to give directions to anywhere in the area. Since it is the only green area on the

street, it plays a special role. Arcades such as Ertuğ Arcade and Kuğulu Arcade are other landmarks that are also used as meeting points.

Even though it is now closed, Kavaklıdere Cinema is still preferred by people to meet in front of. These nodes strengthen the street's legibility and bring a sense of *order*. However, it can be said that the undefined and shapeless spaces of the street partially decrease this sense of order. There are almost no urban arrangements made for the street in order to define spaces. Still, since the open space of the street is formed by buildings located in a long row, the space can be considered quite conceivable in general. Tunalı Hilmi Street is not a meandering street. It is a straight, continuous street. There is a strong sense of *linear* direction which gives order to the street. There is also a strong frontage continuity in Tunalı Hilmi Street (Figure 5.12).



Figure 5.11*:* Map of Tunalı Hilmi Street (source: Google Earth 2011)



Figure 5.12: Map showing the frontage continuity (source: Modified from Google Earth, 2011)

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Most probably the monotony and continuity of the built elements and the high density of the street cover the lack of an urban arrangement. The open space of the street guides pedestrians to move in a linear direction. This direction changes near Kuğulu Park. The park is located right next to the pedestrian way, offering people to enter and spend time in it. The open spaces in Tunalı Hilmi Street are generally spaces formed by the buildings organized in a row creating a sense of order. In Tunalı, the spaces are created by buildings organized in a long row (Figure 5.13 B) rather formed by the composition of a few buildings creating a sense of containment (Figure 5.13 A).

A)

B)
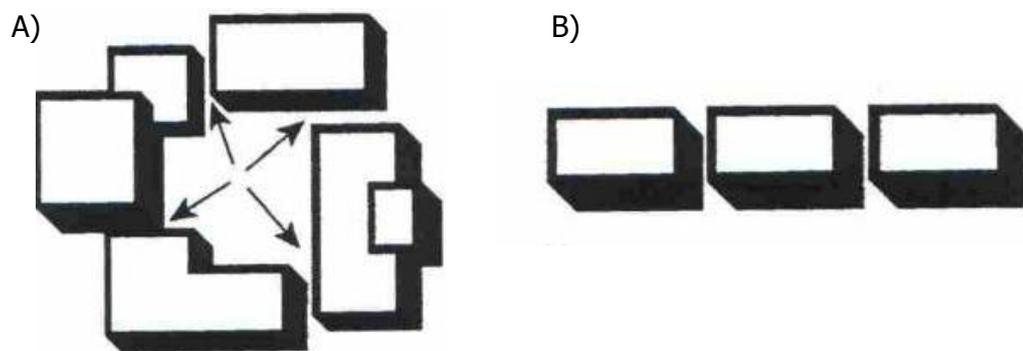
Figure 5.13: Norman K. Booth's (1983) principles of spatial containment and enclosure (source: Carmona et al, 2003)

The traffic problems make it difficult to feel a sense of *order* in Tunalı Hilmi Street. Traffic is probably the most problematic feature of Tunalı Hilmi Street (Figure 5.14). The street is too narrow to be able to support the amount of vehicles that comes through it. With the new changes in Ankara's traffic, a lot of traffic has been routed through Tunalı Hilmi Street. Another serious issue is the fact that Tunalı Hilmi Street is now on a bus route. This combined with the already heavy traffic, is too much for the street to be able to handle. Adding to the problem is the issue of parking. There are a few paid parking lots but in an area of so many stores and businesses, finding parking is a constant struggle. Previously, it was illegal to park for an extended time along the street. Recently, the Metropolitan Municipality has started to charge car owners for the on-street car parking on Tunalı Hilmi Street. This has not really lessened the problem and people still double park often. This in

turn negatively impacts the traffic since there is all the double parked cars turn Tunalı Hilmi Street into a single-lane street.



Figure 5.14: Traffic in Tunalı Hilmi Street (source: Personal archive, 2010)

In Tunalı Hilmi Street, there are only two crosswalks with traffic lights which allow pedestrians to cross the street safely. Most of the time, people are expected to either wait until the traffic gets jammed to cross or to jump at the first break in traffic and run across the street.



Figure 5.15: Pedestrians in Tunalı Hilmi Street (source: Personal archive, 2010)

The only pedestrian crossing exists on the corner of Tunalı Hilmi Street and Kennedy Street at the very beginning of the street and even then, the light for cars turning into Kennedy Street is still green, and pedestrians are at the mercy of the drivers. Many do not notice the walk sign and many ignore it. Despite all this, Tunalı Hilmi Street can still be considered as a more pedestrian friendly area in comparison to most of the others in Ankara. The sidewalk is about 2.5 meters, which is wide enough for pedestrians to move comfortably (Figure 5.15).

## 5.1.5. COMPLEXITY



Figure 5.16: Scenes from Tunalı Hilmi Street (source: Personal archive, 2010)

There are so many colors in the street (Figure 5.16). Signs on the buildings, billboards street musicians and vendors, chairs and tables of street cafes, and planters on the sidewalk are only a few of the elements that form the chaos of the street. All of these combined lead to Tunalı Hilmi Street's burst of color and energy. And the harmony between these chaotic elements adds a complexity the street.

## 5.1.6. SCALE

Tunalı Hilmi Street is in human scale, since the buildings are not too high. The narrow vehicular road also supports the human scale. The width of the road is narrow in comparison to the heights of buildings. For instance, it is not possible to take pictures of the whole of a building from across the street. One can capture only about half of a building in a photograph. This proportion strengthens the feeling of enclosure.



Figure 5.17: Map showing the massing of buildings (source: Google Earth, 2011)

Furthermore, it can be claimed that Kuğulu Park is also in human scale with its rather small size. The park, which is surrounded by three main roads, is almost at the same level as Tunalı Hilmi Street. However, it is lower than the other two

streets surrounding it.  The scale and proportions of the buildings are consistent in terms of their massing and property borders. The massing of the buildings and their property borders are mostly similar (Figure 5.17).

### 5.1.7. UP-KEEP

Similar to the plants, there is almost no street furniture on the street except for the tables and chairs that restaurant and shop owners have put out in front of their stores and cafes. Almost every respondent mentioned the lack of urban elements and the discomfort of the unrepaired pavements caused.



Figure 5.18: The front space of Kuğulu Arcade (source: Personal archive, 2010)

There are only a few sitting benches, litter bins, lighting elements on the street. These are definitely not enough for such an active street. Some of the respondents explained their inconvenience with the lack of street furniture. Most of the time people have to carry their garbage all around with because of the lack of bins and finally give up entering a market to throw away the garbage.

Figure 5.19: The front space of Kuğulu Arcade (source: Personal archive, 2010)

Similarly, people cannot find enough benches on the street to rest for a while. Even though there is enough space for sitting elements on the street, there are minimal places for an elderly person to rest or a couple to sit and just watch people go by.



Figure 5.20: Unrepaired pavement in Tunalı Hilmi Street (source: Personal archive, 2010)

In contrast, the lighting elements on Tunalı Hilmi Street are sufficient in number. However, about half of them are out of order. The only place that an urban arrangement has been made in Tunalı Hilmi Street is the space in front of Kuğulu

Arcade, with the sitting benches, flower pots, umbrellas and ashtrays (Figures 5.18, 5.19). Having a view of Kuğulu Park, it is a pleasant place to spend time in.

There are ramps on the corners of pedestrian ways (Figure 5.21). Some of these ramps are a big advantage for disabled people and parents with strollers. However, most of the ramps and stairs are broken, damaged are too steep. Unfortunately, with even a small amount of damage, the stairs or ramps lose their functions for the disabled and mothers with strollers and cause difficulties for them (Figure 5.22).



Figure 5.21: Stairs and ramps in Tunalı Hilmi Street (source: Personal archive, 2010)



Figure 5.22: Damaged ramp in Tunalı Hilmi Street (source: Personal archive, 2010)

## 5.2. THE PERCEPTUAL AND SENSUAL DIMENSION OF TUNALI HİLMİ STREET

The answers that people gave for the questionnaire will guide this part of the thesis and this chapter will focus on the ideas, thoughts and feelings of the users of Tunalı Hilmi Street. While presenting the responses that people gave to the questionnaire, the other aesthetic features of Tunalı Hilmi Street will continue to be discussed.

### 5.2.1. LEGIBILITY and COGNITIVE MAPS

Since Kuğulu Park is probably the most significant landmark of the street, in the questionnaire, almost every respondent mentioned Kuğulu Park while answering one or more questions. The park is a landmark of the street, not only with its historical but also with its functional significance. People have the opportunity to sit and rest in the park by the lake.

They also mentioned some meeting points as landmarks, such as Karum Shopping Center, Ertuğ Arcade, Kıtır, Mado, Karum Shopping Mall, D&R, McDonald's, Burger King, and Paşabahçe. Besides mentioning the landmarks of the street, some respondents stated that the street itself was a landmark of the city. The users of Tunalı Hilmi Street were asked to draw cognitive maps, in hopes of finding out how much and what aspects of the street they remember (Figure 5.23) (See Appendix B for the other cognitive maps). Since 65% of participants (22 respondents) declared that they found the street legible and clear, it is not very surprising that most of the maps were really detailed and clear. This could be a result of several different factors. Maybe because they spent so much time in Tunalı Hilmi Street, or maybe because of all the memories they have about the street. Further analysis is necessary to find an accurate answer. In the cognitive maps, almost everyone started drawing with Kuğulu Park. They drew the park as the focal point of their map. Karum, arcades and some cafés were other nodes that the respondents included in their maps. All of the respondents emphasized the linearity of the

street. There were some maps that also included Bestekar Street which may suggest that this street is perceived as a part of Tunalı Hilmi Street.
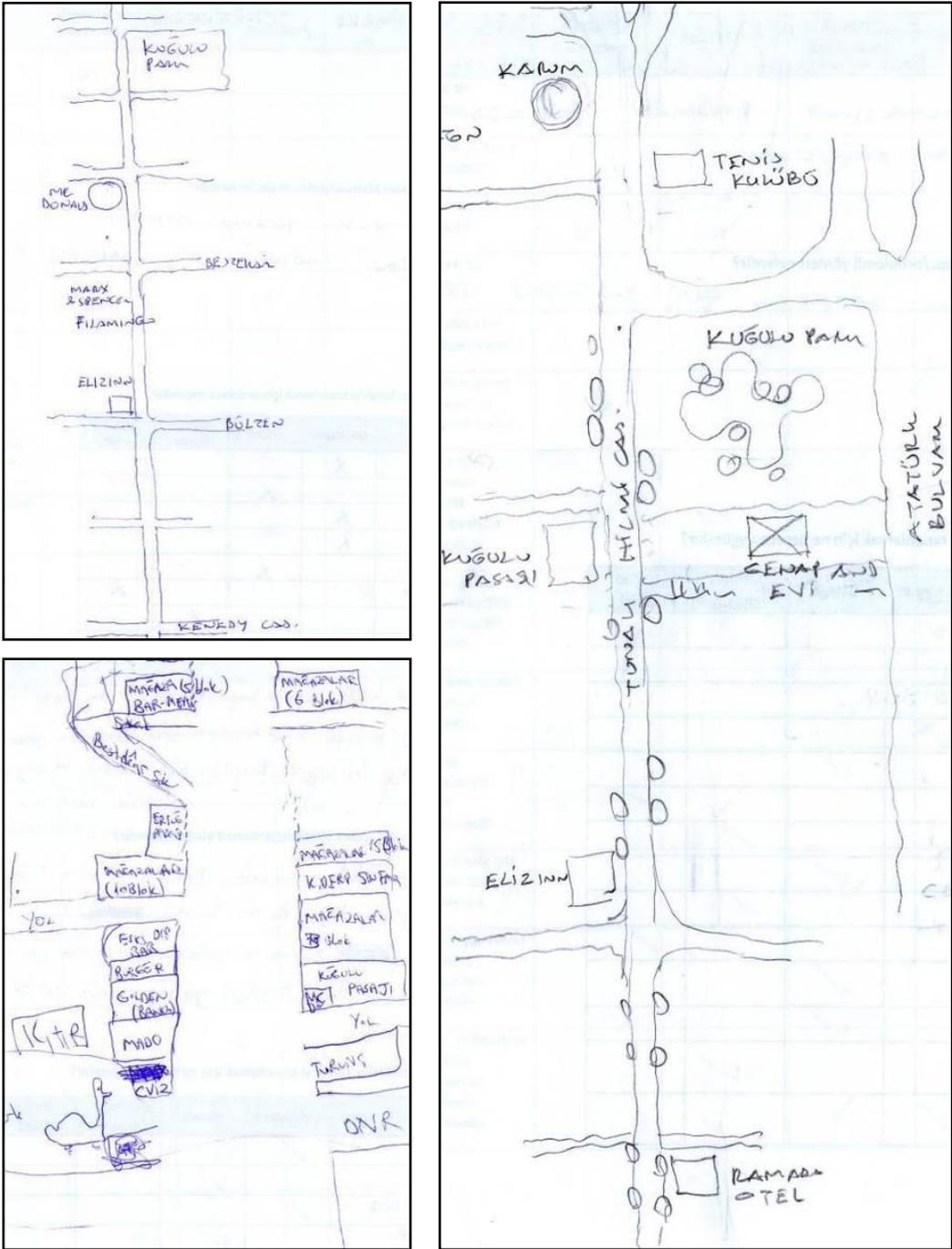


Figure 5.23: Cognitive maps of Tunalı Hilmi Street that three respondents drew (2010)

## 5.2.2. WHAT DO URBANITES THINK ABOUT THE STREET?

## 5.2.2.1. POSITIVE FEATURES

When the respondents were asked to write down the visually positive and appealing features of Tunalı Hilmi Street, 24% of participants (8 respondents) mentioned Kuğulu Park. Other answers were the stores, street musicians, architectural harmony, trees, one-way traffic, the pedestrian way which allows moving comfortably, old buildings, safety, different types of people, sitting elements, etc. One respondent declared that it is a positive feature that the two sides of the street are close, it is easy to move around the street. Moreover, one respondent said that Tunalı Hilmi Street was both urban and green. 2 respondents highlighted the building heights as a positive feature since they were not too high.

Table 5.1. The positive thoughts of the respondents about Tunalı Hilmi Street

|  | Agree | Partially agree | Disagree | No answer |
|---|---|---|---|---|
| THS is a well-maintained street | 38% | 50% | 9% | 3% |
| THS is too chaotic | 15% | 24% | 56% | 5% |
| THS is a well-organized street | 29% | 44% | 21% | 6% |
| THS includes a variety of uses | 76% | 12% | 6% | 6% |
| THS has a general feeling of harmony and unity | 36% | 38% | 6% | 20% |
| THS varies in its visual features | 59% | 29% | 6% | 6% |

The respondents had positive feelings and thoughts about the general order and cleanliness of the street. 50% of participants (17 respondents) partially agreed, 38% (13 respondents) agreed and only 9% (3 respondents) disagreed that the

street was a well-maintained and clean street. Furthermore, 44% of participants (15 respondents) partially agreed, 29% of participants (10 respondents) agreed and 21% (7 respondents) disagreed that the street was a well-organized street (Table 5.1).

Many respondents explained that the street contained many different uses and that there was a visual variety in the street. 76% of participants (26 respondents) agreed, 12% of participants (4 respondents) partially agreed and only 6% of participants (2 respondents) disagreed that the street had a variety of uses. 59% of participants (20 respondents) agreed while 29% of participants (10 respondents) partially agreed and 6% (2 respondents) disagreed that the street varied in its visual features. Despite this diversity, people declared that there was harmony in the street rather than being too chaotic. According to the questionnaire, 38% of participants (13 respondents) partially agreed, 36% of participants (12 respondents) agreed and 6% of participants (2 respondents) disagreed that the street had a general feeling of harmony and unity. 56% of participants (19 respondents) disagreed, 24% of participants (8 respondents) partially agreed and 15% of participants (5 respondents) agreed that the street was too chaotic. The diversity of Tunalı Hilmi Street is beyond its visual features. There is also a diversity in terms of the users of the street. People from different ages, genders and professions can spend time at the street in harmony.

### 5.2.2.2. NEGATIVE FEATURES

The results of the questionnaire verify how problematic the traffic is. When the respondents were asked to write down the visually negative and problematic features of Tunalı Hilmi Street, 71% of participants (24 respondents) mentioned traffic. They complained about the parking problems, the difficulties in crossing the street and the high traffic volume. 24% of participants (8 respondents) mentioned the broken and unrepaired pavement while %24 of participants (8 respondents) listed the lack of green and street furniture, and 6% of participants (2 respondents) listed the signs as the problems of the street. The rest gave answers such as, the garbage problem, lack of visual harmony, and chaos. 67% of

participants (23 respondents) disagreed, 18% of participants (6 respondents) partially agreed and only 3% of participants (1 respondent) agreed that the street was rich in terms of greenery. The responses to the questionnaire highlight the insufficient greenery and soft landscaping; 4 respondents stated that the lack of greenery was one of the biggest problems of Tunalı Hilmi Street. Still, some Ankara citizens appreciate the existing trees along the street and the old ones in Kuğulu Park, by specifying them as the positive features of the street.
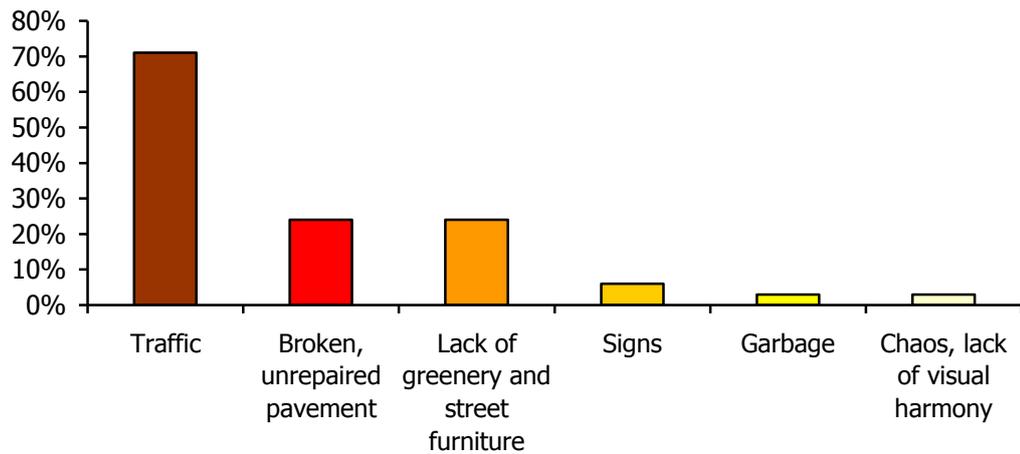


Figure 5.24: Figure showing the answers of the respondents when they were asked to list the negative features of Tunalı Hilmi Street (Respondents gave more than one answer)

44% of participants (15 respondents) disagreed, 24% of participants (8 respondents) partially agreed and 24% of participants (8 respondents) agreed that there were no eye-offending structures on the street. The lack of an overall design idea in terms of architecture may be one of the reasons for these thoughts of the respondents.

56% of participants (19 respondents) disagreed, 32% of participants (11 respondents) partially agreed and 9% of participants (3 respondents) agreed that the street elements and street furniture were sufficient. 38% of the participants (13 respondents) disagreed, 38% of the participants (13 respondents) partially

agreed and 21% of participants (7 respondents) agreed that the street elements were visually in consistence with the street.

Table 5.2. The negative thoughts of the respondents about Tunalı Hilmi Street

| | Agree | Partially agree | Disagree | No answer |
|---|---|---|---|---|
| THS is rich in terms of plants | 3% | 18% | 67% | 12% |
| There are no eye-offending buildings on THS | 24% | 24% | 44% | 8% |
| The street elements and furniture are sufficient | 9% | 32% | 56% | 3% |
| The street elements are visually in consistence with THS | 21% | 38% | 38% | 3% |

## 5.2.3. WHAT DO URBANITES FEEL ABOUT THE STREET?

As shown in Table 5.3, the respondents stated that Tunalı Hilmi Street was colorful, safe, comfortable, enjoyable, legible/clear, open/spacious and peaceful. They disagreed that the street was boring/monotonous, predictable, closed/suffocating and mysterious.
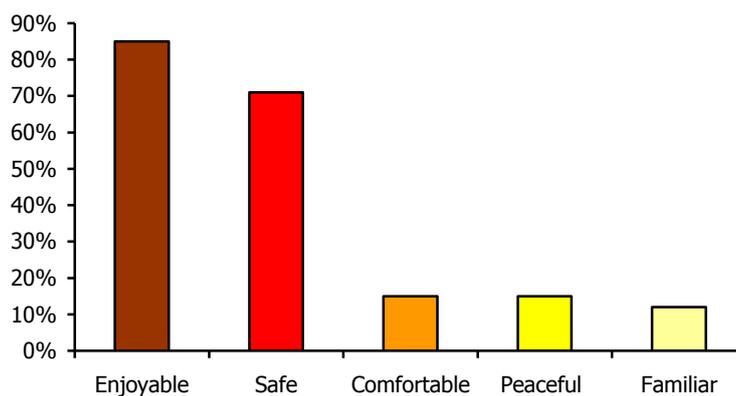


Figure 5.25: The most common descriptions of the respondents for Tunalı Hilmi Street (Respondents gave more than one answer)

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Table 5.3. The feelings of the respondents about Tunalı Hilmi Street

| Tunalı Hilmi Street is... | Agree | Partially agree | Disagree | No answer |
|---|---|---|---|---|
| Colorful | 91% | 6% | - | 3% |
| Safe | 71% | 26% | 3% | - |
| Comfortable | 85% | 12% | - | 3% |
| Enjoyable | 85% | 9% | 3% | 3% |
| Exciting | 38% | 50% | 9% | 3% |
| Boring/monotonous | - | 18% | 74% | 8% |
| Mysterious | 9% | 29% | 56% | 6% |
| Intriguing | 18% | 47% | 32% | 3% |
| Surprising | 26% | 38% | 3% | 33% |
| Predictable | 21% | 3% | 44% | 32% |
| Legible/clear | 65% | 24% | 9% | 2% |
| Open/Spacious | 53% | 38% | 3% | 6% |
| Closed/suffocating | 3% | 41% | 52% | 4% |
| Peaceful | 53% | 32% | 3% | 12% |

When the respondents were asked to describe their feelings about Tunalı Hilmi Street using their own words, 85% of participants (13 respondents) answered "enjoyable", 21% of participants (7 respondents) explained that Tunalı Hilmi Street made them feel "happy". While defining their feelings about the street, people also mentioned words like *"energetic"*, "*free*", "*cozy*". These positive feelings are strongly related with feeling happy, suggesting that urbanites feel comfortable and

safe in the street. 9% participants (3 respondents) even stated that they felt "at home" in Tunalı Hilmi Street.

In this section, the feelings that were mentioned most by the respondents will be focused on.

### 5.2.3.1. JOY

The active night life of the street is a strong reason for people to declare that they feel energetic and happy in Tunalı Hilmi Street. As mentioned in Chapter 4, the minibar culture of Bestekar Street and bars-cafés that attract a large number of young people, keep the street active. Also the street musicians, the open areas of cafés and restaurants which people fill especially in spring and summer time are other features of the street which keep Tunalı Hilmi Street alive. These features of the street will be discussed in more detail. Concepts such as familiarity, warmth and attachment, which will be explained in this chapter, are also related with happiness.

### 5.2.3.2. FAMILIARITY

Answering the same question, 12% of participants (4 respondents) either used the word *"familiar"* or *"nostalgic"*. Some of them explained that the street reminded them of their high school memories. Moreover, considering the visually appealing features of Tunalı Hilmi Street, there were respondents that mentioned the nostalgic character of the street.

Many of the Ankara citizens have several memories about Tunalı Hilmi Street. While some of them were brought to Kuğulu Park by their parents as children, some spent a lot of time at Kıtır (a snack bar) during their university education. Those who were familiar with the street in their youth, when it was still developing into a sub center, acknowledge how drastically it has changed and recall the old cafes and shops that still remain today.
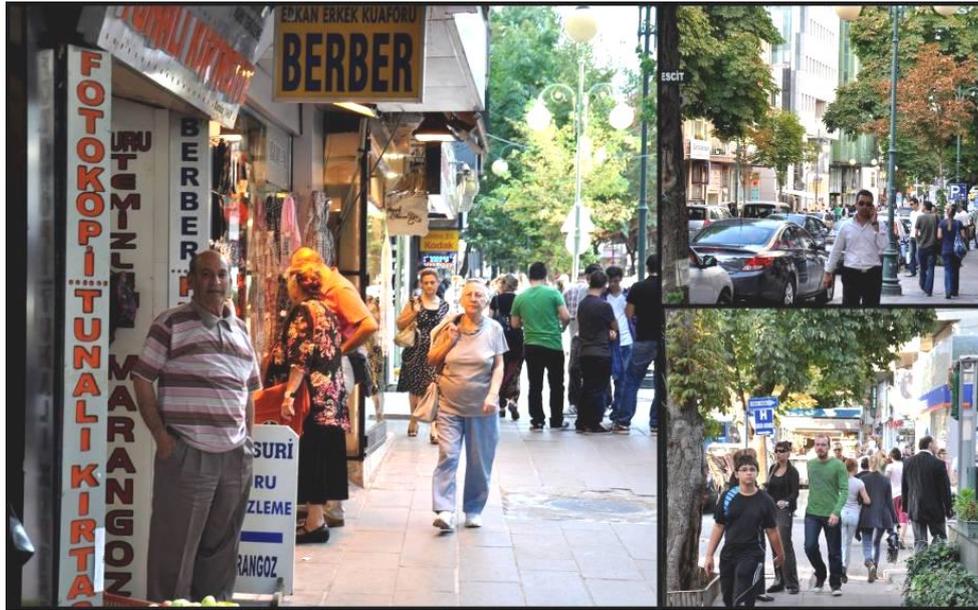
Figure 5.26: Users of Tunalı Hilmi Street (source: Personal archive, 2010)

It can be claimed that, together with the memories; the old buildings, shops, and even the old trees in Kuğulu Park give a sense of familiarity to people even if they do not have direct memories with them. One respondent claimed that Kuğulu Park adds a peaceful greenery that gives the street a nostalgic sense of Ankara's history (Figure 5.27). These elements mentioned above form the nostalgic spirit of Tunalı Hilmi Street.

All these are evidence that people have an attachment to certain stores and places in Tunalı Hilmi Street. One important reason to that are the stores and cafés that are only found on Tunalı Hilmi Street. Up until a decade ago, world famous clothing brands such as Marks & Spencer and Mango, and café/restaurant chains like KFC and Burger King were only found on Tunalı Hilmi Street. Being the only branch in the whole city was what made them exceptional. It was impossible to think of Marks & Spencer and not think of Tunalı as it was the only store in town. With the recent bloom of shopping malls in Ankara, the famous world brands are now spread all over the city, but Tunalı Hilmi Street still has a lot to offer which people are uniquely attached to like the Flamingo patisserie, Cafés des Cafés, Kıtır and various shops in the arcades on the street.

### 5.2.3.3. MYSTERY

Surprisingly, 56% of participants (19 respondents) disagreed, 29% participants (10 respondents) partially agreed and only 9% participants (3 respondents) agreed that Tunalı Hilmi Street was "*mysterious*" (Figure 5.28). So, most respondents think that Tunalı is a predictable street, away from surprises.



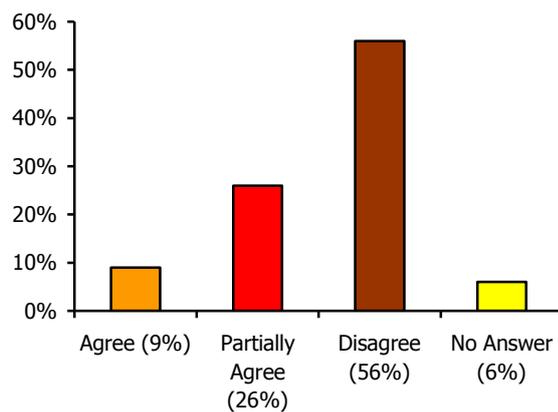Figure 5.27: Kuğulu Park (source: Personal archive, 2010)



Figure 5.28: The percentage of respondents who agree, partially agree and disagree that Tunalı Hilmi Street is a mysterious street

However, Tunalı Hilmi Street might be considered a street with small surprises. Many cafés and restaurants have their own small gardens as an extension of the café/restaurant at the back parts which cannot be seen from the street, such as Tapas Restaurant (a well-known restaurants of the street). It is quite huge and has a garden on its back part, where people can enjoy their food. Tunalı Hilmi Street offers unexpected and interesting stores in places that are off the beaten path. Like the mystical stores in Yetkin Arcade, the thrift shops or the stores that sell rather expensive china from İznik in Ertuğ Arcade or the used bookstore in Tunalı Arcade. These stores are unnoticeable to the passers-by, but known to a certain crowd and visited by them regularly. The mere serendipity of discovering one of these stores must be surprising. Bestekar Street also appears unexpectedly with its several bars, cafés and unexpected crowd on the street both at night and day time. Similarly, Kuğulu Park appears unexpectedly. Standing on the pavement surrounding the park, one cannot completely comprehend the form and size of the park because of its sunken form.

### 5.2.3.4. SAFETY

71% of participants (24 respondents) explained that spending time in Tunalı Hilmi Street made them feel *"safe".* There are not extra safety precautions of the street. In this respect, it does not differ from other busy streets of Ankara. This suggests that, the street gives a feeling of security, although they are aware that the street does not have an extra security system. This sense of security and comfort explains why some respondents stated that they felt "home" at Tunalı Hilmi Street. Probably related to their feeling of safety, 15% of participants (5 respondents) stated that they felt "*peaceful",* and 15% of participants (5 respondents) said that they felt "*comfortable*" while spending time in the street.

### 5.2.3.5. WARMTH and ATTACHMENT

When the respondents were asked to tell the first things that come to their mind related to Tunalı Hilmi Street, they listed names of specific places instead of

referring to general categories. This is testimony to the fact that Tunalı Hilmi Street's significance for people is not only the street as a whole, but also individual establishments. 53% of participants (18 respondents) listed café and restaurant names of Tunalı Hilmi Street (Café Bien, Kebap 49, Elizin, Flamingo, Cafes Des Cafes, Vitamin, Tapas, Mado, C'viz, Burger King, Golden, Flat and Edge, Turunç), when they were asked to state the first things that come to their mind related to Tunalı Hilmi Street. 50% of participants' answer was Kuğulu Park. The other answers were Karum Shopping Center, stores, arcades, Bestekar Street, traffic and Kavaklıdere Cinema (Figure 5.29). Although Kavaklıdere Cinema has been closed for some time, the fact that it was mentioned in the questionnaire is interesting. Some respondents complained that it was closed.
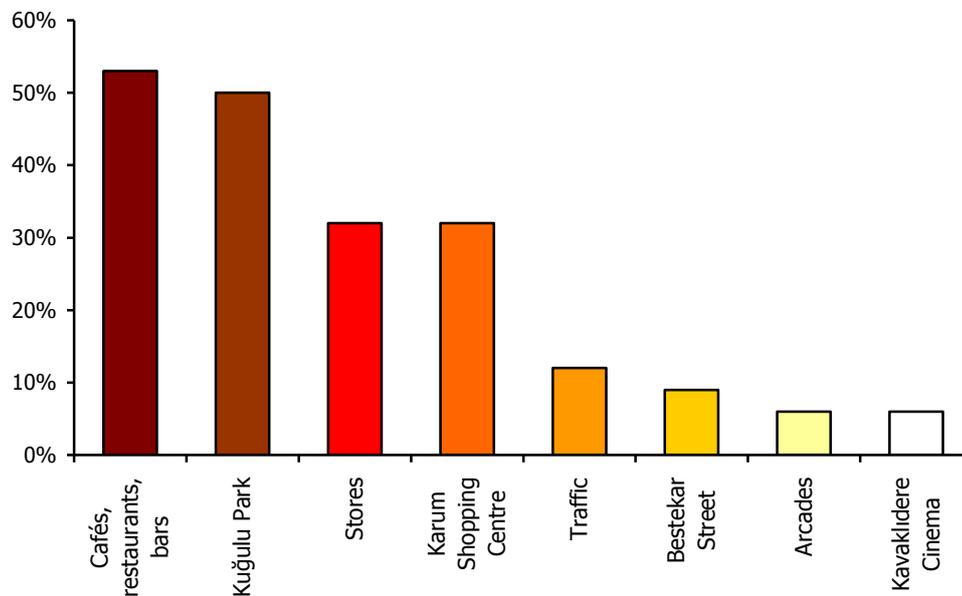


Figure 5.29: Figure showing the first features and places that come to the respondents' minds about Tunalı Hilmi Street (Respondents gave more than one answer)

Lynch (1990) writes about the feelings projected onto physical environments. "Warmth" and "attachment" that he lists as two of these feelings are related with the feelings and concepts that were mentioned by the respondents such as familiarity, coziness, peace and comfort. Lynch (1990) lists a number of elements

that enable a sense of warmth and attachment. Some of these are also valid for Tunalı Hilmi Street.

a. Distinctive forms: In an urban environment there can be many distinctive forms. He continues by explaining that if there is a big house with gingerbread in a street, it is easier to differentiate the street from others and remember it with its associations. There are not much dominating distinctive forms in Tunalı Hilmi Street.

The conspicuous buildings such as Kuğulu Arcade and the building that McDonald's and Öğütler are located in which were mentioned above and also the sculptures of the street are distinctive forms (Figure 5.30).



Figure 5.30: Sculptures in front of Kuğulu Park and Hotel Ramada (source: Personal archive, 2010)

However, when it comes to details we stumble upon several distinctive forms. The absurd elements like the huge dolphin in front of a restaurant or the ancient Greek like columns in front of a photography store are definitely some of the distinct and noticeable elements of the street (Figure 5.31).

Figure 5.31: Absurd elements of the street (source: Personal archive, 2010)

b. Human scale: Lynch (1990) suggested that the individual is important to some extent in the "human scale" and can reflect his personality on the environment. This is rarely possible in "superhuman" scaled environments. As mentioned before, the narrow vehicular road supports the human scale, as does Kuğulu Park, giving Tunalı Hilmi Street a sense of coziness.

c. Enclosure: Lynch (1990) writes that enclosure gives a sense of warmth and protection. Enclosure may be one of the reasons why people describe the street as warm and safe. In Tunalı Hilmi Street, being completely surrounded by buildings with little or no space between in the street, gives a sense of enclosure. Moreover, the park also includes a sense of enclosure with its valley-like form.

d. Evidence of human care: This is a quality that Tunalı Hilmi Street lacks in terms of urban elements. The insufficient number of litter bins and pavements that have not been repaired have already been mentioned above. However, there are many individual establishments that are well-cared for, such as D&R and many cafés.

e. Signs of life: Lynch (1990) believes that warmth in an urban environment increases also through "signs of life". He defines these signs of life as the sight of people and their activity by giving examples such as open furnished windows, laundry, benches, etc. When browsing Tunalı Hilmi Street, it is highly unlikely to see signs of domestic daily life, like flower pots or laundry left out to dry.

However, there are many other elements that can be considered as "signs of life". The chairs and tables stretching outside to the sidewalk from the cafés and restaurants, people from all ages and walks of life who fill the street every hour, and street musicians are some of the examples. When someone sits in the open space of a café, he/she is at once connected to the people who pass by the café (Figure 5.32). Some cafés have become one with the street (Figure 5.33).



Figure 5.32: Figure 5.32: Cafés and restaurants of Tunalı Hilmi Street (source: Personal archive, 2010)

Figure 5.33: A café in Tunalı Hilmi Street (source: Personal archive, 2010)

The street musician trend started with a saxophone player and continued with musicians and even bands playing different musical instruments. The number of street musicians performing in Tunalı Hilmi Street has been increasing since then. The popular street musicians of the street are the violinist in front of Cafes des Cafes, the guitarist girls in front of Paşabahçe, the guitarists and singers in front of Ertuğ Arcade, the saxophone player who usually performs around Kuğulu Park and the Balkan band which appears in spring and summer time around Kuğulu Park. These musicians who provide background music for the street and the visitors of the street, undoubtedly contributes to the spirit of Tunalı Hilmi Street. We were not used to hearing live music in the street until a few years ago. So, this trend of street musicians has brought freshness to this historical street.

Most of the street vendors of the street are not temporary vendors that constantly change places. The frequent users of the street usually recognize the street vendors that have become a part of Tunalı Hilmi Street. The chestnut sellers near Kuğulu Arcade, the shoe cleaner at the entrance of Kuğulu Park, the lottery seller in front of Tunalı Arcade are some of these street vendors (Figure 5.34). Even the beggars of the street have been in the street for years.

Figure 5.34: Street vendors of Tunalı Hilmi Street (source: Personal archive, 2010)

**CHAPTER 6**

**DISCUSSION AND CONCLUSION**

This chapter aims to summarize the findings of the research carried out on Tunalı Hilmi Street in Ankara, and seeks to make futher discussions on the similarities and differences of the researcher's observation and analysis and the urbanites' perceptions on the identified aesthetic-visual qualities of the urban public space. Putting an emphasis on these similarities and differences, and drawing lessons from these findings, it also seeks to underline the further researches that can be carried out in the future.

## 6.1. FINDINGS ABOUT THE AESTHETIC-VISUAL CHARACTERISTICS OF TUNALI HİLMİ STREET

### 6.1.1. HARMONY

*Harmony,* as one of the major components of aesthetic-visual characteristics of urban environment, sets out a strong relationship between different urban elements and parts. This relationship is mainly based on the idea of how these urban elements and parts come together to form a coherent whole. In urban design, the coherence between urban elements and parts is provided through their harmonious relationships and proportions. Harmony, therefore, enhances the visual appreciation of urban environment by providing this coherence.

How urbanites perceive 'harmony' in urban public space gives us interesting research outcomes. In the case of Tunalı Hilmi Street, the visual-aesthetic analysis shows that, although the buildings on the street vary in terms of architectural

style, color, facade details, the individual buildings are perceived as a continuous whole. They come together in harmony. The harmony, however, is weakened by the signs and advertisement boards on the buildings that differ in terms of color, size, shape and style. This is particularly due to the lack of design guidelines for shop fronts. Also, the survey results show that the users of the street think that Tunalı Hilmi Street has a feeling of harmony and unity, despite the differences of the buildings regarding their architectural style, color, façade details. In other words, they do not find Tunalı Hilmi Street a disharmonic place. For the majority of the survey participants, the street elements are visually in consistence with the street, although the street contains some distinctive and visually discordant elements. Very few respondents show their concern about the presence of chaos and the lack of visual harmony in the street. This outcome opens up a discussion on the delicate boundary between harmony and visual chaos (or, visual complexity). It is therefore important to understand from which stage of visual complexity turns out to be a chaos in urban environment form the urbanites' view points. The chaos or visual complexity in urban space defined by professionals may not be perceived as such by urbanites.

## 6.1.2. RHYTHM

*Rhythm* is another visual-aesthetic component which is discussed by this research. Rhythm, as a basic characteristic of human nature, depends on a strict repetition. In fact, visual pleasure derives from rhythmic elements varying from the simple binary kind to more complex repeated sub-systems. It can be produced by grouping elements to create emphasis, interval, accent, and/or direction. Creating rhythm is also provided through contrast and variety in order to avoid monotony.

The visual-aesthetic analysis of Tunalı Hilmi Street indicates that the buildings located along the street (with a similar distance between each other) provide continuity and give the street a rhythm. Despite a few differences, almost all buildings along the street have the same height which provides a rhythmic pattern (a sense of rhythm). The repetition of the trees along the street enhances the sense of rhythm in the street. The rhythm, however, is disrupted by a few

buildings with different architectural style, facade design and color. But, this difference can be considered positive in terms of reducing monotony. Although the term "rhythm" is not explicitly used in the questionnaire conducted on the users of Tunalı Hilmi Street, the respondents claim that they saw the continuous trees along the street as a positive visual feature. This shows that the users perceive to some extent the urban elements which provide a sense of rhythm in the urban public space.

### 6.1.3. BALANCE

In urban design literature, the major claim behind the concept of *balance* is the presence of repetition. In other words, repetition of the same components can provide a visual balance in urban space. Yet, the extent of the repetition is important, as it might lead to monotonous urban environment. To avoid monotony and to achieve interesting rhythms, the key suggestion in urban design literature is the use of contrast and variety. As such, symmetric compositions are suggested to create a visual balance in urban environment, as long as they do not result in mechanical and laden urban space. Likewise, it is also suggested the use of asymmetrical compositions to create visual balance, but in more complex and potentially interesting ways. Finally, urban design literature includes claims that balance can be achieved through highly complex organization of colors, textures and shape which cohere into a state of balance.

As far as the open space network and built-up areas in Tunalı Hilmi Street and its surroundings are examined according to the concept of 'balance', one can note that the built and un-built areas are generally balanced. Yet, there is no balance between the green areas and built-up areas of the street. This is an issue which was particularly underlined by the majority of the Tunalı Hilmi Street users. Most survey participants point out the lack of greenery and soft landscaping in Tunalı Hilmi Street. Although some extra greenery (such as pots of flowers put on the sidewalk) are provided by individual commercial premises in Tunalı Hilmi Street, the street requires specific regulations towards creating a balance between green areas and built-up areas, such as urban coding for the whole street which will

regulate the soft landscaping on the street. It is however interesting that the users of the street do not perceive the other urban components which visually enhance 'balance' in urban space (such as, repetition of buildings' height and size, colours, textures, symmetric or asymmetric compositions of visual components in the street). This once again shows the importance of greenery and soft landscaping in the design of urban public spaces. Despite the presence of Kuğulu Park and the chessnut trees planted in a more or less rhythmic way on the street, the urbanites still address to the need for more soft landscaping elements in the design of the street.

## 6.1.4. ORDER

*Order*, as discussed earlier, is explained in urban design literature in relation to several notions, such as coherence, fittingness, congruity, clarity and legibility. Among them, legibility and coherence appear to be the most helpful concepts. For example, repeating elements, uniformity of texture, as well as distinctive elements and identifiability through a focal point contribute to the order of an urban setting. Legibility is about creating a strong image and making a continuous pattern in time and space. It indicates an apparent clarity of the cityscape and it is related to the ease with which its parts can be recognized and can be organized into a coherent pattern. According to Lynch (1960), recognizable landmarks and symbols, easily identifiable pathways and districts may contribute to legibility and can be easily grouped into an over-all pattern. This ultimately contributes to the order in urban space.

Back to our analysis, as Tunalı Hilmi Street is a straight and continuous street, this gives us a strong sense of linearity and ultimately provides a sense of order. The buildings situated in a row, providing a continuous frontage of buildings, also enhances this sense of order. Likewise, the landmarks on the street (such as Kuğulu Park, arcades, Hotel Tunalı, D&R) make the street more legible and bring a sense of order. Although there are undefined and shapeless spaces of the street which partially decrease this sense of order, still the space (open space network

along the road) is conceivable in general, as the open space of the street is formed by buildings located in long row. The sense of order, however, is disrupted by:

- high volume of vehicular traffic caused by privately owned vehicles, taxis and buses;

- irregular on-street parking (especially cars and taxis which park on next to the on-street parking lane, and occupy the second lane of the road); and

- pedestrians who cross the street wherever they want, as there is no sufficiently provided regular crosswalks with/without traffic lights on THS.

The findings of the survey generally support the opinions above. The users of Tunalı Hilmi Street have positive feelings and thoughts about the general order and cleanliness of the street. Most survey participants claim that the street is a well-organized street. 65% of the participants find the street legible and clear. The majority of the survey respondents state that Kuğulu Park, arcades and some cafés are the most important landmarks of Tunalı Hilmi Street which help them perceive the street clearly. Likewise, they particularly emphasize the linearity of the street with the cognitive maps they drew.

The findings of the research indicate that order and legibility in urban public space are two concepts which can be easily understood by the urbanites. They perceive various urban elements within the framework of these concepts, and they are able to comment on the orderliness and legibility of the street by taking care of different visual aspects of urban environment. Another important conclusion which can be drawn from the survey results is that the problems which turn out to be hinders in their daily public life (such as, traffic congestion, unsafe street crossings and car parkings) become the key elements which undermine the feeling of order related to Tunalı Hilmi Street in the mind of many public space users.

## 6.1.5. COMPLEXITY

*Complexity* is defined as the number and variety of elements in a scene. Complexity of spatial layout is related to the amount and difficulty of information

that people process to move in an environment. A straight road or a pathway in a forest do not impact on the emotions, as they are digested soon and become monotonous. The human mind however reacts to contrast and difference between objects, which we can relate with complexity. A degree of complexity in urban space may increase interest to an environment. Therefore, visual diversity and richness provide us with visual complexity with no negative connotations. In other words, moderate diversity or visual richness may increase one's interest and preference, whereas to much complexity weakens navigation and learning.

When browsing Tunalı Hilmi Street, it is unlikely to see signs of domestic daily life, such as flower pots or laundry left out to dry. However, there are many other elements that can be considered as "signs of life". The chairs and tables stretching outside to the sidewalk from the cafés and restaurants, people from all ages who walk and fill the street every hour, and street musicians performing on the street are some of the examples proving how much lively and colorful Tunalı Hilmi Street is, and how much it includes visual variety and divesity. When someone sits on a street café, he/she is at once connected to the people who pass by on the street. Some cafés have become one with the street. The chairs and tables of cafés and restaurants, planters, street musicians and vendors ultimately give a sense of complexity to the street. On the other hand, there are not much dominating distinctive forms in Tunalı Hilmi Street (except for some conspicuous buildings, such as the buildings where McDonald's, Elizin and Ramada Hotel are, and the sculptures located on the street). Nevertheless, there are several distinctive details on the street, especially those on the sidewalk that contribute to this complexity. This diversity of the street does not give a chaos to the street, but keeps the street alive.

The survey results with the users of the street are in accordance with this observation. The majority of the respondents do not see Tunalı Hilmi Street a chaotic public space. Most survey participants state that Tunalı Hilmi Street contains many different uses and there is a visual variety in the street. The variety of users in terms of age, gender and profession also enhances this feeling of diversity. This diversity however does not seem to visually disturb them. Only a

few survey participants claim that the signs and advertisement boards on the buildings are visually negative features of the street.

The claims of the street users are interesting in terms of the delicate borderline between complexity and chaos in their perception. Although the visual details in the street (such as signboards, colors, lights, the crowded street almost every hour of day and night, traffic, etc) can be perceived as a chaos from an urban designers', city planners' or architects' view points, the urbanites do not perceive them as such. Their perception about the street is more based on the complexity of the street, depending on its visual variety and diversity. This perception also implicitly implies the recognition of the street by the urbanites with its increasing complexity (or chaos) and adopt their viewpoints and life accordingly.

## 6.1.6. SCALE

*Scale* is related to the perception of an object relative to others around it, and to one's perception of those objects. Scale concerns two important factors: human scale and generic scale. For instance, a building's dimensions and all its elements should be relative to those of its setting. Tunalı Hilmi Street is in human scale in terms of the massing and height of buildings. The width of the street supports the human scale. The ratio of the width of the street to the building height strengthens the feeling of enclosure. The massing and size of the building plots are more or less the same. The scale and proportions of the buildings are consistent in terms of their massing and property borders. Moreover, Tunalı Hilmi Street, being completely surrounded by buildings with little or no space between in the street, gives a sense of enclosure. Kuğulu Park also includes a sense of enclosure with its valley-like form. Different from these professional comments on the scale of the street, most survey respondents do not mention anything about the scale of the street. However, when they are asked to list the positive aesthetic features of the street, 8% of respondents state that it is easy to walk around the street since the two sides of the street were close and they stated that none of the buildings of the street were too high. These answers suggest that the street is indeed in human

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scale. This may be one of the reasons why urbanites describe Tunalı Hilmi Street as a comfortable, cozy and safe street.


## 6.1.7. UP-KEEP

Upkeep environment is an environment which is well looked after and cared for. Well-kept urban spaces are predominantly liked environments by their users, as they are found visually pleasant environments. This is a quality that Tunalı Hilmi Street lacks in terms of urban aesthetics. On Tunalı Hilmi Street, there is no sufficient soft landscaping and street furniture (especially benches and litter bins). The only place with some arrangement of street furniture is in front of Kuğulu Arcade. Despite the presence of sufficient number of street lamps, about half of them are out of order. For this reason, street lightening is not sufficiently provided. Besides, unrepaired pavements disrupt the comfort of pedestrians. Most of the ramps and stairs on the sidewalks are broken, damaged or too steep for particularly disabled people, parents with strollers, and old people to walk on the street safely and comfortably. Although the public space analysis from a professional point of view shows that Tunalı Hilmi Street is not a well-kept public space, the survey results on the users perception are controversial. The majority of the survey participants claim that the street is a well-maintained street, and they have positive feelings and thoughts about its general order and cleanliness. Nevertheless, they (71%) consider traffic as the most visually negative feature of Tunalı Hilmi Street. They particularly complain about parking problems, the difficulties in crossing the street and the high traffic volume. Besides, the broken and unrepaired pavement (24%), the insufficient greenery, soft landscaping, and street furniture (24%) and the garbage problem are seen as other visually negative features of Tunalı Hilmi Street by its users. The difference between the view point of the researcher and the urbanites pinpoints that the users of Tunalı Hilmi Street consider several aspects impinging adversely the daily life important, but they do not come to a rigid or negative conclusions like professionals. This also indicates that the urbanites appreciate what presents in the urban public space as much as what does not exist. In other words, they do not take several positive

aspects of the street for granted and appreciate them greatly. Likewise, they consciously claim what has to be done for creating a much better and healthier public space. This once again shows how much important to know the perceptions, ideas and thoughts of the users of public spaces while understanding the quality of these environments, or (re)designing them.

## 6.2. FINDINGS ABOUT THE FEELINGS OF THE URBANITES ABOUT TUNALI HİLMİ STREET

When the respondents are asked to describe their feelings about Tunalı Hilmi Street using their own words, they mostly answer 'enjoyable' (85%), 'safe' (71%), 'comfortable' (15%), 'peaceful' (15%) and 'familiar' (12%) (they gave more than one answer).

Table 6.1. The most common feelings and descriptions of urbanites about Tunalı Hilmi Street

| THE MOST COMMON FEELINGS AND DESCRIPTIONS OF URBANITES ABOUT THS |
|---|
| ENJOYABLE |
| SAFE |
| COMFORTABLE |
| PEACEFUL |
| FAMILIAR |
| COLORFUL |
| LEGIBLE/CLEAR |

When they are provided with a lists of concepts of feelings in a table and they are asked to relate Tunalı Hilmi Street with these concepts, they agree that Tunalı Hilmi Street is 'colorful' (91%), 'enjoyable' (85%), 'comfortable' (85%), and 'legible/clear' (65%). These survey results show that urbanites have positive feelings about Tunalı Hilmi Street. They feel comfortable and safe while they spend time in the street, therefore they feel happy and "at home".

It is possible to list other findings about the feelings and thoughts of urbanites about Tunalı Hilmi Street as follows:

a.      Urbanites think that Tunalı Hilmi Street is enjoyable, because of the active night life, street cafes and restaurants and street musicians.

b.      Urbanites state that Tunalı Hilmi Street has a nostalgic spirit. With the memories, the old buildings, shops and even the old poplar trees in Kuğulu Park give a sense of familiarity to people. Kuğulu Park especially gives the street a nostalgic sense of Ankara's history.

c.      According to the urbanites, Tunalı Hilmi Street creates the feeling of attachment because of certain stores and places, such as Kuğulu Park, Flamingo Patisserie, Cafes de Cafes, Kıtır, etc., that are unique places particular to this street.

d.      Many respondents do not find Tunalı Hilmi Street a mysterious place. They rather see it a predictable street, away from surprises. Yet, there are some small surprises such as some off-the-beaten stores, back gardens of the restaurants and bars, Kuğulu Park, several pubs and bars with unexpected crowd on the street both at night and day time, street musicians.

e.      Tunalı Hilmi Street's significance for people is not only the street as a whole, but also individual establishments/places (such as some cafes/restaurants, Kuğulu Park, Karum Shopping Centre, some stores, arcades, Bestekar Street, and Kavaklıdere Cinema).

## 6.3. FINAL NOTES AND IMPLICATIONS FOR FURTHER RESEARCH

As one can see from the survey results, the issues related to maintenance and management of Tunalı Hilmi Street which will ease and make the daily life of the users on the public space comfortable are the major concerns of the urbanites rather than visual-aesthetic issues such as order, rhythm, balance, harmony, complexity, and scale. In general, most respondents seem very much aware of all the problems and flaws that Tunalı Hilmi Street has.

The responses show a frustration with the traffic, the lack of upkeep and green and an awareness of the street's shortcomings. Interestingly, despite this, the questionnaire shows a favorable view of Tunalı Hilmi Street. The street evokes positive emotions in people and its imperfections do not see to be enough to overshadow the positive. According to the aesthetic analysis of Tunalı Hilmi Street, the strengths and weaknesses of the street may be summarized as follows:

Table 6.2. Strengths and weaknesses of Tunalı Hilmi Street

| STRENGTHS | WEAKNESSES |
|---|---|
| Cafés, restaurants, bars, stores, arcades and Kuğulu Park | Traffic |
| Street musicians | Broken and unrepaired pavement |
| Trees | Lack of green |
| Wide pedestrian way | Lack of street furniture |
| Nostalgic elements | Garbage |
| Safety | Lack of overall design ideas |
| Complexity, harmony and scale | |
| Variety in terms of uses and appearance | Signs |

Some of the first things that come to mind about Tunalı Hilmi Street are its high level of complexity, crowd and lack of inconsistency. However, the complexity and the lack of inconsistency of the street are not necessarily a negative feature of the street. It seems that this complexity which has not turned out to be a chaos in the users' perception is one of the things that creates the dynamic feel of the street. All the diversity, variety, colors and the nostalgic spirit of Tunalı Hilmi Street make the street alive, colorful and bustling. These characteristics of the street are the likely reasons why people still prefer spending time here in spite of the increasing number of the shopping centers.

As this thesis has shown through the in-depth study on Tunalı Hilmi Street, urban aesthetics is a crucial part of city and citizens' life. But the perceptions of urban aesthetics especially in public space differ widely and greatly in the mind of urbanites. Since urban aesthetics should be integrated into urban life, rather than being considered as a passive activity, the perceptions, feelings and thoughts of urbanites are important and should be regarded in order to create aesthetically pleasing environments. This thesis, while making deductions about the aesthetics of Tunalı Hilmi Street, has pinpointed the importance of the perceptions and ideas of the urbanites, besides those of professionals and academics. As a result of the empirical analysis, it has proved that the perceptions, feelings and thoughts of the urbanites on the visual-aesthetic dimension of an urban public space can exhibit some differences (besides similarities) from academic and professional view points. Therefore, the ideas, thoughts, perception and feelings of urbanites should be addressed to achieve aesthetically pleasing, better working and healthier urban public spaces.

For further research, a more comprehensive questionnaire can be conducted to accommodate the viewpoints of a larger portion of respondents. Social and cultural factors on aesthetic perception and appreciation can be highlighted. Moreover, the questionnaire can be made in two parts: urbanites that use the street and professionals related to urban design, such as architects, landscape architects, and planners. Thus, a comparison can be made between the aesthetic perception and

thoughts of the urbanites and professionals. Another alternative is to discuss aesthetics of Tunalı Hilmi Street comparing it to the other streets of Ankara. This kind of a comparison will enable a broader understanding of the aesthetics of Tunalı Hilmi Street, without isolating it from the city.

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# APPENDIX - A

## The Questionnaire of the Case Study of Tunalı Hilmi Street

### TUNALI HİLMİ STREET QUESTIONNAIRE

Age: _____

Sex: _____

Profession: _____

If you are a student, write down your concentration: _____

**1. How often do you visit Tunalı Hilmi Street?**

☐ Everyday ☐ Twice a month ☐ Other (specify)

☐ 3-4 times a week ☐ Once a month

☐ Once a week ☐ Once in every few months _____

**2. What do you use the street for?**

☐ Shopping ☐ Using cafés and restaurants ☐ Other (specify)

☐ Walking ☐ I live on Tunalı Hilmi Street

☐ Meeting friends ☐ I work on Tunalı Hilmi Street _____

**3. Which parts of the street do you use more frequently?**

☐ Cafés and restaurants ☐ Karum and surroundings ☐ Other (specify)

☐ Stores ☐ Kuğulu Park and surroundings _____

**4. What are the first features and places that come to your mind considering Tunalı Hilmi Street?**

**5. How does the street make you feel? (write down the first feeling or feelings that come to your mind)**

**6. To what degree do you agree to the following statements?**

| | Strongly Agree | Agree | Partially Agree | Disagree | Strongly Disagree |
|---|---|---|---|---|---|
| It is a nice street. | | | | | |
| It is a well-maintained and clean street. | | | | | |
| It is a colorful street. | | | | | |
| It is a well-organized street. | | | | | |
| The street is too chaotic. | | | | | |
| The street has a general feel of harmony and unity. | | | | | |
| The street has a variety of uses. | | | | | |
| The street varies in its visual features. | | | | | |
| The street is rich in terms of plants. | | | | | |
| The buildings are in harmony with one another. | | | | | |
| There are no eye-offending structures. | | | | | |
| Street elements such as benches and lighting are sufficient. | | | | | |
| Urban elements such as benches and lighting are in consistence with the street. | | | | | |

**7. What are the visually positive/ appealing features of Tunalı Hilmi Street?**

**8. What are the visually negative/ problematic features of Tunalı Hilmi Street?**

**9. To what extent do you believe the following statements are applicable to Tunalı Hilmi Street?**

| | Very Applicable | Applicable | Partly Applicable | Not Applicable |
|---|---|---|---|---|
| **a)** Colorful | | | | |
| **b)** Safe | | | | |
| **c)** Comfortable | | | | |
| **d)** Enjoyable | | | | |
| **e)** Exciting | | | | |
| **f)** Boring/monotonous | | | | |
| **g)** Mysterious | | | | |
| **h)** Intriguing | | | | |
| **i)** Surprising | | | | |
| **j)** Predictable | | | | |
| **k)** Legible/clear | | | | |
| **l)** Open/spacious | | | | |
| **m)** Closed/suffocating | | | | |
| **n)** Peaceful | | | | |

**10. Draw a simple map of Tunalı Hilmi Street.**

# APPENDIX - B

## Cognitive Maps Drawn by the Respondents
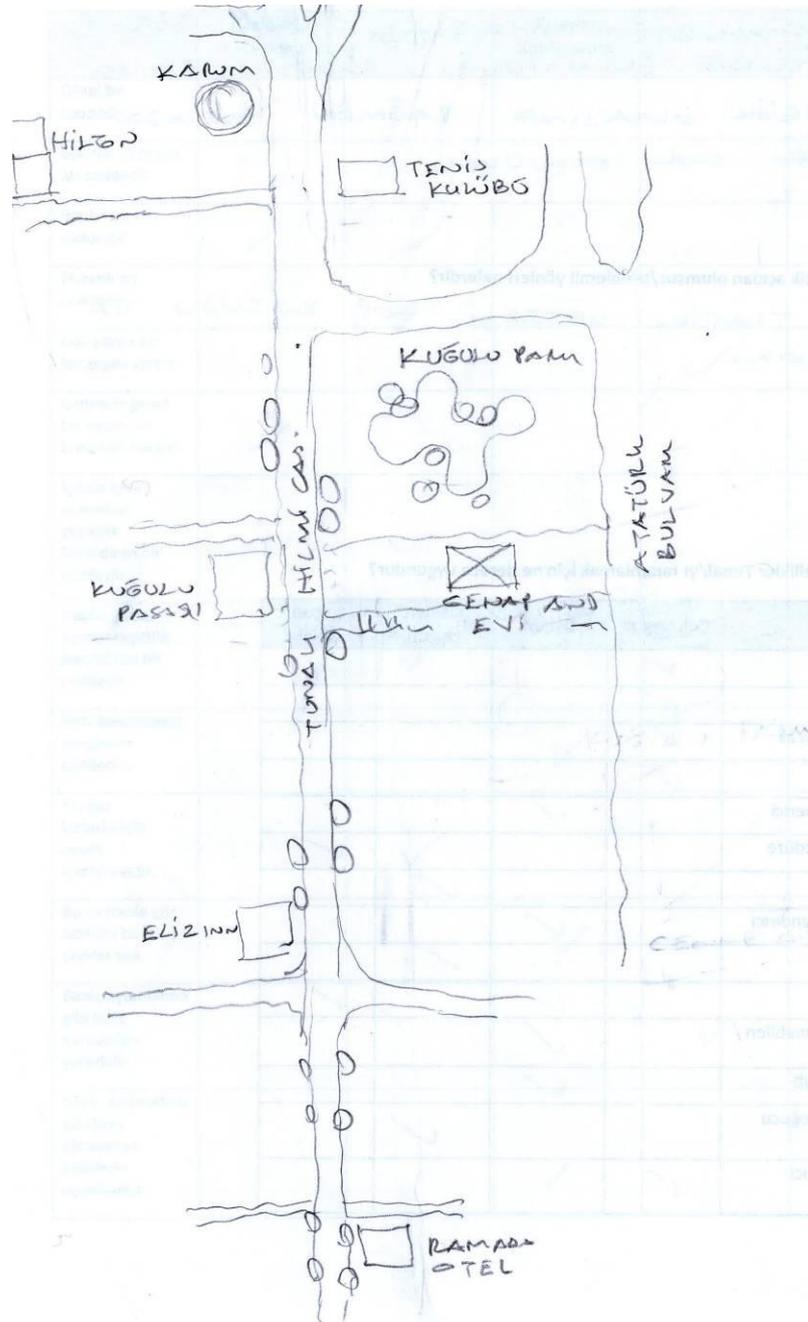


Figure 1: Cognitive Map
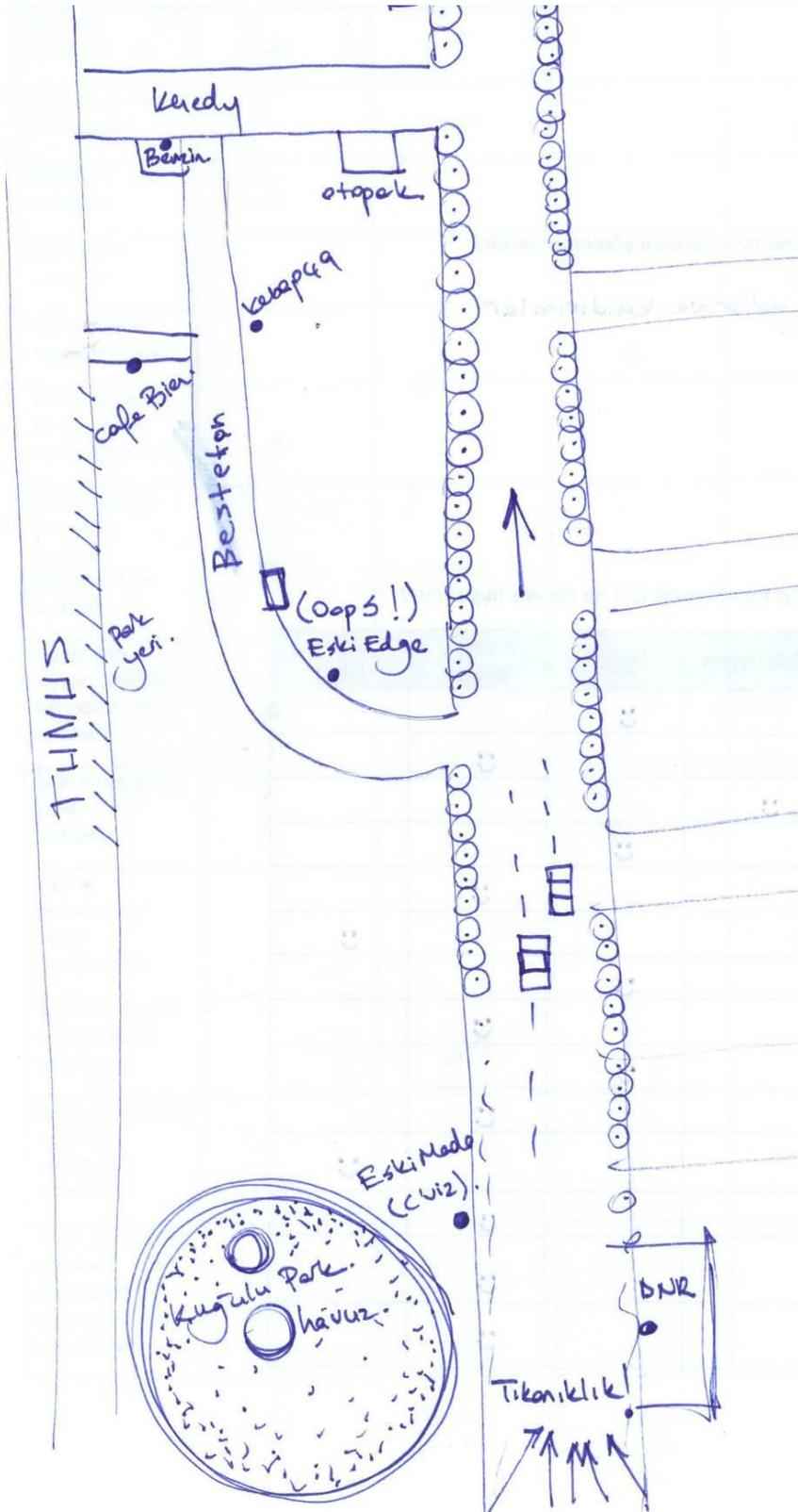
Figure 2: Cognitive Map
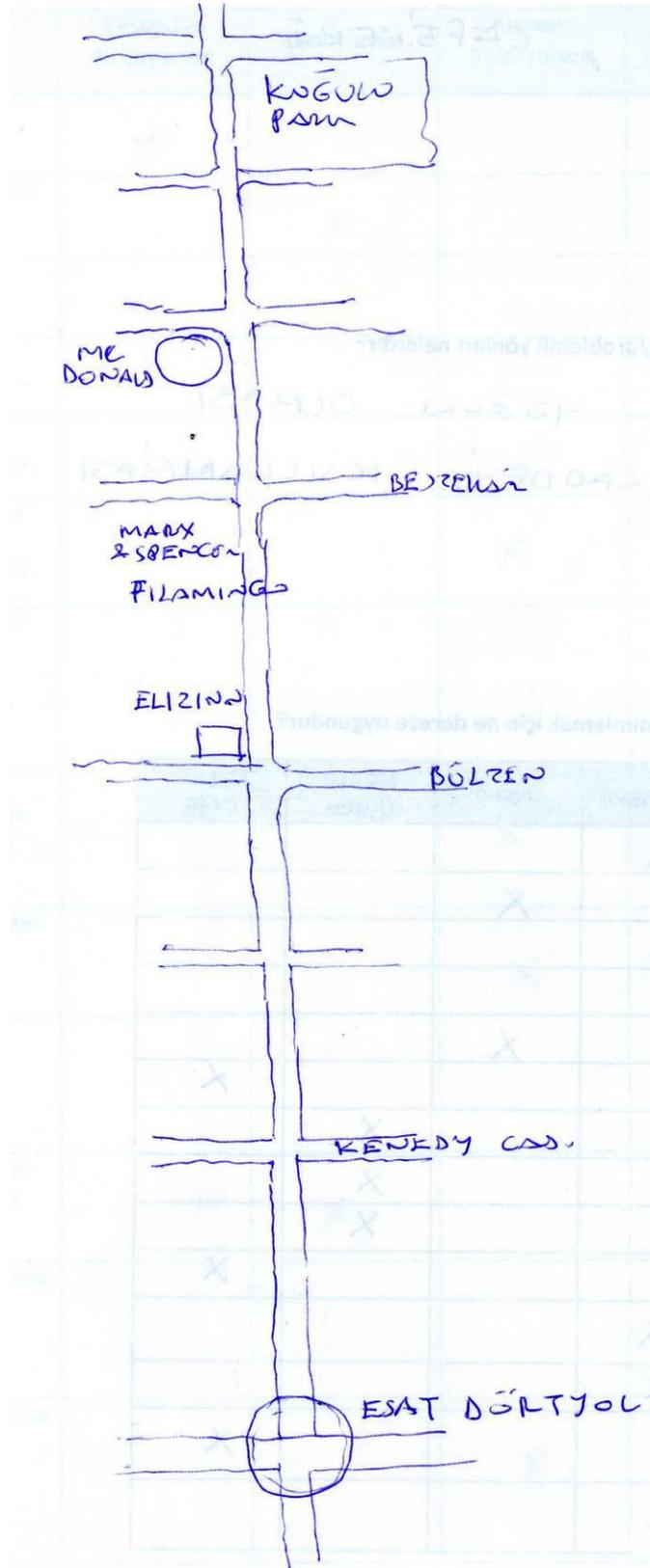
Figure 3: Cognitive Map

134
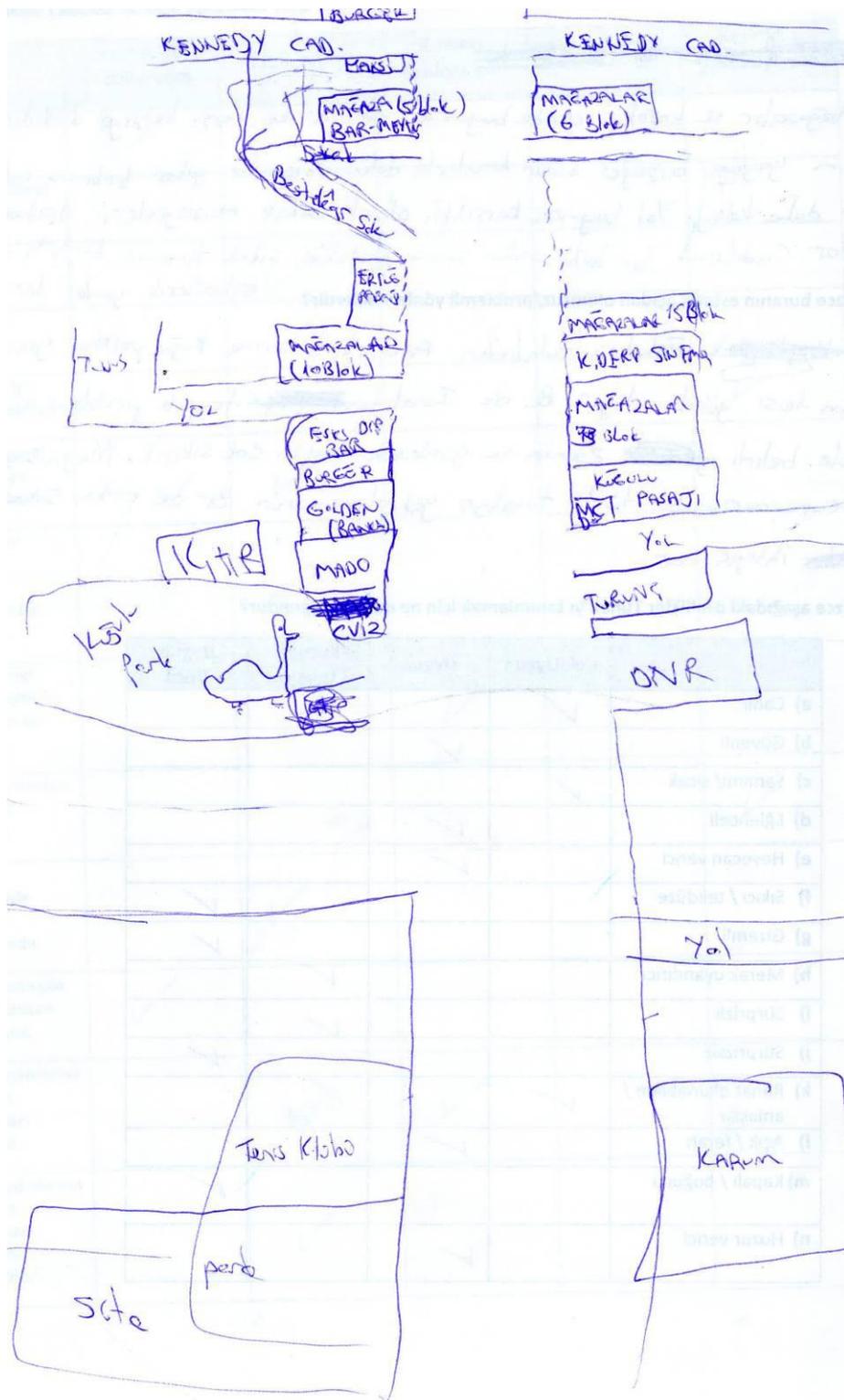
Figure 4: Cognitive Map

Figure 5: Cognitive Map

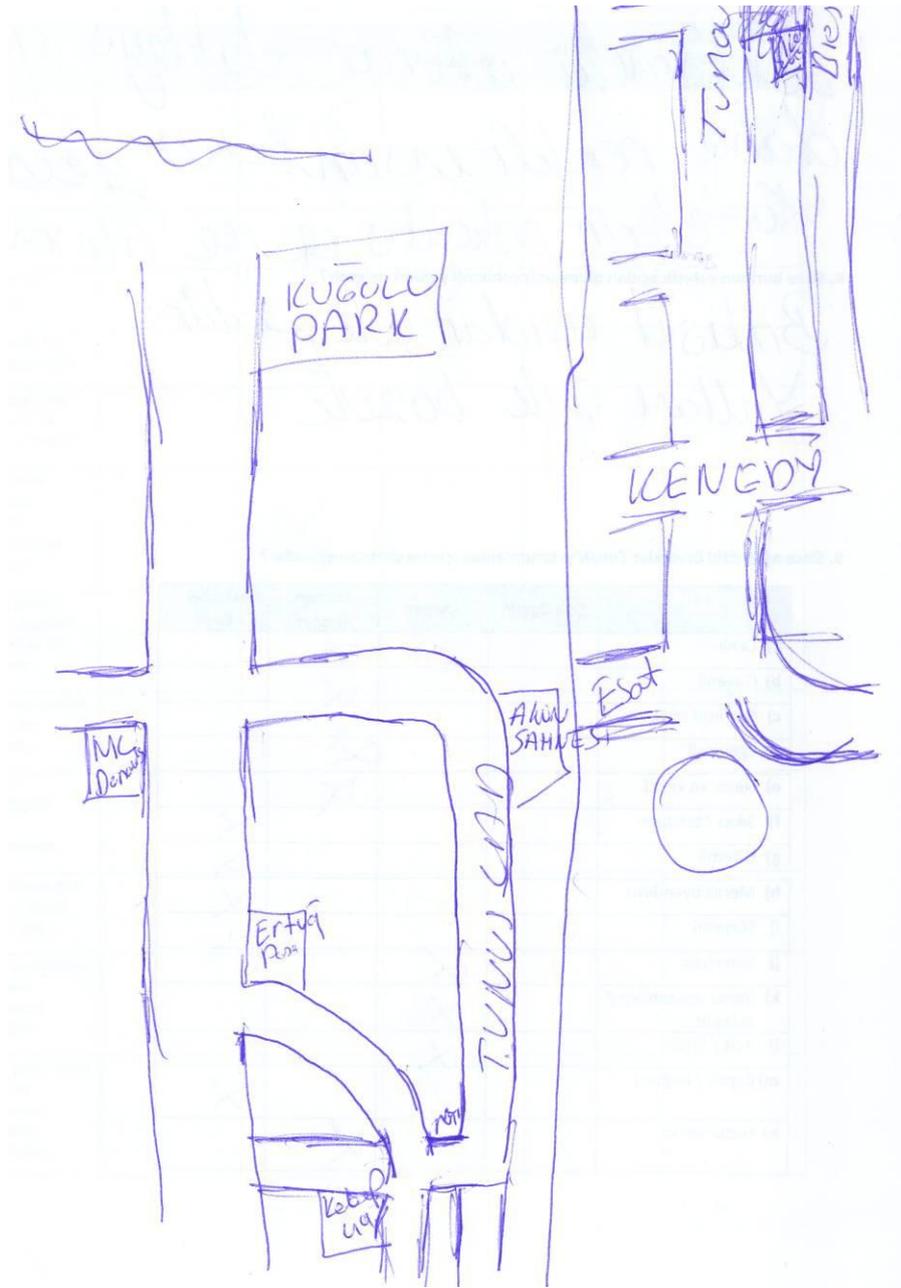Figure 6: Cognitive Map

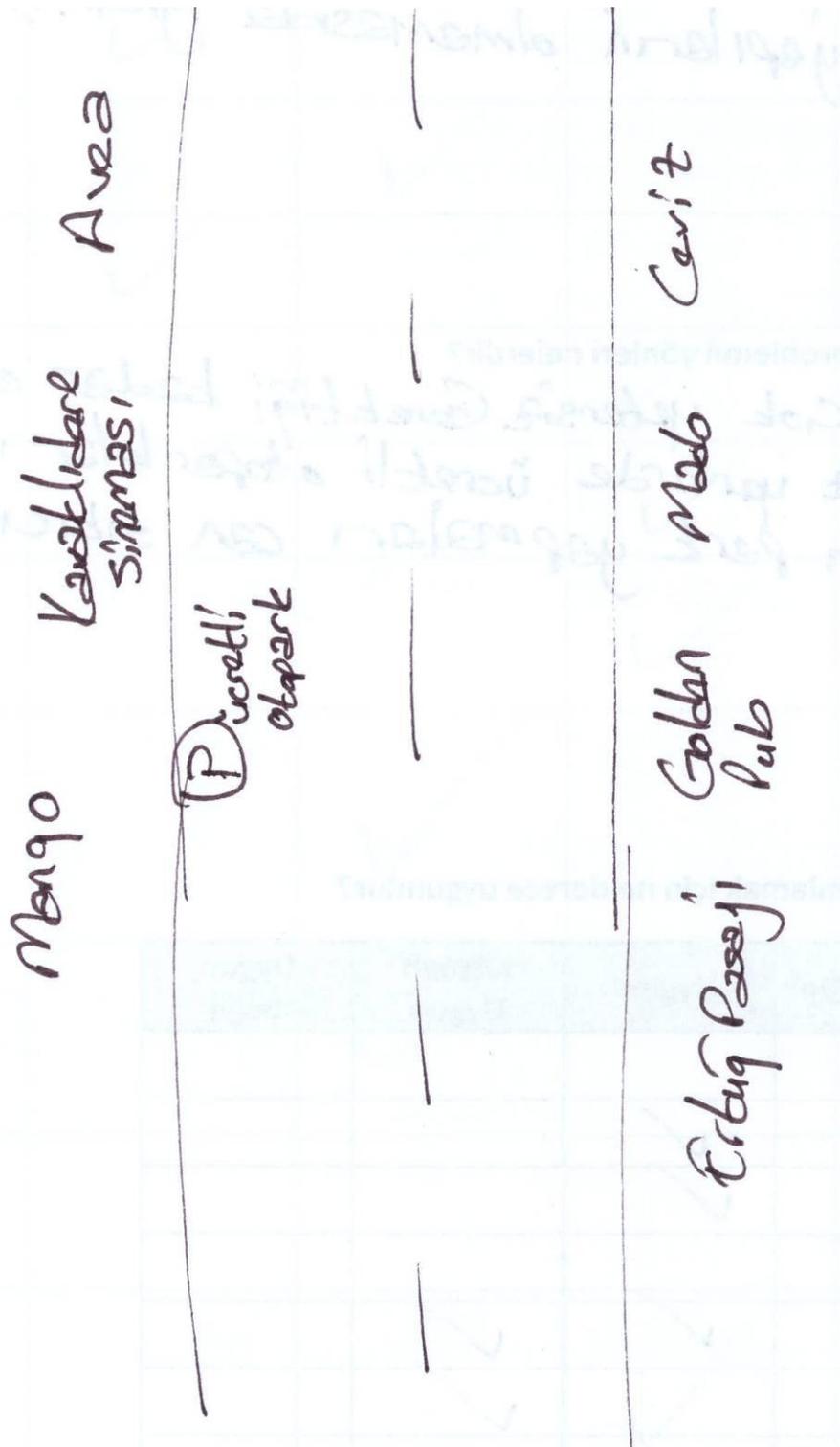137

Figure 7: Cognitive Map

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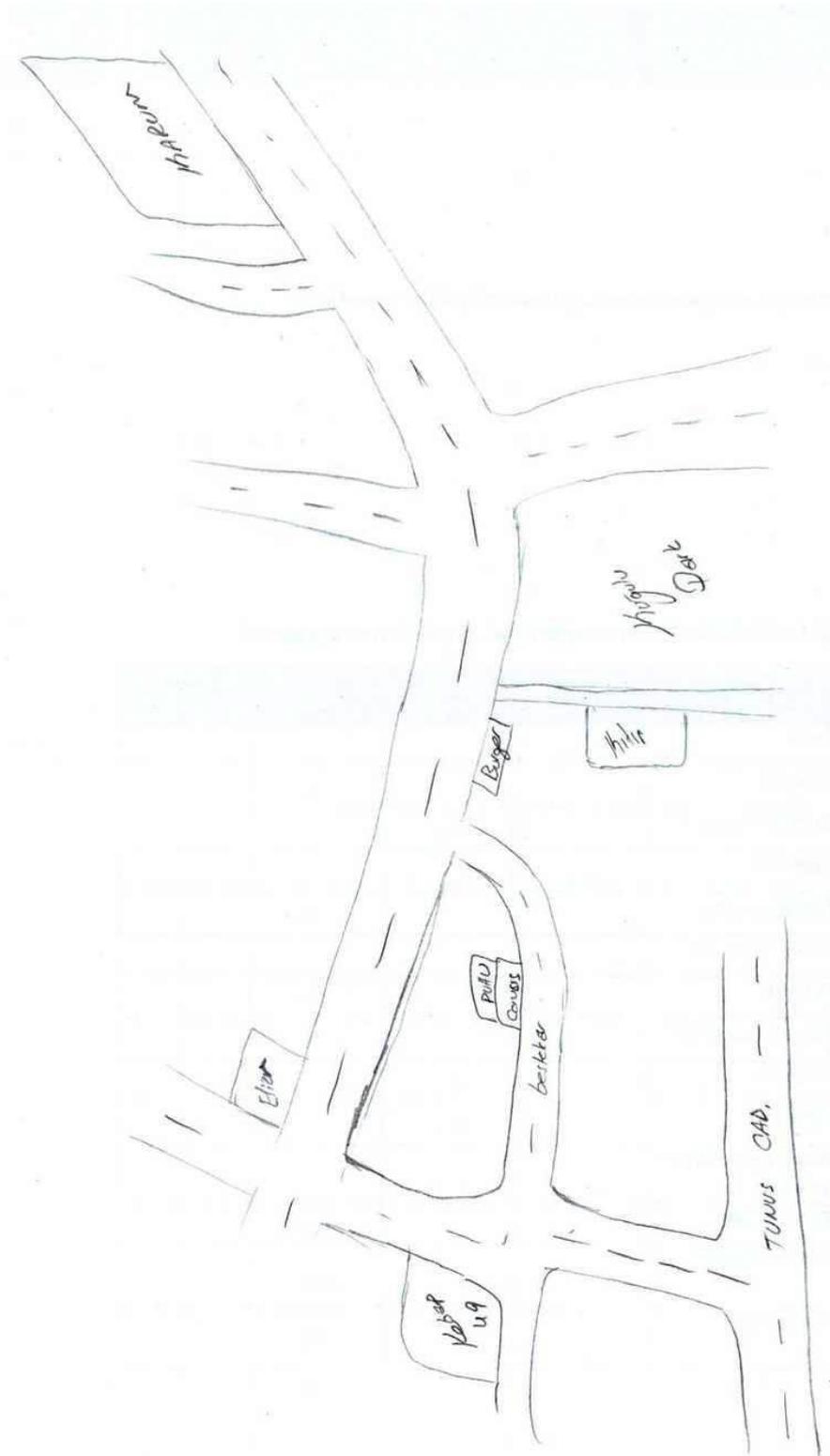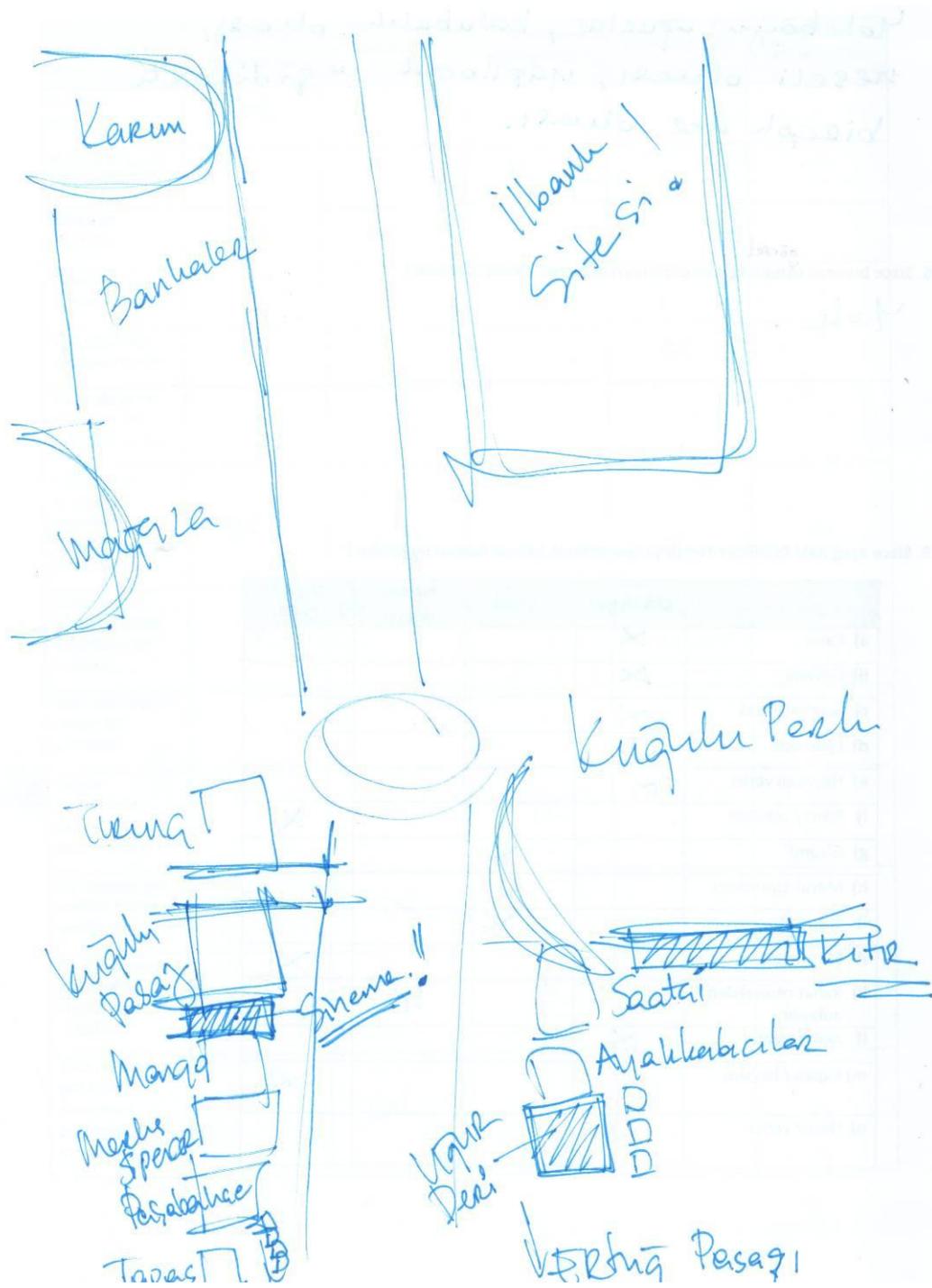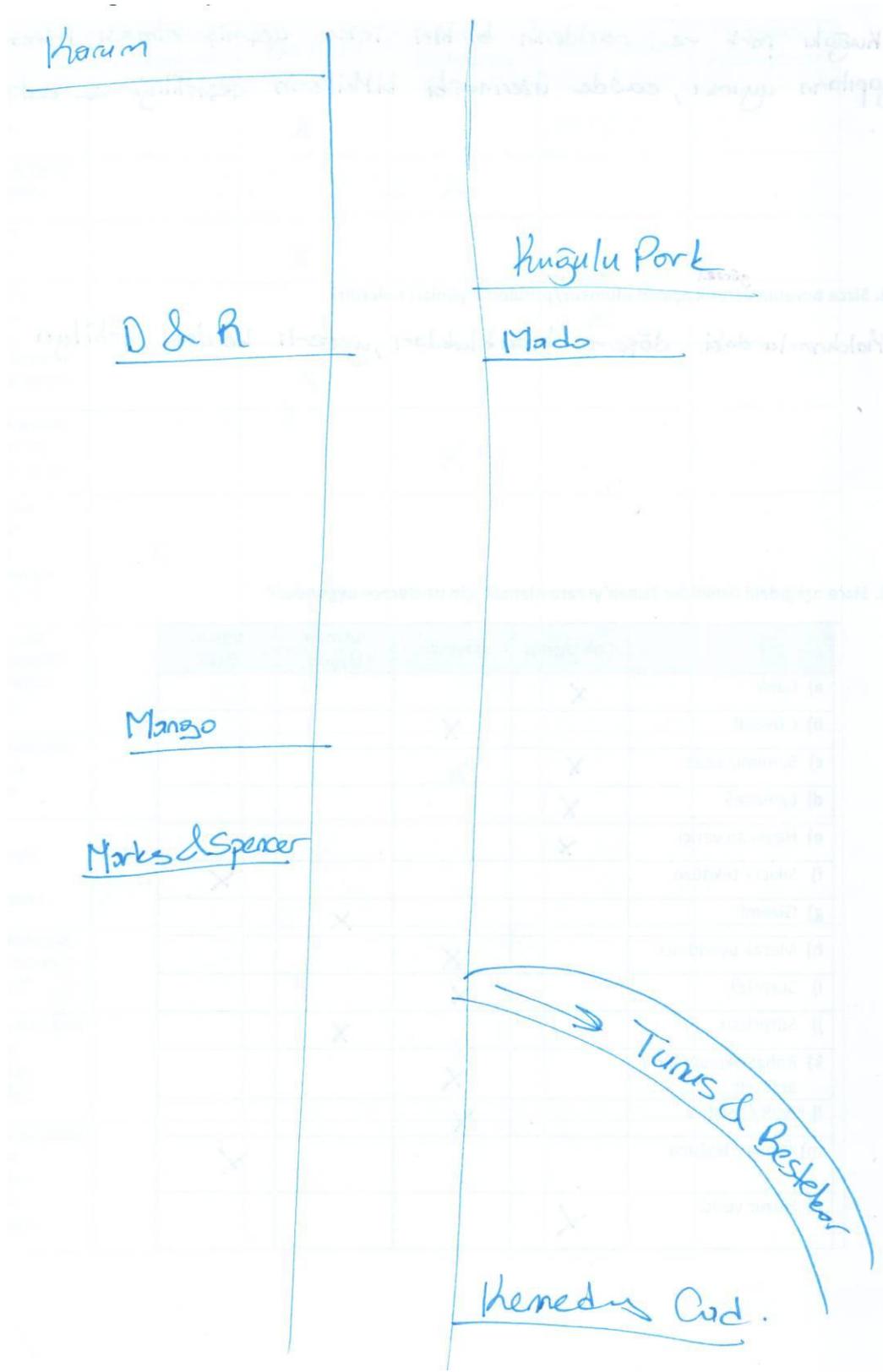
Figure 8: Cognitive Map

Figure 9: Cognitive Map
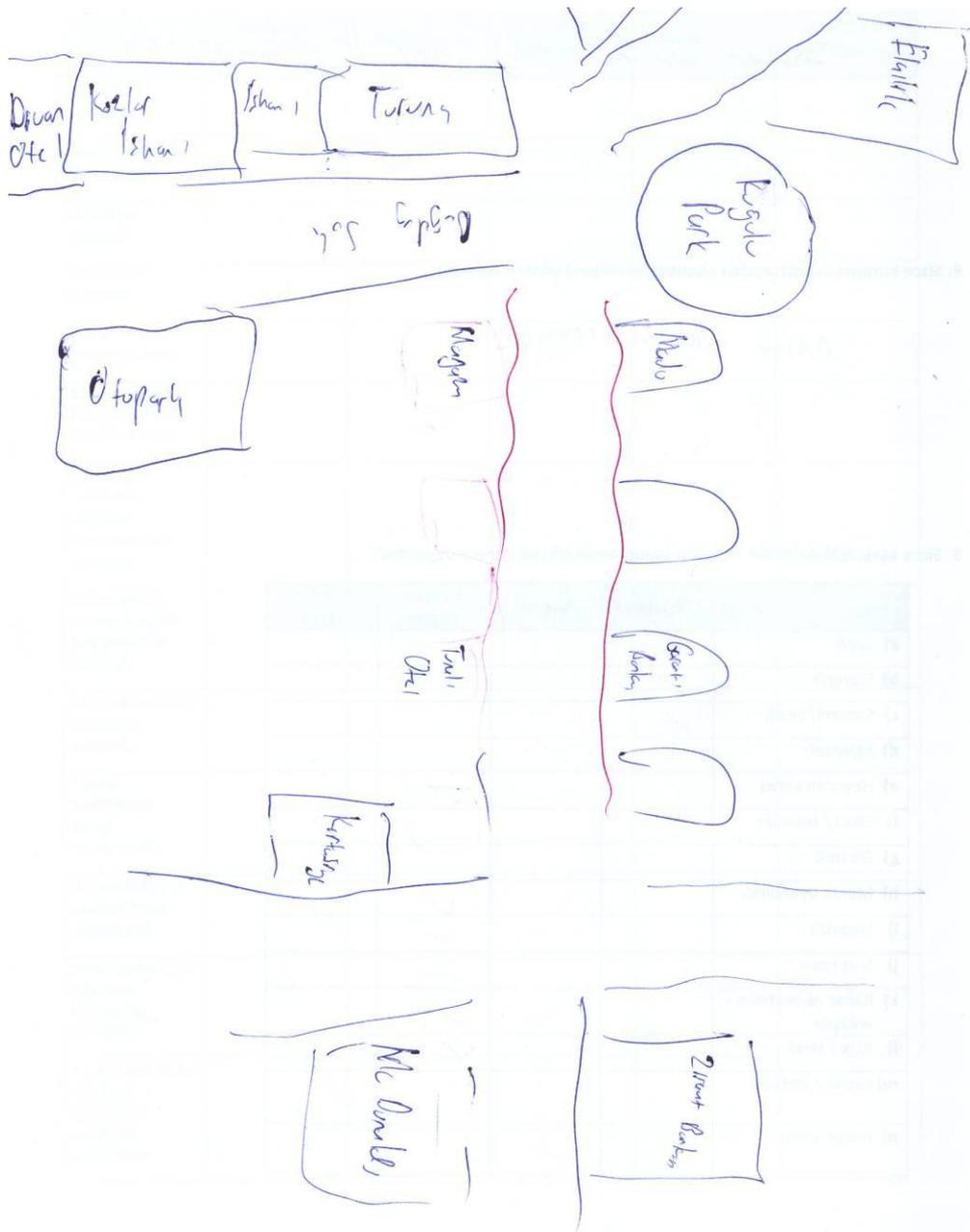
140

Figure 10: Cognitive Map
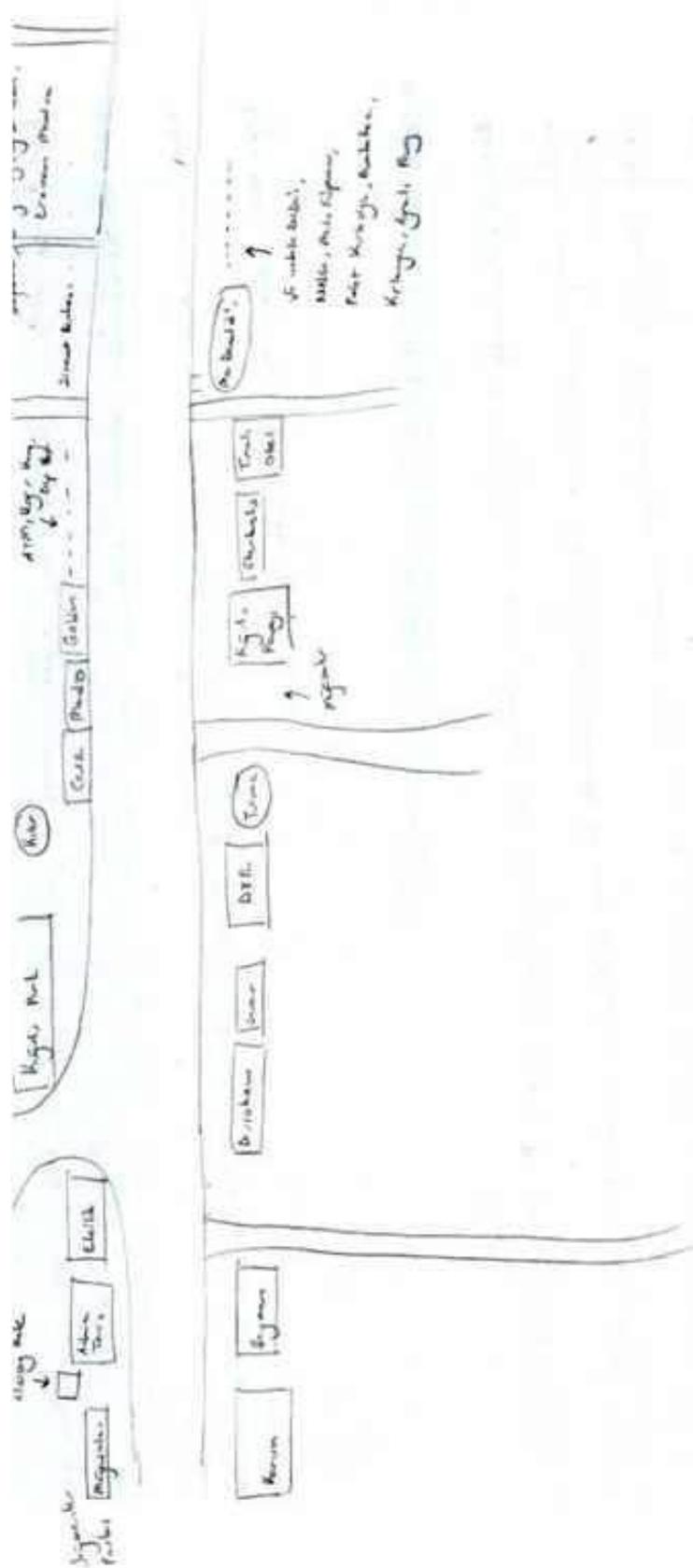
Figure 11: Cognitive Map

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Figure 12: Cognitive Map

Figure 13: Cognitive Map

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