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Urban Development and Cosmetic Applications In Tourism: Proposals for Turkey*

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Abstract

Towards the end of the twentieth century, through the effect of globalization, cities experienced a great change. The distorted construction that emerged as a result of population growth has led to the disappearance of the aesthetic understanding and cities turning into concrete piles. City aesthetics emerge as a social need of our day that allows society to breathe, protect the values of the region, and make the complex structure of the city much more organized. This study is aimed to improve aesthetic practice recommendations that can be beneficial to Turkey. A conceptual perspective to city aesthetics has been developed. Examples in local and foreign literature on the subject of urban aesthetics have been examined. By analyzing the urban aesthetic perception in Turkey, it is observed that there are missing elements, and there are no certain standards, limitations, and regulations for it. When the constructions in other countries are analyzed, it is obvious that city aesthetics is an understanding that is improved within a certain plan. The city aesthetic phenomenon in Turkey can be improved with the proper planning and implementation, and it is understood that it can be audited with certain standards.

Keywords

Aesthetics, Planning, Tourism, Urban, Urban aesthetics

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Introduction

City aesthetics contains many elements such as public spaces, architectural structures, green spaces, squares, and parks. It has a complex and dynamic structure with the shape, appearance, landscape layout, and socio-cultural aspects of the buildings that it encapsulates. (Garcia-Domenech, 2015, p. 54-55).

Cities that change and renew themselves over time can maintain their integrity and protect their values with the right planning and structuring. The best examples of this are cities such as Vienna and Prague, which stand out with the citys' structure, layout and aesthetic appearance (Sternberg, 1991, p. 77; Vlad, 2009, p. 73-74).

Cities exist with their historical structures, cultures, and values. The most important elements of the city's past, present, and future are the socio-cultural and historical values in that city. These values are important elements that add an aesthetic feature to the city. In order to protect the values, keep them alive, and hand them down to future generations, the stakeholders of the region should approach the issue with a participatory approach and should be willing to take risks. Thus, the future of the city can be secured, and its values can be preserved with an aesthetic element. In addition to this, people can be raised to possess awareness about society and the environment (Sözen, 2002, p. 57).

City aesthetics has become a necessity of social life in cities that have turned into piles of concrete. As a result of population increase experienced by modern cities, aesthetic values were ignored, and the priorities were focused on different topics. As cities move away from social structures that will allow the society to breathe, the importance of city aesthetics has become clearer day by day.

Considering the aesthetics in Turkey, there are differences in the perception and applications of urban aesthetics for each city concerned. It is seen that there is no specific standard in these applications, and the audits are insufficient. A conceptual perspective to city aesthetics has been developed in this study.

Examples in local and foreign literature on the subject of urban aesthetics were examined. Firstly, applications in Turkey and other countries with regards to the matter of urban aesthetics were discussed. In this context, the legal basis of the aesthetic, its different applications, and examples in Turkey were referred. Aesthetic elements in cities such as Istanbul, Ankara, Eskişehir, Çanakkale, and Kastamonu were included among these examples. Specific attention was paid to the selection of cities that were previously visited and experienced by the author. It was aimed to support the secondary data obtained from other studies with the visual thinking process. Then, the development of city aesthetics in other countries was examined. The aim was to borrow beneficial suggestions for Turkey by taking a look at countries

with successful city aesthetics, such as Finland, the Netherlands, Scotland, Spain, and the United States; A change of mentality in Turkey has to occur in order to protect our values in the city and attain good aesthetics.

There are different studies on city aesthetics.

Munasignhe (2001) focused on collaborative urban planning in his work. The results of the study suggest that city residents can strengthen their relations with urban areas through effective communication and collaborative planning. Matilla and Çalışkan (2005) discussed examples of urban planning in Finland. In the results of the study, it is seen that the design processes in Finland are implemented based on the views of the city's stakeholders and architects, and that there are different plans in the cities. In his study, Erdogan (2006) discussed the development process of environmental and urban aesthetics. The results of the study show that the more organized an urban environment, the better quality can be perceived. Details such as color, texture, and light express micro-aesthetic values. Urban image and city silhouettes reflect macro-aesthetic perception. Cities need to be protected and designed based on the city's values. Xiangzhan (2008) searched for the answer of how aesthetic perception should be created. The philosophical and cultural causes of the orientation of traditional Chinese cities were examined. In the study's results, he believes that the ancient Chinese are round and the earth is square. Square-shaped construction is considered the prerequisite of an ideal capital. The results show that metaphysical understanding is important in creating urban aesthetics. Vlad (2009) studied the necessity of urban aesthetics and their role in developing a city. The results of the study show that the urban development of Romania was carried out without considering the aesthetic elements. It is seen that vertical construction and ordinariness prevail. It is understood that the atmosphere of architectural chaos has occurred.

Local and Slaughter (2009) examined the urban corridors of Düzce province in terms of function and aesthetics. In the study results, a total of 14 corridors were identified under three headings: roads, streams, and pedestrians. The results of the study show that the corridors are generally irregular and the aesthetic elements are insufficient. In their studies, Özer, Aklıbaşında, and Zengin (2010) examined the effect of the siege elements of the city of Erzurum on the image of the city. The results of the study show that despite the functionality of the siege elements, they do not have aesthetic quality and this situation negatively affects the image of Erzurum. Aksu (2012) focused on urban furniture designs in his study. In the study, the elements that can create differences in urban furniture are as follows: the color, functions, shapes, material, texture. and perceptibility level of furniture. The results of the study show that the original designs lead to a positive increase in visual and usage quality. Ergen (2013) handled the streets and streets where shopping is carried out as a public

space. The results of the study show that such places should be enriched visually and aesthetically so that city centers can be revitalized and become interesting places.

Bankole (2013) examined the concept of city aesthetics on urban and environmental graphics. The results of the study show that urban and environmental graphics can damage the image of a city when structured without standards. Garcia-Domenech (2015) analyzed public spaces on a aesthetic and social basis. In the study, it is stated that the acquisition of aesthetic and social dimensions will emerge with the combination of social, historical, political, economic, and cultural factors. Gjerde and Vale (2015) examined the effectiveness of the design management of Wellington, the capital of New Zealand. In the study, it is underlined that the factors affecting environmental aesthetics include building height, visuality, and facade appearance. Nia and Altun (2016) examined the construction of aesthetic meaning and its role in improving the quality of urban areas. It is understood that it is necessary to combine the formal and symbolic meanings of urban elements in order to increase the aesthetic quality of the environment.

Susuz and Eliri (2017) evaluated public space artistically and visually. The results of the study show that socio-cultural factors are important in maintaining the permanent form of public art. Visual images created in artistic form prepare the basis for visual culture. Haruna, Oppong, and Marful (2018) have developed a theoretical framework for the concept of eco-aesthetics. Three basic factors have been determined for the implementation of the eco-aesthetic understanding in urban planning strategies in Ghana. These are financial issues, lack of awareness, and barriers to land acquisition. Candan, Oktay, Erol, and Kaya (2018) examined the functions of city aesthetic boards and developed a model proposal for the province of Karaman. A participatory approach should be adopted in city aesthetic boards, and the aesthetic approach should be reflected from a more holistic perspective. Özgeriş (2018) evaluated the suitability of the urban reinforcement elements of the city of Erzurum to the structure of the city. The results of the study show that the province of Erzurum has a historical structure, but the reinforcement elements are not designed in accordance with this structure.

When studies related to the aesthetics of a city are analyzed, it is seen that there are available studies on different cities, but also that the number of studies that provide suggestions for Turkey are very limited. In line with this goal, the research sought answers to the following questions:

- What should be considered for success in city aesthetics applications?
- Through what type of changes to buildings can the perception of city aesthetics be achieved?
- How should the historical values in the city be evaluated considering the city's aesthetic perception?

Conceptual Framework

Aesthetics

Aesthetics is a combination of quality, size, and reality. It is a philosophical term that expresses the nature, art, taste, and appreciation of beauty. It cannot be reduced to theories, ideas, tastes, cultural preferences, disciplines, architectural practices, or religion. It includes a comprehensive and holistic understanding (Teymur, 1981, p. 78-81; Haruna, Oppong, & Marful, 2018, p. 6).

It is believed to originate from the Greek word *aisthanesthai*, which means perceiving the aesthetic term. The Oxford English dictionary defines aesthetics as "information derived from the senses." Kant called it "the science of sensory perception conditions." (Porteous, 1996, p. 19). The father of modern aesthetics is Baumgarten. Baumgarten defined aesthetics as the sense of beauty based on logic. Blackburn, on the other hand, described aesthetics as human emotions derived from our appreciation of art. (Blackburn, 1996, p. 9).

When analyzed historically, it is seen that aesthetics goes back thousands of years. The murals discovered in the cave age and the proportions in the Egyptian pyramid design have aesthetic features. Recognition of aesthetics as a science is based on Ancient Greece. Plato is the first western philosopher to consider the nature of art. According to Plato, aesthetics is the presence of beauty in the form and structure of physical objects or the capturing of the ideal version of it. (Danaci, 2012, p. 879). According to Aristo, who matured Plato's theory, aesthetics is the harmony between balance and order that beautiful objects should have certain dimensions of. (Lothian, 1999, p. 7).

After the Second World War, modern aesthetic understanding came to the fore, and cities had a radical change. While concrete construction comes to the fore in cities with structures based on need and speed, aesthetic understanding faced the risk of disappearance (Nia & Atun, 2016, p. 195-197; Sternberg, 1991, p. 77).

Unplanned development of the cities and the effect of globalization and industrialization appear to have been a problem experienced by cities towards the end of the 20th century. (Ayataç, 2005, p. 97). Adoption of modern aesthetic understanding has influenced the entire European and Mediterranean culture. (Garcia-Domenech, 2015, p. 56). Individualism and privacy have come to the fore. This change has limited the areas in which society can socialize, and public spaces have appeared to have been privatized as entertainment and shopping centers. (Jameson, 1984, p. 80). These areas, which are designed for customers and whose main purpose is to attract customers, started to meet the socialization needs of society. Thus, aesthetic appearance was abandoned in public spaces and left its place to functional structures that were indifferent to artistic emotions and used for a specific purpose (Garcia-Domenech, 2015, p. 59-60; Karakurt, 2006, p. 8).

Urban Aesthetics

Adapting the aesthetic perception to the city and designing the city by considering the aesthetic elements is a situation required by the social phenomenon. Cities have a closed structure due to the fundamentals of bureaucracy and areas of the city that are suitable for life are drawn within certain limits. Especially towards the end of the 20th century, as a result of the population increase that emerged with the effect of globalization, this made it necessary to put the aesthetic perception into cities. It became a necessity to design cities that become stuck and transformed into concrete stack by thinking of social life and structuring with proper planning. Thus, the cities can gain the view that society can enjoy life and live its culture without turning into a modern prison (Tuna, 2018, p. 266; Garcia-Domenech, 2015, p. 54-55).

The complexity, diversity, environmental structuring, technology, innovations, color of the city, street view, house landscapes, structures, the city's landscape, and architecture should be planned in integrity (Nia & Atun, 2016, p. 198; Nasar, 1994, p. 379). Urban aesthetics, which is a part of city planning and social life, expresses the harmony resulting from the spatial interaction of its form and function. (Sternberg, 1991, p. 70). In order for harmony to be formed, the city should be designed as a whole with its identity, structure, and meaning (Xiangzhan, 2008, p. 63; from Lynch). While making this design, it should not be forgotten that the city has a complex structure including socio-cultural elements, and it should be designed aesthetically correct (Berleant, 2005, p. 117; Rezafar & Turk, 2018, p. 85).

The aesthetic design of urban spaces is interpreted as a result of people's emotions, thoughts, and perceptions. (Nia & Atun, 2016, p. 198). From this point of view, it may differ according to people, cultures, and time. (Balling & Falk, 1982, p. 7). Those who include an aesthetic understanding into their planning in cities that change over time can have visual appeal. Landscapes such as Park Boulevard in New York and Champs Eylees in Paris are examples of aesthetics that increase the attractiveness of the city (Berleant, 2005, p. 47).

The aesthetic dimension is important in people's preferences in daily life. Preferences such as where people live, what to buy, and which street to walk are shaped according to this dimension. (Gjerde & Vale, 2015, p. 70). Cities that are aesthetically deprived may bring many disadvantages. Visual pollution may occur in cities that do not set the aesthetic standard and may have a negative impact on the psychology of those living in that region. The city which turns into crooked housing and a concrete mass may experience population loss, cannot protect its historical and cultural values, and cannot benefit enough from its potential (Nia & Atun, 2016, p. 204).

There are different applications to give cities an aesthetic appearance. The aesthetic concept of the city can be created as a result of regulatory systems, restrictions, and

supervision. As examples of aesthetic restrictions, the following applications can be given: height of buildings, their external appearance, residential areas, and landscape arrangements. When the necessary inspections are provided, a certain order can be brought to the city. (Gjerde & Vale, 2015, p. 71).

Nicolas Whybrow, a Warwick University professor and author of the art and city book, emphasized that public art has a dominant, participatory aesthetic understanding in cities. This aesthetic understanding is a daily, social, cultural, relational, lively, and digital one (Whybrow, 2018, p. 109-110; Munasinghe, 2001, p. 43). The architecture of the public space, facades of buildings, number of floors, colors, and positioning are important factors in shaping the city landscape and aesthetic perception. The designs of other elements such as paving stones, trees, city furniture, and billboards also affect aesthetic perception. Design is the first variable that someone who goes to a city he/she doesn't know about will pay attention to (Garcia-Domenech, 2015, p. 61).

Urban graphic designs also affect the perception of aesthetics. Artistic billboards, posters, and illuminating electronic neon signs are part of a city, and they positively or negatively affect the perception of the city. A properly placed and harmonious visual contains positive aesthetic features. Exaggerated and improperly placed billboards can cause visual pollution. Urban graphic designs give beauty to a city, and beauty is a prerequisite for a healthy life. The understanding of aesthetics has a unity with the city's vegetation, land forms, landscape features, and the city's historical silhouette. Achieving harmony among all this brings aesthetic beauty (Bankole, 2013, p. 2-3; Bostancı & Oral, 2017, p. 50).

Sounds are also one of the important elements of a city that affect the aesthetic perception. With the increase in urbanization, environmental noise affects the image of the city negatively. Especially in recent years, there is the opinion that sounds and noise pollution negatively affect the image and perception of the city, but characteristic sounds can also be mentioned. For example, sounds such as bird sounds, the rustling of tree leaves, water sprinkler sounds, and songs sung by street musicians can positively affect the aesthetic perception (by Bailly, Garcia-Domenech, 2015, p. 62).

Cities that do not lose the spirit of their past can remain beautiful with their designs, texture, and architecture and hand their aesthetic structure down to the next generation. Japan is one of those examples. In Japan, it is believed that ancient objects bear the magic of time and the historical structures of the city are given importance. In this way, generations with aesthetic and natural awareness can be raised, and cities can look the future more safely. Another example outside of Japan is the Italian city of Rome. Rome is a city designed with proper planning by protecting its values. The idea that those who walk on the streets of Rome reach aesthetic pleasure is dominant. The city has been designed in unity with its old and new buildings and has

offered an environment those who come to the city can enjoy rather than a chaotic and complicated image. (Tuna, 2018, p. 263-266)

Natural beauties in cities are also perceived aesthetically. Natural beauties such as caves, lakes, bays, waterfalls, and dams are among the aesthetic factors that give air to a city. From this point of view, ensuring the protection and sustainability of nature means the protection of aesthetic elements. (Bobat, 2018, p. 165).

Method

A qualitative method was used in this study. Qualitative research methods are combined with different pieces of information to form the whole and theory. Primary or secondary resources are used. A whole is created based on the parts required for the induction method. An archive-document scanning technique was used in the study. All kinds of written and verbal references to the past are covered in the study. The data obtained within the scope of the study were interpreted by going through visual analysis, observation, and evaluation processes. The advantages of this method are: to examine the subject in depth in the past, to notice and analyze the changes that occur over time, and to reach more objective results by obtaining clues on the subject studied (Kozak, 2018, p. 78-88; Saldamlı & Can, 2019, p. 48-49).

First, urban aesthetic practices in Turkey and other countries were studied. In this context, the legal basis of the aesthetic in Turkey was referred by the different applications and examples. Within the scope of the sample, the cities of Istanbul, Ankara, Eskişehir, Çanakkale, and Kastamonu were evaluated. Attention was paid to the selection of cities that were visited and experienced by the author. It is aimed to support the secondary data obtained from other studies with the visual thinking process. Then, the development of city aesthetics in other countries was examined. Finland, the Netherlands, Scotland, Spain, the United States, and Germany have been evaluated in this context, and this evaluation serves the basis for recommendations for Turkey.

Considering applications in Turkey, it was observed that each province created its own standards and controls, which are inadequate. The mentality in Turkey must change in order to provide aesthetic in our cities and to protect our values. The data from this study can be useful for Turkey as it considers the proposal presented in this paper.

Findings

Findings from Turkey

Urban aesthetics in Turkey is legally supported by four laws. These are the Zoning Law, Municipality Law, Metropolitan Municipality Law, and National Parks Law.

The Zoning Law numbered 3194 and dated 03/05/1985 has been regulated in order to ensure the conformity of the construction in settlements in terms of plan, science, health, and environmental conditions. The Municipal Law No. 5393 dated 03/07/2005 concerns issues related to visual pollution, such as announcements, advertisements and signage regulations, and facade changes in buildings. The Metropolitan Municipality Law No. 5216 dated 10/07/2004 concerns issues such as suitability for urban design projects, the facade images of buildings, places to post advertisements and notices, and cultural and historical buildings. The National Parks Law numbered 2873 and dated 09/08/1983 deals with the protection and sustainability of national parks. (Akkaya, 2015, p. 25-32).

Aesthetic institutes in Turkey known as Architectural Aesthetic Commission or City Aesthetic Board are also other organizations that may have an influence on the urban aesthetic. By 2014 such boards were created for 12 cities, It is planned to open aesthetic boards in other cities after 2014 such as Tekirdağ, Bursa, İzmir, Rize, Artvin, Balıkesir, Aydın, İstanbul, and Mersin. It is seen that the boards, the majority of which are composed of municipal personnel, work mostly like a bureaucratic unit of the municipalities. In addition, these aesthetic commissions are generally authorized with the parts of land that are facing streets. Deficiencies resulting from the structuring and functioning of aesthetic commissions reduce the effects of aesthetic boards. Candan, Oktay, Erol, and Kaya proposed a commission of 13 people with a participatory approach in which city representatives, architects, academics, lawyers, and municipal representatives took part in the organization of the aesthetic committee. It was also underlined that the board's mandate should be expanded and the binding decisions need to be obligatory decisions to be followed. Boards should have a say not only in existing structures but also in planned structures. (Candan, Oktay, Erol, & Kaya, 2018, p. 40-47).

The concept of protecting historical and cultural values in Turkey has existed since the 1970s. Efforts that were first voluntary were improved with the participation of NGO's in the 1990s, and Turkey has become the 12th member of the Association of Historical Towns. The purpose of the association is to protect historical, urban, and cultural structures. For this purpose, it works in cooperation with member municipalities. The association organizes seminars, trainings, and academic studies and prepares road maps with the heads of the municipalities of association members in the management chart. This association, which is also engaged in activities such as museum promotion studies, is an important structure obliged with protecting aesthetic values in Turkey (Tarihi Kentler Birliği, 2019).

People want their places to be designed according to the aesthetic phenomenon. In these cities, which are designed as ecological and functional with aesthetic concerns

and are identified as livable cities, human life and social phenomena are the first priority. While planning, functionality and aesthetic values that will enable people to enjoy life and live peacefully in the city should be prioritized. (Yılmaz, 2018, p. 2). However, in some cases, the aesthetic phenomenon can be pushed into the background. Kent Park in Yozgat and its surrounding construction are examples of this situation. Although 13-18 story-high constructions are cramped high-rise concrete structures, they have been the choice of the people. The main reasons for these are the appreciation of interior architectural structures and their proximity to public institutions. The cramped reinforced concrete image and low green areas did not affect people's preferences (Çatalbaş, 2016, p. 43).

Cities have their own characteristics and structures. Cities, which are shaped by the physical, cultural, socio-economic, and historical features they contain, may have attractiveness according to the meaning and image they bear. There are certain elements of a city in the formation of this image. These elements are important aspects that have both an aesthetic appearance and the region's attractiveness. When considered in terms of Kastamonu, the prominent elements of the region are its religious structures, historical structures, clock tower, Kastamonu Castle, and Karaçomak Stream. These elements are the things that attract tourists to the city and form the image of the city. Symbolizing these and creating a city skyline will provide great convenience in the promotion and marketing of the city. Sakıcı proposed a city skyline for Kastamonu in his study (Sakıcı, 2017, p. 657).

Figure 1. Kastamonu city skyline proposal (Sakıcı, 2017, p. 657)

In the wake of flawed urbanization in Istanbul, the most important city of Turkey, it lost its aesthetical features. High-rise buildings can sometimes create visual pollution, and the city may lose its aesthetic appearance (Türkmen, 2018, p. 17).

Figure 2. Historic peninsula, Blue Mosque, Hagia Sophia and High-Rise Buildings that Ruin the Skyline (Türkmen, 2018, p. 17)

There are good examples for aesthetics in Turkey. Eskişehir is one of these examples. The Eskisehir and Odunpazarı streets, made by using real beach sand, are one of Turkey's first artificial aesthetically successful examples (Şentürk & Altınçekiç, 2018, p. 114-115).

Figure 3. Examples from Odunpazarı and Eskişehir Streets (Şentürk & Altınçekiç, 2018, p. 114)

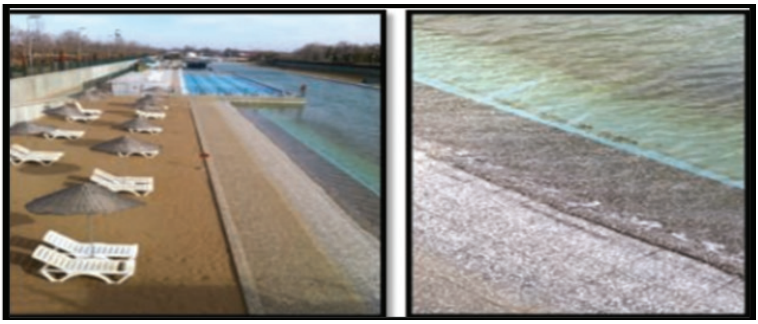

Figure 4. Turkey's first artificial beach (Şentürk & Altınçekiç, 2018, p. 115)

Facades that form the structures of a city also affect aesthetic perception. Irregular and non-standard facades can create visual pollution. The external facades in Kastamonu's Nasrullah Square and Bakırcılar Bazaar are also negative examples. Karaçomak Stream, which is one of the important image points of Kastamonu, attracts attention with its image that appears in the evening.

Figure 5. The view of Bakircilar Bazaar and the irregular exterior of a building in Nasrullah square and the aesthetic view of Karaçomak Stream (The photo was taken by the author himself.)

Graffiti is also one of the factors used in cities that affect aesthetic perception. (Mercin, 2013, p. 4). When applied properly, it attracts attention from both local people and tourists. Moss Graffiti example in Bozcaada is one of the successful examples (Şentürk & Altınçekiç, 2018, p. 115).

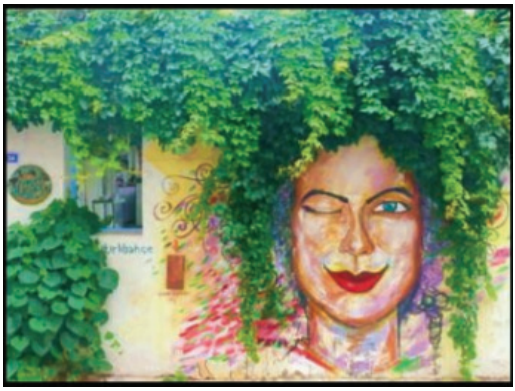

Figure 6. Example of Wall with Moss Graffiti in Bozcaada (Şentürk & Altınçekiç, 2018, p. 115)

Some works made with the thought of having aesthetic value may not be considered aesthetic by the people of the region. The entrance gates to the cities of Ankara and Konya are examples of this. Tekel and Aslan examined the aesthetic perception of these gates in their study. In the study, a survey was made to a sample group of 50

people, and it was revealed that the city gates of Esenboğa and Konya roads were not perceived as aesthetical. (Tekel & Aslan, 2016, p. 33-37).

Figure 7. Esenboğa and Konya Road City Gates (Wikimapia, 2019; Onedio, 2019)

Findings from the World

Finland is a good example of urban planning. Planning in Finland was developed during the 20th century under the control of architects. While making these plans, architects did not only take into consideration the functionality but also preferred design, art, and aesthetics. The participatory method was used in the design phase of the three major cities of Finland, Helsinki, Vantaa, and Espoo. Aesthetic quality was prioritized in the planning of Arabianranta, a settlement in Helsinki's region. All public and semi-public spheres in the area are arranged from an artistic perspective. In order to ensure such a construction, 1-2% of the construction costs had to be directed to art projects. Opinions of the public were also received from the region, whose design was generally left to the professionals. Due to the fact that Helsinki Industrial Arts University and the world-famous Arabia porcelain factory are located in the region, the design is perceived as a part of Arabianranta. (Mattila & Çalışkan, 2005, p. 88-89).

Figure 8. Details from J. Vikberg's cast bronze figurines depicting 82 bird species found to live in the area and K. Kivivirta's "Talking Walls" study – Arabianranta. In the work titled "Talking Walls", the stories obtained by the joint ventures of architects and artists include bicycle stories. (Mattila & Çalışkan, 2005, p. 89)

The Kartononkoski region of the city of Vantaa has been designed in a new-traditional way with a populist approach in order to impress the people aesthetically, and this approach has given a cheerful and colorful appearance to the region. The investors did not have difficulty in selling flats in the region, designed according to the aesthetic taste of the people, and the city administration was satisfied with this project. (Mattila & Çalışkan, 2005, p. 89-90).

Figure 9. Kartononkoski Central Park and row houses with colorful facades (Mattila & Çalışkan, 2005, p. 90)

Säterinmetsä in the South-Leppävaara region of the city of Espoo was designed by residents and professionals. The regional structures designed with a participatory approach provided local residents with many opportunities to design their own architectural styles. (Mattila & Çalışkan, 2005, p. 91).

Figure 10. District houses in the Säterinmetsä project (Mattila & Çalışkan, 2005, p. 91)

In his study, Jantzen and Vetner focused on how urban experiences, designs, and cultural planning can be meaningful. In this study, the Zuidas region of Amsterdam

was examined as a case study. Many years of planning have been made for the development of Zuidas, a square that unites the service sector, housing, and offices. Cooperation between the stakeholders of the region was made in order for the designed plan to be successful. When the social democratic party took power in the region in the early twentieth century, a different urban planning paradigm was implemented. Hendrik Berlage from the southern part of the city developed urban planning in the 1920s to provide housing for the working class. This aesthetic-based planning encompassed a radical change to create boulevards, green spaces, and landscapes that were not previously available in this region. While the stakeholders of the region act jointly for the development of the district, all phases of the process are audited and approved by the aesthetic commission appointed by the municipality and formed by leading architects. With these steps, new international standards were determined for residences, while architecturally striking results were obtained. With the addition of two more districts to the plan in 1921, it became possible to make a larger scale plan. After this plan, which ended in 1935, Amsterdam made a new 50-year plan. In this plan, the main goal was to give the environment a functional perspective. The basic idea was to plan the city according to certain functions of life. Thus, it was aimed to divide the city into regions by life, work, and relaxation. With the approval of this plan, districts in the west, north, and south of the city were built according to modernist ideals. The plan was restructured in 1985 with the decline in urban work since the 1960s, and it was aimed to strengthen the local, regional, and national position to prevent further job losses. Attempts were initiated to draw attention to the port and its old central points. Since 2003, Amsterdam has been seen as a multi-center structure. Successful examples were introduced in the city, which places a special emphasis on aesthetic elements. The water channels, which are perceived as one of the most aesthetic regions of the twenty-first century and increase the image of the city, are also at the top of these examples. (Jantzen & Vetner, 2008, p. 149-155).

Figure 11. Zuidas Region (Heyligers, 2019; Hellozuidas, 2019)

Among modern cities, cities with strong urban aesthetics and image that support their historical and cultural valuesand are supported by a holistic perspective with

their original architecture, green spaces, regions, and squares can be seen as a livable city. The figure below includes Moster, Bosnia and Herzegovina, the south of the Malay Peninsula, Central Park in Manhattan, New York, USA, and Bryant Park, another park in Manhattan. These areas attract attention by the local people with their aesthetic designs and create an attraction element for the region. (Yılmaz, 2018, p. 7).

Figure 12. Mostar, Singapore, Central Park and Bryant Park (Yılmaz, 2018, p. 8)

The landscape elements of the city are among the elements that make up the aesthetic perception, and different countries stand out with their different designs. Cities can sometimes change the appearance of a street with little touches and increase interest in that area. The Better Block project in Dallas, Texas, below, is a good example of this. (Güleç, 2018, p. 435).

Figure 13. Better Block Foundation (Güleç, 2018, p. 435)

Urban environment graphics, designs, billboards, and signboards also affect the aesthetic perception positively when used correctly; If it is placed without a certain standard, inspection, or plan, it may create visual pollution. Nigeria is one of the negative examples (Bankole, 2013, p. 9-10).

Figure 14. Advertising Boards in Nigeria (Bankole, 2013, p. 7)

Barcelona's El Raval district is a historical and ancient district. Since the 19th century, there has been a serious migration wave with the increase in industrialization and textile factories, and the city has struggled with problems such as epidemics and crime. The city had to renew itself in order to cope with the problems and remain strong against globalization. The city council started to implement strategies to

transform the city with the support of private capital initiatives. As a result, structures such as traditional markets, houses, and entertainment venues were brought to the city, and the city was reshaped. It is also one of the most colorful areas of the city with examples of graffiti on the streets of El Raval. Since graffiti can be easily erased and renewed in a few days, it is possible to give a new look to the streets. In addition to being easily renewed, graffiti that is aesthetically enriching is also a reflection of daily life. (Escobar, 2009, p. 143-148).

Figure 15. El Raval Street Images (Yelp, 2019)

Edinburgh, the capital of Scotland since 1437, stands out as one of the most impressive cities in Europe. It presents an aesthetically successful example with its architecture, natural structure, and well-blended appearance, belonging to the Middle Ages and Georgian periods. Edinburgh is a city that consists of two main parts, the old and the new city, and in the old city, the section carrying the historical texture of the past with medieval buildings, new constructions and the smallest factors that will spoil the texture of the city are not allowed. The region, which was included in the World Heritage List by UNESCO, was insufficient in the face of population growth due to the Industrial Revolution between 1730 and 1790, and a new city was built in Edinburgh. Edinburgh, which meets the housing need with the separation of the old and the new city and preserves its structure with planned urbanization, has not only preserved its historical and cultural structures but also prevented crooked construction with planned urbanization. Attracting the attention of the world with its structure, Edinburgh is one of the most tourist-frequented regions of the country. (Parlett, Fletcher, & Cooper, 1995, p. 355-356).

Figure 16. Edinburgh Old Town (Depositphotos, 2016; The List, 2009)

Hamburg, which rose up after the demolition in the Second World War, is an aesthetically successful example, with the slogan of "Germany's door to the world." One of the last successful examples of a building in a city already equipped with striking examples of modern architecture is the Elbphilarmonie building. The place where the building is located previously had the largest warehouse in the city on the water in 1875. The building, which was destroyed in the Second World War, was repaired in 1990 and started to be used as a warehouse where cocoa, tobacco, and tea were stored. In 2017, it was built as a concert hall on a peninsula on the river Elbe by Swiss architects, and the Elbphilharmonie has since become one of the most striking works of modern architecture (Hurriyet, 2019). Another one of the most aesthetically important examples of Germany is Rothenburg ob der Tauber, a well-preserved medieval city in the state of Bavaria. Although its name means "Red Castle Above the Tauber River," the old buildings of the city were renovated with great effort despite being damaged in the Second World War, and the area was preserved and took its current form (Yalniziyigezdik, 2018).

Figure 17. Elbphilarmonie Building and Rothenburg ob der Tauber City
(Jochen Schweizer, 2019; Hurriyet1, 2019; Yalniziyigezdik, 2018)

Discussion

Globalization, which emerged towards the end of the twentieth century, removed the borders between countries, and the world has become limitless. The increased transportation opportunities and economic freedom have made it easier for people to travel and live in different cities. Industrial cities, especially those with high job opportunities, have entered into a huge migration wave, and cities have adopted a different structure to cope with this change. With this change in structure, called modern structuring, it restricted natural and social areas and turned cities into concrete piles. These problems brought about by modern construction enabled the aesthetic perception of the cities to be questioned again and cities to be restructured through considering aesthetic factors.

Warwick University professor Nicolas Whybrow emphasized that public art in cities has a dominant, participatory aesthetic understanding. This aesthetic view is a daily, social, cultural, relational, lively, and digital understanding (Whybrow, 2018, p. 109-110; Munasinghe, 2001, p. 43). Sometimes, this can move away from aesthetic perception. Adapting the aesthetic perception to the city is a situation required by the social phenomenon (Tuna, 2018, p. 266; Garcia-Domenech, 2015, p. 54-55).

Cities should be planned in unity with their complexity, diversity, environmental structure, technology, innovations, color of the city, street view, home landscapes, structures, landscape, and architecture (Nia & Atun, 2016, p. 198; Nasar, 1994, p. 379). Urban aesthetics, which is a part of city planning and social life, reflects the harmony created by the interaction of form and function (Sternberg, 1991, p. 70).

There are different applications to give the cities an aesthetic appearance. The aesthetic concept of the city can be created as a result of regulatory systems,

restrictions, and supervision. Examples of aesthetic restrictions are applications such as the heights, exterior views, residential areas, and landscapes of buildings (Gjerde & Vale, 2015, p. 71). These practices can create a positive or negative impression on people's perception. The aesthetic design of urban spaces is interpreted as a result of people's emotions, thoughts, and perceptions (Nia & Atun, 2016, p. 198). The aesthetic dimension is important in people's preferences in daily life. Preferences such as where people live, what to buy, and which street to walk are shaped according to this dimension (Gjerde & Vale, 2015, p. 70). At this point, the city needs a long-term and planned process.

Munasighne (2001) stated the importance of collaborative structuring. Matilla and Çalışkan (2005) stated how architects and different construction make Finland's cities stand out. City stakeholders are an important component in structuring. Erdoğan (2006) emphasized that the values of the city should be preserved and it should be designed based on macro- and micro-aesthetic values. Xiangzhan (2008) stated that metaphysics is also an important component in the planning of the city. Vlad (2009) mentioned that vertical construction can create a chaotic environment.

Özer, Aklıbaşında, and Zengin (2010) stated that the siege elements affect the image of the city. Therefore, functionality is not sufficient, and aesthetic structuring becomes important. Aksu (2012) emphasizes that as a result of the original design of urban furniture, interesting points can be created in cities. Ergen (2013) states that shopping streets can be interesting places by enriching them visually and aesthetically.

Bankole (2013) states that there should be a standard in urban graphics. Garcia-Domenech (2015) underlines that the aesthetic phenomenon can be formed by the combination of social, historical, political, economic, and cultural factors. Gjerde and Vale (2015) stated that the height of the buildings and the appearance of the facade may affect the aesthetic perception. Susuz and Eliri (2017) stated that it is possible to achieve sustainability in public art with socio-cultural factors. Oktay, Erol, and Kaya (2018) underlined that urban aesthetic institutions should be realized with the participation of regional stakeholders. Özgeriş (2018) emphasizes that the city's reinforcement elements should be compatible with its structure. While the results of the study show parallelism with the literature, it shows that the basic aesthetic values are the city's values, stakeholders, and beliefs.

Conclusion

This study examines the practices of urban aesthetics in Turkey as well as the world, and we make some suggestions that will be useful for Turkey. For this purpose, a literature review was made, and the data obtained were supported by visual analysis and observation technique. Aesthetic examples are given place in Turkish cities such

as Istanbul, Ankara, Eskişehir, Çanakkale, and Kastamonu. Specific attention was paid to the selection of cities that were previously visited and experienced by the author. Other countries have also benefited from countries that can be considered successful in urban aesthetics, such as Finland, the Netherlands, Scotland, Spain, the United States, and Germany. When the examples in other countries are analyzed, it is understood that aesthetic structures and appearance are not easily obtained and require a certain time and plan. It is observed that architects, planners, local people, and artists have a say in the decisions while planning and city designs are being made. It is not easy to achieve success in this understanding without a sustainable and comprehensive planning.

Aesthetic phenomenon is a comprehensive and dynamic process that must be carried out in cooperation with the stakeholders of the region and the public. At this point, a participatory management approach should be adopted in city aesthetic boards. It requires a planned process to protect and renew the city without destroying its cultural, social, and historical structure. It is necessary to recognize the city's values and areas that need to be protected. The dynamics of the city should not be ignored. Applications that will disrupt the city's symbol, perception, and visual characteristics should be avoided.

City aesthetics is one of the most important factors for a country or region in order to become attractive. The most important elements that constitute this attraction and which need to be protected are the values owned by the region. These values consist of socio-cultural, historical, and environmental elements. Values in Turkey seem to be quite a rich structure when examined. However, it is seen that neither the cities nor these structures are adequately protected and planned. While the cities are moving away from the aesthetic phenomenon on the way of attaining a modern appearance, the values in the city are also ignored, and the flawed structuring has caused the loss of aesthetic elements. In order to protect the values in Turkey and to give the elements of attractiveness the look of aesthetics, firstly the structure and environment in cities should be protected under the principal of sustainability, and this perception should be adopted by the public. It should not be forgotten that the elements that make up the attractiveness of the city are important building blocks for the region and country value, and the protect/use principle should be taken into account while planning the city.

Suggestions

When considering the structuring in other countries, the following recommendations can also be made for Turkey:

- Looking at the examples in Finland, it is seen that the local people are also involved in the aesthetic design processes. In the design process, aesthetic

elements could be placed in the appearances of buildings by including small details. The involvement of artists and local people in the design process emphasizes the importance of a participatory approach. It is seen that city aesthetics requires a comprehensive and holistic understanding. All stakeholders in the country should be involved in structuring processes. Therefore, country management, non-governmental organizations, architects, artists, people, universities, and planners should meet for the interests of the country on a common ground, and decisions should be taken with a participatory approach.

- When the urban aesthetic practices of countries such as Scotland and Germany are examined, it is seen that the historical and socio-cultural structures that constitute the values of the city are preserved and successfully carried to the present day. Specifically, Scotland's "Old Town" is completely closed to new settlement. Similarly, it was possible to regain the damaged structures after the Second World War in Germany with great effort and to reach the present day by being protected. This is an indication of how much attention is paid to the values in the country. Values of a region include socio-cultural structures, national and historical elements, and natural beauty all over the country. These values should be preserved and sustained, and community awareness should be created. Necessary legal arrangements should be made for this, and aesthetic elements should be at the forefront in planning. The aesthetic foundations in Turkey are formed by four laws, the Zoning Law, Municipality Law, Metropolitan Municipality Law, and National Parks Law No. 2873, and are also supported by aesthetic boards. It is observed that the practices in the law do not provide sufficient solutions, and the possibilities for auditing are limited. Aesthetic boards are also seen as bureaucratic structures where municipal staff are dominant. Architects, planners, universities, local people, and non-governmental organizations do not have a sufficient say, and decisions made by the aesthetic committees often appear to be non-binding. Considering all these factors, there is a need for an aesthetic committee to be established with a participatory structure with increased powers. These boards can be established at both local and national levels, and if communication between the boards can be provided in a healthy way, it can be seen as a dynamic and effective structure.

- Spain and the United States are among the countries that achieved success in urban reinforcements. A city can gain aesthetic and functional features with a small touch to the reinforcements located there. In our country, visual pollution can occur because many factors such as billboards, environmental structures, buildings, landscaping, and external equipment of the city do not have certain

standards and controls. Standards should be developed for these elements, which we can call city reinforcements, and variables such as exterior facades, heights, and colors of buildings should be within certain limits, and the skyline of the city should not be disturbed.

- Turkey is a unique structure with its natural and historical beauties that it houses. Unfortunately, we cannot use our values sufficiently and face the risk of losing them day by day. In order to raise awareness of our values, necessary training should be provided for the local people, and community awareness should be developed. We should be aware of our values, protect them, and announce them to the world with the right promotion and marketing activities. Thus, the aesthetic image of the country can be maximized, and a serious increase in tourism revenues can be experienced.

Upon examining the specific practices in Turkey, they display the dominance of local governments in the decision-making process. It is understood that the people of the region and other people in the region are not sufficiently involved, and their right to speak is limited. All stakeholders in the region must be involved in structuring processes in order to protect the important values of the city and to plan the city. Local government, non-governmental organizations, architects, artists, local people, universities, and planners should meet on a common ground and make decisions with a participatory understanding in order to protect regional interests and make them more valuable and attractive. Necessary legal arrangements should be made for the implementation of decisions, and the decisions should be put into practice with these regulations. As this structure can be made with local-scale boards or units, it should also be supported with national-scale boards, and communication between them should be carried out effectively.

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