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VISUAL IMPACT ANALYSIS IN URBAN MORPHOLOGY: THE CASE OF THE GOLDEN HORN, ISTANBUL

Abstract: *This research seeks to find scenic attributes of the Historical Peninsula within its environment. By morphological understanding of its structure and space, the study will help to increase recognition for urban plazas and pedestrians with the management of visual impacts. It is a fact that Istanbul has been hosting some of the world's historically significant structures and predominantly, they located in the Historical Peninsula. The Historical Peninsula was the former capital of the Byzantine and Ottoman empires therefore in present day it carries the culture and historical assets that overlapped on top of each other. The Bosphorus and the hilly topography of Istanbul together serve as a strong bounding element between the historical assets and it creates broad prospect among them. Those views carry a potential to capture and decode the spatial configurations and reveal the embedded patterns within the urban form. This paper will be an empirical study to designate the views from Ayvansaray district which is located on the sixth hill of the historical peninsula, along with the Golden Horn. Designated views seek for building defined corridors and plazas referencing the viewing point and landmark connections. These connections will be supported by enhanced public and pedestrian accessibility. The purpose is to strengthen the strategic views by highlighting Historical City Walls, revealing embedded patterns and designate corridors among them to clarify visual integrity and ease the management of visual impacts. Benefiting from the silhouette of the Historical Peninsula and protecting it, carries significant importance therefore seek to deeper understand the city structure. To be able to accomplish the purpose, the study firstly will follow a method to understand and protect the characteristics in the historical background and designate plazas considering foreground, middle ground and background of the views. These provided inputs will be integrated with each other regarding to physical and visual aspects; in a manner of historically important structures, urban plazas and linear, panoramic views along with the Golden Horn prospect. Therefore, visual impact analysis will act as a supporter instrument.*

Keywords: *urban morphology, visual impact assessment, city view management, decoding urban form, city walls, pedestrian accessibility.*

1. Introduction

Design factors of aesthetic and visual organization value in urban design is one of the main concerns for urban designers to integrate urban form and people who are experiencing it, therefore it is challenging to associate urban aesthetics and urban design on a common ground. In fact, the underlying reason for this is that the perception of aesthetics and design takes place in the subjective context. Whittick (1974) argues that; “what constitutes the aesthetic values of an urban environment are essentially the patterns, shape, color, and light and shadow, irrespective of the purpose of the building (whether it is a house, church, office block or school)”. When the user of the urban environment is become a part of these values, the question of ‘how they perceive the aesthetic values?’ derives. Indeed, visual perception of user answers that tricky question and also it provides such a holistic approach to form and guide user’s perception of space.

To be able to contribute the integration of urban form and user, assessing visual connection among them carries vital importance. However, various definitions and views of the aesthetic principles according to which the built environment is visually perceived, such places must be taken into consideration in order to create coherent and visually integrated urban environment. In fact, perception of visuals is a key to manage visual integration. In this context, there should be a

very well defined relational network between user and urban form in order to link the concepts of perception and impact in the visual environment setting because visual perception of users also creates a visual impact. As a methodology of a presented study, visual impacts utilized to contribute ‘view management’ process as a fractional system that aims to integrate visual impacts of urban forms and topography and the users whom perceive these impacts. The understanding of the visual impacts in urban forms and space is essential to develop view management guidelines towards a morphology-based practice of urbanism. In this sense, visual impacts can’t be evaluated without involving urban morphology and morphology itself indeed they work mutually from creating to perceiving the space. Additively, the inherent of a topography of the hilly city can be caught through visual integrity. In fact, Istanbul with its hilly topography of Historical Peninsula provides broader opportunity to accomplish this integrity. Compared with the existing urban forms and visual experience, this paper also puts forward the development tendency of hilly urban morphological visual impact values.

The user that would experience the visual integrity of urban forms with view management, defined as pedestrians, thus the integration of objective visuals and spatial data with subjective responses will be experienced by pedestrians at street level. Walking in the city affects the sensory realm of the pedestrian so that streets and squares in spatial sequences form an orienting mechanism that controls the experiences of pedestrians and their movement.

Understanding the connection between the spatial orienting mechanism and the act of walking and the perception of views in urban environment raise awareness to city walls of the Historical Peninsula and its historical assets. Study also analyses the urban morphology of spaces and the way pedestrians perceive their environment through a series of designated walks paths decided with view management tool. This methodology has been tested on one of the cores and the sixth hill of the historical peninsula which is Ayvansaray.

At this discourse, descriptions about urban spatial form will serve as a qualitative perspective of urban planning and it will give comparative studies on urban spatial form and propose some optimized suggestions for establish connection with user’s visual perception. The deeper understanding of visual perceptions will be analyzed and guided by visual impacts and the main objective of the study will reveal the relationship with visual impacts and urban morphology.

1.1. The Historical Peninsula History

The historical peninsula holds the oldest settlements of Istanbul, and one of the oldest in the world, dating more than 8000 years back. As recent findings have dated a settling to the Neolithic period in the 7th millennium BC. In the 7th century the city began with Greek settling, which is BC Byzantine. Then the city was colonized by the Romans in the 4th century AD, and founded as a port city and the second eastern capital of the Roman Empire (Çelik, 1986). In 1453 the city was conquered by the Ottomans, and until the beginning of the 20th century home to the Ottoman Empire thus the study area represents a vital part of Istanbul’s historical and cultural legacy. The way culture and characteristics of multiple civilizations overlapped on the Historical Peninsula formed the rich social and physical pattern at the present time.

With its strategic location on the Bosphorus, between the Balkans and Anatolia, the Black Sea and the Mediterranean Sea, Istanbul has been associated with major political, religious and artistic events for more than 2,000 years. Its masterpieces include the ancient Hippodrome of Constantine, the 6th-century Hagia Sophia and the 16th-century Süleymaniye Mosque.

The Historical Peninsula hosts various cultural assets within it, including historical structures which mainly consist of churches from the Byzantine period, mosques from the Ottoman period and many plazas. Some of them have lost their characteristic through time and period changes and some are still in use, additively there are historical routes that have lost their use by time such as Via Egnatia. Topkapı area and historical city walls are included in the UNESCO World Heritage list. Throughout the history many defensive walls have constructed (such as walls of Theodosius, Walls of Constantine, Sea Walls, Walls of Byzantium) in the Historical Peninsula.

But among those only the City Walls have survived, some walls are ruins and some walls were demolished. The study area targeting the Walls of Theodosius that managed to preserve its condition until today. During the Byzantine period, the urban fabric represented by Theodosian Walls which stop its growing after the 5th century, thus gained a new characteristic which include monuments, commercial and residential buildings. In fact Theodosian Walls kept less populated comparing to the rest of the city except of the regions where famous altar of Blacharne and the Palace of Blacharne or Tekfursaray were located (Çelik, 1986).

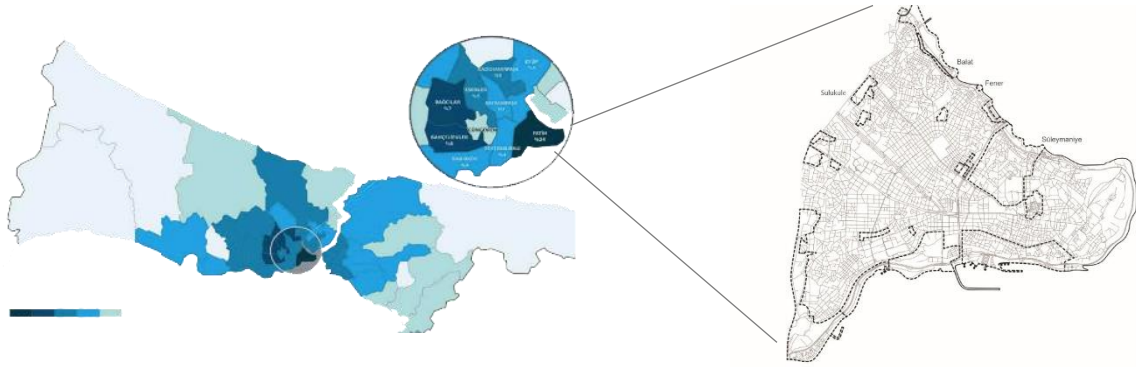


Figure 1. The Historical Peninsula location
Source: Gehl Architects, 2013



Figure 2. The Walls of the Historical Peninsula
Source: Gehl Architects, 2013

1.2. The Historical Peninsula Assets and Topography

The historical attractions of the studied area can be divided into two categories: one type ‘to look at’, for example The Basilica Cistern and the Bozdoğan Aqueduct, and one type ‘to act in’, for example the Bazaars and the grand mosques. Both types holding great potentials to frame and enrich the urban life. Still some of the moments are situated in a distance combined with linkages that call for a strong network to connect them to the central city areas. These attractions are creating the main nodes of the Historical Peninsula. The main roads of the Historical Peninsula consist of Vatan and Millet streets and surrounding road through the Golden Gate and Marmara Sea Shore.

The geographical basis of the peninsula entails both blessings and challenges. The contours of the landscape provide the city with magnificent views, and even from the inner part of the peninsula it is possible to catch a view of the sea. The topography has seven hills and these hills are providing potential views which are dominant for the city, thus creates great visual impact. In Istanbul during different timelines this dominant impact utilized by locating some important structures on it. For instance in the Byzantine period Churches and then in the Ottoman period mosques constructed on top of hills to show their importance with the help of topography. In this context, it is very obvious that there is always correlation between visual impacts and morphology relation and the history revealing it.

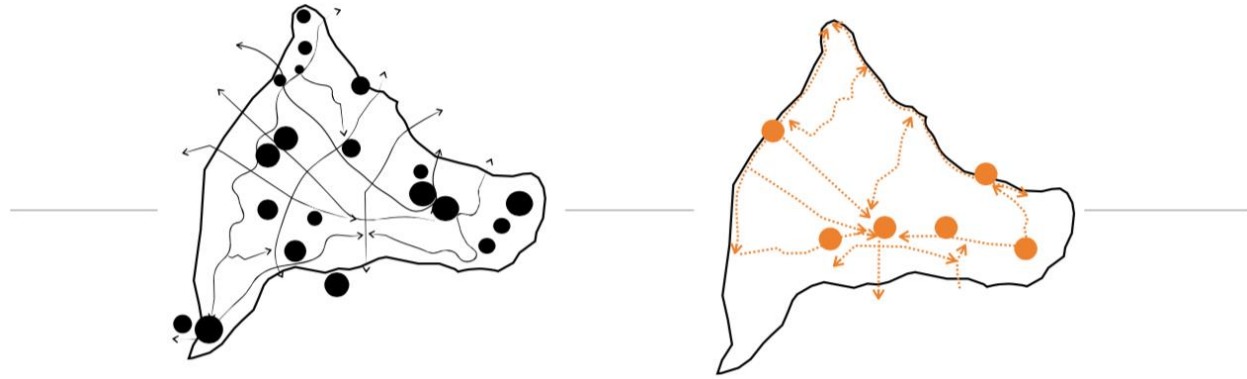


Figure 3. The Historical Peninsula Hills



Figure 4. The Historical Peninsula Nodes and Plazas

1.2.1. The Golden Horn and Ayvansaray District in History

There are many districts exist and distributed along the Istanbul Historical Peninsula and Galata. In the early nineteenth century the Ottoman capital was still keeping its distance to give a mark to the modern era and the city was unaffected from contemporary Western developments in urban design and architecture. The city was protecting its Turkish-Islamic character. Back in 1838, the city was geographically defined by the border of water as; Istanbul, Galata and Üsküdar. From the Golden Horn prospect where it met the Bosphorus, Istanbul stood on western part representing the main city, covering the largest area and being marked with many landmarks and monuments which create the well-known skyline of domes and minarets. The Marmara shore had the Greek and Armenian neighborhoods, on the other hand the Golden Horn was surrounded with Greek and Jewish population. The city was showing tendency to get less dense towards the city walls and this resulted with largest open spaces appear close to Thiodosian Walls. The orchards and vegetable gardens that occurred close to the walls and in current time they still manage to keep their existence inside of the walls. In 1861, a devastating fire occurred on one of the Golden Horn neighborhood; Ayvansaray. As a result of this change rearrangement occurred with a new geometric scheme and small blocks along a narrow street fabric having various ends (Çelik, 1986).

2. Literature Review

2.1. Visual Impact Analysis

Visual analysis is the primary method for detecting the presence of treatment effects in graphically displayed single-case data and it often refers to the perception of a receiver. When a receiver is the concern, the effects derived from the presence of visual data need to be assessed. According to the visual assessment definition of Landscape Institute, I.E.M.A. (2013): “An assessment of visual effects deals with the effects of change and development on the views available to people and their visual amenity”. The concern here is to understand the relationship between the surroundings of perceiver whom may be individuals or groups of people and views that create the effect on perception. The approach to the effects could be in several ways, however, the way a pedestrian perceives the views is crucial to maximize the perceived data on urban environment. If the attitude of pedestrian examined, the sensory realm derives as a result of views and topography on street level. Those senses have an inherence feature that could create orienting mechanism that directs perception. Orienting mechanism both concerns with the area that is implemented and the perceiver that follows the mechanism. If the assessment implements on a certain area, it must be assured that the area need to be checked whether covered area assess the range of people whom may be affected by these effects and the related viewpoints, furthermore the basis of the study must be built on the area that development may sense by visuals, the various groups of people whom experience views of development, the viewpoints where people get effected and characteristics of these views at those locations (Landscape Institute, I.E.M.A., 2013). While assuring all the factors on the study area, they need to be accomplished in an integrated way rather than separate steps.

The integration could be managed by the contributions of urban aesthetics, physical and natural environment within experienced cultural heritage and natural heritage, and the sense of perception of individuals or groups of people whom experiencing it. To begin with the term of aesthetic, the definition derives from the Greek language and means ‘the sense of perception’ that leads directly to human’s visual experience. According to Rahman (1991), Smith indicates that;

- Aesthetics means the tendency of the mind to organize data in a binary way.
- It is important to judge the visual impact of a new development, as variety and repetition to contribute to a sympathetic relationship of a development to its surrounding.

Secondly, physical and natural environment has an impact on the evaluation of visuals which directly provides an input to the perception of people’s experiences. Those inputs could also derive from heritage assets that could firm to an important view and from those assets development proposals could be described within its surrounding that heritage is experienced (English Heritage, 2011). Where there are heritage assets in the urban development proposal their existence should be considered when mapping visuals and defining important perspectives that might be modified by the proposal. In the urban environment, there might be specific enthusiasm for key strategic views identifying with heritage assets, landmarks and other key views and vistas that may have been characterized by cultural heritage experts. Some townscape assessment can likewise help with this (Landscape Institute, I.E.M.A., 2013).

2.2. London City View Management Framework

Visual impacts have been a subject to many researches, in fact, Landscape and Visual Impact Assessment and London City View Management Framework such examples that come forward. However, the scope and the way of London City View Management Framework examine the visual impacts and how they comment on it building a close relationship to the concern of the research. That is why the plan put forward by London City View Management Framework will be examined to guide assessment of the study.

The plan published in July 2011 and put forward by the City Hall aiming at revealing and appreciating London’s greatest buildings and urban spaces through an achievement of viewpoints

regarding to protect the heritage within it. The management plan raises awareness to the strategic views which also have potential to grow economy by its own development scheme but also providing clarity among those views. Additively, Boris Johnson who is a mayor of London indicates that “It also strengthened the policies related to World Heritage Sites, and is more much explicit about the importance of the settings of World Heritage Sites and their relationship to the outstanding universal value of each, this is particularly important in relation to the visual integrity of the World Heritage Sites”.

- The main guidance and the aim of the plan represented at the framework as,
- Seeking to designate views and landmarks
- Protecting and managing the views
- Evaluating characteristics of views at the strategic level
- Reference to geometrically defined corridors between the viewing place and strategically important landmarks in designated views
- Managing Landmark Viewing Corridor
- Give guidance on every aspect of visual impact assessment
- Finalizing with View Management Guideline

The strategic views that seen from places should be publicly accessible and they include significant structures or landscapes. Categorizing the views according to their strategic importance such as; panoramas that defines London, linear views that defines townscape setting and the river prospect. While designating those views, strategically important landmarks and ability of viewers to recognize the environment taken into consideration. Moreover, attracting attention to the aspects of the vistas that contributes viewer’s recognition carry significance. Also, the management of designated views provides a recommendation to embrace and emphasize the background of each view. The main objective by designation of the potential views that identifies landmarks which creates the aesthetic and cultural assets in the city aim to develop viewer’s understanding and enhanced the enjoyment of the view.

2.3. Morphological Understanding of Views and Visual Impact

Although cities are complicated systems works in a holistic way, they include many different sub-components that shape and form it. Those components which may reveal in various scales can be defined as; plots, urban blocks, streets, enclaves, neighborhoods etc. Even they have a hierarchical order in the context of space that defined between each other, those components are organized relevantly and in the fullest extend aim to reveal character of the city. Within this context, the physical dimension of space which the components present also defines one of the most essential characteristic of the city – urban morphology. In that point, it wouldn’t be appropriate to evaluate the urban morphology apart from those sub-components. As stated above, those sub-components carry a hierarchical order between each other, also support the hierarchy by the means of features of the space they created for instance the facades of the buildings which are defined by plots define directly the street. As an outcome of this complicated and coherence structure, spatial connection network also defines the urban areas that the essential users of the city experience and their daily activities occur. Correspondingly, it is a fact that there is a direct relationship between human sense of space and all the spatial integrity created through the perception of space. If the city components are considered as the creator of spatial network as well, it would be possible to define direct and indirect relationships between the perception of space, city components and urban morphology. In fact “Space embraces our presence continuously, we move through volume of space, observe forms and objects, hear voices, feel the breeze and smell the blooms in the garden, however, its inherent doesn’t include a form” (Ching, 2015). Space finds its definition as it comprehended and framed and organized by morphological elements. Furthermore, definition of a space is not sufficient all the time, understanding the relationships of space with the other spaces provide the ability to comment on the whole urban

environment, thus person can be oriented and move, experience whole environment, even change and shape the environment by interacting with it.

In this context, those morphological elements totally refer to the sub-components of the city and carry out holistic characters by the means of visual aspect. The visual perception which is one step ahead from the other senses by the means of perceiving the space and it is the most effective tool for understanding, feeling, experiencing the spatial fiction desired to create. In relation to this, in many foremost studies the relation between visual perception is been emphasized. For instance, in 'Image of the City' (1973), Lynch defines the city and its related sub-part through the visual element such as landmarks, edges etc. He also puts forward the relation between such elements and urban morphology. The visual impact created by the space forms relevantly within the urban components that creates it. The impact and integrity which can be evaluated and edited on a wider perspective starting from a façade of a single building to a main axis holds whole city together, can be utilized as an important tool to make the space readable and functional. Furthermore, visual impact concern for generating the space carries importance to provide more coherence and integrated urban environment. Indeed, the impact of visuals has a direct relationship with any subtopic that involves urban morphology and morphology itself, from creating to perceiving the urban space. The relation that can caught in different scales in the city, has a critical importance for managing sustainable and qualified cities.

3. Methodology

The methodology which is conducted in this paper requires to begin with defining of a relatively wider field of study, because in order to explain all such visual relations explicitly there is requirement of areas which different characteristics. A clear understanding of the selected site must be accessed through; deeper analyzing the character of the site, aesthetic values, landscape setting, historical and architectural values, cultural assets, open spaces and the views from visual receptors. Additively, there has to be holistic and comprehensive relational network set up among these existing values on the selected site to make the process controllable. Following steps, the user who experience the site must be identified and the way of experiencing need to be clarified. An assessment on the visual impacts that the values of the site created need to be established considering the perceiver of the impacts. The relationship of aesthetic and visual organization will be integrated to the urban form and moreover, simulation and visualization of the forms and development proposal in the site must be considered. Within the accomplishment of the integrated evaluation, view management guidelines need to be assigned for the development proposal. Views from various receptors must be designated regarding the characteristics of the area. The orienting mechanism revealed from visual impacts that affect the perception of user must be analyzed to manage designating corridors. Those corridors should serve the integration of objective visual and spatial data with subjective responses by users. The visual guideline built on the site regarding various groups of people whom experience the designated views, the space where users will be affected and the characteristics of the views and visual amenity at designated viewpoints (Waterman, 2016). An overview of the visual guideline base results from townscape and visual impact analysis. The townscape consisting of elements and such as; topography, open space, plazas, landmarks, pedestrian routes, cycle ways, footpaths, heritage features, protected buildings. Visual impact analysis acts as a component part to townscape and the user of the space. Designated viewpoints establish through fieldwork and photographs processed from each key points to measure the impacts they created. Whilst the impacts evaluated the result should incorporate with sensory realm of the people whom experiencing it. In other words, the realm represents the visual perception of perceived environment.

The final contributor to the assessment is the landscape quality assessment. Landscape quality assessment has a different perspective about which indicators are utilized which in this case the visual perception as the landscape represent the perceived environment. Measuring the perception on landscape contains various theories, thus the perception theory may be considered

subjective. Landscape quality considered important because of its consideration as a resource used by people. Contrary to other raw materials, landscape may be evaluated to provide the best service for people which would be formed according to people's need. For deeper understanding, public perception required to be balanced within other elements on urban environment such as; urban landscape perception, natural green areas, parks and recreational needs and urban natural landscape preferences (Gavrilidis, Maria, 2016). Accomplishment of the landscape quality assessment help to design the landscape arrangement on the site area. Terminally, the aim of this paper should raise awareness of the special characteristics of the site by creating a very-well defined relation between visual impact and urban morphology taking into considerations of all the values of the area. On the following topic, how those methodology steps applied to the study area, Ayvansaray, will be discussed.

4. Measurement and Analysis

4.1. Visual Impact Analysis in Ayvansaray

Visual impacts result from the interactions between the elements discussed in the previous stage. For Ayvansaray case, the site analysis of the elements presents; strong hilly topography within close relationship with the Golden Horn and Galata Tower, historical city walls that is the key cultural presence for Istanbul, heritage features including various churches and palace from the Byzantine period, urban plazas and dungeons.

Thanks to site analysis in Ayvansaray district the existing historical and architectural, cultural, landscape and aesthetic values designated as; the Galata Tower, the City Walls, Fethiye Mosque, Phanar Greek Orthodox College, Chora Museum, Yavuz Sultan Selim Mosque, Mihrimah Sultan Mosque, Anemos Prisons, Ahmet Paşa Mosque, St. Mary of Mongols, St. Mary of Blacharne, Hz. Cabir Atik Mosque (old Byzantium church), the Golden Horn Bridge and the Galata Bridge. Those values calculated regarding the angle and normal field of user vision, the approximate visibility, visual influences and the influence of the values that is outside of the visual perception of user but presence within the knowledge of it, such as Hagia Sophia located on the first hill of the Historical Peninsula. All those elements whether user perceives by vision field or sense the existence of its location creates an orienting mechanism whilst experiencing the space. The visual amenities that are on the normal field of vision evaluated from the designated viewpoints (figure 1.6). For Ayvansaray case, the user who experiences the effects of values described as pedestrian and analysis evaluated on street level.

To manage the deeper understanding of views and the connection among them, fractional grouping method followed;

1. Panoramas (hills, nodes)
Galata Tower
Walls
Fethiye Mosque
2. Linear Views (historical structures)
Phanar Greek Orthodox College
Chora Museum
Yavuz Sultan Selim Mosque
Anemos Prisons

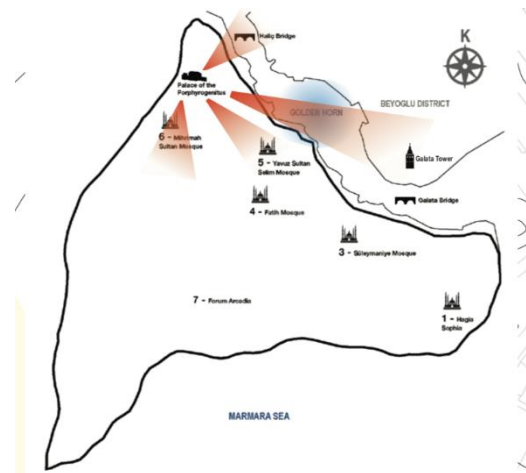


Figure 5. Views from Palace of Blacharne towards the Golden Horn

Ahmet Paşa Mosque
 St. Mary of Mongols
 St. Mary of Blacharne
 Hz. Cabir Atik Mosque (old Byzantium church)

3. Bridges

Golden Horn Bridge
 Galata Bridge

When such an in-depth analysis and classification were made, some important criteria were taken into consideration. One of the most important of these criteria is the concept of scale. The structural elements that can produce visual values in the study area are classified according to the scale of their visual impact. This provides a suitable basis for a controllable and coherent analysis process. In addition, it is also understood that the concept of visual impact can be edited in which areas of the city by using which structural elements. Finally, there is a need to prepare different types of intervention typologies on different scales and an operational framework for them in the implementation process.

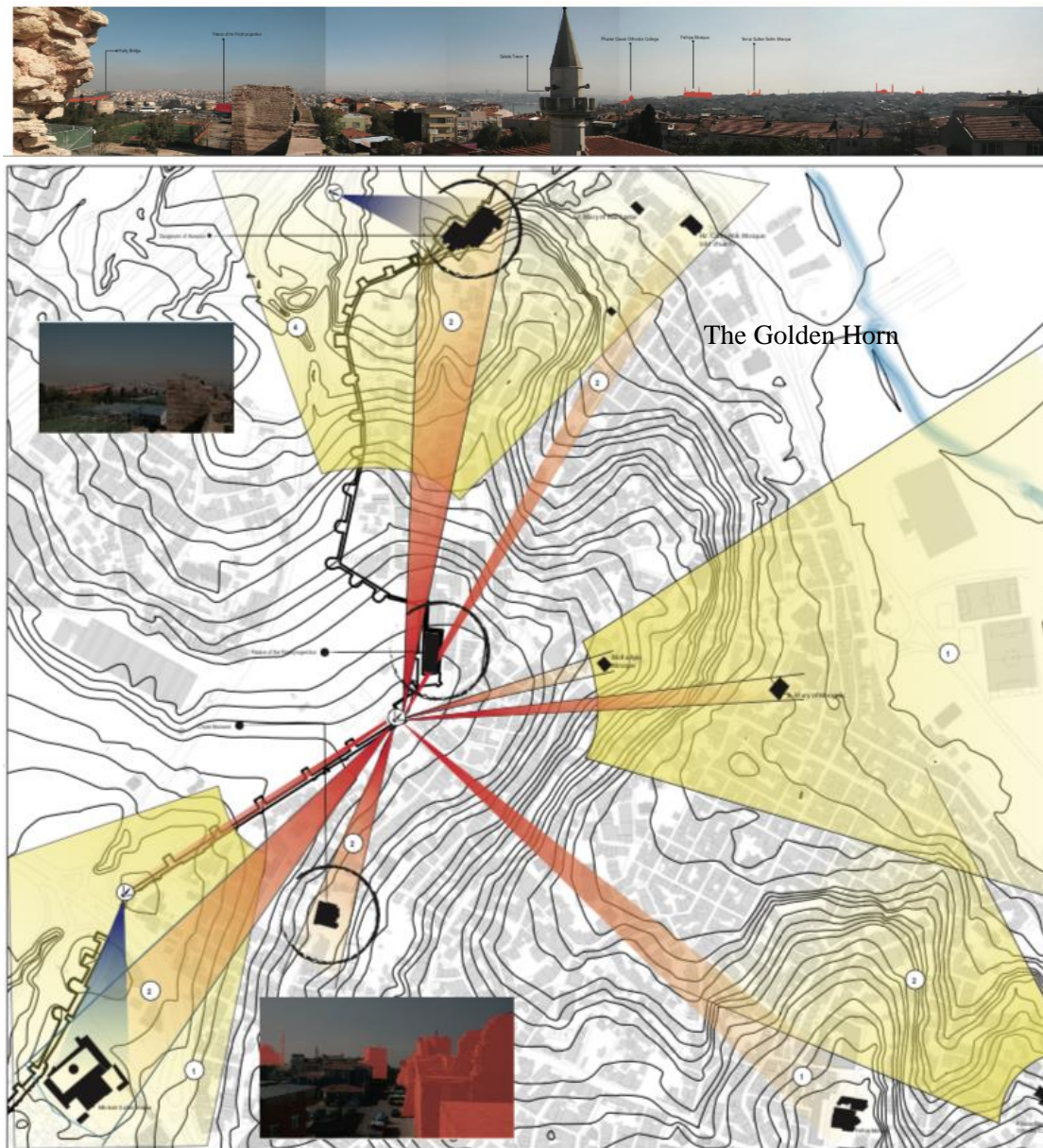


Figure 6. Designated View Point

4.2. View Management in Ayvansaray

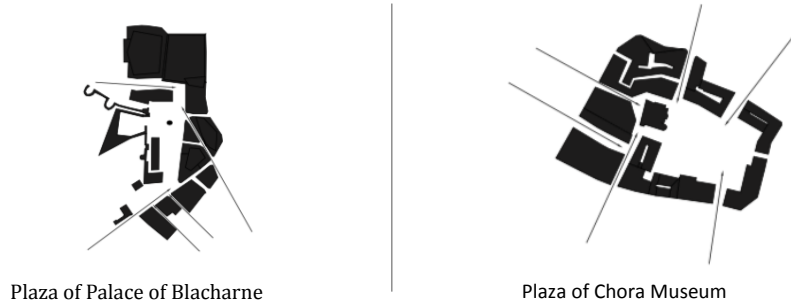
The view management in Ayvansaray seeks to manage integrated pedestrian network, raise awareness to the vista points of Istanbul within its important plazas and landmarks, additionally, revealing embedded values, giving opportunity to user to perceive urban environment by discovering. It is aiming to create greater sensory realm during experiencing connections and building an orienting mechanism with space and urban form. It must be assured that the views of the site point out to a definition. In Ayvansaray the definition of the views come forward on space by designating corridors. Referencing to designated corridors between the viewing point and strategically important values carry vital importance to manage pedestrian movement on site. These corridors comprised of panoramic views, linear views and the Golden Horn prospect. The visual impact analysis on the designated views lead to design corridors orienting to the historically important assets; city walls, plazas and landmarks. Those assets evaluated for the site area and ultimately three landmarks have chosen as distinctive elements dominate on visual field, which are; Anemos Prisons, St. Mary of Blacharne and Chora Museum. Viewer's ability to recognize and raise awareness to those values is taken into consideration.



Figure 7. Corridor Map

The assessment of visual guideline in Ayvansaray managed through mapping the corridors designated by the normal visual field observed from the viewpoints (figure 1.7). On the next stage of the analysis, those corridors targeted to shape connection between urban plazas, historically important assets and city walls.

4.3. Morphological Understandings of Urban Plazas



In this context, morphological understanding of visual impacts must be included to the site analysis to ease the understanding, feeling and experiencing of the spatial data from the perspective of user. This adjustment must be achieved in a strong relationship with view guideline prepared through visual impact analysis.

In the Ayvansaray case as morphological element, streets are evaluated to bound visual impact and perceiver of these impacts. In morphological terms, from the perspective of an ephemeral view, streets are the most stable component of urban form, whilst the physical procedure of creating city is something that ‘requires time’ including perpetual change – it has a past, a present and a future – the street system of a city is the one that offers more resilience to the procedure of urban change, accomplishing a temporal stability, in fact the plots framework has a lesser strength than the street system, and the structures framework has a lower stability (Dempsey, Brown, 2009).

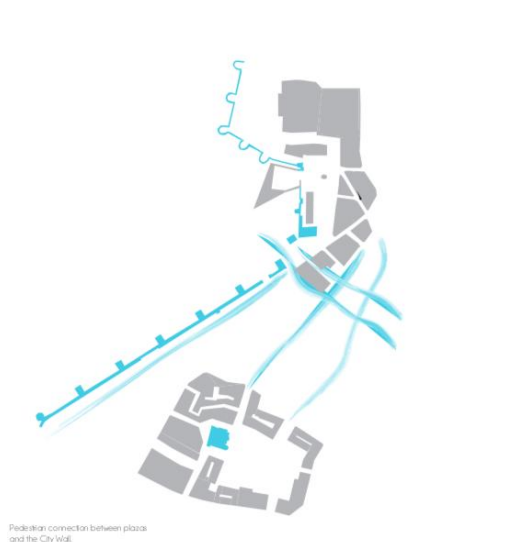


Figure 8. Pedestrian Connection among the City Walls, Plaza of Palace Blacharne



Figure 9. Connection of Plazas

The streets of Ayvansaray utilized to maximize pedestrian use, and to connect historically important assets designated with the help of visual impact analysis and view guideline. The assets

on the site area; Anemos Prisons, St. Mary of Blacharne and Chora Museum aimed to integrated through these steps. (figure 1.9) Following procedure focused on the urban plazas of St. Mary of Blacharne and Chora Museum. The visual orienting mechanism and pedestrian perception taken into consideration regarding the raising awareness to the city walls and historical, cultural assets. Assuring the same methodology followed the urban plazas to build connection among them. (Figure 1.8)

As a final step, existing plaza of Chora Museum is chosen to finalize guideline by enhancing the plaza accessibility profiting from the steps of methodology which followed as; designating view points and evaluating corridors on top of them, forming an orienting mechanism by utilizing the vision angle of pedestrian and managing landscape arrangement that integrates all. By this development scheme, the aim is to raise awareness to the historical city walls and the surrounding cultural and historical assets within the spatial integration of all assets on the site area holistically.

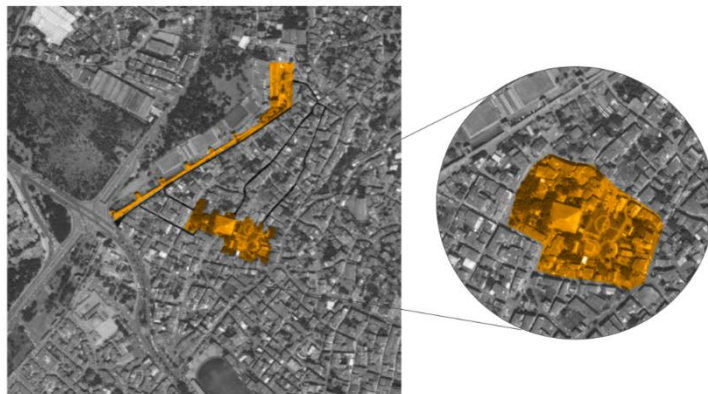
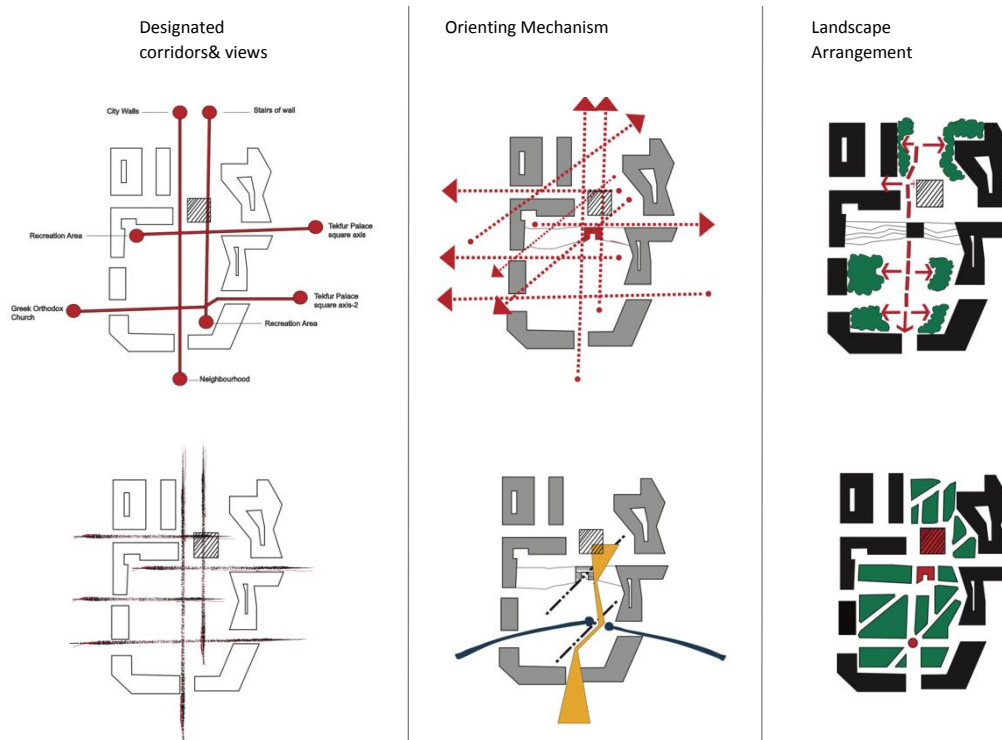


Figure 10. Chora Museum Plaza Relation with City Walls

View management assessment on Chora Museum Plaza



Conclusion

It is significance to identify the relation between unique location within its assets and the users of the location during the evaluation of a development scheme. In this study, the plan concept for the development was in the process regarding some certain concerns. These concerns started with the questioning of aesthetics in urban environment, followed with evaluating how human eye observes and perceive those aesthetic values. The critical approach to these subjects led questioning the way aesthetic exist in the city and the way it attracts with human eye. The presence of the aesthetic in urban environment formed and changed through history, the primary values that we come across everyday life can be listed as; physical and natural environment within experienced cultural heritage and natural heritage. All of it has a visual value indeed that value also has an impact on the eye that observes it. That is why visual impact and perceiver has a strong bound which also embraces urban morphology itself. The bound formed by the integration of visual impact and the perceiver has power to define, change, manipulate, direct, orient or decode the value of urban form. To manage the development a holistic assessment requires to integrate all elements to provide benefit to all.

It is severe that any assessment embraces an informed and well contemplated judgment, supported through a reasonable justification with respect to how the decisions about essentials taken for each impact. If the principal essentials determined with regard to visual receptors that is whether on the normal field of vision, the faster proceed would be observed however the assessment process must aim to be objective and to quantify impacts and its effects as far as possible. The development scheme managed through assessment of visual impacts and urban form relations offers the city better recognisability, better connections, better integration and life quality. It is also severe to accomplish the scheme to raise awareness to the collective experience or memory which derives from communal value of a place for people who relate to it, or whom it figures in their collective experience (Waterman, 2016).

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