VISUAL IMPACT ANALYSIS IN THE CONTEXT OF SPACE SYNTAX: THE CASE OF GOLDEN HORN, ISTANBUL

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ABSTRACT
The Historical Peninsula of Istanbul is one of the earliest settlements of the city which dates back to the ancient ages and it carries the cultural and historical assets from different periods and civilizations at present. Istanbul is the only city in the world that sits astride two continents, Europe and Asia and was the capital of the three great empires throughout its history; Roman, Byzantine and Ottoman. Its hilly topography has always been the dominant character of the historical city creating the spots for the location of the landmarks. Each civilization selected the highest points of the site to build the most significant structures that reflected their power and wealth. The steep feature of the landform provided visual fields through cultural and historical heritages in and around the area. The aim of our study is, to propose a “visual impact management plan and a design proposal” to create urban corridors, viewing platforms, terraces and plazas linking the landmarks visually for the pedestrians walking through the area and to make them recognize and be aware of the characteristic spaces and buildings around the area. In this context, within the scope of the study, design strategies developed in line with the concept of view management have been tested through space syntax which inherent visual continuity and integrity. Based on the essence and realization of the visual analysis, space syntax is adapted in relation to the view management approach which made it possible to create planning and design decisions at different scales on the selected case area that has characteristic topographical features and strategic location in the Golden Horn of the historical Istanbul.

KEYWORDS
Urban morphology, visual impact assessment, city view management, decoding urban forms, Istanbul

1. INTRODUCTION
The concept of morphology, which corresponds to numerous scientific fields, was first used by the German writer Goethe. Goethe has defined morphology with his own words as a science dealing with the very essences of forms (Bullock, Stallybrass, Trombley, & Eadie, 1977). The conceptual definition drawn by Goethe was interpreted by Steadman later as a branch of science dealing with possible forms (Marshall & Çalışkan, 2011). The concept of morphology, which is a term used by the science of biology in the most common framework, is used in other fields of science such as architecture, urban planning, geography, history, archaeology. Morphology is considered to be basically a –form – study, despite the different meanings that it covers. When the concept of urban morphology which corresponds to this term in the context of urban planning and design disciplines is examined, it is seen that different definitions emerged. Cowan defined morphology as the study of
At this point, it is very important to create morphological integrity and spatial coherence when shaping the urban environment since the morphological consistency and continuity that created in the city is very crucial for the urban residents to perceive the city better. The concept of urban aesthetics may be involved in the discussion at this point because urban aesthetics challenges us to take into account perception and movement while also including familiar issues about use and form of the cities (Berleant & Carlson, 2007). In this context, the creation of urban aesthetics is becoming one of the main subjects of urban design discipline, which examines people and the city in a common ground. Since the urban design has an operational framework and conceptual base to create urban aesthetics the creation of the concept of aesthetics which based on subjectivity in its nature became easier in an urban environment. In this way, it can be argued that the problem of how people perceive the city can be found within the scope of the intervention area of urban design and that the perception of urban aesthetics may change with the several design interventions.

The perception of urban aesthetics is made possible by visual perception. Within this framework, the visual examination of the morphological continuity and integrity which formed by the urban design decisions in the city plays a very important role in providing the relationship between the user and the urban form. In this context, the visual perception of the tissue, which constitutes the morphological continuity, is the subject of attention. Therefore, a very well-defined relationship network between the user and the urban form should be established in the urban environment to relate the concepts of visual perception and urban aesthetics. The functional framework that needs to be structured in order to establish this relationship finds its value in the concept of view management in the academic literature. Many studies are carried out in order to increase the visual impact and make cities more perceptible. One of the most important examples of these studies, the London View Management Framework draws attention as a plan that emphasizes every point of view that is important to highlight historical buildings in the city and design decisions are made in this direction. The fact that the points of view determined in the plan will contribute to the strategic development of London and the active use of these features in the planning process also contributed to the realization of the plan. The London View Management Framework, whose purpose is the creation of visual corridors that can see historical buildings, has led to similar studies in areas of similar character.

The Ayvansaray region in Golden Horn, where the study was carried out, draws attention as a region with a very high slope built on the Istanbul 6th Hill (Figure1). The Ayvansaray region, which has rich views and points due to its topographic features, is home to buildings of historical and cultural importance. The Chora Museum, the Prison of Anemas and the Tekfur Palace stand out in this area because of the historical and cultural value they have, as well as the morphological relations they have established with each other. In this context, the study aims to develop a series of design decisions in order to strengthen the spatial relations already existing between the three mentioned structures and thus to make the fields more rational and visually rich in the functional and spatial context. For this purpose, a series of syntactic analysis such as segment map and visibility graph analysis was carried out in order to determine the relationships between each other and the spatial and visual character of these three structures which could be considered a landmark. First of all, the viewpoints which already has visual connections with or a potential to see cultural heritages in Ayvansaray or its close environment are determined. Then segment analysis was used to grasp the morphological character and the potential of pedestrian movement of each point and also these analyses demonstrate the accessibility between three landmarks. Finally, two areas – Chora Museum and Tekfur Palace – were selected to perform interventions to enhance the visual integration of viewpoints and close heritage landmarks. On the basis of all these studies, the use of urban design tools in areas with historical and cultural value shows that visual perception can be changed in the positive sense and in doing so, the

urban form in its most basic form (Cowan, 2005), and Lozano defined it as a science of form or variety of factors affecting and influencing form (Lozano, 1990). Another definition of urban morphology refers to the study of the physical (or built) fabric of urban form, and the people and processes shaping it (Urban Morphology Research Group, 1990), while Moudon defines it as an examination of the city which is the habitat of human life (Moudon, 1997). When looking at the more comprehensive approaches, examining the complexity of the physical form of the city and how this complexity takes place in the city at different scales is the definition of the concept of morphology (Larkham, 2006) while Gebauer and Samuels defined morphology as a method of analysis to reveal the basic principles and rules of urban design (Gebauer & Samuels, 1981). With reference to all these definitions, it is very obvious that morphology is directly related to the physical environment and form of the cities in the context of urban design.

At this point, it is very important to create morphological integrity and spatial coherence when shaping the urban environment since the morphological consistency and continuity that created in the city is very crucial for the urban residents to perceive the city better. The concept of urban aesthetics may be involved in the discussion at this point because urban aesthetics challenges us to take into account perception and movement while also including familiar issues about use and form of the cities (Berleant & Carlson, 2007). In this context, the creation of urban aesthetics is becoming one of the main subjects of urban design discipline, which examines people and the city in a common ground. Since the urban design has an operational framework and conceptual base to create urban aesthetics the creation of the concept of aesthetics which based on subjectivity in its nature became easier in an urban environment. In this way, it can be argued that the problem of how people perceive the city can be found within the scope of the intervention area of urban design and that the perception of urban aesthetics may change with the several design interventions.

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References


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existing potential of the field can be used. When the strong duality established by the aesthetics of visual perception is taken into consideration, it is believed that the study shows the effect of design in the formation of urban aesthetics. Beyond all this, the postulate of power of space syntax as an effective analysis tool in urban design, it is argued that the use of the view management concept and space syntax in shaping the field is the distinctive side of the study.

Figure 1. Topographic demonstration of Historical Peninsula and seven hills

1.1. LONDON VIEW MANAGEMENT FRAMEWORK

Visual impact is a topic that is the focus of academic research and different studies in many different fields. This subject, which has a wide scope from energy (Bishop, 2002) to landscape architecture (Hernández, García, & Ayuga, 2004), from geological research to computer science (Turnbull & Gourlay, 1987) is also widely used in urban design and planning disciplines. Visual impact studies are carried out for many cities and these studies constitute important inputs for urban planning and design strategies. One of the most prominent studies on this subject was done in London. This study, which called as London View Management Framework, developed by the City Hall in order to expose and revitalize London's historically and culturally important buildings and urban areas by revealing the viewpoints while preserving the cultural heritage, was published in 2011. The basis of the study arises from the urban design strategies and plan decisions produced from the perspectives of urban riches located at different points in London. The London View Management Framework is basically based on 4 main views which can be listed as London panoramas, Linear View, River Prospect and Townscape Views (Authority, 2012). Under these four different categories, designated to reflect the basic character of the city of London, there are urban areas and buildings that can describe each category in detail. Such a comprehensive grouping has made the plan very versatile and has provided London with different areas of achievement (Authority, 2012). Furthermore, the view management framework raises awareness to the strategic views which also have the potential to grow the economy by its own development scheme but also providing clarity among those views. Additively, Boris Johnson who is 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’. It can be understood from here that the London View Management Framework has a multi-layered structure that consist all the dynamics of a city such as politics, economics, cultural etc. In order to make the framework more understandable, there are several aims and stages of it can be emphasized such;

- 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,
The strategic views that defined in the framework are publicly accessible and they include significant structures or landscapes. While designating those views, strategically important landmarks and the ability of viewers to recognize the environment taken into consideration. Moreover, attracting attention to the aspects of the vistas that contributes to the 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 the viewer’s understanding and enhanced the enjoyment of the view.

2. HISTORICAL BACKGROUND OF THE CASE AREA: AYVANSARAY, GOLDEN HORN

The historical peninsula hosts the oldest neighbourhoods of Istanbul including one which is dating 8000 years back. The first settlement was a Greek fishing village in the 7th century. Followed by the Roman colonization in the 4th century AD, established as a port city and the second eastern-centre of the Roman Empire. Afterwards, the Ottomans conquered the city and became a host to the Ottoman until the beginning of the 20th century. Culture and characteristics of various civilizations experienced the city, overlapped on the historical peninsula and shaped the prosperous social and physical pattern today (Çelik, 1993). Historical peninsula has been hosting a variety of cultural structures, as well as nodes and plazas (Figure 2). Those include churches from the Byzantine period and mosques from the Ottoman period. Additively, various plazas that some lost its characteristic through changes of authorities and some still kept its existence since today. Moreover, as an example of changes in the previous usage, there is a historical route called Via Egnatia. Today’s land use, it is nearly impossible to comprehend the importance of this route just by looking at it but at the times of Ottomans, the road was utilized as a route for to lead kings and important hosts to Topkapi Palace. Topkapi area and historical city walls are on the list of UNESCO World Heritage. Along with Historical Peninsula history, various defensive walls have constructed. Among them, Walls of Theodosius, Walls of Constantine, Sea Walls, Walls of Byzantium have existed. Some of the walls kept survived until today but some have demolished. Theodosian walls kept less populated comparing to the rest of the city except the regions where the famous altar of Blachernae and the Palace of Blachernae, or Tekfur Palace were located (Çelik, 1993; Kubat, 1999).

The historic attractions in the historical peninsula can be observed by dividing into two categories. One is ‘to look at’ and one is ‘to act in’. As an example to ‘to look at’ category, The Basilica sister and the Bozdoğan Aqueduct can be given and for ‘to act in’ category, the Bazaars and the grand mosques may be told. Both categories hold the essential potential to frame and enrich the urban attitudes in the designated area (Kubat, Akay, & Akdoğan, 2018). Among them still, some of the monuments hold a great impact on supplying a strong network to connect the linkages to the central city areas. The major roads of the historical peninsula contain Vatan and Millet streets and enclosing roads through Golden Gate and Marmara Sea Shore. The topography of the area provides the city views from many angles, even with its seven hills, it is possible to capture the landscape and even the sea from the inner parts of the peninsula. Those seven hills that are mentioned allows seeing potential views which have dominance for the city skyline. Thus this possibility of eye catchments through many available points creates a great visual impact. In history, it can be observed that this dominant effect utilized for many authorities by locating important structure on top of the hills. For instance, beginning with Byzantine period, churches located on it then in the Ottoman period mosques constructed on top of the hill to present their vitality by the help of topography. Those facts help to form the context of visual impacts and topography relation (Çelik, 1993). From the Golden Horn prospect where it met the Bosphorus, Istanbul in stood on west part representing the main city, covering the largest area and marked with many landmarks and monuments which create the well-known skyline of domes and minarets. Among them Ayyansaray district stood as the sixth hill of Historical peninsula, remarking with Mihrimah Sultan Mosque located on the highest point of the hill. The Prison of Anemas is a Byzantine structure attached to the city walls located in the near of Tekfur Palace and obtained its name after the first occupant of the prison, Micheal Anemas. Clavijo describes the Church of Blachernae with its proximity to the Prison of Anemas and its tower. As indicated, identifying one unique structure ‘close’ to other significant one is often a way to understand its discovery and meaning for each other (Van Millingen, 2010). Definition of proximity according to
Clavijo performs relatively same for Chora Monastery Church regarding its location that stands at the east-west of the Tekfur Palace and the Prison of Anemas. The Tekfur district was a suburb located at the foot of the Sixth Hill, emerged outside of the fortifications. According to the tales, the girdle of the Blessed Virgin was attacked by the enemy. Thus, government in force took an immediate action to locate the church to the western part of the Tekfur (Blachernae) district to restrain the reach of oncoming enemy attacks (Van Millingen, 2010). Chora monastery church which keeps its current existence went under reconstruction and decoration by Theodore Metochites during 1316 – 1321 period. Afterwards, the church named as Kariye Mosque which was a result of a conversion of a mosque in 1511. The main usage of the monastery was a burying place. The paracclesion of the Chora church purposed to use not only as a shelter of tombs but also used as a performance place for rituals associated with death and burying (Çelik, 1993; Necipoğlu, 2001). Those three iconic structures lived in the Byzantine period in Constantinople and carried out its existence till the current day, stood as coherent values of Ayvansaray district history today. In fact, the weak design of the existing neighbourhood, prevent a powerful interaction of those Byzantine icons and despite their proximity to each other they are sensed far away and disconnected by the human eye level experience.

3. DECODING AYVANSARAY AND IMPLEMENTING DESIGN STRATEGIES

Space syntax helps to decode the urban structure and demonstrates physical and visual integration in Ayvansaray. Segment analysis was drawn to comprehend the locations, which have high pedestrian movement potential. Spatial configuration signifies a set of relationships among parts, such as urban streets, plazas etc., all of which interdepend in an overall structure (Turner, et. al., 2001; Hillier, et. al., 1987). In this research, the measures of segment angular choice (betweenness centrality) and integration (closeness centrality) for local (400m – 5 minutes distance) and global (n) radii are used to display the accessibility potential of the network and the parts and whole relationship of the area. Spatial analysis results and physical and visual potentials of heritages were evaluated to select three sites in Ayvansaray. There was created a cultural path between these areas, namely the Museum of Chora Church, was converted into a museum, Tekfur Palace (Blacharne) and the Prison of Anemas. According to syntactic analysis, not only culturally but also spatially, these three areas have high through-movement potential in the local and global network in the general model (Figure 3, 4). In addition to this, there are direct roads between these three-area, historic wall and Golden Horn coastline according to segment angular choice analysis on the global scale. However, the Prison of Anemas and its immediate surroundings have significantly low integration value within the Ayvansaray layout in both global and local scale. Even if, there are the links defined between Chora, Tekfur and Anemas, in overall structure, Chora and Tekfur areas step forward than Anemas.
3.1. VIEW MANAGEMENT PLAN

After defining existing movement potentials in the urban grid, the locations that already have a visual connection with historically and culturally important structures and/or likely possible to have later than some interventions were mapped (Figure 5). This process is associated with the principles of the view management plan. In this study, designated viewpoint’s foreground was defined as first grade which contains close heritages and second grade refers to farther assets (Figure 6) in the view management plan concept. Moreover, the points that defined in view management plan were overlapped with segment maps to characterise syntactic values of each (Table 1). The areas, which need detailed design strategies, were unravelled with respect to these results.
The visual field points in Figure 5 have different morphological characteristics and categorised; small urban spaces (P1, P6, P3), linear corridors (P4, P7 and P8) and large open spaces (P2, P9 and P5). It is noted that most of the small urban spaces are underused vacant areas and the visual and physical connection of large open spaces and surroundings are weak due to the existence of high walls between the area and views or topographical obstacles.

When the space syntax analysis overlapped with the viewpoints that are located in the urban plazas and corridors, it is shown that all values of selected viewpoints are higher than the mean values of Ayvansaray general model. The syntactic measures of nine viewpoints demonstrate that the historic wall in Tekfur area (P2) has the highest values (Figure 5, Table 1). On the other hand, the lowest measures were determined in the terrace of the Chora Museum (P9). This is the reason behind the
selection of Tekfur and Chora areas to focus on in detail. The areas which have the highest and lowest values were selected to create a design to enhance existing connection visually and physically (P2 and P9). It is expected to arise pedestrian movement flow from Tekfur to Chora. All in all, using space syntax tool and approaches, the configuration of Ayvansaray was defined and also, selected visual field points were integrated more with surroundings (Figure 7).

<table>
<thead>
<tr>
<th></th>
<th>Normalised Choice Global</th>
<th>Normalised Choice Local</th>
<th>Normalised Integration Global</th>
<th>Normalised Integration Local</th>
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<td>1.056766</td>
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<td>0.960266</td>
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<tr>
<td>P2-Historic Wall (Tekfur)</td>
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<td>1.110511</td>
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**Table 1.** Spatial measures of the segments that management plan points located on.

**Figure 7.** Diagram shows the stages and methodology of the research.

### 3.2. DESIGN STRATEGIES OF CHORA MUSEUM AND TEKFUR PALACE

The aim of enhancing historically and morphologically distinctive features of Ayvansaray to make a unified centre in Golden Horn area shaped the main design strategies of this research. Hillier (1996, 2007) stated that the dynamics of urban systems in which the primary generators, which express the users’ capability to cognise and structure an immediate spatial reality, unfold into the ramified complexities of large scale systems. According to this local-global phenomenon, spatial laws are those
ruling the transition from local physical changes in a spatial layout to global configurational effects and the spatial codes are connected to human use of space, presence in space and the fact of movement. In an attempt to understand how urban spatial configuration affects the field of behaviour and visual fields of pedestrians, design evaluated in Chora Museum and Tekfur Palace that stood as historic cores of Ayvansaray district. Spatial analysis demonstrated that in spite of the high through-movement and to-movement potential of Chora and Tekfur in the global scale, local integration values of Tekfur are not significant as much as Chora as an area (Table 2). Therefore, defining Tekfur and Chora as implementation areas was the first step of the design process. To enhance the use of the Tekfur area is significantly important to create complementary system together in the local and global scale. Since the two zones are managed to preserve themselves until the present time, they are great representatives of the cultural and historical heritage of Ayvansaray district.

<table>
<thead>
<tr>
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<th>Tekfur Area</th>
<th>Chora Area</th>
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<td></td>
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Table 2. Spatial measures of Ayvansaray (general model), Tekfur and Chora Areas.

The next step is focusing on landmarks to raise awareness of cultural characteristics and creating a surprise effect for users in the urban texture by means of existing and newly created viewing corridors and terraces. Previous site analyses show that hilly topography of Ayvansaray gives a chance to engage many important structures and also integrate a part of the city into other parts in different scales. Therefore, the view management in Ayvansaray determines through an integrated pedestrian network and it makes the area more perceivable to vistas within important plazas and landmarks, additively revealing embedded values. It gives a great opportunity to comprehend and discover the urban environment. Moreover, space can also shape a social pattern since by shaping movement. For this reason, reshaping the plazas around Chora Museum and Tekfur Palace taking into consideration of pedestrian movement and perception has a critical role to achieve design goals.

In the design process of Chora Museum and Tekfur Palace, designating corridors and fields were defined and basically, those corridors are referencing the linkage between the viewing points of the view management plan and strategically important values in the Golden Horn such as city walls, plazas, structures and landmarks. Step by step detailed explanation of the process starts with managing the assessment of visual guideline in Ayvansaray through mapping the corridors from the observed normal visual field from the viewpoints. Some viewpoints, such as points in the Tekfur area, are designated from top of the city walls. Then, those corridors aimed to shape integration between urban plazas, historical icons and city walls. The integration comprises the choice of pedestrians whilst flows through space. In this context, streets act as a connector of visual impacts and perceivers of these impacts (Figure 8). The urban plazas of Tekfur Palace and Chora Museum were integrated with each other utilizing corridors. To orient users through the city walls was the main concern. Assuring the same methodology implemented the inner design of the urban plazas. After providing an accessible system in those areas by utilizing the visual angle of pedestrian, landscape arrangement was managed to integrate all process. Therefore, urban pedestrian spaces become a natural movement area that human activity intervention interacts with design intervention to human perception.
In the last step, after determining the syntactic and characteristic potentials, design strategies were developed in particular areas and tested by using visibility graph analysis (VGA) to find out the changes in the local scale. Visibility graph is the graph of mutually visible locations in the built environment and visibility graph analysis explores the properties of a visibility graph derived from a spatial environment (Turner et. al., 2001). In this study, VGA selected to perform to understand how users perception visually changed and integration enhanced in Tekfur and Chora cases. For this reason, VGA applied to eye level to understand what visual connection have users with landmarks and heritages in selected areas. Since the mean value of the after design model of Tekfur is higher than the maximum value of before design analysis. It is expected to that the new design of immediate surrounding of Chora Museum has a substantial impact in both scales and also may influence the Tekfur area as well. It is obvious that the integration values became higher and most importantly, users were oriented through the P2 and P9 viewpoints more (Table 3, Figure 9,10). Therefore, it is believed that the occupation of these viewpoints will increase and more users could have experience physically and visually with more heritage.

<table>
<thead>
<tr>
<th></th>
<th>Tekfur Before Intervention</th>
<th>Tekfur After Intervention</th>
<th>Chora Before Intervention</th>
<th>Chora After Intervention</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minimum</td>
<td>1,641568</td>
<td>2,32932</td>
<td>1,653034</td>
<td>2,61107</td>
</tr>
<tr>
<td>Maximum</td>
<td>4,551806</td>
<td>8,634641</td>
<td>7,081516</td>
<td>10,551573</td>
</tr>
<tr>
<td>Mean</td>
<td>2,983087</td>
<td>4,979652</td>
<td>4,099871</td>
<td>6,355396</td>
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</tbody>
</table>

Table 3. Visibility Graph Analysis results before and after intervention visual integration values.
4. CONCLUSION

Cities have a multi-layered structure with rapidly changing and developing dynamics. These multi-layered structures can be preserved and controlled through planning and design decisions. These decisions, which control the city at micro, meso and macro scales, are in direct relations with the complex structure of the city. In this context, it is necessary to create a new paradigm by associating the existing approaches to produce planning and design decisions that can also respond to the complex and changing structure of the city. Within this scope, a series of design strategies have been proposed in this study by using “view management” and “space syntax” concepts co-ordinately in Ayvansaray, Golden Horn region of Istanbul. The main starting point of the identified design strategies determines the topographic character of the area. Ayvansaray, which has a very sloping land, is home to numerous viewpoints. One is walking through the organically developed street patterns of Ayvansaray, the landmark viewing corridors and terraces create “surprise effect” which is essential in urban design. In this human-scaled urban texture, even the sea of Golden Horn is included in the visual composition with these suddenly created vistas. These strategic points of view have been handled in an operational framework and become usable in planning strategies by the influence of the view management approach. In the determination of these strategies, the comprehensive and systematic working method presented by the concept of view management has provided the necessary syntactic analysis in the whole field, in other words in the upper scale studies.

With the contributions of space syntax, which started to collaborate with the view management approach on this point, has led to the design decisions to be taken at the subscale. Space syntax analysis was the mainstay of the design interventions on the relative subscales. Axial maps and VGAs prepared for the site which have been very effective in revealing the spatial character of the area. Design strategies produced as a result of the findings obtained from the analyses. “Tekfur Palace” and “Chora Museum”, which were selected among the points of view determined in the field, were formed into active areas with the design strategies produced as a result of the analyses. A cultural route was created accordingly to enable these two areas to interact with each other. In this context, the study
shows that two different approaches such as “view management” and “space syntax” can be adapted to a case area such as Ayvansaray area of Golden Horn which has a different dynamics. This strong duality proposed by the study allowed the space to be reinterpreted and designed in line with its potential. To use and to define the potentials of an area in the planning and urban design studies as in this study can bring these potentials to a powerful point. The interventions carried out led to the change of urban aesthetics and the concept of urban perception could also be included in the discussion. Design interventions which developed to create more continuous and perceptible areas have also made the field more coherent and integrated. In addition to this, it is possible to enhance the spatial relation between view management points by using space syntax analysis and create a more pedestrian friendly system in Ayvansaray in relation to the landmarks in further studies. On the basis of all these, it is believed that it is possible to make evaluations within the scope of urban perception and aesthetics for other points of view in the later stages of the study and that it is possible to produce design decisions in line with the view management and space syntax approaches.

REFERENCES


