

Evaluation of Beauty Quality in Urban Landscape Based on the Concept of Time Dimension (Case Study: River Floodway of Zargandeh District, Tehran, Iran)

Seyed Abdolhadi Daneshpour¹, Hamid Danesh Pajouh^{2*}

¹Urban Design and Planning, Department, Iran University of Science and Technology, Tehran, Iran

²Department of Tehran Urban Design, Tehran University, Tehran, Iran

*Corresponding author's E-mail: H.danesh@ut.ac.ir

ABSTRACT: Regarding the development of the cities and increasing human's interference in natural sources, evaluation of appearance has been set forth as the most outstanding strategy to reach stable development which is one of the basic considerations in treating with natural environment especially in tourism industry, recreation and making environmental qualities. So it is necessary to preserve, manage and design these landscapes regarding visual quality to determine degree, kind and method of interfering. Regarding that the main factors in creating such attractive environments as ideal landscape to produce a degree of echoing beauty are the factors of time and movement in environment, so with looking at practice environment of Urban planning in four dimensions and considering time as the fourth one, effectiveness of this issue in methods of environment understanding, the importance of places during the time, endurance and adaptability become very clear in the process of Urban planning in practice. The approach of the present study is using the principle of urban planning recording consecutive sequence in movement path and processing and concluding the result of each sequence in consecutive plans. The main framework of estimation is based on the concept of time dimension in the form of moving pictures using visual analyses. The main purpose of the study is reaching to the concept of beauty in city perspective and giving the perspectives the feeling of place and making relationship with beauty quality in city space.

Keywords: Aesthetics, Urban Landscape, Time Dimension, Movement, Pictorial Sequence, Evaluation Criteria

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INTRODUCTION

City image is a set of Gestalt and when a generality is given a stable meaning; it becomes mental adapted from form cultural or regional capacity. City perspective is in fact a continuing quantity of signs and symbols which gives reality to values, meanings and the things like them (Rapport, 1997). The main features of urban landscape is setting forth a socio-spatial structure an "objective-mental" and "human-framed" phenomenon and in other words urban landscape a manifestation shown only in the relation of human and the environment. This concept surpasses spatial and three-dimensional frame concept and regarding meaning and time dimensions it can be considered a framework change from space paradigm to place paradigm. Accepting the idea of Christian Norberg-Schulz that "place is a space which a meaning is added to and duty of planner is visualizing the meaning", duties of planners who want to create urban landscape is to discover historical, natural and cultural meaning in city environment and objectifying them in visual-skeletal framework. If we divide the issue of urban landscape to two-sided categories considering tangible visual aspects and mental aspects including identity aspects, these dimensions can be used through four-dimensional planning and perceiving its extraordinary effect in the

form of movement-perception concept to reach the beauty of city appearance.

Generally, city is a living creature including systems and solid networks sometimes components of a joined space presenting various visual qualities. These related spaces in such a mixture are perceived in a visual sequence. These perceptions are craved into the observer's mind consecutively and vary the values of urban landscape in dynamic dimensions. This dynamic process in urban landscape needs movement and includes spending time. This movement is resulted in each time with every perspective depending on spatial features leading to related and consecutive views having many three-dimensional values inside. Consecutive views moving from one place to another one makes a strong effectiveness and emphasis from the third dimension in observer. There is full of excitement reactionary aspect in consecutive views giving a desirable feeling when moving in city space. Therefore, the concept of consecutive perspectives has found a special meaning in urban landscape and is considered as one of the techniques of space quality evaluation. Generally, the field of consecutive perspectives has provided an excellent comparative discussion and displaying of visual experiences from aesthetics movement inside city environments (Bosselman, 2007).

Referring to Gordon Cullen and Edmond Bacon who showed how moving can be studied and perceived as a pictorial sequence, Peter Bosselmann presented a varied and enriched experience about this concept. Using this concept he showed that how our perceptions from time lapsing in the intervals which pass are different from reality and how they are considered as a part of performance of visual and experimental environmental qualities where movement happens there, a quality having a very clear relationship of direct effects of aesthetic visual qualities (Karmona and Tizdel, 2011) (Figure 1).



Figure 1. Images in motion, Source: Karmona, Tizdel, 2011

MATERIAL AND METHODS

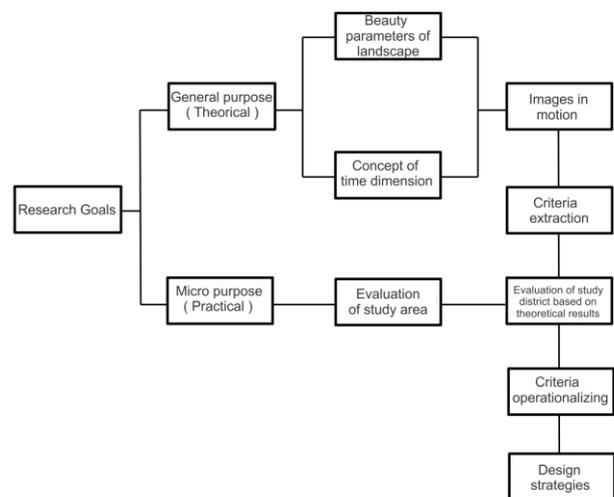
The present research regarding collecting and investigating general concepts of city appearance, time dimension, the topic of observer's movement and its perception is done to extract related criteria with the concept of pictorial views. Finally the results are specified in the form of criteria and indices.

After extracting criteria and indices, recognizing visual qualities is specified by pictorial statement of environment by perspective sketches method as staring sequences from source to end. Using simulation techniques of observer's movement, the best plans of each sequence are portrayed. Final result is evaluated in a matrix so that dependent variables of each criterion are considered in related ways supposing that observer's understanding is limited to compiler's mental understandings. Movement breadth with different and various related applied and purposeful features, green way and its traverse line are scored regarding their importance to present evidences of beauty in one of selected breadths. So we can present general structure of the research as following (Graph 1).

Theoretical foundations the concept of aesthetics in Urban planning

One of the great challenges of aesthetics is that four topics of value, pleasure, wonder and excellence have been mixed with beauty. Important point in perceiving

this case is that every kinds of beauty which recreates the mind may have one or some of the above cases but none of these topics are beautiful lonely. For example every pleasure is not necessarily beautiful (naqizadeh and Aminzadeh, 2001). One of the most important theories of aesthetics considers beauty bi-polar, a reality depended on inside and outside of the origin meaning that beauty evidences exist like other realities, flows and natural phenomena whether there is a human to see and enjoy them or not. Examples of logical ideals, which are the most important factors of original pole of beauty, include discipline of the creation, freedom, manifestation of nature as it is, pristine manifestation of feelings and emotions, display of values and personality independence. The most important outer origin pole of aesthetics is relation of the world with God. The most exalted form of beauty is when beauty is felt not the picture and there is perception not inside reverberation (Barsch, 2005).



Graph 1. Research structure

Beauty is lovely and desirable whether in nature fairs or made by man's thought and aptitude and all of the beauties are referred to God. Holy Qur'an mentions different beauties of the world and show their desirability and loveliness like the beauty of sky with stars, human and his face, creatures, natural landscapes on Earth and beauty of logical ideals like forgiving, patience, separation and faith.

Aesthetic perception of city environment is necessarily visual and dependent on beauty but the experience of city environment takes all of our feelings and auditory, olfactory and tactile senses can be more important than visual sense. Ludwig Miesvan requested designers to let us to try to draw the reverberation of space we design and the smells emitted by material or activities happening there and experience which is made. Visual Perception of some of city environments is resulted from understanding and recognition which spur us to understand, how to perceive, how to interpret and judge collected information and how space becomes attractive in our mind. Such information has been influenced mostly by our feeling of a special environment and its meaning for us. As beauty beliefs are made socially and culturally, at least it should be placed in a part more than simplicity in observer's mind. Recognizing this topic is important

that general taste and zest of public for special environment is wider than beauty criterion and index (Franz Schulze, 1990).

To evaluate visual quality assessment various approaches and techniques are used. In Daniel and Vinnig view there are five main approaches in assessing landscape including ecological approach, facial aesthetics, mental-physical, psychological and phenomenological approaches. Pitt and Zube classified assessment approaches in four main patterns including professional one, mental-physical, cognitive and experimental approaches (epidemiology) among which mental-physical and cognitive approach are much more practical (Taylor, 1990; Zube, 1987). In Briggs and France there are two direct and indirect approaches to assess landscape. In direct approach, public preferences is considered and studied (Arthur, Daneil, Boster, 1977; Briggs and France, 1980) and in indirect approach descriptive component parts of landscape and its features are considered. Garssa and Kenas classified these methods to five direct, indirect, public preferences, combinatory and economic assessment models. It should be noted that Arthur et al. used public preferences and descriptive approaches to assess landscape. According to these viewpoints and the topic of this research Daniel and Viving and facial aesthetic approach are used in this study (Arthur and Daneil and Boster, 1977). Facial or visual aesthetics is one the most prevalent methods in landscape assessment used commonly by urban planners and landscape planners. Techniques to evaluate landscape in this approach include check list, matrix and pictorial analysis. We sued matrix method because analyses are done more accurately in it (Kronert and Steinhardt and Volk, 2001).

Lots of studies have been done regarding visual quality assessment like Mook et al on street landscape features in America, Bulut and Yilmaz on mountain landscape features in Turkey and Aryaza et al study on agriculture landscape features in Spain (Masnavi and Golchin, 2012).

The concept of time dimension in visual views of Urban landscape

The relation of elements in spatial structure is attended in a way that which can be called a set of combinations of static and dynamic spaces. This combination of the collection should be as a solid whole. As every space should have relation with its near space, this relation can be made by opposition of spaces or based on go togetherness, mixture, materials and etc. anyway visual attractiveness increases with moving from one space to another one (Tavassoli, 2003).

Generally the hierarchy of relations occurring among spaces, this visual attractiveness happens in realm of time through movements and place perspective changes physically. Our perception of a place is influenced by what we have experienced before and what we expect to see. For example entering to a big space through a smaller space can cause the bigger space seem more awesome and attractive. Movement can be considered as a source sequence. Our perception of time lapsing and traversed intervals is different from reality so that it is a function of environmental qualities where we move along it (Matlak, 2000).

As our activities in city environment resulted from purpose, performance method and finally reaching the goal is dynamic, it is compatible with time dimension of the main concept so that movement accompanied with time forms all of perceptions. Among the most important theories in the field of hierarchical relationship of spaces in continuing visual landscape is Gordon Kallens "serial vision". As he stated" by walking from one side to the other one with the same pace, the spaces which are manifested serially are placed in front of us. The smallest deviation and back and forth of the spaces make a newer and more exciting scene (Kallen, 2003) (Figure 3).

Images in motion in city landscape

Painters of west societies learned to show sense of movement by studying human body. The final goal of a painter is probably to draw a landscape with inanimate nature but designing a nude body for getting familiar with rhythmic relationship is very effective to organizing the shapes, linear movement, solidarity, stability, movement, balance and dynamic personality. Urban planners don't have any similar instructive tradition. However the works of Kallen and Bicen have taught them that movement can be studied and perceived as a pictorial sequence. Critics of this approach believe that that relying on vision sequence leads to novel plans. This claim is true if the perspectives which are in human's vision level act a main form to imagine a place. If we mix them with measured plans like maps, the planners can learn many points about scale and measurement in urabn planning. For example, a planner who compares a planned vision of a place with sequencing pictures of an imaginary promenade can perceive the sizes better.

Using pictorial sequences came into west culture very late. Chinese vision painters are very capable in showing and moving. The art historian Jeorge Rowley wrote:" for painters of visions principles of space designing has been conditioned to limit the motivations". In Rowley's view the motivations are pictorial elements that which observers can perceive with one glance. Among these elements the movement of eyes can overcome isolating each of the motivations and collect convergent motivations. So observer is free to walk in a view and perceive the world in motion. A serial painting should be experienced in time like music and literature. Our attention has been done from right to left sidereally and is limited to time point in a short way which can be followed easily. Serial pictures tell us that the story can be cut and repeated. If we think about entering method and the body of time in skeletal world we'll be very surprised. Defeating in getting familiar with the elements which cause a promenade seem shorter or longer has attracted the attention of lots of experienced urban planners. I can't justify all the variables which influence time understanding but I've found an interesting point in the writings of William Johnes the philosopher. "Our pulse, breathing, existing pauses in our attention, losing the words or sentences passing from our mind are all the things that people call them habit. Even when we try to empty our brain like sitting statically or closing the eyes, such a process remains variable that we can feel it and it can't come out of our mind. Our perception of time passing depends on knowing the changes but there isn't any reason to agree that sitting stably and not seeing a

thing is adequate to be aware of the change. The changes should be of real kind (Karmona and Tizdel, 2011).

Criteria of beauty assessment based on the concept of time

Regarding the tools of urban planning in urban landscape, visual treatment with this issue was seen in John Nash's work at the beginning of 19th century and Sitte's work at the end of this century but finally the philosophy of the theory of urban landscape is greatly dependent on static theory. Persons like Rob Krier have mentioned the subject of non-technicality of vision perception. Petter Bossolmann completely aware of the presence of personal perception resulted from environment. So visioning is from environment which can be pointed in a special time and it has relation with its base in the environment. The vision is that part of the environment where we live in it and perceive it by our senses. We can't escape it or look at it as an extra controllable subject or a space to spend leisure time.

Vision has great effect on our lives and it shouldn't be delegated to economy or mere professional decisions there is a direct relationship between pattern and constructive process of ground, their extra perception and eternal connection with beauty which change land's physical aspects to vision perceptive aspects (Simon Bell, 2003).

Comparing with different urban planning models, evolution trend of urban landscape concept can be put in four models.

1-“Urban landscape, ornamental-decorative model”. (compared with city pre-planning models and ornamental city planning)

2-“Practical-program based urban planning model”. (compared with practical urban planning model)

3-“Perceptive-field base urban landscape model”. (compared with practical urban planning model)

4-“Urban landscape, stable model”. (compared with stable urban planning model) (Golkar, 2008).

According to Simon Bell to find the amount of the pleasure of aesthetics in ordered samples we should search

for meaningful patterns in our environment. The effect of some of the patterns can be the result of the processes to relate with the form of the ground and climate and the result of human activities reacting to natural processes. So other processes in vision, pressure and stress for change and dynamism can be in relation with our reactions and socio-cultural values. So Simon Bell seeks beauty in skeletal visual aspect and other aspects vision manifestation and designing are balance between performance, cost, aesthetics and form (Simon Bell, 2008).

Spatial sequence and diversity

Two criteria including spatial sequence and diversity in proportion and relationship can be very important in beauty concept of time dimension. Diversity as variety of elements and components of a phenomenon in a balanced and proportionate limit which are defined in various and opposite scales and layers decrease the scale and its control is toward ideal vision. Spatial sequence which is the focus of the present study is the main element and in Kallen's view is the most important beauty criterion of a vision. It has relation with the concept of movement which finally the issue of sequences and consecutive visions shows that it is an elemental component. So perceiving serial perspectives during the way attracts human attention to environment and cause desirable visual effects. “a long was as primary vision is accustomed to eyes becomes boring and affectless. Human brain reacts to contrasts and differences among things and when they place in a landscape like street simultaneously, the city becomes more vivacious. Unless the city appears without shape and movement (Bosselmann, 2007).

So in assessment of our vision, moving pictures are following the necessity of the relationship between two manifesting visions and go togetherness of their elements from primary principles of building visual continuity. Based on the above points, the following indices are important in spatial sequence:

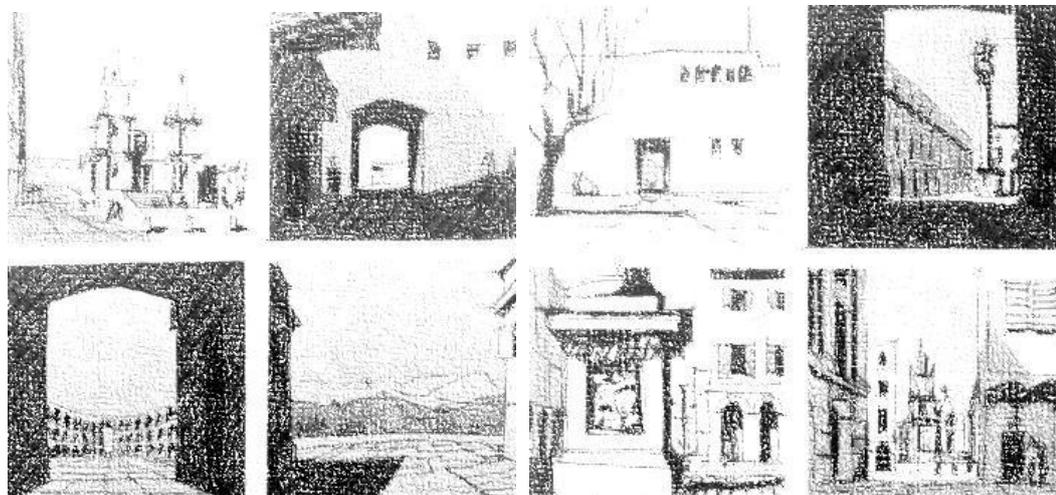


Figure 2. Serial visions

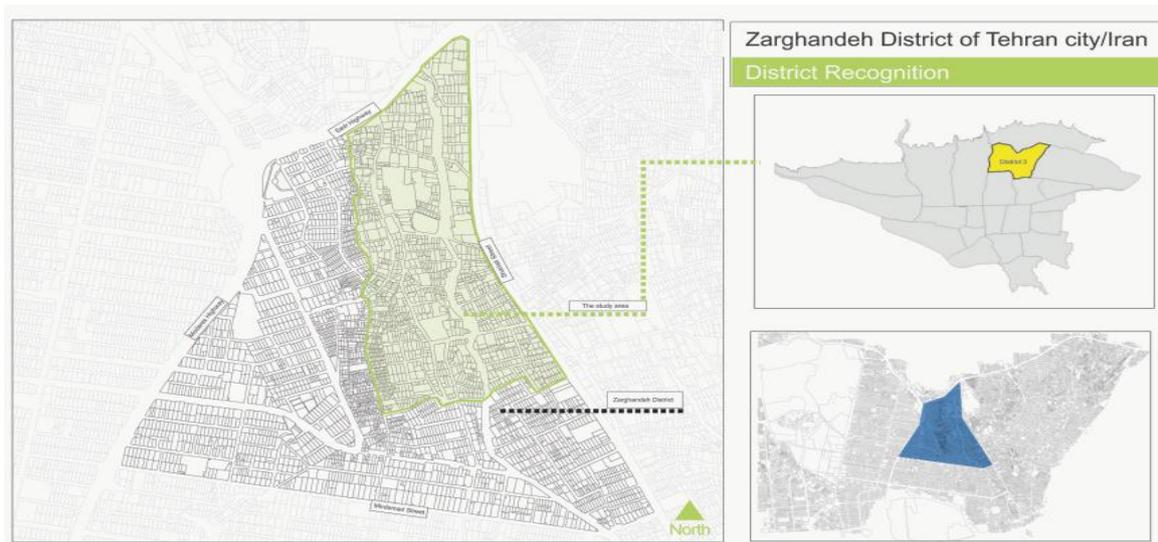


Figure 3. District introducing

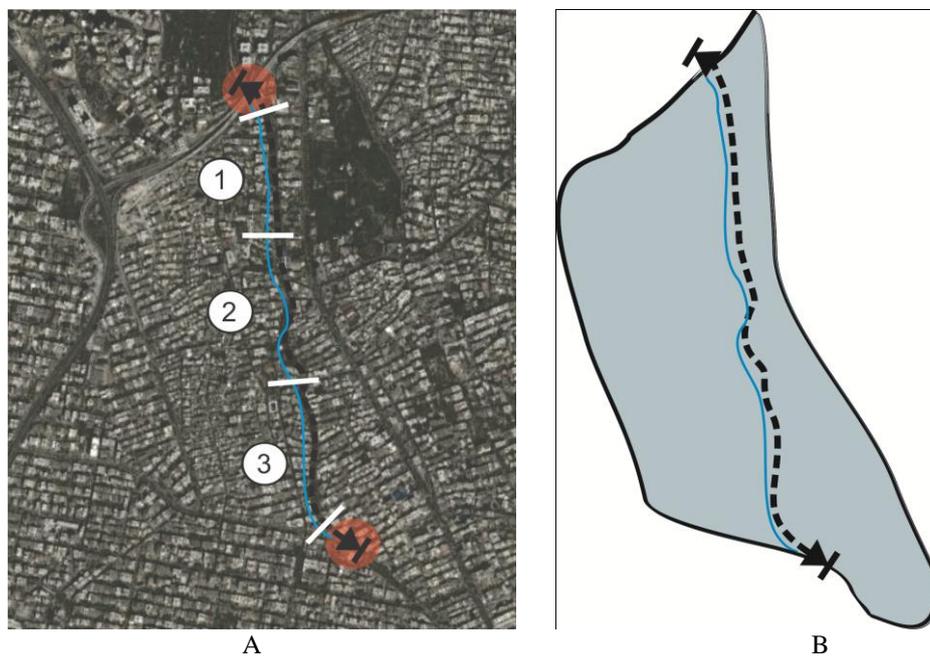


Figure 4: Zoning. A) Triple zones of Zargandeh's texture; B) Location of river floodway of Zargandeh



Figure 5. Selected zones and sequences

Unity and complexity

The criteria of unity and complexity should be considered as main criteria in beauty efficiency. One of the principles of designing includes placing elements to make a continuous whole. Unity in a mixture makes dependence and makes it perceivable. One of the basic aspects of mixed unity is priority of the whole on parts. If every part has a meaning and they may have hierarchy, their main content is their continuity containing an inseparable importance formed by the parts (Linton, 1968).

However complexity can make a unity in urban landscape meaning a kind of uniform and rhythm. Based on Kallen this criterion arouses visual sense and promote space quality. He wrote "the feature of complexity in today buildings has been displayed in the least level and it seems that stop its obsolescence obvious things like stone pieces, walls, and lattice are being used to make such a quality (Kallen, 2003).

Complexity attracts the eyes and provides the distinction between a professional level of knowledge and experience from and amateur work. City is an exciting occurrence in environment and monotony and series making should be avoided in it. Making differences and contrasts in the sequences of a way can show a city more vivacious. Beside variety this criterion refers to richness of vision elements like plant covering, water, floor, walls, the features of environmental patterns and their relationship (Motavalli, 2010).

Rhythm of space, division and differentiation, variety in possessions and territories and landscapes, variety in sudden visual movement breakdown due to cutting of floor, the relation of hidden vision, protrusion and regression state, event and occurrence are also shown.

Opposition and unexpectedness

Opposition causes distinction of different elements. Also in visual perception, opposition reveals the difference of a thing from other things and from background. The biggest differences are in form, materials and color of a vision (Bulut and Yilmaz, 2007). Unexpectedness criterion refers to spurring the sense of discovery in space through charming the space for observer. This is like revealing a secret; a sense which the more it is attended the more secrets are revealed. In consecutive visions the necessity of noting to differences and skeletal and visual contrasts, emphasis, surface difference, disguising the facet, deviation, peculiarity and codifying the space to make the sense of unexpectedness in observer are very important. Noting to the above points can refer to human preference to space features like emphasis, expectation, deviation, height change, chiaroscuro, codifying and pause (Motavalli, 2010).

In this research the methods of extraction and scoring to specified criteria after understanding the background and situation of sample and plan making and pictorial sequences as manual sketches from main road of recreation and general centrality of study case in vision assessment, before representing the main indices, general features of the sample in three aspects including physical factors, biological factors and human factors were studied. In each part the following items were considered to note the effects of these factors in extracting the indices.

Physical factors including climate, hydrology, geology, pedology, location and the shape of ground.

- Biological factors including animal and plant types.
- Human factors including application of the ground and human-made elements.

Generally considering this kind of investigation some criteria like variety and spatial sequence, unity and complexity, opposition and unexpectedness which are extracted from time dimension and consecutive visions due to concurrence and association of the mentioned factors were concluded in the study to evaluate vision. Finally we evaluated them adapting original assessment matrix regarding the three mentioned features. The scores were put from -3 to 3. The next step in this research was vision evaluation regarding three groups of features and physical, biological and human-made variables and assessment criteria including sequence and variety, unity and complexity, opposition and unexpectedness. It should be noted that for concluding each category a table was designed based on final and three dimensional evaluation indices and related sequences.

Introducing the study district

Regarding the discussed concepts in time dimension, selecting a movement way having features like various visions during the way, presence of attractive visual factors and skeletal factors and topographical factors like changing the way caused by consecutive twists and turns, slopes and etc. is very important. So regarding these factors, Zargandeh district which is located in area number 3 of Tehran city, besides having notable city texture has beautiful natural landscapes. Considering the importance of vision in this study, investigation of such samples can be effective in reaching the general subject (Figure 4).

This district has pieces of 50 to 60 square meters and width of passages is in the small texture and their connection in most of the places is possible through stairs. Residential buildings are mostly of 2 to 3 floors. The past of this district which was among the villages of Shemiran has been preserved organically and with those potentials and capabilities. Generally the main problem in doing the general texture is accessibility and decrease of belonging sense and place for people. So considering this beautiful tourist attractive and organic way we can represent some strategies for vision assessment. Regarding the general contributing factors in the texture (physical, biological and human), this sample is divided in three different areas with various environmental features to consider the areas generally before counting the selected sequences of the main vision (Figure 5).

Regarding the investigation of three-dimensional factors and general contributing factors in the vision of all of elements like structure and kind of ground, water, animal and plant types, building and way which are classified to different categories and have been evaluated, finally panel 2 was evaluated regarding qualitative variety of vision and centrality of behavioral, social problems and more relationship in it and also the difference in the personality of the connected environments and the result of the mentioned factors ant to determine suitable sequences for analysis in the frame of time dimension. (Figure 6).

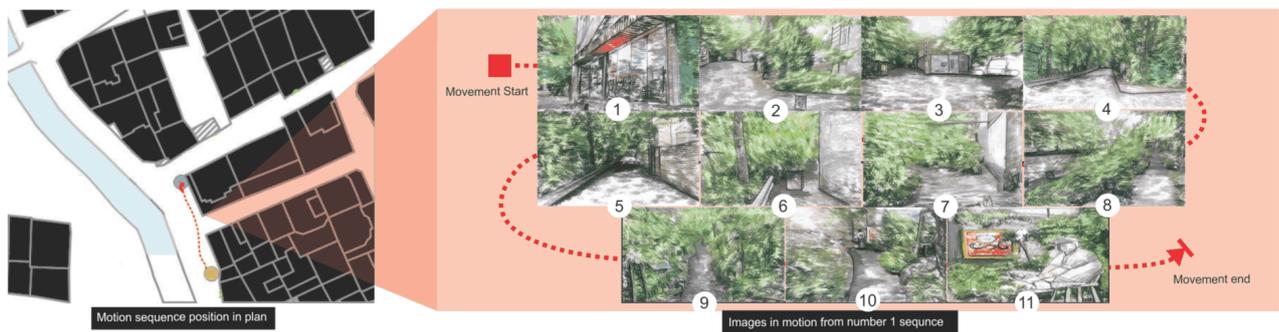
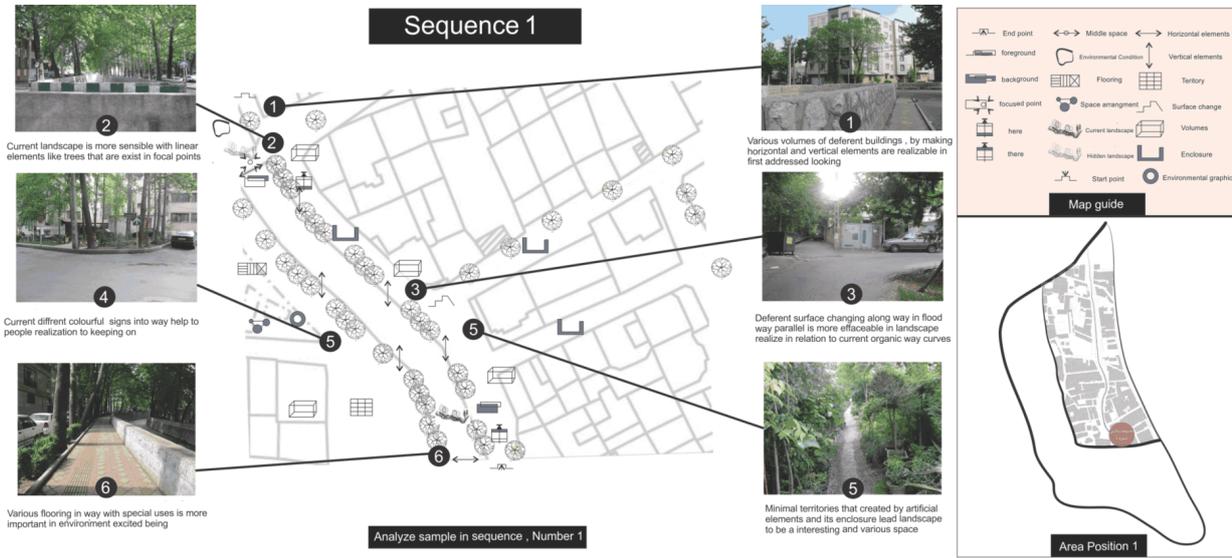


Figure 6: Zones feature analyze

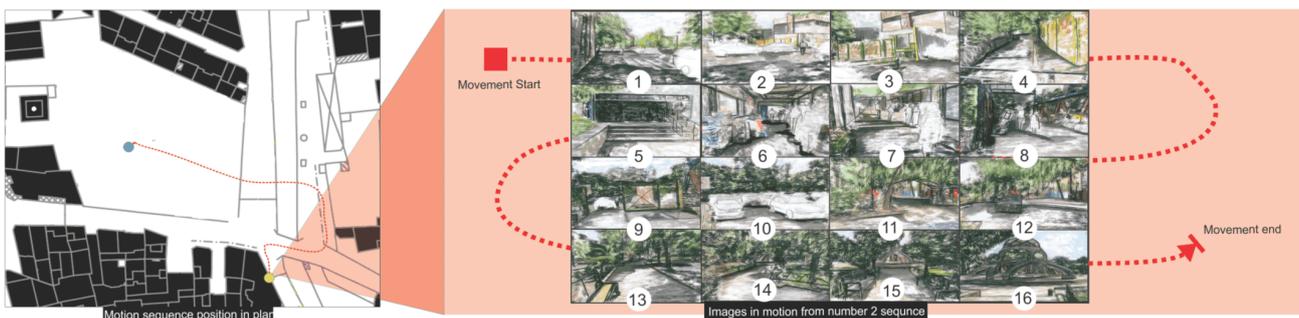
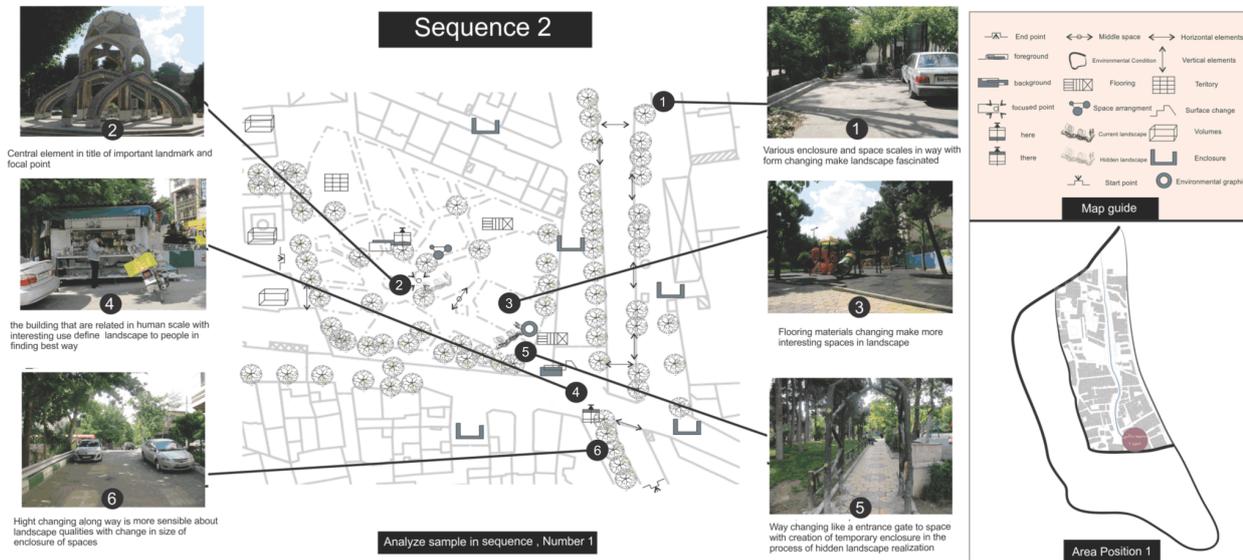


Figure 7: Zones feature analyze

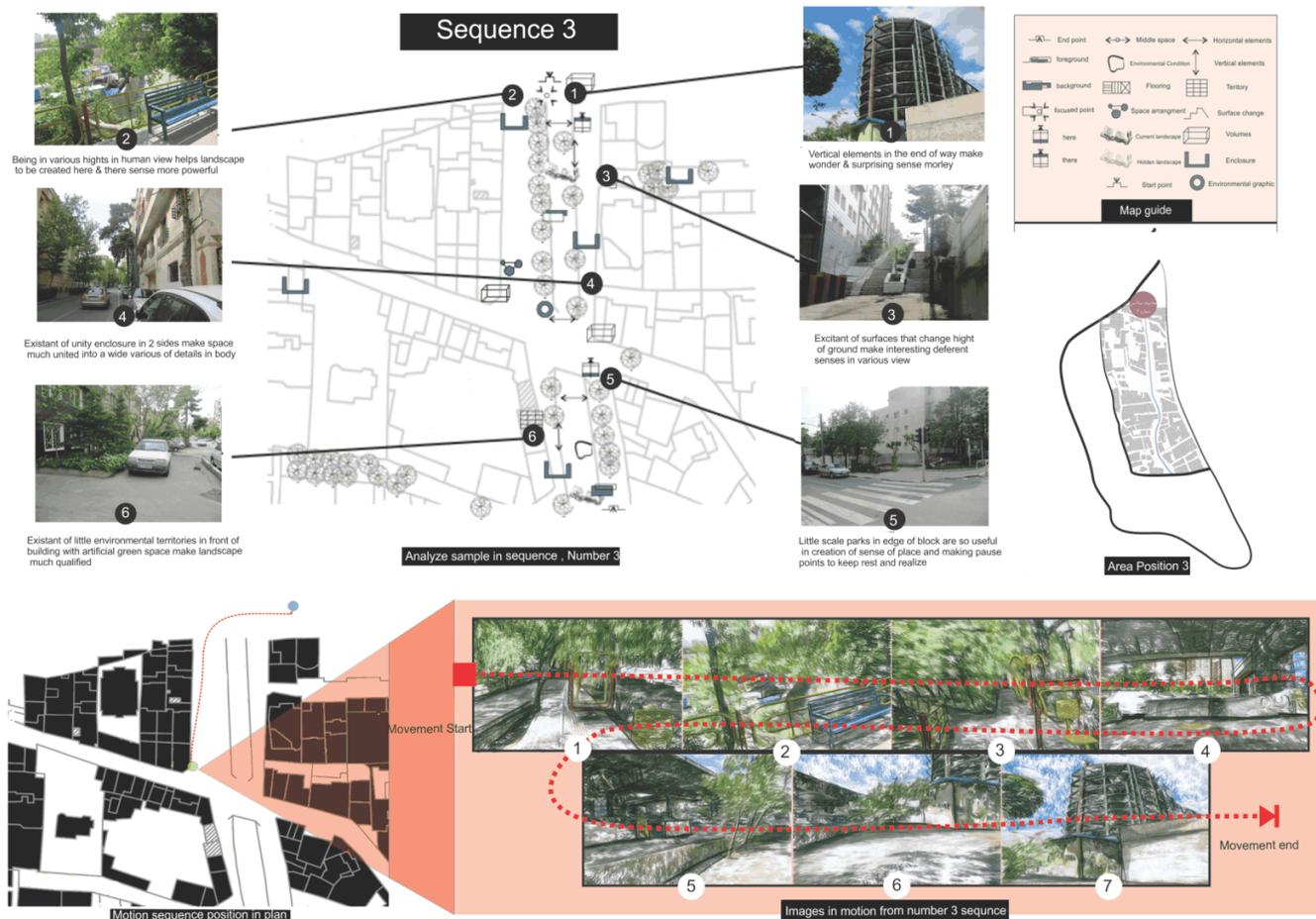


Figure 8: Zones feature analyze

Table 1. Extraction of indices of spatial sequence and diversity

Effective factors on spatial sequence and diversity		
Rhythm	Wideness and tightness	Proportions
Landmark	Staticity, dynamism continuity	Linkages

Table 2. Extraction of unity and complexity criteria

Effective indices on unity and complexity			
Protrusion and backing	Perspective variety variety	Territory variety	Space rhythm
Event and occurrence	Hidden vision	Movement variety caused by floor	Separation and division

Table 3. Extraction of opposition and unexpectedness indices

Effective indices on unity and complexity			
Codifying	Chiaroscuro	Height change	Emphasis
Pause	deviation	Noting to details	waiting

Analysis and evaluation of triple sequences of panels of district

The resulted criteria and indices were introduced and analyzed regarding the effectiveness of extracted factors from general theoretical and topical foundations in three different panels and in the form of a set of descriptive and pictorial analyses. Finally the criteria and indices were evaluated precisely in the form of a matrix. The criteria and indices have been assessed and evaluated in relation with each other. Each panel was assessed with AHP technique and in relation with other ones (Figure 5).

After field observation the analysis of study district was done based on criteria and indices resulted from theoretical foundations. They were divided to meaning indices in the form of triple criteria including space and

variety, opposition and unexpectedness and unity and complexity to recognize and evaluate triple sequences qualitatively. So the precise indices for study evaluation and assessment of place assessment matrix have been presented base on triple criteria.

After the field observation and analyze the study area based on criteria and extracted indexes from theoretical literature, we reach to collection of mean- base indexes into triple criteria, spatial sequence & diversity, unity & complexity and antagonism & surprise to recognize and evaluate aesthetic quality into three sequences. So in the continue with exact indexes presentation we got data evaluation and examine in places into matrix.

Table 4: Landscape features

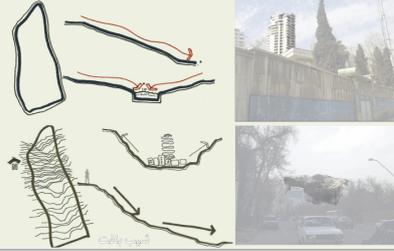
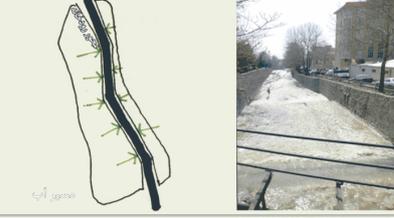
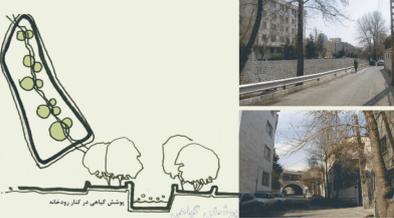
Examples of landscape features	landscape features based on three factors in Zargandeh				
Rough and tough			Stone texture	Form & land texture	Physical Factors
light gray			Stone colour		
Middle			Soil texture		
Light brown			Soil colour		
less			Soil erosion		
big			Stones sizes		
Middle			Ups & Downs		
Normal Slope , up to 20 degree	Topography & Slope		Surface water	Water	Physical Factors
Stone flood way easy maker	water moves				
Along flood way	Water flow intensity				
Quite & seasonal	Water amount & august				
Middle & seasonal	Water sound				
high	Visual value				
high	Water transparency				
less	Vegetation composition		Vegetation type	Vegetation	Biological Factors
Organic with old trees	Vegetation form				
Environmental and distributed	Vegetation texture				
Wide & Linear	Vegetation density				
Middle	Vegetation age				
Middle	Vegetation colour				
Composition of young & old trees	Animal existence		Animal life		
Dark green	built buildings	Building	Human-Made Factors		
Middle and more birds	Asphalt & flooring ways	Way			
Coposition of Rusty and new built texture	Sideways & parks furniture	Urban furniture			
Organic & made					
Marginal & distributed					

Table 5: Zones features analyze

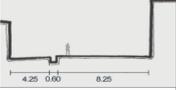
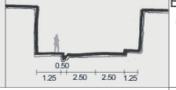
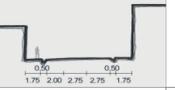
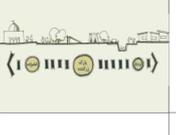
Analyze	Number 3 zone	Analyze	Number 2 zone	Analyze	Number 1 zone	Way zoning / Features
	Foreground : flood way & urban bodies Middle ground : buildings & artificial green space background : natural elements (Sky, mountain urban elemnets .		Foreground : Artificial green space & flood way Middle ground : natural green space background : natural elements (Sky, mountain ,view from city)		Foreground : flood way, urban bodies Middle ground : buildings background : natural elements (Sky, view from city)	Landscape
-	River foold way , distributed trees	-	River foold way , green space	-	River foold way	Natural Elements
	Pattern : semi-organic Geometry : linear & dinamic distributed		Pattern : organic Geometry : Linear- central distributed & static		Pattern : Mass & Space Geometry : Linear & distributed	Open & Close Spaces
	Elements : urban bodies & artificial Limited proportions : high		Elements : natural soft bodies (Vegetation & stone bodies) Limited proportions : very low		Elements : Urban bodies Limited proportions : very high	Enclosure
-	wide	-	wide	-	Rather limited	Vision scope
	Space type : residential & commercial and official Intensity : low		Space type : green space , promanade Intensity : very high		Space type : Residential & commercial Intensity : Middle	space use
-	walk & Ride	-	walk & Ride	-	walk & Ride	Move system
	high : middle type : Apartment & villa Facade : Brick & Stone and cement		high : low type : Apartment & landuse buildings Facade : Brick & Stone and cement		high : high type : Apartment & Villa Facade : Brick & Stone and cement	Building
	Numbers: low Spatial arangement : distributed and sometimes central in sides type : chair & bench & box and sport		Numbers: low Spatial arangement : distributed and sometimes central in sides type : chair & bench & box and sport		Numbers: Much Spatial arangement : linear in way sides and concentrated in central park type : chair & bench & box and sport	Urban furnuture
	Asphalt for driving & flooring in sides base on move pattern		Asphalt for driving & flooring in sides base on move pattern		Asphalt for driving & flooring in sides	Flooring

Table 6: Evaluation Matrix

Sequence num 3			Sequence num 2			Sequence num 1			Sequences
Antagonism & surprise	unity & complexity	Spatial sequence & diversity	Antagonism & surprise	unity & complexity	Spatial sequence & diversity	Antagonism & surprise	unity & complexity	Spatial sequence & diversity	Twosome indexes
1	5	3	1	2	4	1	2	3	Proportion
1	4	1	2	4	2	2	2	3	Hormony
3	4	1	1	3	5	3	4	4	Way movement Varity
2	3	2	3	2	4	1	4	2	Spatial composition
2	4	2	4	2	4	1	2	4	Wall linkages
2	3	1	1	4	5	2	2	1	Pause space
3	2	1	2	3	4	3	4	5	Foreground
2	3	5	2	2	5	2	4	3	Visual surprise
5	2	4	4	1	4	2	4	2	Materials & texture
2	4	2	4	1	3	1	5	3	Enclosure
1	2	3	4	3	3	1	4	2	Focal points
2	3	3	4	3	4	1	3	4	Tertiaries varity
2	4	3	2	2	5	2	5	3	Details
4	1	3	2	2	4	2	2	1	Visual landmark
3	3	2	3	3	1	2	3	4	Unity
4	1	2	1	1	5	3	4	5	Start & End points
39	48	38	42	38	61	29	53	49	Total

Table 7. Some of managerial policies

Considerations	Suggested strategies
In ordinance zoning the process lead to separate land uses but must permit to land owners to make personal use at all. In this aspect we have permit ion to go togetherness change dynamic of land uses and urban landscape to solve people problems	Districting based on building kind not its usage
Pay attention to relation between street and current buildings and important of building scales that we have parameters in street design to make a better spaces	Go to getherness of building size with street kind in the districts
Use artificial elements that affected on city image , by localizing places in low point heights and leveling with fair trees and use wireless system to achieve that	Wide landscape preservation by competence local areas to radio towers and commercial bilbords
By economical comodidades for parking building specially in back of blocks and main visions to keep beauty of city image	Parking organization by creating local parking lots structure with public-personal association
Both districts limit and the quality of growth should be considered. Decision making about city visions, streets making decision for these areas is very important	A committee to decide about the growth of future districts
In developing the local area, many phases and stages need dwellers interfering. Regarding socio-economic cases, local councils and even the dwellers can interfere in selecting the place, building and supervising the problems.	Unifying beliefs and interests in programming process and interfering users in supervision

Table 8. Suggestive qualities in Urban space level

Spatial unity	Reaching united generality by compose elements of allay space with total architecture concepts
Continuity of exterior wall	connection and solidarity of the bodies in definition of space limit and space unity inpreserving and improving city vision and visual desirability (Gao and Asami, 2007)
Compatibility of building style and the colour of the materials and formed sky line	making meaningful and common relationship in the bodies toward visual values and finally forming disciplined and continuous sky line to present valuable visual values for addressee's perception which are totally important in understanding beauty's details

CONCLUSION

Based on the results of the matrix it can be noticed that in each of the studied sequences in selected panel, one of the evaluation criteria in the concept of time dimension is more outstanding. In sequence 1 where human made factors are dominant on environment, its unity and complexity is perceived more when passing it. In 2 and 3 sequences where natural factors of environment and human made factors are more outstanding, spatial sequence and vision variety increase perception and amount of beauty.

So these results which were stated in each sequence can be designing and organizing vision strategies to reach the production power of beauty for observers.

Finally it should be noted that the results of this study are for presenting quantifying and showing tangible analyses to count qualitative and unlimited concept of beauty in perceptive-visual methods. Certainly the results are limited to this case and they are not generalizable to other cases. Some solutions are represented. Regarding that space desirability through a balanced and beautiful combination are among aesthetics goals and space users are in relation with environment without interference and understand the environment by their perception, noting the issue of stability in vision beauty is very important. So aesthetically it is possible through a set of city management policies in relation with vision and planning city space .Finally some of managerial policies were represented in Table 6.

Suggestive qualities in Urban space level are shown in table 8.

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