

SUSTAINABLE AND TRENDING STUDIES IN ARCHITECTURE, PLANNING AND DESIGN



All Sciences Academy

***SUSTAINABLE AND
TRENDING STUDIES
IN ARCHITECTURE,
PLANNING AND
DESIGN***

Editor

Assoc. Prof. Dr. Enver KENDAL





Sustainable and Trending Studies in Architecture, Planning and Design
Editor: Assoc. Prof. Dr. Enver KENDAL

Design: All Sciences Academy Design

Published Date: May 2026

Publisher's Certification Number: 72273

ISBN: 978-625-8993-58-5

© All Sciences Academy

www.allsciencesacademy.com

allsciencesacademy@gmail.com

CONTENT

1. Chapter	5
Phenomenological Reading of Architectural Archetypes in The Great Gatsby <i>Çağılsu KARDEŞ YAĞMUR, Pınar DİNÇ KALAYCI</i>	
2. Chapter	20
Study of Townscape Assessment as a tool for Urban Development <i>Onyedibe Ozoemenam, Akubue Jideofor Anselm</i>	

Phenomenological Reading of Architectural Archetypes in The Great Gatsby¹

Çağılsu KARDEŞ YAĞMUR¹

Pınar DİNÇ KALAYCI²

1- Architect; Gazi University Faculty of Architecture Department of Architecture.
23831121005@gazi.edu.tr ORCID No: 0009-0009-5128-9709

2- Prof. Dr.; Gazi University Faculty of Architecture Department of Architecture. pdinc@gazi.edu.tr
ORCID No: 0000-0002-1932-9477

¹ This article is derived from the author's master's thesis.

ABSTRACT

This study examines the narrative quality of architectural space within the context of literature and cinema, focusing on F. Scott Fitzgerald's novel *The Great Gatsby* (1925) and its cinematic adaptation by Baz Luhrmann (2013). The purpose is to explore how conceptually constructed spaces in literary narratives are spatially represented in cinematic adaptations and how they correlate to the narrative structure. The study argues that the role of architecture in this transformation process is not limited to producing a physical representation; rather functioning as an active storyteller by structuring the sensory, experiential, and narrative dimensions of space. The fundamental assumption of this thesis is that architectural space establishes this narrative power through archetypes. Accordingly, archetype theory in architecture is employed as a conceptual tool to analyze the perceptual and narrative effects of space. Architectural archetypes, defined by Thomas Thiis-Evensen (1987) through floor, wall, and roof, are evaluated through a phenomenological approach that focuses on the perceptual and sensory dimensions of space in the context of its existential expression. The findings show that architectural space functions as a narrative structure conveying social hierarchy, emotional atmosphere, and symbolic meaning. In both literary and cinematic mediums, certain archetypal meanings continue, shaping the phenomenological experience of space. The study concludes that architectural archetypes function as a universal language, bridging different narrative contexts. Through reading architectural archetypes phenomenologically, this research offers a new framework for interpreting interdisciplinary spatial narratives.

Keywords – Architecture, Spatial Narrative, Architectural Archetype, Literary Space, Cinematic Space, The Great Gatsby

INTRODUCTION

Space functions as a storytelling device across many disciplines, including architecture, literature, and cinema (Psarra, 2009:239). In architecture, spatial characteristics embody social and cultural meaning; in literature, descriptive imaginary spaces use symbolism and metaphor to tell stories, and in cinema, spatial composition and optical illusions are used for storytelling (Psarra, 2009:238; Abdula and Aygen, 2022:413; Tatal and Aykal, 2024:27). Architecture acts as a bridge of the transition from literary spaces, with their imagined and symbolic qualities, to cinematic spaces, highlighting architecture's central role in shaping both imaginative and visual storytelling (Tatal and Aykal, 2024:24). Architecture and cinema are both about humanity. Architecture takes humanity as its focal point and serves for it. Cinema, on the other hand, evaluates, investigates, and even criticizes

humanity (Bilgili and Dinç Kalaycı, 2022:1041). Accordingly, Abdula and Aygen (2022:408) state that architecture controls the narrative, conveys the envisioned ideas, provides value, and emerges as one of the text's most important components. Moreover, space functions as an active narrative element while shaping social, cultural, and personal experiences; providing architecture, literature, and cinema to deliver meaning and emotion.

Altan (1993:75) mentions that architecture is described as “frozen music”, which is inspired by the Greek belief that musical harmonies could be explained by numerical ratios. Vitruvius similarly viewed the relationship between structural elements of buildings as a form of harmony achieved through numerical ratios, basing this principle on the proportions of the human body (McEwen, 2004:7). Such analogies indicate that architecture is structured through an ordered system of relationships. Thiis-Evensen (1987:17) defined the components of this grammar-like ordered system as “archetypes”. Through architectural archetypes, space is deciphered in the mind of the person experiencing it, acting like a written text or a musical composition, the “story it tells” becomes readable.

INTERDISCIPLINARY NATURE OF SPACE

The concept of space has been explored by architects and thinkers through history, each offering insights that highlight its complex nature. Gaston Bachelard (1994:5) views space not merely as a physical entity but as an intimate and emotional domain shaped by human memory and imagination. Christian Norberg-Schulz (1991:18) introduces the concept of *genius loci* meaning the "spirit of place", focusing on how architectural spaces evoke emotional connections and resonate with their specific contexts. This approach connects the physical and symbolic dimensions of space, offering valuable insights for both architectural design and the representation of space in literature and film. Henri Lefebvre (1991:159) examines space as a social construct as he identifies space as a dynamic product of social relations, ideologies, and power structures. His analysis is particularly relevant in fields like literature and cinema, where space often serves as a narrative tool reflecting social dynamics. Juhani Pallasmaa (2005:40) highlights the role of the human body and senses in experiencing and interpreting space, and he criticizes the dominance of vision in modern architecture and supports for a multi-sensory understanding of space, where touch, sound, smell, and even memory play a vital role (Pallasmaa, 2005:41). His emphasis on the embodied experience of space aligns closely with the immersive qualities of cinematic and literary spaces, where sensory and emotional dimensions are central to their impact.

These theoretical perspectives establish a basis for understanding the intersection of space in literature, cinema, and architecture. Architecture provides the physical framework of space, influencing how it is experienced,

inhabited, and interpreted. Literature constructs space through descriptive language, creating imaginary spaces with symbolic meanings. Cinema constructs space visually using visual imagery and spatial narratives. Together, these disciplines reveal the rich and layered nature of space as a concept that is both universal and contextually specific.

Narrative Quality of Space

Architecture exceeds its role as a profession concerning the design of physical structures; it is a storytelling medium that puts cultural memory and emotional experiences into the built environment. Emmons and Phinney (2017:2) underline that storytelling and architecture are basic forms of world-making. Every architectural work can act as a narrative, where choices in form, material, and spatial planning carry specific objectives and resonate with those who experience them (Kimber, 2010:4). Additionally, Norberg-Schulz (1991:15) emphasizes that, "making a place" is what architecture is essentially about, which simply means generating meaning with the use of physical space. This approach emphasizes how architecture contributes to storytelling by giving space emotional and symbolic meaning. Similarly, Pallasmaa (2005:41) argues that architecture stimulates all senses and constructs a multisensory narrative that influences the way we perceive things. These theoretical perspectives position architecture as an active participant in shaping human narratives rather than just a background.

Architecture, literature, and cinema, though different in medium, share the capacity to construct spatial narratives with their significant narrative approaches, therefore they all serve as mediums of storytelling in their unique techniques. Architectural spaces are storytellers that shape and give meaning to human experiences, much like literature and cinema use visual or literary tools to create worlds of meaning shaped by psychological, social and cultural settings. In addition to creating physical places, architecture also captures the social, historical, and cultural states of the people who live in them (Lefebvre, 1991:68).

PHENOMENOLOGY AND ARCHITECTURE

Hermeneutic Phenomenology

Austrian-German philosopher Edmund Husserl is considered to be the developer of the theory of phenomenology (Seamon, 2000:2). Husserl's transcendental phenomenology aims to find absolute knowledge (Bayram, 2024:40). Taking the relationship between the world of mind and physical world, it searches knowledge in the essence of existence (Watson, 2022:206).

German philosopher Martin Heidegger has further developed Husserl's phenomenological theory and approached it in different perspectives (Seamon, 2000:2). Watson (2022:208) explains that Heidegger's approach to phenomenology has set the foundation for an interpretive method of

phenomenology called hermeneutic phenomenology. Heidegger explored phenomenology on existential grounds, whereas Husserl developed it out of an attempt for finding absolute knowledge. Heidegger proposed to interpret the essence of the studied material in relation to its substance with a subjective perspective (Watson, 2022:208). Heidegger's existential phenomenology is based on the human experience and its foundation is based on the search for how, rather than what being is. Bayram (2024:40) points out that Heidegger changed the tendency to perceive space only as a structure by evaluating it from a phenomenological perspective, viewing it as a place of experience and interaction.

Architectural Phenomenology

Phenomenology in architectural discourse explores the interaction between human perception and environment, emphasizing the sensory qualities carried by the structural composition. Rather than considering architecture as an engineered structure, architectural phenomenology examines the impact of how the atmosphere was created by the architectural elements on the human experience of space.

Norberg-Schulz (1991:6) emphasizes the concept of place as a fundamental aspect of human existence, stating that people have aimed to create environments that reveal the existential essence since the beginning of human history. In this sense, space is a meaning carrier shaped by human experience and mind. A similar emphasis on experience can be found in Pallasmaa's phenomenological theory. He argues that architecture extends beyond its material reality to engage with the emotional and existential dimensions of human life. In the same vein, he emphasizes that architecture is more than just physical structures; it is about shaping the feelings of those who experience them. He concludes the concept of multisensory architecture within that framework, highlighting the significance and function of the body and the senses in shaping experience (Pallasmaa, 2012:158). According to Pallasmaa (2005:41), architecture should interact with all senses simultaneously so that people can embody their existence and interpret the world around them.

Although every architectural space is composed of archetypal elements, the focus is on the symbolic meaning and spatial narrative. Therefore, the physical forms are still important, but the significance of their existential expressions is created through user interpretation. In order to create meaning and fully understand the spatial narrative, the mind conducts a multisensory perception process from vision to touch. In this sense, spatial experience becomes more than just a method for exploring perception as it becomes a narrative structure that allows space to actively interact through its inherent power of storytelling and creating atmosphere with the symbolic meanings carried by the archetypal compositions.

ARCHETYPES IN ARCHITECTURAL DISCOURSE

Archetypes have existed throughout history under different names, yet it was first conceptualized by the Swiss psychiatrist Carl Gustav Jung within analytical psychology (Kavraroğlu, 2023:10). Jung (1968:21) defines archetypes as universal patterns embedded in the collective unconscious and he traces the use of the term archetype as early as Philo Judaeus in reference to the Imago Dei, meaning the divine image within man. Similarly, in the Corpus Hermeticum, God is described as the “archetypal light.” Therefore, God, according to Jung (1972:8), is defined as something pre-existent and superior to the idea of light. Jung states that the Platonic idea represents one of the earliest concepts of pre-existing motifs in mind, moreover he points out that archetype is synonymous with Platonic usage of idea (Hamzaoğlu Zafer, 2024:8; Jung, 1972:8). This universal nature of archetypes suggests that spatial experience might be shaped by collectively recognizable patterns. Unwin (2017:3) highlights the similarity of Platonic essences with archetypes since both of them are considered to be timeless ideas; though possibly existing in diverse forms, they preserve their original existential expression. According to Unwin (2017:4), archetypes are like the trunk of a tree as they are rooted in pre-existing image of spatial forms while simultaneously extending into multiple branches through diverse contextual interpretations.

In architecture, an archetype refers to a fundamental spatial form, structure, or symbol that recurs across cultures and historical periods, embodying deeply rooted human experiences and values. Although the term was primarily conceptualized in psychology, its integration into architectural literature has made it possible to examine built form as an expression of universal spatial patterns. The term archetype was introduced into architectural literature by the German architect Paul Zucker in his book *Town and Square* (1959), where he illustrates how the suitable form for the historic context is selected through examples. Following Zucker, Thomas Thiis-Evensen’s book *Archetypes in Architecture* (1987) is one of the most comprehensive studies directly concerning architectural archetypes in literature (Seamon, 2000:16). Drawing from Jung’s conceptual framework of archetype, Thiis-Evensen argues that regardless of individual experience or cultural background, there is a universal language of form that can be immediately understood. He defines archetypes as the fundamental components of this architectural language (Thiis-Evensen, 1987:17). While the definition of archetype in architecture finds common ground in different studies, Thiis-Evensen’s book functions as the ideal source for conducting a systematic reading of the concept through the built environment. His work provides a structured framework and prepares the foundation for new studies regarding archetypal analysis in architecture.

Phenomenological Reading of Architecture Through Archetypes

In order to construct the framework in his book *Archetypes in Architecture* (1987), Thiis-Evensen conceptualizes the fundamental architectural elements of floor, wall, and roof. Thiis-Evensen (1987:19) claims that these three elements are universally shared by every architectural style and tradition rather than being random. Across each of these elements, archetypes emerge with their existential expressions through motion, weight, and substance they inhabit. Thiis-Evensen (1987:19) distinguishes between themes and motifs to describe these archetypes. Themes relate to the fundamental function of an architectural element, while motifs describe how this function is spatially interpreted.

Motion, weight, and substance are defined by Thiis-Evensen as the existential expressions of architectural elements. These qualities extend beyond physical description and shape the perceptual experience of space. Motion expresses the directional and dynamic character of space with the sense of movement evoked by the element, weight relates to gravity and spatial pressure and expresses the sense of heaviness of the element, and substance refers to the sensory qualities of materiality (Thiis-Evensen, 1987:21). In this sense, an existential expression does not emerge from isolated archetypal meanings of architectural elements, but from their combined reading. Similar to how words form a meaningful text or notes come together to create a musical composition, architectural archetypes generate a spatial narrative within the impression of motion, weight, and substance. Bektaş (2022:61-62) claims that the relationship between the archetypal composition and the individual's existential state determines the phenomenological consistency of space. Through this interaction, architectural space becomes an expressive medium capable of producing narrative and emotional meaning rather than a mere physical container.

Thiis-Evensen's approach is particularly significant for this study as it allows archetypes to be used as an analytical tool for interpreting spatial meaning. By constructing a framework that correlates emotional and experiential qualities with fundamental architectural elements, his work supports the exploration of how archetypal meaning persists across different mediums including literature and cinema.

METHODOLOGY

This study adopts a hermeneutic phenomenological approach to discover and interpret the embedded meanings conveyed through the archetypal compositions in literary and cinematic spaces. Based on this phenomenological position, architectural archetypes are employed as an interpretive tool for reading space. Drawing from Thomas Thiis-Evensen's conceptualization of the floor, wall, and roof as fundamental spatial elements in his book *Archetypes in Architecture* (1987), a glossary of archetypes was

constructed for the thesis. Through reading architectural elements according to their archetypal meanings, their existential expressions conveyed through motion, weight, and substance are identified. This methodology offers a systematic decoding of the spatial narrative represented in the cinematic space.

The *Great Gatsby* is selected as a case study to explore the transformation of literary spaces into cinematic spaces through architectural archetypes. Upon examining the story, it is observed that the storyline is structured within four main spaces. This article presents an archetypal analysis of Nick Carraway's cottage, one of the four spaces. The cottage is selected since it exists through the narrator and is the only space where the experience is directly received from its inhabitant. Luhrmann (Stylist, 2013) also supports this statement with his approach to the adaptation process as "...if you could crack the issue of showing the story's narrator, Nick Carraway's, inner voice, you could tell the film in a very proactive way." Both the space's and its inhabitant's symbolic positioning within the narrative makes the cottage suitable for the experiential spatial reading. To conduct an analysis, this study utilizes *The Great Gatsby* novel (Fitzgerald, 1925) and its cinematic adaptation of *The Great Gatsby* (Luhrmann, 2013). The related literary descriptions are gathered from the 2023 Alma Books edition of the novel, then their corresponding cinematic representations are determined in the movie. These narratives are then examined through an archetypal reading of architectural elements, focusing on their perceptual and experiential qualities. Finally, how architectural space, through archetypal expressions, contributes to and reinforces narrative construction is analyzed.

READING SPATIAL NARRATIVE THROUGH ARCHITECTURAL ARCHETYPES

The Great Gatsby: 1925 Novel and 2013 Cinematic Adaptation

Adaptations from literature to cinema are one of the most prominent intersections of the two disciplines as they provide a significant source to examine the relationship between the spatial narrative (Tutal and Aykal, 2024:28). In this context, examining F. Scott Fitzgerald's *The Great Gatsby* (1925) provides a significant opportunity to understand how spatial interpretations are shaped in different mediums. Ward (2016:128) describes his language as cinematic, noting Anne Margaret Daniel (2013)'s statement that Fitzgerald creates vivid scenes with a few "delicate strokes of words", thus making the novel an "interior book" with psychological depth. Thus, the literary spaces created in the narrative become structural counterparts, like extensions of the characters in the physical world rather than being only backdrops. In the story, the spaces embody the essence of the characters and contribute to the depth of the narrative.

The 2013 adaptation is selected since it was filmed in computer-generated settings rather than in real locations (Animal Logic, n.d.). It is

observed that these spaces were designed in light of the information provided by the book and the period to the director of the movie, Baz Luhrmann. This approach demonstrates how the imaginary spaces presented in the novel were interpreted by the director, therefore this adaptation is concluded for an analysis to explore whether there is a correlation between the spatial narrative in the novel and the movie. Luhrmann states that the structure of the novel is excellent in terms of reflecting the themes of the period and therefore it is suitable for a cinematic representation (Stylist, 2013). Additionally, this work differentiates with the use of spaces as active storytelling agents just like the characters; therefore, the story is layered through spatial narrative.

The *Great Gatsby* is a story set in the 1920s of America. As Ormanlı (2014:86) emphasizes, the story examines the luxury and glamour of 1920s America, a society guided by economic prosperity after World War I. The 1920s' extravagance and social inequalities are vividly depicted in *The Great Gatsby* (Ormanlı, 2014:87). The novel is considered to be one of the most important symbolic representations of the 1920s of America, treating themes of class discrimination, contrast of poverty and excessive riches, and the shifting power dynamics (Daier and Ibrahim, 2017:344). The story gains meaning through Nick Carraway's experiences since he is the narrator. Throughout the story Nick is situated in between Jay Gatsby, the mysterious wealthy man portrayed as a symbol of the American Dream, and the privileged Buchanans, symbolizing the moral decay of the period. Since Nick is portrayed as an observer, his positioning provides a reference point for reading the spatial expressions and existential meanings carried by the characters.

Nick Carraway's Cottage

Nick Carraway is the narrator in both works, occupying a position that is both inside the story and distant from it. As a narrator, Nick observes the events rather than dominating them. This intermediary role is spatially inherited in the architectural character of his house.

Literary Space

"...a weather-beaten cardboard bungalow at eighty a month..."
(Fitzgerald, 1925:5)

"They are not perfect ovals—like the egg in the Columbus story they are both crushed flat at the contact end—but their physical resemblance must be a source of perpetual confusion to the gulls that fly overhead. To the wingless, a more arresting phenomenon is their dissimilarity in every particular except shape and size." (Fitzgerald, 1925:7)

"I lived at West Egg, the—well, the less fashionable of the two... My house was at the very tip of the egg, only fifty yards from the Sound, and squeezed between two huge places... My own house was an eye-sore, but it was a small eye-sore, and it had been overlooked..." (Fitzgerald, 1925:7)

“I was within and without, simultaneously enchanted and repelled by the inexhaustible variety of life.” (Fitzgerald, 1925:39-40)

Fitzgerald’s literary description immediately situates Nick’s house in contrast to its surroundings. He emphasizes the fragility, impermanence, and modesty aspects of the cottage. Unlike the monumental structures that dominate both West Egg and East Egg, the cottage lacks architectural authority. Its material and formal insignificance situates it as a temporary and almost accidental structure, mirroring Nick’s own self positioning as someone who does not fully belong to the world he observes.

This sense of in-betweenness is reinforced by the broader spatial metaphor of the “eggs.” West Egg and East Egg are introduced as two nearly identical landforms yet profoundly different in character. Nick’s house is described as “squeezed between two huge places,” just like how Nick is symbolically stuck between Gatsby and the Buchanans. In this sense, the cottage does not merely house the narrator; it spatially sustains the act of narration.

Cinematic Space



Image 1: The positioning of Nick’s cottage and the scale difference of neighboring residences. (Luhmann, 2013, 00:04:28)



Image 2: Nick’s cottage - exterior. (Luhmann, 2013, 00:04:57)



Image 3: Nick's cottage - exterior. (Luhmann, 2013, 00:55:13)

In the cinematic space, this literary spatial tension is visually reinforced. The cottage is consistently framed as a small, recessed structure surrounded by dense vegetation and overshadowed by larger architectural presences. Exterior shots emphasize its modest scale and peripheral placement, while the surrounding greenery creates a soft, almost protective enclosure.



Image 4: Nick's cottage - interior. (Luhmann, 2013, 00:04:42)



Image 5: Nick's cottage - interior. (Luhmann, 2013, 00:51:48)

The interior of the cottage is only observed as cinematic space since Fitzgerald did not provide clear descriptions about it. Yet, the visual overcrowdedness and the use of dark and saturated colours accentuate the heavy and closed impression of the house. However, its proximity to human scale

helps the space to be perceived as warm and personal rather than just heavy and oppressing. Just like Nick himself, the cottage portrays an existential conflict through the spatial narrative.

Archetypal Expression: Floor

The floor of Nick's cottage is experienced as a low, continuous, and intimate ground plane. The floor plane establishes immediate bodily contact with the earth. The absence of raised platforms, monumental approaches, or formal thresholds produces a grounded and informal spatial experience. In archetypal terms, the ground here emphasizes the supporting theme of floor. Motion across this surface is slow, limited, and horizontal, encouraging pause rather than procession. This restrained movement aligns with Nick's narrative role as an observer rather than an actor. Phenomenologically, the body does not feel compelled to move forward or upward; instead, it settles and watches. The ground functions as a stabilizing element that anchors perception and enables attentiveness.

The use of wood as the material on the floor of the interior and the skeletal wall elements creates continuous delimitation, creating a fully enclosed volume. The wooden skeletal elements and floor produce a warm and cozy feeling. This warm impression is supported with the carpeted floor, conveying a sheltering impression due to its tactile comfort and emphasized interiority. The soft carpet defines the dining area within the open plan, creating space within a space. This effect of carpeted floor organizes social behavior by marking a place for different actions such as eating.

Archetypal Expression: Wall

The wall is constructed from individual blocks with visible joints. The large blocks accentuate the heaviness of the wall's character. This articulation conveys an impression of thickness, weight, and material gravity. The asymmetric quality of the vertical tripartition with the door being on the left side conveys a more private character. The skeleton on plane motif of the layer system creates a contrast between a public skeletal wall with a closed and private back plane. The four round columns at the exterior convey a sinking motion due to the Doric order of the capital and the wider lower part of the column shaft. This layered entrance acts as a threshold and creates a balance of the relationship between inside and outside of this relatively small-scale cottage. Nick also serves as an existential threshold between both events and people. This entrance, acting like a threshold in his house, can be interpreted as an architectural and spatial extension of his character. Additionally, the horizontal window on the wall expresses sideways motion, appearing heavy and closed. It emphasizes the general archetypal character of the structure; enclosed and heavy.

The dark green ceramic tiled wall with yellow grout in the interior conveys enclosure due to its smooth texture. The color also adds to the overall

heaviness and closure of the house. It marks a focal point with the fireplace, shelf, and the clock. An optical illusion is created with the painted tiles as a framed painting, acting as a figurative pattern on the wall. This illusion creates an optical depth and a visual center point. The wooden skeletal wall elements act as skeleton on skeleton layer system, creating a staged inward movement expressing depth. This layered composition strengthens the private impression of the interior. The overall impression of privacy and closure of the interior correlates with the introvert nature of Nick.

Archetypal Expression: Roof

The hip-roof, which is a variation of the gable roof, conveys a heavy, encompassing impression and combines the protective qualities of a gable with dome-like enclosure. As a gable roof stands for security and an archetype of home, the private interior is separated from the public exterior through it. It does not invite upward movement or transcendence; instead, it contains the interior. However, the window openings on the roof emphasize upward motion, creating contrast in the general motion of the structure. This contrast matches the profile of Nick Carraway and his internal conflict on a symbolic level.

Existential Expression: In-Betweenness

When read through the existential expressions of motion, weight, and substance, Nick's cottage produces a restrained and balanced existential expression. Motion it conveys is primarily horizontal and limited, encouraging stillness rather than display. The dominant force here is gravity; therefore, weight is expressed with the use of relatively large columns and the massive structural composition of the cottage. Heaviness conveyed by the archetypes creates an enclosed and cold space. Nick's cottage embodies a spatial character of in-betweenness with the physical positioning, and the archetypal meanings it conveys, just like the character himself.

From a phenomenological perspective, the proximity of Nick Carraway's cottage to human scale and its natural coexistence with nature in contrast to the neighboring structures create a sense of intimacy and comfort in the viewer. Unlike the other symbolic spaces in the story, it conveys a sense of tranquility. The contrasting archetypal meanings of its architectural elements help to more clearly understand Nick's position and his state of being caught between two worlds. The feeling of withdrawal and distance offered by the space perfectly aligns with the existence of the character as the narrator. The introvert and personal atmosphere created by the space supports the character's function as both a moral and social observer.

RESULTS AND DISCUSSION

The findings of this study show that the phenomenological experience of space and spatial narrative is structured through archetypal compositions. Architectural archetypes directly affect how space is perceived and experienced because of their inherent and shared existential expressions. Narrative coherence is achieved through the alignment between spatial expression and spatial experience. Moreover, the study reveals that the abstract meanings embedded in the narrative can be realized through spatial compositions in visual adaptations. The comparative analysis between *The Great Gatsby* novel (1925) and its cinematic adaptation (2013) demonstrates that the atmospheric and symbolic themes conveyed in the literary descriptions are consistently represented through cinematic space. Nick Carraway's cottage represents the atmospheric tension and character's intermediary role in the story. The cottage almost hides behind the greenery and observes the events from a distance just like its coexisting character. The correspondence observed across media is not coincidental but rooted in the spatial narrative carried out by the architectural archetypes. When these findings are brought together, they confirm that architectural space functions as an active storyteller. Archetypal elements are seen to establish a continuity between form, meaning, and experience, thus creating a foundation for maintaining the atmospheric depth and meaning-wise integrity of a story across different media.

It is observed that the atmospheric narrative described in the book is also conveyed through spatiality by the director. By reinterpreting the imaginary spaces created by Fitzgerald with the help of technology, and by generating spaces with computer aided design that are difficult to find in real life, the director enhances the symbolic narrative of the story and helps the spaces to become included in the narrative like the characters. Architectural details not covered in the literary descriptions have been addressed by the director and visualized through his own vision. Metaphorical descriptions of space presented in the novel such as fragility and being in-between have been systematically constructed and structurally detailed by the director. Therefore, a layered spatial narrative is presented to the viewer. The visuals offered by cinema contribute to the spatial perception and experience and add a new dimension to the narrative.

In addition to these findings, this study proposes a methodological framework for reading spatial narrative through architectural archetypes. To systematize Thiis-Evensen's theory of archetypes, a glossary was produced for use in the thesis that forms the basis of this study. The study proposes a phenomenological reading with the assistance of a structured tool through which existential expression and spatial narrative can be interpreted. Based on the acceptance that architecture operates through a universal language expressed by archetypes, the glossary enables a coherent and comparative

reading of spatial representations in different mediums. Therefore, this study demonstrates that through archetypal analysis, space can be read as a layered narrative element that both reflects and actively shapes the story in which it exists.

The proposed methodology for systematic reading of spatial narrative is envisioned to be used in future cinematic adaptations of literary works. In this way, architectural space can become an active character rather than a passive background. The study concludes that the role of architecture at the intersection of literature and cinema creates a foundation that strengthens the narrative. It is determined that further comprehensive studies on the narrative quality of architectural archetypes could point out their significance in spatial experience.

REFERENCE

- Abdula, H., & Aygen, Z. (2022). Architecture and Monumentality in Literature: The Example of Bridge on the Drina by Ivo Andrić. *Litera: Journal of Language, Literature and Culture Studies*, 32(1), 407-434. doi:10.26650/LITERA2021-876432
- Altan, İ. (1993). Mimarlıkta mekan kavramı. *Studies in Psychology*, 19, 75-88.
- Animal Logic. (n.d.) *The Great Gatsby*. Retrieved February 21, 2026, from animallogic.com/portfolio/projects/thegreatgatsby
- Bachelard, G. (1994). *The Poetics Of Space*. (J. R. Stilgoe, Trans.) Boston: Beacon Press.
- Bayram, Ş. S. (2024). *İnsan ve Mekân Algisi Üzerinden Fenomenolojik Okumalar*. (Master's thesis). Istanbul Gelişim University.
- Bektaş, Y. U. B. (2022). *Phenomenology of The Image: Disembodied Subject in Cinematic Space*. (Master's thesis). Yeditepe University.
- Bilgili, G. E., & Dinç Kalaycı, P. (2021). Reading Place and Placelessness at the Intersection of Architecture and Cinema: Loss of the Spirit in Ahlat Ağacı (The Wild Pear Tree). *SineFilozofi*, 6(12), 1025-1043. doi:10.31122/Sinefilozofi.823794
- Daier, I. A., & Ibrahim, A. I. (2017). The American Dream Corruption in Fitzgerald's The Great Gatsby. *International Journal of Social Science and Humanities Research*, 5(4), 344-348.
- Daniel, A. M. (2013, June 6). *What Did F. Scott Fitzgerald Think of the Great Gatsby, the Movie, in 1926? He Walked Out*. Retrieved February 21, 2026, from https://www.huffpost.com/entry/the-great-gatsby-movie-1926_b_3024329
- Emmons, P., and Phinney, L. (2017). Introduction: Homo Fabula. In *Confabulations: Storytelling in Architecture* (pp. 1-10). Routledge.
- Fitzgerald, F. S. (2023). *The Great Gatsby*. London: Alma Books. (Original work published 1925).
- Hamzaoğlu Zafer, B. (2024). *Edebi Anlatılarda Mimari Arketipler Üzerine Bir İnceleme: Evliya Çelebi'nin Seyahatname'si Örneği*. (Master's thesis). İstanbul Bilgi University.
- Jung, C. G. (1968). *The Archetypes and the Collective Unconscious* (2. ed., Vol. 9). (R. F. Hull, Trans.) Princeton, N. J.: Princeton University Press.

- Jung, C. G. (1972). *Four Archetypes: Mother, Rebirth, Spirit, Trickster*. (R. Hull, Trans.) London: Routledge.
- Kavraroğlu, B. (2023). *Archetypes & Architecture: Through the Eyes of Aldo Rossi & Christian Norberg-Schulz*. Milan: (Master's Thesis) Politecnico di Milano.
- Kimber, L. (2010). *Truth in Fiction: Storytelling and Architecture*. Wellington, N. Z.: (Master's Thesis), Victoria University of Wellington.
- Lefebvre, H. (1991). *The Production of Space*. (D. Nicholson-Smith, Trans.) Blackwell.
- Luhrmann, B. (Director). (2013). *The Great Gatsby* [Film]. Village Roadshow Pictures; Bazmark Films; Warner Bros. Pictures.
- McEwen, I. K. (2000). *Vitruvius: Writing the Body of Architecture*. (Doctoral dissertation). McGill University.
- Norberg-Schulz, C. (1991). *Genius Loci*. New York: Rizzoli. (Original work published 1979)
- Ormanlı, O. (2014, April). Novel Adaptations and Signs in Cinema: The Great Gatsby (2013) an Example. *The Turkish Online Journal of Design, Art and Communication*, 4(2), 85-91.
- Pallasmaa, J. (2005). *The Eyes of the Skin: Architecture and the Senses*. Chichester: John Wiley & Sons.
- Pallasmaa, J. (2012). The Existential Image: Lived Space in Cinema and Architecture. *Phainomenon*, 25(1), 157-174. doi:10.2478/phainomenon-2012-0020
- Psarra, S. (2009). *Architecture and Narrative: The Formation of Space and Cultural Meaning*. New York: Routledge.
- Seamon, D. (2000). Phenomenology, Place, Environment, and Architecture: A Review of the Literature. *Phenomenology Online*, 3(6), 1-29.
- Stylist. (2013, May 6). *Baz Luhrmann on re-imagining The Great Gatsby*. Retrieved February 21, 2026, from <https://www.stylist.co.uk/people/baz-luhrmann-on-re-imagining-the-great-gatsby/18016>
- Thiis-Evensen, T. (1987). *Archetypes in Architecture*. (R. Waaler, Trans.) Oslo: Universitetsforlaget.
- Total, G. Ş., & Aykal, D. (2024). Evaluation of Space Descriptions in Book Adaptation Movies in Terms of Design. *Journal of Design Architecture Engineering*, 4(1), 24-39. doi:10.59732/dae.1422838
- Unwin, S. (2017). *The Ten Most Influential Buildings in History: Architecture's Archetypes*. New York: Routledge.
- Ward, J. M. (2016). From Noir Hoodlum to Jay-G: Film Adaptations of Gatsby. *Journal of American Studies of Turkey* (42), 127-142.
- Watson, S. W. (2022). Hermeneutic Phenomenology: Interpretation of Lived Experience. In S. Watson, S. Austin, & J. Bell (Eds.), *Conceptual Analyses of Curriculum Inquiry Methodologies* (pp. 204-222). IGI Global Scientific Publishing. <https://doi.org/10.4018/978-1-7998-8848-2.ch010>

Study of Townscape Assessment as a tool for Urban Development

Onyedibe Ozoemenam¹

Akubue Jidefor Anselm^{2*}

^{1,2}Architecture Department, Baze University Abuja, Nigeria *akjidefor@yahoo.com)

ABSTRACT

Townscape as a theory has been inactive in general academic context since the 1970s down to the beginning of the 21st century. However, its application has become of significant value in monitoring and control of rapid urbanization and globalization. It may be likened to the concept and definition of “*Landscape*”, which is described through an artist’s eyes as not only the representation of individual objects perceived on a piece of land, rather it visualizes the whole elements on the land together within the characteristics of aesthetic values. This suggests that the primary objective of Townscapes is the representation of urban attractiveness or aesthetics. This paper reviews the concept of Townscape through its historical undertones down to its application as a tool for evaluating urban development in the context of aesthetical values. A literature review method is adopted for the purpose of this study whereby the study is divided into a theoretical construct, visual translations, and assessment function. The resultant idea of this study presents Townscape thinking as a tool that is adoptable for urban visual perception by creating essential nexus between historical, theoretical and contemporary urban development scenarios.

Keywords – Cityscape, townscape, townscape assessment, urban aesthetics, urban development

I. INTRODUCTION

Townscape Theory is an urban design philosophy that emphasizes the visual and emotional experience of cities [1]. The townscape concept can be regarded as a basis for architects and planners to channel the emotional focus of observers to the appearance of the city [2]. The concept comprehends that the physical form of urban spaces is influenced and determined by the shape and mass of the buildings and ambience of its environment. The concept creates a nexus which is only perceived psychologically and physically by the observer relative to the shape and arrangement of urban spaces [3]. The theory emphasizes the establishment of a sense of place through organized placement of spaces, buildings and streets, by adopting elements like focal points, the serial vision and comprehension of how people perceive places in order to evoke emotion that transform cities into more meaningful and engaging environments [3], [4].

A. *Serial Vision*

In his book *Concise Townscape*, Gordon Cullen defined serial vision as "the changing views experienced by pedestrians while moving through spaces in a built environment [1]. This definition effectively describes Townscape as the art of relationship between different urban elements. The three major principles expressed by serial vision are:

- i. *Sequential Experience*: This is the looping together of scenes (in form of pictures) that occur as one moves across the city, thereby creating a narrative of the city.
- ii. *Sudden Revelations*: This describes the feeling gotten as a pedestrian walks along curved paths or turns a corner. Through this action, an entirely new view is suddenly revealed, shifting from the current view to an emergent view which creates a dramatic effect laced with curiosity and surprise.
- iii. *"Here and There" experience*: This concept describes an urban space into a complex of "here" (which is the immediate enclosed space) and the "there" (which is the imminent destination or a revealed space). This process of experiencing an urban space promotes a wholesome sense of discovery.

The serial vision concept by Cullen which he represented through his numerous sketches (see Figure 1), depicts the imagined views from scenes marked upon accompanying floor plans of buildings and built environments, hence portraying the dramatic contrast and juxtaposition of heavy forms with open and enclosed spaces [5].

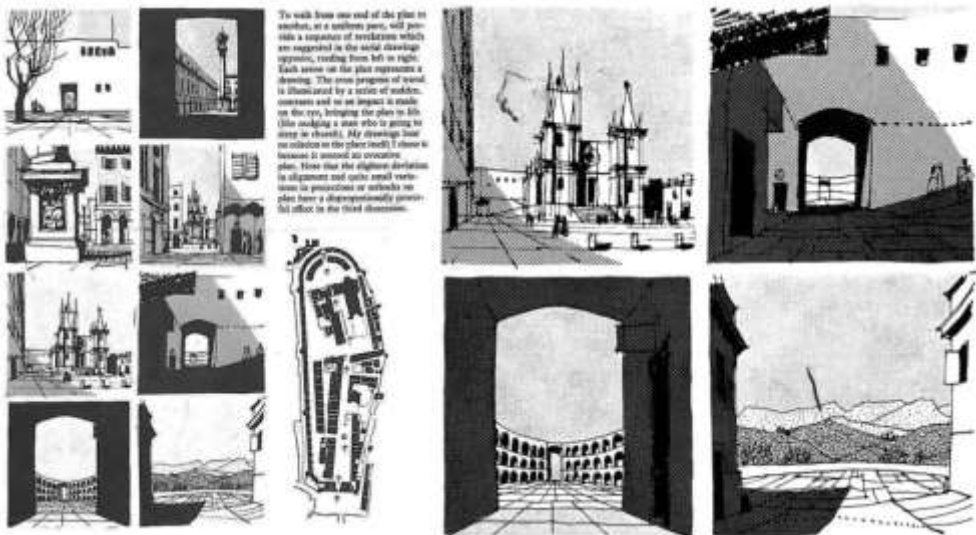


Fig. 1 Gordon Cullen drawings depicting serial vision as published within the book *Townscape* (1961)

B. Focal Point

A focal point, otherwise referred to as the 'Anchor of Attention', acts as vertical symbolism in a central locus of interest that grasps attention via visual attraction within a city. Types of Focal Points include elements that draw the attention of the eye at the end of a vista like monuments, towers (vertical structures), sculptures, unique landscapes and landmarks.

II. MATERIALS AND METHOD

This paper attempts to demonstrate the relevance of Townscape by utilizing a literature review methodology. It centers on reviewing the concept of Townscape through its historical undertones down to its application as a tool for evaluating urban development in the context of aesthetical values.

The review is divided into three sections, while the first part analyses the theoretical constructs of Townscape through its historical evolution, the second part focuses on the visual perception contexts, whereby analysis of images and its translation and representations is studied. The third and final part looks into the adoption of Townscape as an assessment function for evaluating urban development values. Conclusively, the entire review method attempts to promote the recognition and position of Townscape through its origin and formation as a process for evaluating the development of urban design process.

III. RESULTS AND DISCUSSION

A. *Theoretical constructs of Townscape*

Literature identified that Townscape dominated most of the popular literature on urban design since the Second World War in the United Kingdom. The terminology seems to have originated from Hissey [6] whose record of townscapes of English towns redefined the romance of cities of that era. The term Townscape was similarly recognised outside of the United Kingdom as ‘urban landscape’, used frequently across Europe, although Townscape became more popularly used by architects and British geographers like Smailes [7],[8]. Townscape was regarded by architects as a concept that reemphasized tradition, character and diversity in direct distinction to the popular uniformity of the Modern Movement [9]. The Townscape methodology to urban analysis controlled the planning ideology for a considerable period notwithstanding its criticism as a sub-theoretical apparatuses for partial analysis and prescription for change in British as identified in Ian Nairn’s works [10]. Its application remains a vital consideration factor within the nexus of professional cum public perspective of existing and future environments [8].

Studies by Anthony Raynsford, in the text "Urban contrast and Neo-Toryism", which centered on the social and political symbolism of Townscape campaign by Architectural Review, traced the roots and growth of Townscape ideologies chronologically as a political and social project that is linked to the history of British planning theories [11]. The study contended that Townscape theorized an anti-collectivist society model that is bound together through composite ecology of personalized differences that are developed according to individual distinctive cultural character or bias rather than through a consensus of viewpoints. It posited that the Townscape ideologies naturalized these differences and biases through a tripartite model that links social classes with a symbolic construct of society expressed as nature. Acknowledging the significance of these political and social symbolisms permits the redefinition of Townscape's restructuring of social complexities [12]. The theoretical constructs drawn from Townscape ideology, forms a collection of approaches applicable in

urban design studies that originates from the human visual perception to solving urban spatial problems.

Although the Townscape Campaign responded more to the British conservation practices, it became notable for its opposition to the technological determinism offered by the avant-garde. However, from early 1970 to mid-1970, the Townscape campaign became overcast and was replaced in 1975 by "the Collage City" by Colin Rowe [13]. Table 1 below gives an overview of the history of Townscape campaign with major publications on the context [14].

Table 1. Summary of the History of Townscape Campaign with related literature

S/N	PERIOD	TIMELINE	PROPONENTS	RELATED PUBLICATIONS
1	Initiation Phase	1937	Pevsner	Pioneers of the Modern Movement
		1939	John Piper	London to Bath: a topographical and critical survey of the Bath Road
		1942	Hultzsch	Architectural history from eye-level: Nikolaus Pevsner's 'Treasure Hunts' in the Architectural Review
		1944	Hastings	Exterior Furnishing or Sharawaggi: The Art of Making Urban Landscape
		1945	Pevsner	Frenchay Common or Workaday Sharawaggi
2.	Development Phase	1950	Architectural Records	Man Made America
		1953	Cullen	Prairie Planning in the New Towns
		1953	Richard	The failure of the New Towns
		1955	Ian Nairn	Outrage
		1956	Ian Nairn	Counter-Attack

		1968	Banham	Revenge of the Picturesque: English Architectural Polemics, 1945-1965
		1969	Hasting	Manplan
3.	Ending Phase	1971	Cullen	The concise Townscape
		1971	Ivor de Wolfe (by Hastings)	Civilia. The End of Sub Urban Man
		1972	Hastings	End of serialization of "Civilia"
		1980	Hastings	The Alternative Society

B. Townscape as Visual Perception Tool

The term Visuality which is defined as the quality of being visual (mental image) is often used in describing cultural creation emanating through the interplay of visual media on physical locations. The history of visuality has evolved through time into lenses that shows how architecture has transformed through time. The theoretical framework on which visuality is projected comprised of visual culture, which considers the nexus and complexities of architecture and cities, as a technique and paradigm that influence urban space development [15].

Studies suggest that Townscape campaign centered largely on visual perception. When discussing the evolution of Townscape as a theory, the inevitable invocation of a vision of Gordon Cullen's evocative drawings of the existing Townscapes are called up, which tended to overshadow the role of photography in developing the Townscape philosophy. The art of Photography provided Townscape proponents with case study materials full of good and bad representations adopted in the process of reaching wider public audience away from the usual boundaries of architectural discourse. The classical Cullen's book on Townscape featured more of photographs than drawings, which significantly could be perceived as a major accessory through which a new mode of architectural photography is established [16].

In modern times, Townscape serves to abridge between technical planning and real human experience, thereby ensuring that cities are not only functional, but visually rewarding and engaging for residents too [17]. Some of the fundamental components of Townscape as visual perception instrument includes;

- i. The Dynamic Experience: this is technically an element of the Serial Vision concept which refers to the action of "jerk-disjoint-jerk" experience while walking through the streets of a city with the unfolding of scenery, perceived in a hypnotic manner rather than a single fixed plan [18].

- ii. The Visual Analysis and Evaluation: This method acts as a technique for assessing the visual value of buildings, streetscapes, city blocks as well as natural features, with the aim to foster balance between variety and coherence [19].
- iii. The Genius Loci or “Sense of Place”: This refers to a technique in Townscape that focuses on identification and enhancement of distinctive characters of a place [20].
- iv. Quantitative and Qualitative Assessment method: In the case of Modern applications, this system is applied for combining subjective human evaluation with that of quantitative systems like Virtual reality, Machine Learning and Computer Vision in to mapping and identification of key scenes [21].
- v. The Sequential Perspective Drawing: Refers to the method utilized by observers when walking a route, while documenting the *"before and after"* views observed along the way with the aim of analysing the spatial relationships [22].

Townscape ideology as a visual movement built around Architectural Records publications, can be identified as one of the most characteristic conduits for a theoretical construct by way of embracing the visual methodologies in a moderate urban movement within the modern era. This is demonstrated within the major publications, some of which is listed in Table 2 on the context of broader urban discourse [14].

Table 2. Summary of Writings as Monographs in the review of theoretical constructs of Townscape and visual perception

S/N	TIMELINE	PROPOSERS	WRITINGS
1	1955	Ian Nairn	outrage, Counter-Attack
2	1961	Golden Cullen	Townscape
3	1963	Hastings	The Italian Townscape
4	1969	Hastings	Manplan
5	1971	Golden Cullen	The concise Townscape
6	1971	Ivor de Wolfe (Hastings)	Civilia, The End of Sub Urban Man
7	1980	Hastings	The Alternative Society

C. Townscape as an Assessment Function for Evaluating Urban Development Values

Literature reveals that as far back as the early 1990s, Townscape became popular in the English Historic Towns Forum of 1992 where it represented value in the quality of building detail. On the other hand, quality of spaces was reigning as the focus in American surveys in the context of exploring notable visual preferences through photography [23]. More so, recent literature has suggests that Townscape in conjunction with other methodologies can be adopted as criteria for evaluating performance in the built environment [24]. Reeve et. al (2007), provided a

connection between Townscape method of urban structure assessment and aesthetics in determining the efficacy of Townscape Heritage Initiative (THI) regeneration programme in the UK. His study combined such indicators for scoring Townscape quality in Townscape Assessment (TA) as environmental awareness, street furniture, green spaces (vegetation), building character, building maintenance, selected features (water spaces, play grounds, public eating facilities, public toilets), sky lines, streets quality, boundary maintenance, functional diversity, pedestrian environment, community compliances etc. [3].

Through a number of existing studies, preliminary set of variables for describing townscape quality are expressed as:

- i. General impression:
 - Character of buildings
 - Maintenance of buildings
 - Grouping of buildings
- ii. Detailed observation:
 - Character of boundaries
 - Maintenance of boundaries
 - Street furniture
 - Street amenities
 - Street maintenance
 - Plantings (shrubs, flowers, trees and lawns)

Extended variables can thus be expressed as follows:

- i. Built form, with relevance on (human scale, buildings design detail, functional variety and permeability)
- ii. Green space, with relevance on (presence of greens, variety/species/forms, seasonal vision and maintenance)
- iii. Public space, with relevance on (design quality, edge feature, quality cleanliness and maintenance)
- iv. Water bodies, with relevance on (presence of water bodies and maintenance)
- v. Explicit heritage
- vi. Street furniture design
- vii. Skyline quality

IV. CONCLUSION

This paper reviewed the concept of Townscape through its historical and theoretical construct down to its application as a tool for evaluating urban development in the context of aesthetical values. The study and review of literature revealed the theories, discussions and proponents of Townscape over the years. It went further to discourse on its value as a visual perception tools in cities and urban development. The study concluded with the review of the assessment function of Townscape. The resultant idea of this study presents Townscape thinking as a tool that is adoptable for urban visual perception by creating essential nexus between historical, theoretical and contemporary urban development scenarios. Finally, the

ideas revealed in the context of assessment function can project the use of Townscape in the evaluation of city developments and urban aesthetics.

REFERENCES

- [1] Gordon, C. (1971). *The Concise Townscape*. New York: Van Nostrand Reinhold, 1-200
- [2] Damayanti, R., Kossak, F. & Nurdiah, E. (2020). Spatial reading of Kampung by using Gordon Cullen's theory: A contemporary perspective. *IOP Conference Series: Earth and Environmental Science*. 490, 1-10. doi:10.1088/1755-1315/490/1/012013.
- [3] Reeve, A., Goodey, B., & Shipley, R. (2007). Townscape assessment: The development of a practical tool for monitoring and assessing visual quality in the built environment. *Urban Morphology*, 11(1), 25-41
- [4] Buchanan, C. (1994). *Urban Design and Townscape: Gordon Cullen Tribute*. *Urban Design Quarterly*, 52, 1-44
- [5] Nute, Kevin. (2021). Beginning at the End: Visualizing User Experiences in the Early Stages of Building Design. *The International Journal of Design Education*. 16. 55–65. 10.18848/2325-128X/CGP/v16i01/55-65.
- [6] Hissey, J.J. (1889). *A tour in a phaeton through the eastern counties* (R. Bentley, London).
- [7] Smailes, A.E. (1955). 'Some reflections on the geographical description and analysis of townscapes', *Transactions and Papers of the Institute of British Geographers* 21, 99-115.
- [8] Reeve, A., Goodey, B., & Shipley, R. (2006). Townscape assessment: the development of a practical tool for monitoring and assessing visual quality in the built environment. *Urban Morphology*, 11(1), 25–41. <https://doi.org/10.51347/jum.v11i1.3932>
- [9] De Wolfe, I. (1949) 'Townscape', *Architectural Review* 106, 355-62.
- [10] Nairn, I. (1966) *Nairn's London* (Penguin, Harmondsworth).
- [11] Raynsford, A. (2015). Urban contrast and neo-Toryism: on the social and political symbolism of The Architectural Review's Townscape campaign. *Planning Perspectives*, 30(1), 95–128. <https://doi.org/10.1080/02665433.2014.918861>
- [12] Andrew, L. (2004). English Townscape as Cultural and Symbolic Capital. *Architectures: Modernism and After*, 202-226. <https://doi.org/10.1002/9780470774229.ch8>.
- [13] Pendlebury, J. (2025). Townscape as a Methodology of Modernity: The Plans and Practice of Thomas Sharp. In B. Knauer & L. Demeter (Eds.), *Transforming Cities : Planning and Preserving in Historic Urban Contexts* (pp. 35–51). TU Wien Academic Press. https://doi.org/10.34727/2025/isbn.978-3-85448-077-8_3
- [14] Liu, M. (2023). Study on Townscape as a tool for urban visual perception. Masters degree thesis, <https://webthesis.biblio.polito.it/25985/1/tesi.pdf>
- [15] Karin, B. (2004). Where is Visual Culture in Contemporary Theories of Media and Communication?. *Nordicom Review*. 25. 10.1515/nor-2017-0278.
- [16] ELWALL R. 2012. How to Like Everything: Townscape and Photography. *The Journal of Architecture*, 2012 edition, 17(5): 671-689.
- [17] Xiaoxue L. (2026). Identify local residents' attention and perceived well-being of townscape in traditional villages. *Habitat International*, 173, 103831, <https://doi.org/10.1016/j.habitatint.2026.103831>.
- [18] Jin, X. (2023). A Review of Cityscape Research Based on Dynamic Visual Perception. *Land*, 12(6), 1229. <https://doi.org/10.3390/land12061229>

- [19] Kvan, M. (2013). Visual Quality Assessment Methods in Landscape Architecture Studies. In *Advances in Landscape Architecture*. InTech. <https://doi.org/10.5772/55769>
- [20] Stepanchuk, A., Gafurova, S. & Latypova, M. (2020). "Genius Loci" as a resource for the development of historical areas of the city. *IOP Conference Series: Materials Science and Engineering*. 890. 012013. 10.1088/1757-899X/890/1/012013.
- [21] Hussein, D. & Armstrong, P. (2016). A Comprehensive Approach to the Assessment of Visual Consistency in Townscape. Conference: International Conference on Urban Design and Cities Planning (ICUDCP 2016), Malaysia.
- [22] Rozman, C., & Sitar, M. (2018). Rethinking the City Spatial Identity through the Eyes of the Observer. *Prostor*. 25. 316-327. 10.31522/p.25.2(54).10.
- [23] Nelessen, A. (1993), *Visions for downtown Saint Paul: results of the visual preference survey*, for Department of Planning and Economic Development, City of Saint Paul Minnesota.
- [24] Shipley, R., Reeve, A., Walker, S., Grover, P. and Goodey, B. (2004) 'Townscape Heritage Initiatives evaluation: methodology for assessing the effectiveness of Heritage Lottery Fund projects in the United Kingdom', *Environment and Planning C: Government and Policy* 22, 523-42.