

Diyarbakır Sur İlçesinin Tarihi Yapı ve Çevresinin Görsel Kalite Analizi

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Geliş Tarihi: 21.05.2024 Düzeltme Geliş Tarihi: 18.07.2024 Kabul Tarihi: 18.07.2024

ÖZ

Tarihi mekanlar, geçmişin izlerini taşıyan ve toplumun belleğinde önemli bir yere sahip olan yapılar, anıtlar veya alanlardır. Tarihi mekanların kültürel, tarihsel ve mimari açıdan büyük değere sahip olmaları görsel algı açısından önemlidir. Görsel kalite analizi, bu tarihi mekanların fiziksel durumunu ve görünüşünü değerlendirerek koruma ve bakım gereksinimlerini belirlemeyi amaçlamaktadır. Bu analiz, mekanın korunmasına yönelik alınacak kararlarda önemli bir rol oynamaktadır. Görsel kalitede etkili olan parametreler mekanın koruma ve bakımını, ziyaretçi deneyimini, kültürel mirasın korunması, turizm ve ekonomi açısından önemini ve toplumsal bilinci yansıtmaktadır. Tarihi mekanların görsel algısı, insanların bu mekanları nasıl algıladıkları ve bu algının mekanın tarihi, kültürel ve mimari özellikleriyle nasıl ilişkilendirildiğini ifade etmektedir. Tarihi mekanların görsel algısı, çeşitli faktörlere bağlı olarak değişebilir. Tarihi mekanların görsel algısı, bu mekanların korunması, ziyaretçi deneyimi ve kültürel mirasın devamı açısından önemlidir. Olumlu bir yöndeki görsel algı, tarihi mekanların toplumda daha değerli ve önemli bir konuma sahip olmasını sağlayabilirken, olumsuz bir algı ise mekanların itibarını zedeler ve korunmasını zorlaştırabilir. Bu nedenle, tarihi mekanların görsel algısı, koruma ve bakım stratejilerinin belirlenmesinde ve mekanların tanıtımında dikkate alınması gereken önemli bir faktördür. Bu çalışmada Diyarbakır Sur İlçe'sinde yer alan otuz bir tarihi mekan 10 uzman kişi tarafından görsel kalite parametrelerine göre değerlendirilmiştir. Sonuç olarak tarihi mekanların görsel algısında elde ettiği puanlamalarla, bu mekanların korunması, turizm açısından önemi ve kültürel mirasın devamı için öneriler getirilmiştir.

Anahtar kelimeler: Tarihi mekan, turizm, görsel kalite, görsel algı, peyzaj

Visual Quality Analysis of Diyarbakır Sur District's Historical Buildings and Surroundings

ABSTRACT

Historical sites are structures, monuments, or areas that carry the traces of the past and hold significant importance in society's collective memory. The cultural, historical, and architectural of the building are important for visual perception. Visual quality analysis aimed to assess the physical condition and appearance of historical buildings and their conservation and maintenance needs. This analysis plays an important role in the decisions to be taken for the preservation of the place. The parameters that influence visual quality reflect the preservation and maintenance of the place, the visitor experience, the importance of cultural heritage for conservation, tourism and economy, and social awareness. Visual perception of historic places refers to how people perceive these places and how this perception is associated with the historical, cultural, and architectural features of the place. The visual perception of historic places may vary depending on various factors. The visual perception of historic places is important for their preservation, visitor experience, and the continuation of cultural heritage. While a positive visual perception of historical buildings can make them more valuable and important in society, a negative perception can damage their reputation and make it difficult to preserve them.

For this reason, the visual perception of historical places is an important factor that should be taken into account in determining conservation and maintenance strategies and in the promotion of places. In this study, thirty historical places in Diyarbakır Sur District were evaluated by 10 experts according to visual quality parameters. As a result, with the scores obtained in the visual perception of historical places, suggestions were made for the protection of these places, their importance in terms of tourism, and the continuation of cultural heritage.

Key words: Historical place, tourism, visual quality, visual perception, landscape.

INTRODUCTION

Historical cities and unique buildings are significant for our cultural heritage. It is a condition of modern life and conservation thought that these areas, which are accepted as the common heritage of humanity, should be protected and kept alive and re-evaluated to meet today's needs (Karabulak Ertem and Turgut, 2020; Gülgün et al., 2014; Yazici and Gülgün, 2019). The urban spaces created by societies in different periods formed the remnants of the cultural structure of that society. For the next phases, these remnants were characterized as old and gained historical quality as they were parts of the cultural development (Yılmaz and Aşur, 2020). Contemporary developments have brought new contents and interpretations to the concept of conservation, as well as understanding based on the rationale of the continuity of history to preserve the historical fabric as a whole and develop conservation approaches on a plane inspired by the continuous change of the physical environment (Erbay, 2020; Dal and Kaymaz, 2021; Akten and Sunar, 2022). Cultural landscapes form parts of our common identity as mirrors of human social development, creativity, and spiritual richness. These areas, which connect the past and the present with their historical, artistic, documentary, functional, etc. values, need to be protected due to their values and importance (Asur and Aşur, 2020; Bandarin and Oers, 2012; Kapucu and Cengiz, 2023; Koçan, 2012). The historical urban fabric's physical quality and the historical elements' interaction should be evaluated from a holistic perspective. Re-functionalizing cultural landscapes with sustainable uses and adapting them to living conditions will ensure their preservation and continuity for future generations (Tülek and Atik, 2021). In addition to having many examples of immovable cultural heritage, the historical urban area of Sur also constitutes an important example for the study with its natural landscape and alternative tourism opportunities. We believe that it will be effective in terms of the decisions to use the historical urban area by preserving it for tourism purposes with sustainable use principles.

In the study, the historical texture of Diyarbakır Sur district was evaluated in terms of landscape architecture. In this context, the necessity to preserve the structural features of the district and to continue. Because of the preservation of historical buildings, the unique cultural life patterns of neighborhood life were discussed. The preservation of historical buildings in the Sur district of Diyarbakır, as they are deemed necessary for the continuation of the lives of the people living here, is another issue that the study focuses on. The methodology of this study is based on the review of cultural heritage conservation literature and the data obtained are evaluated with expert opinion. The compatibility of the scientific approaches proposed in the literature with the practice is discussed. The other important concept of the study is the urban identity. Cities mostly differ in terms of the characteristics of the geographical area where they are established. The other important concept of the study is the urban identity. The difference between cities is not limited to the geographical terrain where they are founded, but, social events in the historical process, architectural elements that are reflections of the values of the people living in that city, an artist, an ideal man or statesman who has left a mark on the society, a legendary hero is also important identity documents that distinguish the city from other cities. To better understand the urban identities of a city, it is necessary to know the structural characteristics of the architectural elements, the monumental buildings, civil architecture examples in the city, and the artistic elements in the buildings. In addition, it is important to know the historical processes that constitute urban identity and to pay attention to them in urban transformation practices (Sezik, 2018). The study aimed to contribute to the sustainability of historical places in Sur District by taking expert opinions and evaluating the qualities of the places in terms of landscape characteristics during the planning stages. For this purpose, the data were evaluated and suggestions were made.

MATERIAL AND METHOD

Sur is one of the four central districts of Diyarbakır. In 2008, with Law No. 5747, it was established within the boundaries of Diyarbakır Metropolitan Municipality, in the oldest settlement center of Diyarbakır. Sur is named after the historical Diyarbakır city walls surrounding the district center (Figure 1).

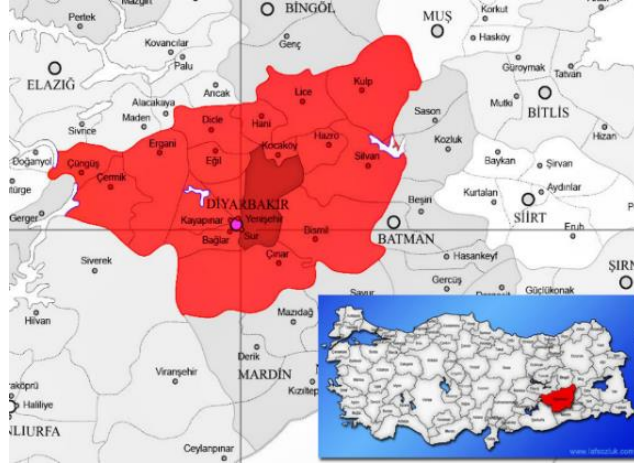


Figure 1. Map of the study area

Located in the central part of the Southeastern Anatolia Region, Sur district was founded on the lava of Karacadağ, 660 meters above sea level, on the banks of the Tigris River. Traces of the great civilizations that dominated the district and numerous historical monuments can be found everywhere in the district (Yozgat Municipality Official Web Page).

Historical Development of Diyarbakır Sur District; Diyarbakır, located in the central part of the Southeastern Anatolia Region, has had a geopolitical importance throughout history, connecting the Mediterranean to the Persian Gulf and the Black Sea to Mesopotamia since ancient times. The fact that Diyarbakır is a natural transit route has increased its attractiveness in every period and it has been a city where civilizations have left their mark. It is a city where countless cultures from the depths of history embrace.



Figure 2. Distorted Urbanization in Sur District

The deep-rooted history of Diyarbakır Sur District dates back 12,000 years. Recent archaeological excavations in the Bismil district of the city have revealed that settlement began in "Körtik Tepe" between 10,400-9250 BC. Çayönü Hill near Ergani, which provides the best example of Anatolia's oldest agricultural village communities, sheds light not only on the history of our region but also on the history of world civilization with its history dating back 10,000 years.

The method of the study is; the Lawshe technique was analyzed in the landscape planning scale of the historical textures in the Diyarbakır Sur district. Scoring was done according to the Lawshe technique which used a 3-point Likert scale. According to this scoring, there should be at least 5 between at most 40 expert opinions. This study was conducted with 10 expert opinions. Each parameter examined with the Lawshe technique was scored as 'the item (feature) does and measures what is intended'. The item (feature) is related to the construct but unnecessary, the item (feature) does not measure the targeted construct' (Yurdagül, 2005). The formula is as follows: $KGO = \frac{N_G}{N/2} - 1$. The criteria addressed in the visual quality parameters are as follows: historicity, naturalness, space identity, fascination, vividness, uniqueness, harmony with the environment, perceptibility, integrity with the landscape, emphasis and imaginary effect, visibility, originality, mystery, width and spaciousness, building and ground harmony, symmetry and balance, texture, proportion-scale, form, color effect.

Parameters were utilized from Clay and Smidt (2004), Yardımcı et al. (2019), Demirbaş (2022), and Demirbaş Özcan and Sezen (2023).



Figure 3. Diyarbakır Houses and Streets



Figure 4. Diyarbakır Houses and Streets



Figure 5. Diyarbakır Houses and Streets

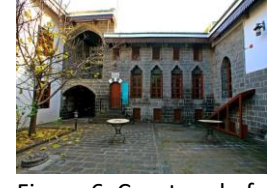


Figure 6. Courtyard of Cahit Sıtkı Tarancı Museum



Figure 7. Ziya Gökalp Museum



Figure 8. Ahmet Arif Literature Museum



Figure 9. Archaeology Museum



Figure 10. Berham Paşa Mosque



Figure 11. Fatih Paşa Mosque



Figure 12. Safa Mosque



Figure 13. Melik Ahmet Paşa Mosque



Figure 14. Ali Paşa Mosque



Figure 15. Aynalı Minare Mosque



Figure 16. Hz. Ömer Mosque



Figure 17. Nasuh Paşa Mosque



Figure 18. Nebi Mosque



Figure 19. Şeyh Mutahhar Mosque



Figure 20. Hz. Süleyman Mosque



Figure 21. Diyarbakır Ulu Mosque



Figure 22. Meryem Ana Church

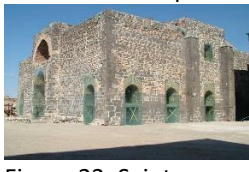


Figure 23. Saint George Church



Figure 24. Mar Petyun Keldani Church



Figure 25. Cemil Paşa Mansion



Figure 26. Gazi Mansion



Figure 27. Erdebil Mansion



Figure 28. Kuşdili Mansion



Figure 29. Deliller Khan



Figure 30. Sülüklü Khan



Figure 31. Kadı Hamamı



Figure 32. Ten Eyed Bridge



Figure 33. Diyarbakır Walls



Figure 34. Diyarbakır Walls

References of Figures Culture Portal 2023

RESULTS AND DISCUSSION

Sur district and its surroundings in Diyarbakır is a region of historical and architectural accumulation. The residential areas within Sur have homogeneous outlooks and consist of buildings with adjoining regular, earthen roofs, surrounded by high courtyard walls, with door and bay window decorations. The streets are narrow, sometimes ending in dead-end streets, with well-adjusted shade-to-sun ratios, reflecting a structure with fountains at the corners (Karakaş, 2007). Sur district was declared a First Degree Urban Conservation Area by the Directorate of Cultural and Natural Heritage Conservation Board in 1988. There are currently 266 registered buildings of historical and cultural value in Sur district, 97 of which are monuments, 9 of which are public buildings, and 160 of which are houses that are examples of civil architecture. Religious buildings and public buildings in use are better preserved than inns, baths, and hotels. Civil architectural examples have a relatively low share and only 108 buildings have been preserved (Karakaş, 2007). Of the existing houses in Sur district, 1946 have traces of historical texture and only 77 of build are suitable for restoration. In addition to the traditional houses, 94% of which have 1 or 2 stories and have been particularly dilapidated and destroyed in the last 3 decades, as a result, 5000 new buildings have also been constructed in the Sur district. Most of these new brick masonry buildings are over 3 stories, 44% of which are 3 stories or more, some with up to 9 stories (Karakaş, 2007).

Buildings in Sur District of Diyarbakır

Diyarbakır Houses and Streets

Diyarbakır houses are shaped according to the climatic conditions of Diyarbakır, reflecting an architecture unique to this climate, where each season is experienced in separate rooms. The houses were built with basalt stones, again the most defining feature of the city's architecture. The texture of the area within the city walls, known today as the old city, reflects the city's historical identity. The streets called "Küçe", are often too narrow for a car to pass through. This is because of the narrowness and warmth of the inner city area, which, until the end of the 19th century, did not extend beyond the city walls. These houses, which look very simple and modest from the outside, have a door with a canopy on two consoles on the street façade built of rubble stone. The city is uniform in itself with its dense texture, narrow streets, and walls with high courtyards (Figure 3, Figure 4).

It can only be animated by the street doors, the bay windows, and the streets which curve, stretch, narrow, and widen. They leave neither pump nor well. The stones on the street walls gain meaning when one enters the courtyard. Fullness and emptiness, eaves eliminate monotony and provide integrity to the courtyard (Figure 5). In Diyarbakır traditional houses, some areas can physically be defined as open, semi-open (or semi-closed), and closed in line with the needs and wishes of the users (Demircan, 2005).

Cahit Sıtkı Tarancı Museum: Cahit Sıtkı Tarancı Museum is a museum in Sur district of Diyarbakır. It is the house where Diyarbakır-born poet Cahit Sıtkı Tarancı was born and raised. The house was built in 1733. Born on October 2, 1910 in this house, Cahit Sıtkı Tarancı spent part of his childhood and youth in this historical house; After being purchased and restored by the Ministry of Culture in 1973, it was opened as a museum on October 29, 1973, in the 50th anniversary of the republic to keep the memory of Cahit Sıtkı Tarancı alive and perpetuate his name (Figure 6).

Ziya Gökalp Museum: Build is the house where writer Ziya Gökalp was born. On March 23, 1956, it was opened as a museum. Collections of the writer's personal belongings documents and ethnographic artifacts of the region are on display. One of Diyarbakır's typical examples of civil architecture, this two-story house was built in the early 19th century using black basalt stone. It consists of harem and selamlık apartments around an inner courtyard. In 1824, the house passed to Gökalp's family, then Ziya Gökalp was born there in 1876. The museum is located on Melik Ahmet Street, Gökalp Street. It was burned down in October 2014 during the 2014 Kobani protests in Turkey, destroying the archive and library section. The museum was restored by TÜRSAB - Association of Turkish Travel Agencies (Figure 7).

Ahmet Arif Literature Museum: Ahmet Arif Literature Museum is located in the Sur district of Diyarbakır. The museum was dedicated to Diyarbakır-born poet Ahmet Arif and became operational in 2011. The 120-year-old mansion where the museum is located was expropriated and restored by the Ministry of Culture and Tourism and allocated to Ahmet Arif. The museum exhibits Arif's personal belongings, its handwritten poems, and photographs of many poets who grew up in the Southeast. The museum, which has six rooms and a courtyard plan, possesses a library of approximately 2,500 books (Figure 8). The museum is also located right next to the house where Cahit Sıtkı Tarancı was born, which is now a museum. (Parla, 2005)

Archeology Museum: Opened in 1934, the museum was housed in the Sincariye (Zinciriye) Madrasa, which was built during the reign of the Artuqid ruler al-Malik al-Sâlih Mahmud (1201-1222), west of the Great Mosque, until it moved to its new building in 1986 (Figure 9). In addition to archaeological artifacts, the Diyarbakır Archaeology Museum contains local ethnographic artifacts. Archaeological artifacts from the Late Paleolithic, Neolithic, Chalcolithic, Hittite, Assyrian, Roman, Byzantine, Early Christian, Umayyad, Abbasid, Seljuk, Artuqid, Akkoyunlu, Karakoyunlu and Ottoman eras are exhibited. Due to the various physical problems of the museum, İçkale was re-functionalized as the Diyarbakır Museum complex area opened in June 2015 (Parla, 2005).

Religious Buildings

Behram Pasha Mosque: Behram Pasha Mosque is an Ottoman monument built by Mimar Sinan by Behram Pasha, who was the governor of Diyarbakır. The construction of this mosque started in 1564 and ended in 1572 (Figure 10). The reversed arrangement of the right and left courts above the entrance door, made by applying the modern compression method used in today's construction to stone construction 400 years ago, attracts the attention and appreciation of scientists. Behram Pasha Mosque is a very original work with basalt stones and reflects the local architecture of Diyarbakır, which has taken its place among the rare works of Mimar Sinan (Haspolat, 2014).

Fatih Pasha Mosque: Fatih Pasha Mosque (also known as Kurşunlu Mosque and Bıyıklı Mehmet Pasha Mosque) is a mosque in the Sur district of Diyarbakır, Turkey. It was built between 1516 and 1520 by Bıyıklı Mehmet Pasha, the first Ottoman Governor of the city. This mosque is located on the northeast side of the Sur, in İç Sokak, Fatih Pasha Neighborhood. It was the first building mosque by the Ottoman in the Sur and is considered the most elaborate building in Diyarbakır. It is also known as the Fatih Pasha Mosque because the people of Diyarbakır gave the name (Figure 11). "Fatih Pasha" to Bıyıklı Mehmet Pasha, who conquered Diyarbakır on behalf of the Ottomans, and "Kurşunlu Mosque". After all, its dome and roof are completely covered with a layer of lead (Haspolat, 2014).

Safa Mosque *Safa Mosque*, also known as Parlı Mosque, is a historical mosque in Sur district of Diyarbakır. It is also known as Şeyh Safâ, İpariye, İparla, Palo (Figure 12). Although the exact date of its construction and its owner are unknown, it is accepted that it was built by Uzun Hasan (1454-1478) at the request of Junaid-i Safavî, the grandfather of Shah İsmâil and the son of Sheikh İbrâhim Safî. Although it is estimated to have been built during the Akkoyunlu period, it resembles Ottoman architecture since it was repaired between (1531 and 1532). Evliya Çelebi refers to this building as "İpariye" and underlines that the walls of the building smell musk in rainy weather (Haspolat, 2014).

Melik Ahmet Pasha Mosque: Melik Ahmet Pasha Mosque is a historical mosque in the Sur district of Diyarbakır (Figure 13). The mosque, which shows the influence of Mimar Sinan in its plan and architecture, was built by Melek Ahmet Pasha in the 16th century. This mosque was built by Melek Ahmet Pasha in Diyarbakır between 1587-1791. The influence of Mimar Sinan can be seen in its plan and architecture. The mosque consists of a ground floor plus one floor. The south and north facades of the two-story building, which was built with two-color stone material, were built of black and white stone rows, and the deaf side walls were built of black rubble stones. It has a mihrab covered with tiles (Haspolat, 2014).

Ali Pasha Mosque: Hadım Ali Pasha Mosque (Mizgefta Elî Pasha) is a historical mosque in the Sur district of Diyarbakır. It is located in the neighborhood of the same name (Figure 14). It was built by Hadım Ali Pasha, the Governor of Diyarbakır Province, between 1534 and 1537, although the exact date is unknown. The mosque, which shows the influences of Mimar Sinan, is made of cut stone and has a single dome. Ali Pasha Mosque is located in a building group. The mosque to the east, which belongs to the Shafiis, was added in 1769. To the west of the mosque is the Ali Pasha Madrasah (Haspolat, 2014).

Aynalı Minaret Mosque: Aynalı Minare Mosque, also known as Same Minare Mosque, is an Akkoyunlu-era mosque in Diyarbakır. It is located near Mardinkapı; according to its foundation, it was built in 904 (1499) by a benefactor named Hodja Ahmed B. Mehmed, who is also known as the builder of other Akkoyunlu-era buildings in the Sur district of Diyarbakır as a result of the examination of some foundations; Kavas Mosque. It was built of cut stone. It has an octagonal minaret at the corner of its small, irregular courtyard (Figure 15). The last congregation place, which opens to the outside with two columns and three arches, is blocked with walls on both sides. As a result of repairs, the Mosque was not carried out following the original, the unity in the cover of the

last congregation place was lost and the space was partly covered with a dome and partly with irregular vaults (Haspolat, 2014).

Nasuh Pasha Mosque: It is said to have been built by Nasuh Pasha, the governor of Diyarbakir Province between 1606 and 1611. Additionally, this mosque is considered to have been built by him for his wife Servinaz Hanım (Figure 17). In 1819, the upper part of the minaret was destroyed by a cannonball fired from the citadel then, named "Minareya Qot" (Truncated Minaret) after that day. The surviving part of the minaret is built with black stones and has a cylindrical shape, while the top of the later-added chalice and balcony are built with white stones. The mosque was damaged during the 2015-16 Sur clashes (Haspolat, 2014).

H. Ömer Mosque: According to the inscription on the entrance of the building, (Figure 16) the mosque was built by Nisanoglu Mueyyideddin Abu Ali Hasan bin Ahmet. Based on the fact that Nisanoglu Abu Ali Hasan ruled between 1141 and 1156, it has been suggested that this date may be 1145 (H.540) or 1154 (H.549). The mosque has a transverse rectangular plan in the east-west direction. The interior consists of three sections. The space is covered with an oval dome in the center and a hemispherical dome on the sides. It reflects an irregular architecture due to its location (Haspolat, 2014).

Nebi Mosque: Although it is understood from the inscription dated 936/1530 on the minaret that a person named Kasap Hacı Hüseyin from Diyarbakır built this part, (Figure 18) it is not known for certain who built the main building. However, it is estimated that the stone-covered single-domed mosque is a 15th-century Akkoyunlu study. In the 16th century, it underwent some changes. In 1960, the remaining parts were repaired by the General Directorate of Foundations and the minaret was rebuilt in its present location (Haspolat, 2014).

Sheikh Mutahhar Mosque: Sheikh Mutahhar Mosque (Sheikh Mattar Mosque, Four-legged Minaret Mosque, Kasim Bey Mosque, Kasim Padişah Mosque) is a mosque in Diyarbakir built in 1500 by Kasim Bey, one of the Akkoyunlu beys. It is one of the most important monumental works of the Akkoyunlu. It was built on the plot where Sheikh Mutahhar's grave is located (Figure 19). It is popularly known as Sheikh Matar Mosque (Haspolat, 2014).

Hazrat Suleiman Mosque: Hazrat Suleiman Mosque, also known as Kale Mosque, Nasiriyye Mosque, Mashhad Mosque or Murtaza Pasha Mosque, is a historical mosque in Sur district of Diyarbakır (Figure 20). Built by the Inaloğulları Principality, the mosque is known as the Tomb of the 27 Companion. Today's mosque bears the traces of the Inaloğulları and Ottoman periods. It is understood from the inscriptions on the minaret of the mosque that it was built in 1160 by Nisanoğlu Kemaleddin Abu'l Kasim Ali (1156-1179) during the Inaloğulları Principality (Nisanoğulları) period. During the Ottoman period, the mosque was expanded for the first time by Suleiman the Magnificent, and a foundation was organized in its name (Haspolat, 2014).

Great Mosque of Diyarbakir: The mosque was the oldest mosque in Anatolia (Figure 21). It was built in 639 by the Muslim Arabs who ruled Diyarbakır by converting the largest temple (Martoma Church), which was located in the city center, into a mosque. The Great Mosque of Diyarbakır, interpreted as a reflection of Anatolia, is recognized as the 5th Harem-i Sharif of the Islamic world. There is also a sundial in the mosque built by the famous scholar Al-Jazari, is considered the father of cybernetics (Parla, 2005).

Virgin Mary Church: Virgin Mary Church, also known as Mor Yakup Church, is a historical church in Sur district of Diyarbakır. The church belongs to the Orthodox Assyrians. Believed to have been built in the 3rd century, (Figure 22) the church has been burned, destroyed, and repaired several times until today. Built in the 3rd century, the church belongs to Orthodox Assyrians. Although there are 14 inscriptions in the building complex, these are inscriptions of repairs and additions to the buildings. The oldest of these inscriptions is dated 1533 and states that the building was renovated. The building was subjected to fire in 1648 and 1297 AD, renovation in 1533, apse section in 1689, Mor Yakup section in 693, and repairs and renovations in 1719, 1850, 1881, and 1914 (Parla, 2005).

Saint George Church: Saint George Church or Black Priest Church is a church in Diyarbakır (Figure 23). It is located on the northeast corner of the citadel, and thus it is the only church not located within the city wall. Although there is no exact information about the construction date of the church, it is thought to have been built in the 3rd century AD. The Church of Saint George assumed to have been a temple of polytheistic religions, may have been used as a fire temple during the Roman period. During the Artuqid period, it was used as the bathhouse of the palace. Today, it has been restored by the Ministry of Culture and Tourism and functions as an art gallery (Aykal, 2013).

Mar Petyun Chaldean Church: Chaldean Catholic Church in the Sur district of Diyarbakır in southeastern Turkey. One of the two active churches in Diyarbakır, (Figure 24) Mar Petyun has a congregation of about ten families. The church does not have a pastor and the pastor is an Assyrian (Aykal, 2013).

Special Structures

Cemil Pasha Mansion: It was built between 1888 and 1902 by Cemil Pasha, who was the governor of Yemen and later the governor of Siirt. The mansion, built on two thousand square meters, is one of the

architectural structures built as a residence in the 17th century (Figure 25). It consists of a harem and selamlık and has a large courtyard. The north side of the harem section was used for winter and the south side for summer; the eastern and western parts were used seasonally. In the selamlık part is stables servant rooms, reception rooms, coffee rooms, main rooms, and an elliptical pool with a rectangular frame. The construction of the mansion which has two entrances, cut basalt stone and a material called "cıs" were used to give mobility to the structure (Gündoğan, 2013).

Gazi Mansion: Gazi Köşkü or Atatürk Köşkü is a two-story historical mansion in Diyarbakır. Dating from the 15th century, it is known as an Akkoyunlu work. Formerly known as Semanoğlu Mansion, it was used as a headquarters by Mustafa Kemal Atatürk, the commander of the 16th Corps during World War I (Figure 26). One of the examples of Diyarbakır houses built of black and white cut stones with wide iwan, the small door on the right of the mansion opens to the kitchen and the door on the left to the tea room. It is currently in public as a sightseeing, recreation, and picnic area (Parla, 2005).

Erdebil Mansion: also known as Ber Der-i Pir, historical pavilion was located in the Sur district of Diyarbakır. It is on the same hill as the Gazi Mansion such as Kırklar Mountain, Tigris River, and Hevsel Gardens (Figure 27). The restored structure was registered by the Diyarbakır Cultural and Natural Heritage Preservation Board by the decision dated 09.11.1994 and numbered 1506 (Gündoğan, 2013).

Kuşdili Mansion is a historical mansion, located in the Sur district of Diyarbakır. It is understood from the inscription on it that it was built in 1904, but there is no information about who built it (Gündoğan, 2013), (Figure 28).

Commercial Buildings

Deliller Khan: Deliller Hanı or Hüsrev Paşa Hanı is an old inn located in the Sur district of Diyarbakır. Deliller Hanı is named Mardin Kapusu Menzil Hanı in a foundation dated 1603. Today, it is known as the Kervansaray Hotel because it is operated as a hotel (Figure 29). The building consists of an open courtyard and two closed sections. Black and white cut stone was used as building material on the courtyard facades, arches, and piers, on the west facade; rubble stone was used on the other three facades, and the vaults and domes were built of brick or stone. On the right and left of the entrance, this Han is 16 shops lined up side by side, shaped by rows of black and white stones with barrel vaults. In 1982, with the decision of the General Directorate of Foundations, it was restored and used for touristic purposes. (Parla, 2005).

Hasan Pasha Khan: Hasan Pasha Inn is a historical inn located on Gazi Street, opposite the eastern entrance of the Great Mosque in Diyarbakır. According to the two inscriptions of the inn, it was built between 1572 and 1575 by Vezirzade Hasan Pasha, the son of Sokollu Mehmet Pasha, the third governor of Diyarbakır after the Ottomans took the city. This inn, which was built by Vezirzade Hasan Pasha, one of the governors of Diyarbakır, between 1572 and 1575, immediately attracted the attention of travelers who visited Diyarbakır throughout history and travelers gave important information about the inn. Simeon of Poland, who visited Diyarbakır in 1612, described the Hasan Pasha Inn, where he landed when he arrived in the city, as follows).

Sülüklü Khan: Sülüklü Han or Kazancılar Han is a historical inn located in Sur, one of the central districts of Diyarbakır. Built-in 1683 by Hanilioğlu Mahmut Çelebi and his sister Atike Hatun, the inn is made of black basalt stone. Sülüklü Han was named after the leeches taken out of the well in the courtyard for therapeutic purposes. The ground floor of the inn, which had been a three-story building with eighteen rooms on each floor, was used as a stable, however, today the inn has only one floor. Sülüklü Han, where the upper floors were used as restrooms and the lower floors as stables, was used as the headquarters of cavalry units during the Turkish War of Independence (Figure 30). Today it is operated as a cafeteria (Gündoğan, 2013).

Social and Cultural Structures

Kadı Hamamı: The Kadı Mosque, which belongs to the foundation where the bath is located, was built in 1543-44, built in the same period. This bath, which has survived to the present day with all its spaces, is not used for any function. With the restoration carried out between 2009 and 2010, the bath dome was renewed, (Figure 31) the wall surfaces were scraped, joint fillings were made, the floor was covered with smooth basalt stone, and the original benches and kurtas were removed. A door between a flat-arched door in the south of the bath leads to the courtyard and from the courtyard to the cold room (Parla, 2005).

Ten-Eyed Bridge: Dicle Bridge is the old bridge over the Tigris River in the Sur district of Diyarbakır (Figure 32). It is known locally as the Ten-Eyed Bridge because it has ten spans, and in some sources, it is also referred to as the Silvan Bridge because it is located on the route of the old Silvan Road. It is 3 kilometers away from the city center and, located at the junction of the secondary road coming from Diyarbakır and continuing to Mardin (the old Mardin road) and then diverging towards the east, at the point connecting the center of the city to the town of Bağıvar and the surrounding villages (Parla, 2005).

Inside the castle: The citadel is considered as the first settlement of the city of Diyarbakır. It is located northeast of the Sur, about 100 meters above the Tigris River. The citadel was founded during the time of the

Hurrians and was repaired in 349 during the reign of the Roman emperor Constantius II. It underwent significant changes during the rule of the Artuqid Principality and was surrounded by a new wall with sixteen bastions during the Ottoman Empire. The palace and all administrative organizations such as the government house and the court building were located in the citadel. The Inner Fortress has four gates; the gates named Fetih and Oğrun (Hidden Gate) open to the outside of the city, while the gates named Saray and Küpeli open to the old Sur within the Sur walls (Yücedağ and Oğuz, 2022).

Diyarbakır Walls: Diyarbakır Walls, a UNESCO World Cultural Heritage Site, is one of the city's numerous monuments (Figure 33; Figure 34). Resembling a turbot from a bird's eye view, it encircles the Sur from top to bottom and consists of two sections: the Inner Fortress and the Outer Fortress. Diyarbakır Walls ranks first among the castles in the world in terms of age and height. Diyarbakır Castle, almost all of which have survived to the present day and bears the traces of many civilizations, has been standing for about five thousand years, defying time. Nearly 30 civilizations have ruled the city (Parla, 2005). In Table 1 and Table 2 showed the average scores and importance levels of the old buildings and their surroundings in Diyarbakır Sur District according to the evaluation criteria. 32 historical buildings (Figure 2-Figure 33) were evaluated with 20 various, visual quality criteria. As seen in the tables, it is seen that the criteria with negative scores on the 3-point Likert scale have a negative impact on visual quality. In this study, the Sur district is an area with historical development that is a symbol. It has a unique cultural development, structural mastery value, and lived experience. Is an area with historical development that is a symbol. It has a unique cultural development, structural mastery value, and experience. However, the negative impact of unplanned urbanization on the visual quality is noticeable. A similar view was also stated in the study by Demirbaş Özcan and Sezen (2023). Faced with both uncontrolled construction and rapid urbanization, the city is in danger of losing its cultural and historical heritage. Landscape perception in historical places; landscape structure is closely related to the perceived visual landscape quality. Abbreviations are as follows: GKA 1: Historicity, Abbreviations are as follows: GKA 2: Naturalness, GKA 3: Place Identity, GKA 4: Magicality, GKA 5: Vitality, GKA 6: Uniqueness, GKA 7: Harmony with the Environment, GKA 8: Perceptibility, GKA 9: Integrity with the Landscape, GKA 10: Emphasis and Imaginary Effect.

Table 1. Average scores and importance levels of historical buildings and their surroundings in Diyarbakır Sur District according to evaluation criteria

	GKA 1	GKA 2	GKA 3	GKA 4	GKA 5	GKA 6	GKA 7	GKA 8	GKA 9	GKA 10
1. Cahit Sıtkı Tarancı Museum	1	0,83	0,66	0,33	0,50	0,16	0,33	0,50	0,16	0,33
2.Ziya Gökalp Museum	1	0,83	0,83	0,66	0,66	0,33	0,33	0,33	0,16	0,50
3.Ahmet Arif Literature Museum	1	0,83	0,66	0,33	0,50	0,16	0	0,33	0	0,66
4. Archaeology Museum	1	0,66	0,83	0,16	0,33	0	0,16	0,66	0,16	0,50
5. Behram Paşa Mosque	1	0,50	0,66	0,33	0,50	0,16	-0,33	0,16	-0,16	0,33
6.Fatih Paşa Mosque	1	0,66	0,50	0,66	0,50	0,33	-0,33	0,33	-0,33	0,16
7.Safa Mosque	1	0,50	0,50	0	0,16	0,16	-0,66	0,16	-0,50	0,16
8.Melik Ahmet Paşa Mosque	1	0,83	0,83	0,50	0,66	0,50	0,16	0,33	0,33	0,50
9.Ali Paşa Mosque	1	0,50	0,33	0,50	0,33	0,16	-0,33	0,33	-0,33	0,16
10.Aynalı Minare Mosque	1	0,66	0,83	0,66	0,50	0,16	0,16	0,66	0,16	0,66
11.Nasuh Paşa Mosque	1	0,66	0,50	0,16	0,16	0	-0,16	0,50	-0,16	0,66
12.Hz. Ömer Mosque	1	0,83	0,66	0,50	0,50	0,50	-0,33	0,50	-0,33	0,33
13.Nebi Mosque	1	0,66	0,66	0,33	0,16	0,33	-0,16	0,33	-0,16	0,50
14.Şeyh Mutahhar Mosque	1	0,50	0,33	0,83	0,16	0,16	0	0,16	0	0,16
15.Diyarbakır Ulu Mosque	1	1	0,83	0,66	0,50	0,50	-0,16	0,16	-0,16	0,33
16. Mother Mary Church	1	0,83	0,33	0,66	0,16	0,33	-0,33	0,33	-0,33	0,33
17.Hz. Süleyman Mosque	1	1	0,66	0,83	0,33	0,66	0,16	0,66	0,33	0,50
18. Saint George Church	1	0,50	0,33	0,16	-0,16	-0,16	-0,50	0,50	-0,50	0,66
19.Mar Petyun Keldani Church	1	0,83	0,66	0,50	0,33	-0,33	-0,16	0,50	-0,33	0,66
20.Cemil Paşa Mansion	1	0,83	0,83	0,83	0,66	0,50	0,33	0,66	0,16	0,33
21.Erdebil Mansion	1	1	0,66	0,66	0,33	0,33	0,33	0,66	0,33	0,66
22.Cemil Paşa Mansion	1	1	1	0,50	0,33	0,50	0,16	0,33	0,16	0,33
23.Gazi Mansion	1	1	0,83	0,66	0,50	0,33	0,50	0,16	0,66	0,50
24.Kuşdili Mansion	1	0,83	0,50	0,50	0,33	0,16	0,33	0,50	0,50	0,33
25.Deliller Khan	1	0,66	0,66	0,83	0,66	0,33	0,50	0,33	0,33	0,66
26.Hasan Paşa Khan	1	0,66	0,50	0,66	0,50	0,16	0,16	0,16	0,16	0,16
27.Sülüklü Khan	1	1	0,83	0,83	0,66	0,50	0,33	0,33	0,33	0,50
28.Kadı Hamamı	1	0,66	0,33	0	-0,16	-0,50	-0,50	0,16	-0,50	0,16
29. Ten Eyed Bridge	1	1	0,66	0,66	0,33	0	-0,16	0,66	-0,16	0,50
30. Inside the castle	1	0,83	0,50	0,66	0,16	-0,16	-0,33	0,50	-0,33	0,50
31. Diyarbakır Walls	1	1	1	0,83	0,66	0,66	0,66	0,83	0,66	0,83

Table 2: Average scores and importance levels of historical buildings and their surroundings in Diyarbakır Sur District according to evaluation criteria

	GKA 11	GKA 12	GKA 13	GKA 14	GKA 15	GKA 16	GKA 17	GKA 18	GKA 19	GKA 20
1. Cahit Sıtkı Tarancı Museum	0,16	0,83	0,16	0,33	0,16	0,66	0,50	0,33	0,50	0,33
2.Ziya Gökalp Museum	0,33	0,66	0,16	0,16	0,16	0,83	0,33	0,66	0,16	0,33
3.Ahmet Arif Literature Museum	0,16	0,83	0	0	0	0,66	0,33	0,33	0	0
4. Archaeology Museum	0,33	0,66	0,16	0,16	0,16	0,33	0,50	0,33	0,16	0,16
5. Behram Paşa Mosque	-0,16	0,50	-0,16	-0,16	-0,16	0,83	0,16	0,16	-0,16	-0,33
6. Fatih Paşa Mosque	-0,33	0,66	-0,33	-0,33	-0,33	0,50	0,33	0,66	-0,33	-0,33
7. Safa Mosque	-0,50	0,50	-0,50	-0,66	-0,50	0,66	0,16	0,16	-0,50	-0,66
8.Melik Ahmet Paşa Mosque	0,33	0,83	0,33	0,33	0,33	0,83	0,33	0,50	0,33	0,16
9. Ali Paşa Mosque	-0,33	0,50	-0,33	-0,33	-0,33	0,33	0,33	0,50	-0,33	-0,33
10.Aynalı Minare Mosque	0,16	0,66	0,16	0,16	0,16	0,83	0,66	0,66	0,16	0,16
11. Nasuh Paşa Mosque	-0,16	0,66	-0,16	-0,16	-0,16	0,66	0,50	0,16	-0,16	-0,16
12. Hz. Ömer Mosque	-0,33	0,83	-0,33	-0,33	-0,33	0,50	0,50	0,33	-0,33	-0,33
13. Nebi Mosque	-0,16	0,66	-0,50	-0,33	-0,16	0,66	0,33	0,50	-0,16	-0,16
14.Şeyh Mutaahhar Mosque	0	0,50	0,16	-0,16	-0,33	0,33	0,16	0,83	0	0
15.Diyarbakır Ulu Mosque	-0,16	1	-0,16	-0,16	-0,16	0,83	0,16	0,66	-0,16	-0,16
16. Mother Mary Church	-0,33	0,83	-0,33	-0,33	-0,33	0,33	0,33	0,83	-0,33	-0,33
17.Hz. Süleyman Mosque	0,33	1	0,33	0,33	0,33	0,66	0,66	0,83	0,33	0,16
18. Saint George Church	-0,50	0,50	-0,50	-0,50	-0,50	0,33	0,50	0,16	-0,50	-0,50
19.Mar Petyun Keldani Church	-0,33	0,83	-0,33	-0,33	-0,33	0,66	0,50	0,50	-0,33	-0,16
20.Cemil Paşa Mansion	0,16	0,83	0,16	0,16	0,16	0,83	0,66	0,83	0,16	0,33
21.Erdebil Mansion	0,33	1	0,33	0,33	0,33	0,66	0,66	0,83	0,33	0,33
22.Cemil Paşa Mansion	0,16	1	0,16	0,16	0,16	1	0,33	0,66	0,16	0,16
23.Gazi Mansion	0,50	1	0,66	0,66	0,66	0,83	0,16	0,66	0,66	0,50
24.Kuşdili Mansion	0,66	0,83	0,50	0,33	0,50	0,50	0,50	0,50	0,50	0,33
25.Deliller Khan	0,33	0,66	0,33	0,33	0,33	0,66	0,33	0,83	0,33	0,50
26.Hasan Paşa Khan	0,16	0,50	0,16	0,16	0,16	0,50	0,16	0,66	0,16	0,16
27.Sülüklü Khan	0,16	1	0,33	0,33	0,33	0,83	0,33	0,83	0,33	0,33
28. Kadı Hamamı	-0,50	0,33	-0,50	-0,50	-0,50	0,33	0,16	0,16	-0,50	-0,50
29. Ten Eyed Bridge	-0,16	1	-0,16	-0,16	-0,16	0,66	0,66	0,66	-0,16	-0,16
30. Inside the castle	-0,33	0,83	-0,33	-0,33	-0,33	0,50	0,50	0,83	-0,33	-0,33
31. Diyarbakır Walls	0,83	1	0,66	0,66	0,66	0,83	0,83	0,83	0,66	0,66

GKA 11: Visibility, GKA 12: Originality, GKA 13: Mystery, GKA 14: Spaciousness and Spaciousness, GKA 15: Structure and Ground Harmony, GKA 16: Symmetry and Balance, GKA 17: Texture, GKA 18: Proportion - Scale, GKA 19: Form, GKA 20: Color Effect

Abbreviations are as follows: GKA 11: Visibility, GKA 12: Originality, GKA 13: Mystery, GKA 14: Spaciousness and Spaciousness, GKA 15: Structure and Ground Harmony, GKA 16: Symmetry and Balance, GKA 17: Texture, GKA 18: Proportion - Scale, GKA 19: Form, GKA 20: Color Effect

The more natural, diverse, harmonious, open, mysterious, perspective, reassuring, and organized the visual landscape structure of an area, the higher the landscape beauty of that area. In this context, the study revealed that the role of landscape aesthetic quality in environmental management should be taken into account, and the visual aesthetic structure of the landscape should be included in planning when determining routes.

The ratings that emerged as a result of the study are important for tourism planning and planning. As Kiper et al. (2017) stated in their study, it will be possible to develop strategies that reveal expert opinions and user demands and expectations in the production of tourism and recreational land use. In the Diyarbakır Sur district, fountains and water elements in historical places have added emphasis and vitality to historical places. Litton (1977), in his study on the visual evaluation of river landscapes, emphasized that water is always a dominant element of the landscape with its appearance, movement, reflections, color, and contrasts with nearby surfaces. When the personal preferences of the expert and observer groups are evaluated; the images numbered 3, 4, 7, 8, 11, 12, 13, 29, and 30, which the expert group found low in terms of visual landscape value, were rated moderately by the observer group, while the images numbered 1, 2, 5, 10, 21, 24, 27, 31, which the expert group found moderate in terms of visual landscape value, were rated highly by the observer group. This situation

reveals that people with planning-design-based education may have different approaches to the visual landscape. The results of studies such as Aytaş and Uzun (2015) and Kiper et al. (2017) support this.

CONCLUSION AND RECOMMENDATIONS

Diyarbakır is the most important city in the Southeastern Anatolia region with its historical and cultural heritage, and the Suriçi region is a living space that embodies Diyarbakır's values and the elements of its urban identity. In the historical process, the walls and historical buildings, which were tried to be brought to their feet with restoration works from time to time in the historical process, entered a process in which citizens from the villages evacuated due to security reasons settled and Islamization increased after the 1980s. Thus, issues such as environmental pollution and damage to the historical texture have come to the surface with the population density in the Sur district.

For all the issues cited above, the protection, development, and transfer of the region to future generations should be planned and implemented in a determined and self-sacrificing manner by the entire state administration, especially by us, the people.

Visual landscape quality assessment of the historical places of Diyarbakır Sur District was carried out. The results showed that the observer group had different visual landscape perceptions. This situation has emerged both in the preference rates of the parameters related to the images and in the preferences for the visual landscape values of images. However, the results showed that parameters of naturalness, landscape, harmony, excitement, maintenance, order, and legibility positively affect visual quality. The results obtained within the scope of the study will be useful in terms of the factors itemized below, and similar studies will be important in this respect.

- It will provide a source of data for the relevant stakeholders in the spatial design processes to be carried out in Sur and will be a guide.

- It will contribute to the process of parameter preference that determines the importance of people's spatial preferences for visual landscapes in Sur.

- Identifying areas that have visually rich qualities in Sur will contribute to people's preference for these areas for different recreational activities.

- It could be efficient for developing decisions and may support the formation and development of Sur's image and aesthetic value.

Conflict of Interest Declaration: The authors declare that there is not any conflict of interest between them.

Declaration of Contribution of Researchers: The authors declare that they have contributed equally to the article.

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