

UNDERSTANDING THE DIFFERENT ATTITUDES OF URBAN SPACES

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Abstract

Urban Spaces today, are known to be holding the most crucial parts of the town or the city since the history of the settlements on an area by the human and are also considered as an important aspect of urban design which provides the residents or the visitors with a strong image and higher urban experience about that area or the city. In the mind of viewer or visitors, as we see the most popular urban aspects in history of urban settlement where no, of buildings are put together in such a way that a drama is released. In most of the cases urban spaces acts as the landmark of the city and important node that affect the imageability of that place. Until today these things are termed as the popular centre of attraction globally known especially for its visual quality as well as aesthetics.

*Opposing to this fact, various different urban spaces are nowadays, under construction, as the urban spaces being built today do no however conveys the real sense of that area and does not has good aesthetic and visual quality, they normally do not have any strong character based on their architecture to which it is linked. This is an outcome of the individualistic approach that has cropped today's architecture. this is reflected in the settlement given by **Cliff Monghtin** in his book "Urban design, streets and square, that is, today the visual (architectural) appearance of the typical modern urban spaces are looking like the noise produced country fairs by many orchestras simultaneously playing different tunes" is true for today's scenario. It also depicts their low level of sensitivity for their issues in the mind set of the designer or in case if the designer is not considering the perspective of the visitor who finally is going to make use of it. This requires a deep study into the various aspects of aesthetics of urban spaces.*

All of the urban spaces formed in any city, either unplanned or planned are finally going to be utilised by the residents or the visitors along with it the failure of this also is directly dependent on these people. What we perceive as more than seeing: the physical environment becomes more than a setting. However, its extension is totally dependent on their life or on their own actions.

This is a general observation that despite of all the factors considered for building a single building till the limit when such similar buildings in group can be viewed as the complete forming a complete urban space, however do not convey the level of aesthetic as well as visual quality which they are expected to have. However, these factors are crucial in the complete process of urban space designing, its appearance visually is equally important because this can be seen the first and foremost impression, people have before even using them.

Structures of the buildings built under a common and proper relationships can offer some level of pleasure visually that is not possible with different aesthetics. But if these are not properly planned, it can have disastrous results for that place/town/city. Creation concerns about the visually chaotic urban spaces are usually overcome by having complete knowledge about the aspects which can have an impact on the view point of the aesthetics of the urban spaces and its visual quality of the entire built space. In the point of view regarding any urban space, its background, its role by the perceiver are considered to have an equal significance as the characteristics and visual physiology of the building formed in an urban space perception.

Hence, this is equally important to know about the preceptive of people living in an urban space as well as the importance of building, its aesthetic and visual quality for the perception regarding any urban space required for analysing from the preceptive of its users for the urban space for continuing to make it believe as the landmark of the area. A need exists for producing the tools, systems and physical forms which have a rational coherent as well as the products depending on these systems of the tools should in turn respond to the expectations and needs of people who wish to use these.

Key words : public places , urban spaces , nodes , district , proximity

Introduction

Background

The semi open or open public spaces when are framed completely by large monuments of buildings in any urban settlement are known as urban spaces. In a way the urban spaces are termed as an overview of the complete city character as well as the designed area for exhibiting the monuments or structures to a greater extent. In any city urban spaces are the hubs of various social, commercial, recreational activities and become social interactive places as well as meeting places. Most of the people such as visitors or the residents of the town visit such places because either the shopping hubs or their workplaces are located there. There visits are mostly centred on relaxation and entertainment. These areas are therefore generally display the affluence and power of the society/ruler/govt. Therefore, these people display the best of the local art and building situated at that area.

Urban spaces are known to form a point of view about a city in a person's mind. A complete image of urban space is resultant of both the activities taking place at that place and the enclosed space built from like massing, form facades and character of buildings. Some of the initial aspects which appear on the mind of a visitor or the residents is the physical appearance the urban

space holds like its treatment of that space, facade and physical form of that space. Various other factors such as security aspects, safety, services, functional aspects, and etc. are valid only when they are utilised by a person.

Aims and objective

Primary objective of the present study is to discover different aspects which will have an impact on the point of view of the urban space through its viewers, where its usage final results in the formation of aesthetically or visually attractive with the sense of that area.

Scope of the project

This research regarding the urban spaces and its perception is limited for finding out the elements and factors which has an impact on the perception of urban space depending on the response received by the people. The case studies considered are restricted only to the planned and well-known urban spaces visited mostly by people just for its visual attractiveness.

“You cannot construct a pleasing sentence in English unless you have a thorough knowledge of grammatical ground rules. If you abandon these basic principles of grammar the result is discordant and inharmonious. Good architecture should be like good manner and follow a recognized code. People should be involved willingly from the beginning in the involvement of their surroundings but participation cannot be imposed. it has to start from the bottom up” (HRH Prince Charles, ref. Book-Urban Design, streets and square, 1992 p.11)

Basic design principles for urban spaces

Basic design principles for urban spaces

1. Order
2. Unity
3. Proportion
4. Scale
5. Symmetry
6. Balance
7. Rhythm

Order

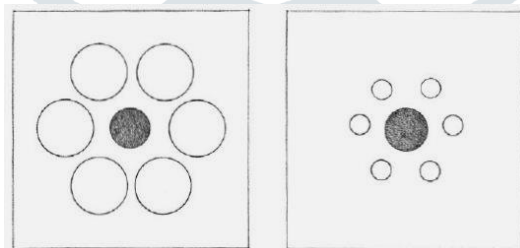
A comprehensible, harmonious and logical condition plan whereby every single component of a group is adequately disposed of with guide to various other components (Francis D.K. Ching, 1997, A Visual Dictionary of Architecture).

Unity

The quality or condition to be mixed in one as to order components within an artistic work which comprises a unified entire or even encourage a single effect (Francis D.K. Ching, 1997, A Visual Dictionary of Architecture).

Proportion

The equality in among two ratios within what the very first on the 4 phrases split by the second equates to the 3rd split by the 4th (Francis D.K. Ching, 1997, A Visual Dictionary of Architecture).



Proportion (image:Form,Space & Order,D.K.Ching)

Scale

A particular proportionate sizing degree or maybe amount typically judged within relation for some purpose or standard format of guide (Francis D. K. Ching, 1997, A Visual Dictionary of Architecture).

Symmetry

The actual correspondence of size, set up as well as the type of components on reverse sides of a dividing plane or line or perhaps regarding a center or even an axis (Francis D.K. Ching, 1997, A Visual Dictionary of Architecture).



Frank Lloyd Wright Studio ,Oak Park,Illinois,1889(image:Form Space & Order,D.K.Ching)

Balance

The attractive of unified plan or perhaps a proportion of components or components within a layout or even a composition (Francis D.K. Ching, 1997, A Visual Dictionary of Architecture).

Rhythm

The motion indicated by designed alternation or practice of semiformal components or maybe motifs within the exact same or even altered type(Francis D.K. Ching,1997, A Visual Dictionary of Architecture).



Column Details ,Notre Dame la Grande,Poitiers , France (Form space and order,D.K. Ching)

Visual appreciation of urban space

Aesthetic is also known as one of the physiological need to appreciate the visual quality of any place or space. The concept of beauty and aesthetics should be well understood. Aesthetic is the branch of knowledge dealing with the survey aspects of phenomenon. The total amount of data received by an individual that is inherent in an object is its aesthetic value. This must be differentiated at the very outset as being very different from beauty.

The aesthetic can be divided into the philosophy of art along with philosophy of beauty. The beauty of a thing lies physiologically in the mind of the beholder since beauty is a match between a preferred image of an object and the sensory data provided by the object, whereas aesthetics is the sum total of sensory data while beauty is what a person tends to like about it. To understand aesthetic responses to the environment we need to understand how we experience it. There are three types of experiencing the elements of the environments that give us pleasure: the sensory, the formal, and symbolic.

Having urbanized space however involve most the sensory faculties as well as in some cases touch, smelling as well as hearing could be much more critical compared to perspective. Graphic appreciation of urban space is as well perception product that means just how we view them, approach them, understand as well as determine them and just how it is attractive to our emotion and mind.

Five elements of the lynch's image of the city

Paths: These are channels along which observers move. The trail, sidewalks, streets as well as other channels where everyone travel. Lynch recognized that road paths had been commonly the major feature in everyone's image having another feature that was arranged and associated with that road path.

Edges: As Lynch (1960:47) notes that edges obstacles, less or more penetrable, that in close proximity one particular area off of coming from an additional, or they might be lines, seams together with what 2 areas are associated as well as joined-up collectively.

Districts: Places indicated by typical qualities, they are the medium to larger regions, what observers psychologically enter inside as well as possess some typical determining persona. Distinct actual physical qualities may include 'thematic continuities' for example; building, symbol, detail, form, space, and texture.

Nodes: The strategic places inside a town directly into what an onlooker is able to get into, as well as and those are the intense foci and also coming from that the individual is travelling.

Landmarks: As Lynch (1960:78-9) argued that Landmark's major physical attributes were individuality some features which were memorable or unique in every context. Some landmarks— hills, spires, and towers which are basically seen from several distances along with angles over the small components. Other landmarks—trees, signs, and sculptures are generally local being noticeable only within limited localities as well as from specific methods.

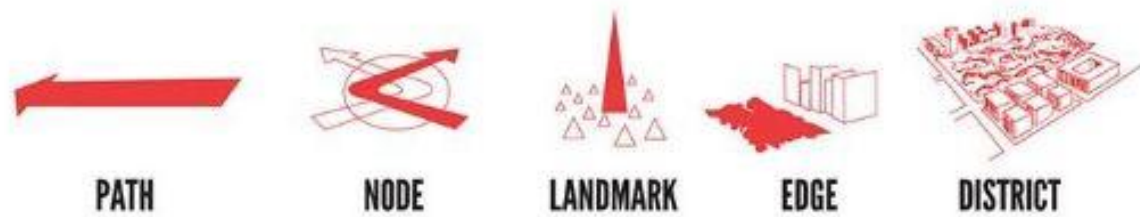


Figure 0-1 five elements of Lynch's image of the city (image :internet)

Theories of perception

What are the gestalt principles?

The Gestalt Principles are a pair of laws and regulations arising from 1920s' psychology, defining exactly how people usually see items by recognizing patterns, grouping comparable components as well as simplifying complicated pictures. Designers utilize these to interact with owners through effective yet natural perspective techniques as well as very best process design and style requirements.

Gestalt theory of perception

Literally, the term *gestalt* means pattern or form, however, its usage defines the concept that the complete *gestalt* is different from its components. Conversely, the human brain results in a notion which is a lot more than just the amount of accessible sensory inputs, as well as it can therefore within predictable methods. Gestalt psychologists converted these predictable methods in concepts by that we manage sensory information. Consequently, Gestalt psychology continues to be very important within the perception and sensation fields (Palmer and Rock, 1990).

Gestalt philosophers were incredibly more powerful in perception along with sensation fields. Principles of Gestalt for example; good continuation law, grouping through similarity or proximity, figure-ground relation as well as closure all are utilized to describe how we manage sensory information.

Figure-ground relationship

Gestalt principle is based on the figure-ground relationship. As per this principle, we are likely to sector the visible society in-ground as well as figure. The figure will be the item or maybe individual that's the emphasis of visible area, while the soil will be the track record. Perception is able to differ extremely, based on what's regarded as ground as well as figure. Apparently, the ability to understand sensory info is dependent upon what we label as figure as well as what we label as ground within any kind of certain situation, though this particular presumption has been known as question (Gibson and Peterson, 1994; Viscera & O'Reilly, 1998).

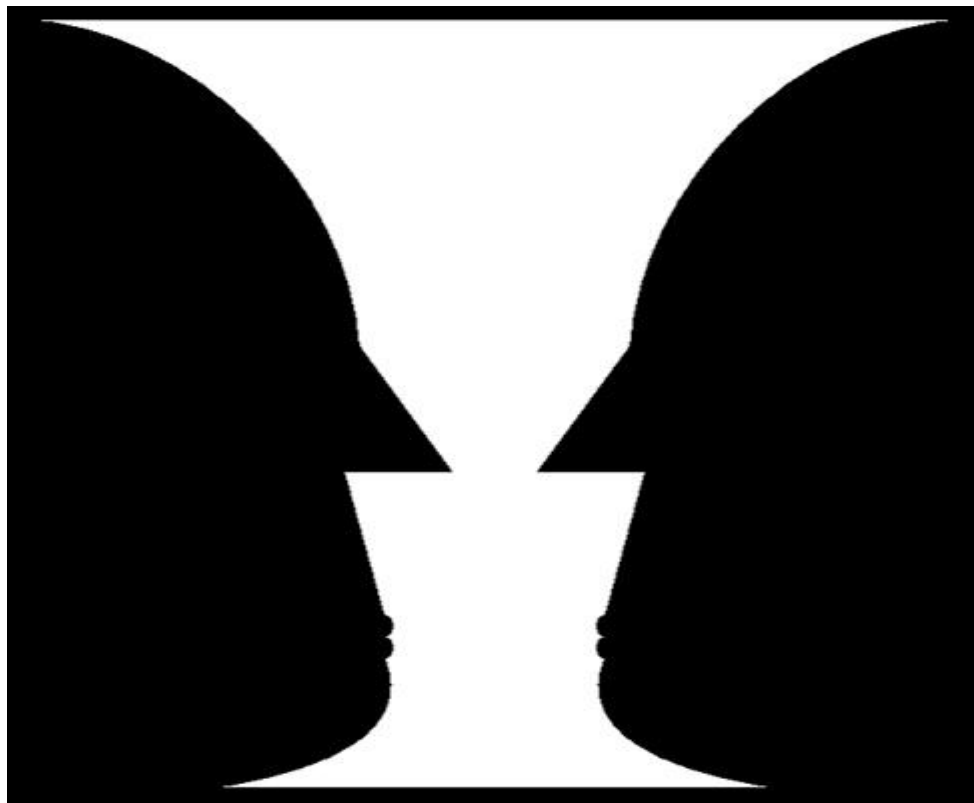
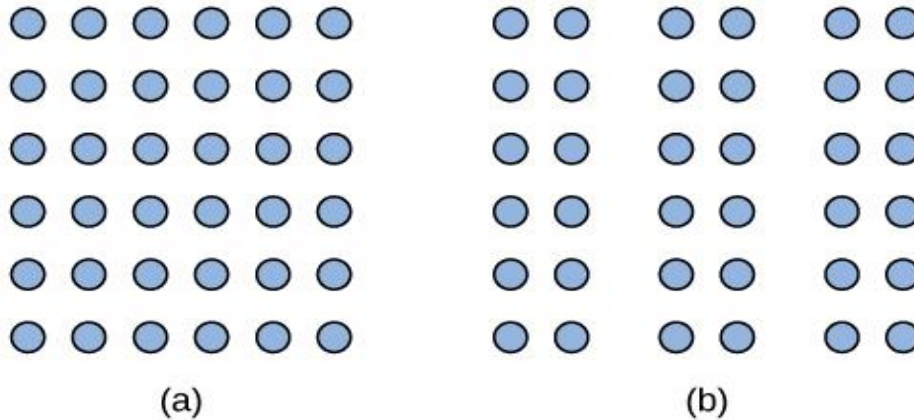


Figure ground relationship ,Gestalt Principles of Design (sources:courses.lumenlearning.com)

The figure-ground relationship idea basically describes as why this figure may be supposed either as a pair of faces or a vase.

Proximity

Proximity is the principle of Gestalt to organize sensory stimuli into a significant perception. As illustrates in the mentioned figure, Gestalt principle states that things are basically close to each other tends to show as a grouped.



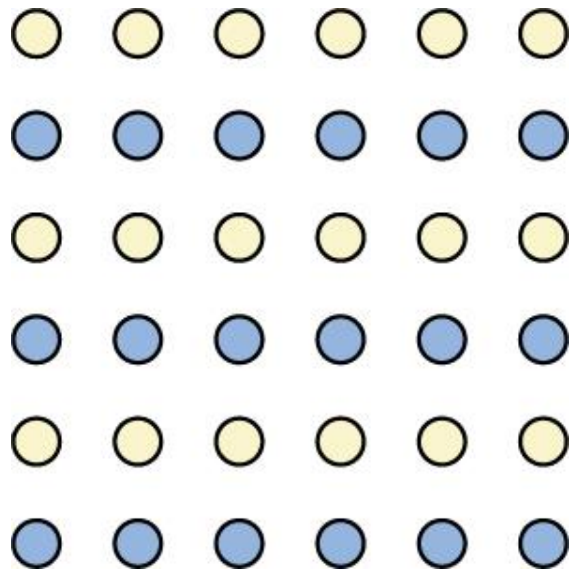
Proximity ,Gestalt Principles of Design (sources:toptal.com)

Proximity’s Gestalt principle recommended that you see (a) on the left side one block of dots along with (b) on the right side there are 3 columns.

The way we come across a thing offers one more illustration on the proximity idea. For instance, we read this line as, not iket hiso rt hat. Here the letters are grouped and a certain term simply connected as there is no space in between the letters, so we see text considering you will find space in between each word. Listed here are a number of additional examples: Cany oun akes enseo foot hiss entence? What doth es e wor dsmea n?

Similarity

Here we may also utilize the similarity principle for grouping of things in our visual area. As per this particular principle, things which are similar but tend to be grouped. For instance, in a football match we grouped the teams according to their uniform colours. When observing an unpleasant drive, we are able to sense on the 2 teams by simply grouping on this particular dimension.



Similarity (sources:interaction-design.org)

When examining this particular dots array, we probably see alternating colouring rows. We're grouping the dots based on the similarity principle.

GESTALT PRINCIPLES: SIMILARITY

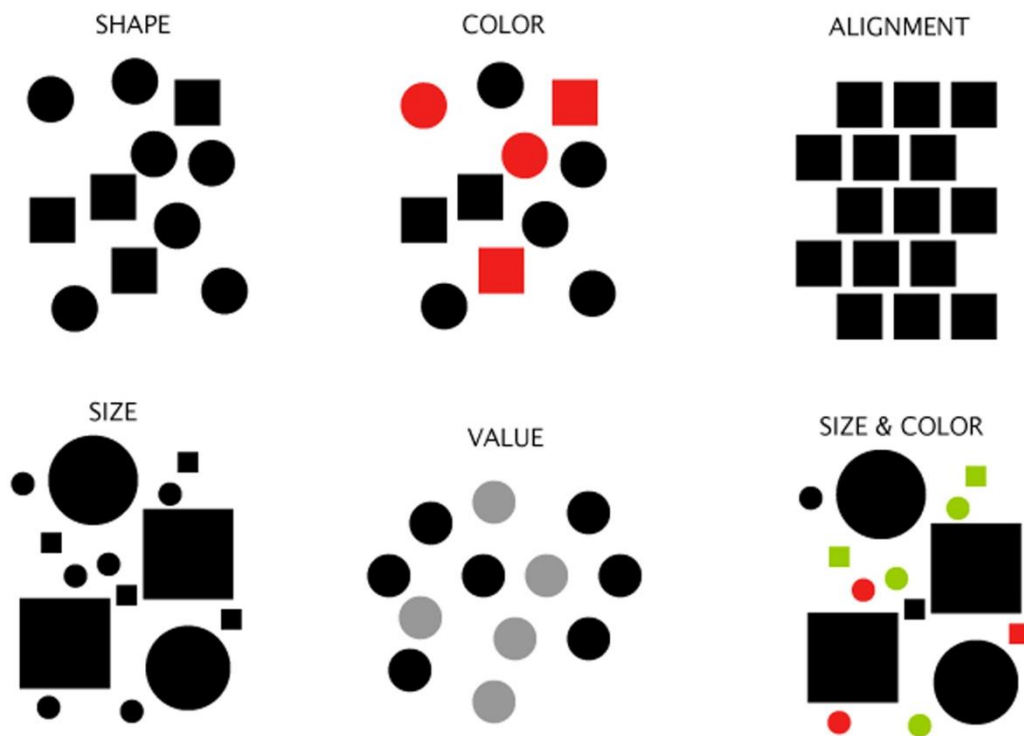


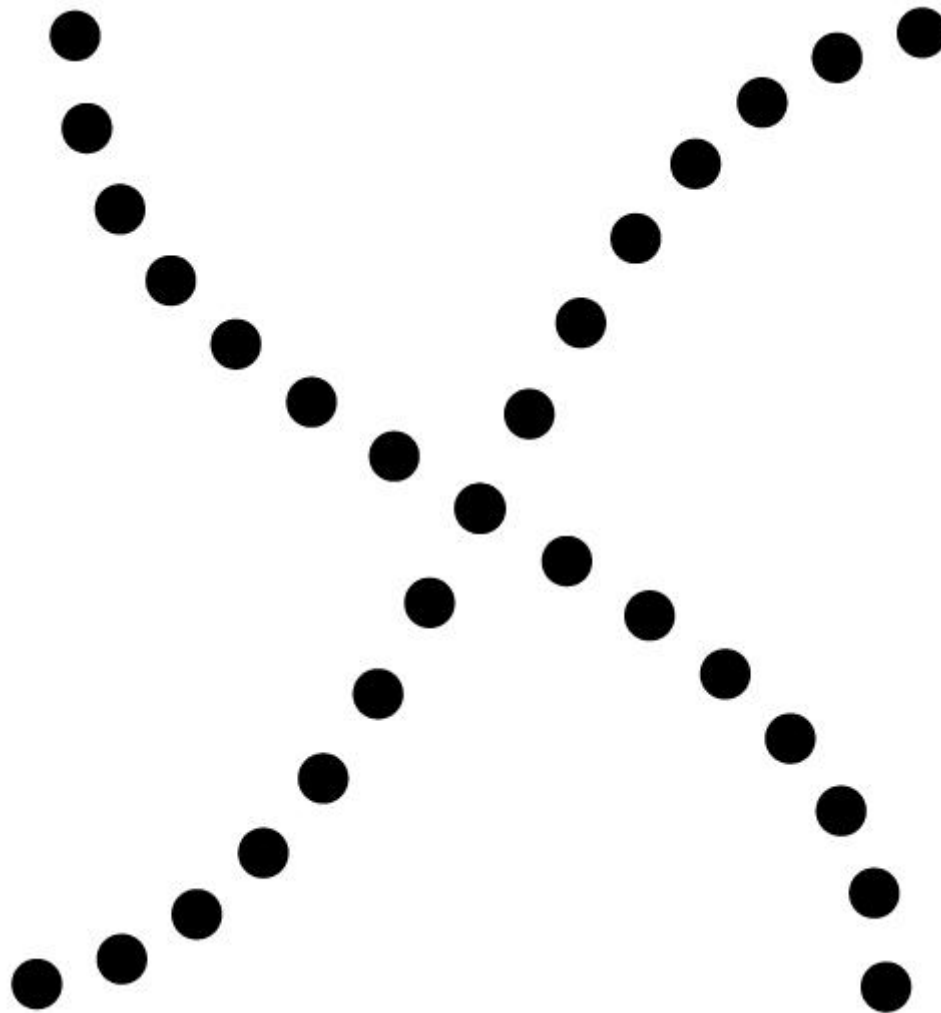
Figure 0-1 Gestalt Principles of Similarity (image :m461.info)

Good continuation

There are 2 more principles of Gestalt 1) continuity law along with 2) closure. The community law recommended that mostly we are possible to perceive smooth and continuous flowing lines as compared to broken, jagged lines.

Closure

The closure principle defines that we manage our perceptions into total items instead of as a series of components.



Gestalt principles of closure(image:introduction to psychology,courses .lumenlearning.com)

Great continuation suggests we're a lot more apt to perceive this particular as 2 overlapping lines, quite compared to 4 lines conference within the canter.



Figure 0-2 Gestalt Laws of Perceptual Organization(image :verywellmind.com)

Closure implies that we are going to perceive a comprehensive rectangle as well as a circle instead of a segments series.

Visual perception of architectural elements

1. Line
2. Shape
3. Texture
4. Colour

Line

A line is created by 2 points. Theoretically, a line has no depth or width but only length. While a point is static by its nature. A line is defined as the movement of a point that is able to move vertically, horizontally, etc.

A line is basically a crucial aspect in the development of any visible building it is able to work to:

- Intersect, surround, link support, and join other visual components.

- Define the edges as well as provide information about shapes to planes
- Articulate the plane surface

Theoretically, a line is a single dimension. It should have some amount of thickness to be noticeable. It's viewed as a series just since the measurements dominate the breadth. The line character limp or taut, tentative or bold, ragged or graceful is obtained by our perceptions of its ratio of width-length as well as continuity degree. A line has majorly textural attributes.

The orientation of the line impacts the job in a visible building. Whereas a vertical line exhibits an equilibrium state with gravity, symbolize the human state or even draw a position. In space a horizontal line is able to represent balance, the ground lane, a body or the horizon at rest. (ARCHITECTURE, Form, Space, & Order, 1996).

Shape

Shape defined the surface or outline configuration of an object. By using shapes we categorized as well as identify the objects. There are different types of shape which are:

- The geometric or organic shape
- Static or dynamic shape
- The positive and negative shape
- Implied shape and dividing shape (ARCHITECTURE, Form, Space, & Order, 1996).



Texture

Tactile as well as visual quality provided to a surface through proportions, arrangement, shapes along with the size of the components. The surface degree was also determined by texture as well as how the incident light absorbs or reflects. (ARCHITECTURE, & Order, Space, Form, 1996).

Colour

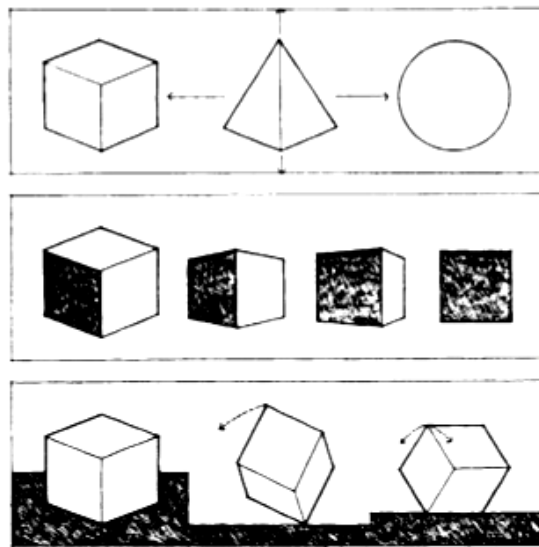
A trend of visual and light perception which could be discussed in conditions of an individual's notion of tint, tonal value as well as saturation. Colour will be the attribute that the majority of definitely distinguishes a type with the surroundings of its. Additionally, it impacts visible weight types (ARCHITECTURE, Form, Space, & Order, 1996).

Perception of form

Properties of form

Forms likewise have several rational properties that govern the design as well as the structure of components.

- **Position:** the form location with respect to its environment and its visual field.
- **Orientation:** the form direction with respect to its compass points, ground plane, a person who view the form and many more forms.
- **Visual inertia:** it's the degree of stability along with the concentration of a form. It depends upon its orientation and geometry with respect to ground plane. The gravity pulls as well as our sightline.



Visual inertia (image :Form ,Space & Order,D.K.Ching)

All these form's properties really affected by viewing conditions.

- A view angle or transforming perspective presents various factors or styles of form to our eyes
- Its size depends upon our distance.
- The conditions of lighting under that we see a form impacts the structure and shape clarity.
- The visible area that involves a form impacts our ability to identify as well as read it (ARCHITECTURE, Form, Space, & Order, 1996).

Types of forms

1. Regular forms
2. Irregular forms

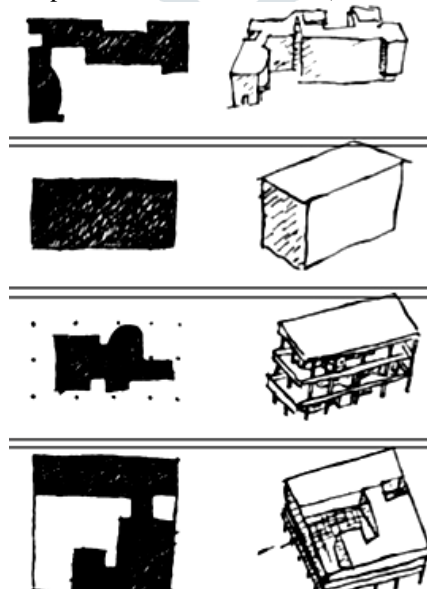
Regular forms

Mean that all those whose areas are regarding each other in an orderly and consistent way. They're usually sound in nature and symmetrical approximately one or maybe much more axes. The pyramid, cone, cylinder, as well as sphere are key examples of regular form.

Forms are able to hold the regularity of theirs even if converted dimensionally or maybe by the inclusion or perhaps subtraction of components. From the encounters with quite similar styles, we are able to create a psychological type of the first whole much whenever a fragment is absent or maybe some other portion is included.

Irregular forms

Are all those whose areas are dissimilar in nature and linked to each other in an inconsistent way. They're usually asymmetrical and much more powerful compared to standard styles. They may be frequent types from what unusual components are already subtracted or even end up from an abnormal composition of normal forms (ARCHITECTURE, Form, Space, & Order, 1996).



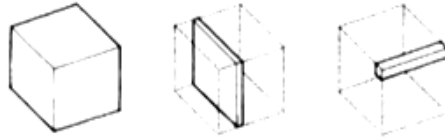
Fourhouse forms by Le Corbusier (image:Form,Space & Order,D.k.Ching)

Transformation of forms

1. Dimensional transformation
1. Subtractive transformation
2. Additive transformation

Dimensional transformation

A form can be transformed by altering one or more of the dimensions and still retain its identity as a member of a family of forms (ARCHITECTURE, Form, Space, & Order, 1996).



Dimensional Transformation (image:Form,Space& Order,D.K. Ching)

Subtractive transformation

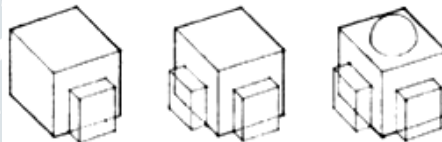
A form could be converted by subtracting its volume percentage. Based on the scope of the subtractive method the form is able to hold the original identity or even be converted into a form of a different family (ARCHITECTURE, Form, Space, & Order, 1996).



Subtractive Transformation (image:Form,Space&Order,D.K.Ching)

Additive transformation

A form may be converted by the inclusion of components to the volume. The dynamics of the preservative method and relative measurements and the quantity of the components currently being connected decide if the identity of the original type is changed or even kept (ARCHITECTURE, Form, Space, & Order, 1996).



Additive Transformation (image:Form,Space & Order,D.K.Ching)

Additive form

Preservative type resulting from the accretion of discrete components could be indicated by the ability to develop as well as merge with other forms.

- **Centralized form:** a selection of secondary forms clustered roughly a dominant main parent type.
- **Linear form:** a series of forms organized sequentially in a row.
- **Radial form:** a linear forms composition extending outward from a central type in a radial fashion.
- **Clustered form:** a group of styles grouped jointly by proximity or even the sharing of a typically visible trait.
- **Grid form:** a set of modular types associated as well as controlled by a 3-dimensional grid (ARCHITECTURE, Form, Space, & Order, 1996).

Perception of other components of urban space

Corners

“Since the articulation of form depends to a great degree on how its surfaces meet each other at corners.while a corner can be articulated by simply contrasting the surface qualities of the adjoining planes or obscured by layering their joining with an optical pattern .our perception of its existence is also affected by the laws of perspective and the quality of light that illuminates the form .

For a corner to be formally active ther must be more than a slight deviation in the angle between tha adjoining planes .

A corner condition can be visually reinforced by introducing a separate and distinct element that is independent of the surface it joins”. (Form, Space And Order, 1996, Francis D.K. Ching)

Skyline and roofscape

“As , skyline , a silhouette is seen from a distance . the roofline although also a silhouette is seen from relating short distance . roofing is the profile or the topmost boundary of the wall as a street or urban/public place . it is the meeting place of sky and building .

There are four types of rooflines :

1. Plain crisp edge – modern building
2. Product of natural growth of town and is made up from a series of gables facing on to the street or square
3. Horizontal ornamental edge to the building facade
4. Baroque ‘building groups , roofing on both side of space , steps up to the climax at the need of the plan

Roofline emphasizes movement and decides the overall form of the building “. (Mishra 2007)

Changing level at the entrance

“Where greater visual and spatial continuity between two spaces is desired a change in level at the entrance is provided” . (Form, Space And Order, 1996, Francis D.K. Ching)

Landmarks , sculptures and furniture

“Street furniture includes all the hard landscape elements other than the floor scape :telegraph poles , lighting standards , telephone boxes , benches , planters , traffic signs, direction signs,CCTV cameras , police boxes, bollards , boundary walls , railings, fountains, bus shelters , statues , plinths etc. and myriad other items . public art in all its form is also type of street furniture .

In addition to contributing to identity and character , the quality , organization and distribution of street furniture is a prime indicator of the quality of an urban space and can also establish quality standards and expectations for subsequent development” . (public places-urban spaces ,2010)

Colour

“A trend of visual and light perception which could be discussed in conditions of an individual's notion of tint, tonal value as well as saturation. Colour will be the attribute that the majority of definitely distinguishes a type with the surroundings of its. Additionally, it impacts visible weight types”. (Architecture,Form, Space,& Order,1996).

Urban spaces**Evolution of public spaces**

Around 6000 years ago, the first city was formed. Greek’s Agora is the well-known public space at present. Democracy shapes Greek cities. Greek’s Agora was basically an open area space where whole kind of gathering like; commercial activities, theatre performances, musical and athletic games, and political meetings took place. Generally agora was geometrical rectangle or square form.

Similarly, the roman forum also has a large open area where whole people gathered for social, economic and political activities. It was usually a combination of acropolis along with agora since it included more activities (for example temples, shrines, the hall of justice along with the council houses) with more formal order. After that many open public places had been designed around the religious buildings. Throughout this time the commercial activities were also taken in public open area. Hence in middle Ages, the utilization of open space was for market places along with religious ceremonies.

In the neoclassical period (the baroque along with renaissance period) formal plans, as well as designs, had been very common in this particular period. Symmetry and order had been the essential principles for squares design. Fountains and Monuments had been added to the design to create aesthetically pleasant environments axial order; hierarchy and balance became major principles of design throughout the baroque period. In this particular period open public space had been designed for creating ceremonial and visual effects.

The industrial revolution has been caused intense changes in urban planning and design in 19th century. The formation of wide railways networks led to public rise in urbanized places that activated development of urban areas latest manufacturing places have been created near urban areas as well as labour category started moving into urban areas to dwell. There have been emerged of department stores, bazaars, shopping streets, and shopping arcades, for creating a new form of public open area, particularly for females. Pedestrian Freedom along with movement has been limited. In the mid of 20th century several urban squares were changed into crossroads particularly in developing countries.

History of public places in india

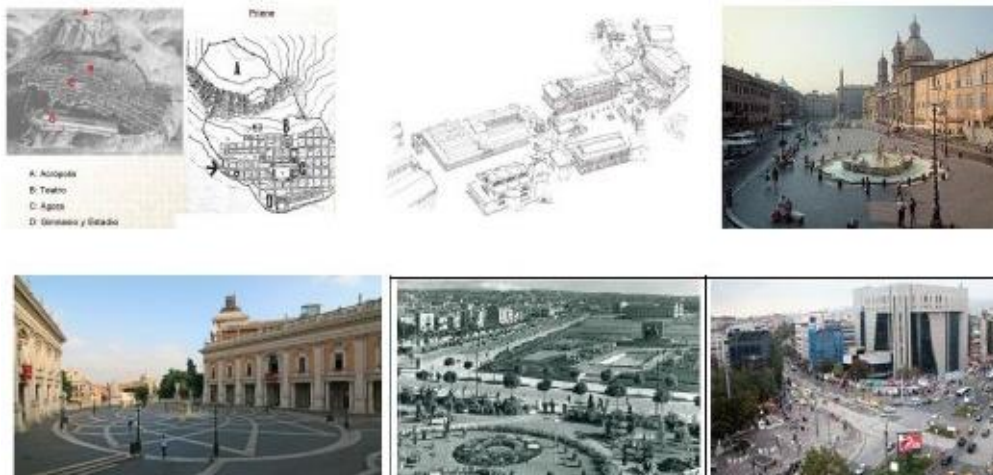
Indian cities have a traditional settlement as an urban core, which established during the medieval era under the reign of the Hindu and then the Muslim rulers. In ancient times at the beginning of civilization the Harappa Mohenjo-Daro cities were well planned. Their public square was raised on a mound with different structures like the Great bath, assembly Hall, etc. forming a vitality of public spaces open to all.

But later when aristocracy came into the picture class differences led to spaces variation. The people belonging to that royal patronage as well as Brahmins would enjoy large open leisure gardens. Geometrically set out within the palace boundary. This was not open to the general public. These spaces were used for formal assembly of performances by dancers, religious rituals, etc. they would be grouped around ornamental elements that served as a symbol of the state at that time. They sometimes served as parade grounds as well.

For the lower classes, the place of congregation was the temple courtyard. People of the same faith and belief would meet and interact. This again was formal in nature to some extent owing to the sanctity temple traditions and rules. Also during the visit of the king space would be closed for the public. Market paces were another place that formed a public square. These bazaars would line along the streets creating a character of its own. During festive times these streets were decorated, lighted up for processions. Hence the character was mouldable.

The Muslim rule brought about the order in spatial planning. The unbuilt spaces were given as much importance as the built – no distinction between street and room. There was a grouping of rectangular pavilions along definite axes and buildings were organized in progression around it. The pavilions and open spaces were mostly enclosed by arcades or buildings on the sides and had defined characteristics that formed an image of the space, meant solely for leisure monumental structures when built had sprawling gardens spread out in front. Everything was prepared as per architectural principle. The hierarchical group of attractive symbols, even the gardening practice. Space would be divided into quadrants by means of pathways and water channels. The intersection of two pathways would form a nuclear element like a fountain or statue. Hence interest exists throughout the grounds. The pathways bordered paths of green lawns in between. All were at right angles to each other. So space had a number of parallel sight lines and perspective view from different angles. It was counted as a self-contained and specific entity removed from city and surrounding as well as the environment-a religious paradise. By virtue of its newness they have been preserved till date. But all these had defined complexes. The mosque courtyard was another place meeting ground, open to all.

With the advent of British rule, Indian public places lost its traditional value. Even with the irregularities of geometric ratios, the perception of disorder was in harmony with the users. But the British introduced their own system of public squares base on length and breadth ratios with large gardens and central features. Though they beatified the space .they were unpopular as the people it has been built for had no connection to them.



Evolution of Public Squares (image:Vaishali sharma,Perception of public squares in india , 2015)

Urban spaces criteria

1. **Typology**
2. **Accessibility**
3. **Activity**
4. **Spatial organisation**
5. **Image**
6. **Security**
7. **Icon generation**

Typology

Public places in India may be categorised into two types: squares along with streets. The streets developed overunbuilt or built spaces as a means to facilitate the settlements spread. Squares developed as a result of the grouping of houses around courtyard that later formed angoras, open ground, forums cloisters, etc. The square is more pleasant space for spending time in every nature of these public places rather than other places.

Streets

Indian urban cities are mostly divided into two parts, the traditional city, and the colonial city. In the traditional cities, the sic spatial characteristics of elemental streets are felt volumes that are vertically generated wall planes which basically bound from both sides. Due to the mixture of elements and functions, the streets act metaphorically along with literally as the outer room of a city. They work as links along with places.

Earlier the building fronts would face a street whereas back face a courtyard that was an open space. However, the variety of such spaces is diminishing in new cities. The street no longer exists but is merely a link – a road to transfer traffic.

Ellis classifies streets as unified wall or series of pavilions and elongated courtyard. These make an optimistic street area, produced as a result of the structure facades. The streets getting carved from a building's mass. Thus the road tends to be more visible as well as volumetric the structures. Therefore the facade belongs more to a street as compared to a building; this was the type of organisation in the colonial parts of the city.

Streets activities can be categorized into 2 types; pedestrian (static along with dynamic) as well as non-pedestrian. Dynamic activities are basically walking; strolling activities are constantly in movement. Static activities include sitting, standing, squatting, eating, etc.

Pedestrians spaces have to become interesting and complex while for motorise they are Tunnel-like and simple. Speed is a crucial element within what a person may see within unites some time. While driving one has high speed so the city's image becomes an amalgamation of partial views over time. However pedestrians have lower speed. They appreciate the finer details of the environment. They are well known about places; therefore they have clear idea of these places. The view for complexity is basically a relative difference between speed per unite time. High speed requires design to be having simplicity, symmetrical spaces, large regular rhythms, gradual curves, and distant views. Slow speed requires having shorter views, intricate, complex and asymmetrical in nature, winding having hidden visions for encouraging strolling along with walking.

Squares

In India city squares and plazas were introduced only during the British colonial rule which has become the hub of social activity. If we raged streets as waterways channelling the stream of man correspondence the square presents an artificial or natural lake. These elements define it:

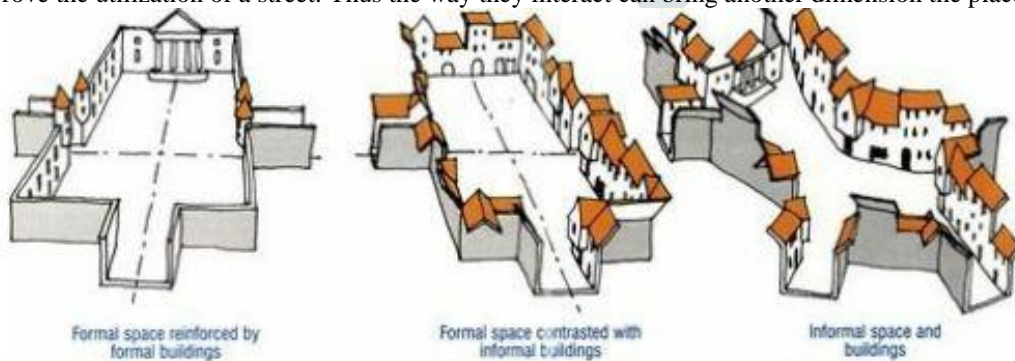
1. Walls of adjacent buildings
2. ground Area
3. The sky over the square

Most traditional cities were designed at the intersection of 2 main chowks mainly crossroads. They acted as preaching, venues for cockfights, temple courtyards, mosque squares, market squares, open spaces, etc. There were a translation of Vedic principles and concepts to forms such spaces within the pols, mohallas and group them to give a central location for interaction. In metro cities, these chowks have merely reduced to traffic nodes which need to be rehabilitated as safe public places.

In Islamic cities, these chowks or pavilions acted as units of space which were multiplied along different axes at right angles to evolve into a city or fortress. Buildings would be placed in the empty plots left.

Squares are often designed as formal and informal spaces. The formal ones being more prevalent and used in India. Semiformal areas possess a strong feeling of enclosure with purchased street, lighting, and flooring household furniture. The adjacent buildings also improved the formality by symmetrical design. Generally the informal squares are more relaxed and asymmetrical in character having more architecture. But in both types, the designers pay respect to its boundaries.

While both the elements –the dynamic street and the static squares seem to be different. But are actually connected to each other in the city space. Street gives much bigger importance to square than just forming the edge and Major Square may improve the utilization of a street. Thus the way they interact can bring another dimension the place.



Formal & Informal spaces (image:EPOA 1997:24)

Accessibility

Access refers to how well space is linked to its surroundings, physically and visually. These spaces must not only be connected: easy to get to and around, but also be seen from a distance (perception). The feel of approaching a public place draws people to the open environment. This can be brought about by gradual change of the streetscape. Lighting, street, furniture or in the Indian context. An array or continuous row of shops will serve the same purpose.

Probably the most essential quality of public space will be the independence for any person to get into it. You will find 3 leading kinds of access:

- **Physical access:** A public space ought to be actually available to the common general public. Any kind of actual physical screen including guards, hedges, fences, or gates as inside the backyard stores, tends to make the area unavailable thus not really public.
- **Visual access:** Distinct exposure of public space is vital for individuals to be at liberty to get into space along with allows a person to determine whether it's secure and alluring. Whereas giving free vision for secrecy as well as leisure. Thus a sense of balance has to be wedged between protection by means of distinct presence as well as getaway by method of protection from immediate observation.
- **Symbolic access:** Existence of particular individuals or maybe elements of design usually indicates symbolic permission to access a public space: which is welcome or not.

Activity

The activity which happens in a public place such as community shows, public concerts along with friendly interactions, etc. –are main components of public space. The key reason as to why people are available in the very first location as well as go back. Tasks likewise create an area unique and also special where turn subsequently likewise helps produce local community satisfaction. These activities may be classified as:

Formal

- Political
- Defence
- Religion

Informal

- Traffic
- Leisure
- Aesthetics

The formal areas are clearly associated as well as based upon the land, the adjoining building utilization, and its function. The function of these spaces would change if the factor on which they are dependent changes but not necessarily the form. They are formed in front or around religious buildings, open yards in front of government buildings. Military parades and functions may be held in large open grounds with symbolic iconic structures creating a monumental public space. While the temple gathered for sacred activities, the formal garden of the government offices expressed political powers and enhanced the arts – dance, music, literature serving as podiums to honour the Indian spirit as well as commemorative events. These are known as associative squares. Informal public squares are like internal function squares whereby activities that are developed totally depends upon the open space on the square, without having this particular activity getting some dependency in the area or even utilization. Its function is independent and self – cantered. Such activities include mostly a market place for exchange and selling of goods in India .this commercial hub attracts majority of the Indian population from different classes and backgrounds. Original bazaars of India had developed at the nodes or junction of two main connecting streets .these squares known as chowks became the social hub and they are often developed to give it and character to which the population could relate e.g. the chowks of Jaipur. These form arterial node function squares.

Spatial organization

The way in which receptive places are set up as well as designed within a method of areas will be the spatial setup on the area. Irregularity is definitely the main aspect of organic and natural design because it can't be assessed within geometric qualities as alignment, parallel elements, repetition, symmetry, and rhythm, etc. The variables assist finding away orders; lack of the attributes is called as disorder condition. A public place is on the subject of the whole and also the component which will be the spatial character.

Form

Helps to define the boundaries of public space. These boundaries may be obvious and tactile like the ground pavement, facade, row of trees, etc. the upper limit is formed by the roof lines or sky.

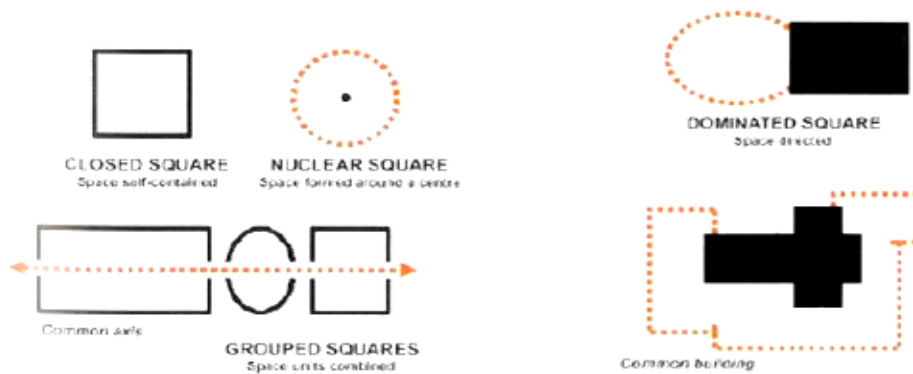
Gestalt says, “**The spatial form tends to continue in spite of change of use within and about the square...it is as permanent as the elements that create it volume**” is defined by its bottom (the ground, the sides (buildings, trees, river banks, etc.) and the open ceiling (the sky). To deduce the form of square three concepts must be studied:

- View of Isovist-field from a specific position
- Axial space – a straight line
- Convex space – no line among these two points; space goes outside the perimeter

Paul zucker's typology of urban squares

In town and square (1959) Zucker discussed artistically relevant square which represented organized and contained space. He argued that squares like; Venice's Piazza San Marco as well as Rome's Piazza San Pietro had been unquestionably art form since the distinctive connection in between the receptive location on the square, the surrounding structures along with the

skies earlier results in an authentic emotional experience much like the effect of every other artwork (ZUKER 1959:1) Zuker outlined 5 standard kinds of artistically appropriate urbanized square.



Zuker's typology of urban squares (image: Mathew Carmona, public places - urban spaces)

The closed square: space self-contained

A closed square is basically a comprehensive enclosure disrupted just through the streets directing into it, frequently showing the typical geometric type and quite often a practice of architectural components (for example; insert des Vosges, Paris) for Zuker (1959) the closed square provides...the immediate expression along with finest instant phrase of male's battle against becoming forfeited inside a gelatinous world, within a disorderly mass of urbanized dwellings.



The Closed Square, Plaza Mayor in Madrid (image : Vaishali sharma , Perception of urban public squares in india , 2015)

The dominated square: space directed

Zuker's dominated square is recognized by way of construction or maybe group of buildings towards that the area is instructed as well as to that any other encompassing buildings are associated.



The Dominated Square, Notre Dame (image : Vaishali sharma , Perception of urban public squares in india , 2015)

The nuclear square: space formed around a center

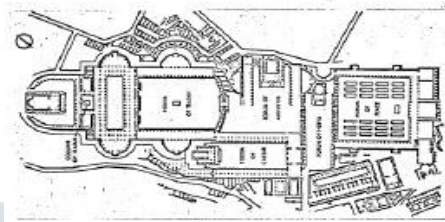
The nuclear square includes the main element - a vertical nucleus sufficiently impressive in order to produce a feeling of space close to itself and then changing the area having stress which will keep the entire combinations.



The Nuclear Square, Trafalgar Square, London (image : Vaishali sharma , Perception of urban public squares in india , 2015)

Grouped square: space units combined

Zucker when compared the visible effect of a variety of visually linked square together with the impact of successive areas within a baroque palace, in which the areas prep just for the minute, the next for that 3rd, etc. with every getting equally a significant link within the chain as well as getting extra significance due to it.



The Roam Grouped Saquare (image : Vaishali sharma , Perception of urban public squares in india , 2015)

The amorphous square: space unlimited

Amorphous Square are those that do not fall into one of the above categories. For zucker an amorphous square shared at least some of the necessary quantities with other types, even if –on further analysis –it appeared to be unorganized or formless.

Image

Public places basically are the community's centers as well as design to identify the entire city. The public places or square's image is closely tied to the buildings nearby and structures or elements that create space around it. The visible intricacy of a space density in addition to assortment of components offers for passive engagement. Passive engagement calls for handling two primary issues:

- Vantage points /sightlines
- Seating areas

Each time an activity foci/focal areas in the deep garden, individuals seem to look for proper focal factors from where you can view the arena. These are often area tips, heightened places or maybe perhaps encompassing structures. The utilization of a public place can be prolonged if provided with places to sit. Moreover most public place is pedestrian: so these seating should provide for a break to sit and enjoy the space as a whole ongoing activity or everything at once. In India this aspect is majorly missing.

The image one perceives depends on the angle of vision:

- 27 degree, ratio of 1:2 object and distance of viewing – clear vision of architectural features
- 18 degree, ratio of 1:3 object and distance of viewing – sharper picture of edifice and surroundings
- 12 degree, ratio of 1:4 object and distance of viewing – appreciates structure as part of the surroundings

Icon generation

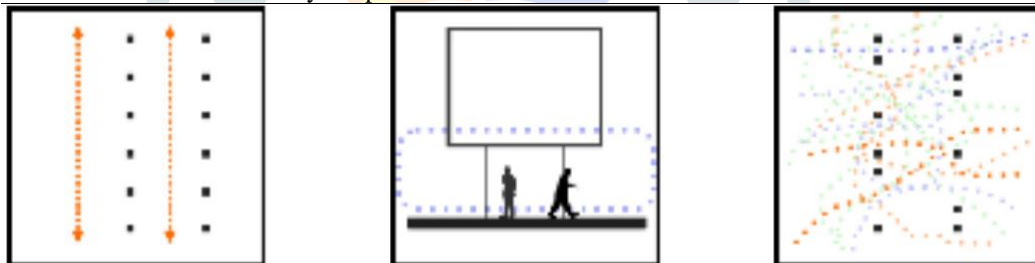
Sense of place is the primary responsibility of a public square. Iconic architecture is such places make a space more distinct and identifiable. It engulfs people in its extraordinariness and creates placemaking. Iconic architecture is basically described as a building that is famous within the profession and it'd additionally lengthen to become known for the general public as it's specific visual, symbolic, historic values linked to them.



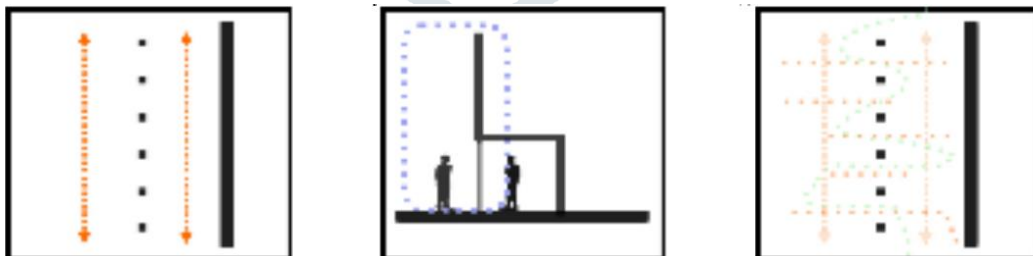
Icon's structures (image :Vaishali sharma , Perception of urban public squares in india , 2015)

Relationship and features between openings and plaza

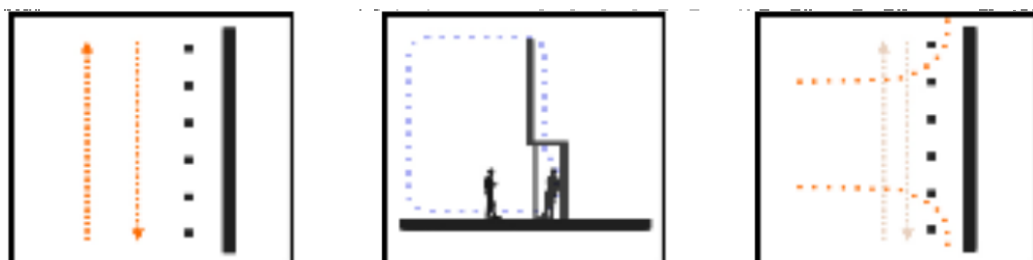
1. Regular pattern and circulation
2. Connectivity-view and circulation
3. Irregular distance and flexible circulation
4. Wall-closed visually regular circulation
5. Connected with a part of building
6. Vertical circulation and variation
7. Variation of the distance between wall and columns
8. A small rest place – seating
9. Fixed narrow space and reduced direction of circulation
10. Extension of a regular distance of columns
11. Higher accessibility visual open space
12. variation of distance of columns-diversity of space



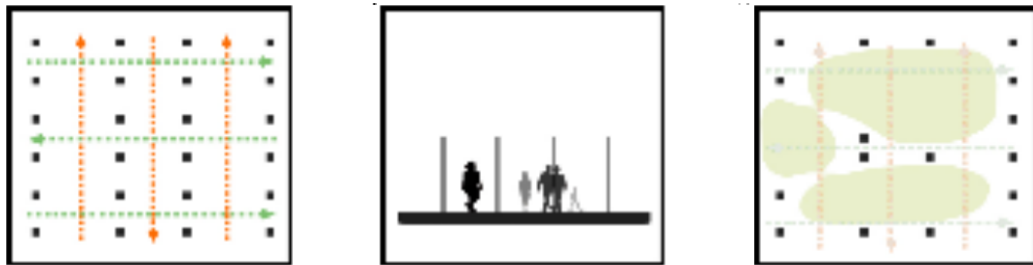
relationship and features between columns & plaza (image:Youngduk Kimmr,exploration of connectivity between urban plaza and mixed use buildings,2015)



relationship and features between columns and plaza (image:Youngduk Kimmr,exploration of connectivity between urabn plaza and mixed use buildings , 2015)

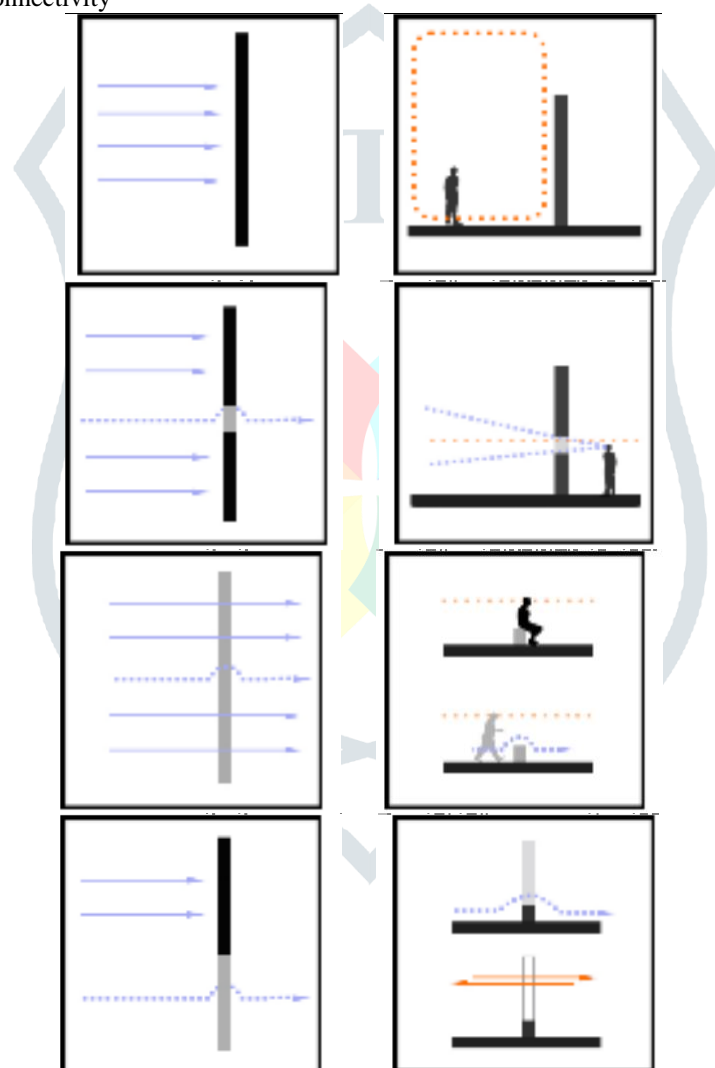


Relationship and Features between columns & plaza (image:Youngduk Kimmr,exploration of connectivity between urban plaza and mixed use buildings,2015)



Relationship and features between columns & plaza (image:Youngduk Kimmr,exploration of connectivity between urban plaza and mixed use buildings ,2015)

- 13. Closed visually and physically
- 14. Discreetness of space
- 15. Partial opening visually but with no accessibility
- 16. Visual connectivity
- 17. Opened visually and physically
- 18. Functional barrier
- 19. Partially opened and closed
- 20. accessibility spatial connectivity

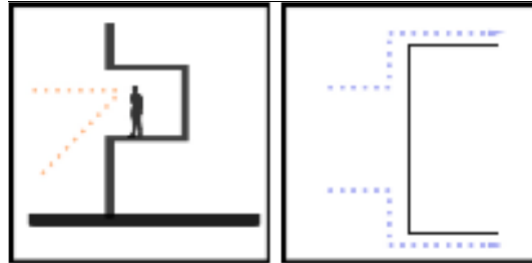


- 21. Balcony
- 22. Entrance
- 23. Deck or terrace
- 24. Windows

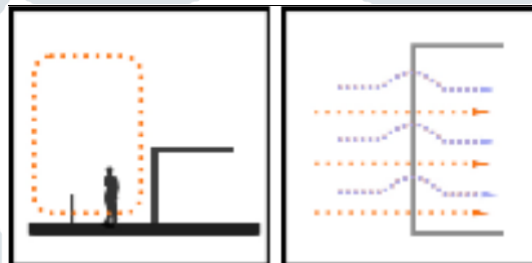
With a change in height and location, visual and Perceptual view experience also changed. Visually there is connectivity but having no continuity spatially.



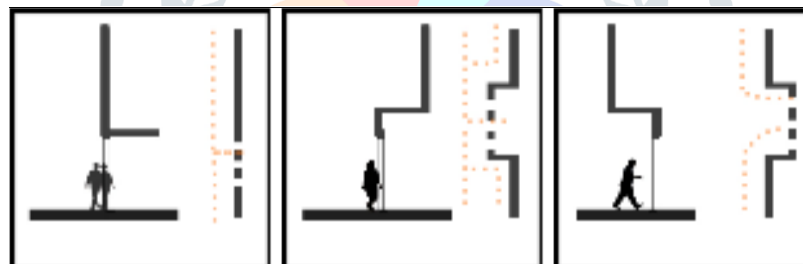
Relationship and features between openings and plaza (image:Youngduk Kimmr,exploration of connectivity between urban plaza and mixed use buildings,2015)



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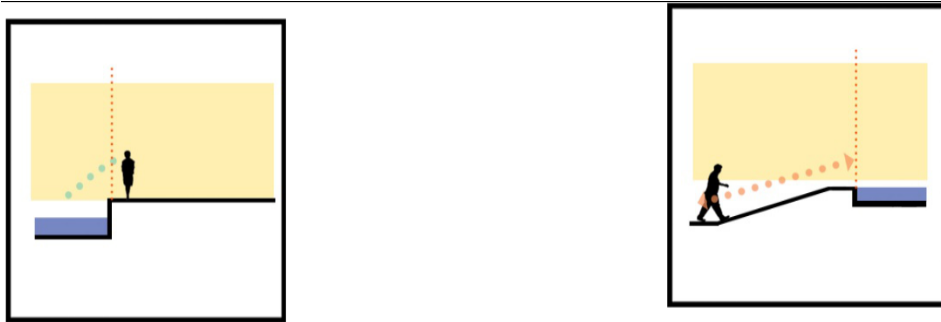


relationship and features between openings and plaza (image:Youngduk Kimmr , exploration of connectivity between urban plaza and mixed use buildings , 2015)

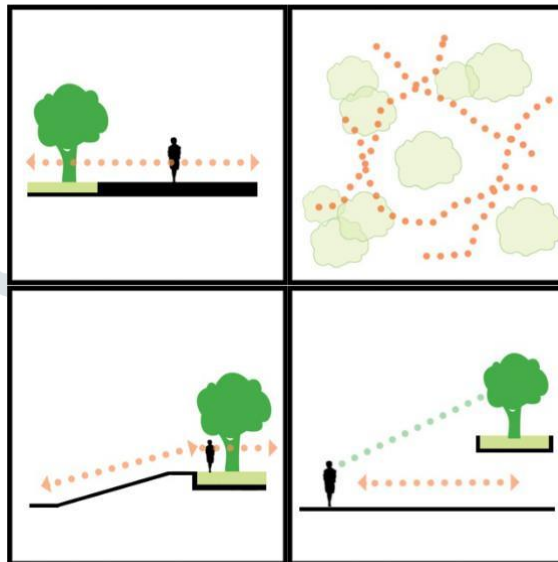
1. Lamp with waterscape
2. Closed circulation –visually opened
3. Limited circulation
4. Visually opened
5. Variation of floor shape–diversity of activity
6. Variation of height diversity of space
7. Circulation flexibility having a shadow
8. Physically along withvisually opened with shadow



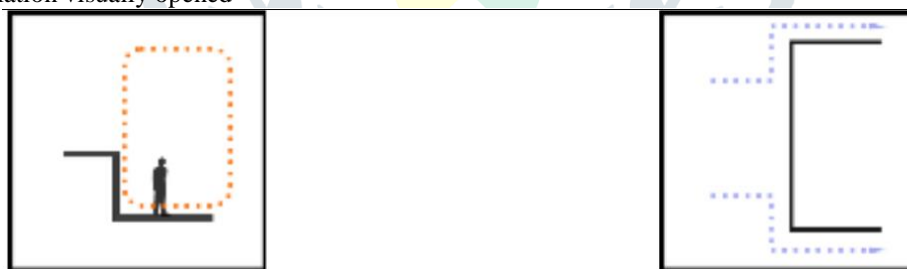
Relationship and features between natural elements and plaza (image:Youngduk Kimmr,exploration of connectivity between urban plaza and mixed use buildings,2015)



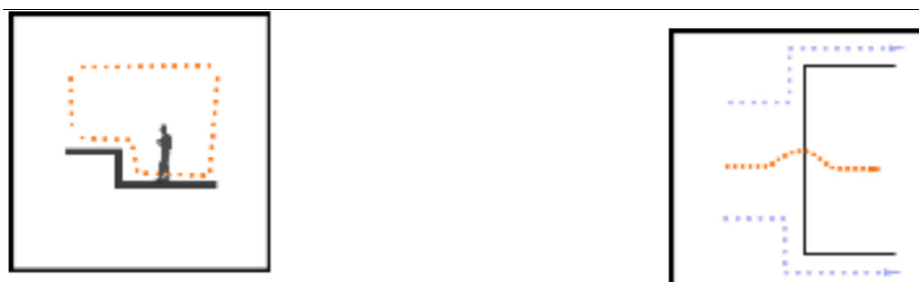
Relationship and features between natural elements and plaza (image:Youngduk Kimmr,exploration of connectivity between urban plaza and mixed use buildings ,2015)



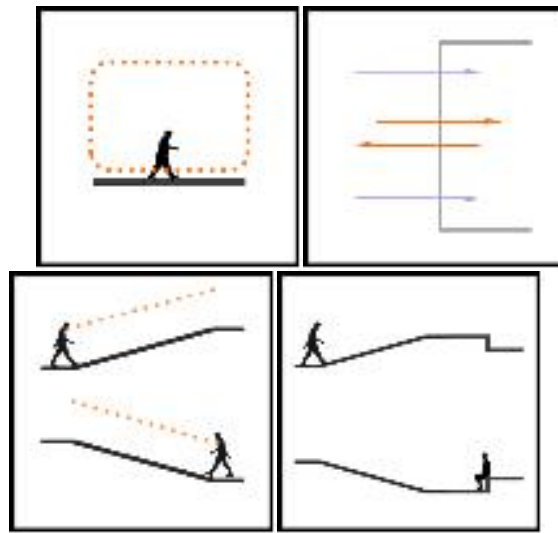
- 25. Closed view having a lower floor
- 26. Variation of floor shape –diversity of activity
- 27. Variation of height diversity of space
- 28. Unlimited circulation
- 29. Flat level-unlimited view and circulation
- 30. Climb or detour
- 31. Detour because of no accessibility
- 32. Closed circulation visually opened



Relationship and features between floor (level) and plaza (image:Youngduk Kimmr,exploration of connectivity between urban plaza and mixed use buildings ,2015)



Relationship and features between floor(level) and plaza (image:Youngduk Kimmr, exploration of connectivity between urban plaza and mixed use buildings , 2015)



Field study

Introduction

Field study gives the clear analysis of the work done in the literature study .it has been done to understand the various factors which affect the perception of urban spaces on the viewer's mind . Before going for the survey to find our various factors, there was a need to analysis the most popular urban spaces in terms of their visual characteristics, viewing conditions, viewing environment and then various surveys have been done to find out the public opinion.

Keeping this in mind , an attempt is made to understand the various factors which affect the perception of built environment through various case studies (from live and literature case studies) and public opinion about the selected case studies. Analysis of the public opinion, framing out the most important indicators through various indicators will be framed. In literature study, analysis is limited to the first three factors which affect the perception of any built environment i.e. visual characteristics, viewing environment, viewing condition.

Case study -1 (literature study)

Piazza de san Marco, Venice (828-1810 A.D.)

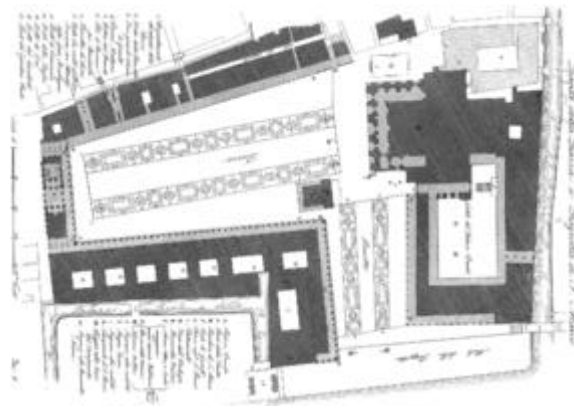
Piazza dl san Marco is chosen because it is world famous piazza and most popular tourist destination in Venice .piazza as a tourist magnet and provides a living and working environment for thousands of people. It is also known for its visual attractiveness in terms of urban design and architecture. not only visitors describe it as a place to listen to music , a place to shop , a place to eat ,to seize the world one of the best architecture . But also great architects like Napoleon have called this as “The finest drawing room in Europe.”even Saarinen also wrote about this place as “correlation of individual buildings into a magnificent architectural ensemble ...No painter ever conceived an architectural background more perfectNo theatre ever created a more sublime tableau.”

Through the work has been done by different architect in different ages but each architect responded to the work of his distinguished predecessor by deciding to blend in with or to react against it. According to the taste of his time .Saarinen also this place as “correlation of individual buildings into a magnificent architectural ensemble ... into ... a lasting symphony of architectural forms.”

Viewing characteristics

Analysis of Piazza shape

Piazza San Marco is an enclosed urban square as well as has the quality of dominated square. The main shape of Piazza is trapezoidal from west to east. But it is over lapped by other trapezoidal shape from south to north. over the overlapping the two dominating masses are projecting out to break the continuity of vision ,to create the sense of curiosity as well as sense of outward from the enclosed and makes the entrance is an attractive feature and is well defined and welcoming and strategically placed –imparting the sense of arrival .



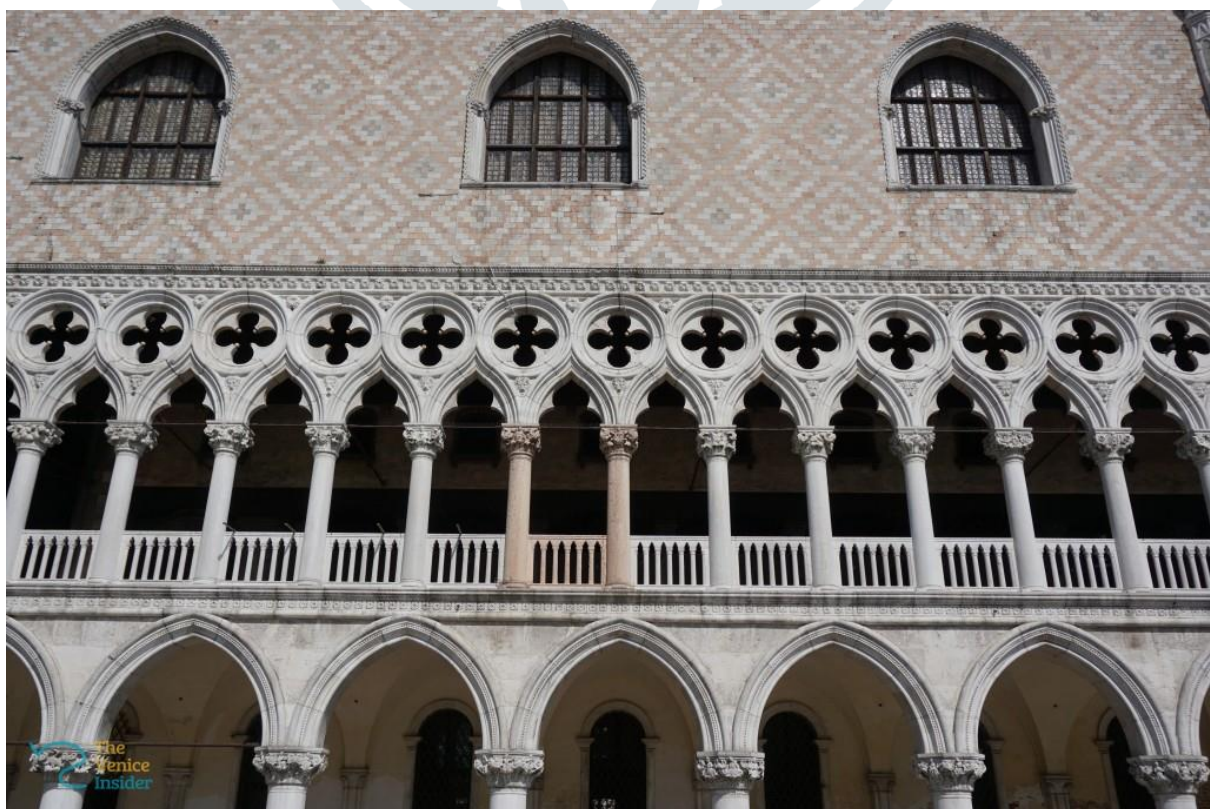
Plan of Piazza San Marco, Venice (image:Design of cities)

Analysis of form and facade

There is a variety of buildings in the Piazza. But most of them are regular forms, stable and symmetrical. Cathedral alone is having a lot of varieties of forms itself. In spite of having a great variety of forms in the space, it is imparting the sense of unity, whole massing looks like a single mass. Placing of these various forms are strategically and intelligently selected but again imparting the sense of unity. This gives movement to eyes through different forms as well as giving the direction to move the feet of visitors without inquire anybody.



Analysis of facade



There is great variety in the facades of buildings in the Piazza San Marco but all the facades have regular geometry of elements in facade and all are imparting the sense of unity when viewed as a whole.

Cathedral having a lot of varieties of facade element itself, making heavy contrast with its surrounding facades but act as an integral part of whole composition. Sense of unity comes from repetitive use of some elements (colonnades, arches roofs capes etc.) In throughout the composition. Height is same all through, due to which continuity does not break. Variety in facades elements imparts movement through facades which giving the direction to move eye from one point to another, having different experiences from every side.

Dog's palace (started in 814, rebuilt -976, 1105, 1309, and 1404)

It is Venetian gothic form having 36 columns of massive arcades. It has pointed arches at ground level. Three bronze pylons in front of basilica in 1505.

At first floor, there are 71 columns which are pointed arches and fretted .quatrefoil opening and above it blank facade of pink and white marble, laid in diagonal pattern.

This facade is proceeding by large pointed windows which are frame by fretwork marble cresting.



Basilica of S. Marco (church-828 A.D.)

It is centralized, additive and subtractive form, elaborately carved ogival pediments which surmounted each bay of facades, turrets, four gilded copper bronze horses over central arch. It is a grandiose and magnificent hodgepodge of byzantine domes, mosaics and plundered treasure from the near east and Asia.

Procuriatic vecchia

This building has three superimposed Renaissance arcades in three floors having fifty arches other two floors have -100 arches.

Library (1536)

It was designed by Sansovino and completed by Scamozzi. IT has strong horizontal emphasis elaborately carved entablatures over both ground and first floor colonnades. Horizontality is emphasized by open balustrades at first and roof floor level. While each bay is also emphasized along the roof line by a standing statue.

Viewing environment

Piazza is surrounded by buildings from all four sides. Piazzetta is surrounded by buildings from two sides and act as passage to the main piazza and have the main and welcome entry to visitor –defined entry. It is surrounded through canal entrance: the foreground to the piazza is created hard paving



Followed by water. Middle ground created by the built mass and background is sky and punching campanile. In the main piazza the foreground is created by hard paving.

Campanile height- 323'-0"

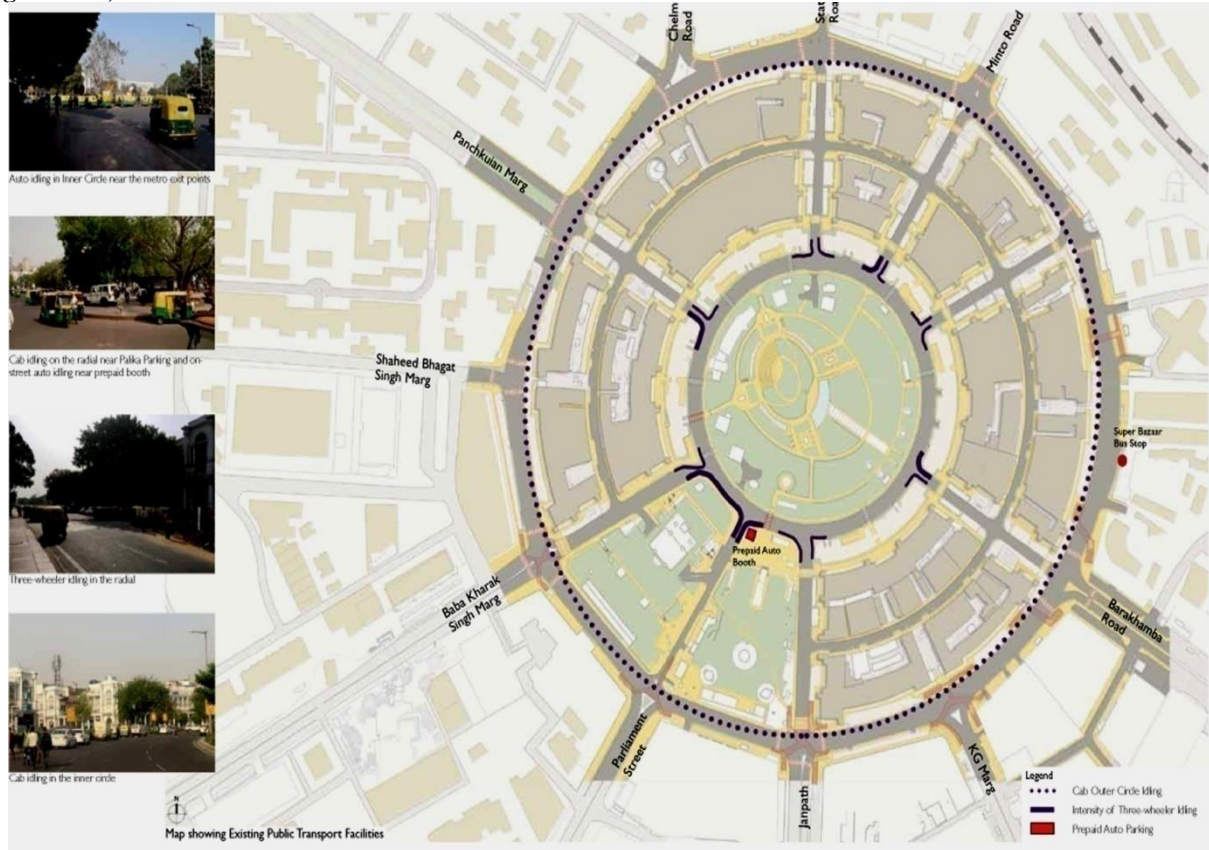
Vertically is emphasized by buttress surmounted by square stone bell chamber and that in its turn by a pyramidal spine act as a focal point, which unifies whole piazza i.e. irregular plan of piazza and disparate forms of the building which surrounds them.

Viewing condition

Piazza have rush all the hours of the day but mostly visited in the day in summer season and every weekends. Building does not have any glare because of material used. Night view is also very pleasant and memorable showing the intricate details of each form and facade of the space. Size of the Piazza is quite relative and comfortable to see the whole composition creating various viewpoints in the Piazza itself to feel the space and total environment.

Case study -2

Connaught Place, New Delhi



map of Connaught place :New Delhi (image:Pedestrianisation of Connaught place movement & design,2017)

Year of construction -1931

Architect-R.T. Russell

The market got the name Connaught place in the honour of the Duke of Connaught who visited Delhi in 1921. By this time, R.T Russell (formerly assistant to Lutyens on the New Delhi project) chief architect in the C.P.W.D. was ready with an exciting plan for Connaught place.

Analysis of shape

Main shape of Connaught place is circular having radial roads projecting out to the different part of the city. It is an enclosed urban square by its shape as well as has the quality of Dominant Square. It has colonial architecture. The diameter of central park is 240 m surrounded by the 18m road all around and then 25m hard paving for walk and sitting. Now it is used as parking area.

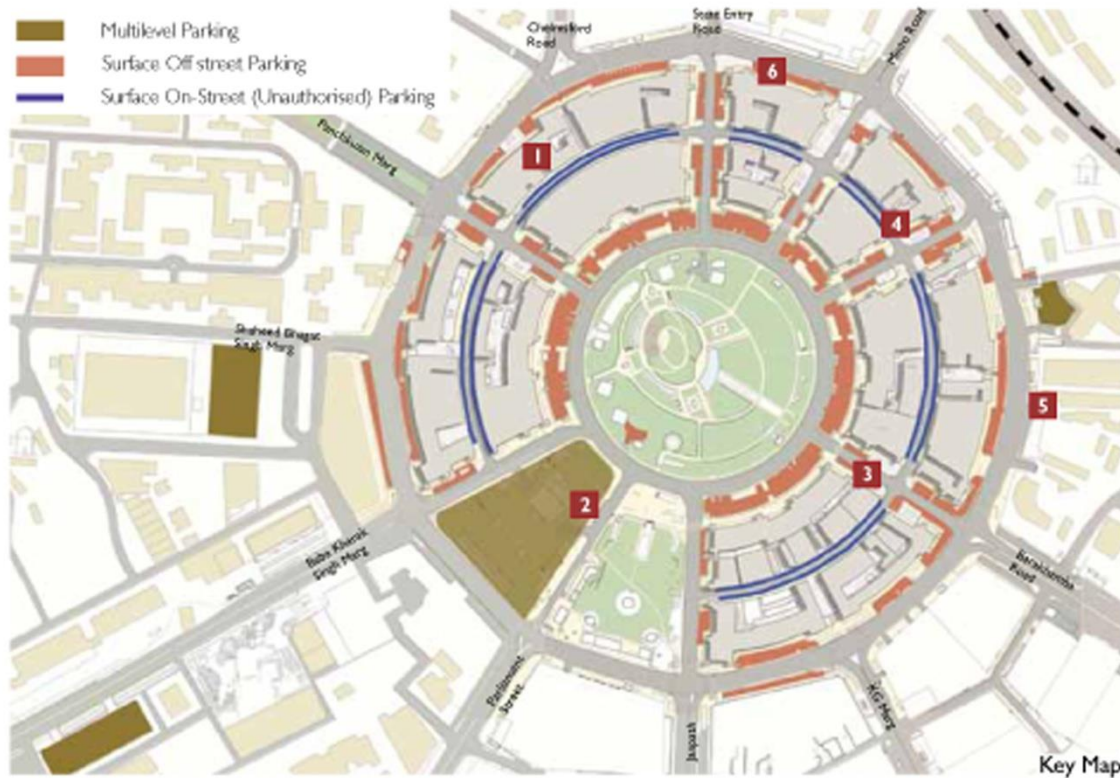


View of Connaught place , New Delhi (Source:Pedestianisation of Connaught place ,Movement & design ,2017)

Analysis of form and facade

There is a unity in the form as well as facade throughout the stretch. It has regular form that is imparting the sense of unity. Whole Connaught place is stable and symmetrical but horizontally is more dominating than vertically –hence loss of enclosure. It imparts movement to eyes through repetitive forms and various facades elements.





Parking by residences and shop owners in middle circle courtyard and low maintenance of facade



Pedestrian circulation blocked in outer circle by parked vehicles



Parking on footpath at Super Bazaar leading to encroachment



Existing non-functional/unmaintained facilities in Palka parking complex



Loading/unloading and parking in the middle circle



Encroachment of footpath in outer circle by parked two wheelers

Analysis of form and facade ,connaught place , New Delhi (image :pedestrianisation of connaught place movement & design ,2017)

Analysis of facade

Regular geometry of elements of facade and continuity in facade makes it as a single unity. Ends of each block are more dominating than the middle portion. Two storied building that creates loss of sense of enclosure. movement through facade gives the direction to move eyes from one point to another but having more or less same visual experience from all side other than the place side .while coloured line plastered building, repetition of elements makes the rhythm and unity .horizontality is prevailing throughout the facades of the buildings which have no focal points to guide the people. Height of Connaught place -11m, 6m on ground floor and 5m at first floor.

Viewing environment

Connaught place is surrounded by tall buildings from all four sides and all buildings have different character due to tallness and facade treatment. Because of that it has lost its identity. It cannot be seen because of the background prevailing /dominating. It is best viewed from the palika bazaar park that is part from where you can see the whole Connaught place but don't have any feeling of enclosure. Foreground is created by hard paving with small patches of greenery having sitting areas. Skyline of Connaught place from distant places produces an effect of unorganized development. Trees exist in Connaught place but are haphazardly planted. No well defined hierarchy regarding types of plant forms exist. Pedestrian accessibility hindered due to fast flowing vehicular traffic at the inner circle.

Viewing condition

Connaught place have rush all the hours of the day but mostly visited in the evening and every weekends. Building does not having any glare because of the material used .its large scale form and long facade does not reveal its intricate details.

Summary Of Analysis Of Literature Review

S. no.	Factors	Observations		
		Piazza de san Marco, Venice	Dog's Palace	Connaught place ,New Delhi
1	Square	Enclosed		Dominated
2	Shape of building	trapezoidal	irregular	Circular
3	masses	Projected masses	yes	Medium
4	Entrance to the plaza	Attractive entrance	Canal entrance	nil
5	Approach	Imparting sense of arrival	linear	linear
6	Form of building	Varied form	nil	nil
7	Sense of unity	Yes	yes	yes
8	Rhythmn	Yes	yes	yes
9	Geometry	Regular	yes	Regular
10	Contrast	Heavy contrast	yes	yes
11	Repetition of elements	Yes	Medium	No
12	Detailing on facade treatment	Variety in detailing	Medium	No
13	Context	nil	Surrounded by buildings all four sides	Surrounded by tall buildings
14	Foreground	nil	Followed by hard paving and water	Followed by Hard paving
15	Background	nil	Having built masses ,sky and companile	No
16	Dominating/ focal point	nil	Pyramidal spine act as focal point	No
17	Roads	nil	nil	Radial
18	Architecture style	nil	nil	Colonial
19	Symmetry	nil	nil	Yes
20	Horizontality and vericality	nil	nil	Horizontal is more dominant than vertical
21	Sense of enclosure	nil	nil	Loss of enclosure
22	Skyline	nil	nil	Shows Unorganized development
23	Landscape	nil	nil	Trees are planted in hapahazardly manner & no hierarchy in types of trees

Inferences from the case study

Through analysis several indicators have been framed which can affect the perception of the observer or can create the great mental image in the mind of observer. These indicators are as follows:

- Entrance to the plaza
- Dominating / focal point
- Many/different facade can be unified in such a way that it looks one composition
- Whole composition-unity and order in massing
- Focal point -should have maximum
- Supportive elements
- Height of building
- Treatment for floor –unified element in facade on different floors
- Detailing –size for details
- Height at which details are putted

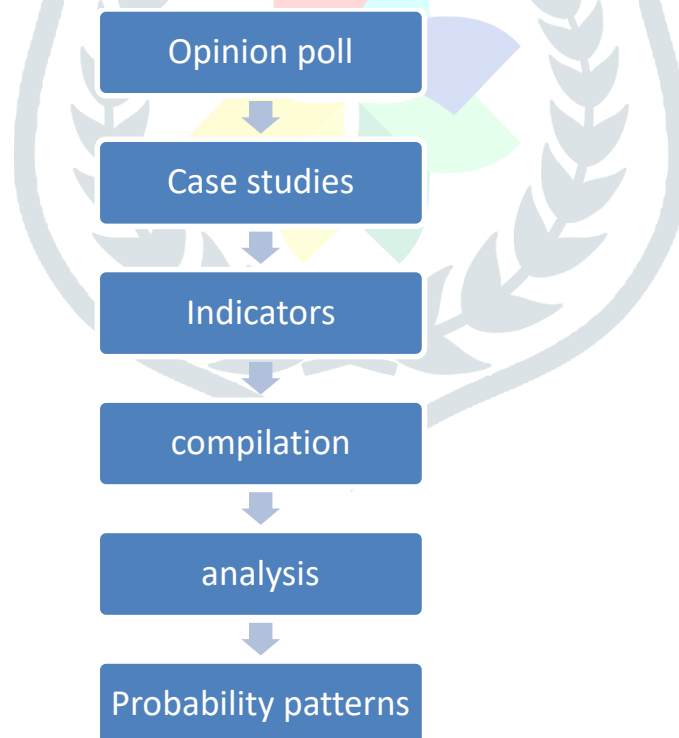
Analysis and conclusions

In this chapter, analysis of opinion poll to determine the different indicators which have been implemented in the form of histograms. On the public response of various case studies that have been selected on the basis of initial survey to list out the places in popularity ratio and frequently visited areas. After the determination of indicators, consistency of those indicators has been checked according to the various case studies. By using the same parameters another opinion poll was conducted for the observation of urban areas regarding the facades and forms.

Methodology

Initially, an opinion poll was conducted for the selection of the case studies, varying the nature of different case studies helping to objectify the resultant data. These case studies were then analyzed in the term of the factors that affect the perception of that place like, visual characteristics, visual conditions, and visual environments. From there a common set of indicators was deduced. Armed with an elaborate list of indicators we reviewed a number of viewers of different backgrounds to provide feedback to these case studies.

From the knowledge of the perception and behavioral mapping field, responses were analyzed and the suitable grading systems were applied to these responses. From a huge amount of data that resulted patterns of probability emerged resulted in the pattern that are essentially objective in nature. Since a probability is an acceptable mathematical representation of an event.



To know the reactions of different viewers of various architects and backgrounds, there was no such formula. In order to know their reactions opinion poll was conducted in two formats i.e. open-ended interview. The open-ended interview comes with astonishing results as how the viewer without having the knowledge of architecture had reacted to the place like a professional. It has also been discovered that there was not much difference in the architect's responses and the common man.

An opinion poll is with a large group of people and chose commercial places from different parts of the world but this was not possible due to time and economic constraints. Moreover, to deduce the indicators or visual factors, opinion poll was conducted for the buildings and places that they had visited.

The complete analysis was performed in 2 stages. From the first opinion poll, two case studies were selected and then analyzed in terms of viewing environment, viewing condition and visual characteristics. After that again opinion poll was conducted to get viewer review. The first viewer was selected from the same place who resident was in Lucknow and for knowing the mind maps that

they have in their memory about the places. These two analysis stages helped us to arrive at the indicators of these case studies. These indicators are attributes that come together for determining the building experiences as well as the space.

It was chosen to limit the sampling to only intellectual i.e. architects, professionals, visitors and students for the simple reason to know the difference between the perceptions of various architects and backgrounds. Architects (professionally qualified and students) were from Lucknow. These outcomes were quite astonishing because there was very little difference in their perception of the same place.

Framing of indicators

Based on the analysis and inferences of these selected case studies as well as the opinion poll was conducted, the following indicators were deduced –

For the perception of urban commercial space

- a. **View station** -from where space was seen or perceived
- b. **Unity**
- c. **Traffic**-movement of vehicles
- d. **Time** –time of viewing (morning, afternoon, evening)
- e. **Surrounding** -nearby areas, land uses
- f. **Shape** –the physical shape of the space
- g. **Sense of enclosure**
- h. **Scale**-sense of enclosure
- i. **Purpose** -with which purpose viewer visit that place i.e. viewer does not come there for the visual appeal, it's just his need
- j. **Proportion**- length and height ratio
2. **Open space** –extent of open space (how much it is open with respect to building environment)
- a. **Location** – where it is been located with respect to other amenities
- b. **Lighting** –night light
3. **Landscaping** –vegetation, greenery
- a. **Forms**-three dimensional form of the space
- b. **Foreground** –what is there in the foreground of the composition
- c. **Façade** –of the building(s)
- d. Element of surprise
- e. **Details**
- f. **Context** –environment
- g. **Colour** -the colour of composition
- h. **Circulation**-ease of movement
- i. **Background** -what is there in the background of the composition
- j. **Access** -way to the entrance

Likewise, the perception form and facades the indicators were deduced like –

1. **Access**
2. **Colour**
3. **Corner**
4. **Details**
5. **Dominating element(contrast element)**
6. **Entrance**
7. **Form (regular or irregular)**
8. **Horizontal elements**
9. **Material**
10. **Roofs cape**
11. **Shape of opening**
12. **Texture**
13. **Vertical elements**

The significant of every indicator clearly cannot be equal to all other indicators. The relative weight of every indicator will be a function of political background of the sampling group, economic, ethnic, cultural, and social. This means that every single sampling group will have its own indicators weights set. The same values to indicators from various sampling groups do not imply necessarily similar experiences. This is the main reason why the decision was pending for the last that must come automatically which indicators are common in all places.

Conclusion

Urban Spaces today, are known to be holding the most crucial parts of the town or the city since the history of the settlements on an area by the human and are also considered as an important aspect of urban design which provides the residents or the visitors with a strong image and higher urban experience about that area or the city. In the mind of viewer or visitors, as we see the most popular urban aspects in history of urban settlement where no, of buildings are put together in such a way that a drama is released. In most of the cases urban spaces acts as the landmark of the city and important node that affect the imageability of that place. Until today these things are termed as the popular centre of attraction globally known especially for its visual quality as well as aesthetics.

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