The Impact of Physical Design Factors on the Effective Use of Public Squares

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ABSTRACT

This article reviews extant literature in the field of the effective use of public square.This review has been undertaken with a specific focus on understanding the meaning of ''effective use'' and the factors that work towards effect use in perspective of square. Starting with a historical overview that provides genesis of this thought, the review moves into analysis of current definitions of ''effective use''. After providing a thorough picture of effective use, the article deals with physical factors. At various points in the article and at the end, future research directions that follow the relevant sections are discussed as propositions.

Key words: Effective Use, Square, Design Factors, Public Space

INTRODUCTION

Public spaces play a major role as a catalyst for social change and provide a place for gathering different community groups (Hajjari, 2009; 1998). Public space is the space we share with strangers, who are not our relatives, friends or colleagues, is the space for politics, religion, commerce, sports, space for peaceful coexistence and impersonal encounter. The character of public space sports and also conditions our public life and civic culture, everyday speech (Tibbalds, Stewart, & Alcock, 1990). Specifically, square is a major public space in each area. These squares are mainly located in the center the surrounding area. In many ceremonies as religious, funeral, holiday and political meetings, square is a place to gather. In fact, there are no other open spaces for such ceremonies. In addition to these functions, the square is the place leisure time, children's playground, and many other activities that residents feel part of their daily life and special occasions. Old squares that have been the place to interact with people and play performance

at this time have become a place for passing vehicles. With entering the car and vehicles declined roles of people in urban spaces. With enter modernity to cities changed the urban spatial structure of roles. Square was the integration, the role of an invitation to stop and looking, has changed the role of distribution and transmission. Squares as interaction spaces and behavioral sitting transformed into a space in cities for turning and choosing the method. Square in modernism of age moved to the transition in the round of the identity.

LITERATURE REVIEW URBAN SPACE

Kevin Lynch (1979) classified the cities and the urban space during the famous five aspects: paths, edges, districts, nodes and landmarks; linking on both the physical shape and the symbolic aspects. Lynch's factors all together make a full image of the city: districts are structured with nodes, defined by edges, penetrated by paths, and sprinkled with landmarks elements regularly overlap and pierced one another

(Carmona, Heath, Tiesdell, & Oc, 2010; Lynch, 1992). Colquhoun (1989) defined urban space as social space and built space. As built space focuses on the physical space and its morphology, the way it affects our perceptions, the way it is used and the meanings it can elicit; social space contracts with the spatial implications of social institutions. Colquhoun (1989) states that the customary differentiation of community and physical space depends on the role of social functions, related to the modernist method: form follows function. In this regard, he criticized modernists while they see the city a result of social roles and finally produce one special kind of urban space. He also declares, similar to postmodernists, the physical and social spaces should be kept dividing. And yet he sees physical space like an autonomous formal system (Knez & Thorsson, 2006; Zeka, 2011). Iranian cities have diversity in shapes and spatial structures. Traditional pieces of cities have had a hierarchy in forms and multiplicity of the urban spaces.

By the way, the streets, junctions, and roundabouts are the shape of urban spaces that built in the new progress. While these spaces are a fraction of city's spaces, but cannot make those sorts of spaces that people require (Gehl, 2010). Urban spaces show the public realm in the city (Alexander, Neis, & Anninou, 1987) in addition as a place for presence and communication of people together. Existence of the urban spaces clarified the rank of democratization of spaces throughout the city, and it belongs to and for everyone. For cause of significance of urban spaces, consequently, urban design information can generate these sorts of spaces by the urban design plan.

Urban space has always been the place for the community rather than the personality, and then public rather than private in nature. Traditionally, activities that happened in urban spaces have been delegated of that resolution. They were places where the structure of the public was made, and where economic movements succeed. A regular subject along with urban pioneers is that the fame of special cities is derived, at least partly, from space buildings rather than the business twentieth century form in which buildings are seen as objects dropped into space describe that (Krier, 1979; Lefebvre, 1991).

PUBLIC SPACES

Public realm as those regions in urban, cities and the scenery that is physically available to everybody, where foreigners and residents can go in with few limitations (Madanipour, 1999; Williams & Green, 2001). Public space should manifest social and cultural needs of people in spatial structure. Single urban elements are important segment of the spatial structure, which in relation to each other in a position to define social and cultural behavior. Public space can be covered by traditional bazaar, pass, street, or a large square surrounded by buildings. No matter how different are these spaces in the form and structure? The only way of respond to such behavior is the spatial control of public places based on cultural values and the local way of life (Ferdowsian, 2002).

Public space as an asset for sustainable livelihoods and argues the fundamental need for good governance to recognize the importance of urban public space in supporting diversity and social action in the wider urban economy,

environment (Brown, 2004; Lavin, Higgins, Metcalfe, & Jordan, 2006). Public space also facilitates social networks and the generation of social capital (Bramley & Power, 2009; Glasson & Wood, 2009). If public space is topographically defined as the open access urban spaces under public property regimes – the streets, parks, and city squares–one still needs to delineate which people constitute the public. It is striking to see many authors writing about public space failing to pay attention to the notion of 'the public', often treating the subject as given and predefined (NEUTS, 2008). Public urban spaces are major functional and visual factors in determining the urban quality, and they mirror our culture and time and reflect the well-being of the dwellers (Farkisch & Asadi, 2009).

Kevin Lynch (1992) defined the city and urban space through the famous five elements: paths, edges, districts, sites and attractions, both relating to the physical form and symbolic aspects. Lynch, "with the elements all together provide a complete image of the city areas are being built with nodes defined edges, pierced the way, and sprinkle the guidelines. Elements of a regular overlap and pierced each other (Carmona et al., 2010; Lynch, 1992).

URBAN SQUARE

The urban square often has been a symbol of social interaction and democracy. Squares provide public space for each part of the city, offering excellent opportunities for the development of local, active public space (Sorkin, 1992). A square is the most diverse elements of urban structure. As a clearly delineated most of all it is one can easily imagine, and is a target for movement. The square is determined by the same formal factors in the street, with the difference that the building should be continuity throughout the space. "Meydan" (Square) is a major public space in each area. The role of a square is as a place for gatherings and celebrations (Oktay, 2002). Square certainly gives a sense of place for a fountain and sculpture, which is used as a symbolic icon (Neil, 2002).

Zucker (1970) explains that the plaza and the square in the historical period to establish collection a place for people contact, social interaction, weaving, communication, social learning, and exchange of information (Nathiwutthikun, 2006). The historical context of Iran consists of a lot of places, such as roads, squares, gates, porch's architectural and urban spaces of buildings, spaces adjacent bridges and rivers in cities (Sultanzade, 1994), and streets, squares, roundabouts, pedestrian stairways, entrances of the building as well (Pakzad, 2003). Square where meet and greet people, not only during normal days, but during the holidays and celebration's seasons as well (Nasim Iranmanesh, 2008). Continued use of the square is as public space for all kinds of daily life. Temporary activities are carried out with celebrations, festivals and other social events and gatherings. Activities that take place in the public differ in nature and purpose. Square, as public space enables people to communicate with others, branch in some respects to other people, especially friend and community (Abidin, Usman, Tahir, & Yap, 2010).

Urban squares were decorated with fountains, memorials, figures and other works of art and have been used for public

festivals, the state of production and switch of goods and services. However, all this began to transform in the modern times, when the squares of the cities began to be used as car parks and the relationship between them and public buildings around them almost totally departed (A. Madanipour, 2003; Sitte, 1986). The main square in the city centre that gives a sense of civic or municipal pride; the huge square in the center of a religious organization, the purpose of pilgrimage, that gives meaning and goal to life, or more humble town green, which gives a sense of safety and belonging (Moughtin & Moughtin, 2003; Moughtin, Signoretta, Moughtin, & ScienceDirect, 2009). Open space for public use is a model of urban space / area / square. In connection with this, city squares have a social aspect with regard to its social dimension and spatial dimension because of his physical organization (Zeka, 2011).

EFFECTIVE USE

Effective is the ability of generating a desired outcome. When something is supposed effective, it means it has a proposed or expected result, or makes a deep, bright sense (Dictionary, 1989). Effectiveness is measured relative to the pre-set and agreed objectives. These goals are must be installed in a variety of stakeholders, service providers and end users within the overall concept (Höjer, Gullberg, Pettersson, & Ahlroth, 2011). The difference between the efficiency and effectiveness can be reduced to the efficiency is doing everything right, while the effectiveness is doing the right thing. There is no doubt as efficiency and economy with respect to be easy to measure while the effectiveness is not so simple. The effectiveness of the measures may be more subtle, and before they can be gathered there should be a clear harmony on who decides what to measure, why and how. These goals must be in SMART - specific, measurable, tangible, realistic, timely(Höjer et al., 2011).

DESIGN CRITERIA OF URBAN SQUARE

This session of the research concentrates on the aspects and functions of urban squares. It provides short information regarding causes of using a square and recognizes the value that squares supply. Urban squares have a diversity of aspects and functions while they are the important types of public spaces that attract a huge number of people with a broad series of actions. Urban plaza is a space where people collect and complete their diversity of social, cultural, political and economic requires.

It is a place, where people have optimistic social interactions, get together, take lunch, keep a pleasant converse, look at the world go by, read something, rest for a while or shop around. In addition, urban squares are the stages of political discusses so far today this is not the major purpose as it used to be (Tavakolian, 1990; Whyte & Underhill, 2009).

On the whole, related to the general public spaces, an urban square has been physical, ecological, psychological (counting mental health and comfort), social (including learning experiences and human contact), political, economic, symbolic, and visual functions (Ercan, 2007; Shaftoe, 2008; Tavakolian, 1990).

PHYSICAL ASPECTS

Physical factors at the spatial rank engage availability and place counting facilities, lighting, landscape and recreational space, and safety (Nathiwutthikun, 2006). Physical aspects of squares consist of devices and facilities regarding to provide for the daily requires of people. Squares supply a pausing space to take a break, furnishings to sit, a location for 'ease facilities" and diverse economic (spaces for marketable activities such as stores, etc. and service part facilities such as banks, post offices, etc.), social (spaces for health, education, admin, etc. and cultural facilities), and political activities.

In addition, they make a variety inside the public spaces presented all over the city (Ercan, 2007; Zeka, 2011). Physical role covers initially, the shape of the square, then its size, and visual complication (visual and aesthetic factors, from seating, landscaping to subspaces, protection and shield–from sun and cold–lighting, human being scale etc.) (Zeka, 2011).

FORM OF A SQUARE

There have been numerous efforts to organize the form those squares might take. Paul Zucker (1970) and Sitte (1986) outlined two of the most influential theories. From his job on squares, Zucker (1970) was able to differentiate five typical forms: the closed plaza where the place is self-reliant; the controlled square where the space is head for the major build; the core square where space is shaped around a center; categorized squares where environmental units are united to form bigger configurations; and the formless square where space is limitless. For Sitte (1986), enclosed space was taken as the requirement of the square and he completed that there were just two kinds of plaza in official periods, the identity of either being specified by the nature of the main building. The two types of square excellent by Sitte (1986) were, 'the profound type and the broad type . . . whether a square is broad or deep regularly turns into visible when the viewer situates opposite the main building that controls the entire design'. For Sitte (1986) both the formless square and the space shaped around a middle purpose being external his meaning of the subject would have small sense for him. Grouped squares on the other side were the point of greatly notice by Sitte (1986). They were, still, not consideration by him to be a standard form but more simply one method in which squares could be linked to each other and to the urban texture overall (Moughtin & Moughtin, 2003). There are two major ways of classifying squares – by function and by form. There are several patterns of current square design where one or other of these two equally significant criteria of brilliance has been neglected. The blank exposed place enclosed by below-utilized buildings is all too ordinary in the contemporary city, although it is opposite or complement, the jam traffic island or nameless parking around which are dispersed collections of non-related buildings, is widespread in the urban sight as well (Moughtin & Moughtin, 2003). The form of square from 1949 to 1991 was essentially memorial square, public meeting square, traffic square and square before construction, while from 1992 to 2008, the square was designed for the traffic square, business square and leisure

plaza. the demands of the public influence on the transform of the square (Na, Weimin, & Qinfang, 2009).

The very primary matter about the physical existence of a special space is its figure, morphology or form. Visual and kinesthetic (connecting perception of movement of all parts of the stiff) skills create the individual's awareness of the form of the built environment (Carmona et al., 2010). Built environment is experienced and recognized as an entire rather than with its particular parts. So far, though it is the singular characteristics that form the full structure. In this regard, Gestalt psychologists present that arranges and unity approaches from the group and gratitude of examples and to create environments further logical visually. We utilize rules of association or group to make effective form from the parts" (Carmona et al., 2010). Another important score on the form of a square completed by Camillo Sitte (1986) in his shaping work, City Planning regarding to Artistic criteria is the sense of area; Where Sitte explains that the major obligation for a square, while a room, is the enclosed identity of its space (Sitte, 1986; Zeka, 2011).

There are diversities between a two-dimensional view (from above) and a three-dimensional view (during walking in) of a square, if the enclosing forms are shaped in the mutual agreement that a volume exists, then we sense the shape of the volume (Childs, 2006). Carmona, et al.,(2010) with diverse perception fights that, sense of area should not essentially be the main issue of the contemporary public spaces; relevant to him, the main score of users is integration (connectedness as Hillier calls), in this regard, designers should focus on their movement examples and make connected systems. In addition, several researchers notices straight lines and rectangular forms are as abnormal and alien to human beings (Shaftoe, 2008). Although there is a grand diversity of forms, shape is an important factor for the physical view of a square/plaza (Zeka, 2011).

SIZE OF A SQUARE

Regarding to overall surface district, there do look like to be a few key measurements that create a public realm sense hospitable. If the space is very huge (like the Plaza de la Revolución in Havana, Red Square in Moscow or even Trafalgar Square in London), the place may encourage fear, but it will not feel cozy. Rulers as political statements of their power and effect built most big squares, such as these, rather than being proposed as welcoming places for people to gather in. Such places do have their valuable purposes as places of group meeting and display. On the other side, if a space is too small, it can sense fear and not have enough surface area to permit for hospitable actions and meetings. In my opinion, the most hospitable spaces in Central London, for example, are quite small, but do 'breathe out' through their neighboring connecting spaces. A number of authors on urban design have recommended best possible dimensions (Gehl, 2003; Lynch, 1992). Size of a square depends on the environment, and the site that the plaza happens. The measurements of squares state the identity of the space, whether it is pleasant, comfortable, friendly, political, unsociable, etc. (Shaftoe, 2008) argues that very large spaces may sense distant, and too small spaces on the other hand It may feel fear. In this regard, there should be an optimal

measurement for an effective urban square. Numerous researchers have made advices regarding the perfect measurements of a square (Krier, 1979; Lynch, 1992; Zakri, 2008). Kevin Lynch (1992) suggests measurements from 12 meters (instead of an close scale) to 24 meters (a satisfying human scale) beside every face, and increases to 100 meters for big squares (similar to the dimensions of effective historical enclosed squares which is not more about 100 meters; medieval squares had average dimensions of 57x140 meters). Jan Gehl (Gehl, 2011b) identifies similar highest dimensions of 70 to 100 meters and sets the tallest distance to realize the facial looks as about 25 meters; Christopher Alexander represents that the measurement of a small square should be 22 meters crosswise at most (Childs, 2006; Gehl, 2011a; Shaftoe, 2008).

VISUAL COMPLEXITY OF A SQUARE: VISUAL AND AESTHETIC ELEMENTS

Relevant to lots of researches on character of square (such as seating and landscape factors) are important elements of an effective square in physical terms (Gehl, 2011b). Krier (1979) mention center and edge as the main design foci in a public realm noting that without middle a public space is probable to stay blank; and the life of a public square shape in nature around its border. If the edge fails, then the space never becomes dynamic. Character of square happening in centre and edge of a square are as follows, seating; hard and soft landscaping such as pavement, planting (natural factors); street furniture; shelter and protection (microclimate); subspaces; lighting, human scale and public art (Zeka, 2011).

SEATING

Along with public realm points, seating arrangement is found to be the most important in promoting the social role (Zakri, 2008). Additionally, properly organized seats help users chat and protect casual communication (Department of the environment (DoE), 1996; Huang, 2006). Another vital factor to an effective open space is the possibly to sit. Gehl (2011a) converses two kinds of good seating, main and secondary seating. Primary seating is chairs and benches. Secondary seating is staircases, steps, short walls, and another similar kind (Zakri, 2008). The capability of a site space to supply the suitable amount of primary and secondary seating would surely donate to its achievement. Gehl (2011a) mentions: A spatial design found on an interaction between a quite restricted number of primary seating possibility and a great number of secondary places to sit in addition has the benefit of showing to purpose logically well in terms when there is just a humble number of users (Zakri, 2008). Having a rest is an included part of walker action samples. Excellent seating possibilities provide people the choice to break in order to be able to walk additional and to enjoy public living and the bundle and activity of the urban. Despite the number of public benches, other factors are essential in order to give good value potential for resting. Visions, shadow and reassure are all significant aspects. Facts illustrate that the seating most used is of excellent, has a good-quality view, user shadow, and most highly is situated near to essential pedestrian connections (Tuan, 2001). An effective square

design provides plenty seating. Seating permits users to take a break, chat, and watch the world. Changeable chairs or benches are greatest as they permit people to come together seating groups as required.

HARD LANDSCAPING

Identity of the neglected open space perhaps livened up by promotion functional and the image characteristics of the soft and hard landscape attributes (Whyte & Underhill, 2009). An effective public realm will suggest the opportunity for the entire sort of these activities to happen, and this has inferences for the structure of places to sit or linger. If the space includes an area of closely cut grass, then this sort is simply accommodated, but if the area is hard landscaped, then careful concern will have to be provided at the place of benches, in addition to casual seating and openness possibilities like ledges, steps and short walls. The perfect is mobile seating, but this is impossible all the time (Shaftoe, 2008). The identity of a hard landscape is connected with the material used for developing and shell like brick, rock, granite, concrete and so on. Making a base sample have useful concerns as well as visual concerns (Carmona et al., 2010). The basic service of roadway is to give excellent traffic spaces concerning a tough, dry, non-slip face which is visually making a convenient and attractive environment for walking (Carmona et al., 2010; Childs, 2006). In this regard, materials, these are stronger should be used concerning the conflicting climatic situations and the long-term financial advantages (Shaftoe, 2008). Level samples can also influence and switch one's opinion of a space's real measurements by using especial aspects and decorations (Carmona et al., 2010). Within this environment, pavement sample contributes to the provision of a sense of place, concerning the visual face of the level instead of a sense of stopping or staying in case of squares (Carmona et al., 2010; Childs, 2006).

SOFT LANDSCAPING

Soft landscaping is an important factor as well as hard landscaping for making character and picture of a place. Soft landscaping covers normal aspects like those that those plants, shrubs, trees, grass and lawns. Planting is a useful action concerning its contributions to the achievement of a square within emotional, good, visual, and realistic features (Carmona et al., 2010; Shaftoe, 2008). Planting and trees provided in squares are crucial aspects for mental and psychological health of users as they supply a refreshment, lessening, distress and delight (Shaftoe, 2008). In realistic conditions planting suggests a softer environment by covering the tough building surfaces, boundaries the square space, identifies a human scale, assists the making of subspaces, gives a stability and honesty within the urban material, makes a more proper microclimate; and visually adds a harmony and produces timely shifting visions and scenes with the diversity of plants happening (Carmona et al., 2010; Shaftoe, 2008). As far as environment is practiced during all senses, color and scent show as an important amenity gave by plants (trees, shrubs, flowers) that should occur within the setting of a square(Gehl, 2011a; Zeka, 2011).

Another normal factor, which is to be obtainable in a square, is grass or a lawn area. Condition of grass or lawn areas is mentioned as well by Whyte (2009, p.123) as these areas suggest an adaptable face for users where they can sit in many situations, bask, have picnic, play games, etc. In addition, lawn users can improve to watch another inside and about the square over grades and hills, if such places do not be they may be generated (Gehl, 2011a). In this regard, well-planned soft landscaping can create important roles to utilize and thus the achievement of an urban square (Zeka, 2011).

STREET FURNITURE

The furniture of the street can create places a job improved but, again, normally it is more by inadvertence than design (Whyte & York, 1980). The life of street furniture also persuades peoples' use of public realm containing social interaction (Carr, 1992; Zakri, 2008). Physical characteristics as street furniture and another public realm possession complete their points of illustrated that the real attendance of the physical mess produces views of social and guilt attractive people to stay or to occupy in socializing (Carr, 1992; Zakri, 2008). Visual pictures of street furniture and sidewalk, and connectivity of street plans have crashes on social sustainability of places (Kavanagh, 2010). Make a rule for the design of street scopes advance the quality of street symbols and street furniture around the urban (Tuan, 2001). The design of street furniture is essential if it is to gather the requests of all age groups (Holland, Clark, Katz, & Peace, 2007). The suitable location of street furniture, counting seating, and accepting a more comfortable approach to the condition of street pursuit, can increase the experience of public spaces (Holland et al., 2007). Street furniture considerably helps the growth of picture and character of a place, by increasing the quality rules and expectations of the environment (if suitably arranged and supplied). During the design process of a square, incorporation of street furniture should be seriously considered, yet excessive and exaggerated amounts should be eliminated noting that each furniture be should fit the environment it is going to locate. In this respect, in order to enhance "local identity'' and create suitable and particular furniture for an urban square, designers may be commissioned to produce " particular" furniture (Carmona et al., 2010).

SHELTER AND PROTECTION: MICROCLIMATE

The vagaries of the weather denote that in numerous areas seating will require to be as a minimum partly sheltered from chilly winds or bright sunlight (Shaftoe, 2008). In the design of pedestrian ways, still in hot and dry weathers, the essential task of defending pedestrian next to cruel climate forgot roads are broad without any protection against the sun. The only shelter against the sun is the walls of the buildings on both sides of the alleys (Ferdowsian, 2002). Shade and shelter insert relieved to a space and persuades people to stay in the space. Users can perhaps like a space more perceptive that they are sheltered and not far from protection in case of bad climate or other unlikable situation (Neil, 2002). As Chesterton (1997) states, a space requires to suggest protection, especially from the wind. Even moderately

unpleasant places have been effective where they suggest protected open spaces in the city centre (Gül, 1993).

A city for all seasons creates the greatest of the climatic situation. Supply protection from the wind and shadow where people can have a rest on public benches, in public parks and in outside cafés. This will aid to safe a dynamic city environment with excellent alternatives for people to stay in the city. Combine practical and entertaining pedestrian activities by contribution great conditions to stay where the people bypass on their way to do essential activities such as going to the marketplace or to the station. This can attract people to occupy in community activities and to stay for a longer time than they initially designed. Develop the opportunities for resting by improving the city squares. By providing more public benches in the public spaces, place public benches in pleasant sites with an excellent sight, shadow and protection from the wind (Tuan, 2001).

First, protections should be made in squares by planting many trees or creating reproduction shelters to produce protected areas in outside public spaces. Such protection can obstruct an important quantity of straight short-wave energy change and decrease temperatures of the surface. Characters naturally have tough partialities for cold temperatures and weak sunshine through hot seasons. Looking for protection below shadow trees and shelters is the primary choice for behavioral alteration (Bird & Bird, 1977). Addition trees and shelters, for instance, will aid people experience physical and mental thermal comfort in outside environments (Bird & Bird, 1977).

SUBSPACES

Subspaces should be supplied especially in superior squares in order to encourage people to utilize that space and therefore, add to the effective of the square. Earlier study point up that people rather to use a square, which gives a visual complication counting diversity of spaces (provided by point adjusts, planting, seating and so on.), normal aspects or street furniture. Subspaces make a feel of belonging to that place as they give an enclosed and personality space for the users as well (Gehl, 2011a; Zeka, 2011). Subspaces should be clearly but a little divided from the major area, and the user should sense physically away yet still linked to the entire within the space which is not very small similar to somebody's emotion rough when entering a personal space nor very large" that is prevention and isolating for somebody when the place is devoid of people (Zeka, 2011).

LIGHTING

Lighting is an important physical aspect that affects the use and characteristics to the achievement of squares, particularly through of the night. The lighting of a square should give a feel of greeting and should make sure security and safety. Lighting for urban squares must shape a stability among excellent seeing situations above the whole region and a light sample that provides a beautiful and hospitable visual environment (Eisner & Gallion, 1993). The lighting of a square assists making picture and character of a place as well. Entrance of normal daytime into a square permitting diverse play of light creates important visual roles (Carmona et al.,

2010) likewise, especial night lighting makes attention to the place and encourages a feel of invention (Eisner & Gallion, 1993).

HUMAN SCALE

The architect and urban designer are mainly worried with human scale. Human scale is a measure of true dimension. The size of constructions, squares and roads are evaluated with the parts of the human form. Man, as a result, is evaluating used for the built environment: 'It is usually recognized that buildings should get accounted of the scale of the human form, and should if probable state this measurement by its own sections. In social terms, human scale is described as a series of groups where each one identifies each other (Moughtin & Moughtin, 2003). The physical design of the public area as a natural, lively, human-scale, smart environment is the principal duty of the urban designer (Tibbalds, 2001).

Human scale is another vital quality for the achievement of a square. As far as urban areas live for human beings this quality of human scale should be mainly provided during the urban spaces in cities (Tibbalds, 2001). He argues a convenience human scale environment may be made by allowing for the scale and rate of pedestrians, not the fast-moving cars; though, this does not mean an over-minimization of measurements. Tall buildings and enormous structures with suitable designs considering the insight of people at the eye level may be contained; however, the lesser elevations look to be more human-sociable. The suitable utilize of public art, street furniture, seating factors, cabins, drinking and eating amenities and so on. It might assist a provision of a human-scale environment (Tibbalds, 2001).

PUBLIC ART

Realizing this, public art, customs, and realm-proposed to be figurative of public classify and to converse on public recognition with that order often become locations of competition (Choay, 1969). Public art is a deep-rooted attendance in public realm. In history, this has been of the monumental sort, normally to honor a number of grand festivals or well-known person. This successful method has in the final few decades, been gradually replaced by a more populist and frequently amusing kind of art. Regularly, this will comprise a strong monument or wall painting. Public art fixtures (such as wall paintings and monuments) require being strong and flexible and should not suggest requests to vandalism. Public art should have a direct petition and not be very obscure that residents do not know what it is (Shaftoe, 2008). A public art rule will provide to enlarge the city's cultural heritage and give a shop window for the state's innovative artists (Dear, 1986).

Public art is a significant advantage that should happen in an effective square. In addition having a diversity of purposes choosing from social, political, experimental, and/or official verbal communication, public art has been other architectural purposes in a public realm concerning both the physical design of the space and the behavioral and psychological requires of the users (Childs, 2006). Public art engages normally monuments, memorials, sculptures, sources, wall

paintings, monument-like furniture and moreover, today graffiti and modeling and so on; it can be created with every matter, in any shape, but should be healthy and flexible and most extensively should in shape to the background of the environment it will be situated both in terms of textile and shape (Francis, 2003; Gehl, 2011a).

SUMMARY AND CONCLUSION

This literature review attempts to explain the effective use of square on the public space in order to study the effects of the significance of design factors in the square. Squares sound to create an optimistic contribution to the city centers.

Reviews illustrate that the theory leans to classify these design factors into four sections: geographical, managerial, behavioral, physical aspects. However, the prominence of these features varies from place to place and this literature review just focuses physical aspects. These aspects are considered the main design factors related to the urban square. The information about the quality of the design criteria that make them significant is categorized into activities, comfort and safety, form and size of square, location, accessibility, Visual complexity: visual and aesthetic elements.

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