

A Quest on Successful Public Squares: The Case Study of Fountain Squares in Baku City

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ABSTRACT

People may gather, trade, argue, vote, or simply spend time in public squares, which have traditionally been the heart of the city. For the last few decades, public spaces have seen significant changes, owing primarily to technical advancements that have resulted in the city's rapid growth. The public squares, like all other portions of the city, have been affected. Some of the squares became unsightly since they were no longer attractive and/or comfortable for the people. Moving from this argument, this study aims to uncover key features that have a favorable impact on the public square and make them successful entities. If an urban square can respond to people's requirements, make them feel at ease, it will be more appealing to wider public making it a successful urban space.

For this purpose, the study focuses on key authors of urban design with an attempt to understand the key features that makes an urban space successful. These key features are reinforced in the selected examples from around the world. The knowledge gained from the literature based on successful urban squares are utilized to assess the fountain square in Baku city.

Keywords: Features of Successful Public Square, Urban Spaces, Baku City, Sociability.

ÖZ

Geleneksel olarak kentin kalbi olarak tanımladığımız kamusal alanlar, insanların biraraya geldiği, alışveriş yaptığı, ve hoş vakit geçirdiği mekanlar olarak bilinmekte idi. Ancak son yarım yüzyıla baktığımızda, kentlerin ekonomik ve teknolojik dönüşümlere bağlı olarak nüfus hızla büyümüş; ve bu durum kamusal alanlar üzerinde de etkilerini göstermiştir. Dönüşüm geçiren kent meydanları eski işlevlerini yenilerine bırakırken, çekiciliklerini de yitirmişlerdir. Bu tartışmadan yola çıkan bu çalışma kentsel tasarım alanındaki ana kaynaklara ve seçilmiş başarılı örneklerle yoğunlaşarak kamusal alanlarda ön plana çıkan temel kriterlere dikkat çekmeyi amaçlamaktadır. İnsanların ihtiyaçlarına karşılık verebilen ve onlara belli bir konforu sunabilen meydanlar, tercih edilen başarılı mekanlar olarak kabul görmektedir. Bu kriterler ışığında Bakü kentindeki Çesme Meydanı'nı analiz eden çalışma, bu mekanın ne kadar başarılı olduğu konusunda bazı öngörülerde bulunmaktadır.

Anahtar Kelimeler: Başarılı Meydanlar'ın Öğeleri, Kamusal Alanlar, Bakü Çesme Meydanı, Sosyal Yaşam.

DEDICATION

I would like to dedicate this research primarily to my family, who have always supported me throughout my academic career. I would also want to thank everyone who has assisted me along this journey.

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Chapter 1

INTRODUCTION

The most important resource in the global competition of cities is the quality of life they offer. This is embedded in their culture and history. Additionally, the existing natural and built environment, the technical underpinning, transportation and engineering networks, structures, and the people that lives directly in the urban environment all contribute to a better quality city environment.

The city system's components are constantly and complexly interacting with one another, the outcome of which defines the quality of the urban environment. Compliance with its generally recognized criteria frequently fails to satisfy current needs, even though urban planning paperwork sets the groundwork for establishing conditions conducive to the construction of a high-quality living environment. (ArchDaily; April 5, 2021; From Tiny Squares to Urban Parks: 100 Public Spaces from All Around the World).

Building inclusive, healthy, effective, and productive cities is humanity's greatest challenge today, but if done correctly, they may accelerate a country's economic development, nurture civic identity and culture, support social capital growth, and revitalize civil society. Even little investments in the quality of public places give a big return to the city (ArchDaily; April 5, 2021; From Tiny Squares to Urban Parks: 100 Public Spaces from All Around the World).

The city's public squares are one of the most important elements of the city. This is where individuals socialize and spend their leisure time. Public squares have traditionally functioned as the beating heart of cities and towns, a meeting place where people may come together and enjoy their surroundings. It also draws tourists from all around the world, demonstrating what culture looks like in that place (TERRACAST; June 20, 2019; 8 Important Factors for the Design of Successful Public Squares).

Today, cities are becoming more oriented to automobiles than to people, and this is one of the most serious concerns in modern cities, which has an impact on the success of public places.

To improve the quality of public squares, it is necessary to understand which aspects of a public square makes a space successful.

The greatest squares provide a dynamic multi-use urban area for people of all ages and are valued by both inhabitants and visitors. The resurgence of the public square creates new anchors for downtown development, whether they are freshly constructed, redevelopments of neglected urban areas, or a new face is established for an ancient plaza (Nuria Mccrea-Griffol; August 27, 2018; Top 10 modern city squares in the world).

Many famous authors have watched and examined public spaces, how people act, communicate, and what their preferences are. Several prominent writers will be investigated in this study in order to uncover the most important key elements that makes public squares successful. Later, these characteristics will be investigated in greater depth in the example of Fountain Square in Baku city. To strengthen this

knowledge, selected examples of urban squares will be exemplified to understand this notion.

Then, the study will focus on a case study in Baku, Azerbaijan. Since its inception in 1868, this central plaza has played an important role in people' lives. It undergone multiple substantial alterations over the course of several decades, owing to political and architectural developments. The most recent refurbishment took place in 2010, and it considerably altered the aesthetic of the area, making it more appealing to both locals and tourists.

This case will be analyzed in detail to understand how the selected key features helped improve the quality of life in this urban space creating a successful public square that attract more people than ever today.

1.1 Problem Statement

During the last few decades, cities' image has significantly changed owing to rapid urbanization and technological developments, delivering new variety of amenities and introducing several challenges for everyday life. This has affected public squares to a great depth distressing their significance in the city as an attraction point.

Throughout history, public squares were always acknowledged as one of the most important sites in a city since they were settings where people mingled and spent their spare time. Public squares have always been significant elements of urban environments as they have not only provided commercial amenities, fresh air and sunlight to the citizens but gave the public the opportunity to politically organize and represent themselves. Additionally, public squares add to the democracy of the city as they help gather variety of individuals, regardless of their age, gender, or race and

assist them to organize themselves. With its many characteristics, public spaces have a strong effect on the quality of the life if they are designed well. Within this perspective, the research questions what qualities make public squares successful and therefore attractive to the public?

1.2 Research Question

1. What are the most important design features that help create successful public space?
2. Is Fountain Square in Baku city a successful public space?

1.3 Aims and Objectives

Based on the problem statement and the questions raised above the research aims to discover the most significant urban design criteria that help create a successful urban space where people come together to share many experiences. To achieve this, the thesis objectives are;

- To analyze primary sources in urban design to highlight most significant urban design criteria relevant to the creation of successful urban spaces.
- To exemplify successful urban spaces in history and learn from them.
- To analyze Fountain square in Baku city based on selected urban design criteria for successful urban spaces.

1.4 Research Methodology

The research utilizes a qualitative approach where primary and secondary sources such as books, articles and internet sources are used to review the topic. To analyze the case, data has been collected based library research, visuals, and observations from the site.

1.5 Structure of the Thesis

The first chapter includes a broad outline of the topic, underlining the problem research questions, aim and objectives and methodology of the study.

Chapter 2 is the theoretical background where various authors' work was reviewed to highlight what are the significant features in creating a successful urban square. This continues with an overview of successful urban squares from history, where contemporary examples are also included to find out what factors contributed to their current popularity.

The gained knowledge in the literature review is utilized to analyze the Fountains square in Baku city in Chapter 3.

Chapter 2

UNDERSTANDING URBAN DESIGN THEORIES AS KEY ELEMENTS OF SUCCESSFUL URBAN SPACES

2.1 Introduction to the Literature

Communicating ideas in any discipline involves a common knowledge of current theories. Characteristically, there are some influential work belonging to well-known theoreticians that requires further explanation. This unified understanding of theoretical knowledge is formed from the field's shared body of information. The theoretical foundation of the research looks at the work of the most important authors on how to construct more effective public places in order to outline what the fundamental features of successful urban spaces are. Successful urban spaces, and particularly city/urban squares, are frequently evaluated in terms of whether they are socially appealing to people. Many urban researchers have developed ideas on the sociality of public space. 'Sociality' refers to people's emotions and feelings toward a space, and when individuals feel included in a location, they prefer to utilize it for a longer period and more frequently.

Urban squares are little representations of the city in which we live. They are public spaces where people may relax and socialize. As a public area, urban squares allow individuals to gather and express their views on a variety of subjects. The facilities provided by squares, such as seating/walking space, events, meetings, or public art, can lead to cognitive processes in which individuals can express themselves in

innovative ways that would not otherwise be present (Thejas Jagannath; January 8, 2018; Theories on Public Spaces: A Case Study of Trafalgar Square).

Jane Jacobs and Jan Gehl for example advocate for sociality of space. The character of the public space, the people surrounding it, physical structures present in the space such as art or fountains, including traffic noise, can impact the way the space is used and understood (Thejas Jagannath; January 8, 2018; Theories on Public Spaces: A Case Study of Trafalgar Square).

Camilli Sitte, on the other hand, who was an Austrian urban planner and instructor of the Austrian arts and crafts movement put forth some main concepts, which helped us think about social problems and improvement of living conditions.

Holly Whyte, who was one of the first cultural anthropologists and a leading authority on contemporary urbanism, recognized the components that contribute to dynamic public places in cities and recorded a range of urban plazas in New York City in the 1970s.

Kevin Andrew Lynch who was an American urban planner and author worked on the perceptual form of urban environments and was an early proponent of mental mapping.

Canadian-American writer, activist Jane Jacobs who is the urban planning theorist, and one of the New Urbanism movement's founders, published a book in America called "Death and Life of Big American Cities" in 1989. She focused mainly on "Hangout" places (like cafes, shops, barbers and so on) and showed the importance of such places.

As a sociologist of informal public spaces in the operation of civil society, Ray Oldenburg same as Jane Jacobs, also focused on the “Hangout” places, but he determined them as “Third” places in his book “Third Places” which was released same year as Jane Jacobs book.

Another interesting author, Doreem Massey, radical geographer, feminist, thinker, and political activist, has developed a strong belief that uneven spatial connections can and should be addressed, from battling the tendency to blame impoverished areas for their own poverty to developing a progressive politics of place.

Aldo Rossi, an Italian architect well-known for his writings, drawings, and theories, was a thinker who advocated for the use of a limited number of architectural forms as well as respect for the context in which a project is built.

The writings of all these well-known authors can help us understand what the most important criteria are for creating successful urban spaces. Following that, the history of urban squares will demonstrate the primary reasons for why and how public squares were developed, as well as understanding what people demand from such spaces. Examples of recently refurbished or newly constructed public spaces will also be included to demonstrate why they are successful.

2.1.1 Studies by Camillo Sitte

Let us start with the story about Camillo Sitte (April 17, 1843, Vienna – November 16, 1903, Vienna). He was a Viennese architect, urban planner, and teacher who spent the most of his time in applied arts but rose to international prominence as an urban planner (Wikipedia; September 2018; Camillo Sitte).

Camillo Sitte is the organizer and instructor of the Austrian arts and crafts movement. He provided public talks on restoration, fountains, pottery manufacture, wood carving, and a variety of other topics. He was the director of the State Craft Schools in Salzburg and Vienna. (Wikipedia; September 2018; Camillo Sitte).

Sitte is most known for his 1889 work, *City Planning According to Artistic Principles*, in which he investigated and recorded Europe's conventional, gradual approach to urbanism, with a particular emphasis on public places in Italy and the Germanic nations (Wikipedia; September 2018; Camillo Sitte).

In 1889, he was the planner of Vienna, and was searching for the methods for solving their outdoor space, in which they organically flow into the area. He proposed measures to get rid of the monotony and aesthetic impersonality typical of the late 19th century. In particular - to liberate the city center, to set up public parks in the courtyards of residential areas, in the private sector, to break high walls to isolate public parks from the noise of the streets. (Andrea Gibbons; October 1, 2016; Camillo Sitte; *the art of building cities*).

Sitte paid particular attention to the square.

Sitte's main concepts are:

- The irregular shape of the square is preferable to the geometrical one, since it is more interesting for the picturesqueness of its composition; the main building can be placed in the wrong area, more organically and with greater architectural effect; (Andrea Gibbons; October 1, 2016; Camillo Sitte; *the art of building cities*).

- To limit the number of streets approaching the square, and to change the direction of the rest to increase the optical isolation of the square; (Andrea Gibbons; October 1, 2016; Camillo Sitte; the art of building cities).
- The dimensions of the area were determined by the height of the buildings bordering the area, the smallest size of the area is equal to the height of the main building, and the largest is twice this height. (Andrea Gibbons; October 1, 2016; Camillo Sitte; the art of building cities).
- The center of the square should remain free, and for monuments, select places that are not affected by movement. (Andrea Gibbons; October 1, 2016; Camillo Sitte; the art of building cities).

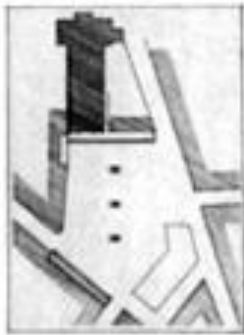


Figure 1: Piazza Santa Maria Novella in Florence



Figure 2: An ideal scheme for the division of urban spaces



Figure 3: Cathedral church of Siena

During the reconstruction of Vienna, much attention was paid to the first social side of the problem, that is, the improvement of living conditions, the aesthetic side remained secondary. Over time, architectural theorists began to pay attention to how old cities with their centuries-old ensembles of squares, streets and entire neighborhoods and districts were disfigured by spontaneous population growth and chaotic development. (Tigran Khachatryan; May 2, 2020; Architectural Context Part 3: Camillo Sitte)

Having established the sad abnormality of this situation, the author declares that he decided to try to examine many old cities with their squares and ensembles. He hopes that having found out the reasons for their great spiritual impact, he will be able to establish rules, following which it will be possible to achieve a similar impact in modern times. (Tigran Khachatryan; May 2 ,2020; Architectural Context Part 3: Camillo Sitte)

Furthermore, the presentation takes on a more businesslike character. The author quotes the instruction of Aristotle — to build a city so that a person would feel safe and happy in it. In addition, beauty is necessary for happiness. Therefore, the artistic side of urban planning should be given the same attention as the technical side. This was the case in the Middle Ages, in the Renaissance, and in general in those times when art flourished. (Andrea Gibbons; October 1, 2016; Camillo Sitte; the art of building cities)

Sitte believed that excessively large open spaces have a negative psychological effect on city dwellers; he recommended creating a system of more closed “interior” urban spaces. Sitte has brought together all the experience of building squares in the past. He paid attention to the squares of the Baroque era. He noted - "the consideration of promising effects and the successful construction of areas are generally the strongest side of this style." Sitte pointed out the following advantages:

1. Elimination of style conflicts.
2. A significant increase in the effectiveness of each individual monumental structure.
3. Creating a group of characteristic areas.

4. Possibility to combine and arrange here many of the largest, medium and small monuments. (Tigran Khachatryan; May 2, 2020; Architectural Context Part 3: Camillo Sitte).

The evolution of public places is at the heart of all modern city sciences, including urban studies, sociology, social philosophy, social psychology, economics, anthropology, ethnography, and so on. This is not by chance: public spaces are both nodes of major urban issues and locations that may determine the future of cities, including their attraction to people, safety, and economic success (R. W. Caves; 2004; Routledge Encyclopedia of the City, p. 599).

Camillo Sitte has researched a huge number of historic cities with its squares and ensembles in order to improve the living conditions of public places. Consequently, Sitte has identified several benefits, including the avoidance of style conflicts, the originality of monumental constructions, the formation of groups of places, and the integration of great, small, and medium monuments. Sitte's positive conceptions were the irregular form of the square, the limits of nearby streets to the square, the determination of area size by building heights, and the center free square.

2.1.2 Studies by William H. Whyte

Holly Whyte - one of the earliest cultural anthropologists and the main authorities of modern urbanisms. William Hollingsworth "Holly" Whyte, Jr. (October 1, 1917 – January 12, 1999) was an American urbanist, sociologist, organizational analyst, journalist and people-watcher. He identified the elements that create vibrant public spaces within the city and filmed a variety of urban plazas in New York City in the 1970s. After his book about corporate culture *The Organization Man* (1956) sold over two million copies, Whyte turned his attention to the study of human behavior in urban

settings. He published several books on the topic, including *The Social Life of Small Urban Spaces* (1980). (Wikipedia; November 2, 2021; William H. Whyte).

"Rivers of life" - this is how urbanist and writer William (Holly) Whyte poetically called the city streets. Public spaces are great equalizers, territories where social status, education, and income do not matter. They allow each of us to feel and express our right to the city. Public spaces of all forms are increasingly becoming a key component of many urban revitalization and development schemes (Wikipedia; November 2, 2021; William H. Whyte).

"People attract people" and "people vote with their feet" - these are two postulates that he formulated after spending 16 years observing the behavior of passers-by on the streets, in parks and squares. A person always consciously or unconsciously chooses the most convenient route and style of movement, and if hundreds of pedestrians follow the same route, it means that it is optimal for the majority. If the street, park, square, cafes are full of people - this place can be considered successful and attractive. Holly White's findings about sidewalk width, preferred carriageway-to-pedestrian ratios formed the basis for urban place making, and research methods - observation, direct polling, and community communication - are ubiquitous today (Alexandra Jacobs; January 12, 2022; 'American Urbanist', a Well-Timed Biography of a Man Who Shaped City Life).

The functionality of the architectural city square is quite simple - it is a place for public events. Its traditional attributes are a pedestal with a monument, a podium tribune, and at one time even a scaffold. In the twentieth century, cities grew, and squares grew, turning into endless stone spaces, where, at the decisive moment, politicians could

gather an impressive crowd - indignant or jubilant. However, in the absence of a crowd, these acres of stone paving looked menacing. A person who, on a hot summer afternoon or in the January cold, dared to cross such a lifeless desert, felt insignificant and weak (Alexandra Jacobs; January 12, 2022; "American Urbanist", a Well-Timed Biography of a Man Who Shaped City Life).

In recent decades, the squares of European, American, Australian cities have been filled with trees, small architectural forms, benches and chairs. Spaces disproportionate to the human are split into fragments and zones with very different functionalities. Most often, these are places for recreation, games, activities and, most importantly, communication (William H. White; City: Rediscovering the center; 1988; p153).

"I praise small spaces. Their influence is enormous. In addition, this is not only about the huge number of people who directly use them, but about even more passers-by who, passing by, enjoy the view, and about an even higher number of townspeople who feel better in the city center, understanding it deeper. For the city, such small spaces are invaluable, regardless of their cost. They are part of the foundation, and they are right under our noses," said Holly White (William H. White; City: Rediscovering the center; 1988; p155-156).

His team found that the magnets that attracted passers-by to the Seagram Plaza from Park Avenue in New York were its openness, seats (parapets around the fountain), water, and some greenery (just a few trees). This simple set of factors provided the square with the image of a safe place where you can stop, rest or make an appointment for a few minutes. For the success of public spaces, their identity (history of the place)

and their scale to a person are also important. And vice versa: faceless, sterile and formal spaces; blank walls and fences; no benches or dirty surfaces; paths laid without taking into account the preferences of pedestrians; public art objects that cannot be touched due to their fragility or instability; lawns enclosed by fences; narrow sidewalks, on which it is impossible to walk, but only to pass quickly, giving way to oncoming travelers; inhospitable and dull entrances to parks are all stop factors that seem to have been specially created in order to make the territory unattractive to people (Oswald Kyrre; December 18, 2020; William H. Whyte on Human Behavior in Urban Settings).



Figure 4: Bryant Park (retrieved from <https://blog.oup.com/2018/06/2018-classics-book-club-bryant-park-reading-room/>)

For decades, White was the chief urban planning consultant in the United States, lecturing and co-authoring major urban projects. The work of Street Life researchers has been used to design more than 2,500 locations in the United States alone. It was White's idea to put a thousand chairs on the lawn in Bryant Park (Fig 4), as well as to install cafes and bookstands there. Today Bryant Park is a vibrant, inclusive space. On a sunny day, among a thousand chairs, it is difficult to find a free one. (Aaron M. Renn; October 12, 2016; William H, Whyte's Original Plan to Save Bryant Park).

Because their intricacy is not immediately evident, effective public spaces are challenging to create. "It is impossible to build a location that will not draw people," stated William Whyte, one of the creators of contemporary urbanism. And it's remarkable how frequently this occurs." (Caves, R. W. (2004), Routledge Encyclopedia of the City, p. 762.).

In summary, William H. Whyte discovered that public places are wonderful equalizers and play a significant part in our lives after spending 16 years monitoring the behavior of passers-by on the streets, parks, and squares. Tiny architectural forms, splatted zones into pieces, small spaces, openness, seats, identity, and human size are the main characteristics of urban squares he has highlighted.

2.1.3 Studies by Kevin Lynch

Kevin Andrew Lynch (January 7, 1918 – April 25, 1984) was an author and urban planner from the United States. He is well-known for his work on the perceptual shape of the urban environment and was a pioneer in the use of mental mapping. *The Image of the City* (1960), a fundamental study on how the urban environment is viewed, and *What Time is This Place?* (1972), who theorizes how the physical environment catches and affects temporal processes, are two of his most significant publications. (https://en.wikipedia.org/wiki/Kevin_A._Lynch).

Lynch began his academic career at the Massachusetts Institute of Technology, where he taught from 1948 to 1978. He was a student of architect Frank Lloyd Wright before studying urban planning. He worked professionally as an area planner and urban designer at Carr / Lynch Associates, which eventually became Carr, Lynch, and Sandell. (https://en.wikipedia.org/wiki/Kevin_A._Lynch).

He laid the foundation for the so-called environmental approach. This direction combines psychological, socio-psychological, socio-political developments in the study of cities with urban planning and design. Updating the topic of his research, the author writes: "Everything is perceived not by itself, but in relation to the environment, to the chains of events associated with it, to the memory of previous experience... Every city inhabitant has his or her own connections with various parts of the city, and this unique picture is infused with memories and meanings." (Kelvin Lynch; 1960; "The Image of the City" p.95).

Lynch's methods are aimed at understanding the connection between a person and his object-spatial environment. This is reflected in the city quality indicators developed by Lynch, considering the character of a person and culture. Also were included: vitality, determined by the extent to which the settlement supports vital functions for the life of people. This satisfies the needs and abilities of people; the settlement (city) corresponds to the capacity of space, communications and equipment. There are signs of conformity to the structure and scope of activity of residents, and the environment exists as a condition for human behavior. The principle of accessibility is supported in the possibility of convenient access to various types of activities, resources, types of services, information, habitats of other people; controllability in the degree of inclusion of citizens in decision-making that can lead to changes in the environment. (Gabriele Filomena; January 6, 2019: A Computational Approach to "The Image of the City").

According to Lynch, the public image of a city is created by superimposing one on the other a set of individual characteristics. However, the possibility of the emergence of several public images, each of which is developed by a significant group of

townspeople, is not excluded. (Ruth Conroy Dalton and Sonit Bafna; 5 May, 2017: The Syntactical Image of the City).

Lynch discovered that people experience their urban surroundings in a regular and predictable way, constructing mind maps with five sorts of features after evaluating three distinct cities as examples: Boston, New Jersey, and Los Angeles;

- Paths are roadways, sidewalks, trails, and other modes of transportation.
- Edges are perceived boundary items such as walls, buildings, and beaches.
- Districts are generally substantial parts of the city that differ in form or substance.
- Nodes are focal points, intersections of streets and highways.
- Landmarks are easily identifiable objects that serve as external landmarks.

(Gabriele Filomena; January 6, 2019: A Computational Approach to “The Image of the City”).

None of the specially highlighted elements exist in isolation, because we see a kind of system in which areas are connected by nodes, defined by boundaries, riddled with paths and dotted with landmarks. Moreover, the elements, as always, overlap one another or interpenetrate one another. If the analysis begins with the layout of the data according to the named categories, then it ends with re-merging into an integral image. The same studies provided a lot of information about the visual character of various types of elements. (Kelvin Lynch; 1960; "The Image of the City" p.112).

To conclude, Kevin Lynch developed a spatial analysis technique to recording and making sense of the city environment. His book, *The Image of the City* (1960), examines the process of perception (cognition) based on vision, hearing, smell, and

touch, and how these senses might impact our sentiments or knowledge of a place, whether positive or negative. Lynch arranged for observers to jot down from memory their impressions of a city they had visited. Lynch used these 'mental maps' to establish a vocabulary that described the 'image ability' of a place into paths, edges, districts, nodes and landmarks that reflected the identity and structure of a place, the extent of its districts, and the location of landmarks and pathways. Public squares were described as nodes, as places of decision-making within the urban fabric, as well as pause points that reinforce memories of that place.

2.1.4 Studies by Jane Jacobs

Jane Jacobs is Canadian American writer, activist, urban planning theorist, and one of the New Urbanism movement's founders. In 1989, two books were released in America: Jane Jacobs' *Death and Life of Big American Cities* and Ray Oldenburg's *Third Place: Cafes, Coffee Shops, Bookstores, Bars, Beauty Salons, and Other Places of "Hangouts" as the Foundation of the Community* (Peoples.ru; (8 February 2019); Джейн Джекобс, Jane Jacobs). .

According to Jane Jacobs, a dynamic and diversified city and its public squares founded on spontaneous order and multiple self-regulation mechanisms is far more livable than the execution of any urban theory, no matter how intelligent and reasonable it appears (PPS; January 2, 2010; Jane Jacobs).

Jacobs' work is aimed at those who are more interested in the city's operation than its superficial look. So, what are its primary points? (PPS; January 2, 2010; Jane Jacobs).

According to Jacobs, effective urban planning in major cities should accomplish the following tasks:

1. Assist in the appearance of dynamic and intriguing streets.
2. Emphasize the functional identity and uniqueness of the region.
3. Maintain as much continuity as feasible in the street fabric across the public square.
4. Use parks, squares and public buildings as part of the street fabric; use them to strengthen, enrich, complicate, and diversify it. (Nathaniel Rich; November 2016; the Prophecies of Jane Jacobs).

Big cities are natural variety producers and fertile incubators of fresh beginnings and all kinds of ideas. In this regard, the author emphasizes various variables that lead to the creation of variety on the streets and in urban areas:

1. Blocks should be kept short in general. This implies that roadways and possibilities to turn corners should be plentiful.
2. Buildings of variable age and condition, including a significant number of historic structures, must be interspersed throughout the region so that the economic advantages they contribute are diverse. This should be a close enough match.
3. For whatever reason they are here, a sufficiently high concentration of individuals is required. There is a significant concentration of individuals in the region, for example. (Nathaniel Rich; November 2016; The Prophecies of Jane Jacobs).

It is fascinating to see Jane Jacobs provide practical suggestions on how to manage enormous cities, citing various instances and referring to other theories. What matters is those significant issues she emphasizes for understanding enormous cities:

1. Consider your options in terms of procedures.

2. To argue inductively, from the specific to the general, rather than vice versa.
3. Look for "non-averaged" indications that involve relatively tiny amounts yet give information on how bigger, more "averaged" numbers work (Jane Butzner; 2019; Jane Jacobs Canadian writer).

For example, if we just regard urban homes as "housing stock," it is hard to arrive at anything meaningful. Residential buildings in a big city, both existing and planned, are specific buildings that are always involved in various specific processes, such as exiting the slum state, forming slums, and generating and self-destructing diversity (PPS; January 2, 2010; Jane Jacobs).

Jane Jacobs contemplated the fate of streets and parks and discovered that these spaces, like keys, can open the way to all the problems of a big city. The revolution in ideas, which was made by J. Jacobs, consisted in promoting the idea: a modern city life that develops successfully not due to the implementation of brilliant urban planning theories and architectural fantasies, but due to the diversity and flexibility of self-regulation mechanisms. Thus, one of the main factors in the attractiveness of a city and its districts is the safety of residents and visitors. But, the researcher notes, all experience suggests that the safest are not those places where the police are most involved, but those where social life is most intense. Such places are the most transparent, and people themselves are motivated to maintain peace and order in them. Networks of local venues and establishments - cultural, shopping, and educational, entertainment - create an environment that adapts "newcomers" and neutralizes "outsiders", teaching everyone to certain rules of communication and tolerance. (Jane Jacobs; 1961; *The Death and Life of Great American Cities*. p. 138.)

Overall, it can be claimed that Jane Jacobs was one of the remarkable people who genuinely saw the reality of cities from the perspective of a citizen who lives in the city, rather than an architect. Some of the characteristics she emphasized were remarkably comparable to what architects mentioned in their studies, such as identity and unhinges, safety, and social life. She also emphasized the diversity and flexibility of self-regulation systems, as well as incorporating squares into the street fabric.

2.1.5 Studies by Ray Oldenburg

Ray Oldenburg is a sociologist of informal public spaces in the operation of civil society, democracy, and civic participation. He coined the phrase "third place" and is the author of two books, *Celebrating Third Place* and *The Great Good Place*, both of which were picked by the New York Times Book Review editors in 1989. (Wikipedia: 7 February 2022; Ray Oldenburg)

Ray Oldenburg was concerned about the rapid decline in the late 1980s. The number of sites for informal urban communication. The concept of "third place" introduced by him (the first place is home, the second is work), as a rule, refers to private commercial establishments - cafes, shops, salons, etc., but the functions of "third places" listed by the author are largely the same as in public spaces. He calls the "first and most important function" the unification of the district: residents get to know each other, learn to communicate and, if necessary, solve common problems. The second function is the assimilation of newcomers. The third is the search for people with similar interests (Project for Public Space; December 31, 2008; Ray Oldenburg).

"Third places" often serve to bring people together for the first time - people who will later create other forms of communication. Other functions: identification of "public characters" who, thanks to their personal qualities, will play an important role in the

area; joint recreation of young people and seniors, interaction of generations; socialization of children; maintaining the socialization of pensioners; communication for the sake of shared fun, which should be separated from the entertainment usurped by the industry; developing a sense of belonging to a given place and community; intellectual, political and cultural forum; finally, “third places” can serve as an office, when it is more convenient to conduct some business meetings and negotiations in an informal setting. Literally all these functions can be performed by public spaces that are in state or municipal ownership - parks, libraries, and public spaces of various cultural institutions. It is no coincidence that the expression “third place” in modern media is interpreted more broadly and covers any places where people can communicate informally (Project for Public Space; December 31, 2008; Ray Oldenburg).

In short, Ray Oldenburg was the one who introduced the “Third Place”, and highlighted the importance of it, as the main function was to gather people together for better communication and to assimilate the newcomers.

2.1.6 Studies by Doreen Massey

Let us talk about a radical geographer, feminist, thinker, and political activist Doreen Massey whose work on space, location, and power is respected across the world. (David Featherstone; March 27, 2016; Doreen Massey obituary).

Doreen Massey revolutionized the discipline of geography with her politically involved books and articles. Her work on space, location, and power has influenced generations of geographers and many others, including creative artists and trade unionists, since the 1970s. She has formed a strong view that unequal spatial connections can and should be different, from combating the propensity to blame

impoverished places for their own poverty to constructing a progressive politics of place. (David Featherstone; March 27, 2016; Doreen Massey obituary).

Despite her support for the centrality of location, Massey's stance has areas of convergence with those who oppose essential or static notions, where:

- Places do not have a single identity, but rather several.
- Places are not frozen in time; rather, they are in the process of changing.
- Places are not cages with distinct interiors and outside bounds (Social Science Bites; January 2, 2013: Doreen Massey on Space).

In her article "Global Sense of Place," Massey highlighted Kilburn High Road in northwest London as an example of a "progressive" or "global" sense of place. Massey outlines the concept of a living physical environment in an interview with Social Science Space. (Social Science Bites; January 2, 2013: Doreen Massey on Space) "A lot of what I've tried to do over the years when writing about space is brought in live space to give it vitality and relevance." to emphasize the importance of space in our lives. Obviously, it can be argued that space is not a flat platform on which we walk; as Raymond Williams phrased it, "you are riding a train through the landscape - you are not moving on a dead level surface," suggesting that in space, you are passing many stories that are unfolding. (Juliana DeVries; 2012; Place Re-Imagined; a Review of Doreem Massey).

In summary, Doreen Massey's assertions are that places have multiple identities, they should never be stable, that they change over time as a result of historical events, and that places are not cages, they should not have strict boundaries that separate one place from another, preventing movement.

2.1.7 Studies by Aldo Rossi

Aldo Rossi was an Italian architect and thinker who argued for the use of a restricted selection of architectural forms as well as consideration to the context in which a structure is constructed. This postmodern approach, dubbed neo-rationalism, is a resurgence of austere classicism. He is well-known for his writings, countless drawings and paintings, and ideas for furniture and other products, in addition to his built works (Andrew Galloway; May 03, 2020; Spotlight: Aldo Rossi).

For decades, articles have been published, dissertations have been written, in which the work of Aldo Rossi is analyzed from the point of view of modern architectural and urban problems. "City architecture" Knowing the peculiarities of the time in which the book was written, one cannot help but notice that history is repeating itself again with similar problems and misconceptions that were characteristic of humanity in the 1960s (Andrew Galloway; May 03, 2020; Spotlight: Aldo Rossi). This time is associated with technological progress, great achievements in space and the ideas of mega structures in urban planning. So today, global optimism encourages the development of urban concepts associated with breakthrough technologies: a smart city seems to be the near future, and all innovations are considered through the focus of the development of information and communication practices. The cultural program escapes professional discourse and is filled with concepts such as efficiency, innovation and comfort. Similar was the case in the iconic sixties. At this time, Italy was experiencing an upsurge, which was called "economic miracle". Italy was the leader in world production, only slightly behind Japan. (Casa Carlson; 20 April, 2021; Ten key Aldo Rossi projects that showcase the scope of his work).

Industrial development took place in the north of the country, in cities such as Milan, Turin, Genoa. The agrarian south retained only a fifth of the workforce as workers migrated in masse north to industrial cities. Around the cities, peripheral zones with chaotic buildings, cheap housing and industry grew. Cities were transformed, and their growth was uncontrollable. New challenges have sparked a lot of debate about how the city should develop. Apart from architects, politicians, economists, and sociologists were involved in these discussions (Andrew Galloway; May 03, 2020; Spotlight: Aldo Rossi).

In addition to predicting numerical indicators and political strategies, it was necessary to create a new vision of the city together with the public squares in this difficult situation. In accordance with the technocratic spirit of modernist planning, the designers considered the city as a space in which various forces of influence act, in relation to which the reconfiguration and transformation of the urban structure takes place (Casa Carlson; 20 April, 2021; Ten key Aldo Rossi projects that showcase the scope of his work).

To establish a new relationship between the center and the periphery, it was proposed to create an intermediate business zone in the image of the American downtown. Particular attention was paid to the transport infrastructure, which was supposed to determine, in turn, the development of new regions. In accordance with the dynamics of transport and production, the city had to adapt to changes, which led to an understanding of the form of the city as open and developing. New concepts of "city-region" / "city-territory" have replaced the old concept of the city as an autonomous entity (Casa Carlson; 20 April 2021; Ten key Aldo Rossi projects that showcase the scope of his work). The plans developed during this time followed the modernist

tradition of abstraction, in which a linear transport cage was combined with spots denoting different functional areas. Borders did not exist, since the very principle of the city as an open structure implied constant displacement, change and expansion. Fluidity, dynamism, fuzziness were associated with progress, while stability and strength were presented as retrograde, backwardness and decline (Andrew Galloway; May 03, 2020; Spotlight: Aldo Rossi).

Nevertheless, by the mid-1960s, the industrial recovery had slowed down. Unresolved social problems, spiritual frustration of city dwellers and the political crisis began to change the mood in society, which also influenced the architectural community. In addition to the pretentious urban development projects, concepts related to the study of the traditional city and typo morphology appeared which were carried out in the universities of Rome and Venice as part of the research on architectural composition. When the focus shifted from the macro-scale of the territory to the level of morphology of a particular city with its specific composition and form, it became clear that without an architect, urban discourse would be incomplete and illegitimate. It was necessary to find an intersection of scales, approaches and form a new view of the city's problems. The author who proposed a way out of this intellectual and professional crisis was Aldo Rossi (Daniel Abramson; 2012; "From Obsolescence to Sustainability, Back Again, and Beyond". *Design and Culture*. 4(3): 279–298).

To understand why it was Aldo Rossi who was able to develop a new theory of the city, you need to look at his biography. Rossi is a Milanese, studied at the Polytechnic Institute of Milan from 1949-1959. During his studies, Rossi began writing articles for the most influential architectural magazine *Casabella Continuita* and joined the circle of the magazine's editor-in-chief Ernest Nathan Rogers. (Andrew Galloway; May 03,

2020; Spotlight: Aldo Rossi). Rossi was concerned with the issues of history, geography, sociology, cinema, literature and art - all this left an imprint on his architectural texts and shaped his position in relation to the city. Various texts - about architects, architectural traditions, about the history of architecture from the French Enlightenment to Italian rationalism - were published on the pages of the magazine. Later in the "Architecture of the City" it will be possible to evaluate the author's outstanding erudition through links: many names from French geographers to American urbanists appear in the text, and their concepts are analyzed in detail. Italian cinema plays a separate role in the development of Rossi. Italian told their stories in urban scenery, showing different angles - from the impoverished quarters of eternal Rome to the industrial landscapes of the suburbs of Ravenna. The city became the main character in these films, bringing together events, places and characters, which had a strong influence on the worldview of Aldo Rossi. Early enough, four years after graduation, Rossi began teaching and lecturing at various universities around the world throughout his life. Therefore, the architect found himself in several intellectual circles at once - academic and journal. Research carried out in the three great cities of Italy - Milan, Rome and Venice, has formed a special school in the theory and practice of modern architecture (Paul Goldberger; April 22, 1990; "Aldo Rossi: Sentiment for The Unsentimental". New York Times).

The echoes of these studies on the morphology, type, structure of the city is evident in Rossi's treatise. By the time the architect started writing the book, he had a deep knowledge of various disciplines and had experience as a writer, teacher and designer. Rossi had a goal - to return urbanism to the sphere of culture. This meant that it was necessary to find such arguments, thanks to which the technocratic and economic languages of urban planning would be replaced by the terminology and concepts of

cultural discourse. This is the only way architects could bring the city back into the sphere of their discipline. Rossi does not deny the importance of economics, politics and sociology, but expands the range of disciplines in the urban context. He turns to philosophy, cultural studies, psychology, geography, history, anthropology, art history and architecture in search of the necessary terminology and new approaches that could offer an alternative to modernist functional planning (Casatigallery.com; (April 3, 2021); Aldo Rossi).

The architect examines in detail the concepts of French geographers - J. Tricard, M. Poet, J. Chabot, urbanists K. Lynch and P. Lavedan, philosopher and sociologist M. Halbwachs, anthropologist K. Levi Strauss. Rossi is interested not only in his contemporaries, but also in his predecessors - the theorists of the Enlightenment - F. Militia and C. de Kensi, who strove to establish the principles of such a system of architecture, in which the city was the pinnacle of architectural creativity. Rossi himself viewed his work as a treatise, and himself as a continuer of the architectural tradition, in which the architectural treatise was presented as an all-encompassing professional compendium, including the rationale for the order system, architectural typology in the urban context, principles and methods of designing objects from architectural elements to the city. Aldo Rossi believed that contemporary architecture lacked immersion in context as the gap between architecture and urban planning grew stronger. Rossi saw his mission as reuniting the two concepts - architecture and the city - and proving that the city itself is an architectural object, since it can be read and understood as a work of art (Paul Goldberger; April 22, 1990; "Aldo Rossi: Sentiment For The Unsentimental". New York Times).

To conclude, the need for a new treatise was obvious to Aldo Rossi, since the modernists broke the historical tradition of the unity of architecture and the city, and it was time to renew this tradition in a modern context. The city, which the author understands as architecture, is the main character of the book. The city is not as an open dynamic system with blurred boundaries, the absence of stable elements, but as a product, as an object, as an artifact, something material and concrete, having its own unique structure, pronounced boundaries, stability and, accordingly, a form that can be expressed and described... Instead of an amorphous and fluid substance on planning schemes, the book proposes a city as a formed integrity - a collective artifact articulated in the totality of urban facts. (Buerdek, Bernhard E.; 2005; Design: History, theory and practice of product design. Basel, Switzerland: Birkhauser-Publishers for Architecture).

2.1.8 Studies by Jan Gehl

In Copenhagen, he was born in 1936. In 1960, he graduated from the Royal Danish Academy of Arts' Faculty of Architecture. He worked as an architect until 1966, when he was awarded a five-year fellowship from the Academy of Arts to investigate public space. He has taught at the Academy of Arts since 1971, and from 2003 to 2006 he was the director of the Center for Public Space Research. (PPS; December 31, 2008; Jan Gehl).

The greatest researcher of urban public space, the psychological elements of people's usage of this space, and the ideal solution to typical issues in this field via design and urban planning. He worked as a consultant to municipal administrations all over the world, and his ideas were implemented first in Copenhagen, then in towns throughout Europe, North America, Asia, and Australia. Gehl Architects which was founded in

2000 manages many architectural and urban design projects. (PPS; December 31, 2008; Jan Gehl).

Jan Gehl's major works include "Life Between Buildings" (1971), "Public Spaces - Public Life" (1996), and "Cities for People" (2001). (2010). (PPS; December 31, 2008; Jan Gehl)

Architects and urbanisms across the globe are working hard to find innovative methods to transform lifeless machine cities into life-affirming human settlements. Each of them creates his or her own idea of reorganization and attempts to predict whether these changes will be evolutionary or revolutionary. To address this hard problem, Jan Gehl advises seeing the city from the perspective of a person standing amid the structures. When driving, a person must notice not only automobiles, but also other people, and must stop at least sometimes to enjoy what is around them (ArchDaily; December 04, 2021; Jan Gehl: The Latest Architecture and News).

Jan Gehl is a Danish architect, urban design consultant, and university lecturer. He was born in Copenhagen on September 17, 1936 and earned a master's degree in architecture from the Royal Danish Academy of Fine Arts in 1960. Ultimately, in 1966, Gale acquired an academy research grant to examine the many uses of public space, the results of which were later reported in his primary work "Life Between Buildings" (1971). In the same year, he began his teaching career, first as a teacher, then as a senior lecturer, and eventually as a professor in the Faculty of Urban Design at the Royal Danish Academy of Fine Arts. Jan Gale has been actively asked to teach at the world's finest institutions since 1972, including the University of California (Berkeley), the University of Toronto, the University of Melbourne, and the University

of Keystone (in total, Jan Gehl has been a visiting lecturer at more than twenty universities in Europe, Asia, North and South America, Australia, Africa). (ArchDaily; December 04, 2021; Jan Gehl: The Latest Architecture and News).

A new Center for Public Space Research was formed in 1998, with Jan Gehl as its head. He also takes over as editor of many architectural and urban planning magazines, including the Journal of Architectural and Planning Research, Urban Design International, and Town Planning & Architecture. Jan Gehl established his own firm, Gehl Architects Urban Quality Consultants, in 2000, which is still in business today (Ellie Violet Bramley; December 8, 2014; "Is Jan Gehl winning his battle to make our cities livable?").

Jan Gale has been altering the urban environment into places where people can and desire to live for almost four decades. In his perspective, everyone - architects, urbanisms, and transportation employees - should view the city through the eyes of a pedestrian. Ian Gale's book "Cities for People" (1971) is more than just a declaration of his ideological standpoint; it is also a deliberate development of solutions to this challenge, both globally and locally. A true people's city should be vibrant, safe, appealing, sustainable, and healthy. This is how the city for the people must stay, despite all sorts of unavoidable processes like demographic shifts and lifestyle changes (ArchDaily; December 04, 2021; Jan Gehl: The Latest Architecture and News).

The modernist urban landscape, which is typically viewed just through the windshield of a vehicle or bus, is not intended to be understood on a human scale: to feel the city, the aspect of speed, not the speed of walking or running, of a speeding automobile or train is required. Returning the city to the man - Jan Gale's position. The design of

buildings from the perspective of a pedestrian is critical in this circumstance. Jan Gale provides a systematic and reasonable approach to urban planning, which includes a sociological and psychological analysis of the urban landscape as well as a precise fixation of loaded and free places. The next step in the development of the urban environment is its steady improvement, which is based on other cities' beneficial experiences (Phil Stubbs; October 1, 2020; Jan Gehl – urban visionary).

All of Jan Gehl's theories are the product of actual developments and examinations of the situation in certain places in Europe, America, and Australia, where he compared the interplay between pedestrians, transportation, and public space. Jan Gale used his hometown of Copenhagen as the subject of his experiments, transforming it from an automotive metropolis to a pedestrian one via research and progressive renovation. This transition was not quick - it took forty years to modernize - but it was because of Jan Gehl's efforts that the pedestrian street became the longest and most convenient in Europe. It was not the first street in Copenhagen altered as part of the Copenhagen Municipality's urban strategy plan by Jan Gehl and his business Gehl Architects (Ellie Violet Bramley; December 8, 2014; "Is Jan Gehl winning his battle to make our cities liveable?").

The two-kilometer Norrebrogade street in Copenhagen's multi-ethnic area (including Arab, Turkish, Pakistani, Bosnian, Somali, and Albanian communities) has a very scandalous image owing to continuous riots and conflicts between radical youth and the police. This roadway, which was formerly clogged with automobiles and buses barely making it through traffic, was changed into a pedestrian and cycling thoroughfare, "diluted" with green areas of squares and recreations. Jan Gehl was able to perceive and achieve his radically different potential as a result. Jan Gehl used the

word "Copenhagenize" to express his idea of how huge cities, such as the Danish capital, might acquire a bicycle culture if vehicles continue to drive people underground. Jan Gehl is persuaded that every city can be made pedestrian-bicycle-friendly. This humanistic approach to the structuring of urban space resulted in the birth of a unique phenomenon known as New Urbanism (Phil Stubbs; October 1, 2020; Jan Gehl – urban visionary).

The new urbanism of a tiny ecological pedestrian city as opposed to a huge metropolis based on an unhealthy vehicle. To some extent, modern urbanism continues the traditions of pre-World War II residential development and European medieval towns in terms of "neighborhood organization." (ArchDaily; December 04, 2021; Jan Gehl: The Latest Architecture and News).

We can return cities to people first and foremost through the convenience of location and walking (or cycling) accessibility of all buildings, in which most objects are within a 10-20-minute walk from home to work on interconnected small streets that provide a redistribution of transportation and facilitate walking, as well as save the city from the parking lots and garages that have flooded it (Phil Stubbs; October 1, 2020; Jan Gehl – urban visionary).

Everything a person needs is concentrated in one micro district: residential structures, stores, and offices; in addition to merging buildings of various functional purposes, there is a combination (assembly) of people of all ages, income levels, cultures, ethnicities, and nations (PPS; December 31, 2008; Jan Gehl).

Because of the effective use of transportation and energy, cities designed according to the principles of modern urbanism are significantly cheaper than others. The city's landscaping receives special attention, and this includes not just landscape design with flower beds and lanes, but also a true restructuring of existing regions and individual structures into new ecological zones and objects (PPS; December 31, 2008; Jan Gehl).

Jan Gale's book *Life Between Buildings: Using Public Space* outlines the core themes of New Urbanism. Life between buildings allows people to communicate and be among other people, which is the essential value of the city and city life; such a city will undoubtedly be more appealing for living. "Opportunities for meetings and daily activities in metropolitan public spaces or in residential neighborhoods allow you to be among people, see and hear them, watch their behavior," writes Ian Gehl. Life among buildings consists mostly of low-intensity, passive ("seeing and hearing") encounters, but Jan Gale adds that while these contacts may appear trivial, they are nonetheless vital since each individual contact between individuals serves as the foundation for more complicated relationships. Living cities, as described by Ian Gale, are ones in which people may interact with one another (Phil Stubbs; October 1, 2020; Jan Gehl – urban visionary).

As can be observed, Jan Gehl has primarily concentrated on the human being, rather than the city with its buildings and wide streets. His main concern was to make people feel comfortable, and in order to do so, he followed certain rules such as making space suitable for human scale, making public squares accessible by walking, creating opportunities for people to meet, to have daily activities, and paying close attention to the greenery of the area. (Phil Stubbs; October 1, 2020; Jan Gehl – urban visionary).

The table below is designed to consolidate, combine, and emphasize the common concepts of all the authors.

Table 1: Criteria for Successful Public Spaces

| AUTHORS | CRITERIA FOR SUCCESSFUL PUBLIC SQUARES |
|------------------|---|
| Camilo Sitte | <ul style="list-style-type: none"> • Avoidance of style conflicts • The originality of monumental constructions • The formation of groups of places • The integration of great, small, and medium monuments • Irregular form of the square • The limits of nearby streets to the square • The determination of area size by building heights • The center free square |
| William H. White | <ul style="list-style-type: none"> • Equality • Small architectural forms • Splatted zones into pieces • Small spaces • Openness • Seats • Identity • Human scale |
| Kevin Lynch | <ul style="list-style-type: none"> • Memory About the Place • Perception Based on Senses • Mental Maps • Location of landmarks and pathways, edges, nodes and focal points • Identity of Structure of a Place |
| Jane Jacobs | <ul style="list-style-type: none"> • Identity • Safety • Socialization • Diversity and flexibility |

| | |
|---------------|--|
| | <ul style="list-style-type: none"> • “Hangout” places (Cafes, Cinemas, Shops...) |
| Ray Oldenburg | <ul style="list-style-type: none"> • “Third Place” (Cafes, Cinemas, Shops...) • Assimilation of Newcomers • Unification of Districts |
| Doreen Massey | <ul style="list-style-type: none"> • Several Identities and Complexity • Changes Through the Time • Places are not Cages |
| Aldo Rossi | <ul style="list-style-type: none"> • New Technologies • Socialization • Consideration of the Modern Needs |
| Jan Gehl | <ul style="list-style-type: none"> • Focus on Human Being • Comfortability • Accessible by Walking • Places to Meet • Places for Daily Activities • Greenery and Landscape |

As the result of the research, we can identify the most prominent features of a successful public square. Those are groups of places, smaller places, places with identity, equality, safety, places with smaller architectural forms, places where people can gather and socialize, easily access, places with complexity, greenery and human scale. The coming section will focus on the common features mentioned by the selected authors above.

2.2 Successful Public Square Features

As a result, of the research undertaken via the writers' work, the following common characteristics of urban spaces have been recognized and examined further to create a set of criteria for successful urban spaces.

2.2.1 Accessibility

The square should be easily accessible. It is simple to walk to the greatest squares in the world because the roads surrounding them are easily accessible, and narrower and the walkways are broad, the junctions are properly defined, and all street traffic is focused on walkers rather than vehicles. Near the public spaces, there are speed restrictions for automobiles, and there are usually nearby public transportation stops. The neighborhood, which is bordered by multi-lane highways clogged with automobiles, is difficult to reach for pedestrians and, as a result, suffers from a lack of its most important component - people. (PPS; NOV 30, 2005; 10 principles for successful squares).

The most fundamental method for acquiring environmental knowledge necessary for navigation and movement, which makes public squares accessible, is vision. As a result, our vision assists us in mobilizing. Mobility necessitates the capacity to move about in a safe manner. A person's movement is influenced by impressions from other senses, ambient illumination, adjacent objects, and environmental elements in addition to eyesight. As Kevin Lynch has also mentioned, landmark also play an important role in the navigation. (Deniz Erinselonder, Ozlem Belir; 2013; Accessibility In Public Spaces: Spatial legibility for visually impaired people).

The plaza's interaction with the surrounding streets, walkways, and first floors of nearby buildings is just as significant as its limits. The region should spread at least a block into the adjacent streets, much like an octopus' tentacles (like Union Square in New York, for example). Cars drive slower on certain streets, walks become more enjoyable, and pedestrian traffic grows. The area's key parts are visible from a distance,

and the involved first floors of nearby buildings invite people to go towards the square (PPS; NOV 30, 2005; 10 principles for successful squares).

Public places should be regarded in line with the concepts of full streets and "common spaces" wherever practicable. The notion of Complete Roadways refers to streets that are built to enable the safe movement of all users, including walkers, bicycles, automobiles, and public transportation users. A full street can be made up of aspects such as well-maintained pavements, infrastructure for bikes, street furniture, and signage for all users. (Priscila Pacheco; June 9, 2017; Public Spaces: 10 Principles for Connecting People and the Streets).

2.2.2 General Appearance and Identity

In many cities, particularly older ones, squares were initially the focal point of the local population and even served as the foundation for defining the city's image. A fountain was sometimes employed to give the region individuality, such as the Trevi Fountain in Rome (Armin Abbasian; August 16, 2016; Importance of Urban Squares as Public Space in Social Life).

Iconic streets with a durable image and a genuine feeling of place are a necessary component of all urban and rural communities and towns. Not all public spaces have a regional or citywide iconic identity, but some do through expressing the story of the area and the greater region they represent. Iconic squares have a magnetic aspect that draws people, businesses, and commerce, making them natural and appropriate venues for social gatherings. (<https://www.restreets.org/image-and-identity>)

Many squares' images are inextricably linked to the surrounding structures: churches, town halls, and libraries. Today, creating a square that will become one of the city's

iconic sites and provide identity to the whole community is a major task for anybody who wishes to return squares to their original role as the hub of the urban community. (Armin Abbasian; August 16, 2016; Importance of Urban Squares as Public Space in Social Life).

This is one of the issues, which was highlighted by Jane Jacobs, Camilo Sitte, Kevin Lynch and Doreen Massey.

Small businesses in the neighborhood should have public places designed specifically for them. Large firms (such as supermarkets or other chain stores) may contribute to the overall economy, but they contribute little to the local economy. Small companies and enterprises have a long-term influence in addition to bringing individuality and uniqueness to a location. The social dynamics and cultural aspects of the region must be considered while creating a public space in order to establish a strong connection between people and the site (Priscila Pacheco; June 9, 2017; Public Spaces: 10 Principles for Connecting People and the Streets).

The link between the ground level of buildings, the pavement, and the street adds to the safety and attractiveness of urban architecture. People prefer to go through streets that are visually appealing. Furthermore, this link influences how people see and use the public spaces: According to Jane Jacobs, roadways and sidewalks primarily define how public space is seen and used. Identity is also very important for navigation or so called “Mental Maps” by Kevin Lynch. (Priscila Pacheco; June 9, 2017; Public Spaces: 10 Principles for Connecting People and the Streets).

2.2.3 Seasonal Strategy (Flexibility)

A successful place cannot be successful if it just serves one purpose. All nice squares fluctuate depending on the season. Throughout the year, mobile skate parks, street cafés, fairs, agricultural displays, temporary sculptures, and regular exhibitions might take their places. (PPS; NOV 30, 2005; 10 principles for successful squares).

Summer is the season for tourists, music festivals and farmers' markets, fireworks and street performers in a seasonal environment. Just as a city street comes alive in the summer, it might vanish in the winter as people seek refuge within to weather the storm. In the winter, though, there are prospects for neighbors. Winter is an opportunity for inhabitants in tourist destinations to stake their claim to the streets (Bollards & Post Covers, Hardscape; December 29, 2021; Seasonal Placemaking Projects).

Seasonal lodging should take into account that the area's attractions may alter depending on the time of year. The evergreen "Power of Ten" may need different riding in the winter than in the spring. Similarly, to how a garden may be lovely at different times of the year, activities and use of space can be altered based on the weather, people's habits, the number of visitors, and the need for cover. (Bollars & Post Covers, Hardscape; December 29, 2021; Seasonal Placemaking Projects).

2.2.4 Places of Interest and Diversity

Any successful square is made up of smaller sections that appeal to diverse types of individuals. It may also be referred to as a small cluster of spaces with varied roles, "Hangout Places," and "Third Places," which contributed to the diversity of the location and were cited by practically all the authors. They may be anything from a street café to a fountain to a sculpture to a tiny stage for entertainment. These

components do not need to be substantial for the region to be effective. Some of the city's greatest squares are made up of a variety of tiny areas of interest, such as modest stalls or playgrounds, which draw a variety of people throughout the day (PPS; NOV 30, 2005; 10 principles for successful squares).

The city's public squares host a range of events that foster social cooperation and individual rehabilitation. In general, urban public squares are not designated for any one form of activity. On the contrary, they should be constructed in such a way that they allow for a variety of activities based on several interests at any time. However, activities aimed at luring people should never overpower the square's charm. Furthermore, designers must ensure the inclusion and engagement of all social groups in public spaces (Murat Z. Memluk; July 1st, 2013; Design Urban Squares).

The mix of residential, office, and commercial spaces, such as bars, restaurants, cafés, and local commerce, draws people while also making the atmosphere safer and more welcoming. Diversity of usage promotes external activities that contribute to space safety: more people on the streets prevent crime. This variety, however, should be available at all hours of the day. Even if a location is gorgeous and only frequented during the day, it will be risky at night. Planning public areas to promote coexistence and permanence is another approach to invest in safety. (Priscila Pacheco; June 9, 2017; Public Spaces: 10 Principles for Connecting People and the Streets).

2.2.5 Urban Equipment

All public interventions must be articulate in order to provide solutions to concrete needs of citizens. It is important to pose the need to redefine some public spaces, such as squares and parks, using imagination to transform them into dynamic, habitable, and sustainable spaces in order to achieve a higher quality of life while also enjoying

aesthetics and respecting the surroundings. (PPS; NOV 30, 2005; 10 principles for successful squares).

When it comes to capturing public space for inhabitants, the urban equipment/street furniture utilized in these locations must adhere to these standards and becomes extremely important (Jaime Cabanes Fisac; April 14, 2014; Urban equipment for the public space reconquistado).

By concentrating on urban equipment, we can ensure that it meets the practical demands of correctly designed public places while also integrating into the surroundings. We must build items that improve people's social interactions by perfectly integrating essential criteria such as beauty, usefulness, ergonomics, quality, sustainability, accessibility, and just value (Jaime Cabanes Fisac; April 14, 2014; Urban equipment for the public space reconquistado).

The area should be easy to utilize. A well-placed bench or trash bin can have an impact on the entire space-use scenario. By accentuating activity areas, entrances, and walkways, lighting may improve the feeling of identity of a square. Street art may be a source of interest for children of all ages. The correct urban equipment (temporary or permanent) will assist establish the right tone for people's social interactions. (PPS; November 30, 2005; 10 principles for successful squares).

2.2.6 The Human Scale and Social Dimension

Large-scale, high-density building can have a negative impact on people's health. Jan Gehl discovered in his fieldwork that individuals walk quicker while going through empty or inactive places, as compared to a slower, more comfortable walking speed in a larger, more dynamic environment. Human-scale buildings improve people's

perceptions of public areas by making them feel as though they were considered throughout the planning process. (Ahmed H. Radwan; January 2019; the Human Scale in Public Spaces. An Analytical Study of New Cairo Settlements).

As a place where people congregate, public space has an influence on the social dimension. Wide, accessible streets, squares, parks, walkways, bike lanes, and urban furniture promote engagement with the environment, make better use of space, and boost city life. Aside from high-density metropolitan regions, it is vital to address the peripheral, ensuring adequate public spaces for people that do not dwell in the city center. (Piyush Hajela; January 2021; Dimensions of public spaces).

2.2.7 Lighting

Lighting Efficient and people-oriented lighting helps to fill public places at night, which increases safety. Street lighting, when erected at the size of walkers and bicycles, establishes the conditions for safer mobility in the absence of natural light. (Priscila Pacheco; June 9, 2017; Public Spaces: 10 Principles for Connecting People and the Streets).

Light is one of the most important variables influencing people's perceptions of space and their emotions. Lighting design is more than simply a skill. It is a step ahead in architectural and city planning. The primary instrument for city branding is light. The city's night vistas are the most stunning and striking. For example, emotive postcard images of Paris at night with the towering Eiffel Tower are etched in the mind and quickly create a complex of experiences, allowing you to relive the unique ambiance of the city (Jack Nasar; April 2017; Impressions of Lighting in Public Squares After Dark).

The work of modern lighting technicians is akin to the art of a photographic artist. Moreover, in urban planning, it is not much different from working on an architectural master plan. Light can reveal or hide relief. Emphasize the specificity and importance of key areas. To increase the activity of people's interaction with the urban environment. Promote increased levels of comfort and well-being. (Jack Nasar; April 2017; Impressions of Lighting in Public Squares After Dark). Shows all connections between key architectural objects (Figure 6), squares, urban areas. In addition, at the same time, it emphasizes unsystematic urban planning, and shows mistakes. Poor lighting or over lighting (Figure 5) can break and destroy the integrity of the composition, disfigure architecture, and negate the work of even the most talented designers and landscape designers (L&L Communication Team; February 18, 2021; Illuminated cities – Squares, stations and parks. Light at the service of public places).



Figure 5: Over-illumination Example (Retrieved from <https://enfog.ru/blog/health-led>)



Figure 6: Faded Lighting Example (Retrieved from <https://swgshop.ru/news/osveshchenie-v-kvartire/vazhnost-osveshcheniya/>)

Illumination of landscape (Figure 7) design objects at night increases the duration of their exposure, allowing, even in conditions of limited visibility, to perceive the main structure-forming elements of light spaces. Thus, artificial light actively forms a new aesthetically significant light-color environment in landscape objects, in fact, forms a new look for every public space. (Sophie Valla; 2017; Urban Lighting in Public Spaces).



Figure 7: Landscape Lighting (Retrieved from <https://valleycitysupply.com/landscape-lighting-akron-oh.html>)

2.2.8 Landscape

Aside from enhancing air quality and decreasing summer heat, greenery has the potential to humanize cities by luring people to outside activities. As cities get denser, access to green public places becomes even more crucial, because urban trees may relieve stress and promote urban wellbeing. Furthermore, trees, plants, and flowerbeds are critical for urban drainage and biodiversity conservation. (Priscila Pacheco; June 9, 2017; Public Spaces: 10 Principles for Connecting People and the Streets).

The basis for achieving the artistic expressiveness of an individual public space is a competent choice and a successful material expression of semantic accents, dominants and compositional axes, from the perception of which a person has a feeling of scale and harmony of the environment. (<https://www2.deloitte.com/global/en/pages/public-sector/articles/urban-future-with-a-purpose/green-planning-of-public-spaces.html>)

The creation of favorable conditions for human life and recreation is impossible without a comprehensive organization of the system of green spaces, water devices, elements of geoplastics, etc. Green spaces purify the air and act as an acoustic barrier from the noise of the city (Figure 8) that protects human health and peace, lower the air temperature, and increase humidity. (Teresa Zölch; February 2019; Designing public squares with green infrastructure to optimize human thermal comfort).



Figure 8: Green Barrier from Noise and Dust Protection (Retrieved from <https://www.urbangreenbluegrids.com/measures/1826-2/>)

A harmonious public space with elements of landscaping and water devices has a positive effect on the aesthetic education of a person and his psychophysiological state. (H. Javadi; 2016; Sustainable Urban Public Squares).

- In the process of creation of the public spaces, using landscape design tools, the following tasks have to be taken into account:
- Urban planning associated with the division of individual zones and structures urban environment, combining parts into one whole, increasing expressiveness of architectural ensembles.

- Ecological, associated with optimizing the microclimate, increasing sanitizing and ecological effect in the architectural environment public spaces;
 - Recreational, solving problems of recreation of the urban population;
 - architectural and artistic, associated with aesthetic enrichment urban environment, increasing artistic expression architectural ensembles of the city.
- (H. Javadi; 2016; Sustainable Urban Public Squares).

Currently, mobile landscaping (Figure 9) systems are becoming more widespread in landscape design (Bogovaya I. O. Landscape art: Textbook. allowance /AND. O. Bogovaya, L. M. Fursova. – M.: Agropromizdat, 1988. – 223 p.).

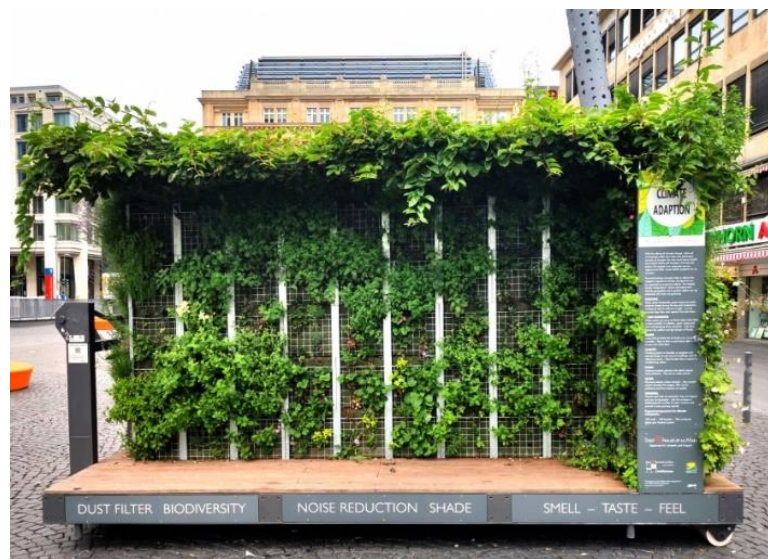


Figure 9: Mobile Landscaping (A mobile "green living room" in Frankfurt).
(Retrieved from <https://www.unep.org/ar/node/27910>)

Mobile landscaping systems are architectural and landscape compositions realized through structural elements that can be introduced, move in space for a certain period in order to simulate various emotional and aesthetic characteristics of a particular public space and improve its ecological, functional and aesthetic comfort. (Bogovaya

I. O. Landscape art: Textbook. allowance /AND. O. Bogovaya, L. M. Fursova. – M.: Agropromizdat, 1988. – 223 p).

2.3 An Overview of Public Squares in History

Public spaces appeared in the early stages of the development of civilization. Initially, the reason for their appearance was a religious and cosmogony worldview. Such spaces first appeared in Ancient Egypt, in the Temple Roads (Figure 10). They, in fact, represented the communication hubs of the greatest activity of the population and the concentration of many people at certain times of the year. Their communication structure was created in such a way that the final or intermediate goal (obelisk, portal, column, and temple) was always in the field of view of those walking (and the route of the procession was anisotropic - moving forward had greater significance than moving backward). (Owen Jarus; December 16, 2021; Ancient Egypt; History, dynasties, religion and writing).



Figure 10: Temple Road in Ancient Egypt (Retrieved from <https://quicktelectcast.com/egypt-revives-ancient-road-connecting-temple-complexes-in-luxor-and-karnak/>)

Later they appeared in Roman Empire and Greece as the place of political debates and voting, trading and with many other functionalities. In the Ancient Greece, public space emerged as element of the formation of the urban structure, and mainly had the religious and political function. Greek agoras (Figure 11) included areas for public ceremonies and later developed as marketplace.

The Greek word agora (other Greek agora) comes from a verb meaning “to gather, to convene”.

Greek architects were the first to use urban public spaces as elements of the formation of the urban structure and their inclusion in the compositional system of the city center. The directions of their development were determined not only by religious beliefs, but also by transport and information requirements. The public spaces of Ancient Greece were a highly artistic architectural environment with a wide variety of perception plans using geoplactic elements (Carr S; 1992; Public Space. Cambridge University Press. pp. 40).

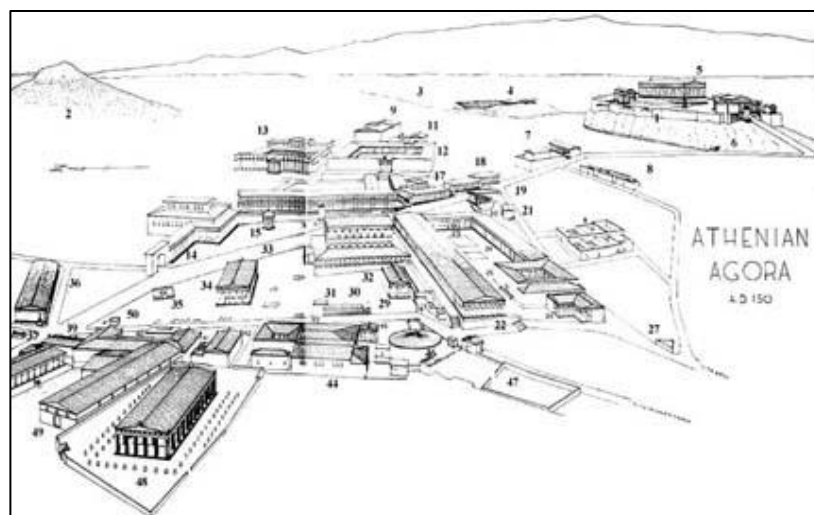


Figure 11: The Agora from Athens to Atlanta: Public Space as Marketplace (Retrieved from <https://www.planetizen.com/node/43801>)

In Rome, Forums were the public spaces with various functions and even amphitheatres were part of the system and for all kind of popular gatherings and shows (Russell; August 11, 2020; The Roman Forum).

The Romans, in contrast to the Greeks, emphasized the aesthetics of geometric rectilinear forms and contrasted it with the picturesque nature of the environment. Here clearly organized regular planting of vegetation appeared along the perimeter of a socially significant space. The dominant setting of a small form in the geometric center of the square became a new compositional technique (Russell; August 11, 2020; The Roman Forum). Their main functions were and still are social, communication, educational, political, religious, cultural, commercial, and recreational (Russell; August 11, 2020; The Roman Forum).

Urban public spaces during the Middle Ages were a compact closed environment in the labyrinthine structure of the city. The public spaces of medieval cities, like the layout of the city, had a spontaneous nature of development, which was a consequence of the prevailing way of life. The lack of straight and clear streets led to the isolation and intimacy of public spaces, and the perception of buildings and structures was carried out from a distant perspective, since the intra-city perception was of a limited, fragmentary nature (Madanipour A; 2003; Public and Private Spaces of The City; pp. 193-220).

In the newly organized settlements, medieval public spaces were in the form of lenticular spaces with simultaneously developed commercial, civil, and religious functions (Carr S; 1992; Public Space. Cambridge University Press. pp. 51).

During the Middle Ages, the compositional methods of organizing public spaces were supplemented with new solutions reflecting the specificity of the terrain or the degree of importance in the structure of the city. Medieval squares were strictly differentiated by purpose (Carr S; 1992; Public Space. Cambridge University Press. pp. 52).



Figure 12: Middle Age Square in San Gimignano. (Retrieved from <https://tuscany-destinations.com/san-gimignano.html>)



Figure 13: Middle Age Square in Dalmatia. (Retrieved from https://www.tripadvisor.co.uk/ShowUserReviews-g295370-d548054-r484161510-Old_Split-Split_Split_Dalmatia_County_Dalmatia.html)

Also distinctive, but at the same time characteristic of medieval public spaces, is a dense building line with the same height of buildings. All buildings are tightly adjacent to each other, forming a single monolithic wall of building facades, moreover, none of them does not break out as a dominant. They are not open to the city; they are closed in themselves, like a separate world in the labyrinth of urban "disorderly" buildings. This created an image of security and isolation from the outside world, which was divided into parts by the feudal lords. (Igor Tyshchenko; 2017; Challenges of Public Space).

Public spaces of the Baroque era were created for a long time based on the project, which became a significant difference from the earlier, medieval approach, open to development and flexible to change when it is needed. (Paul Zucker; March 1955: Space and Movement in High Baroque City Planning; pp.9).

Public spaces, together with palaces and temples, defined the culmination of the Baroque urban system. Straight and broad streets created "under one cornice" functioned as linkages between the city's primary centers, the squares, in order to distinguish views. They tried to complete each such street with a square, building or monument. (Paul Zucker; March 1955: Space and Movement in High Baroque City Planning; pp.12).

Squares, as public spaces of the Renaissance and Baroque eras, were distinguished by the harmony of proportioning and shaping of elements. During this period, the perception of spaces was calculated for a specific scenario of movement and geoplastics was more actively used. (James Elliot; 2018; the baroque city: town plans of the 18th century).

This technique was used especially effectively when creating the Plaza de España and the Spanish Steps in Rome. "Plaza de España" and "Spanish Steps" in the center of Rome in the area of Satro Maggu is one of the most picturesque places in the city. (Luigi Salerno; 1967; Piazza di Spagna).

Broken along a steep slope, a wide staircase unites the Piazza di Spagna at the foot of the hill with the buildings located on the top of the hill into a complete ensemble. The wide and low steps are very comfortable to climb and descend. This staircase visually enlarges the area and emphasizes the beauty of the austere façade of the Trinità dei Monti church. (Luigi Salerno; 1967; Piazza di Spagna).



Figure 14: Spanish Steps in Rome. (Retrieved from <https://www.expedia.no/Sergels-Torg-Normalm.d6080093.Severdigheter>).

To summarize, public squares provide a variety of functions such as commerce, religious and governmental activities, gatherings, and so on. One of the fundamental obligations of residents to the public space has always been to allow an easy connection with one another, as seen by the evolution and modifications of squares

over the years. Another significant duty of the public square is to symbolize the city's identity alongside the locals, displaying and caring for their customs and beliefs.

2.4 Examples of Successful Modern Public Squares

A sharp change took place in the second half of the 19th - early 20th centuries. In Western Europe and America, while transforming existing urbanized spaces and forming new ones, priority was given to solving transport and technical problems, and issues of aesthetic design of urban spaces were relegated to the background. (Asma Mehan; 2016; Investigation the Role of Historical Public Squares on Promotion of Citizen' Quality of Life).

The loss of human scale, the priority of vehicles, simplified rectilinear and rectangular shapes have led to the uniformity and, in many cases, facelessness of open public spaces in 19th and 20th centuries. The square through which several hundred carriages passed in the 19th century left its place to tens of thousands of cars in the 20th century. Such an area could not fully carry out public functions, since it could not accommodate the "society" itself and, in fact, it turned into a transport area. (Asma Mehan; 2016; Investigation the Role of Historical Public Squares on Promotion of Citizen' Quality of Life).

2.4.1 Sergels Torg, Stockholm, Sweden

In the middle of the twentieth century areas with heavy traffic began to include squares in their structure - that is, territories intended exclusively for the stay of people. In fact, a pedestrian space has appeared. Its western counterparts are the "plaza" (English) and the esplanade (French). These green areas have become small public spaces. It should be noted that the renovation of public spaces in the twentieth century in many European cities, solved the main problem - the separation of pedestrian and traffic

flows, which contributed to the humanization of the environment. Therefore, for example, the Sergels Torg area in the center of Stockholm has just such a differentiation of space. (<https://www.swedentips.se/stockholm/sergels-torg/>)

This square was built during the modernization of the city center in the middle of the 20th century. During this time, the population of the city increased and in this regard, the old district was transformed into a new modern center of Stockholm, known for its wide highways and high-rise buildings. (<https://www.swedentips.se/stockholm/sergels-torg/>).

The project of the square was developed in 1957 and its concept was the separation of pedestrian and car communications, where the pedestrian level is below the car level, which gives access to underground shops and the metro. This is a good solution for the center of a large city, where traffic is congested. The structure-forming and central element is a radial traffic junction. In plan, the square has an irregular shape: a large circular area around which cars drive, and next to it is a pedestrian area in the form of a smooth rounded rectangle (Jozef Brodala; 5 February 2018; Sergels Torg, the Nerve Center of Stockholm).



Figure 15: Sergelds Torg Before Rennovation (Retrieved from https://en.wikipedia.org/wiki/Sergels_torg)



Figure 16: Sergelds Torg After Renovation. (Retrieved from <https://www.expedia.no/Sergelds-Torg-Norrmalm.d6080093.Severdigheter>)

2.4.2 Nyhavn Canal, Copenhagen, Denmark

The Nyhavn Canal (Fig.17-18) was built in the second part of the 18th century to allow ships to sail through to the New Royal Square. There was a red-light district, strip clubs, tattoo parlors, and the like until the 1950s. (Jan Gehl and Lars Gemze (1996). *Copenhagen's Public Spaces and Public Life*). The green life is now a thing of the past, yet the channel remains popular. The colorful cottages lined up along the riverbank brighten and comfort the place. The canal is easily accessible from practically anyplace in Copenhagen due to its central location (Copenhagen Portal, "Nyhavn." 3 August 2009, retrieved).



Figure 17: The Historic Harbor, Nyhavn. (Retrieved from <https://www.cntraveler.com/gallery/best-things-to-do-in-copenhagen>)



Figure 18: The historic harbor, Nyhavn. (Retrieved from <https://www.cunard.com/en-gb/ports/copenhagen-denmark>)

Cars are not allowed on the street, which is only for walkers and bikes. Restaurants, boat stations, and simply areas to sit and relax may be found on both banks of the canal. In some ways, this concentrated space represents the energy of the city itself. The crowd flocks to street cafés as soon as the sun comes out. Nyhavn is a genuine, creatively arranged, and eye-catching environment where even a foreigner may easily feel at home in Scandinavian culture. This is a fantastic public spot near the lake (Copenhagen Portal, "Nyhavn." 3 August 2009, retrieved).

2.4.3 Campus Martius, Detroit, USA

There is a reason why people enjoy telling the Campus Martius story: the transformation we have seen is absolutely remarkable. The transformation of Campus Martius from a congested monument to a truly beautiful setting is living testimony of the importance of respecting people and social activity as the foundation for a "new" Detroit. (Fred Kent, Kathy Madden, Steve Davies; Detroit's Campus Martius; Catalytic Places: Public Squares, Part I).

In 2001, civic officials commissioned the construction of the square to commemorate the city's 300th anniversary. Mayor Dennis Archer asked city authorities to create the "world's best park." (Fred Kent, Kathy Madden, Steve Davies; Detroit's Campus Martius; Catalytic Places: Public Squares, Part I). We were fortunate to work with Robert Gregory of the Detroit Downtown Partnership, the true genius behind the square's inception and ongoing administration, in devising a program and management plan that dictated its final shape. Visitors discovered an ever-expanding range of reasons to visit Campus Martius when it initially opened in 2004, including a restaurant, holiday and seasonal activities like as ice skating, and organized activities such as movie evenings, music concerts, and outdoor yoga, among others. Campus Martius is currently in the heart of a "New Detroit." (David Lee Poremba (September–October 1999). "Campus Martius, Detroit's Mars Field").



Figure 19: Dupont Circle Before Renovation. (Retrieved from <https://www.craigslist.com/membership>)



Figure 20: Dupont Circle After Renovation. (Retrieved from <https://www.pinterest.com/pin/425519864772414895/>)

The plaza's success owes it to Quicken Loans (previously Rocket Mortgage), founded by Dan Gilbert, relocated from the suburbs of Detroit to downtown in the early 2010s. Recognizing the significance of placemaking in downtown Detroit, he collaborated with the Detroit Downtown Partnership to develop a new set of "Lighter, Quicker, Cheaper" Campus Martius enhancements. Downtown Detroit's redevelopment took off from there, and the city has not looked back since then (Fred Kent, Kathy Madden, Steve Davies; Detroit's Campus Martius; Catalytic Places: Public Squares, Part I).

A sandy beach zone was a pleasant surprise for everyone during Campus Martius' 2013 renovation. Southwest Airlines funded the innovative and unexpected innovation, ushering in a new era for Detroit. Furthermore, the investment is producing measurable outcomes: More than \$4 billion in new investments in downtown Detroit have been attributed back to the effect of the new Campus Martius during the previous decade (Ed. Deeb. "Market History." Detroit's Eastern Market. On December 1, 2013).

Detroit asserted its comeback as one of the top cities in the United States, as well as one of the most significant turnarounds for any city after World War II. It seems only natural that the city's "Point of Origin" monument, which serves as the foundation for Detroit's coordinate system, is located on Campus Martius. It certainly is a focal point for a city that appears to change on a daily basis ("Campus Martius Park Site Plan." campusmartiuspark.org. Retrieved on December 28, 2013).

2.4.5 Pittsburgh, Market Square, USA

Pittsburgh Market Square was named for the public market that once stood on the location. After the market was devastated by fire, it went through several architectural changes, but it is the most recent square that has truly proven to be a turning point for the downtown and cultural area. It presently serves as the site of Pittsburgh's largest farmers market (Fred Kent, Kathy Madden, Steve Davies, Catalytic Places: Public Squares, Part I).

The Pittsburgh Tribune interviewed Nick Nicholas, the third generation to run the Nicholas Coffee Co. at Pittsburgh's Market Square, who says he has seen several changes to Market Square over the years, in one article praising the newly finished Square, "Market Square Regains its Historic Luster." "This time, I believe they did it

right. They blocked off the bus lanes. With one large plaza instead of four quadrants, it is now more people-friendly." (Rossilyne Culgan, Peculiar Pittsburgh).



Figure 21: Pittsburgh Market Square 1790.
(<https://archive.theincline.com/2018/08/14/pittsburghs-market-square-constantly-changes-but-its-purpose-hasnt-wavered-since-1784/>)



Figure 22: Pittsburgh Market Square at the Present. (http://aiapgh.org/wp-content/uploads/2012/09/Web-JohnAltdorfer_MarketSquarePlace3.jpg)

2.4.6 Torico Square, Teruel, Spain

Torico Square renovation is one of the successful examples among the public squares.

Torico Square in Teruel's triangle form is not by chance. It is derived from natural

slopes where rainwater streams and path are especially beautiful when it rains. Over time, a morphology that alters the earth was developed, domesticating an amazing transcription for various vector systems of its structure. Plaza del Torico (Figures 23 and 24) is a social extension of the urban network, as well as an interesting game for the citizen. Its dual condition of the environment and connection assembly necessitate a design approach that considers futureproofing, scaling, and heritage (UrbanNext; December 2017; Torico Square: Heritage and Public Space Renovation).



Figure 23: Torico Square



Figure 24: Torico Square

The intervention focuses on the total renovation of the square's look, including its pavement, porches, and facades, following extensive lighting. In addition, the architects suggested that the tanks located beneath the area be restored to the public, as they are of considerable significance and cultural history (UrbanNext; December 2017; Torico Square: Heritage and Public Space Renovation).

The pavements are supposed to be sensitive to the many interpretations of tales, events, and emotions that congregate in the plaza. The compositional method of regular repetition and change manifests tangibly on the surface of the basalt stone pavement: light via an LED-based system. The change is caused by the square's flow pattern, which translates into power lines, causing bifurcations and kinks and colliding with various obstacles: the surface with the Toriko fountain (where the enlightenment turning point is); low flushing with reservoirs where the vector density is halved, making the presence of underground archaeological treasures visible in public space. Plaza del Torico's renovation features an innovative lighting system comprised of 1.230 lighted lights implanted in the ground that may change color with a video software that can produce varied textures and rhythms (UrbanNext; December 2017; Torico Square: Heritage and Public Space Renovation).

Following European Union regulations, the illumination of facades is carried out by luminaires that bathe in one direction from top to bottom, giving them significance. In the entryways, indirect lighting was employed to highlight other things, while Torico shines from the square's fronts to focus the light beam (ArchDaily; December 08, 2009; Plaza del Torico / b720 Fermin Vázquez Arquitectos).

The facades and the horizontal plane of the porch were lighted to offer a nice sensation of light in the square while without detracting from the pattern of inlaid luminescence. In the latter example, the new suspended ceiling assisted in modernizing artifacts that had previously hung from the porch's outside lintel. The light shines vertically from the cornices, flush and somewhat darkening the facades, while the sides of the fake roof, the perimeter feather boards of the square glow, are horizontal and diffused (UrbanNext; December 2017; Torico Square: Heritage and Public Space Renovation).

The square's illumination is limited to a vertical plane of the façade, which turns to form a horizontal plane above the arcades' fake ceiling. Because of its tiny size, this linear lighting system, which reinforces the orientation of the space in both directions, will be thin. The employment of new technology in the general lighting of the square's facades and entrances minimizes maintenance time every 20 years as well as the lighting system's energy usage (UrbanNext; December 2017; Torico Square: Heritage and Public Space Renovation).

Throughout the project's execution, extra attention was devoted to details, characteristics, and finishes utilizing high-quality materials. The floors of the rooms below the gradient are lined with natural stone. Light colors predominate over others there, emphasizing the qualities and dimensions of the area and its archaeological artefacts in conjunction with the light impact. In Teruel, there is an opportunity to take a dynamic journey between components of the archaeological character of the past and current art forms (UrbanNext; December 2017; Torico Square: Heritage and Public Space Renovation).

Low flush interventions have enabled the creation of a connection between the two tanks that can visualize the Albellón and reuse the cistern. Teruel, an invitation to a delightful voyage between the dynamic components of historical nature and present archaeological and creative advancements (ArchDaily; December 08, 2009; Plaza del Torico / b720 Fermin Vázquez Arquitectos).

As the result, Plaza del Torico reopened to the public with a totally renovated image, with increased breadth and illumination as a foundation to promote its beauty and legacy, typical of Teruel's heart and space. Beautification of Teruel's legacy in order

to provide areas for inhabitants' pleasure and to increase the attractiveness of the capital of Mudéjar personifications.

2.4.7 The Spassky Bastion and Church Public Square, Kiev, Ukraine

For more than a month, the residents of Kiev have had access to a new public place concealed on the Dnieper hills between the Park of Eternal Glory and the Kiev-Pechersk Lavra. The rebuilt Church of the Savior on Berestovo (Figure 25), a 12th-17th century architectural landmark, was unveiled here at the end of September. The property around the temple, as well as the closure of the Spassky Bastion (Fig.26) to it, is one of the defenses of the Kiev-Pechersk stronghold, which was erected in the early 18th century under Hetman Ivan Mazepa, and has since been upgraded and landscaped (Hana Abdel; 2019; Renovation of the Spassky Bastion and Church Public Square / AER).

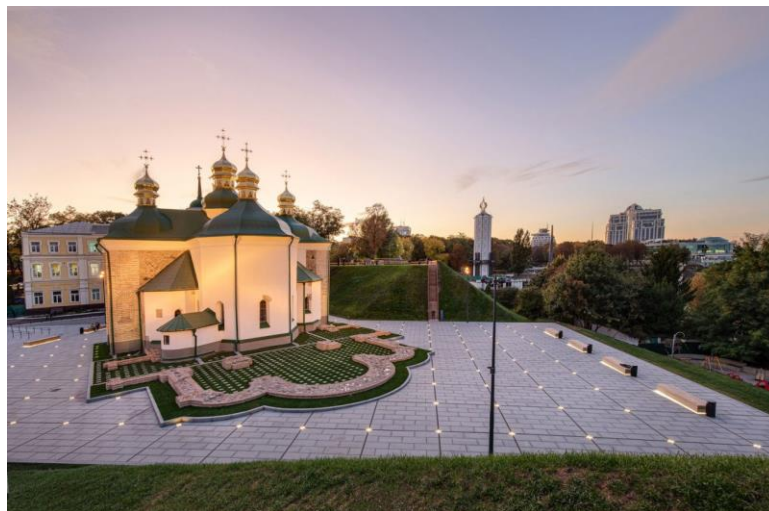


Figure 25: Church of the Savior on Berestove
(Retrieved from <https://landezine.com/renovation-of-the-spasky-bastion-and-church-public-square-by-aer/>)

"The proximity of two architectural landmarks - the cathedral and the fortress - was highly contradictory." Precipitation from the bastion inundated the temple, and archaeological excavations of the church throughout the previous century repeatedly

tore off a section of the rampart. "The new landscape was designed to reconcile this three-hundred-year-old conflict, nothing less," Anastasia Strizhevskaya, project's main architect, told PRAGMATIKA.MEDIA (Hana Abdel; 2019; Renovation of the Spassky Bastion and Church Public Square / AER).



Figure 26: The Spassky Bastion and Church Public Square Landscape (Retrieved from <https://landezine.com/renovation-of-the-spasky-bastion-and-church-public-square-by-aer/>)

Prior to its renovation, the Spassky bastion (Figure 26) was frequently utilized as an observation platform for automobiles, which only added to the ruin of this defensive architecture relic. It lost its obvious form over time, became overrun with weeds, and was no longer regarded as a man-made building (LANDEZINE; 2020; Renovation of the Spassky bastion and church public square).

To link the pedestrian paths and make the location on the rampart crest more accessible, the architect built steps on three sides of the steep slopes: one from the side of the Memorial to the Victims of the Holodomor, another from Lavrskaya Street, and the third from Spas on Berestovo (Fig.27). The steps were disguised within the bastion's "body," and the spans on the sides were trimmed with Corten steel, which

contrasted with the verdant surroundings. (Landezine; 2020; Renovation of the Spassky bastion and church public square).

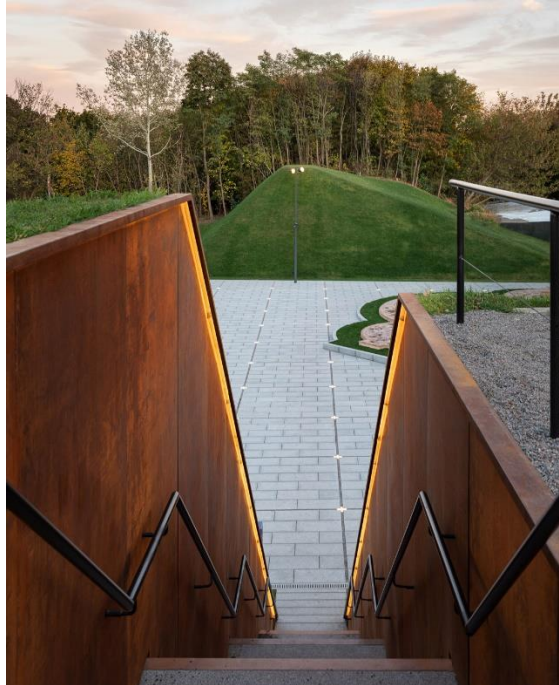


Figure 27: The Spassky Bastion and Church Public Square; Details
(Retrieved from <https://landezine.com/renovation-of-the-spassky-bastion-and-church-public-square-by-aer/>)

"An architect working on earthworks reconstruction is confronted with the reality that the result of his effort will never be used for its intended function." Earthen ramparts are large-scale buildings in Kyiv and across the world that cannot be converted totally into museums. "What the rampart rebuilding can accomplish is give the fortress a new role while retaining the memories of the site," Strizhevskaya explains (Hana Abdel; 2019; Renovation of the Spassky Bastion and Church Public Square / AER).

A parapet - a parapet on a fortress built to protect against bullets and shells - was repaired as part of the rebuilding. Its finish is constructed of the same steel as the stair risers' walls. At night, the parapet line should be accentuated to emphasize the curve

of the shaft (Hana Abdel; 2019; Renovation of the Spassky Bastion and Church Public Square / AER).

Prior to the renovation, the square near the Spas on Berestov had hardly any tourists. The new landscaping was meant to fix the problem. The architects enlarged the space, accentuating the curve of the foundation and providing a 360-degree perspective of the reconstructed monument. On the property, resting benches were also placed (Landezine; 2020; Renovation of the Spassky bastion and church public square).

The project's writers provided conceptual illumination for the area surrounding the temple. The church itself became the primary source of light: all illumination is aimed towards it, and light is reflected off its walls onto the square. The pavement was adorned with specially designed lighting in the shape of crosses (Landezine; 2020; Renovation of the Spassky bastion and church public square).

An outfitted observation platform with a panoramic four-level seat arose at the summit of the bastion, enclosing green fields in a circle (Hana Abdel; 2019; Renovation of the Spassky Bastion and Church Public Square / AER).

By the way, the shaft's top is roughly 198 meters above sea level, making it the highest point in Kyiv, according to the project's creators (Hana Abdel; 2019; Renovation of the Spassky Bastion and Church Public Square / AER).

So far, the view from this highest point has been somewhat hampered by the construction of the memorial museum below. The location, on the other hand, will undoubtedly appeal to individuals who dislike unnecessary fuss: a passer-by or a

tourist is unlikely to venture there (Hana Abdel; 2019; Renovation of the Spassky Bastion and Church Public Square / AER).

Kiev now has a new public space thanks to the completion of the renovation of the Church of the Savior on Berestovo. The area around the church and a portion of the defensive defenses of the Old Kiev-Pechersk stronghold were rebuilt in accordance with the architectural bureau AER's plans (Hana Abdel; 2019; Renovation of the Spassky Bastion and Church Public Square / AER).

In conclusion, almost all these selected public space examples from around the world display common characteristics whether it be a larger public square or a smaller neighborhood square. Many of the criteria mentioned earlier in the chapter such as identity, accessibility, flexibility, human scale and social life, diversity of uses, urban equipment (street furniture), landscape, and lighting have been carefully considered creating more successful spaces after the renovation.

The next chapter will focus on the case study, where Fountain Square in Baku city will be analyzed based on the selected criteria in Chapter 2.

Chapter 3

THE CASE STUDY: FOUNTAIN SQUARE IN BAKU CITY

3.1 History of the Square

The location for the future plaza was specified as a venue for drills and parades in Baku's "general plan" in 1864. Baku's first city plaza, "Parapet," also known as "Kolyubakinskaya," was erected in 1868 on the design of Baku city architect Kasym-bek Hajibababekov. This square served as the organizational element of Baku's economic and public core. Its axial, precisely symmetrical composition determined the location of one of the "forstadt's" earliest and principal streets, currently Mirza Ibragimov Street (<http://www.azerb.com/az-baku.html?i=1>).



Figure 28: Parapet During the Years
on of the Russian Empire



Figure 29: Baptism on January 6, 1904
in Parapet

Kasym-bek Hajibababekov mainly built up the parapet. He erected two-story caravanserais here (now the Araz cinema and the Nizami Museum of Azerbaijani

Literature), as well as private buildings for himself, the Grand Hotel and the Metropol hotel (Kamil Farhadoglu; February 2010; Fountain Square: Looking back in History)



Figure 30: The Nizami Museum of Azerbaijani Literature. (Retrieved from <https://imageartstudios.co.uk/blog>)

The square drew the attention of people and provincial officials who were attempting to develop it up. When the Exarch of Georgia began looking for a location for an Orthodox cathedral in the early 1880s, he chose the Parapet as a convenient location for parishioners in the city center. During those years, the idea of erecting a monument to Alexander II on the same site was proposed (because of this, the projected area was sometimes even called the Imperial Square in the local press). However, the choice to build a cathedral or a monument on a very tiny plot of land (approximately 0.8 hectares) is regarded as a failure. Soon after, a location for the cathedral was picked in the defunct cemetery, which was bordered by residential and commercial structures at the time. Preparatory work on the plaza to green the area where a memorial was to be erected was already underway in January 1894. (for this they were going to write out trees from Borzhom, Tiflis and other cities). However, due to a lack of funding, the plan of erecting a memorial was also abandoned (after the revolution this question was

completely removed). (Kamil Farhadoglu; February 2010; Fountain Square: Looking back in History).

It is worth mentioning that, in addition to the church and the monument, private persons requested authorization from the Duma at various periods on the parapet to construct the People's Theater. A shaded square was set up in 1914-1918 in connection with the successful building of the Shollar water pipeline on the parapet (Kamil Farhadoglu; February 2010; February 2010; Fountain Square: Looking back in History).

Later, the Parapet turned into a square named after Karl Marx; and a rally was held here on September 3, 1920, N. Narimanov said:

“Today we are for the first time in Baku, earlier than in all other cities of Transcaucasia, immortalizing the name of our great teacher Karl Marx. We affirm that the day is not far off when we will perpetuate the name of Karl Marx in Yerevan and Tiflis. From today, the Parapet has been renamed into Karl Marx Square”. (S.S; January 13, 2021; Baku Fountain Square).

This plaza secured its position in the current city layout with the renovation of the 1950s (architect I. Tikhomirova). As a result, the plaza became a vast, well-planted square that was linked to minor historic squares near the Palace of Press and the library building. The park, which occupies a node in the center section of Baku, has for many years passed the main pedestrian flows via itself. (Magerram Zeynalov; May 27, 202; Baku’s central square shares its story).

In 1984, a fresh round of rebuilding work to renovate the area began. The previously existing square was considerably renovated according to the plan of architect-artist R. Seifullayev. The composition of green areas has been extensively updated, the view of the once-inconspicuous group of exotic palms has opened, and wide-crown deciduous trees have begun to appear in a new light. (S.S; January 13, 2021; Baku Fountain Square). The plaza and public garden are surrounded by distinctive reddish concrete slabs, while the square's terraces and steps are trimmed with white stone. White stone was also used to create large squares for flowerbeds. Fountains began to play an essential role in the architectural and landscaping design of the square. Because of the huge number of fountains, it was dubbed "Fountain Square." The fountain in the square's center is adorned with a sculptural composition. Another series of fountains was put between the square's edge and the city's surrounding ancient structures. (Kamil Farhadoglu; February 2010; February 2010; Fountain Square: Looking back in History).

The Fountain Square was completely reconstructed in 2010. Fountains, pavilions, and booths were rebuilt, vegetation was protected, and the amount of green space was expanded. The square reopened to the public on July 2. (S.S; January 13, 2021; Baku Fountain Square).



Figure 31: Fountain Square Before Renovation. (Retrieved from <https://jam-news.net/bakus-central-square-shares-its-story/>)



Figure 32: Fountain Square After Renovation. (Retrieved from <https://apartment-in-the-fountain-square-baku.booked.net/>)

3.2 Present Condition of the Fountains Square

The current state of the square will be examined through the lens of criteria discovered during the literature research in Chapter 2.

3.2.1 General Plan and Accessibility of the Square

The geometry of the square itself is irregular, resulting in a dynamic landscape with corners and edges at various angles. The region and turns to the nearby streets can be readily defined when strolling through the square because of this form. The central area allows experiencing several kinds of spaces on different levels thanks to the landscape shape of the area.

While “Nizami” and “Mammadamin Rasul-Zadeh” Streets (Figure 33), which through the historical changes became the continuing, part of the Fountain’s Square, by its strait shape create the line of cafeterias, restaurants and shops. This kind of linear shape creates the possibility for visitors, especially the tourists who do not know the area well, to easily orientate them along the range of commercial establishments.

If we observe the Fountains square from the top view, it can be seen that the main central part of the square has an irregular shape, which is connected to pedestrian

streets. The Fountain Square appears to consist solely of the main center area of it at first glance, however the pedestrian steers that are connected to it are also considered to be part of the Fountain Square's continuity. As indicated in the square's history, this location used to serve as both a roadway and a transit hub. Trams used to run through the area during the Soviet era, therefore we might call it a public street-square.

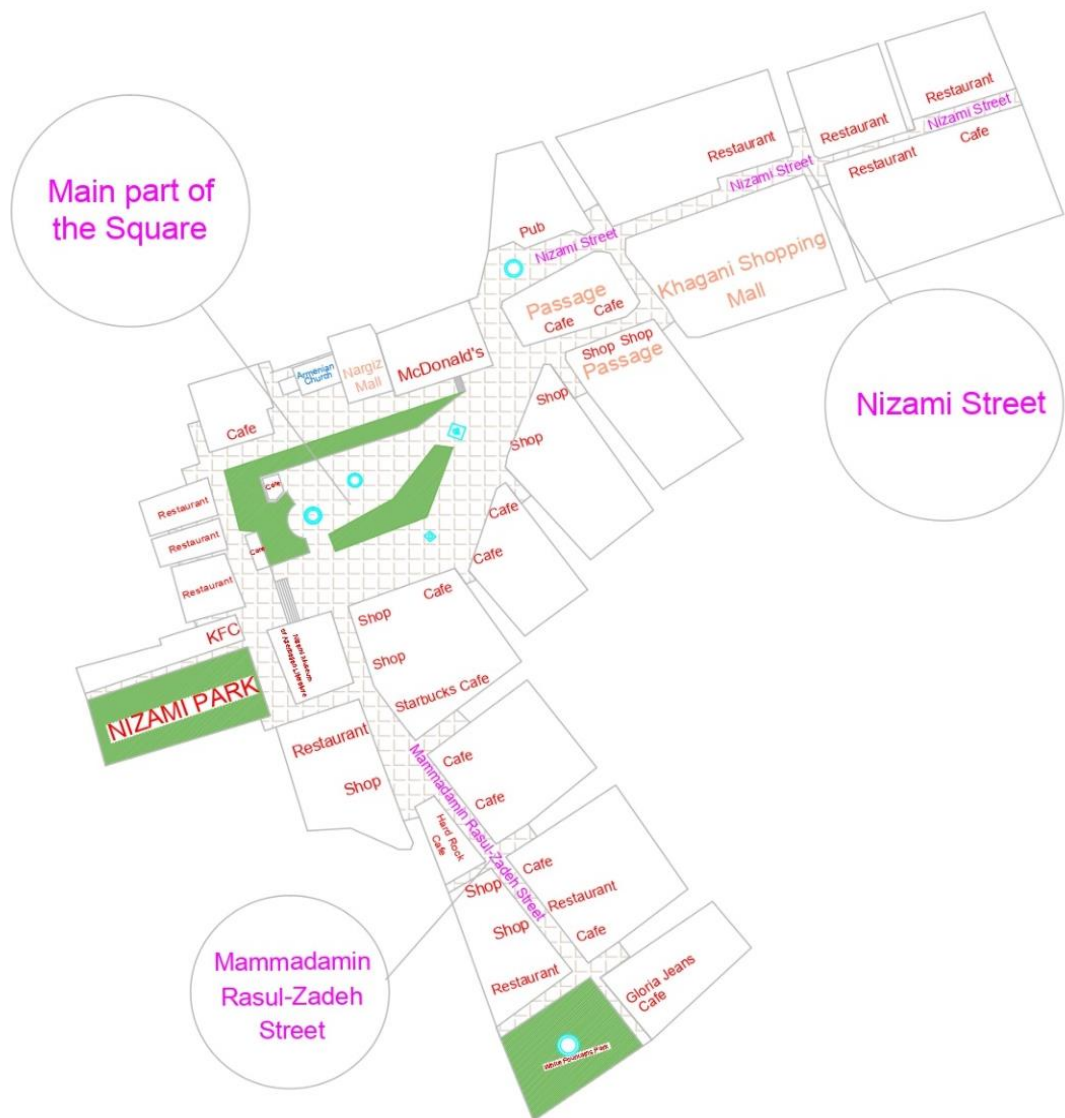


Figure 33: General Plan of the Fountain's Square

Today, the square still preserves the function of a chosen route in the city, and it is observed that many people use the Fountain's Square as a part of their route in daily life to reach from one location to another.

Fountain's Square has many adjacent narrow streets that lead to the old central areas of Baku city, which were built during the 19th and 20th century, and with its structure creates the accessibility for pedestrians. Most of the blocks around the square are residential, however a variety of mixed uses such as cafes, pubs, restaurants, shops and various other activities exist on the ground level that were opened within the last ten years.



Figure 34: The "Sovetski" Area.

The beginning of a region known among citizens as "Sovetski" (Figure 34) is located to the north of the plaza. It is a residential area with freshly opened cafés and taverns, as well as a mix of old classical buildings and slums. This area has lately been rehabilitated by the Azerbaijani government. During the rehabilitation, the streets were resurfaced with new asphalt, and the home facades and front doors were repaired. The

government of Azerbaijan hoped that by renovating this area, they might make it more vibrant and appealing to tourists, allowing them to go from the Fountain Square to the "Sovetski" and explore other parts of the city.

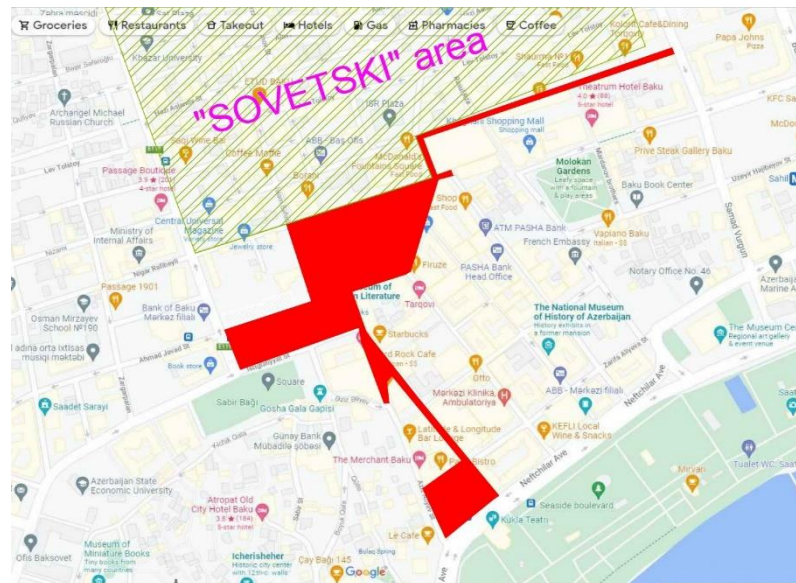


Figure 34: The "Sovetski" Area.

You may reach the Nizami Cinema on Bul-Bul Avenue by walking northeast along Nizami Street, which runs along to the main Square. At the end of your journey, you will find the Azerbaijan State Theatre and the Opera and Ballet Theatre. They are adjacent to the city's primary metro station, and as a result, many people pass by the Theatres on their way to the central "28 May" metro station (Figure 35). In addition, the closest metro station is "Sahil" located nearby the seaside Boulevard Park, which creates an easy access to the square for people coming from different parts of the city.

This square construction demonstrates how squares may be strongly related to their surroundings, even though they appear to be far apart. In the case of Fountain's Square, it became the starting point for the city's primary central pedestrian path.

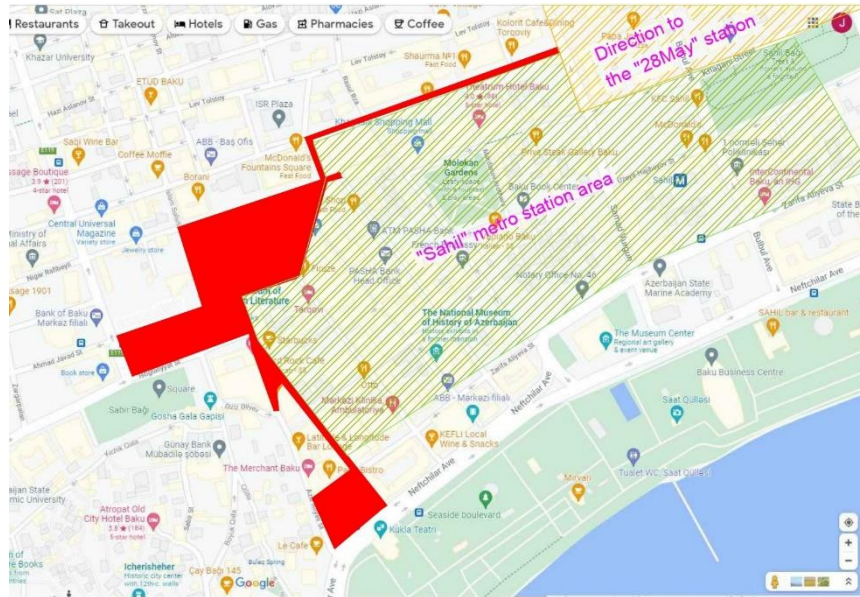


Figure 35: “28 May” and “Sahil” Area

Another neighborhood close to the plaza is Neftchilar Avenue, which has tall classical buildings from the XIX-XX century wealthy on one side and a seashore park named Boulevard, which is 7.4 km long and roughly 70 m wide. Neftchilar Avenue is the city's principal thoroughfare, and it hosts several local attractions including as museums, parks, concert halls, and theaters. Fountains Square offers access to the Avenue via one of its main nearby streets, Mammadamin Rasul-Zadeh Street. While going along the street, you will notice a variety of cafeterias and restaurants, all of which offer live music on weekends. It is also possible to hear music from the bars located on nearby streets. There are few modest gift stores among the cafeterias.



Figure 36: "White" Fountain

There is a "White Fountain" Park (Figure 36) on the right, Gloria Jeans Cafeteria on the left, and an underground path in the middle that crosses Neftchilar Avenue and connects to Boulevard Seaside Park towards the end of the street.

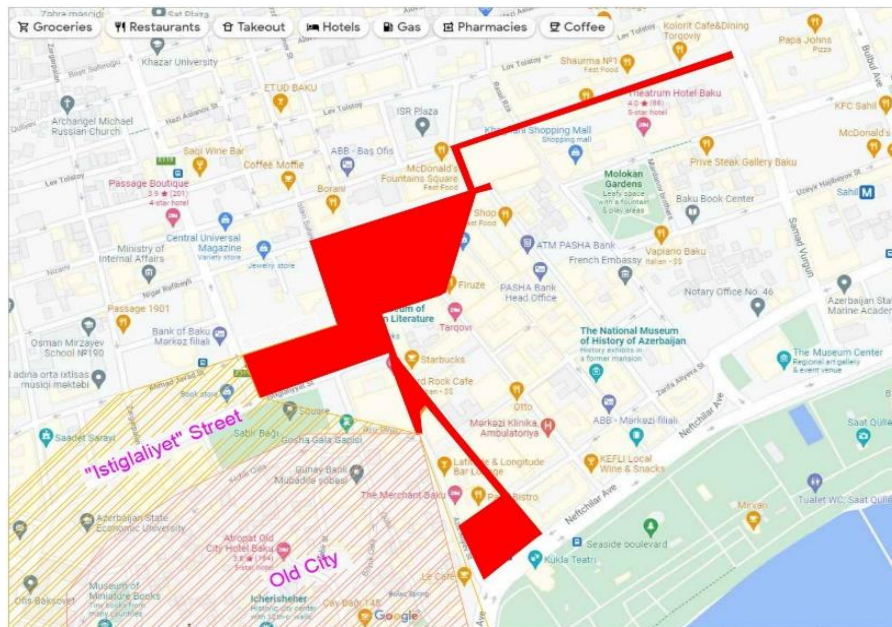


Figure 37: "Istiglaliyet" Street and Old City

Another major street known as "Istiglaliyet" to the south-west of Fountains Square is noted for its historic buildings in a classical-gothic style, as well as a main clock linked to one of the buildings, which may resemble the Big Ben in London.

While studying the Fountains Square, it has become clear that the places surrounding the square are essential. These places may alter one's perception of the square. As we develop a mental map to better comprehend our surroundings, it is critical to understand how we may go to the exact square and where else this square can lead us. Furthermore, this is one of the primary reasons why Fountains Square is often crowded. Its position and surroundings make it ideal for a pleasure visit, a business conference, or simply passing by. This quality it owes to its highly accessible nature where a network of streets surround the square.

3.2.2 General Appearance and Identity

As previously stated, the Fountain's Square has the irregular shape creating different zonings, which as Camillo Sitte stated is a big advantage in public square shapes. The plaza is made up of a central major space and two neighboring streets, Mammadamin Rasul-Zadeh Street and Nizami Street.

Mostly classical old architectural buildings, that creates the atmosphere of a historic city, surrounds the public square. This style is matching very well with the Main Fountain and streetlamps along the street. All together, they create a very rich atmosphere of the square.

However, there are also negative attributes of square shapes, and one of them is the ensemble of the modern shaped fountains and streetlights on the walking area (Figure 38). Those are the red streetlights, "Sphere" fountain and back marble fountain. As the

objects itself they look interesting and attractive, but located in the wrong place, the design of this objects became confusing due to the unmatched combination with the surrounding. As Camillo Sitte remarked, style conflict may produce an uneasy sensation, resulting to a distorted view of the area, which is why it should be avoided in public places.



Figure 38: Fountains and Red Streetlight on the Walking Area. (Retrieved from <https://www.shutterstock.com/search/baku+fountain>)

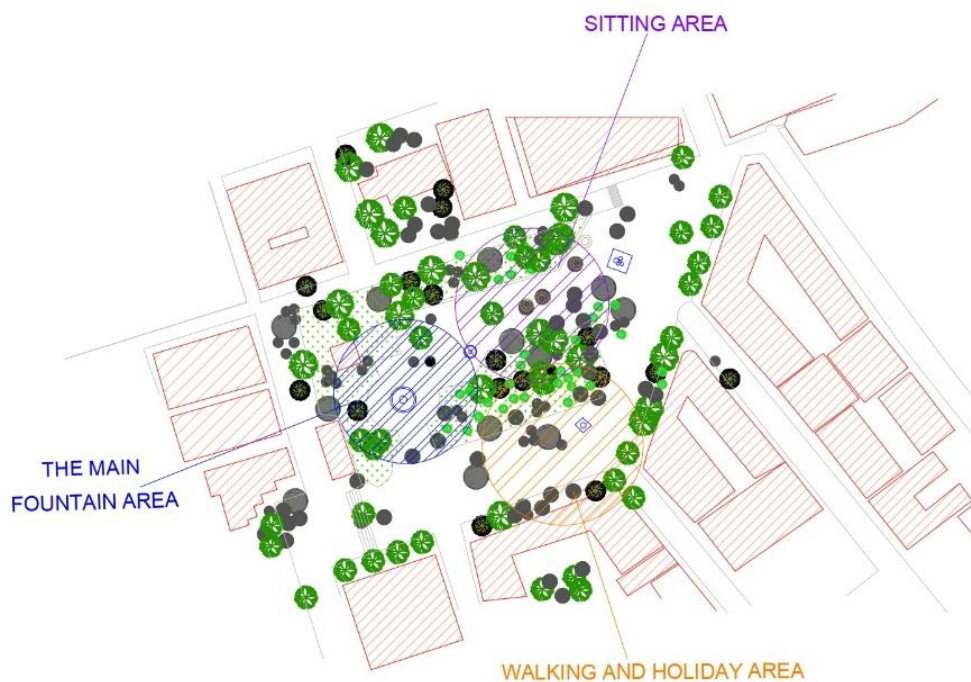


Figure 39: Central Fountain's Square

The primary center section of the square features a seating area, a fountain area, and an area that serves as a walking path and a place for holiday activities to form a line of fairs.

The Fountain's area is located next to the sitting area and has been constructed by the last renovation in a classical Italian style. The round fountain in the middle reminds some of the fountains in Rome. A range of arched columns surrounds the fountain from the west side. Also nearby two stone seats have been located in a human head shape.

Along the main walking area with a festive space, there are also a variety of benches, two modern fountains, and easily identifiable modern red streetlights.

This type of style difference in the square may appear appealing at first glance, but it becomes rather detrimental when spending time on the square.

The square, as its name suggests, is filled with fountains and this create its main identity. Fountains are currently positioned in various locations of the square and vary in design and style. However, this was not the case prior to the refurbishment. There was a long range of the monolith two fountains adjacent to each other, each with two layers of water pipes blasting the water from the square pool on each other. The fountain installations provided the inspiration for the square's name.

In the current state of the area, it is difficult to determine which of the fountains the major attraction is, and therefore it appears that the Fountain's Square has lost its identity.



Figure 40: Stone Fountain With Hippos. (Retrieved from <https://www.shutterstock.com/search/baku+fountain>)



Figure 41: Main Fountain. (Retrieved from <https://www.shutterstock.com/search/baku+fountain>)

There are four fountains on the central square ("Sphere" night Fountain, the main fountain in classical style, another round fountain near the main one, and a Black Stone fountain in modern style located next to the red Street Lights), one at the end of Mammadamin Rasul-Zadeh Street called "White Fountain", Fountain in classical style on Nizami Street and Fountain with steps structure in front of the Azerbaijan Literature Museum.



Figure 42: “Sphere” Fountain. (Retrieved from <https://www.shutterstock.com/search/baku+fountain>)

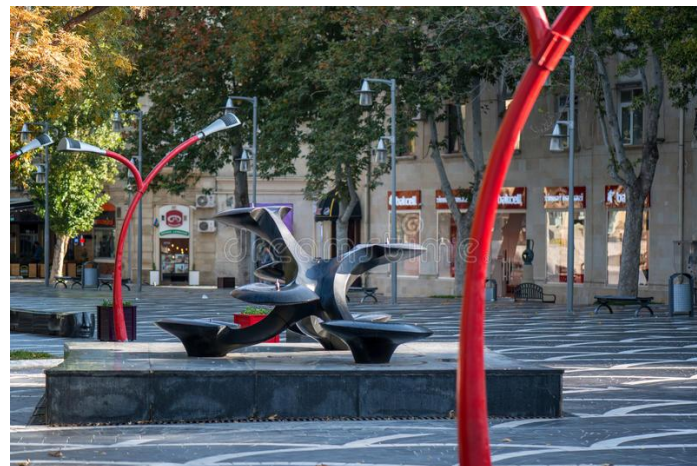


Figure 43: Black Marble Fountain. (Retrieved from <https://www.shutterstock.com/search/baku+fountain>)

As previously said, the shapes and designs of the fountains are highly distinct, which adds to the diversity of the locations, while also making them unique.



Figure 44: Steps Fountain. (Retrieved from <https://www.shutterstock.com/search/baku+fountain>)



Figure 45: Fountain on Nizami Street. (Retrieved from <https://www.shutterstock.com/search/baku+fountain>)

The sitting area is mostly located between the "Main" and "Sphere" fountains. The terrain and green trees that surrounded it, offering a peaceful space away from the loud walking area, creating the shadow spots from the scorching sun in summer, and protecting from the windy winter secluded this region. Another little fountain built of stone may be seen nearby. Four circular chairs are built within this space, with old tall trees inside the circle, to organically integrate the structures with the vegetation.

There are seats in a range with intervals between them on both sides of the walking area and on the roadway behind the main fountain and resting area.

Another important characteristic of identity comes from its significant spots. Fountain Square contains numerous significant spots that have become a gathering point or a point of reference for explaining another area. One of these places became McDonald's fast food branch, which debuted on November 6, 1999 and quickly became the focal point of the Square and the entire city.

Following the recent restoration, many sculptures were placed on the Fountain's Square, one of which is the Girl Statue in front of the "Mc Donald's" with an open umbrella in her hand, which has become rather iconic and well recognized among people. As a result, when individuals plan a meeting in front of McDonald's but cannot find each other, they say, "I am next to the umbrella girl."

Another notable feature of the area is the "KFC" fast food restaurant, which is located near the bus station and in front of the Azerbaijan Literature Museum.



Figure 46: McDonald's on Fountain's Square and Umbrella. (Retrieved from <https://www.shutterstock.com/search/baku+fountain>)

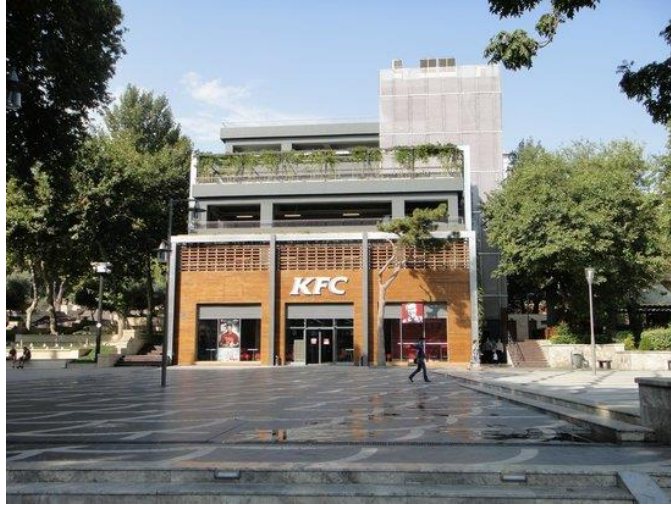


Figure 47: KFC on the Fountain's Square. (Retrieved from <https://www.shutterstock.com/search/baku+fountain>)

There are three other well-known food-related locations: "Hard Rock" restaurant, Gloria Jeans Cafeteria on Mammadamin Rasul-Zadeh Street, and the lately renowned fast-food branch "Shaurma 1" on Nizami Street.



Figure 48: "Hard Rock" Café. (Retrieved from <https://www.shutterstock.com/search/baku+fountain>)



Figure 49: Gloria Jean's Coffees. (Retrieved from <https://www.shutterstock.com/search/baku+fountain>)

When these restaurants are compared to one another, they are all large in size, have big colorful logos that can be seen from a long distance, and the establishments themselves are highly popular with the public. All these aspects help to explain why these locations become prominent in people's "Mental Maps".

3.2.3 Seasonal Strategy (Flexibility)

Fountain's Square is well adapted to the annual seasons. Especially the sitting area, which is surrounded by flora, and creates separation from the loud and lively regions as well as shadows, which is particularly useful in the summer, while in the winter the tall trees are saved from the strong winds of the city.

Cafes and eateries provide seating both inside and outside. Most people prefer to sit indoors during the winter, however other individuals like to sit outside in the fresh air even throughout the cold. At the last month of spring, consumers gradually shift their choice from indoor to outside seating in restaurants and cafeterias.

In Azerbaijan, there are two major holidays celebrated: "Novruz"(Figure 50, 51) on the 21-22nd of March and New Year on 31 December (Figure 48, 49). Small wooden homes are built on the central walking area in two lines, one next to the other, two weeks before the holidays, to form a Holiday fair with various things such as souvenirs, toys, books, sweets, and some street cuisine freshly cooked in the wooden booth. This is another example of the seasonal strategy, which makes Fountain's square flexible for changes.



Figure 50: New Year Holiday on Fountain's Square. (Retrieved from <https://www.shutterstock.com/search/baku+fountain>)



Figure 51: Entrance to the New Year Fairs. (Retrieved from <https://www.shutterstock.com/search/baku+fountain>)



Figure 52: Entrance to the "Novruz" Fair. (Retrieved from <https://www.shutterstock.com/search/baku+fountain>)



Figure 53: Holiday Costumes With the “Sphere” Fountain Behind. (Retrieved from <https://www.shutterstock.com/search/baku+fountain>)

This is one of the busiest times of the year. Not only residents, but also foreigners, are interested in participating in the holiday fairs; visitors prefer to visit the city during these Holidays, which run two weeks each.

3.2.4 Places of Interest and Diversity

Fountain’s Square, due to its structural planning and historically created shape via the buildings that were constructed at the end of the 19th and beginning of the 20th century, offers people different areas of interest. When a visitor arrives at the Fountain Square, he will notice that each section of the square has its own distinct functionalities, such as the "Mammadamin Rasul-Zadeh" streets, which primarily offer a line of cafeterias, restaurants, and pubs, the "Nizami" street, which has a variety of shops and some restaurants, or the central part of the square, which offers interesting walking areas with fountains and peaceful areas with seats, surrounded by trees and structured.

People may select what they wish to accomplish since this square has produced numerous areas of interest for them. The seating area allows you to spend some time amid the trees in a calm location close to the fountains and relax, but the other sections provide more energetic activities like as shopping or wandering, which is especially appealing during the Holiday Fairs.

Some individuals who work nearby visit the area for lunch in the restaurants, while the line of cafeterias provides a range of options for spending some time there, whether to catch up with friends or to have a serious talk with business colleagues.

In addition, The Fountain's Square has pubs and bars on the secondary streets which makes the night life of the square more active.

3.2.5 Urban Equipment

There is enough of the equipment/street furniture in the square: benches, trash bins and lamps. They have not only its primary function, but some benches and lightings even have the function of an interesting installation. Benches are utilized in a variety of ways depending on the location. People come to the sitting area with their children to spend some leisure time beneath the trees, but the benches on "Nizami" street are mainly utilized to relax when shopping, on the route to another site, or while waiting for someone. Benches on "Nizami" Street (Figure 53) do not meet the needs of the neighborhood for leisure time since they are in the center of the street with many people going by. As a result, they are rarely utilized and are often unoccupied, indicating that such a large number of them in this region are unnecessary.



Figure 54: Stone Sculptural Benches. (Retrieved from <https://www.shutterstock.com/search/baku+fountain>)



Figure 55: line of Benches on “Nizami” Street. (Retrieved from <https://www.shutterstock.com/search/baku+fountain>)

Sculptural benches on the walking area, together with red streetlights and the Black Marble Fountain (Figure 52), are primarily responsible for the modern design ensemble.

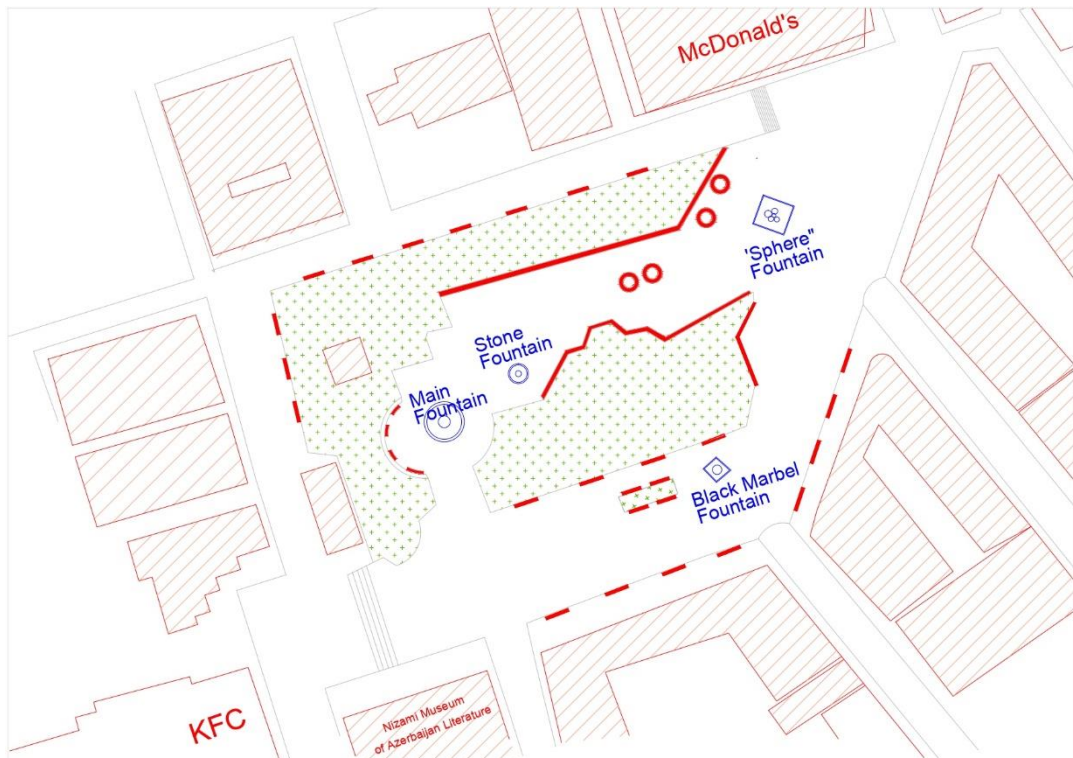


Figure 56: Sitting Elements on the Fountain Square (in Red)

Seats of the seating area (Figure 56) are not in the form of a square, but either circular, or in the shape of a wave along the green space. Its way of shaping makes this place very different from other places of the Fountain's Square, making it psychologically pleasant, and of the reasons are the wavy shapes, as it is known that circular and soft shapes have a positive impact on human mental health.



Figure 57: Sitting (Resting) Area. (Retrieved from <https://www.shutterstock.com/search/baku+fountain>)



Figure 58: Walking area next to the Armenian Church With Benches. (Retrieved from <https://www.shutterstock.com/search/baku+fountain>)

3.2.6 The human scale and social dimension

Because the square was established more than a century ago and later developed in the classical manner of 19th century Italian style, it is not surrounded by tall skyscrapers such as business centers or malls, which may create an uncomfortable feeling of a long

and very tall corridor where people may feel miserable or unsafe. The square is mostly made up of three or four-story residences with classical facades, making it suited for human size. As a result, the Fountains Square receives nearly all its sunshine throughout the day, while the heights of the buildings help to keep the breeze from the sea at bay.

The size of the square, the materials used in the façade, the height of surrounding building, existing trees and a diverse use of activities help attract people here creating a very dynamic space. Due to the square being highly accessible from surrounding neighborhoods, and the existence of various functions as well as seating elements and good lighting in the space, the square is very lively during the day and night attracting not only locals but tourists as well. The square is not only for passing through but for staying and spending time.

3.2.7 Lighting

At the night with the lighting effect, the square creates a very different atmosphere in comparison to the day. The Fountain's Square lighting is highly diverse in terms of forms, sizes, and functionality. Surprisingly, one of the most prominent lighting sources on the street is not the streetlights, but the façade lighting of the classical buildings facing the public area. The Fountain's Square is distinguished by the classical and magnificent features of the façades, which evoke the streets of Italy. As a result, all these facades are illuminated with beneath lights, highlighting the whole splendor of the façade. However, this lightning might cause lighting pollution at night (Figure 61,62), due to the big number of the lights.



Figure 59: Main Fountain Lightning. (Retrieved from <https://www.shutterstock.com/search/baku+fountain>)



Figure 60: Fountain on Nizami Street at the Night. (Retrieved from <https://www.shutterstock.com/search/baku+fountain>)



Figure 61: Over Lightning Example in Front of “Khagani” Shopping Mall. (Retrieved from <https://www.shutterstock.com/search/baku+fountain>)



Figure 62: Over Lightning on Nizami Street. (Retrieved from <https://www.shutterstock.com/search/baku+fountain>)

Some of Fountain's Square's lighting schemes are successful, while others are not. There is a good example, which is the Main Fountain, the fountain's surroundings are dimly lit, but the fountain itself is brightly lit, revealing the structure of the fountain and creating the appearance of glowing water, which gives the significant aesthetic psychological impact. Similar could be said about the Fountain on Nizami street, but due to the surrounding façade lighting, the fountain lighting cannot be clearly distinguished, which is an example of the lighting pollution.

According to the revived literature, lighting should not only have the illuminating function, but also have the role of emphasizing architectural shapes and assisting in space navigation, which is partly missing on the Fountain's Square.

However, the square's lighting has advantages as well: streetlights and lamps with yellow light create a rich and pleasant ambiance in the space, making it appealing to both residents and tourists. Another fountain called "Sphere" (Figure 64) as well as the "Hard Rock" café (Figure 63) also has an interesting neon lighting affect, creating a very different psychological impact rather than the daytime. As for example, the guitar

on the façade of “Hard Rock” café is hardly recognized at the daytime, while at the night it clearly presents the “Rocking” atmosphere by its illumination.



Figure 63: “Hard Rock” Café.



Figure 64: “Sphere” Fountain.

In addition, the amount of the lights increases during the holidays, specially the New Year’s Eve, by the holiday lighting installations and street chandeliers.



Figure 65: Street Chandeliers
On Nizami Street.



Figure 66: Holiday Installations
On the Square.

To summarize, while Fountain Square includes many wonderful instances of lighting, it also has some negative examples. One of the benefits of the Fountain Square lighting is that it illuminates all areas, including the tiny nearby streets, making this site appealing and safe. Over-illumination on Nizami Street is a negative example, as is the disparity in lighting style, as shown in the comparison of building facades, which symbolize warm illumination of classical outlines, and "Hard Rock" Café or “Sphere”

Fountain, which represent modern neon blue lighting. All this badly effect on human mental health, distracting and overloading it.

3.2.9 Landscape

The Fountain Square landscape is largely straight, with a little change in the angle from south to north and from southwest to the northeast with a quite big difference in heights. From south to north, the lowest level is in the "White Fountain" region, while the highest is located in the "Main Fountain" area. From southeast to northeast, the highest level is in KFC area, and lowest in the end of "Nizami" street. The biggest relief rise can be seen at Nizami Park, which is in front of the Azerbaijan Literature Museum and near to the KFC fast-food restaurant. The landscape of this location produces a stepped shape of a park with little equal sections at different elevations, and the stepping fountain sits at the park's foot.

Visitors are drawn to this type of environment because it produces a dynamic ensemble of the place. In comparison to the open straight space of the squares, such dynamics of the landscape make the space appear obviously richer to people, giving the impression that it is not empty. Such a landscape form creates separate mini zones surrounded by trees and bushes, creating a cozy atmosphere for people, since, as we know a person feels more comfortable in an environment that corresponds to his body proportions and is partially closed off from the environment, providing a sense of security and reliability. This also responds to William H. White's viewpoint, as he stated, "I praise small places."



Figure 67: Nizami Park.



Figure 68: Nizami Park With the View On the Azerbaijan Literature Museum.

If the square's landscape is linear and does not supply such a structure, the square's layout should take into account the human body scale and physiological requirements, in order to produce such a pleasant structure even in an artificial method.

As noted in the literature, there are several ways to improve the green sections of squares; for example, you may establish a permanent green makeover, or you can employ transportable structures with greenery.

There is no need to build movable greenery structures in Fountain's Square since there are enough of tall trees and bushes, especially in the center region of the square. The

low fence neatly separates the range of tall ancient trees along the walking areas and the center area, while the lonely trees area surrounded by circular seats, as in the seating area, or simply leave a tiny piece of land in the shape of a square if the trees are on the pedestrian zone.



Figure 69: Trees Surrounded by The Circular Seats.



Figure 70: Trees in Square Shaped Piece of Land.

3.3 Chapter Conclusion

To summarize, the Fountain Square addresses the majority of the positive aspects that are required in a successful square. As it was mentioned before, the square is easy to reach from different parts of the city and it has a very permeable network of adjacent streets for access. The square's distinctiveness and variety are reflected in its appeal among both residents and visitors from other countries. The Fountain Square also provides the required number of equipment, primarily the seats. Moreover, the lighting makes the square feel warm and secure.

However, in addition to these great aspects of the square, there are a few that cannot be considered effective. These include the fountains' stylistic dispute between modern and classical styles, as well as lightning pollution in some of the regions.

The diversity of functions around the square secures a sociable environment for people where they can come together, do shopping and attend other festival activities. Due to some of the elements used in the square such as the style of urban furniture, distinctive water elements, stylistic building facades, the Fountain Square has its distinct character which is well distinguished by the locals and the tourists. The square has many distinctive sculptures and a well-lit environment which help create not only a distinctive environment that people can easily associate themselves with but a safe environment that can be used 7/24.

Chapter 4

CONCLUSION

During this study, it was discovered that one of the key reasons why public spaces were formed and are still required is due to people's social needs. Accessibility, identity, seasonal strategy, places of interest, human scale spaces, general appearance, lighting, landscape and urban equipment/ urban furniture are the most significant elements that may serve to make public squares more appealing to people. All these elements are helpful in the creation or renovation of the public squares during our contemporary era.

According to the research, the natural inhabitant of human being is the environment, which is related to nature while also serving as a decent area for the socialization of people. Roman Forums and Greek Agoras are excellent examples of public squares that combine nature and city life, where everyday life and politics always take place at the heart of the city, the agora and the forum.

The examples of modern public squares showed that, for the comfortability of residents, public square planning, along with city planning, should be centered on pedestrians rather than cars. That is one of the primary challenges of the today's city since it is mostly focused on transportation, which is increasing in number year after year.

Along with all of this, it is apparent that, as has always been the case throughout history, individuals have always chosen and constructed their own public space. According to Kevin Lynch, "people vote with their feet," which implies that people will choose the most comfortable option, which will become one of the most utilized. It is critical to comprehend the everyday lives of the inhabitants in a certain city and surrounding area, as well as their primary requirements as individuals and as a collective.

Urban planners, architects, central and local governments in general should understand the significance of investing on urban spaces and whilst doing this comprehending people's demands, which are not just physical, but also mental.

Creating urban spaces with high accessibility, diverse use of functions with distinctive characters, with landscape elements that do not only respond to the climatic needs of the area but add to the identity of the square are important issues to remember when renovating or designing new squares. The street furniture and appropriate lighting can help people spend time in the square as well as making them feel safer in those environments. One needs to remember that the safest environments are those where people exist. To create more sociable environments, it is also important to make one feel at home, meaning human scale is of utmost importance. Human scale spaces can be achieved by proportional building height to space width dimensions. Moreover, the detail and style of surrounding building, continuity at ground level are factors that may help create more people friendly environments. Least but most important, creating pedestrian friendly environments and keeping the car away from these spaces should be the chief

target of the local administrations. Involving a variety of functions that will attract all age groups would help secure sociability in the area and 24/7 use of the area.

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