The Physical and Psychological Elements of Urban Spatial Integration

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Abstract:
The primary concern of architecture and urban design has always been the health and comfort of the users. While that may seem obvious to some school of thoughts, the fact remains that, most practicing architects and planners are not fundamentally grounded in the areas of architectural principles, theories and urban elements guiding the spatial emergence and integration of urban spaces for the comfort of the users. Objectively, the aim of this study is to create awareness and point to the fact that, architects and other urban actors have in the past, designed models to direct positive growth and development in their communities, but have failed to properly implement the physical and psychological elements of urban spatial integration and that is detrimental to their built environments and especially, in architecture, urban spaces and infrastructure. The authors adopted content base analysis (secondary data sources). Lack of knowledge and poor implementation of the elements of urban spatial integration in the projects carried out by the urban actors resulted in the creation of nonfunctional urban spaces in their communities. The relationship of the built environments and the users must be of utmost important and considered by the urban actors as was the case, from the pre-classical period (ancient Roman architecture) to the modernist era in architecture and urban design and planning.

Key Wards: Architecture, urban planning, environment, history, physical, psychological

INTRODUCTION

The dynamics of city growth and urbanization is fast changing and all over the world, resulting in changes in different areas urban landscape and physical planning. The need for urban designers has never been more urgent. According to WHO, "The urban population in 2014 accounted for 54% of the total global population. It is estimated that by 2017, a majority of people will be living in urban areas." Cities worldwide are struggling with problems of managing this rapid growth. Urban design professionals of the future will have a huge impact on infrastructure, land use patterns and the reuse of existing sites and more (UC Regent, 2015).

Since Abuja became Nigeria's Federal Capital Territory in 1976; it has been experiencing rapid expansion, urbanization and significant changes in its physical landscape (Ujoh et al, 2010). Adeponle (2013) observed that Abuja city is growing faster than the provisions of its Master Plan. It is fast turning into an environmental embarrassment, with developments springing up in gross isolation of zoning and other planning codes. Abuja, which was supposed to be an epitome of beauty and an enlightened vision of city development, has suffered over the years from unnecessary distortions in the implementation of its Master Plan (Adeponle, 2013).

The derail and distortion to the Abuja master plan was attributed to lack of professional personnel managing and planning the development of Abuja Master Plan and as supported by Jibril (2004), the main cause of

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the distortions of the master plan was the creation of the Ministry of the Federal Capital Territory (MFCT) in 1980. The Ministry lacked the professional personnel to understand the philosophy of a Master Plan and the need for detailed planning and design to be carried out before the Master Plan could be transformed into construction activities in any part of the City. The Master Plan was prepared such that land use, infrastructure, housing, transportation, recreation, economic and social services are coordinated and inter-related, Olaitan (2004), citing Abba (2003), but were not followed. Urban growth and developments can be said to be sustainable only when integrated cities that will meet the needs of every urban dweller and at the same time maintain the vitality and viability of the natural environment are the reality (Olaitan, 2004).

A global perspective tells the story of this global shift and transformation, highlighting the role of architects, urban designers, planners and their clients: central government, local governments, communities, non-governmental organizations (NGOs), developers and world institutions in city planning and development (Shane, 2011:12). This is accomplished through the urban actors, and the urban actors adopted urban design models and elements to achieve that goal in city planning, development and transformation. The first theme (model), in city transformation is that, the urban actors need to cooperate not only in building the city, but to maintain and regenerate it, to modify and transform it. Cities are about people living together, and this requires organization and skills in managing the affairs of the local community and larger city (Shane, 2011: 14).

During the Second French Empire, Haussmann transformed the medieval city of Paris into a modern capital, with long, straight and wide boulevards. The planning was influenced by many factors, not the least of which was the city's history of street revolutions (Shrady, 2008: 152–155). At that period, rulers often embarked on ambitious attempts at redesigning their capital cities as a showpiece for the grandeur of the nation. Disasters were often a major catalyst for planned reconstruction. An exception to this was in London after the Great Fire of 1666 when, despite many radical rebuilding schemes from architects such as John Evelyn and Christopher Wren, no large-scale redesigning was achieved due the complexities of rival ownership claims. However, improvements were made in hygiene and fire safety with wider streets, stone construction and access to the river (Shrady, 2008: 152–155).

In contrast, after the 1755 Lisbon earthquake, King Joseph I of Portugal and his ministers immediately launched efforts to rebuild the city. The architect Manuel da Maia boldly proposed razing entire sections of the city and "laying out new streets without restraint". This last option was chosen by the king and his minister (Shrady, 2008: 152–155). Keen to have a new and perfectly ordered city, the king commissioned the construction of big squares, rectilinear, large avenues and widened streets – the new *mottos* of Lisbon (Shrady, 2008: 152–155).

An even more ambitious reconstruction was carried out in Paris. In 1852, Baron Georges-Eugène Haussmann was commissioned to remodel the Medieval street plan of the city by demolishing swathes of the old quarters and laying out wide boulevards, extending outwards beyond the old city limits. Haussmann's project encompassed all aspects of urban planning, both in the centre of Paris and in the surrounding districts, with regulations imposed on building façades, public parks, sewers and water works, city facilities, and public monuments (Girouard, 1985: 285).

In Barcelona, a concurrent plan to extend Barcelona was based on a scientific analysis of the city and its modern requirements. It was drawn up by the Catalan engineer Ildefons Cerdà to fill the space beyond the

city walls after they were demolished from 1854. He is credited with inventing the term ‘urbanization’ and his approach was codified in his General Theory of Urbanization (1867). Cerdà's example (Catalan for 'extension') consisted of 550 regular blocks with chamfered corners to facilitate the movement of trains, crossed by three wider avenues. His objectives were to improve the health of the inhabitants, towards which the blocks were built around central gardens and orientated NW-SE to maximize the sunlight they received, and assist social integration (Busquets, 2005: 122).

According to Shane (2011), as cities have grown, so has the need for organization that leads to the second theme of cybernetics: urban modeling and self-organization. This enables the urban actors to process far more information than before, looking for self-organizing, interactive patterns and emergent conceptual models in the complexity of cities in the 1960s. The next thread in this story of urban transformations is the idea that urban actors manipulated a limited set of urban elements in building their urban models and cities. The three important urban elements employed by urban actors in constructing cities are enclaves, the armature and the heterotopia.

Enclave is a more or less bounded space like a field in the countryside, a piece of urban property with a wall around it or an open space like a square at the center of a city surrounded by buildings (Shane, 2011) (figure 1). Enclave, a part of a country entirely surrounded by foreign territory: viewed from the position of the surrounding territories (Collins, 2012).

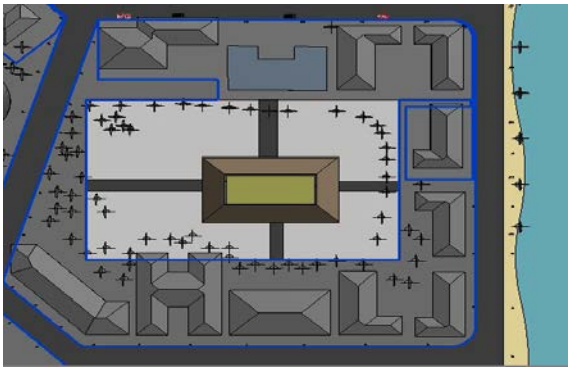

Figure 1: Enclave
Source: Obiadi

An armature is a linear spatial organizing device, like a street or highway with sequential, numbered houses or axis (plate 1). Urban actors often use armature as the approach to an enclave, to cut through enclaves or as the link between two attractors (Shane, 2011).

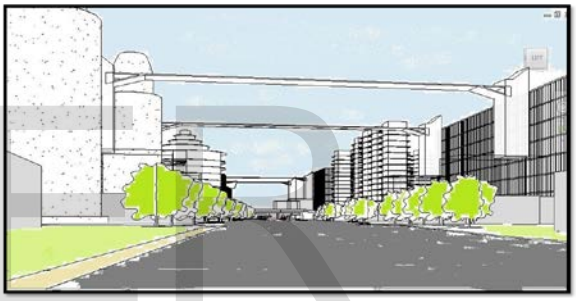

Plate 1: Urban Armature
Source: Obiadi

The concept of “urban armatures,” referring to any set of main streets, plazas, and major public buildings linked by means of arches and fountains that connect one end of the city with the other, has been chiefly analyzed in central and western Roman contexts (MacDonald 1982). Before MacDonald’s study, the prevailing viewpoint held that Roman city planners in the Republican period and into the Augustan age imitate Greek models based on rigidly orthogonal axes (e.g., Ward-Perkins 1974). In contrast, MacDonald stresses the innovativeness of Roman cities in their organically-generated urban armatures. The prolonged development and additive nature of these urban armatures contrast starkly with customary notions of theoretical city planning. Instead of following a strict gridded plan, this theory demonstrates how a flowing spatial unity pulls

strolling pedestrians along from city gates to all-important forum complexes in the city center, easing the transition from one region to the next. The traditional way of studying and visualizing a city's urban development uses multiple diagrams denoting public buildings, communal spaces, and residential areas present in a given period (Ratté 2008). Figures 2 and 3 looked at two different models of urban armatures and how city actors manipulate the spaces for the comfort of the users.

Figure 2: Edmonton, Canada
Redevelopment Plan's Armature
Source: Google (May 2016)

Figure 3: Michael Van Valkenburgh
Associate Inc's Project Image (vvainc.com)
Source: Google (May 2016)

Heterotopia is a specialized urban element, an enclave that has multiple interior subdivisions that can hold conflicting urban activities in the same place at the save time (often in section) (figure 4). It is an important place for urban experimentation and change, handling non-conforming urban activities and contributing to the overall ability of the city through its capacity to host change (Shane, 2011).

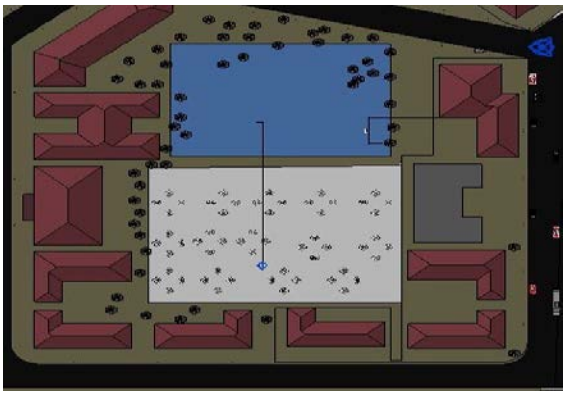

Figure 4: Heterotopia
Source: Obiadi

Throwing more light, Foucault (1979) indicated that, heterotopia is a concept in human geography to describe places and spaces that function in non-hegemonic conditions. These are spaces of otherness, which are neither here nor there, that are simultaneously physical and mental. Over the years, a dazzling variety of spaces have been explored as illustrations of heterotopia, including: Arab-Islamic architecture, environmental installations, libraries, museums, Masonic lodges, early factories, gardens, performance prototypes, women's colleges, landscapes, gated communities, Buddhist sites, band rooms, pornographic sites, cybercafés, shopping malls, burial sites and the body of the vampire (Foucault, 1979).

The fourth thread the urban actors used in city transformation involves the ability of urban actors to reflect on their work, reorganize elements and transform models to fit local circumstances and time. This ability to reflect, adapt, discuss and change is very important to the continual creation of new urban forms and the adaptive reuse of older ones.

The focus of this work is on physical and psychological elements of urban spatial integration: architecture and space. According to Hiller (1996), the relationship between human beings and space was, at a deep level, governed by two laws: laws of spatial emergence, by which the larger-scale configurational

properties of space followed as a necessary consequence from different kinds of local physical intervention; and laws of generic function by which constraints were placed on space by the most generic aspects of human activity, such as the simply facts of occupying space and moving between spaces.

Hiller (1996) further states that, to a significant extent, the spatial forms of cities are expressions of these laws, and that if we wish to understand them we must learn to see them as "things made of space," governed by spatial law whose effects, but not whose nature can be guided by human agency. One implication of this argument will be that twenty-century design has often used spatial concepts for urban and housing areas which fall outside the scope of these laws, creating space which lacks elementary patterning which these laws have normally imposed, in some shape or form, in the past. If as is argued here, such laws exist, then it will be necessary to revise current concepts of the well-ordered city back in the direction implied by the laws. The spatial emergence and generic function guiding the relationship between human beings and space have for centuries, guided the architecture of cities.

Urban Actors and Elements in Spatial Integration

Within the past decades, the architecture of different cities have gone through changes and according to Shane (2011), different urban actors in different periods during the last 60 years worked to create different urban models, using the basic urban elements of enclaves, armature and heterotopias. A beautiful and delightful city environment is an oddity, some would say an impossibility (Lynch (1985:.2). According to Lynch (1985:3), a legible city would be one whose districts or landmarks or pathways are easily identifiable and are easily grouped into an overall pattern and that legibility is crucial in the city setting. Although clarity or legibility is by no means the only important property of a beautiful city, it is of special importance when considering environments at the urban scale of size, time, and complexity. To understand this, we must consider not just the city as a thing in itself, but the city being perceived by its inhabitants (Lynch, 1985:3).

Environmental images are the result of a two-way process between the observer and his environment (Lynch, 1985:.3). There seems to be a public image of any given city which is the overlap of many individual images. The content of the city images, which are referable to physical forms, can conveniently be classified into five types of elements: paths, edges, districts, nodes, and landmarks (Lynch, 1985: 46) (figure 5 and plate 2).

1. Paths. Parts are the channels along which the observer customarily, occasionally, or potentially moves. They may be streets, walkway, transit lines, canals, railroads. For many people, these are the predominant elements in their image. People observe the city while moving through it, and along these paths the other environmental elements are arranged and related.

Figure 5: Path
Source: Obiadi

Plate 2: Path in perspective
Source: Obiadi

2. Edges. Edges are the linear elements not used or considered as paths by observer. They are the boundaries between two phases, linear breaks in continuity: shores, railroad cuts, edges of development, walls. These edge elements, although probably not as dominant as paths, are for many people important organizing features, particularly in the role of holding together generalized areas, as in the outline of a city by water or wall (plate 3).

Plate 3: City Edge
Source: Obiadi

3. Districts. Districts are the medium-to-large sections of the city, conceived of as having two-dimensional extent, which the observer mentally enters “inside of,” and which are recognizable as having some common, identifying character. Always identifiable from the inside, they are also used for exterior references if visible from the outside. Most people structure their city to some extent in this way, with individual differences as to whether paths or districts are the dominant elements. It seems to depend not only upon the individual but also upon the given city (figure 7).

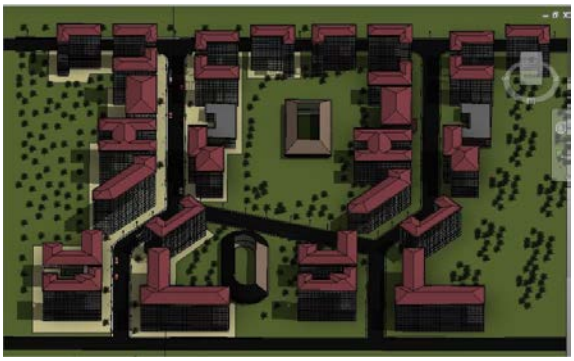

Figure 7: an urban District.
Source: Obiadi

4. Nodes. Nodes are points, the strategic spots in a city into which an observer can enter, and which are the intensive foci to and from which he is traveling (figure 8). They may be primarily junctions, places of a break in transportation, a crossing or convergence of paths, moments of shift from one structure to another. Or the nodes may be simply concentrations, which gained their importance from being the condensation of some use or physical character, as a street-corner hangout or an enclosed square. Some of these concentration nodes are the focus and epitome of a district, over which their influence radiates and of which they stand as a symbol.

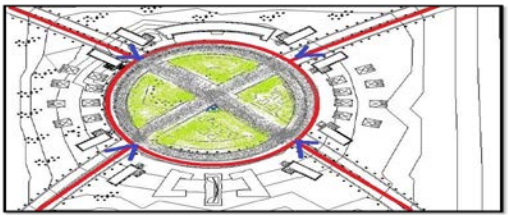

Figure 8: Node
Source: Obiadi

5. Landmarks. Landmarks are another type of pint-references, but in this case the observer does not enter within them, they are external. They are usually a rather simply

defined physical object: building, sign, store, or mountain. Their use involves the singling out of one element from a host of possibilities. Some landmarks are distant ones, typically seen from many angles and distances, over the tops of smaller elements, and used as radical references. They may be within the city or at such a distance that for all practical purposes they symbolize a constant direction. Such are isolated towers, golden domes, great hills (plate 4).

Plate 4: Landmark

Source: Obiadi

Renaissance Europe: Some cities with Physical and Psychological Impressions

According to Obiadi (2017), taking advantage of the city elements, images and physical forms, Florence was an early model of the new urban planning, which took on a star-shaped layout adapted from the new star fort, designed to resist cannon fire. This model was widely imitated, reflecting the enormous cultural power of Florence in this age; "the Renaissance was hypnotized by one city type which for a century and a half from Filarete to Scamozzi was impressed upon utopian schemes: this is the star-shaped city" (Siegfried, 1962: 43). Radial streets extend outward from a defined center of military, communal or spiritual power. Plate 5, Ideal City by Carnevale is a typical example of the era's public space design that considered the interest and welfare of the user.

Plate 5: The Ideal City by Fra Carnevale, between 1480 and 1484. This extraordinary panel exemplifies Renaissance ideals of urban planning and offers a model of the architecture and sculpture that would be commissioned by a virtuous ruler who cares for the welfare of the citizenry.
Source: Google picture (May 2015)

The era, also accentuated their open public spaces with structures (plate 6).

Plate 6: The ideal centrally planned urban space:
Sposalizio by Raphael Sanzio, 1504. Only in ideal cities did a centrally planned structure stand at the heart, as in Raphael's Sposalizio (Illustration) of 1504. As built, the unique example of a rationally planned quattrocento new city centre, that of Vigevano (1493–95), resembles a closed space instead, surrounded by arcading. Source: Google picture (May 2015)

Looking at cities can give a special pleasure, however commonplace the sight may be. Like a piece of architecture, the city is a construction in space, but one of vast scale, a thing perceived only in the course of long spans of time. At every instance, there is more than the eyes can see, more than the ear can hear, a setting or a view waiting to be explored. Nothing is experienced by itself, but always in relation to its surroundings, the sequences of events leading up to it, the memories of past experiences. Every citizen has had long association with some part of his city, and his image is soaked in memories and meanings (Lynch, 1985:1) (plate 7).

A good example is the Vatican City that is located at the banks of the Tiber River, on a hill and has remained a major landmark, a center and a tourist attraction (Obiadi, 2017). The City is very influential and rich in history. Although a religious center, Vatican City's paintings, sculpture and architecture, created during the Golden years by revered artists, people such as Raphael, Sandro Botticelli and Michelangelo still remain attractive (Vatican City, 2015) and the attractions could be seen from the gravitations by visitors to the Sistine Chapel and St Peter's basilica. The city is an enclave linked with urban armatures and has served for centuries as a heterotopia.

Plate 7: The Vatican City
Source: The Internet (May 2015)

According to Vatican City (2015), today, the Vatican City remains a religious and historical landmark, as important now as it was then. It receives millions of visitors from all around the world, visitors who come to see the beauty of the City, to take in its history and the culture and to express their belief in the Catholic Church. In between the priceless art houses in the Museums, the beautiful architecture that is St Peters Basilica and the religious significance of the Pope, the Vatican City has become one of the most popular destinations in the world for travelers. It is the embodiment of some of the more significant parts of both Western and Italian history, opening a window onto the past, a past that lives on today.

Obiadi (2017) citing Lynch (1985), moving elements in a city, and in particular the people and their activities, are as important as the stationary physical parts. Not only is the city an object which is perceived (and perhaps enjoyed) by millions of people of widely diverse class and character, but it is the product of many builders who are constantly modifying the

structure for reasons of their own (Lynch, 1985: 2). The modifications would include the mental image of the city as held by the users and according to Lynch (1985), it will concentrate especially on one particular visual quality: the apparent clarity or "legibility" of the cityscape. The case with which its parts can be recognized and can be organized into a coherent pattern, can be visually grasped as a related pattern of recognizable symbols, so a legible city would be one whole districts or landmarks or pathways are easily identifiable and are easily grouped into over-all pattern. The Vatican City (Plate 7), the Paris Eiffel Tower (plates 8 and 9), Los Vegas (plate 10), Islamic models (Mosques, plates 11 to 14), the Washington DC's White House (plate 15), the Washington DC's Capitol (plate 16) and a list of others are recognized symbols within their communities with impetus to attract attention because of their setting within the urban landscape and the use of urban elements leading to them. Their imposing qualities within the landscape have both psychical and psychological impact on their observers and make them keep wanting to come back to them.

Plate 8: Paris's chief monument, the Eiffel Tower
Source: internet (May 2015)

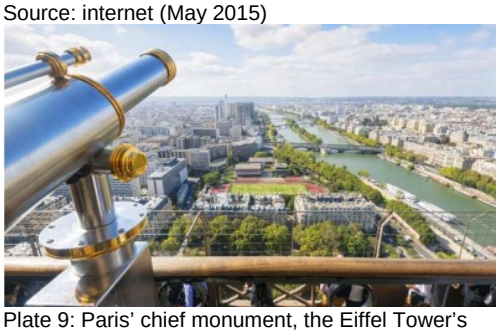

Plate 9: Paris' chief monument, the Eiffel Tower's observatory instrument, overlooking the city
Source: internet (May 2015)

According to Eiffel Tower (2015), France's symbol and Paris' chief monument, the Eiffel Tower was built by the architect Gustave Eiffel for the 'World Exposition in 1889. Nowadays, it is the monument people visit the most worldwide. This 'Lady of Steel' that overhands the capital from its 324 metters is located at Champ-de-Mars caressing the edge of the Seine, in front of the Trocadero square. To many, the Eiffel Tower holds a romantic secret. On the 1st floor of this technical masterwork, which has inspired scores of poets, animations tells the history and milestones for which the Eiffel Tower was the stage. A restaurant and some boutiques await you for souvenir shopping. On the 2nd floor offers an astonishing panorama along with a gastronomic restaurant. On the 3rd floor you will mix with the clouds and benefit from the wonderful 360* view before visiting Eiffel's private apartment. The sight of Paris from the tower is magical and more Consistent than, but equally as amazing as, in a dream. When the night slips in, the Lady sparks its light shining like an illuminated diamond and marking the hours going by. This is an unforgettable show for Paris lovers (plate 9, view from observation tower).

In the United State of America, the center of the gambling and entertainment industry, however, is located on the Las Vegas Strip (path), outside the city limits in the surrounding unincorporated communities of Paradise and Winchester in Clark County, Nevada, USA (Los Vegas, 2015) (plate 10).

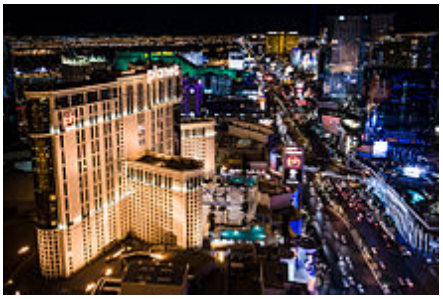

Plate 10: The Las Vegas Strip, primarily located in Paradise.
Source: the internet (May 2015)

When The Mirage opened in 1989, with the help of the urban actors (planners, architects, developers and

opinion wagers), it started a trend of major resort development on the Las Vegas Strip outside of the city. With the Strip's expansion in the 1990s, the area became a tourist attraction with marvelous landscape, architecture, decorations, paintings, gambling and attracts millions of visitors on yearly basis with lasting impressions of the strip (Los Vegas, 2015).

Urban Inspirational Spaces

As the manipulators of the physical environment, city planners are primarily interested in the external agent in the interaction which produces the environmental image. Each individual creates and bears his own image, but there seem to be substantial agreement among members of the same group. It is these group images, exhibiting consensus among significant numbers that interest city planners who aspire to model an environment that will be used by many people. The first order of business will be what might be called "public images," the common mental pictures carried by large numbers of a city's inhabitants: areas of agreement which might be expected to appear in the interaction of a single physical reality, a common culture, and a basic physiological nature (Lynch, 1985: 7). According to Cronon (1992: 25), None of the patterns mattered to human history until we ask how people whose lives they touched understood their significances. By using the landscape, giving names to it, and calling it home, people selected the features that mattered most to them, and drew their mental maps accordingly.

The strategic link is the environmental image, the generalized mental picture of the exterior physical world that is held by an individual. This image is the product both of immediate sensation and of the memory of past experience, and it is used to interpret information and to guide action. The need to recognize and pattern our surroundings is so crucial, and has such long roots in the past, that this image has wide practical and emotional importance to the individual. Obviously, a clear image enables one to move about easily and quickly: to find a friend's house or a policeman or a button store. But an ordered environment can do more than this; it may serve as a broad frame of reference, an organizer of activity or belief or knowledge. A clear image of the surrounding is thus a useful basis for growth. A vivid and integrated physical setting, capable of producing a sharp image, plays a social role as well. A good environmental image gives its possessor an important sense of emotional security. He can establish an harmonious relationship between himself and the outside world (Lynch, 1085: 4-6).

As Lynch (1985 p8) indicated, an environmental image may be analyzed into three components: identity, structure, and meaning. It is useful to abstract these for analysis, if it is remembered that in reality they always appear together. A workable image requires first the identification of an object, which implies its distinction from other things, its recognition as a separable entity. This is called identity, not in the sense of equality with something else, but with the meaning of individuality or oneness. Second, the image must include the spatial or pattern relation of the object to the observer and to other objects. Finally, this object must have some meaning for the observer, whether practical or emotional. Meaning is also a relation, but quite a different one from spatial or pattern relation as expressed in the Vatican City, Paris Eiffel Tower, Mosques, the White House and the US Capitol, Washington, DC (plate 7, plates 8 and 9, plates 11 to 14, Plate 15, and plate 16).

According to Poh (2015), Mosques (or masjids for Arabic) are places of worship for followers of Islam. These places of worship for Muslims around the world have existed for more than a millennia. With the spread of Islam across the world for a thousand years, distinct styles have inevitably evolved from the earliest masjids. In the past century, fusions in architectural styles from different cultures have even

resulted from the effects of globalization. With today's rapid modernization of the world, we can even see more advanced forms of architectures in the latest masjids. Nevertheless, the beauty and reverence for such sacred places of worship remains in these structures, all thanks to the rich history that these masjids possess.

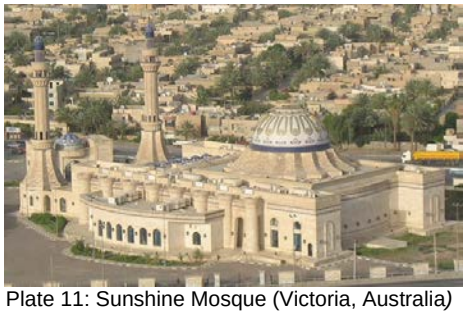

Plate 11: Sunshine Mosque (Victoria, Australia) (Image Credit: William Bullimore) (May 2015)

Plate 12: Taj Mahal Mosque (Agra, India) (Image Credit loneltplanet) (May 2015)

Plate 13: Jumeirah Grand Mosque (Dubai, UAE) (Image Credit: Elvis Payne (May 2015)

Plate 14: Jamia Mosque (Nairobi, Kenya) (Image Credit: Laird Scott) (May 2015)

According to White House (2015), White House is the official residence and principal workplace of the President of the United States, located at 1600 Pennsylvania Avenue NW in Washington, D.C., at the heart of the city. The building has classical inspiration sources, that could be found directly or indirectly in the Roman architect Vitruvius or in Andrea Palladio styles; Palladio being an Italian architect of the Renaissance which had a considerable influence on the Western architecture (Palladian architecture). The White House has remained, a major landmark at the center of Washington DC and leaving lasting impression on the visitors (plate 15).

Plate 15: White House, Washington, DC
Source: Internet (May 2015)

Plate16: US Capitol Building
Source: Internet (May 2015)

According to US Capitol (2015), the US Capital is located just to the east of Washington DC;s National Mall, The US Capitol Building is the seat of the nation's legislative branch of the government. The building's distinctive Dome is a landmark of the DC skyline, topped by 19'6" Status of Freedom. The Capitol has remained, a major attraction to visitors, leaving lasting emotional and psychological impressions. The Capitol is surrounded by residential neighborhoods, offices, union station (railway station) with huge commercial base. Not far from a major post office, major Washington DC hotels as well as federal buildings, tucked into the hilly landscaped area that beautifully projected the capitol building. The building characteristically attracts visitors back to it (plate 16).

If it is our purpose to build cities for the enjoyment of vast numbers of people of widely diverse background and cities which will also be adaptable to future purposes we may even be wise to concentrate on the physical clarity of the image and to allow meaning to develop without our direct guidance. If an image is to have value for orientation in the living space, it must have several qualities. It must be sufficient, true in a pragmatic sense, allowing the individual to operate within his environment to the extent desired (Lynch, 1985: 9).

The emphasis on the physical and psychological elements of urban spatial integration of urban communities will be on the physical environment and looked for physical qualities which related to the attributes of identity and structure in the mental image of the observers. According to Lynch (1985:9), this leads to the definition of what might be called imageability: that quality in a physical object which gives it a high probability of evoking a strong image in any given observer. It is this shape, color, or arrangement which facilitates the making of the vividly identified, powerfully structured, highly useful mental images of the environment. It might also be called legibility, or perhaps visibility in a heightened sense, where objects are not only able to be seen, but are presented sharply and intensely to the senses. Lynch (1985:10) further stated that, a highly imageable (apparent, legible, or visible) city in this peculiar sense would seem well formed, distinct, remarkable; it would invite the eye and the ear to greater attention and participation. The sensuous grasp upon such surroundings would not merely be simplified, but also extended and deepened. Such a city would be one that could be apprehended over time as a pattern of high continuity with many distinctive parts clearly inter-connected. The perceptive and familiar observer could absorb new sensuous impacts without disruption of his basic image, and each new impact would touch upon many previous elements. He would be highly aware of his environment as applied the Vatican City, plate 7, plates 8 to 16.

As the city grew, it altered the way people perceived the region so as to make everything seem centered upon itself and its remarkable growth (Cronon, 1992:25-26). Lynch (1985: 13) added, we are rapidly building a new functional units, the metropolitan region, but we have yet to grasp that this unit, too, should have its corresponding image. Lynch, indicated that Suzanne Langer sets the problem in her capsule definition of architecture: "It is the total environment made visible."

Aim of the Study

The aim of this study is to create awareness and point to the fact that, architects and other urban actors have in the past, designed models to direct positive growth and development in their communities, but have failed to properly implement the physical and psychological elements of urban spatial integration and that is detrimental to their built environments and especially, in architecture, urban spaces and infrastructure.

Research Methodology

The authors adopted content base analysis (secondary data sources), where they carefully analyzed and interpreted works of other authors and used them in buttressing their points as applied to the issue at hand, "The Physical and Psychological Elements of Urban Spatial Integration."

The topical issue of focus is the impacts of urban elements in the psychology of the users or dwellers and the effects they have in socio-economic development and growth in cities (tourism) or better said, the economic adequacy and sustainability in the cities. As such, the authors laid emphasis on qualitative research method that considered previous works on the subject matter.

Findings

The Vitruvius principles of design: durability, utility and beauty dominated and influenced the architecture and design of public spaces in the early periods, but have started lacking in modern day designs because of the current urban actors lack of knowledge and understanding of design principles, history and theories. This deficiency has resulted in the design and execution of public spaces and places without inspiring, psychological and emotions impressions on the users. The attributes and urban elements adopted in the periods past, paths, nodes, edges, armatures, heterotopias that spatially integrated urban spaces have stated disappearing in modern day designs because of lack of knowledge by the urban actors. The urban and cities developers' insatiable appetite for developable lands, poor implementation of the development control laws and the communities careless attitude have resulted in lost of functional and meaningful public spaces, detrimental to the users.

Conclusion

In the periods past, leaders, architects and developers (urban actors) were primarily concerned with developing places and spaces spatially integrated for the comfort of the users. It was the primary concern of architecture and urban design to design places with the interest of the people, their health and comfort, but today, it has changed. Some architects and urban planners only see design and erection of buildings as their main focus without regards to the comfort, satisfaction and impressions of the users. The author would assert and from his findings, that modern day designs are influenced by the communities' insatiable developers. The author would emphasize that, it seems obvious to some school of thoughts that, most practicing architects and planners are not fundamentally grounded in the areas of architectural principles, theories and urban elements guiding the spatial emergence and integration of urban spaces for the comfort of the users. It is a statement of fact that, the relationship between human beings and their spaces have for centuries, guided the architecture of cities, but most urban actors take that for granted because of lack of knowledge and their inability to abide by the theories of architecture and urban design.

Recommendations

This study recommends going back to the qualities, character and standards of the spatially integrated urban designed spaces of the eras past, and for the governments of different communities to challenge themselves, hire only qualified professionals in the required areas necessary to review and execute design related services in the offices. At the same time, the government needs to review the by-laws of

the agencies awarding professional certifications to professionals, practicing in the environmental related fields including, architecture, urban and regional planning, estate management, surveying, and engineering. It is obvious that the majority of the individuals practicing in these fields lacked the fundamental knowledge and theories necessary to cope and restore the respect of the professions as was the case in the eras past. The government must insist on some reasonable standards to be met before one qualifies as a professional and not relying on the professional body's caged concepts and standards.

It further recommends for the governments to pay attention to the urban and suburban fronts' built environmental issues, involving, the use of architects and urban planners not integrating urban elements in their designs for the comfort of the users. The governments need to make the designers and urban actors understand that, the relationship of the built environments and the users must be of utmost important and considered as was the case from the pre-classical period (ancient Roman architecture) to the modernist era in architecture and urban design and planning. The government needs to start awarding communities architectural designs, buildings and major urban projects to architects and urban planners who have shown clear understanding of the history and theories guiding the design of public spaces and places and only through that, can the communities built environments join the world class.

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