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Urban Furniture in Historical Process

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Abstract

The city is an artificial environment that forms the settlements of societies formed by different social classes in which people live their lives in accordance with certain rules. These areas have different socio-economic structures that are socially different from each other and therefore have different urban fictions that have been followed throughout the ages. The city is in constant renewal and change. In time, human beings turned to instinct to regulate the physical environment in which they live. The changing environmental forms such as the development of transportation networks and the spread of communication systems have created a more concrete architectural understanding and related environmental regulation. Urban equipment elements have continued to develop as the main elements of these regulations. Urban furniture has contributed to the formation of elements such as communication, aesthetics and functionality in the city, in addition to being the elements that facilitate the personal and social urban life of the individuals forming the society. In a more specific definition, urban furniture are all elements used in landscaping arrangements that respond to basic functions such as sitting, sheltering, transportation, lighting, consultation, communication, games and sports in areas such as streets, roads and squares. The most important features of these elements, which are the building blocks of multi-purpose planning, are the management and direction of pedestrians. Urban furniture emphasizes the rules of living together in order to sustain collective life. Within the scope of this study, historical developments of urban furniture such as sheltered waiting area (stop), lighting element, kiosk, signboard, seating element and garbage can which are the building blocks of cities and contributing to the society to live together in a regular and regulated way are examined.

Keywords: Public zone, Urban equipment, Street furniture, History of urban equipment.

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Tarihsel Süreçte Kent Mobilyaları

Öz

Kent, belli kurallar çerçevesinde insanların hayatlarını sürdürdükleri, farklı sosyal sınıfların oluşturduğu toplumların yerleşim alanlarını oluşturan yapay çevrelerdir. Bu alanlar toplumsal açıdan birbirinden farklı sosyo-ekonomik yapılara sahip olmaları dolayısıyla çağlar boyunca takip edilen farklı kent kurgularına da sahiptir. Kent, sürekli olarak bir yenilenme ve değişim içerisindedir. İnsanoğlu zamanla içinde bulunduğu fiziksel çevreyi düzene koyma içgüdüsüne yönelmiştir. Ulaşım ağlarının gelişimi, iletişim sistemlerinin yaygınlaşması gibi değişen çevre biçimleri, daha somut mimari anlayış, buna bağlı çevre düzenlemesi oluşturmuştur. Kentsel donatı elemanları bu düzenlemelerin ana unsurları olarak günümüze kadar gelişimini sürdürmüştür. Kent mobilyaları, toplumu oluşturan bireylerin hem kişisel hem de toplumsal kent yaşamını kolaylaştıran elemanlar olmasının yanı sıra kentte iletişim, estetik, işlevsellik gibi öğelerin de oluşmasına katkı sağlamıştır. Daha özel bir tanımla kent mobilyaları sokak, yol, cadde ve meydanlar gibi kullanım alanlarında bulunan oturma, barınma, ulaşım, aydınlatma, danışma, iletişim, oyun ve spor gibi temel fonksiyonlara cevap veren ve peyzaj düzenlemelerinde kullanılan öğelerin tümüdür. Çok amaçlı planlamanın yapı taşları olan bu elemanların en önemli özellikleri yayaları yönetme ve yönlendirmeleridir. Kent mobilyaları, toplu yaşamı devam ettirebilmek için birlikte yaşam kurallarını ön plana çıkartmaktadır. Çalışma kapsamında, kentlerin yapıtaşlarından olan ve toplumun bir arada, düzenli ve kurallı bir şekilde yaşamasına katkıda bulunan korunaklı bekleme alanı (durak), aydınlatma elemanı, kiosk, işaret levhası, oturma elemanı ve çöp kutusu gibi kent mobilyalarının tarihsel gelişimleri irdelenmiştir.

Anahtar Kelimeler: Kamusal alan, Kent donatıları, Kent mobilyaları, Kentsel donatı tarihi

1. Introduction

Urban furniture is the equipment that have been built in different cultures throughout the history in order to maintain the order of society in urban life. The studies on this subject are generally located within the boundaries of a city or neighborhood and within the discipline of landscape architecture. Our study does not cover a specific region or a city, and generally focuses on the urban furniture used in the cities starting from the oldest examples that can be identified. When it comes to historical development, it is not possible to identify examples that provide chronological continuity since urban furniture is exchangeable and portable. In the light of the studies carried out to date, the earliest specimens were identified as stone specimens as a result of the excavations carried out in areas belonging to ancient civilizations such as Maya, Mohen Jo Daro and Pompeii. It is possible to mention the elements that direct the movement of people in the society such as seating elements, garbage pits and some signs made by scraping on stone slabs. When the urban furniture needed due to socio-economic development is considered in terms of form, material and construction method, it is determined that plastic, as well as materials such as wood, metal, glass, mosaic are used in the industrial revolution and afterwards. In this context, urban fiction and planning, when considered within the scope of urban development, point to the diversity of urban furniture. Since the researches on the subject are generally related to today's³ urban furniture, it is thought that the historical

³ Bkz. Akyol, E. (2006). *Kent Mobilyaları Tasarım ve Kullanım Süreci* (Yüksek Lisans Tezi). İstanbul Teknik Üniversitesi/Fen Bilimleri Enstitüsü, İstanbul.; Celbiş, Ü. (2001). Ürün Kullanıcı İlişkileri Bağlamında Kent Mobilyaları ve İşlevleri, *I. Uluslararası Kent Mobilyaları Sempozyumu*, İstanbul, (s. 175-182).; Çokar, A. (1994). Kent Mobilyaları- Çöp Kutuları- İstanbul Fenerbahçe Bölgesi'nde Bir Değerlendirme Çalışması (Doktora Tezi). İstanbul Teknik Üniversitesi/ Fen Bilimleri

development of urban furniture from antiquity to the present day will add genuine value to the literature.

In order to better understand the definition of urban furniture, it is necessary to understand the definition of “urban space”. Urban space is a specific definition of open spaces and is directly related to the existing architectural space. Collective living in urban spaces meets both common and personal needs. In addition, depending on the socio-economic and cultural structure of society, it has the ability to change over time. Urban spaces meet the four basic needs of the people living in it. These are work, recreation, rest and transportation (Güremen, 2010).

Lefebvre (1968) first described the concept of space when clarifying the concept of “urban space”. According to Lefebvre, the definition of space consists of three parts: perceived space, designed space and lived space. Perceived space is a concrete and objective physical space in the everyday environment of people. The designed space, the creative ideas and mental interpretations of the space and the space experienced consists of the combination of the first and second space of the person's daily experiences. Thus, the space and social space are intertwined and form the concept of urban space.

Çubuk (1991) divided urban spaces into two as private and public spaces and divided into semi-private and semi-public spaces in terms of usage and functions.

Private spaces: These are the places that are mostly used for trade, with users and property owners. These spaces can be structured or unstructured spaces. Residential areas, workplaces, industrial spaces have been structured; land, terrain, garden like spaces are unstructured spaces (Çubuk, 1991). Public spaces: Urban open spaces, open to the use of society. People of all ages, sexes and occupations benefit from these spaces. Squares, streets, entertainment structures, service structures can be given as examples (Çubuk, 1991).

Semi-private spaces: The user of these spaces is the property owner. They belong to any structure and can be seen from outside. An example of this is the garden of a house or the balcony of an apartment (Çubuk, 1991).

Semi-public space: These are the elements in the urban open spaces that are open to the use of the society. Such places are the places where the citizens meet and communicate. The ownership of these spaces may be private or public. Various furniture is needed in such spaces. These are urban furniture such as seating elements, flowerpots, lighting elements, telephone booths etc. (Çubuk, 1991).

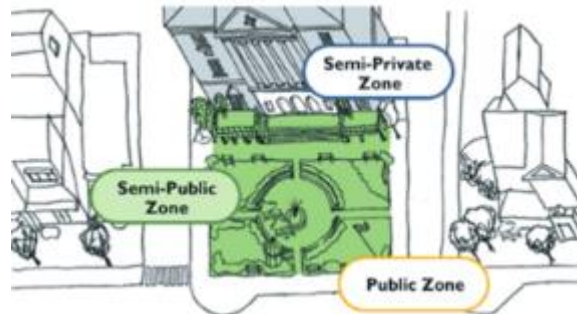


Figure 1.1. Representation of public and semi-public spaces (PPS, 2008).

Enstitüsü, İstanbul.; Güremen, L. (2010). Kent Kimliği ve Estetiği Yönüyle Kentsel Donatı Elemanlarının Amasya Kenti Özelinde Araştırılması, *e-Journal of New World Sciences Academy*, 6 (2): 254-279.; Özcan, C. (2001). Bilgi ve İletişim Teknolojilerinin Kent Mobilyalarına Etkisi ve İnteraktif Multimedya Kent Kioksları”, *1. Uluslararası Kent Mobilyaları Sempozyumu*, İstanbul, (s. 365-367). vd.

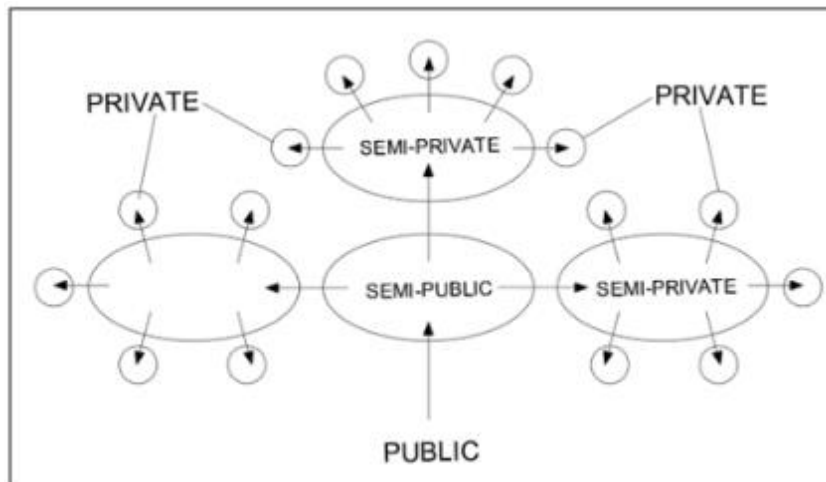


Figure 1.2. Diagram showing public, semi-public, semi-private and private spaces (redrawn faithfully to the original diagram) (Trancik,1986).

It is possible to mention some features that should be in public spaces. These are; to be accessible, to bring foreign people together, to guide collective human behavior, to define the environment in which it is used and to create diversity in use. According to Kuntay (1994), in order to revive the urban space, it is necessary to give diversity to the functions of the pedestrian spaces and to ensure the transition between functions. In order to provide multi-functionality related to intensive use, it is necessary to centralize and integrate the functions by increasing the horizontal and vertical relations of the distributed central equipment and to concentrate the social equipment (Figure 1.3,1.4).

The horizontal interaction areas between equipment are the interrelationships of functions such as management, trade, social work, culture and recreation and health. In the vertical interaction areas, cultural and recreation activities such as swimming, green spaces and playgrounds are associated with functions such as swimming pool, cinema and sports hall.

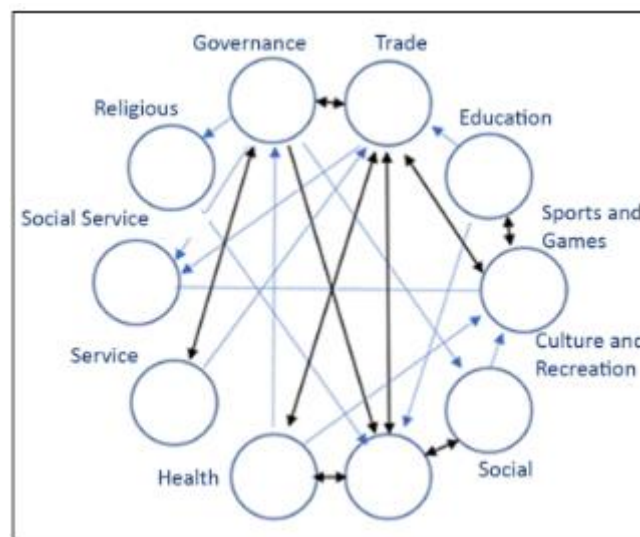


Figure 1.3. Horizontal relations between urban equipment (Kuntay, 1994). (The diagrams are redrawn, faithful to the original.)

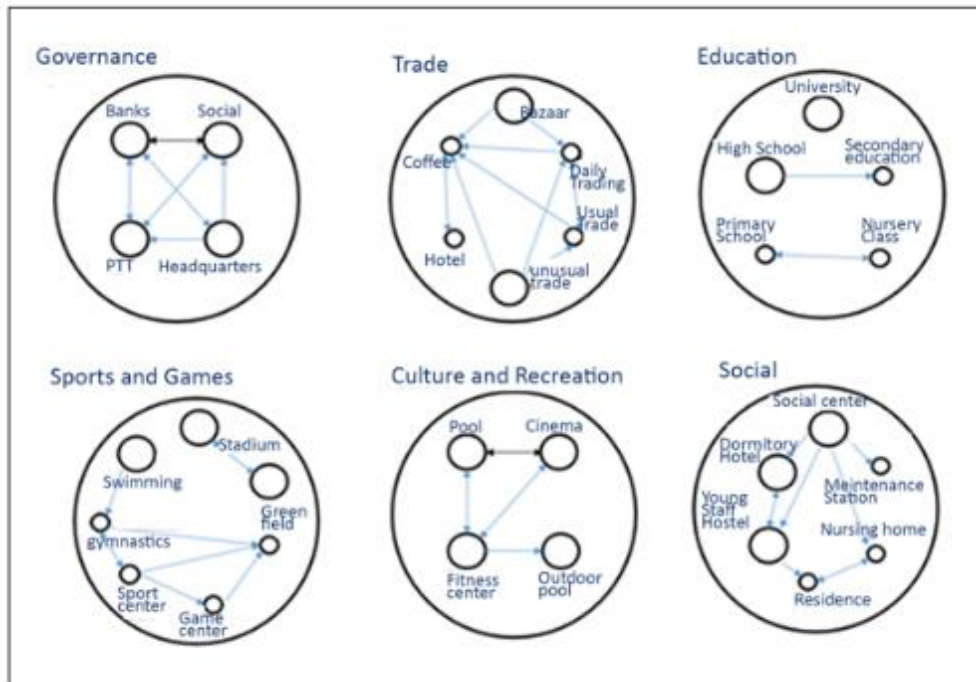


Figure 1.4. Vertical relations between urban equipment (Kuntay, 1994). (The diagrams are redrawn, faithful to the original.)

A quality urban space is a sign of a quality life. There is a wealth of aesthetics, vitality, activity and sensation in these spaces (Eşkinat, 1992). Social activities are generally complex, versatile and mobile. People need to be able to establish healthy and meaningful relationships in this complexity. For this reason, cities should be planned aesthetically. As a result of the importance given to this issue, urban furniture has come to the agenda. In order to achieve spatial and environmental harmony in urban settlements, the harmony of all individual elements in that area and the functional selectivity of the space should be taken into consideration. In this context, the selection of urban furniture becomes more important (Uslu and Bölükbaşı Ertürk, 2019).

Some researchers have described urban furniture as follows:

According to Uzun (1999); the equipment that is designed and produced in accordance with certain conditions and standards, which provide service to the people of the city, provide them with various conveniences in urban life, are made by certain institutions or sectors are called “urban furniture”. According to Başal (2002); “urban furniture; supports and strengthens functions such as sitting, sheltering, protection, siege, consultation, illumination, transportation, communication, games and sports, which are located in the streets, avenues, roads, car parks, terraces, pedestrian roads and squares and recreational or general or private usage areas around us. These are the original design products that facilitate the life of the community, gain the appreciation and support of the users, and have an impact on the formation of functional, safe and healthy environments in urban and rural areas both indoors and outdoors.

According to Celbiş (2001); urban furniture is an industrial design product that has more content than word meaning, especially digitally diversified with new opportunities that technology brings to daily life and which includes different perspectives on different levels.

According to Özcan (2001), furniture is a term that defines them as relatives of our household goods, but they are a very different and dynamic product group which is a part of the complexity of the city.

2. Findings

2.1. Emergence of Urban Furniture

Beginning from the antique age, during the Middle Ages and Renaissance periods and at the turning point of the Industrial Age, great changes occurred in the physical formation of the cities. Each period has emerged with its own style and changing periodical styles have been reflected in the city equipment. The materials used in the Middle Ages and the Renaissance changed with the development of industry and more technological materials began to be produced. With the industrial revolution, urban populations increased and brought new equipment diversity and needs in growing cities.

The ancient Roman period was an important place for the development of urban furniture. The first known city furniture belonging to historical ages was found in Roman period. These are milestones, horse troughs and mooring stakes (Keskin, 2008). This early furniture was often associated with transportation. Because the roads were a key infrastructure during the Roman period. Although the Romans did not invent the roads, the Roman roads were built with great engineering skills. Milestones were placed to represent the road networks of the city center of Rome. The task of these monumental stones is to show the direction of the road and its distance to the center. Milestones, also known as milestones, are made of round marble.



Figure 2.1. The lower plate of the Milliarium Aureum milestone from the Roman period, still present at the Roman Forum (Keskin, 2008).



Figure 2.2. Golden Milestone, Milion Stone in Istanbul Sultanahmet (Punto, 2012) Fictitious model believed to be Golden Milestone (Lightwater, 2018).

In order to control the chaos caused by the population growth in the city, the city furniture began to diversify by taking advantage of the developing technological facilities. Open spaces are becoming more comfortable. Variations such as water elements, shades, seating elements have come. For road regulations, pedestrian-vehicle restraints have been introduced for safety.



Figure 2.3. A Roman horse trough (Drinking Water Fountains, 2014).

In the early days, urban furniture was produced by artisans. Later, it became industrialized because of the large number of production required with urbanization. When we look at the history, it is seen that the first examples of urban furniture in the scope of industrial products are gas lamps used to illuminate the streets in England. The cast iron lighting elements continued to function until 1880 and were replaced by electric lamps (Çokar, 1994). After England, the countries where urban furniture became widespread are European countries and America respectively.



Figure 2.4. England gas lamps (S. W. Design, 2009)

2.2. Urban Furnitures and Historical Developments

Sheltered Waiting Area (Stop)

Stops are one of the first known forms of public transport in history. After early public transport, such as ferries in Greek mythology and sailing ships invented by the Egyptians, transportation continued in a limited and difficult manner between the 12th and 17th centuries. The first urban public transportation system was seen in 1662 in Paris. The first turnpike roads were created in 1663 and only the rich and the upper-class people were able to benefit (Lambert, 2019). Since the 1820s, various forms of public transport have developed all over the world, affecting not only the way of travel, but also the general structure of cities. In the 1830s, the steam vehicles in England developed over the years and turned into today's motor vehicles. Technological advances have led to the development of public transport systems starting with horse-drawn carriages, transforming into ropeways, electric and

self-moving buses following heavy and light rail systems (Parks, 2017). This development in public transport required a systematic ordering on the road networks and created the concept of stopping and landing of passengers.

Sheltered waiting elements are the waiting areas where passengers get off and board, serving public transport such as buses, minibuses and trams. They are usually located on the side of the road. The designs of these elements are shaped according to the user potential of that space. It is designed in such a way that it is sheltered against climatic conditions, offers seating opportunity and electronic information system in the stations with high user density. In more secluded places, only the use of poles and signboards is used to indicate the location of the stall.

The simplest form of the stop design is that it is made of signs with appropriate inscriptions and symbols hanging on the pole. In more complex forms, a half or whole roof is supported by two, three or four legs. Glass and steel are commonly used in modern stops. Other materials which may be used are preferably wood and concrete. Stops have fixed or non-fixed seating elements, as well as billboards and posters. Stops can also include elements such as lighting elements, trash cans and benches used in cities.



Figure 2.5. The first bus stop in Detroit, 1955 (Reuther Library, 2004).



Figure 2.6. Bus Stop in Taraz, Kazakhstan (En.Delfi, 2016), technologic bus stop (Hummax, 2019)

Lighting Elements

Illumination of cities by using artificial light sources is defined as “outdoor lighting”. Outdoor lighting includes the illumination of all open areas except indoor (Ghorab, 2015). In today's street lighting, solar energy is used in addition to the electricity source and this affects the design of the lighting elements. Lighting is used for visual attention and decorative contribution to objects such as plants, fountains, sculptures and buildings, as well as for security purposes. Other urban areas where lighting elements

are used are also present with special designs in places such as streets, parks and gardens, car parks and house entrances.

Lighting elements generally vary according to their location and function. In addition to the function of illumination, it is used in the production of some watery or acoustic effects, decorative lighting in the form of a light show and in the representation of interior and exterior features and surface textures of historical buildings. In addition, the amount of light and the duration of light vary depending on the areas used.

Lighting elements used in cities are functionally placed in order to see people around in dark times. Thus, it not only helps to find direction by increasing night vision, but also increases security in outdoor conditions. Usually, corner points, gathering points and intersections are the places to be preferred for the location of outdoor lighting. In addition, outdoor lighting adds vitality and aesthetics to the environment.

The first urban lighting in history started to be used by the Greeks and Romans for security purposes before the industrial age. The slaves, along with the oil lamps (pottery lamps) they carried, accompanied the upper layer of people along the street with the illumination of the oil lamp. Pottery lamps were used as light sources by all Romans. Artificial light was common throughout the Roman Empire, and pottery lamps were offered as an alternative to candlelight (Faley, 2019).



Figure 2.7. Oil lamps from Craven Museum & Gallery's collection (Faley, 2019)

The first lighting as urban equipment was discovered as candle lamps. In 1594 the streets of Paris began to be illuminated with waxed glass lanterns. At the beginning of the 19th century, candle lamps were replaced by street gas lamps and started to be used in many countries. In 1875, arc lamps, in other words the electric candle lamp, began to be used in Paris as the first electric streetlamp (historyoflamps, 2017).



Figure 2.8. Types of street gas lamps (Smith, 2003), modern streetlight (Razzell, 2012)

Kiosk

Kiosks are the newspapers, cigarettes, etc. sales units in European countries (türkçebilgi, 2017). The meaning of the Turkish word can be expressed in words such as sales hut, kiosk, pavilion, buffet (almancasozluk, 2017). The word Kiosk is of French, Turkish and Persian origin and means kiosk or portico. Kiosks are small, independent physical structures that display information or provide a service. Kiosks can be manned, or unmanned, and unmanned kiosks sometimes have digital features and sometimes not (Rouse, 2005). Digital kiosks are touchscreen information and service centers. These are the facilities that allow people to access some information or perform certain actions individually in public or private institutions in public spaces.

According to Özcan (2001), city kiosk systems, in their most general definitions, enable citizens and visitors to reach up-to-date information on municipal services and urban life through terminals spread over the city (touch screen multimedia computers). The term kiosk has been developed for information and service purposes including computer, multimedia and internet systems, and to be used in certain areas of the city, both indoor and outdoor, and has started to be used as elements that can be considered as urban furniture.

Özcan (2001) divided city kiosks into two categories: information transfer and interactive service providers. The kiosks used for information transfer are especially suitable for use in tourist centers, museums, fairs and cities. In this type of kiosks, the user can access the multimedia-based information presented to the user through the touch screen. In interactive service providers, users can access the visual introduction of the city and the information about the city in which it is located, via the touch screen, as well as options such as airports, shopping centers and traffic routes.



Figure 2.9. ABD, San Francisco interactive kiosk (Mah, 2015).

The first kiosks used as advertising columns were designed by Ernst Litfass in 1854 and have a cylindrical structure. In 1855, 100 of these kiosks were placed in the city (wikivisually, 2019). Gabriel Morris also designed similar elements in Paris, France. In Paris in 1900, these elements reached 200.



Figure 2.10. A post-war kiosk in Germany with posters, 1940 (Schneider, 2015).



Figure 2.11. Washington D.C. an old information kiosk, 1909 (Ghost of DC, 2012). Morris Column, France, Paris (JCDecaux, 2014).

The first interactive kiosk was developed in 1977 at the University of Illinois at Urbana-Champaign and was designed to provide campus information (Benvenuti, 2014).

Sign Board

Signs are defined as a wide variety of visual, symbolic and physical marks. There are many signs in urban environment such as posters, billboards, graffiti and traffic signs, logos, flags, which are created in different materials, colors and sizes and whose contents vary according to their intended use. Signs are one of the most important elements of communication in public space. It facilitates the adaptation of people to that environment and regulates the flow of information and guidance within the city.

Ghorab (2015) examines the signs in four groups. These; informative billboards, maps, educational signs and guiding signs. Signs are both information providers within the city and indispensable elements of the city. The position and size of these elements are important. Illuminated signs, which have become more widespread with the developing technology, also contribute to the illumination of public spaces.

The formation of sign boards is based on prehistoric times. Before the development of the written language, the people in the caves described where they were going or depicted any incident. Likewise, in ancient Egypt, the rulers had some paintings on the wall about some events. The same method was used as a stone carving in the places of worship of the Mayan people of South America. Greek and Romans also used sign language quite extensively. They carved the letters on the stone walls and gave messages to the people of the empire. Hundreds of buried signs have appeared in the Roman cities of Pompeii. At the other end of the world, Whakairo, the traditional wood carving, was practiced by the Maori people in New Zealand (McKernan, 2014).



Figure 2.12. Signs carved on the wall in Pompeii (Alamy.com, 2019).



Figure 2.13. Welcome mosaic in front of a house, Pompeii, May signs on the corners of the Uxmal palace (Hirst, 2017).

Throughout the dark age in Europe, a large proportion of the population is illiterate. Therefore, a written language was not used in the messages intended for signs. In this period, fancy and remarkable paintings were used to attract people's attention. Signs are usually not written. In the examples with the text, the text was used as the second element. The traditional pub signs of England and Ireland still reflect the traditions of the Middle Ages. Here, the chicken symbol is used as a symbol to symbolize these places (McKernan, 2014).



Figure 2.14. Traditional tavern sign (McKernan, 2014).

In the 15th century, with the discovery of Gutenberg's printing machine, literacy increased rapidly in Europe and written signs began to spread. After the great fire of London in 1666, shop owners began to mount their signs directly on the façade. Until 1718, the tradition of fixing the plate to the wall became widespread. However, a subsequent law prohibited this practice. With the capitalism in the 19th century, the plates changed again. The style and style of writing have become more important. In the 20th century, signboards were developed to be integrated with the building facade. Today, light sources such as led technology are used in plate production with modern technology (McKernan, 2014).



Figure 2.15. Signs on the facade of a building in 1865, New York (Ellison,2019).



Figure 2.16. Street signs from 1826 and 1910 (Slater, 2013).

Seating Element

The seating elements are urban furniture which is especially needed for short-term rests. Outdoor seating elements such as bench increase the usability of that place. Unlike home furniture, materials such as wood, steel, plastic with hard ground and resistant to weather conditions should be used in outdoor seating elements.

When positioning the seating elements, the points to be considered can be selected so as not to hinder sight and circulation, and to select marginal locations where people will feel protected from their backs.

If a linear shape is not preferred in the seating elements, it should be known how the form used will shape the social activity and the form of the seating element should be formed consciously. Circular forms commonly used outdoors is actually a requirement of social activity.

British psychiatrist Aumphrey Osmond has found two kinds of terms that reflect seating habits. These are sociofugal and sociopetal settlements. Sociofugal seating arrangement is more outward-facing and creates a solitary environment. This type of seating is frequently preferred in public places such as shopping centers and city centers. Thanks to this sitting position, people who do not know each other do not have to look face to face. Sociopetal seating is a form facing each other (inward). This seating arrangement promotes interpersonal interaction and communication (officeinteriorsblog, 2016). A strict rule should not be adopted in outdoor seating elements. It is possible to design elements where both styles can coexist to promote social activity.

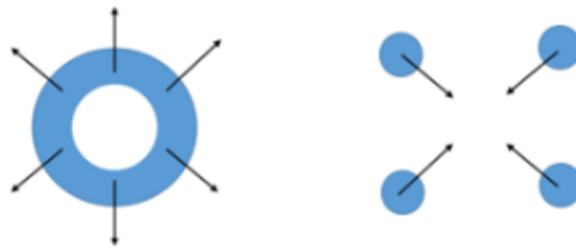


Figure 2.17. Sociofugal and Sociopetal seating layouts (Esra USLU, 2017).

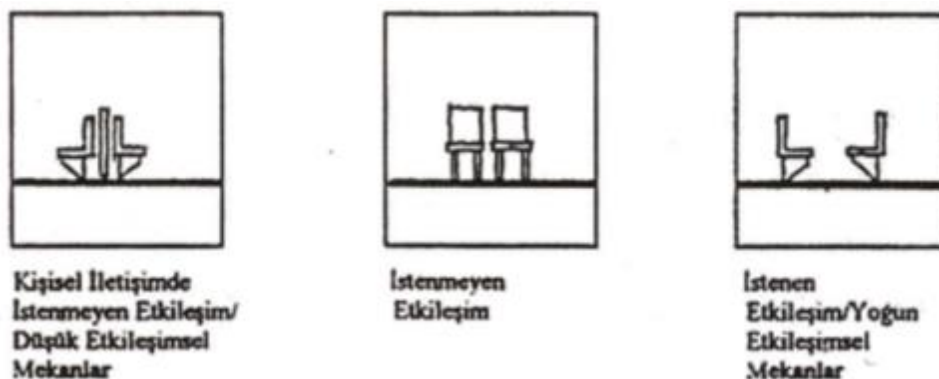


Figure 2.18. Settlement interactions (Akyol, 2006).

It is possible to divide the sitting elements in the city into two as movable and immobile elements. The use of benches in history is seen in Greek culture in schools and theaters where the audience can sit

(Figure 2.19). Benches sometimes had vertical backrests, but this was not common. In the amphitheaters seen in the historical Greek cities, the outdoor seating elements consisted of heavy stone masses. According to Gill, the first Greeks participating in the demonstrations were sitting on the grass or standing on the hillside. Soon there were wooden benches. Then the audience sat on the bench or made of stone cut from the rock on the slope. Some prestigious benches towards the base may be covered with marble or developed for priests and authorities. These seating elements are called proedria (Gill, 2019).



Figure 2.19. Greek theatre benches (Gurr, 2019), wooden seating element (Historical Etera City) (WikiVisually, 2019)



Figure 2.20. Seating elements in Roman theater (AHM, 2013 - Schelling, 2017)

In the following process, the outdoor settlements were able to be built adjacent to the building or garden walls while the residents built their own houses. The elements thus formed can be referred to as stationary units. Simple seating elements formed from wooden elements and urban furniture developed in the subsequent process using other materials are movable, in other words, portable furniture.



Figure 2.21. Urban seating elements in Safranbolu, Old Bazaar (Esra USLU, 2017).

The first consciously designed urban seating element in history is the Parisian Bench, designed in Paris in the 18th century using stone or wood. The streets of Paris are equipped with thousands of public seating units. Since there was no means of transportation at that time, it was tried to create a more comfortable city by allowing people to rest and walk on foot (Pierre, 2019). The seating and reclining parts of this element are made of wood and the supporting legs are made of cast iron. Seating elements that carry the functionality and aesthetics of France are still present on the wide streets and sidewalks of Paris.



Figure 2.22: Parisian bench (Pierre, 2019).



Figure 2.23. The historical seating element used in Florence, Italy, is one of the most important examples of the stone processing technique and design application of the period (Left), Portugal, Madrid. Historic seat with two-way use (right) (Doğan, 2013).

Garbage Can

Garbage cans are of great importance for creating a healthy and clean environment. The pedestrians who use the public space are in need of putting the wastes in their hands after meeting their various needs. Given countless outdoor users, the most effective way to create a healthy environment is the

proper location and properly designed trash cans. Today it can be integrated with other items such as trash cans, lighting pole, seating element and flowerpots.

The most important feature of different types and sizes of waste bins is that they are accessible and easy to clean. In addition, when positioning the waste bins, care should be taken to ensure that they are in the axis of pedestrian circulation and that they should be placed in the number and spacing that will meet the need in the area to be used.

Trash can use history dates back to ancient times. In the ruins of the Mohen Jo Daro community, which was archaeological urbanization in Pakistan in the bronze age, archaeologists found trash compartments made of many bricks (Saikia, 2016). The ancient Roman city of Pompeii was discovered as waste pits.



Figure 2.24. Trash bin in the ancient city of Mohenjo Daro (Ancient Civilizations, 2016), Waste pits found in Pompeii (Reilly, 2012).



Figure 2.25. Modern litter bin (Razzell, 2012).

3. Conclusion

The city is in constant renewal and change. In time, human beings turned to instinct to regulate the physical environment in which they live. He felt the need to shape his environment, to make more concrete architecture and landscaping.

Urban furniture directly affects the lives of people in the city and creates a safe, healthy, protective and breathing environment for people as designs that improve the environment in which they live. Urban furniture, which regulates common living spaces within the framework of the systematic necessities of urban life and facilitates communication, also presents information and gains importance in contemporary urban fictions.

Regular and planned living spaces have been created with urban furniture and common areas such as streets and roads, which are adapted to contemporary life and areas defined within the logical framework have been designed. It provides some opportunities for pedestrians and vehicle traffic as well as facilitating communication with the city. These furniture meet the needs of people such as living, resting, sheltering and orientation in various places and it also makes it easier for them to communicate with each other such as lighting elements made of terracotta, benches carved from marble or stone, terracotta plates or mosaic formed signboards, stone garbage dumps that meet the needs of people in urban life in the early periods.

Urban furniture is divided into groups according to their needs. With the renewal of urban order, public spaces gained importance and the designs of urban furniture began to come into consideration. It has started to be understood that these elements are important for both urban use and urban identity. The careful and conscious selection of the city furniture, the design and arrangement of the city to integrate with the identity of the city has gained importance in order to emphasize the identity of the city in which it is located and to improve the appearance of the city. The environments created in this way regulate urban life and flows and contributed to the formation of a more livable environment.

The deliberate emergence of urban furniture dates back to the aftermath of the industrial revolution. Urban areas, which have been redefined after the industrial revolution, include urban furniture using new materials different from the traditional. Especially with the introduction of iron and steel and the processing of various materials such as wood, glass, plastic, the designs have taken on different forms than traditional. The development of new lifestyles and consequently the increasing human needs brought about new urban requirements and urban elements of different scales, also known as urban furniture, could meet these needs. Developments related to technology also influenced the existence of urban furniture in the historical process. The existence of telephone booths that arose from the need for communication in the first stage, but with the change of the communication style in the subsequent process, their usage and function within the city decreased. On the other hand, with the technological developments, urban furniture such as kiosks and stops gained technological and interactive features and increased their use and function within the city.

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