Turkish Studies *Social Sciences*

Volume 14 Issue 4, 2019, p. 1841-1866

DOI: 10.29228/TurkishStudies.23499

ISSN: 2667-5617

Skopje/MACEDONIA-Ankara/TURKEY

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Research Article / Araştırma Makalesi

Article Info / Makale Bilgisi

✍ *Received/Geliş:* 28.06.2019

✓ *Accepted/Kabul:* 10.08.2019

✍ *Report Dates/Rapor Tarihleri:* Referee 1 (26.07.2019)-Referee 2 (24.07.2019)

This article was checked by iThenticate.

A DESIGN APPROACH OF URBAN FURNITURE IN A HISTORICAL PLACE: SAFRANBOLU*

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ABSTRACT

The city is the whole of the natural and artificial environment. One of the most important elements of the artificial environment is the urban furniture. Urban furniture is the most important element in planning a city, creating urban living spaces and highlighting urban identity. Urban furniture is considered as elements that transform urban spaces into livable spaces and add comfort and aesthetics. In addition, urban furniture increases the quality of urban life by responding to the daily life needs of people in the city. When urban furniture is designed by examining the historical structure, social, cultural, economic and demographic values of the city, it emphasizes the identity of the city. Urban furniture, when placed in the city unplanned and irregular creates visual pollution, as well as providing a positive effect in terms of harmony and comfort when combined with the environment. In addition, when urban furniture is not designed correctly, it cannot contribute sufficiently to the identity of the city and develop the image of the city. For this reason, in order to eliminate this deficiency in Safranbolu, which is a World Heritage City, it was necessary to create original designs that would create the integrity of design language and strengthen the identity of the city. Although there is no similar study on this issue, it has been determined that there is a significant deficit in this area. Within the scope of this study, the present situation of the museum city Safranbolu was

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analyzed and the missing urban furniture was found in the historical environment and original design proposals were introduced to highlight the identity of the city.

STRUCTURED ABSTRACT

One of the most effective elements that emphasize the identity of the city and constitute the physical environment of the city is urban furniture. Urban furniture undertakes defining, determining, directing and informative tasks in the city. Urban furniture should be designed to meet the different demands and needs of the citizen. While the social, cultural and economic characteristics of the city affect the design process, scale, color, material, form and so on. elements are also mentioned. Urban furniture should reflect the character of the environment in which it is located and match the meaning of the city.

Urban furniture is a task that integrates with the city and emphasizes the identity of the city. The concept of urban identity and urban furniture is considered as an integral whole, especially in historical cities. In cities with a certain identity, unconsciously selected city furniture will not coincide with the identity of that city. Therefore, urban furniture in a historical environment needs to be designed consciously.

Safranbolu, which is a historical city, has some deficiencies and errors in the current situation of the city furniture. In the historical city of Safranbolu, an urban identity crisis which is caused by these deficiencies occurs. Existing urban furniture does not fully emphasize the identity of the city and creates a complexity of perception for the visitors. With urban furniture intended to be designed for a more livable environment, Safranbolu aims to emphasize the museum city identity and to respond to the urban needs of the citizen.

The historical old bazaar, which is our working area, does not have a design language integrity in terms of urban furniture. In addition, the existing urban furniture is not sufficient to highlight the identity of the heritage city, which has a historical value integrated with an important concept such as 'Museum City'. For this purpose, it is aimed to make designs that emphasize the identity of the historical city and bring it to the forefront. The first design approach was considered as an intentional contrast, and a more contemporary design approach that could better adapt to the present day was used. In the second design approach which is abstract connotation, a connection has been established with the traditional and a symbolic form is used. The materials and colors used in these designs were chosen in the most appropriate way to the applied design approaches and the historical environment.

In the first design, which was created by using intentional contrast, a contemporary form was considered to highlight the identity of the historical environment. Contrary to the wood and stone texture that make up the historical environment, plain and straight lines were used in this approach, black color was preferred, and steel material was used to make it look like a silhouette in the historical environment. In order to create a connection with the historical environment, the design includes wood, which is the traditional material of this region, with simple lines. In the second design proposal, the saffron flower, which is a symbol

integrated with Safranbolu, is set out. The saffron flower used for a symbolic connotation was used as a form of a more abstract connotation rather than one-to-one similarity to newly designed urban furniture. In the design, the wooden material which will make a connotation to the traditional is emphasized and more curved and organic forms are preferred in order to adapt to the historical environment.

Lighting is one of the urban elements in the historical city Safranbolu which is thought to lack visuality and language integrity. The existing urban lighting elements consist of old municipal poles along the road. There are also different types of lighting elements added later. In particular, around the Old Government House, which has become a symbol of the Historical Bazaar, there are deformed metal lighting poles that have been over-utilized. Some of these lighting elements, which are in the form of glass spheres, do not work at all and some do not have glasses.

Intentional contrast elements proposed as lighting are considered minimal and contemporary in color, line, form and texture. The symbolic approach, lighting design proposal, is inspired by the long and linear leaf forms of saffron flower. The lighting element, which has an individual form, can be used in a single way or optionally in double, triple and quadruple groups. These elements, which are designed as high streetlights, are designed as a second option and lower lightings. They are also suitable for use with single and multiple arrangements.

Historical Bazaar of Safranbolu has 12 different trash can forms when it is distinguished in terms of appearance and color. Generally, different types of garbage cans were painted with different colors. The garbage bin we have described as a type one has a metal body and cylindrical metal legs. It is in a very worn, oxidized and not easily accessible location by the user. The garbage bin, which we have included as an example of type two, was found around Hıdırlık Hill and the Government House. It is also made of metal and designed like a house. Some of them have only Safranbolu Municipality logo, others have both logo and "Let's protect our history" inscription. They are available in green and brown colors. The third type of waste bins has a metal cylindrical body. It has cylindrical feet with arc-shaped parts that continue with some metal ornaments on the body and step on the ground. These trash cans are without cap. There are various slogans and visuals about the environment on them. The fourth type of waste bins has a metal cylindrical body. There is cigarette ashtray as a cap. There is an opening in the cylinder body for garbage disposal. The foot shape resembles the third type. But there is no ornament. The fifth type of waste bin has a cylindrical metal body. The cap is lifted and used by hand. These tips have curved linear feet. Since it is left uncared, it is worn out and its paints are spilled. The sixth type trash bin has an angled prismatic metal body. The lid part is completed in a triangular shape associated with the body. The garbage disposal part has a movable lid. The sixth type trash bin is a newer element than the others. It has a cylindrical surface formed by linear wooden elements. There is a metal cylindrical body in which the waste is discarded. It has a circular lid with a gap in the middle to be discarded. The seventh type trash cans are found on the side of the old bazaar. It is closer to the settlement areas. They are garbage cans in which large and individual wastes are collected in size as well as domestic

wastes. It has a metal body and has a lid that can be opened and closed by hand.

In the new design, garbage bins carry similar forms with their own style lighting elements in order to ensure language integrity in design. The wooden material that forms the outer part of the elements formed by symbolic connotation is formed in a curved form, while the more durable material of black metal is used in the waste part. The trash cans are formed in two different ways for both lighted and non-lighted use.

The area that welcomes people coming to the historical bazaar of Safranbolu is the square defined by Kazdağlı Mosque, Cinci Bath and other historical mansions. There are sitting elements in this square facing the square on the side facade of Kazdağlı Mosque (Figure 2.20). This is the first point where people come to the city and meet the historical area. However, the use of this area as a parking lot poses a major disadvantage for pedestrians. Persons coming out of the motor vehicle are prevented from perceiving the square. On the other hand, people who are breathing, resting or waiting for vehicles in the seating elements are prevented from seeing the “20th Anniversary of the World Heritage City” street writing. Therefore, both the sitting element and the square has reduced the perception and importance (Figure 2.21). The seating elements placed in this area are of different types. These elements are pushed to the side and placed randomly. These seating elements, which do not have a certain layout, are often meaningless to visitors. There are benches with iron legs and wooden body placed by Safranbolu Municipality on the old bazaar. Other than that, there are wooden seating elements in the shape of semi-circle form in the market and in some places. These seating elements cannot perform the function that the form requires. Because the place and placement of their location is not correct (Figure 2.22). In addition to these seating elements, there are handmade wooden seating elements in the Old Bazaar which are quite old and sometimes broken. These elements are usually located in front of the doors of Safranbolu houses or in the courtyard of the mosque. When the sitting elements were evaluated in general, different wooden and metal legs were found which were not similar to each other in the bazaar. There is no language integrity of design on this subject throughout the city.

Another element designed as the seating elements have dual function. The element created with intentional contrast provides simultaneous seating and bicycle parking and provides two-way seating in the absence of bicycles. In the design made with symbolic connotation, the curved forms provide an integrity with the wooden material. Wood material is designed by opening at certain distances in order to provide a depth that will make the form more attractive and to be more compatible with weather conditions such as rain and wind. It can also be used for cycling in order to encourage the use of bicycles.

In Safranbolu, it was found that waiting elements do not have a language integrity of design like other urban equipments. In the old bazaar area, there are two different types of stops inspired by Safranbolu house. The roofs of Safranbolu houses have been imitated by the roof tiles and wooden building materials. Also, the same windows and wooden lattice forms of Safranbolu house were used. Bus stops rising from the ground with stone material are designed as copies of Safranbolu house.

The intentional contrast stop has been designed in accordance with technological innovations in order to enable both the visitors to the city and the university students in this region to use more actively. The sheltered waiting area was designed with a recycling box, billboard, seating, brochure and book compartment, and multiple functions to charge electronic devices such as telephones and laptops, as well as digital screens that provide information communication and provide information about the city. The sheltered waiting area and seating designs created by symbolic connotation are reflected in an abstract way, inspired by the leaf of saffron flower and the fibers in the middle of the flower. This element is thought to symbolize the city by designing in a more sculptural and splendid way. The body of the waiting element consists of wood. Homogeneous linear illumination is used for night illumination on the inner surface. As a second alternative to wood material on the outer surface, it is planned to form a mirror surface with stainless steel metal sheets. Thus, it is thought to integrate with the historical environment with a sense of continuity provided by the reflective surface. In addition, the mirror surface will improve communication with people, creating a more interactive environment.

In the research we conducted in Safranbolu Bazaar region, it was determined that the city equipment was placed by local government, which provided a certain order for local people and foreign visitors coming from outside. However, it has been seen that the city equipment which can be examined in a wide range and handled by different disciplines does not contribute sufficiently to the urban identity. When the equipment of the historical city of Safranbolu is examined, it is found that the city furniture is not original designs, does not provide a common design language integrity and does not improve the image of the city. Examples of design approaches for urban furniture in the historical environment were created. The basic elements that make an approach to the design of urban furniture, applied in architecture; based on the principle of direct copying, new approach in the same style, abstract connotation, interpretation and intentional contrast, it is adapted to the process of urban furniture design in the historical environment that is the subject of this work.

In the study, the need to reshape the concept of stop was felt. A stop is the point where public transport stops in order to get on and off passengers. However, in this sample design, we provide information about the city, recycle bin, solar powered socket where electronic devices can be charged, various books, magazines, brochures, etc. for those waiting. reading, and providing more than one function, such as sitting, providing sheltered space. For this reason, it is considered appropriate to use the term sheltered waiting area instead of the concept of stop.

In a city like Safranbolu, which has come a long way in preservation and exemplified, interactive designs should be made for the living and visitors in a way to highlight each element from the whole urban texture to the single building scale. This will be possible with urban equipment elements designed with the idea that the elements that make up the whole city texture are a unique piece exhibited in the museum. In the present case, it has been found that the urban furniture, which is mostly misplaced, is also inadequate.

In line with the above data, the sample designs for the lighting element, trash bin, seating element and sheltered waiting area (stop) which are considered to be suitable for the historical area we work with are both traditional wood and metal alternatives that we can consider as contemporary materials. They are designed with the design principles of “intentional contrast” and “abstract connotation”.

Keywords: Urban Equipment, Urban Furniture, Urban identity, Design in Historical Place.

TARİHİ ÇEVREDE KENT MOBİLYALARININ TASARIMINA BİR YAKLAŞIM: SAFRANBOLU ÖRNEĞİ

ÖZ

Kent, içindeki doğal ve yapay çevrenin bir araya gelmesiyle oluşan bir bütündür. Yapay çevreyi oluşturan en önemli öğelerden birisi kent mobilyalarıdır. Kent mobilyaları, bir kentin planlanması, kentsel yaşam mekanlarının oluşturulması ve kent kimliğinin öne çıkarılmasında en önemli öğeleridir. Kent mobilyaları, kentsel mekanları yaşanılabilir alanlara dönüştüren, konfor ve estetik katan elemanlar olarak kabul edilmektedir. Bunun yanı sıra kent mobilyaları insanların kent içerisindeki günlük yaşam ihtiyaçlarına cevap vererek kentsel yaşam kalitesini de yükseltmektedir. Kent mobilyaları kentin tarihi yapısı, sosyal, kültürel, ekonomik ve demografik değerleri incelenerek tasarlandığında kent kimliğini ön plana çıkartmaktadır. Kent mobilyaları, kentlerde plansız ve düzensiz yerleştirildiğinde görsel kirliliğe sebep olduğu gibi çevreyle birlikteliği sağlandığında ise uyum ve konfor açısından olumlu etki yaratmaktadır. Ayrıca, kent mobilyaları doğru tasarlanmadığında, kent kimliğine yeterince katkı sağlayamamakta ve kentin imajını geliştirememektedir. Bu sebeple, Dünya Miras Kenti olan Safranbolu'daki bu eksikliğin giderilmesi için tarihi değerlere saygı çerçevesinde, kent içinde tasarımsal dil bütünlüğü oluşturacak ve kentin kimliğini kuvvetlendirecek özgün tasarımlar oluşturulmasına ihtiyaç duyulmuştur. Daha önce bu konuyla ilgili benzer bir çalışma yapılmamakla birlikte, bu alanda önemli bir açık olduğu tespit edilmiştir. Bu çalışma kapsamında, müze kent Safranbolu'nun mevcut durumu analiz edilerek tarihi çevredeki eksik kentsel mobilyalar saptanmış ve kentin kimliğini ön plana çıkaracak özgün tasarım önerileri getirilmiştir.

Anahtar Kelimeler: Kentsel donatı, kent mobilyası, kent kimliği, tarihi doku.

1. Introduction

The physical environment constituting the urban space is one of the most effective elements of urban identity. The elements that are effective in the formation of physical environment are topography, different lifestyles shaped by different cultures and constructions shaped by lifestyles (Coşgun and Aydın, 2003). The socio-cultural dimension, which has its own formal characters, gives space an identity by adding meaning to the physical environment. In addition to the elements that contribute to the environmental and spatial formation and add identity to the space, elements defined as urban furniture

contribute to the development of urban comfort and aesthetics by adding meaning and pleasure to urban life.

Most cities occur as a product of synthesis in a certain process. With the accumulation of different periods, the city is shaped in the natural process or in accordance with planned and design goals. Cities can gain aesthetic values through planning and natural processes (Bostancı, 2008).

The place of urban furniture in urban life and its acceptance as an area in urban design was realized as a result of the industrial revolution. As a natural consequence of the accelerating urbanization after the industrial revolution, urban open spaces have become more important and used extensively. As a result of this development, the concept of “urban furniture” has gradually started to settle and develop (Gürsu, 1988). Instead of urban furniture, terms such as “urban equipment elements”, “environmental equipment elements”, “city accessories”, “landscape elements” can be used (Gül, 1991).

Urban equipment elements are descriptive, determinative, directive and informative. For the equipment elements, a cultural dimension that can be associated with the identity of the city and the scale, color, material, form and so on. a physical dimension which includes such features. Urban equipment elements that exhibit social, cultural and economic characteristics must first be designed in accordance with the functions that meet the different needs of the citizens. Equipment elements should be compatible with the size and meaning of the urban space and reflect the character of the environment in which it is located. Urban equipment elements should also be considered in terms of providing psychological comfort to users. Urban equipment elements should be considered with reference to the cultural, social and ideological structure of society beyond the diverse needs of users (Perçin, 2018).

Urban furniture is divided into two parts as substructure and non-substructure. Urban furniture connected to the substructure; lighting poles, telephone booths, traffic lights, information communication boards, ticket vending machines, sales units, stops, water items (fountains) and so on. like this. Urban furniture that is not connected to the substructure includes deterrent and limiters, temporary blockers, routers, billboards, street signs, bicycle parks, garbage cans, seating elements, playground elements, floor coverings, flowerpots and so on. (Göncü, 2007).

The concept of urban identity and urban furniture is considered as an integral whole, especially in historical cities. In an environment with a certain identity, randomly selected city furniture will not coincide with the identity of that city. For this, urban furniture should be designed consciously as a whole, especially in a historical environment.

It is possible to preserve the identity of historical cities and bring them to the forefront with a conscious and meticulously arranged urban environment (Uslu et al., 2018). It can be said that one of the most important elements that emphasize the self of the city, regulate the flow of daily life and make those cities livable is city furniture.

In the literature review on this issue, in Turkey there made some individual studies, held various competitions, but an urban furniture design was not developed in protected areas where there is no example. In this study, which is thought to be one of the first studies in urban furniture design that will coincide with the urban identity in the protected areas, firstly the current situation was determined in the site and it was determined that there was no specific language integrity in the design of urban furniture. In this context, since there are no examples in our country, examples of urban furniture from the world cities that have been included in the UNESCO (United Nations Educational, Scientific and Cultural Organization) World Heritage List have been examined. It is possible to say that the sample designs that combine and integrate with the city emphasize the identity of the city and bring the identity of the city to forefront.

With this study, it is aimed to create a basis for approach to urban furniture design in the historical area and it is thought that a pioneering step has been taken in this area. Considering the

2. Findings

2.1. Design in historical environment

Cities are phenomena formed in historical continuity. The cities and architectural structures that we live in today are shaped as a result of formation, change and continuity that emerged as a result of cultures, insights and technological opportunities that took place in historical continuity (Altınöz, 2010). Cities need to be able to keep up with developments and changes in order to survive and allow them to live. The first factor constituting the development and change of cities is undoubtedly the new structures. Therefore, new designs constitute an important place in historical textures.

The most effective element of urban identity is the physical environment. The physical environment of the city consists of its architectural structure, urban space and natural elements. Factors such as services of the city, lifestyles and opportunities for social interaction can be defined as sub-elements that make up the physical environment of the city. The most important elements that make up the physical environment and define the urban space are urban furniture. The citizen needs many services within the city. This is the most important factor that increases the diversity of urban furniture. When there is no unity in this diversity, lack of control prevails and this element which constitutes the identity of the city disappears. Both visually and functionally, if a systematic is brought, this factor that will lead to disidentification of the city disappears (Asatekin, 2001).

Philadelphia one of the largest cities in the United States, has published a publication to preserve its historic texture and culture and to check for new structures. In the design criteria of the new buildings included in this publication, the common purpose is “differentiated” touch from the existing historical texture and approaches that can provide “harmony” with the materials, properties, scale and proportion of historical buildings have been created (Penn, 2007). Based on these approaches, which are valid for architectural structuring in the historical area, a method was created for urban furniture design approaches in the historical area.

Designers and conservationists say that there are four different approaches to the construction of the new in historical areas. These; direct copying, creating a new approach in the same style, creating abstract connotation and intentional contrast. These approaches are for new formations in the historical environment built from scratch or additions with the concepts of “differentiated” and “harmonious” ((Penn, 2007). Direct copying, which is the first of the approaches, gives priority to compliance and minimizes the difference in the new addition. This strategy helps maintain the unique character of the existing environment if the new elements made by copying are completely understandable and the new element made technically true to the original. Instead of copying the original with the new approach in the same style, new elements are added in the same or very close style. With this approach, the feeling of continuation of the existing language is given. The aim is to achieve the balance between “differentiation” and “harmony. This approach is the language most designers use. In the abstract connotation, which is another approach, it is avoided to consciously copy the historical elements as well as the connotation. This approach balances between “differentiation” and “harmony and is directly proportional to the old. It is very difficult to implement this approach. Because it requires a lot of talent and capability for designers. Abstract connotation is a modern invention for the harmony of old and new. It requires the reduction of the complex form and the abstraction of the shape. In the last approach, intentional contrast, there is a conscious contrast. While designing the new element, both the harmony with the old is considered and the distinction is emphasized (Penn, 2007). Doğrusöz (1994), on the other hand, has classified the design approaches under the three headings: imitation, contrast and interpretation.

In the imitation approach, it is tried to copy the historical features and forms in an unconscious manner. In fact, with this understanding, it is possible to benefit from some kind of traditional or to gain benefit. This understanding is often used to revive historical centers. With the new product, traditional

forms, functions, uses and elements remain the same as before. This approach to protect the historical environment is actually damaging the historical heritage. Because when the same is done next to an original historical monument, the old building loses its property and disrespects to the original one (Can, 2011).

Figure 2.1. Imitations of Historical Safranbolu House; a Building and a Bus Stop (Esra Uslu, 2017).

Contrast approach, while creating the contrast, the historical one is to bring to the fore. The Kunsthaus museum building is located in Graz, Austria. The building makes you feel like it is swimming above the city. The museum building physically connects with the oldest building in Graz and forms a link between the old and the new. Although the contrast created by the design immediately stands out, it has increased the emphasis of the city instead of causing chaos in the city.

Figure 2.2. Kunsthaus museum building (2003), Graz, Austria (URL 1), A sign in the historic city of Baku, Azerbaijan (URL-2).

The first stage of the new design in traditional texture consists of examining the original, tactile character of the design area. In the second stage, the approaches that will guide the design should be chosen. These approaches are to imitate, contrast or interpret the existing tissue (Karatosun, 2010).

Saban (2004) classifies the design in the historical environment as textural integrity, textural contrast and textural continuity. Textural integrity, reproduction of historical images; textural contrast is about creating a contrast to the old with a more contemporary approach; textural continuity is more about continuity of semantic principles.

Davies (2003) states that design in the historical environment is polarized at both ends, very historical and very modern. Five different design approaches have been identified between these two polarizations. These approaches; pastiche (traditional), subtle, modern and arrogant (Akkurt, 2016).

In urban areas, urban furniture, which serves various people, faces many stages such as design, production, selection, use and sustainability. Urban furniture is of great importance for the regulation of

social spaces. Compared with developed countries, especially in Turkey it remained insufficient development of urban furniture. Design process of urban furniture can be created as follows:

1. Determining the historical and cultural values of the urban area,
2. Observation in the urban area and determination of the existing urban elements and how much these elements can meet the needs,
3. Determination of the urban area where urban furniture will be placed,
4. List the deficiencies and seek solutions to replace these deficiencies,
5. It is designed by a conscious designer in terms of form and function of urban furniture in accordance with the problem and highlighting the identity of the urban area.

Akyol (2006), defined the path to be followed in the design process; identifying the problem, finding the requirements, user mass, definition and giving the function according to certain criteria.

The design principles of urban furniture are closely related to user capacity and profile, as well as to the character of the urban environment itself. The identity of a city is influential in the design criteria of urban furniture. Contemporary designs to be made to the historical environment should be compatible with the environment and should be able to integrate with historical elements in a way and should not disturb the environmental composition. Doğan (2013) described the design with three basic criteria. These; human criteria, technical-technological criteria and visual criteria. These are the criteria that guide the design. The human criterion outweighs the others, as it can give the most appropriate response to the user of the product, the needs of the human being.

When urban furniture used today is observed, there are furniture that will serve that instant need, without aesthetic concerns and often not appealing to the eye. Urban furniture, produced in a monotonous logic, should be able to improve the psychological needs and aesthetic perspectives of people.

The reinforcing elements that shape the space should be designed especially for the identity of the space and should not adversely affect the appearance of that city. In addition, the designed elements should serve a common language. Urban furniture should reflect the spirit of the city.

Figure 2.3. Demonstrations of Safranbolu stop with design approaches (Esra Uslu, 2017).

2.2. Examples of international design

2.2.1. England, London

Built on the River Thames, London is the capital and most popular city of England. London is one of the oldest cities in the world. The origin of the city dates back to the Romans. The city has highly developed sectors such as arts, education, entertainment, trade, finance, health, media, tourism and research and development. The city is quite developed in terms of tourism. Red telephone booths are the most important city element that is integrated with the visuality of London and became part of its identity. In 1920, concrete was used for London telephone booths. In 1924 a design competition was organized for telephone booths. The product designed by Sir Giles Gilbert Scott won the competition. Gilbert Scott considered the booth's material to be the first wood. But then it was decided to use steel material. Painted in red, these steel telephone booths have become a worldwide symbol of London.

Figure 2.4. 1920 K1 type concrete and modern telephone booth, UK (URL 3,4).

Sir Giles Gilbert Scott was inspired by the roof of the tomb of British architect Sir John Soane when designing the red phone booth. In addition, it is seen that the designer had his own linear design style seen on the booth. The patterns on the telephone booth resemble the texture of Big Ben, the London clock tower. Thus, successive lines have also achieved an urban integrity. London's subway information signs, designed to report urban use in 1908, became dominant in the city in later years and became a cultural icon of the city.

Figure 2.5. London subway logo design (URL 5).

Another example in London is the street lighting elements around the Palace of Westminster, which was built in the 19th century. These elements blend in with the classic details and colors of buildings that have become the symbol of the city.

Figure 2.6. Street lighting elements next to Parliament building (URL 6).

2.2.2. France, Paris

In the 1900s, Hector Guimard designed the Art Noeuve style Parisian subway entrances as urban furniture. Later on, these designs were identified with Paris with their harmony with urban identity and design quality.

Figure 2.7. Paris metro entrance designed by Hector Guimard (URL 7,8).

Figure 2.8. Guimard lighting element and signpost (URL 9).

Figure 2.9. Guimard roofless subway entrance, panels and lighting elements (URL 10,11).

The designer reflected the art movement motifs he advocated in all his designs. Today, there are 141 metro entrances, 86 of which are still standing (<https://en.wikipedia.org>, 2017). Some of the entrances are decorated with matt glass flowers and ivy motifs. Guimard designed two types of

underpasses. One of them has a glass roof (Figure 2.7) and the other is without a roof (Figure 2.9). In addition, he gave functionality to him design as a whole and designed the metro entrance, railing, lighting elements, direction signs and panels as a whole.

Another example in Paris is the historic Parisian bench. 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 2.10. Historic sitting element in Paris (URL 12).

2.2.3. Spain, Barcelona

Park Güell was designed by the Catalan architect Antoni Gaudi from 1900-1914. Park Güell was included in the UNESCO World Heritage Site in 1984. There are different architectural structures and city furniture adorned with mosaics.

Figure 2.11. Park Güell curved seating elements (URL 13).

Passeig de Garcia, a prestigious street in Barcelona, has streetlamps designed by Gaudi. The lower part of the majestic streetlamp is designed with a seating element. Furthermore, the compartment under the seating area is designed as a fireplace to heat the sitter (Figure 2.12).

Figure 2.12. Streetlamp with fireplace bench designed by Antoni Gaudi on Passeig de Garcia Street in Barcelona (URL 14).

2.2.4. England, Bath

Bath is an urban settlement in the southwest of England that was included in the World Heritage List in 1987. The city was named after the bathrooms built during the Roman period.

The Pearson Lloyd studio designed an urban collection to develop the infrastructure and resources of Bath's historic center and revive the public sphere. Urban furniture designed by Pearson Lloyd and revitalizing the historic site includes a trash bin, bicycle park, pontoon, bus stop, direction / information board and seating units. (Figures 2.13, 2.14)

A design concept has been determined for these urban furnitures belonging to the historical heritage city, which will be in harmony with the living history and will carry the traces of contemporary life. As a form, simple geometric shapes were chosen to communicate with the city's important architecture. Cast bronze and wood are preferred.

Figure 2.13. Bath Information Sign and Bath Bus Stop (URL 15).

Figure 2.14. Bath Bike in the Park, Bath Seat Element and Pontoon (URL 15).

2.3. Current Situation and Recommended Designs

Identity dimensions of cities can be different. These can be historical cities, entertainment cities, modern cities, industrial cities and cities that have gained characteristics due to geographical location. As an instinct of responsibility, the term urban identity first brings to mind historical cities (Aksel, 2003). The functions of urban furniture should be shaped according to such urban characters.

The majority of the historical buildings in Safranbolu are located in the historical Bazaar, which constitutes our study topic. Tourism potential, which is one of the income sources of the city, is seen intensely especially in this region. Safranbolu's own people, as well as the density of local and foreign tourists and visitors, the importance of elements that will help to emphasize the urban identity in this region is slightly increased. With the use of space-specific urban furniture, the area is aimed to be better understood, to guide visitors better, and most importantly to create a more livable environment with urban furniture that can meet the needs of users.

Safranbolu, which is a historical city, has some deficiencies and errors in the current situation of the city furniture. In the historical city of Safranbolu, an urban identity crisis which is caused by these

deficiencies occurs. Existing urban furniture does not fully emphasize the identity of the city and creates a complexity of perception for the visitors. With urban furniture intended to be designed for a more livable environment, Safranbolu aims to emphasize the museum city identity and to respond to the urban needs of the citizen.

Historical Bazaar of Safranbolu within the boundaries of trash, lighting element, seating elements and stops are identified as urban furniture with their current use. Our study is limited to lighting element, trash bin, seating element and stops.

The historical old bazaar, which is our working area, does not have a design language integrity in terms of urban furniture. In addition, the existing urban furniture is not sufficient to highlight the identity of the heritage city, which has a historical value integrated with an important concept such as 'Museum City'. For this purpose, it is aimed to make designs that emphasize the identity of the historical city and bring it to the forefront. The first design approach was considered as a intentional contrast, and a more contemporary design approach that could better adapt to the present day was used. In the second design approach, a connection has been established with the traditional and a symbolic form is used. The materials and colors used in these designs were chosen in the most appropriate way to the applied design approaches and the historical environment.

In the first design, which was created by using intentional contrast, a contemporary form was considered to highlight the identity of the historical environment. Contrary to the wood and stone texture that make up the historical environment, plain and straight lines were used in this approach, black color was preferred, and steel material was used to make it look like a silhouette in the historical environment. In order to create a connection with the historical environment, the design includes wood, which is the traditional material of this region, with simple lines.

In the second design proposal, the saffron flower, which is a symbol integrated with Safranbolu, is set out. The saffron flower used for a symbolic connotation was used as a form of a more abstract connotation rather than one-to-one similarity to newly designed urban furniture. In the design, the wooden material which will make a connotation to the traditional is emphasized and more curved and organic forms are preferred in order to adapt to the historical environment.

2.3.1. Current Lighting Elements

Lighting is one of the urban elements in the historical city Safranbolu which is thought to lack visuality and language integrity. The existing urban lighting elements consist of old municipal poles along the road. There are also different types of lighting elements added later. In particular, around the Old Government House, which has become a symbol of the Old Bazaar, there are deformed metal lighting poles that have been over-utilized. Some of these lighting elements, which are in the form of glass spheres, do not work at all and some do not have glasses.

Figure 2.15. Municipal lighting poles in the Old Bazaar (Esra USLU, 2017).

Figure 2.16. Lighting elements around the City History Museum (Esra USLU, 2017).

2.3.1.1. Suggested lighting elements

Intentional contrast elements proposed as lighting are considered minimal and contemporary in color, line, form and texture. The symbolic approach, lighting design proposal, is inspired by the long and linear leaf forms of saffron flower. The lighting element, which has an individual form, can be used in a single way or optionally in double, triple and quadruple groups. These elements, which are designed as high streetlights, are designed as a second option and lower lightings. They are also suitable for use with single and multiple arrangements (Figure 2.17).

Figure 2.17. Intentional contrast and symbolic connotation lighting elements (Esra Uslu, 2017)

2.3.2. Current Trash Cans

Garbage cans are of great importance for 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. Nowadays it can be integrated with other items such as trash cans, lighting pole, seating element and flowerpot.

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 trash cans, care must be taken to ensure that they are in the axis of pedestrian circulation and that they are placed in a sufficient number and spacing to meet the need in the area to be used.

Safranbolu Old Bazaar has 12 different trash can forms when it is distinguished in terms of appearance and color. Generally, different types of garbage cans were painted with different colors.

The garbage bin we have described as a type one has a metal body and cylindrical metal legs. It is in a very worn, oxidized and not easily accessible location by the user. The garbage bin, which we have included as an example of type two, was found around Hıdırlık Hill and the Government House. It is also made of metal and designed like a house. Some of them have only Safranbolu Municipality logo, others have both logo and “Let’s protect our history” inscription. They are available in green and brown colors. The third type of waste bins has a metal cylindrical body. It has cylindrical feet with arc-shaped parts that continue with some metal ornaments on the body and step on the ground. These trash cans are without cap. There are various slogans and visuals about the environment on them. The fourth type of waste bins has a metal cylindrical body. There is cigarette ashtray as a cap. There is an opening in the cylinder body for garbage disposal. The foot shape resembles the third type. But there is no ornament. The fifth type of waste bin has a cylindrical metal body. The cap is lifted and used by hand. These tips have curved linear feet. Since it is left uncared, it is worn out and its paints are spilled. The sixth type

trash bin has an angled prismatic metal body. The lid part is completed in a triangular shape associated with the body. The garbage disposal part has a movable lid. The sixth type trash bin is a newer element than the others. It has a cylindrical surface formed by linear wooden elements. There is a metal cylindrical body in which the waste is discarded. It has a circular lid with a gap in the middle to be discarded. The seventh type trash cans are found on the side of the old bazaar. It is closer to the settlement areas. They are garbage cans in which large and individual wastes are collected in size as well as domestic wastes. It has a metal body and has a lid that can be opened and closed by hand.

Figure 2.18. Current trash cans (Esra Uslu, 2017)

2.3.2.1. Suggested trash cans

Garbage bins carry similar forms with their own style lighting elements in order to ensure language integrity in design. The wooden material that forms the outer part of the elements formed by symbolic connotation is formed in a curved form, while the more durable material of black metal is used in the waste part. The trash cans are formed in two different ways for both lighted and non-lighted use.

Figure 2.19. Intentional contrast and symbolic connotation trash cans

2.3.3. Current Seating Elements

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 and plastic with a harder floor and resistant to weather conditions should not be used in outdoor seating elements. When positioning the seating elements, the points to be considered can be selected so as not to hinder visibility and circulation, and to select marginal locations where people will feel protected from their backs.

The area that welcomes people coming to the historical bazaar of Safranbolu is the square defined by Kazdağlı Mosque, Cinci Bath and other historical mansions. There are sitting elements in this square facing the square on the side facade of Kazdağlı Mosque (Figure 2.20). This is the first point where people come to the city and meet the historical area. However, the use of this area as a parking lot poses a major disadvantage for pedestrians. Persons coming out of the motor vehicle are prevented from perceiving the square. On the other hand, people who are breathing, resting or waiting for vehicles in the seating elements are prevented from seeing the “20th Anniversary of the World Heritage City” street writing. Therefore, both the sitting element and the square has reduced the perception and importance (Figure 2.21). The seating elements placed in this area are of different types. These elements are pushed to the side and placed randomly. These seating elements, which do not have a certain layout, are often meaningless to visitors.

Figure 2.20. Historic Market Square (Esra Uslu, 2017)

There are benches with iron legs and wooden body placed by Safranbolu Municipality on the old bazaar. Other than that, there are wooden seating elements in the shape of semi-circle form in the market and in some places. These seating elements cannot perform the function that the form requires. Because the place and placement of their location is not correct (Figure 2.22).

Figure 2.21. Historic Market Square (Esra Uslu, 2017)

In addition to these seating elements, there are handmade wooden seating elements in the Old Bazaar which are quite old and sometimes broken. These elements are usually located in front of the doors of Safranbolu houses or in the courtyard of the mosque. When the sitting elements were evaluated in general, different wooden and metal legs were found which were not similar to each other in the bazaar. There is no language integrity of design on this subject throughout the city.

Figure 2.22. Current seating elements (Esra Uslu, 2017)

2.3.3.1. Suggested seating elements

Another element designed as the seating elements have dual function. The element created with intentional contrast provides simultaneous seating and bicycle parking and provides two-way seating in the absence of bicycles. In the design made with symbolic connotation, the curved forms provide an integrity with the wooden material. Wood material is designed by opening at certain distances in order to provide a depth that will make the form more attractive and to be more compatible with weather conditions such as rain and wind. It can also be used for cycling in order to encourage the use of bicycles.

Figure 2.23. Intentional contrast and symbolic connotation sitting elements (Esra Uslu, 2017)

2.3.4. Current Sheltered Waiting Units (Stop)

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 Safranbolu, it was found that waiting elements do not have a language integrity of design like other urban equipments. In the old bazaar area, there are two different types of stops inspired by Safranbolu house. The roofs of Safranbolu houses have been imitated by the roof tiles and wooden building materials. Also the same windows and wooden lattice forms of Safranbolu house were used. Bus stops rising from the ground with stone material are designed as copies of Safranbolu house.

Figure 2.24. Current stops (Esra Uslu, 2017)

2.3.4.1. Suggested sheltered waiting units

The intentional contrast stop has been designed in accordance with technological innovations in order to enable both the visitors to the city and the university students in this region to use more actively. The sheltered waiting area was designed with a recycling box, billboard, seating, brochure and book compartment, and multiple functions to charge electronic devices such as telephones and laptops, as well as digital screens that provide information communication and provide information about the city. The sheltered waiting area and seating designs created by symbolic connotation are reflected in an abstract way, inspired by the leaf of saffron flower and the fibers in the middle of the flower. This

element is thought to symbolize the city by designing in a more sculptural and splendid way. The body of the waiting element consists of wood. Homogeneous linear illumination is used for night illumination on the inner surface. As a second alternative to wood material on the outer surface, it is planned to form a mirror surface with stainless steel metal sheets. Thus, it is thought to integrate with the historical environment with a sense of continuity provided by the reflective surface. In addition, the mirror surface will improve communication with people, creating a more interactive environment.

Figure 2.25. Sheltered waiting areas with intentional contrast and symbolic connotation

3.Results

In the research we conducted in Safranbolu Bazaar region, it was determined that the city equipment was placed by local government, which provided a certain order for local people and foreign visitors coming from outside. However, it has been seen that the city equipment which can be examined in a wide range and handled by different disciplines does not contribute sufficiently to the urban identity. When the equipment of the historical city of Safranbolu is examined, it is found that the city furniture is not original designs, does not provide a common design language integrity and does not improve the image of the city. Examples of design approaches for urban furniture in the historical environment were created. The basic elements that make an approach to the design of urban furniture, applied in architecture; based on the principle of direct copying, new approach in the same style, abstract connotation, interpretation and deliberate contrast, it is adapted to the process of urban furniture design in the historical environment that is the subject of this work.

In the study, the need to reshape the concept of stop was felt. A stop is the point where public transport stops in order to get on and off passengers. However, in this sample design, we provide information about the city, recycle bin, solar powered socket where electronic devices can be charged, various books, magazines, brochures, etc. for those waiting. reading, and providing more than one function, such as sitting, providing sheltered space. For this reason, it is considered appropriate to use the term sheltered waiting area instead of the concept of stop.

In a city like Safranbolu, which has come a long way in preservation and exemplified, interactive designs should be made for the living and visitors in a way to highlight each element from the whole urban texture to the single building scale. This will be possible with urban equipment elements designed with the idea that the elements that make up the whole city texture are a unique piece exhibited in the

museum. In the present case, it has been found that the urban furniture, which is mostly misplaced, is also inadequate.

In line with the above data, the sample designs for the lighting element, trash bin, seating element and sheltered waiting area (stop) which are considered to be suitable for the historical area we work with are both traditional wood and metal alternatives that we can consider as contemporary materials. They are designed with the design principles of “intentional contrast” and “abstract connotation”.

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