Urban open spaces with examples & the classification of urban furniture

Seçil ŞATIR*, Elif KORKMAZ**
*ITU Faculty of Architecture Department of Industrial Design, TURKEY
** ISTON A.Ş. Urban Design Department

Abstract:
The main function of city furniture is to facilitate the lives of city dwellers in urban space, and provide them with the spaces that give them the comfort of their home. It is important that all urban spaces should be evaluated in participatory and holistic approach. This requirement may already be known by many experts. In this context the mixing together of the shared values of experts, and from the viewpoint of planning, we especially tried to establish the definitions of urban spaces from a comprehensive to narrower scope, and the definitions, locations, and types of city furniture, which can be either adjacent to or separate from the spaces. By dealing with areas with a larger scope, we wanted to emphasize an integral viewpoint that reflects the part and parcel of urban designs and city furniture studies, as well as the content and the details. Such viewpoint commands the necessity to evaluate the perceptions of both the pedestrians and car drivers even in the rearrangement of two sides of a street. Therefore it is quite important to design and apply urban furniture and all urban fixtures according to scientific data. This integral viewpoint will bring results that satisfy the dwellers and complete the urban identity.

The aim of the study
The aim of this study is to define the role of urban furniture and fixtures which are important components of identity. The rationale behind this is to emphasize the importance of public spaces, and in the context of urban design, to keep alive and develop the identity of "space" in public spaces which keep diminishing in the urban whole.

Urban furniture design should only be evaluated as a part of the strategy, policies, and projects of urban design and planning. Designs that are not harmonious with urban identity and not based on integration may leave positive impressions for a transitory look of the space, but in the long run, they turn out to be short-lived designs which do not reflect the historical character of the city and cannot firmly establish a futuristic urban image.

Urban furniture which conform to its environment from technical, esthetical, and social points of view are vital tools to increase the quality of the space. Design works that will be developed without harming the existing or developing image of, especially, historical cities are crucial components of urban design and urban planning.

The subject matter of this article is "Urban Design and Urban Furniture". However, it is not possible to deal with urban design independently of urban planning. Because the concept of Urban Design, which should be included the resolutions of the future and physical development of a city, is an important component of Urban Planning and it includes Urban Furniture which can be in the form of either units or systems.

1. Urban design in the context of urban planning

"Urban design is an arrangement tool which brings about standards regulating the development [Çubuk, 1999:96]. In this context, it is an important discipline for the preparation of projects and guides which aim to lead urban planning and to establish systems of urban open spaces. We expect urban design interventions that will be realized in urban spaces to reflect the policies, strategies, and projects of urban planning.

The changes experienced in modern cities are reflected in the urban space and this leads to a gradual extinction of public spaces in the urban structure. Increasing urbanization and migration result in a loss of integrity in terms of public open spaces in town centers. Public spaces need to be considered with an integral approach in the scope of urban planning and urban design, and a system of public spaces need to be formed. Since the beginning of the 20th century, prominent squares with architectural value, parks, open spaces with many functions, urban spaces to which city dwellers can easily access and wherein urban furniture was densely employed have been formed. With post-modernism more importance was attached to comprehensive preservation and innovation, bringing into agenda both the traditional understanding of city and integrated urban life. Urban plans with a social dimension defended a shared contribution from designers, performers, and the users.

"In the formation of open space systems in the urban space, modeling the urban infrastructure and land use are important subjects of urban design" [Çubuk, 1999:95]. There exists individual infrastructural problems about transportation, energy, distribution of drinking water, disposal of waste water, communication, etc. which need to be solved in context of urban design work, and in context of locating of urban furniture. Solutions towards these problems need to be carried out in integrity with each other. For instance, lightning fixtures, which are a part of urban furniture, are dependent on the infrastructure and in case of their replacement, repair, and maintenance they must be related with other urban planning institutions. A fragmentary approach and the disconnectedness between the different institutions that deal with separate issues both harm the integrity of urban planning and spoil urban identity.

1.1. Urban public spaces in the framework of urban design

Urban public spaces are areas of use which, when defined from the periphery to the center, can be grouped as surrounding spaces, semi-urban spaces and urban spaces. Spaces that surround the city are the industrial areas outside the city, surroundings of workers' houses, farmlands, weekend

recreational spots, etc. Semi-urban spaces are the areas that form the boundary between this periphery and city centers. This is where urban sprawl is seen in metropolises. Urban spaces are spaces that get more crowded and congested as one draws nearer, and that reflect the vigor of urban life. All urban events occur in these spaces which consist of developed and undeveloped land. They can be inspected in two parts: namely private spaces and public spaces. Private spaces consist of land that belong to official or semi-official institutions and land that belong to the private like houses and other real property. Public spaces are generally functional gaps which are open to public, and organized for constant use. Public spaces where all activities of urban life are set in and which are the physical manifestation of modern socio-cultural structure in their historical background are like mirrors that reflect the urban identity.

Urban public spaces provide a shared service to different groups of a society; namely where individuals and groups of different social, cultural, and economic structure, from different ages, sex, and level of education, traditions, customs, and backgrounds are together. Meeting the needs and demands of this large user group is the common task of urban planners, urban central designers, and urban furniture designers. Because the urban life that will be interpreted in terms of urban furniture and public space in the micro medium is a very significant part of urban planning in the macro medium, and because the spreading of the lively urban life from the main arteries of the city to its secondary streets and small parks must be the common product of the shared data, responsibilities and expectations of urban planning in macro terms. This shared responsibility is also valid for the formation and sustainability of urban identities.

1.2. The identity of space and urban furniture in public spaces
Spatial identity is a body of values which find their meaning with the history of the space and make the public space perceivable and ensure that it makes sense for the urban dweller. In urban space design it is necessary to reconcile past with future and provide cultural continuum depending on the changing circumstances. Adaptation of urban furniture to the environment will increase the quality of the space in creating cultural continuum and original architecture for the urban background. Collective memory and urban image will subsist in public spaces with a cultural continuum.

Urban-public spaces, which are the fundamental parts of the physical environment in the primary definition of urban identity and where city dwellers live in harmony with the city, are spaces that are furnished with urban furniture, which aims to bring certain services to the dwellers. The classifications made according to the activities of the dwellers and to the characteristics of their physical environment, may be defined as "temporary, permanent, and functional uses". The areas of "side uses" which are auxiliary to these three groups and in which services related to arrangement, maintenance, infrastructure, security, etc. are given by means of permanent or temporary tools and equipment, form another important part of public spaces [Asatekin, 2001:58-59]. While the design of urban spaces is dealt with in the framework of urban identity and without spoiling the integrity of urban planning, the space to be designed is inspected in terms of its relations with its physical environment, history, topography, its relations with the means of communication, and in terms of the locations which do not obstruct pedestrian traffic, are simple, and directly related with the needs of the inhabitants. The inspection evolves according to whether the space

would be temporary, permanent, directly functional for urgent needs, or a mixture of all. The decision on the urban furniture, which will become a self for the urban space, is made according to the size of the space, the developments in the environment, the socio-cultural status of the inhabitants, and most importantly, on the integrity of urban identity.

Figure 1: *Sultanahmet Square-Obelisk*

Figure 2: *Sultanahmet Square*

"Sultanahmet Square" and "Ortaköy Square" are important components of the urban identity of Istanbul with their historical and touristic character and original architectural structures. They are accepted as important points of focus in the city as a whole with their locations, historical and touristic characteristics. We inspect urban furniture and its effects on spatial identity in these spaces with central urban identity.

The urban identity in "*Sultanahmet Square*" holds together and embodies quite diverse historical buildings and cultures. In order not to cast a shadow on the monumental character of *Hagia Sophia* (sacred wisdom), which is a 5th -century building, the integrity of urban identity is preserved here by placing urban furniture distantly from the structure and without exaggeration in their number. The existence of historical monuments like the Obelisk, the Twisted Column, and the German Fountain in the area that surrounds the mosque, which the square is named after, and Hagia Sophia requires that there should not be incompatible urban furniture in the vicinity of these monuments. Again, the natural surroundings hide certain defects in the area (İston A.Ş.,2004).


Figure 3: *Ortaköy Square*

Figure 4: *Ortaköy Square*

The urban furniture in "Ortaköy Square" lends itself to meet the demand without giving discomfort to the square and to different activities. A promenade that runs vertical to the sea ends at the coast; and a barrier is constructed to signal this end. This road, which looks like a podium, has outward-facing benches on both sides with their legs hanging down. Ground tiles in the whole square are in different patterns for different activities. At various sections of the square, urban furniture such as a children's playground, an information booth, local souvenir workbenches that is peculiar to Ortaköy, lighting objects diligently chosen to fit their environment, plant stands on the floor and on poles, and a *sebil* (a kiosk built for the dispensing of free water) seem as if they are consciously designed. Further, with semi-plastic barriers, benches that are in harmony with the historical Ortaköy port and small vendors that provide an attraction to the streets, "Ortaköy Square" builds an identity that is very becoming to Istanbul [İston A.Ş., 2004].
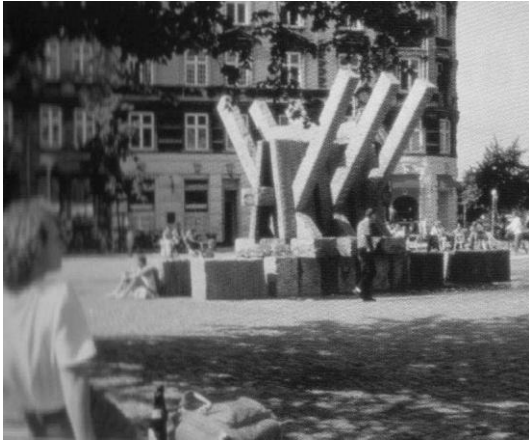
Figure 5*: Sankt Hans Torv Square*   **Figure 6***: Sankt Hans Torv Square*

In "*Sankt Hans Torv Square*" in Copenhagen, the statue that is made of granite that matches the surrounding historical buildings was surrounded by waterworks and pool, and was made the focal point of the space as an activity. Thanks to its location the square makes it possible to enjoy the scenery of the historical buildings from a distance. The seating blocks around old trees gather the people around trees without causing a commotion and make it easier to communicate with each other and enjoy a better perception of the historical building. With these characteristics the square preserves its identity without being suffocated by crowds (Cerver, 1997: 40-43).

In "*Place des Terreaux*" in Lyon, being respectful to identity and history, the structure of the whole square reflects the identity of the city and preserve the integrity of design. The planning of this square included ingenious ideas to preserve the historical characteristics such as circumventing the promenades around the square, placing urban furniture like tables, seating units and shades opposite to the historical buildings, furnishing the square with 69 waterworks to continuously provide a somewhat wet ground to reflect the buildings during the day. This square is also a perfect example for the conservation of urban identity with the design of urban units and furniture (Broto, no date: 26-27).

Figure 7: *Place des Terreaux*   **Figure 8:** *Place des Terreaux*

Urban furniture, which plays an auxiliary role in the strengthening of the identity of urban spaces and makes it possible to use the spaces, both differs in size and has a variety of uses. This diversity is not only in their use but also in their location. The location of urban furniture depends on their transportability.

Accordingly;

- Urban furniture that was built on-site, that cannot be disassembled and transported:
  - Barriers that rise above the ground to protect a building, to soundproof, or to surround a place, etc.
  - Various modular or ground coverings cast on-site.
  - Flower beds to be applied on-site.
  - Water arcs, pools and waterworks, gargoyles or objects to be built on-site,
  - Monuments, statues, and corners with symbolic meaning,
  - Seating areas, seating platforms adjoining the ground,
  - Demonstration and recreation areas applied on-site.
  - Artificial rocks and ponds,
  - Tree lawns which are applied on-site,
  - Kiosks built on the specified places,
  - Toilet cabins built on-site and given permanency,
  - Counters that are raised above the ground in areas reserved for permanent shopping and market areas,
  - ATMs built or mounted on the façade of their own buildings or on permanent cabin structures.

Urban furniture of this type, which does not necessitate mass production in a factory, should be considered as structures that were previously projected in detail and applied according to their location unlike urban furniture which is generally more solid and lasting, and positioned to place later on. Some urban designers generally perceive new or re-developed urban spaces as a vast whole in which everything is arranged; but urban furniture which looks like little, spotty, and proliferated units does not fit these arranged huge gaps. The philosophical concept behind such arrangement is, before everything else, the desire by people to escape confusion and multitude and a yearning for empty spaces which also exist in nature and make one feel more aware of their breathing. In the framework of urban planning and design of urban spaces, the

concept of urban furniture appears to be quite an extended concept due to fixtures that raise from the ground and function like furniture.

▪ All other urban furniture, save those fixtures above, is mass-produced in factories and mounted to their place. While factory productions differ according to materials, urban furniture is available in natural stone, marble, concrete, cast iron, stainless steel, cast aluminum, wood, or in mixed materials like concrete-metal-wood, metal-wood, metal-glass, etc. These materials can be chosen according to characteristics, or the urban identity of the environment. A certain section of urban furniture, which differs according to their location, their ability to serve a need, and their objectives: is the ground covering. Ground coverings are the fixtures with a special status since it is compulsory to place them in all urban spaces. They can be constructed both with natural stones such as granite and with high-pressed concrete material of modular type.

That ground coverings are accepted as a kind of urban furniture establishes the fact that urban furniture has a very wide coverage. Accordingly, it is important to recognize that the choice of ground coverings should be made according to the public spaces in towns and areas with a historical character should receive special treatment. This can be exemplified with the historical centers in Milan. In the context of Milan's squares and streets, J. Knapton developed a design methodology for the renewal and fortification of streets depending on the traffic and ground conditions, by bringing "…a sustainable approach to the engineering management of the streets in a historical city center". The development of such methodology required long-term researches on site, and J. Knapton inspected current analyses, special conditions, structure, and functionality in Environmental, Visibility, Traffic, and Public Profile issues for the ground coverings of the streets of Milan in his projects called "Bellevue", "Transit", "Trench Lock", "Works", "Leeds", "Pine Street", "Seattle", "Victoria Road", and "Hartlepool" (Knapton, 2001: 259-260). As emphasized by this research, ground coverings as the most commonly used urban furniture, form the infrastructure for other urban furniture. This infrastructure can either integrate with the first group of furniture which is raised from the ground and constructed on-site or other urban furniture is mounted on top of it. Although they are mobile, it is compulsory to secure the second group of urban furniture, which can be mounted as separate units, to their place; this is because of weather conditions and to make it possible to change their locations. Urban furniture generally has to be developed in a system and they complete the visual impact of the city, perform their functions within a shared effect of the urban identity. Categorized whether according to human activities or according to the definition of related physical space, there exists urban furniture of shared characteristics for all public spaces, determined according to the needs of the inhabitants.

▪ **Urban furniture of common use in public space fittings:**
  ▪ Ground coverings, lids and grids that are fixed on the ground: All kinds of natural and artificial ground paving stones, floorings cast on-site, special ramps, boundary stones, tree lawns
  ▪ The flora that consists of green space, planting, flowers group,
  ▪ Bus stops that determine the areas to wait for public transportation,
  ▪ Units like direction signs, information boards, and billboards etc.
  ▪ Fireplugs,

- Special urban furniture peculiar to certain metropolises (for instance, "Public Bakery Huts" that sell cheaper bread and are readily available almost everywhere in Istanbul.)

The urban furniture which is categorized according to human activities in urban spaces can be defined as below:

- **Dynamic areas of communication that make human circulation possible:**
    - Traffic lights, square lamps, lighting projectors, special lighting devices for historical regions.
    - Special direction (traffic, etc.) signs, other direction signs, city plans and maps,
    - Sounding devices for urban acoustics.
    - Barriers that block entry of motored vehicles, and other barriers to block entry to areas of restricted access,
    - Walls, sections with or without plants to provide soundproofing,
    - Clock towers in squares to remind the inhabitants the time,
    - Measurement devices like thermometers and barometers that provide a higher quality life to inhabitants,
    - Regional information boards for touristic purposes, special introductions, etc.
    - Boards that aim to preserve public health and lives, for instance: admonitory signs and information boards about daily traffic data,
    - Private direction boards, information booths and stands that belong to building complexes,
    - Stops and shelters that spot the places where waiting is compulsory in urban and peripheral traffic areas,

- **Areas that provide a place for shopping, sitting, relaxing, and meeting needs:**
    - Independent shop windows, counters, markets, and sales systems to meet the needs of shopping, sales, and promoting products.
    - All kinds of open space seating units, benches, chairs, tables, etc.
    - Shades, pergolas in the open space,
    - *Sebils* that dispense free drinking water,
    - Buffets that serve food and drinks, etc.
    - Urban units like pools with waterworks and gentle plashes of water to provide relaxation,
    - Suitably located toilet cabins,
    - Telephone booths,
    - ATMs and ATM cabins,
    - Toy units or children's playgrounds,
    - Statues that beautify the environment, seating statues,
    - All kinds of cleansing tools and equipment and garbage cans to provide environmental cleanliness.

- **Recreational areas concerning the culture, art, games, entertainment, outing and fitness**
    - The same units mentioned in the section above can be found here: all kinds of seating units, shades, pergolas, water dispensers, buffets, waterworks, telephone booths, toilet cabins, ATMs, statues, children's playgrounds, and all kinds of cleansing units.
    - Open air display units, boards, installation units,

- Children's playgrounds are dealt with more comprehensively here and besides standard toy objects, children-specific edifying units,
- Informative entertainment units for adults, giant chessboard, observation towers and apparatuses, family scales, boards, relief sculptures or staged appearances which provide information on typical cultural and artistic aspects of the city,
- Simple and special fitness units for running and strolling courses,
- Direction signs and information boards, maps, signs in areas that aim to provide information on inanimate beings in nature, its fauna and flora.

The reason behind categorizing urban furniture as depicted above is to let people who work on and research this subject as well as those who are partly interested in this subject develop a recognition that the urban fixtures that they see around are urban furniture. For instance, it should be understood that pavement stones, sewer ventilator lids, and units under trees belong to urban furniture. Categorizing urban furniture means providing an infrastructure to attract the attentions of people who are concerned.

As seen by these groupings, urban furniture can be used in both the sparsely populated and the densest areas in a city. Consequently, urban furniture is the indispensable fixtures in cities. On the other hand, contemporary cities differ in their regions in terms of their functional structure; basically, not all regions of a city are of the same value; for instance residential areas, industrial areas, recreational areas, traffic-dense areas show marked characteristics as different areas of the city and these characteristics are in a lively continuum not only with their physical appearance but also with all kinds of perceptions of life by the inhabitants. Therefore, it is vital that all urban furniture and urban fixtures should be designed and located in urban spaces according to scientific data, and tested against many goals instead of only central and unit-specific goals. "If we accept this development further, then there is no central uniform goal for a town design. There are then several goals, just as there are a number of zones in a town, and one must decide each time which aspects are going to prevail"(Boeminghaus,1982:269-272). With this viewpoint, and acknowledging that a driver perceives the directions that are important for traffic – namely left and right-, and scans these directions with his eyes to perceive the traffic flow and the distances, it would be proper to stress the elements that are out of the traffic zone. " It has, moreover, been determined that the design element 'tree' contains a large part of those aspects...",...."If the design element tree is placed in the range of vision of the driver, it can achieve the following significance: The changes due to the introduction of the element tree are noted consciously"(Boeminghaus,1982:269-272). The fixtures at both sides of the street, especially plant units, have an impact on the perceptions and driving behaviors of drivers. Accordingly, the planning and design of streets by furnishing them with urban furniture should not be made randomly and with aesthetical purposes but rather done so according to careful research and taking all factors into consideration.

Conclusion
Urban furniture which completes the urban identity with a visual and semantic harmony can be deemed to have performed an important part of its function. The tasks of completing and giving meaning, although seem indirect, are indispensably important functions of urban furniture and stress

the necessity to deal with the issue without losing the context of urban planning and distancing it from the urban space.

Issues to be considered in the framework of urban furniture's task of completing urban identity and providing it with a meaning:
- Before everything else urban spaces like squares, avenues, shopping areas, parks, children's playgrounds and recreational areas, vast empty areas, and coastal areas that provide an urban look to the town should exist and provide a foundation for urban furniture.

- It is important that areas for human and vehicle circulation in public spaces are in contact with other circulation areas in a safely flowing and easily perceivable manner and that the locations for urban furniture are determined correctly.

- Public spaces should be furnished in a manner that will contribute to the socio-cultural characteristics of the inhabitants and that will not blemish the historical characteristics, if any.

- Spatial fixtures that contribute to the urban identity should make it easier to perceive the spatial meaning of their environment, and furthermore, space-specific perception points should be designed. In this context, urban furniture should embody design principles such as a "harmonious simplicity", "proportion and rhythm", "composition", "symbolism", a touch of "symmetry" where needed, "environment-related planning", and "kolog" (Addition of elements with architectural styles to the composition of the space to provide the space a larger appearance),which provides a dimensional effect. (Atabay/ Pilehvarian, 2001: 50-51)

- Urban identity should always bring forward values that guide and support people and ease their activities. Values that guide and support are valid for the design of urban furniture as well. This entails the evaluation of behavior patterns of city dwellers to obtain a sustainable urban fixture.

- Modern fixtures in historical cities should take necessary measures to preserve the identity of a historical town. These measures firstly include protecting what is original, or of what we have an original copy, and secondly synthesizing historical qualities with modern lines, and as a tertiary step, employing transparent or semi-transparent units to have people perceive historical views before the urban furniture, save those that serve security measures.

Issues to consider in meeting direct needs of the inhabitants with urban furniture:
- Urban furniture should meet physiological, social, cultural needs and all working, resting, entertainment and play needs of the city dwellers including man and women, the young and the old, the healthy and the ill and the disabled; of all professions from managers to workers, from officers to retired people, tradesmen, etc. These urban fixtures should be located upon scientific studies.

- It is necessary to deal with the users of an urban space in a multisided manner; for instance, both pedestrians and drivers, and other possible user needs should be taken into consideration equally in the case of a street and all urban fixtures should be evaluated in a like manner.

- Urban furniture should be appropriate for the ergonomic features of the users, all safety measures should be taken and other standards should be observed.

- Psychologically, a sensitive balance should be formed with its environment; it should improve the aesthetic taste in people and motivate users to protect their environment.

- It should be easily perceivable and recognizable, should lend itself to triangulation.

- Urban furniture should be positioned at correct locations which meet the classifications above.

- If vandalism is a case, urban furniture should be produced with durable materials and mounted in durable structures, or fixtures that rise above and develop like an extension of the ground should be preferred.

Important points on practicability:
- Decisions should be made to the point, and precise planning should be made with experts.

- Suggested solutions should be concordant with the financial means.

- It is important that the materials and production methods are properly chosen.

- The unit should be easily transportable, and an ease of maintenance and repair should be provided.

- It should be mounted to its place with ease.

Urban furniture covers a considerably large section of public space, which is an integrality of designs. Besides the direct functionality it offers to urban dwellers and the important roles it plays in the formation and development of urban identities, urban furniture should not be designed taking into consideration only its visible parts. The designs should, in a holistic manner, interrogate the relations of all urban institutions, should address to all tangible and intangible needs of the inhabitants. The needs must be supported by scientific data, and the complexion of towns should radiate the essence of these data and radiate with a new and happy spirit in the lives of urban dwellers.

In the scope of urban furniture's task of completing and adding meaning to the urban identity, the usefulness and existence of urban spaces, their ability to answer all needs of urban dwellers are very important. The aspects of urban furniture that are compatible with the space and enrich the effects of the space form the foundation of the spatial identity, and with a larger sense the urban identity. City dwellers will be proud of their city since they will encounter no problems with a positive urban identity. The positive urban identity will provide positive answers to all the needs of city dwellers. At the same time the positive identity of a constantly preserved and maintained city and urban furniture will blunt the vicious feelings of vandalistic people. Since durable urban furniture with a thoroughly   tested feasibility will have a longer lifespan, this will make a disorderly urban image impossible.

All these parameters can be considered as design guides for urban furniture.

References

Asatekin, Mehmet, (2001),"Corporate Identity of the City and the Management of the City Furniture", in **1. International Symposium for Street Furniture**, submissions, Yıldızlar Matbaacılık A. Ş. İstanbul, pp:58-59

Atabay, S., (2001), Kara Pilehvarian, N., "Urban Design and Urban Furniture" , in **1. International Symposium for street Furniture**, Yıldızlar matbaacılık A.Ş., İstanbul, pp: 50-51

Boeminghaus, D.,1982, *"Fussgaenger Bereiche + Gestaltungselemente"*, Karl Kraemer Verlag, Stuttgart, pp: 269, 272

Broto, C., **New Urban Design, Nuevo Paisajismo Urbano**, Publisher: Arian Mostaedi, Barcelona, pp: 26-27

Cerver, F. A., (1997), **Redesigning, Urban Landscape ArchitectureCity Squares and Plaza**s, Watson-Guptill publications, New York, pp: 40-43

Çubuk, M., (1999), **İmar Mevzuatından Şehircilik Mevzuatına; Türk Şehirciliğine Sistematik Bir Yaklaşım Denemesi**, MSÜ-Mimarlık Fakültesi, Şehir ve Bölge Planlama Bölümü yayını-MSÜ Baskı Atölyesi, İstanbul, pp:96

Çubuk, M., (1999), **ibid**, pp: 95

İston A. Ş.,(2004), **made use of the studies of urban Design Group**.

Knapton, J., (2001), *"Research Into the Design and Management of Streets in Historic City Centres*, in **1. International Symposium for Street Furniture**, submission 17. Yıldızlar Matbaası A.Ş., pp:259-260

Kent mobilyası örnekleri ve sınıflaması ile kentsel açık alanlar

---

Kent mobilyalarının ana görevi, kentlinin kentsel mekanlardaki yaşamını kolaylaştırmak, onlara evlerindeki huzuru verebilecek ortamlar hazırlamaktır. Tüm kentsel mekanların katılımcı ve bütüncül bir yaklaşımla değerlendirilmesi önem taşır. Böyle bir gereklilik birçok uzman çevreler tarafından zaten biliniyor olabilir. Ancak burada uzmanların ortak değerlerinin bir potada yoğurulması esnasında, planlama kavramından hareketle kentsel mekanların öncelikle geniş kapsamlı, giderek daralan çerçevedeki tanımları, mekanlara bitişik ya da ayrı olabilen kent mobilyalarının tanımları, konumları ve türleri özellikle belirtilmek istenmiştir. Makro düzeyden mikro düzeye doğru geliştirilen açıklamalarla, kentsel tasarımların ve kent mobilyaları çalışmalarının özüne, içeriğe ve ayrıntılara yansıyan bütünsel bir bakış getirilmek önemsenmiştir. Böyle bir bakış açısı, yalnız bir caddenin iki yanının düzenlenmesinde bile, kaldırımları kullananlar ile araç şöförlerinin algılarının birlikte değerlendirilmesi gereğini ortaya koymaktadır. Bu nedenle kent mobilyaları ve bütün kent donanımları tasarımlarının, bilimsel verilere dayanarak yapılması ve uygulanması önem taşır. Bütünsel bakış hem kentlileri mutlu edici sonuçlara götürecek ve hem de kentlerin kimliklerini tamamlayacaktır.