

Investigating the Influential Components in Urban Furniture Design and a Case Study of Urban Furniture of Ganjnameh Park in Hamedan

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Abstract

The first thing that catches a person's eye when they enter the city and expand their vision is the appearance of the city. All the components of the city exist in it, including the facades of buildings, furniture and urban furniture, and urban spaces. One of the organizing factors or vice versa is creating order in urban and natural spaces (artificial and non-artificial spaces), designing, selecting, and putting together the urban furniture, which is considered the most important landscaping element in such spaces. Urban furniture can be examined from different perspectives, but the most prominent definitions in this regard are the following. Urban furniture includes sitting areas (benches, chairs, etc.), lights, trash cans, bus stations, bicycle and motorcycle stations, press kiosks, sales, etc. Signboards, billboards, fences and poles, sculptures, telephone and electricity substations, mailboxes, canal and net valves, flooring, flower pots, fountains, etc. according to the theorists such as Kevin Lynch, Gibbons, Oberholster, Pakzad, etc. who consider the role of urban elements in identifying and integrating space and preventing visual disturbance, and believe that urban furniture, which is well placed in defined spaces, can give identity to the space and find its identity from it. In this article, an attempt has been made to briefly point out the components affecting the design of urban furniture, and finally, on a case-by-case basis, a part of the urban furniture of Ganjnameh Park in Hamedan has been examined.

Keywords

Urban Space, Urban Furniture, Urban Furniture Design, Urban Planning, Ganjnameh Park.

Introduction

A city consists of a physical body and a dynamic human community. The purpose of designing a city is to create a healthy, safe and vibrant environment for citizens. Bilateral interaction between citizens and the city builds and promotes life.

Apart from residential, office, and commercial buildings, an important part of the physical body of a city is the elements and equipment that is called as urban furniture. Urban furniture helps the presence, passage, and stopping of citizens outside the home and workplace, in the city streets, smooth, safe, and comfortable. Urban furniture at the same time enhances the appearance of the city and its visual function is more impressive than any other element in the city. This equipment is more commonly known as *street furniture* in the United Kingdom and *outdoor furniture* in the United States. Furniture is a french word meaning a set of furniture and decoration of a place. Organizing urban furniture is one of the constructive approaches to sustainable urban planning that aims to improve the quality of the urban environment and meet various human needs. For several decades now, new knowledge about cities has emerged and public places have once again emerged as a space for living, not just a place to pass. Urban furniture organizes a large part of the city's activities and increases the quality of using it. So the nature and identity of any urban space — street, alley, park, etc.— is the main determinant of the design style of urban furniture in that space. On the other hand, the main feature of urban furniture is its general use. This group of products is more directly related to the masses than anything else, and in this regard, the subject of their design and planning requires in-depth and detailed studies. Therefore, in this research, after enumerating the influential components on the design of urban furniture, the characteristics of the studied space (Ganjnameh Park, Hamedan) will be discussed and then suggestions based on the research will be presented.

Definitions and Concepts Related to Urban Furniture

Urban equipment refers to a set of functional or decorative devices that have been provided to its residents permanently or seasonally in the public space of a city with the permission or notification of government officials. Urban equipment is an integral part of a city's environment and enables complete identity and knowledge of the city (Moret, 1838).

Urban furniture regulates the flow of movement, stillness, recreation, and anxiety in the city and gives it spirit. Furniture, equipment, or furniture urban, street, or outdoor furniture are common terms for these facilities, which are more commonly known in the UK as *street furniture* and in the United States as *public furniture* or *outdoor furniture* (Mortezaei, 2002).

Types of Urban Furniture

As mentioned earlier, urban furniture can refer to all the equipment in a city that has been created for the use of citizens. In general, urban furniture can be divided into several groups:

- Street Furniture: Including bus and taxi stations, drinking troughs, benches, fences, barricades, pedestrian bridges, water level bridges, all kinds of lights, all kinds of flags, and so on.
- Traffic furniture: Including warning signs, street floor studs, barriers, separators, bicycle and motorcycle parking lots, equipment for the disabled people, and the like.
- Park Furniture: Including individual and combined play equipment, playground flooring, sports and fitness equipment, children's furniture, and the like.
- Information and Advertising Structures: Including all kinds of billboards, stands, wallboards, tourist signboards, city maps, plaques indicating squares and passages, signboards in shops, signposts, and the like.

Proper placement of all types of urban furniture can facilitate the lives of citizens and increase their satisfaction with urban management and planning.

In the case study of this article, the urban furniture of the mountain park in the natural environment of a historical city has been studied, therefore, considering the importance of the role of urban space in designing its furniture, more detailed definitions of urban space are provided.

The Urban Space

A city is a place where social interactions take place, so what makes a city is the people of the city with all their tastes and characteristics. Urban space consists of two social and physical spaces (Madanipour, 2000). Urban space is a scene in which the general activities of urban life take place. The streets, squares, and parks of a city form human activities. These dynamic spaces, in contrast with the fixed and immobile spaces of work and residence, constitute the main and vital components of a city and provide movement networks, communication centers, and play and entertainment spaces in the city (Bahrainy, 1996).

In a theoretical analysis, Hall divides spaces into the following three types:

1. Spaces that have a fixed composition: Spaces that their design and composition are determined and fixed by physical data such as a wall or fence.
2. Spaces that have a semi-fixed composition: In describing this category of spaces, he also refers to some features of geographical architecture such as collecting and dispersing. These features give the space and organization a semi-constant combination.
3. Spaces that are variable in composition: The most important feature of this type of space is that they are organized by behavioral patterns. Their design and composition are not fixed, because they change with changing behavior (Mortazavi, 2002).

According to another division, urban spaces can be functionally divided into four areas that naturally have a dynamic relationship with each other: urban spaces, workspaces, leisure spaces, and transport spaces (Fekouhi, 2004).

Rapoport considers urban space as a social environment that includes different realms. According to his research, creating inappropriate urban spaces has destructive effects on cultures and people's lives, and the city has a status when it gives citizens a sense of beauty and peace and thus can maintain its status. It is known that even the city is used based on it and with their disappearance, the dignity and value of the city are lost and the best way to experience the culture is knowing the system of activities and lifestyle of people (Hamidi, 1997).

Urban Furniture and The Identity of Urban Spaces

Those involved in urban management believe that in addition to providing services, preserving the identity and beauty of urban appearance also has high priorities. However, it is often observed that with the uncontrolled expansion of many large cities and the increase in population, the dominance of city officials to control the social situation and dealing with the affairs of cities and their organization has decreased and sometimes identity and visual appearance, under the cover of functions and needs of citizens' daily lives are forgotten. Sometimes designers, especially in developing countries, seek to create an image of the city that benefits them more, and unfortunately, often, the appearance of the city is considered with its innovative and modern designs, warm colors, and colorful neon signs along with its night lighting, no matter what effect it will have on the mind of the audience and the identity of the city. With the growth of cities and suburbs, there is an extreme tendency to unify the urban image. So that often there is a slight difference in the shape and appearance of furniture in different parts of the city or sometimes even between several countries. However, the most attractive and memorable neighborhoods are still those that are placed in the memories with their special shape and image, and perhaps that is why in new efforts of renovating and reorganizing cities, these characteristics are getting a lot of attention. This approach is very effective in reviving historical and traditional areas. For the design of urban equipment not to be limited to surface decorations, a link must be made between the social context and the urban space. The city is a space where mobility, continuity, and development are its hallmarks.

Urban space, due to its physical aspects, is a kind of symbolic, perceptual, material, and real space that is deeply connected with the city and the body of the city, and therefore, an urban space is a space that is considered an identifying element for the city, so many big cities can be identified by their urban spaces.

Although attention to the role and promotion of urban public spaces have always existed since the emergence of cities, especially during the last century, the view of experts on this issue has not been a uniform and constant trend and has changed in different eras. In general, it seems that the most important contemporary approaches to urban public spaces can be based on the dominant thematic orientation (rather than the calendar time of theorizing) in the three main periods; after the Industrial Revolution until 1960, from 1960 to 1990, and from 1990 until now (Table 1).

Accordingly, it is clear that in the first period, the main emphasis was more on spatial and visual perception and in the second period on strengthening social interactions, pedestrian expansion, and environmental-behavioral effects of urban spaces. While in recent times, with the establishment of the physical and social role of urban spaces, most activities and theories are based on environmental considerations - sustainability and the creation of security and humanism in public realms. In other words, the study of the evolution of the prevailing theories and approaches in the three mentioned periods shows that over time, more attention has been given to the presence of human as the main factor in creating dynamism and vitality in urban space and the focus on features. Human quantities such as visual attractions have changed to qualitative characteristics such as security and environmental sustainability (Kashanijoo, 2010).

Table 1: Summary of the classification of the most important experts and approaches related to urban public spaces (Kashanijoo, 2010).

Historical Eras	Dominant Approach	The Most Important Experts
<i>First Era: The Industrial Revolution until 1960</i>	Emphasis on spatial and visual perception	Camillo Sitte, Gordon Cullen, Rob Carrier, Aldo Rossi, Christopher Alexander, Cliff Martin, Ali Madanipour, Jahanshah Pakzad
<i>Second Era: 1960 to 1990</i>	Emphasis on environmental-behavioral effects	Kevin Lynch, Amos Rapaport, Romadi Pasini, Altman, Holloway, Moore, Janlang, Hossein Bahreini
	Approach to strengthening social interactions	Hannah Arendt, Paul Zucker, Jane Jacobs, William White, Youngell, Oldenberg, Claire Cooper Marx
	Emphasis on movement in urban space and pedestrian expansion	Tony Garnier, Spear Reagan, Lawrence Halperin, Edmund Bacon, Hillier, Michael E. Smith
<i>Third Era: 1990 until now</i>	Approach to creating security and human scale in urban space	Lewis Mumford, Francis Tibalds, Andre Duane, Peter Katz, Elizabeth Plotter Sieberg, Elzalinka, Dean Brennan
	Environmental and sustainability considerations	Sergei Chermayev, Grahamagton, Colin Hunter, Hogg Barton, Richard Rogers

The Importance of Urban Space

The functional role of urban spaces as a place of public activities and various urban areas has existed for a long time. In general, the activities of people of every age can be recognized by their urban spaces or, conversely, urban spaces can be introduced by the activities and interests of citizens. Thus, there is a close relationship between the cultural, social, and political development of a city and its urban space. According to many thinkers, the highest stage of socio-cultural maturity of a city is lived in the urban space, where in addition to form and body has a broader meaning as content (Tavassoli, 1997).

Parsi considers the elements of urban space as activities and civic life. Human activities in the social, cultural, and political spheres guarantee the survival of collective life and the sense of citizenship that is expanded and manifested through the urban space. In other words, urban space is a place where face-to-face relations, political demonstrations, and even public celebrations are held, and through the presence of these activities, concepts such as citizen participation, civil society, etc. can be included. Civic life or civility is not something separate from the people, their participation, and their social relations, which symbolize the construction of the urban space (Tavassoli, 1997).

Urban spaces that are formed according to the rules of aesthetics, give a beautiful appearance to the city and can be considered as key elements and axes of development of a city, or as a symbolic element of a city to affect the landscape and appearance of the city. Urban furniture, as a main part of an urban space has an effect on the visual beauty of the city, the development of tourism, cultural and historical effects of the city, and its sustainable development, as well as the impact they have on the welfare and life of citizens. Therefore, paying attention to urban furniture and its design structure can bring economic and social prosperity to the city.

Most theorists of urban sociology believe that urban space is a place of social communication and face-to-face interactions that have a great impact on the lives and spirit of citizens and in this regard, we should strive for excellence and quality improvement of social relations and social cohesion to organize urban spaces. Observance of proportions, order, readability scale, conceivability, diversity, harmony with the past is one of the most important physical features of an urban space and is of special importance in the design of urban furniture.

Historical Background of Urban Furniture in The World

In the historiography of Iran, there is no written and separate history of different types of urban furniture and its evolution, and the existing records have been obtained scatteredly among the historical documents of the country. Because the ancient civilizations in Iran are much older than most parts of the world - especially European civilizations that today are leading in the field of urban elements and furniture - the basic features of some urban elements and furniture can be attributed to them. For example, a few thousand years ago during the Median government, inscriptions were installed in the central square of Hegmataneh (Hamedan) city to inform the city laws and orders by the government. The general public (such as the use of information boards today), as well as the presence of stone statues of kings and symbols of the Zoroastrian religion, seats, stone tablets, fountains, and waterfalls during the Achaemenid dynasty in Iran, shows the long history of urban furniture in the country. According to historical evidence, the use of water as a jumper (fountain) and the use of various designs in this field was first implemented in ancient Iran and then spread to other countries in the post-Islamic period whenever a powerful government there has been and its manifestation of authority has been displayed in the glory of cities (Teliar & Rabiee, 2016).

In the post-Islamic era in Iran, whenever a powerful government was in power, the manifestation of its authority was displayed in the glory of cities. For example, in Safavi Islamic architecture, Iranian houses always had a special platform pattern in the alley and on the street. In this way, each house had a dedicated sitting platform where one could look at the public space of the street without violating the privacy of the house. Every house had such a platform, pedestrians also used it (Alexander, 2002).

In the early 1960s, the presentation of a wide range of urban design flourished in European countries. This boom coincided with the approach that urban furniture could become a social perspective for communication between people. The urban renewal project carried out by Barcelona Mayor Pascual Maragal and Mira to prepare the city for the 1992 Olympic games which was an important catalyst for this. Ambitious urban reconstruction projects were then implemented in Germany, France, Italy, United Kingdom, and other European countries in the form of modern elements. Urban planners, architects, and designers allowed, through global approaches, social diversity, and synergy, to create coherence between places and their inhabitants through urban furniture.

During the Pahlavi dynasty era, significant advances were made both in terms of content and in terms of attitude in the urban furniture industry and urban management. These successes were combined with religious and ideological elements and ideological symbols after the Islamic Revolution.

History of Attention to Urban Furniture Design

In developed countries, with the advent of artistic and architectural styles, elements of urban furniture were also influenced and changed. But in Iran, in the past decades, urban furniture was designed and made more by imitation of world-famous examples. Until the prosperity of art disciplines such as architecture, graphics, and especially industrial design, we were witnessing changes in design of some volumes and elements of urban furniture, which of course have received less attention from urban management and in many cities are still common and mass-produced furniture designs. A city is used regardless of its cultural and indigenous nature and identity. Therefore, in this article, the role and effect of the unique identity of urban space on its urban furniture are emphasized to prevent the selection of same designs for all spaces.

The Most Important Factors Influencing the Design of Urban Furniture

The main principles that are mostly considered in the design and installation of urban furniture are compatibility with the environment, one of the main and very important principles in the design of accommodation and place and type of urban furniture in compliance with the environment, which is necessary to respond to the characteristics and nature of the place and its desired function. The design should be influenced by the inherent characteristics and identity of the place. It is a successful and sustainable design that is dynamic in the context of time and place, constantly responds to the needs of its users and meets the functional needs of urban space. Furthermore, physical and climatic factors conditions should be considered in designing and selecting the form and material of urban furniture. Cultural and social factors: On the other hand, social conditions, political conditions, the culture of use and lifestyle of citizens, and other social indicators in a function of time, have many interactions on the design of urban furniture. A very important point in these two-way effects is to improve behavior and culture as in the design of urban furniture to consider features that are effective in promoting citizenship culture and improving social behavior of individuals and improving the use of urban equipment by citizens.

The Impact of Urban Furniture on the Mental Health of Citizens

Urban furniture plays an important role in creating peace and the mental health of citizens. Sometimes the hustle and bustle of urban elements are so great that not only does it not bring peace, but also causes confusion of citizens so that the citizen who is tired of daily work, has no desire to sit and use the urban space. And it does not have furniture. So far, less attention has been paid to the relationship between urban furniture and people's peace of mind, but this issue will certainly have important effects on how citizens use these elements. For example, when we are faced with various irregular signs in a crowded and noisy market, we will feel chaos and a lack of calmness or when in an urban space intended for the use of residents to rest for a few minutes. It does not take into account the urban psychological issues, this environment will not bring comfort and tranquility to the citizens. According to what has been said, this is the art of designers and those involved in urban furniture issues to pay enough attention to the correct arrangement and proper usages, while creating a suitable and functional environment and view suitable for residents to use the spiritual, psychological, and relaxing issues of the environment (Madanipour, 2000).

The Impact of Urban Furniture on Citizens' Behavior

The role of urban furniture in serving citizens is quite clear. Improving the quality of urban landscapes with the use of urban furniture is one of the most important physical elements. The landscape of a city is a set of natural and artificial factors that are formed under the influence of special natural, cultural, social, and economic characteristics of that city, and the place is the objectification of the specific characteristics of the city. Urban walls can be an important part of the urban landscape because these views are in front of thousands of viewers every day and convey their inner meaning to the viewers. These elements are part of the appearance of the city, whose beauty, harmony, and appropriateness always make the urban environment spectacular and, among other factors, provide a pleasant environment and a suitable space for urban life.

The city is a cultural complex based on the needs, activities, and behavior of its inhabitants. Humans act according to their individual or group needs and offer their patterns of behavior, and spaces include a wide range of public to private spaces. In other words, each activity and behavior has its privacy and territory, and reciprocally, each space has its privacy and sanctity. Urban spaces are part of the open and public space of cities, which is, in a way, the crystallization of the nature of collective life; that is, where the citizens are. The urban space, as the scene in which the story of collective life unfolds, is a space that allows all people to access and work in it.

In this space, there is an opportunity for some social boundaries to be broken, for pre-arranged conflicts to occur, and for individuals to mix in a new social environment. This space must be managed by a public institution, so the basic condition for a public space to be considered an urban space is that there should be social interaction.

The urban landscape as the context of these activities has a direct psychological impact on its audience. The expansion of cities in recent decades and the lack of attention to the psychological needs of citizens have sometimes led to the emergence of the ugly urban landscape, and citizens, both mentally and objectively, do not feel comfortable with some urban spaces. Therefore, reducing the sense of belonging and confusion makes the need to improve the quality of urban landscapes important. These days, the role of urban furniture in serving the citizens of every city is not hidden from anyone, but the officials and those involved in urban affairs believe that in addition to providing services, preserving the identity and beauty of the urban landscape is also in a high priority.

In the end, it can be concluded that the beauty of the city, or in other words, creating a sense of beauty in the mind of the citizens, depends more on the type of communication and citizen awareness of the urban space and through this connection with the urban space, one gradually creates individual memories. Or a group pays attention to the spaces of the city and makes them desirable. When this feeling of belonging to space is formed, urban space becomes a kind of inherent beauty.

This beauty makes citizens feel more comfortable and better in urban spaces and avoid stressful behaviors. As a result, social relations in urban spaces become softer and more civilized, and violence and behavioral tensions in society decreases.

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Design of Urban Furniture and Its Influential Components

The function of urban furniture is the most important point in its design. A designer needs to know how and by whom a bench, board, watering can, etc. is used and what needs to be met. Attention to conscious destruction (vandalism) is also an important point in the discussion of function, which is very important in the design of elements of general use. In our age, which is the age of communication, another application of the elements of urban furniture is to create behavior and facilitate communication between people. Today, the way urban furniture is designed can intensify people's relationships and create social relationships between them.

Urban furniture elements have new functions in psychology, sociology, and social communication that designers should not neglect. Combining nature with urban spaces is another point that designers should pay attention to. The development of green spaces through the design of urban gardens and pots is in line with such thinking. Bringing animals (such as birds) closer to urban spaces is also a new and contemporary approach. Another solution that is used based on this approach is to pay attention to water and the movement of water in urban spaces. The sound of water has been proven to soothe humans. In today's urban space, designs are presented in which the sound of water and the music of nature is sung in urban furniture.

The Needs of Citizens

In the contemporary period, the problems of cities are not limited to overcrowding, traffic, high prices, environmental disorders, etc. All kinds of behavioral abnormalities, social problems, and psychological pressures caused by the unpleasant visual appearance of the city are also considered as a sufficient reason to increase the problems of modern urban life and narrow the field to today's society (Gullen, 1998). This issue shows the great importance of the standard design of space and urban furniture. The most important component in designing standard urban furniture is aligning with the needs of citizens. Urban furniture should be designed to meet the needs of all segments of society, including children, youths and adolescents, the disabled, the elderly, and so on. Therefore, in designing urban furniture, it is necessary to identify and pay attention to the needs of citizens, especially the special and low-income groups. This makes urban furniture more efficient (Massam, 2002).

Urban Furniture, Cityscape, and The Needs of Citizens

Most of the elements that make up the appearance of any city are the furniture of that city; also the components that, in addition to their specific applications, organize the beauty and order of the city. Naturally, the formation of visual elements that create the image of each city leaves a memory in mind of every viewer. In the city's image, Kevin Lynch has spoken of the same effect, memory, and memory of the features of a city in the viewer's mind (mental image). The designer needs to pay attention to the needs of citizens and make the city beautiful alongside the layout of these components. so that the citizen feels comfortable and comfortable in dealing with them

Satisfaction

Satisfaction is one key criteria for measuring the quality of the environment, and thus the quality of the environment is defined as a high-quality environment with a sense of well-being and satisfaction to its population with characteristics that may be physical, social or symbolic (Lansing & Marans, 1969) and the concept of satisfaction refers to a wide range of desires to meet basis or transcendent human needs. Satisfaction depends on many factors; for example, environmental satisfaction includes factors such as leisure and welfare facilities and services, cultural, educational, security and tranquility, and the existence of social interaction space.

Urban Furniture and Increasing the Vitality of Citizenship

In recent years, the beautification and impact of urban furniture in increasing the vitality of citizenship and tourist arrivals have been considered by city officials. Urban furniture is one of the most important features in urban design and shapes the structure and identity of the city, and the harmony and appropriateness of the furniture create a spectacular urban environment and an attractive environment for residents and tourists.

Visual Beauty

Another component that is important in the design of urban furniture is visual beauty. Urban furniture should be designed in such a way as to blow life into the city and create an energetic atmosphere for the citizens. For this reason, creativity in the design of this furniture is very important. This creativity can include the use of beautiful colors, paintings, artistic tiling and plastering, and so on.

Of course, this component cannot be achieved without the cooperation of artists, so urban planning officials should use different artists in the design of urban furniture to be in the city in its most beautiful form (Grotter, 1996).

Psychologists believe that colors affect softening the human spirit and creating vitality, so the use of appropriate colors in the living environment shows its positive effects well. Cities are no exception to this, they can be revived with happy and beautiful colors and make people's lives in such cities more beautiful. Furniture which is considered part of the urban identity of cities, its design, construction, and painting are based on the art and culture of the region. The environment and the beauty of the city will be logical.

The Effect of Climate, Green Space, Materials, Colors, and Artistic Features on Urban Furniture

The importance of the existence of natural elements such as water, trees, and green spaces and the use of these natural elements in the design of urban spaces is always considered by urban designers. On the other hand, the role of artists and designers of urban furniture concerning the use of materials, following climatic characteristics, and the use of artistic elements, including colors, is such that at first glance, the actions and reactions arising from it are evident. It is the art of the designer to use wood for urban furniture in a place close to the forest or a place in a mountainous area. For example, in the city of Hamedan, which is known as Alvand Kooch, granite stone has been used in urban elements in different parts of the city as sidewalks and street tables.

However, it is still necessary for the heavy and rough facade of the stone to be transformed into a soothing and lovely image by the designers. In the study area of this article, which is located in Ganjnameh mountain park at the foot of Alvand mountain, special attention is paid to granite by observing appropriate forms with application and behavioral effects.

Cultural and Identity Elements

Undoubtedly, the place of urban symbols and signs in urban spaces and furniture is of special importance. Because many cultural issues and customs and traditions of the people originate from such symptoms, signs that express the memories, struggles, and heroism of a nation and its objective crystallization are formed in an urban symbol. Urban open spaces, urban furniture, and the presence and use of residents have a direct and interrelated relationship. When open spaces and parks are forcibly used for leisure or holidays, inevitably there is a close connection with urban furniture and its elements, and these are the signs and symbols of the city that show off. And with their presence, they express the memories of the past and remind them of the bitter and sweet experiences of the past. Of course, it can be seen that sometimes the signs have their dimensions and values and usually their position is proportional to the position in which they are located. Sometimes, such as the Azadi Tower in Tehran, the Eiffel Tower in Paris, or the Big Ben in London, they have a national status, or others are located in an urban or regional location. In the design of cities, the position of symbols and monuments has a special place and is designed following the culture, traditions, and customs and according to the relationship between residents and citizens concerning urban furniture. Therefore, apart from the visual and aesthetic beauty of the environment and landscapes, urban symbols that are considered as a part of the city furniture and are reminiscent of many memories of the past, are generally ingrained in the traditions of the people, so that sometimes even an ancient tree (including Imamzadeh Saleh in Tehran) is a memorial to many people living there. So in designing standard urban furniture, the cultural and identity elements of the city and its citizens should be considered. The indigenous culture of the region and its elements, religious and religious elements related to the people of the region, great personalities of the history of the people and the city, and other historical and cultural symbols, can be used in the design of urban furniture. This makes the appearance of the city reflect the history, culture, and identity of the city and its citizens.

The Role of Symbols and Signs in Urban Furniture

Undoubtedly, the place of urban symbols and signs in urban spaces and furniture is of special importance. Signs that express the memories of a nation and many of the cultural issues and customs and traditions of the people stem from these signs. Therefore, in addition to the beauty of the landscape, the city symbols are part of the city furniture and are considered a reminder of memories and history of the city, is a memory for many people living in that place and the introduction of the city and its history for clients and travelers. In the study area (Hamedan Ganjnameh Park), the most important symbols of the city, including Alvand Mountain, Ganjnameh Waterfall, and more importantly, three-thousand-year-old stone inscriptions as ancient monuments and historical identity of the city, are important and considered.

Urban Furniture and Citizenship Rights

Enjoying all kinds of urban furniture with proper function, quality, and appearance, the right of citizens, and its proper design and location is a kind of realization of citizenship rights. The city has social complexity and the city administration must establish the balance and tranquility of the environment in this complexity for the citizens. Citizenship rights are a set of rules and regulations that pave the way for citizens to enter and participate in various social arenas. In addition to the need for active participation of citizens in issues related to urban design, society also needs this presence. The sense of belonging and active participation in social and economic, political, social and cultural spheres, and fair enjoyment of social, economic, political, legal, and cultural benefits and advantages of all members of society is the right of every citizen, regardless of their class, race, religion or ethnicity. Therefore, the urban environment and urban furniture should be such that it does not ignore citizenship rights.

In the case study of this article, the urban furniture of the mountain park in the natural environment of a historical city has been studied, and therefore, considering the importance of the role of urban space in designing its furniture, more detailed definitions of urban space are provided.

The Important Role of Beautifying Spaces in Attracting Tourists

Numerous factors are involved in the evolution of urban tourism. And among the important factors in creating urban tourist attractions, public spaces include urban furniture, green space, modern accommodation centers, leisure and entertainment spaces, shopping centers, museums, and cultural and artistic centers. Iran, with its natural resources such as mountains, forests, sea, desert, and very valuable historical monuments, has unique tourism potentials, but despite such potentials, beautifying urban landscapes by designing and using urban furniture with special attention to them is essential. There is a direct relationship between suitable urban furniture in a city and attracting tourists, and in terms of number, location, function, and beauty, it is necessary to pay attention to improving urban furniture in streets, alleys, places of entertainment, and touristic spaces.

- In continuation Hamedan Ganjnameh Park is introduced, which is one of the most important touristic attractions of the city, and its urban furniture, in addition to efficiency, should also display the historical and natural identity of the environment beautifully.
- Urban spaces can also be considered as a factor of dynamism and mobility in the city by attracting tourists and economic activities of them; So that some cities as lively and dynamic cities and some due to the lack of suitable urban spaces, appear as dull and sedentary cities, as a result of lacking suitable spaces, in such cities nightlife, various entertainment, collective activities are not very prosperous.
- Numerous factors play a role in the development of urban tourism. One of the important factors in creating urban tourist attractions are public spaces including urban furniture, urban green spaces, modern accommodation centers, leisure and entertainment spaces, large urban shopping spaces, museums, and cultural and artistic centers. Organizing and beautifying these spaces has an important role in attracting tourists and in many successful countries in the tourism industry, the city is the basis for tourism development.

Case Study: Ganjnameh Park

1. Investigation of Environmental Features of the Park

- **Geographical Location:** Ganjnameh tourist area of Hamedan, located in mountainous nature and on the northern slope of Alvand mountain, is adjacent to the stone inscriptions of the Achaemenid period with a history of three thousand years and is located next to the river and a beautiful waterfall. Also, this space is different in height from the road, and this has reduced the unpleasant effects of noise and pollution (Figure 1).
- **Topography and Vegetation:** One of the attractive features of this park is the preservation of the natural topography and tall and old trees of the park. In this area, the passageways have been built in a stepped manner using granite, which is the native rock of Alvand Mountain, and we should try not to overshadow this space with any unnatural elements (Figure 2).
- **Number and variety of visitors in different seasons:** In hot seasons, many tourists come to this place and in winter, the beautiful nature of the snowy Alvand Mountain, especially during the holidays and weekends, welcomes nature lovers in short hours of the day.



Figure 1: Location of Ganjnameh Mountain Park.

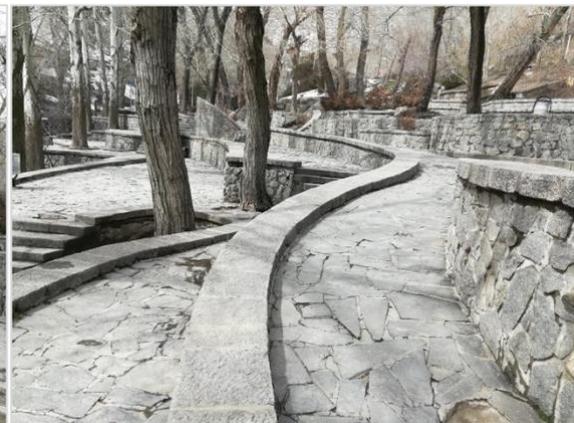


Figure 2: Ganjnameh Park Topography.

Based on the research conducted in 2016 in Travel Facilities Headquarters of the Municipal Tourism Office with the cooperation of units located in the place, the number of travelers and visitors to this place in different seasons of the year was announced as follows.

Table 2: Visitors from different groups by attendance and usage hours, Average statistics obtained in 2016.

Season	Spring	Summer	Fall	Winter
<i>Number of tourists</i>				
<i>Attendance for more than half a day</i>	46	970	52	0.6
<i>Attendance less than two hours</i>	730	2820	1430	87

This statistic was prepared by recording the average daily visits on weekdays and weekends, in three shifts with the cooperation of the officers of the Control, Supervision, Transportation, and Traffic Departments of Hamadan Municipality and included citizens and passengers.

Table 3: Percentage of clients of different strata concerning total clients.

Percentage of attendance	Youth	Families	Athletes	Elderly	Passengers
<i>Season</i>					
<i>Spring</i>	40	40	35	15	20
<i>Summer</i>	35	60	10	20	45
<i>Fall</i>	35	45	20	15	10
<i>Winter</i>	60	30	50	5	5

The groups also have many characteristics in common, for example, family groups are both travelers and citizens of Hamedan, or among athletes, young people and the elderly who have come to the place for mountaineering are included. It is more than one hundred people. Also, the percentages of the average of the days of the week, both working days and holidays have been considered, which has been reduced to the nearest multiple of 5 for easier comparison.

Table 4: Percentage of attendance at different hours of total clients per day (Average of days of the week and holidays are considered). As can be seen, the busiest visiting hours are in the spring evenings, in the summer evenings and nights, in the autumn evenings, and the winter afternoons.

Hours of attendance	7 to 11 am	11 am to 4 pm	4 to 8 pm	After 8 pm
<i>Season</i>				
<i>Spring</i>	20	5	70	5
<i>Summer</i>	15	25	30	30
<i>Fall</i>	30	20	40	10
<i>Winter</i>	15	60	20	5

The results of the answers of nearly 5000 clients, including citizens from different walks of life, to questions about the selection of three elements of benches, trash cans, and lights in Ganjnameh Park in Hamadan (during four seasons of the year) is as follows;

- More than 45% chose to pause and sit on stone platforms (Not metal or wooden bench or ...).
- About 50% used the mat to sit in the park (comfort of sitting and high number of people).
- Less than 5% liked the bench if it was non-metallic (preferably wooden).
- Less than 5% liked the presence of trash cans near where they sit.
- More than 90% choose a place away from the trash for a temporary sitting or picnic (The reason was the smell and pollution of the buckets).
- About 10% used mobile lighting for picnics at night (and came with picnic accessories).
- More than 70% liked the use of short park lights for the local lighting they chose to sit in the park.
- Nearly 20% liked high-rise projectors in Ganjnameh Park to provide seating lighting.

2. Features of Urban Furniture for The Desired Location

Functional features of each element of urban furniture in the study area (bench, trash can, and lighting):

- Ease of use fits the culture of the style of use.
- Appropriate number and location due to no disturbance of landscape, privacy, adequacy of lighting (neither too much nor too little).
- Repairs and maintenance (cleaning, repair, replacement, vandalism, and theft).
- Material (environmental compatibility, durability).
- Form and aesthetics.

3. Conclusions and Suggestions

- Seating areas embedded and integrated into the rock texture of the environment; To be suitable for both a shortstop and to use the mat for a picnic.
- Short base lights; Lighting for the safety and well-being of clients, while observing the tranquility of the environment of other living beings, at night, birds perched on tall trees away from the artificial light of lights, and repairs and maintenance of short park lights can be done quickly and easily.
- Recycling bins; To be installed on the sidewalk (Figure 3) for pedestrians. Do not place a trash can in the parking space (sitting and picnic) in the park, so that the view of the park and the sitting area are protected from odors and pollution, and the families who came to the picnic collect their garbage in a bag and leave when the area in large garbage bins that are placed in a convenient place near the car park, which can be emptied with a mechanized vehicle.

Conclusion

In this research, the subject of urban furniture and its design was studied from different dimensions. As a result of what has been said, it can be said that urban furniture is an important element to increase the level of welfare of citizens in the city and can be called as a criterion for the level of development of a city or country so that the more developed a country, the more in lined design standards and the elements of urban space and urban furniture.

In designing urban furniture, the different needs of citizens from every stratum and group must be taken into account, and the furniture must be designed in a way that meets all the needs of citizens. Also, furniture should be designed considering aesthetic standards and visual elements to give a special effect to the urban space. Urban furniture should be designed following the cultural and historical elements of a city to reflect the cultural identity of that city or region and also to be a symbol of that city.

Iranians have longly paid special attention to public elements and urban furniture in different eras, and the architecture of cities has been one of the prominent manifestations of Iran's historical governments. However, the current situation of Iran in the management of urban furniture is very unhealthy and far from the standards of modern urban furniture design. This disorder has created many problems in lives of citizens and the poor, such as the elderly and the disabled, and has minimized the use of public spaces for citizens. It is hoped that with further research, the responsible institutions pay attention and support this issue and use the relevant research to increase the quality of urban space elements and urban furniture. Because the promotion of these elements not only increases the citizens' satisfaction with the government and city managers but also increases the economic and social prosperity of the city, as well as tourism.

Also it is concluded that;

- Ganjnameh Park urban furniture should not overshadow the beauty of its natural and stone environment.
- Urban furniture and its elements should have an arrangement that in addition to proper use and service, peace of mind.
- Provide the mental environment of individuals and creatures of the natural environment of the mountain park.
- In designing urban furniture for a natural park, it is better to use local facilities and local materials.
- Urban furniture should be designed in a way that, in practice, promotes a culture of citizenship and improves social behaviors and characteristics.
- The memory of citizens and clients in passing and stopping in Ganjnameh natural and historical park of Hamedan, based on its special urban space and appropriate urban furniture and integrated into the space, is recorded and valued.

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