



A STUDY ON THE TRACES OF URBAN FURNITURE IN THE HISTORICAL IDENTITY OF DIYARBAKIR

Esra BAYAZIT^{1*}, Sultan ERGÜN²

¹Department of Landscape Architecture, Faculty of Fine Arts and Design, Siirt University, Siirt

²Siirt University, Institute of Science and Technology, Department of Landscape Architecture, Siirt

*Corresponding author: esra.bayazit@siirt.edu.tr

Esra BAYAZIT: <https://orcid.org/0000-0001-8390-0212>

Sultan ERGÜN: <https://orcid.org/0009-0008-8257-9242>

Please cite this article as: Bayazıt, E. & Ergün, S. (2025) A study on the traces of urban furniture in the historical identity of Diyarbakır. *Turkish Journal of Forest Science*, 9(2), 400-426.

ESER BİLGİSİ / ARTICLE INFO

Araştırma Makalesi / Research Article

Geliş 30 Nisan 2025 / Received 30 April 2025

Düzeltilmelerin gelişi 9 Haziran 2025 / Received in revised form 9 June 2025

Kabul 26 Ağustos 2025 / Accepted 26 August 2025

Yayımlanma 27 Ekim 2025 / Published online 27 October 2025

ABSTRACT: This study evaluates the harmony of urban furniture with urban identity in the Diyarbakır Sur district regarding aesthetics, functionality, and historical integrity. Melikahmet Street, Gazi Street, and Alipaşa Neighborhood were selected as the research area. Lighting elements, fountains, information boards, pavements, seating elements, plant crates, and waste bins were analysed using the observational method. The evaluation criteria were size-proportion balance, color-environment material harmony, originality, functionality, maintenance, perceptibility, historical significance, and naturalness. The findings show that the functionality of urban furniture is sufficient, but there are deficiencies in aesthetic harmony and integration with the historical texture. In particular, it was determined that the modern design approach is incompatible with the historical texture, and maintenance deficiencies negatively affect the aesthetic perception. As a result, it is recommended that urban furniture be renewed with original designs that support the historical identity, sustainability should be increased by using natural materials, and regular maintenance should be carried out. In addition, it is emphasized that the functionality of urban spaces should be increased with ergonomic and disability-friendly designs.

Keywords: Aesthetic harmony, historical textures, landscape architecture, urban equipment elements, urban identity

DİYARBAKIR'IN TARİHİ KİMLİĞİNDE KENT MOBİLYALARININ İZLERİ ÜZERİNE BİR ARAŞTIRMA

ÖZET: Bu çalışma, Diyarbakır Sur ilçesindeki kent mobilyalarının kentsel kimlik ile uyumunu estetik, işlevsellik ve tarihî bütünlük açısından değerlendirmektedir. Araştırma alanı olarak Melikahmet Caddesi, Gazi Caddesi ve Alipaşa Mahallesi seçilmiştir. Gözlemsel analiz yöntemi ile aydınlatma elemanları, çeşmeler, bilgi panoları, zemin kaplamaları, oturma elemanları, bitki kasaları ve çöp kutuları incelenmiştir. Değerlendirme kriterleri; ölçü-oran dengesi, renk-çevre malzeme uyumu, özgün olma, işlevsellik, bakım, algılanabilirlik, tarihî önem ve doğallık olarak belirlenmiştir. Bulgular, kent mobilyalarının işlevselliğinin yeterli olduğunu ancak estetik uyum ve tarihî dokuyla bütünleşme konusunda eksiklikler taşıdığını göstermektedir. Özellikle modern tasarım anlayışının tarihî dokuya uyumsuz olduğu ve bakım eksikliklerinin estetik algıyı olumsuz etkilediği tespit edilmiştir. Sonuç olarak, kent mobilyalarının tarihî kimliği destekleyen özgün tasarımlarla yenilenmesi, doğal malzemeler kullanılarak sürdürülebilirliğin artırılması ve düzenli bakım yapılması önerilmektedir. Ayrıca, ergonomik ve engelli dostu tasarımlarla kentsel mekânların işlevselliğinin artırılması vurgulanmaktadır.

Anahtar kelimeler: Estetik uyum, tarihî dokular, peyzaj mimarlığı, kentsel donatı elemanları, kentsel kimlik

INTRODUCTION

Cities have existed throughout history as dynamic structures shaped by the interaction of social, cultural, political, and economic processes and undergoing constant transformation. This transformation plays a decisive role in the physical environment and in forming the unique identity of cities (Carmona, 2021; Liu, 2023). Urban identity refers to a holistic structure formed by physical and cultural components such as natural landscape elements, historical structures, architectural character, social memory, and urban furniture (Lynch, 1960; Ziyae, 2017; Mansour et al., 2023).

These components directly influence how users perceive, experience, and embrace urban spaces; therefore, identity is considered not only a physical environmental element but also the cornerstone of social belonging (Kushneruk and Kurochkina, 2022; Wang et al., 2024a). In this context, urban furniture is an important design element that embodies urban identity, serving as both a physical arrangement and an aesthetic expression in public spaces. Urban furniture such as seating elements, lighting systems, rubbish bins, directional signs, and planters is not merely a functional tool aimed at ensuring user comfort; it also plays a decisive role in maintaining historical texture and visual integrity (Aksu, 2012; Bolkaner et al., 2019). However, placing these elements in historical city centres is inconsistent with contemporary design language and can disrupt urban aesthetics and cultural continuity (Grabiec et al., 2022).

The relationship between urban furniture and the historical environment is often overlooked in the existing literature on planning processes regarding aesthetic continuity and user experience. Research shows that urban furniture used in historical urban fabrics often fails to harmonise modern and traditional elements, resulting in deficiencies in both visual integrity and user satisfaction (Bolkaner et al., 2019; Uzgör et al., 2022; Köksaldı and Turkan, 2023). In examples such as Nicosia and Istanbul, the incompatibility of furniture with the historical environment weakens urban identity and jeopardises the sustainability of cultural heritage (Bolkaner et al.,

2019; Köksaldı and Turkan, 2023). Additionally, the functionality and maintenance of urban furniture are often neglected, negatively impacting the user experience (Bolkaner et al., 2019). In planning processes, it is emphasized that furniture characteristics, such as material, form, color, and texture, should be integrated with the historical environment; however, in practice, these criteria are often ignored (Grabiec et al., 2022). When designs compatible with user expectations and urban identity are not developed, visual chaos and functional inadequacies emerge in historical areas (Bolkaner et al., 2019; Grabiec et al., 2022; Uzgör et al., 2022). As a result, the relationship between urban furniture and the historical environment requires a more comprehensive and careful planning approach in terms of aesthetic continuity and user experience.

The Sur district of Diyarbakır is one of Turkey's most deeply rooted settlements with its multi-layered historical structure and cultural diversity, and it is an exceptional example of urban identity. Its inclusion in the UNESCO World Heritage List highlights the need to preserve the historical heritage of this region and develop it with the proper planning approaches (UNESCO, 2015). However, observations in the area show that urban furniture in public spaces is insufficiently harmonious with the historical fabric, disrupts aesthetic continuity, and negatively affects the user experience. Furniture made of different materials and designs, lacking maintenance, and not considering the historical context can damage the unique identity of the space and weaken the sense of belonging. This situation reveals that urban furniture should be designed to be functional and integrated with the historical and cultural context.

In this context, the study's main objective is to analyze the impact of urban furniture in historical urban spaces on spatial identity using the example of Diyarbakır Sur district and to evaluate the level of harmony with the historical fabric. This is because the existing literature shows that the relationship between urban furniture and the historical environment is often overlooked in planning processes in terms of aesthetic continuity and user experience (Belanche et al, 2017; Grabiec et al, 2022; Wang et al, 2024a). In this context, the main problem of the research is the extent to which urban furniture in the Sur district is in harmony with the historical and cultural fabric and what effect this harmony has on the city's identity. In this regard, the research aims to reveal the harmony between urban furniture and the historical city identity regarding aesthetics, functionality, and sustainability, and to develop recommendations based on urban design principles in line with the findings. The study focuses on the following question: To what extent do urban furniture items in the Sur district integrate with the historical and cultural identity of the region? Does this furniture support or weaken the city's identity in terms of aesthetic integrity?

Within the framework of these questions, the research was conducted to evaluate the compatibility of urban furniture used in public spaces in the Sur district of Diyarbakır with historical and cultural identity. A qualitative approach was adopted in the research process, and field observation and photo analysis techniques were used. Within the scope of field studies, urban furniture (seating units, lighting elements, trash bins, directional signs, etc.) located at various points in the Sur district was evaluated regarding design language, material use, maintenance status, and aesthetic integrity. The collected data were analyzed per the criteria of urban identity, aesthetic harmony, and functionality defined in the literature. Thus, the study supports the relationship between urban furniture and the historical environment with applied data, presenting concrete findings based on field observations and developing recommendations in line with urban design principles.

Urban identity and spatial perception

The concept of "identity" in its broadest sense refers to the distinctive attributes that enable the recognition and differentiation of a subject or object (Turkish Language Association [TDK], 2025). However, in urban studies, identity evolves into a more complex construct encompassing a place's unique spatial, historical, social, and cultural characteristics. Kevin Lynch (1960), a pioneer in urban design, argued that identity is established not only through similarity but also through distinctiveness, emphasizing the uniqueness of a place in contrast to others. He elaborated that urban identity arises from the interaction between the physical environment and users' perceptions, forming mental images that influence how individuals experience cities.

Urban identity, therefore, is not merely a physical construct but a multidimensional phenomenon shaped by memory, meaning, use, and continuity (Keleş, 1998; Chang, 2020). Historical urban areas possess powerful identity components in this context due to their cultural heritage, spatial continuity, and collective memory. As Ocağcı (1995) emphasizes, protecting the identity of historical environments is essential for preserving the tangible heritage and the social structure of cities. Ensuring this continuity contributes to place attachment and fosters a sense of belonging among inhabitants.

Kevin Lynch (1960) emphasized the importance of "visual quality" in enhancing the perceptibility and identity of cities. He argued that the clarity and coherence of spatial elements, such as paths, edges, nodes, districts, and landmarks, play a vital role in shaping the imageability of urban environments. This imageability, in turn, reinforces urban identity by influencing how inhabitants perceive and interact with the city.

Expanding on this idea, Relph (1976) introduced the concept of *sense of place*, which refers to the emotional and symbolic meanings individuals associate with specific environments. This concept is tightly linked to urban identity, reflecting the depth of place attachment, belonging, and cultural memory within urban settings. In historic areas, maintaining the *sense of place* is especially critical, and the design of urban furniture, such as seating, lighting, signage, and paving, has a direct impact on preserving or altering these spatial meanings (Booth, 1990; Woodward, 1999; Fard and Paydar, 2024).

Urban identity components, as identified by Önem and Kılınçaslan (2005), are fundamental for ensuring the continuity of cities from the past to the future. Ocağcı (1995) classifies these components into three main categories:

- Elements of identity arising from the natural environment
- Elements of identity arising from the human environment
- Elements of identity arising from the artificial environment

These elements combine with the city's spatial components to form a holistic understanding of identity (Figure 1).

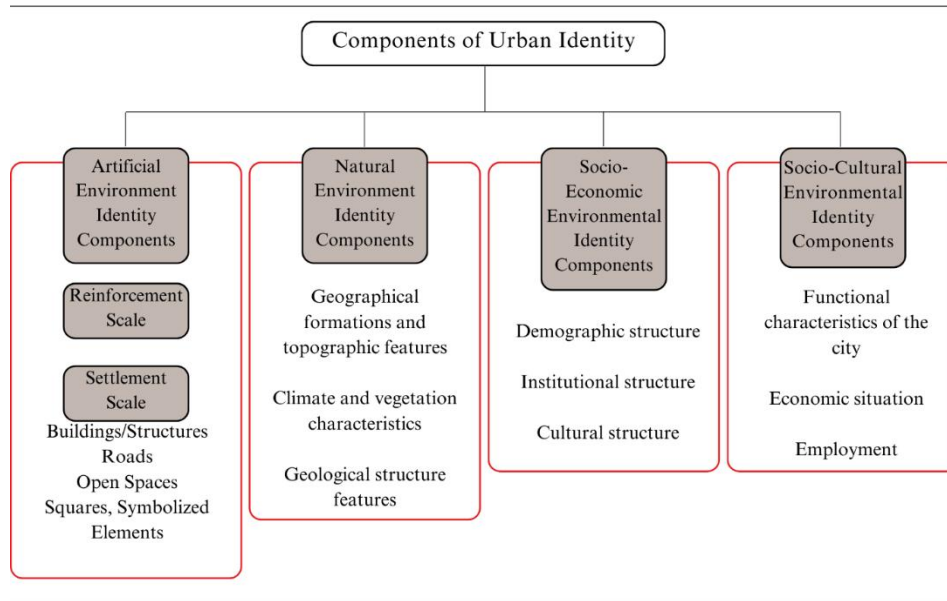


Figure 1: Components of Urban Identity

Function and aesthetics of urban furniture

Urban furniture, defined as design elements that fulfill both functional and aesthetic roles in public spaces (Keleş, 1998; Carmona, 2021), includes seating units, lighting fixtures, information boards, and plant boxes. These elements improve user experience and play a crucial role in reinforcing and visualizing urban identity (Aksu, 2012; Bayramoğlu and Özdemir, 2012). In this study, these components are examined to understand how their design and integration within a historical urban setting contribute to the preservation and representation of urban identity.

Akyol (2006) emphasized that urban furniture should be evaluated based on functionality, aesthetics, and user-centered design. In historical urban areas, furniture should reference the local cultural and architectural heritage to maintain spatial integrity (Masiero, 1999; Kuter, 2007). This study utilizes these criteria to assess the appropriateness of urban furniture in the Sur District of Diyarbakır. Gehl's (2010) insights on how urban furniture supports social interaction guide the evaluation of social usability in the study area.

As Aksu (2012) described, lighting elements serve for illumination and visual identity, security, and orientation. This research analyzes lighting elements' positioning, design coherence, and maintenance level to assess their role in enhancing the historic urban fabric's nighttime usability and aesthetic perception (Sağlık et al., 2014; Güner, 2015).

Fountains are another historically rooted urban furniture type, providing functionality and symbolic and aesthetic value in public spaces (Akyol, 2006). This study evaluates whether the design of fountains in the study area corresponds with historical and urban character, thereby supporting or disrupting the continuity of spatial identity.

Information and guidance boards are examined based on their visual compatibility and placement. Literature suggests that these elements should be designed with simplicity and alignment with urban silhouettes (Çelik, 2013; Yıldırım, 2011). This paper explores their

effectiveness in conveying coherent wayfinding while preserving the aesthetic character of the historical environment.

Pavements are multifunctional elements that contribute visually to the spatial environment (Başal et al., 1993; Akyol, 2006; Güner, 2015). This study assesses pavement materials and patterns for their alignment with functional roles and visual integration within the heritage setting.

Neufert (2017) and Sağlık et al. (2014) noted that seating elements are evaluated for ergonomic quality and visual compatibility. This research investigates how their design and spatial placement support daily use and contribute to comfort without disrupting the visual harmony of historical surroundings.

Plant boxes are examined for their dual function of greening urban space and defining spatial boundaries (Feyizoğlu, 2008). Their design, material choice, and species selection are analyzed for their contribution to urban identity, ecological value, and compatibility with the city's natural flora (Akyol, 2006).

Garbage bins are crucial for environmental health and spatial order (Durmuş, 2008). Their material, color, and placement are assessed based on their visual impact, hygiene, and integration into the urban furniture system (Feyizoğlu, 2008; Akyol, 2006).

This study systematically analyzes these components based on established literature to assess how urban furniture supports or weakens the preservation and expression of urban identity in a historically rich district.

Urban furniture in historical areas

Historical sites are the places that most strongly reflect the cultural and historical identity of a city (Çelik and Açıköz, 2008). These areas contain important elements that shape the physical and cultural experiences of locals and visitors (Relph, 1976). Urban furniture has a critical role in these spaces as functional elements that facilitate the spatial experiences of users and provide an aesthetic order.

Urban furniture in historic areas supports the area's aesthetic and historic identity. Lynch (1960) emphasizes the importance of coherence and perceptibility of visual elements to strengthen urban identity. The urban furniture's design language reflects the historic site's atmosphere and character, allowing users to perceive this identity better.

Historic areas are social spaces where people come together. Urban furniture is a tool that meets basic needs, such as social interaction and rest (Akyol, 2006). Gehl (2010) states that urban furniture that increases the social use of public spaces improves the user experience. Historical areas are important attraction centers for tourism (Çelik and Açıköz, 2008). The visual appeal of urban furniture in these areas can increase tourists' interest. Lynch (1960) stated that visual coherence and spatial perception can increase an area's attractiveness and economic contribution.

In historic areas, urban furniture should harmonize with the surrounding buildings' material, color, and design features. Carmona (2021) emphasizes that urban furniture should have aesthetic integrity that supports the environmental context. Overusing modern design elements

in historic areas can lead to a loss of aesthetic and historical integrity (Montgomery, 1998). Therefore, furniture should be created with design approaches based on historical references.

The design and placement of urban furniture in historical areas are critical to preserving the area's historical fabric and supporting cultural continuity. Diyarbakır Sur district, on the UNESCO World Heritage List, has a unique position in this context with its historical and cultural heritage. However, the production of urban furniture in historical areas with a modern design approach causes problems in terms of aesthetics and historical integrity (Gehl, 2010).

This importance becomes even more evident in areas like Diyarbakır Sur district, which is on the UNESCO World Heritage List. In historical areas such as the Sur district, urban furniture design should adopt an approach that respects historical identity and supports local identity (UNESCO, 2015).

MATERIAL AND METHOD

This study employed a combination of spatial, visual, and documentary data sources to examine the relationship between urban identity and urban furniture in Diyarbakır's Sur district. Specifically, the research utilized high resolution Google Earth satellite imagery, 1/1000 scale zoning plans, site specific photographs of urban furniture obtained during systematic field observations, and relevant academic literature on urban identity, design principles, and spatial analysis methods. The study area comprises Melikahmet Street, Gazi Street, and Alipaşa Neighborhood locations that prominently reflect the historical fabric of the Sur district. Spatial analysis methods assessed urban furniture's location, material use, and functional-aesthetic integration. In this context, the visual qualities of urban elements such as color, texture, and form were interpreted using photo analysis techniques to explore their contribution to urban identity. Furthermore, integrating existing urban furniture (e.g., fountains, seating elements, directional signage) into the historical context was critically evaluated within historical continuity and spatial coherence.

Diyarbakır is in the central part of the Southeastern Anatolia Region and has been an important geopolitical center throughout history due to its strategic location. As a transit point connecting the Mediterranean to the Persian Gulf and the Black Sea to Mesopotamia, Diyarbakır stands out with its historical and cultural heritage. In this context, the Sur district, which harbors the historical texture of Diyarbakır, was chosen as the study area. Sur district is surrounded by walls approximately 5.200 meters long, 12 meters high, and fortified with more than 82 bastions. These walls have four main gates open to different parts of the city through Dag Gate, Urfa Gate, Mardin Gate, and Yeni Gate. Diyarbakır Walls are one of the longest city walls in the world after the Great Wall of China and are a UNESCO World Heritage Site. Indigenous to the region, grey-black basalt stone was used in their construction and has survived throughout history. However, they have been damaged over time due to unplanned urbanization, squatting, and rural-urban migration. For this reason, an urban transformation project called "Resurrection of the Walls" was initiated to protect the historical texture (Diyarbakır Municipality, 2022).

This study seeks to evaluate the harmony of urban furniture in Diyarbakır Sur district with the urban identity. The study area includes Melikahmet Street, Gazi Street, and Ali Paşa Neighborhood, where urban transformation practices are carried out, which are the areas that best reflect the historical texture of the city (Figure 2). These areas have been identified as

regions that preserve the city's unique identity and historical texture, and the aim is to analyze the level of integration of urban furniture with urban identity in terms of design, location, and functionality. The study evaluates urban design principles suitable for Diyarbakır's historical urban fabric.

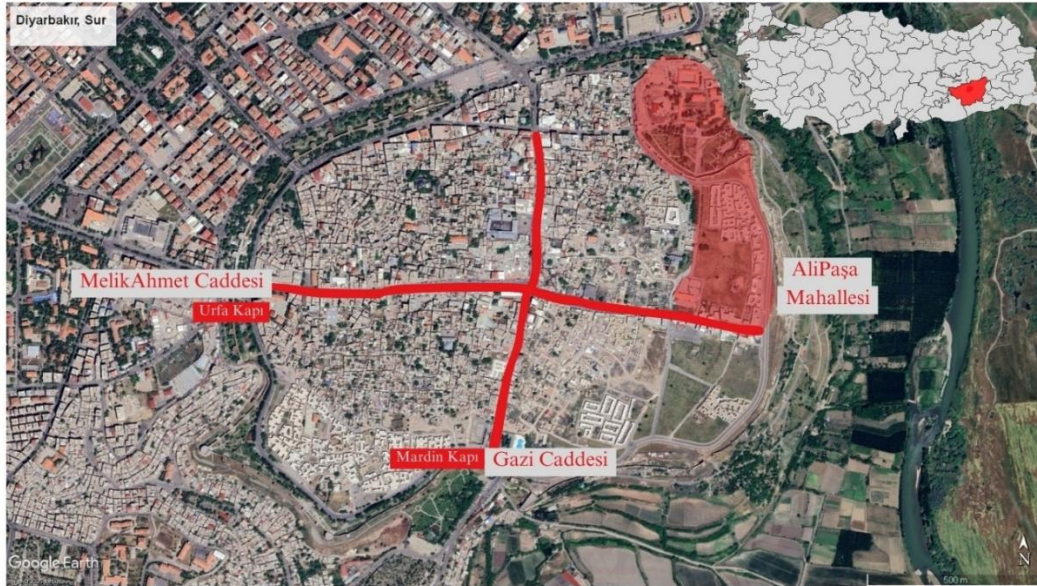


Figure 2: Study Area and Location in The Sur District of Diyarbakır

This study uses design-based landscape research methods frequently used in landscape architecture (Lenzholzer et al., 2013) and adopts a qualitative research approach based on landscape-based spatial analysis and visual interpretation techniques (Sağlık et al., 2014; Ghorab, 2015; Bayazıt, 2018). The research process is based on the principle of knowledge production through design, observation, and interpretation; it consists of four main stages: field study, photo-supported data collection, content analysis, and thematic evaluation. The study is an analytical case study and aims to examine the relationship between urban furniture used in historical urban spaces in the Sur district of Diyarbakır and urban identity in a multidimensional way in terms of design, functionality, aesthetic harmony, and historical context. This methodological approach aims to contribute to both theoretical and applied knowledge production processes in landscape architecture (Figure 3):

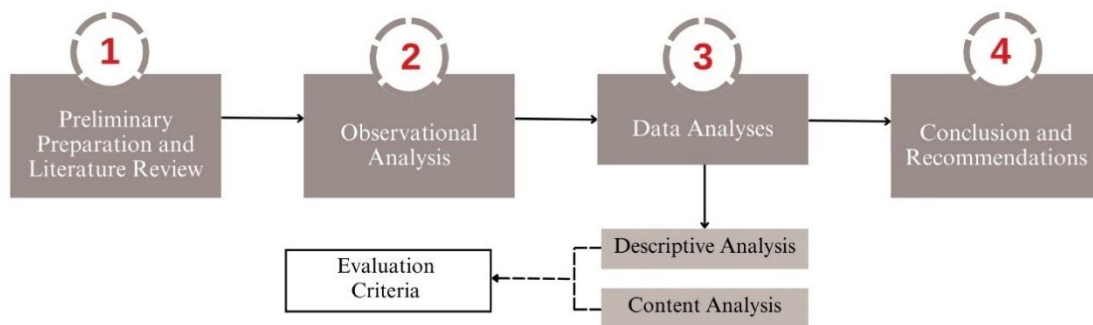


Figure 3: Flowchart of The Method

Preliminary Preparation and Literature Review Phase: To form the basis of the research, national and international academic studies on urban identity and urban furniture were

examined, and a comprehensive literature review was conducted on urban furniture in the historical urban fabric. In this process, studies on the relationship between urban furniture in historical city centers and urban identity in design, functionality, and aesthetic integrity were analyzed.

Observational Analysis Phase: Within the scope of the research, on-site observations were made in the study areas determined in the Diyarbakır Sur district. The positioning of urban furniture, the materials used, and aesthetic and functionality elements were examined in detail, and their harmony with the urban identity was evaluated. Various photographic records were taken to support the observation process. These photographs were used as a data source to help verify and evaluate the observational data.

Data Analysis Phase: The study relies on qualitative data, obtained through observational techniques and image-based evaluation. Two main analysis techniques were applied:

- **Descriptive Analysis:** Observational data were categorized and analyzed based on type, location, and intensity of urban furniture use. This stage aimed to identify spatial distribution and functional relationships between the furniture elements and urban structure.
- **Content Analysis:** The spatial harmony of urban furniture with urban identity was interpreted thematically, emphasizing design compatibility, historical integration, and visual continuity. These analyses enabled the interpretation of how urban furniture contributes to or disrupts urban identity in the historical setting.
- **Evaluation Criteria:** Within the scope of the research, specific criteria were established to evaluate the harmony of the urban furniture in the study area with the urban identity. This framework shaped the evaluation process based on literature research and related academic studies. With Aksu's (2012) and Bayazıt's (2018) studies, the criteria determined in line with the design principles were brought together, and a systematic evaluation model was created. In addition, a comprehensive evaluation set was created by utilizing the methods of Şişman and Gültürk (2017), Sağlık et al. (2014), Aksu (1998), and Ghorab (2015), and these criteria were presented in a graphical format (Figure 3). Thus, the relationship between urban furniture and urban identity was analyzed in detail regarding design, functionality, and aesthetic integrity (Table 1).

Table 1. Evaluation Criteria and Characteristics of Urban Furniture

Evaluation Criteria	Definition and Application Scope
Measure–Proportion Balance	Assesses the compliance of urban furniture with anthropometric standards. Evaluates whether the design is user-friendly, ergonomic, and proportionally suitable for public use (Akyol, 2006; Neufert, 2017).
Color–Environment–Material Harmony	Examines how well urban furniture integrates with its surrounding environment in terms of material, color, and texture. Considers aesthetic coherence with other design elements (Sağlık et al., 2014; Ghorab, 2015).
Authenticity	Evaluate the design's originality and ability to reflect the cultural and historical identity of the area. Assesses how the design language aligns with local character (Masiero, 1999; Kuter, 2007).
Functionality	Assesses whether the furniture serves its intended use effectively (e.g., sitting, lighting, informing). Evaluates ease of use, accessibility, and practical value (Aksu, 1998; Carmona, 2021).
Care and Maintenance	Measures the physical condition, cleanliness, and upkeep of the furniture. Includes assessment of regular maintenance, resilience to vandalism, and durability (Bayramoğlu and Özdemir, 2012).

Perceptibility	Evaluates the visibility and legibility of the furniture's function and form for a wide range of users, including individuals with different physical and cognitive abilities (Relph, 1976; Gehl, 2010)
Historical Significance	Determines the degree to which urban furniture is compatible with the historical environment. Evaluates appropriateness of design in culturally sensitive areas (Ocakçı, 1995; Aksu, 2012)
Naturalness and Sustainability	Assesses the use of environmentally friendly, natural, or recyclable materials. Considers alignment with ecological design principles and sustainable urban development goals (Feyizoğlu, 2008; Ghorab, 2015).

Conclusions and Recommendations Phase: In this study, criteria obtained from previous studies such as Aksu (1998; 2012), Bayazıt (2018), Şişman and Gültürk (2017), Sağlık et al. (2014), and Ghorab (2015) were combined to create a systematic evaluation model for assessing the level of harmony between urban furniture and urban identity. Within the scope of this model, urban furniture has been classified according to basic criteria such as measure-proportion balance, color-material harmony, functionality, perceptibility, historical harmony, originality, maintenance status, and sustainability. Within this comprehensive framework, the level of integration of urban furniture in the Sur district of Diyarbakır with the historical urban identity has been determined; elements that undermine spatial integrity and weaken identity have been identified; and design strategies have been proposed for the effective use of urban furniture that preserves and strengthens urban identity.

This research design is not limited to spatial observations but is a systematic and analytical process integrated with interpretive analysis methods accepted in design research. In this respect, the study offers a methodological framework that integrates research and design within landscape architecture. The evaluation of urban furniture in terms of aesthetics, functionality, and identity integrity aims to contribute to the theoretical literature and provide guiding recommendations for practitioners.

RESULTS

Description of the research area

The city of Diyarbakır has an area of 15.400 km². It has 16 districts: Merkez, Bismil, Çermik, Çınar, Çüngüş, Dicle, Eğil, Ergani, Hani, Hazro, Kocaköy, Kulp, Lice, Silvan, Sur, Yenişehir. Melikahmet and Gazi Streets are important axes in the city's center, where the bazaar and historical areas are located. These areas attract attention with their intensive use of space and potential to attract tourists during all four seasons. The fact that they have preserved their historical structures and texture until today increases the interest in these streets even more. These axes, which connect to Dağ Kapı Square, are also connected to important historical buildings such as the Four-Legged Minaret, the Great Mosque, Hasanpaşa Khan, Sülüklü Khan, Hz. Süleyman Mosque and churches. These areas, where tourism and trade are intense, host thousands of tourists every year and are some of the busiest points of the city (Diyarbakır Municipality, 2022). Melikahmet and Gazi Streets are also areas where commercial activities are intense. In recent years, most of the buildings on these streets have been converted into commercial establishments such as boutique hotels, cafes, and catering establishments, and this transformation continues. In this process, work is carried out to preserve the city's historical fabric.

Melikahmet Street is in the Sur district, starting from Urfa Gate and extending to the Ali Paşa neighborhood. The street is paved with cube stones unique to Diyarbakır, and granite and marble are used inside the stones to create an aesthetic appearance. There are both commercial areas and historical buildings on the street. Melikahmet Street, which has dense pedestrian and vehicle traffic, causes traffic congestion and increased density in the area due to its commercial use and the presence of vehicle axes. This situation reveals the strategic importance of the street in terms of both trade and transportation (Figure 4).



Figure 4: Melik Ahmet Street (Anonymous, 2020)

Gazi Street, starting from Mardin Gate and extending to Dağ Gate Square, is one of the most important axes of the region. Historical buildings and commercial areas on the street provide access to buildings of great importance in urban identity, such as the Four-legged Minaret, Ulu Mosque, and Hasanpaşa Inn. Gazi Street, which has a hectic function in terms of tourism, has a high density in terms of pedestrian and vehicle traffic due to food and beverage venues, hotels, historical buildings, and commercial areas (Figure 5).



Figure 5: Gazi Street (Anonymous, 2023)

Ali Paşa Neighborhood: Located in the northwest of the Sur district, close to the Hevsel Gardens, it is home to an urban transformation project called "Resurrection on the Walls." Within this project's scope, restoration works are being carried out to preserve the city's historical structures. Restoration work has been completed in a large part of the area, and work is ongoing for the remaining sections. Spread over 2.000 m², the project aims to restore the damaged sections to their natural state without disturbing the historical texture. The restoration process is planned in 8 stages; 6 of these stages have been completed, and work is ongoing in the remaining two stages. Within the scope of the restoration, greening works will be carried out without disturbing the existing city wall landscape of the area, and parks and walking areas will be created (Diyarbakır Municipality, 2022) (Figure 6).



Figure 6: Ali Paşa Neighborhood (Diyarbakır Governorship, 2021)

Components of Diyarbakır's natural environmental identity

Geographical Location: Diyarbakır is in the central part of the Southeastern Anatolia Region, on the northern border of Mesopotamia. Siirt and Muş surround the province to the east, Mardin to the south, Şanlıurfa, Adıyaman, and Malatya to the west, and Elâzığ and Bingöl to the north.

Topography: With a surface area of 1.516.200 km², Diyarbakır is located between 37.905199 - 40.231934 north latitude and 40.37 - 41.20 east longitude. Mountains of low height surround the city, and the central part has a more hollow structure. Topographically, 37% of the province's surface area is mountains, and 31% is plains. Karacadağ, located in the southwest, is the highest mountain in the region and is an important topographical element integrated with the city's natural structure (Diyarbakır Municipality, 2022).

Climate and Vegetation: Diyarbakır has a hot, dry, and long summer and a cold and low-rainfall climate in winter. The Southeastern Taurus Mountains block the cold winds from the north, making the winter months milder than the Eastern Anatolia Region. The average annual precipitation is 496 mm, and the average relative humidity is 53% (Diyarbakır Municipality, 2022). The natural vegetation cover of the region is steppe, which is also dominant in Diyarbakır. The steppe vegetation is dominated by herbaceous plants, which bloom in the spring and dry in early summer when rainfall ceases. The surrounding mountains are covered with oak forests. However, forested areas constitute less than 10% of the total surface area of the province (Diyarbakır Municipality, 2022).

Components of Diyarbakır's artificial environmental identity

Socio-Cultural Structure: Diyarbakır is a city that has hosted different ethnic and religious groups from the past to the present and stands out with its rich historical and cultural heritage. As a meeting point of different civilizations, Diyarbakır is an ancient cultural center. It is also known as a city where important thinkers, poets, and writers have been raised throughout history. Today, it maintains its value as one of the region's most important cultural and artistic centers (Diyarbakır Municipality, 2022).

Socio-Economic Structure: Diyarbakır is one of the most important settlements representing the beginning of the transition to settled life and urbanization processes since the Pre-Pottery Neolithic period (Bulut et al., 2008). This historical background strengthens Diyarbakır's unique position in human history.



Handicrafts Diyarbakır has a rich history of traditional handicrafts. Among the prominent handicrafts are jewelry making, sericulture, and coppersmithing. Silkworm farming is intensive in the center, Kulp, Silvan, and Lice districts. Silk fabrics, handkerchiefs, and bags have an important place in Diyarbakır's traditional crafts, but their production has declined compared to the past. Other important handicrafts of the province include earthworks, saddlery, felting, rugs, jicim, saddlebag weaving, embroidered loincloths, peshtamals, prayer cloths, and hand-woven carpets. These crafts represent valuable elements reflecting Diyarbakır's cultural heritage and local identity (Diyarbakır Municipality, 2022).

Urban furniture in the research area

The findings presented in this section are based on systematic observational analysis supported by photographic documentation. Although the evaluations rely primarily on qualitative field observations, the interpretation process was structured using a predefined set of evaluation criteria derived from relevant literature (Aksu, 2012; Sağlık et al., 2014; Ghorab, 2015; Şişman and Gültürk, 2017; Bayazıt, 2018). In this context, the assessments aim to provide a consistent and academically grounded analysis rather than subjective judgment. Each element is evaluated regarding proportionality, material harmony, authenticity, functionality, and historical context in alignment with the thematic framework outlined in Table 1.

Lighting elements: In the examinations conducted in the context of Diyarbakır Sur district, the lighting elements used on vehicle and pedestrian roads attract attention. The lighting elements in the Diyarbakır Sur district reflect an approach where historical and modern designs are used together (Table 2).




Table 2. Evaluation of Lighting Elements of The Study Area

Lighting Elements	Evaluation
<div style="display: flex; justify-content: space-around;">   </div> <div style="display: flex; justify-content: space-around; margin-top: 5px;"> <div style="border: 1px solid black; padding: 2px 10px; background-color: #e0e0e0;">Picture 1</div> <div style="border: 1px solid black; padding: 2px 10px; background-color: #e0e0e0;">Picture 2</div> </div>	
Measure-Proportion Balance	The heights of the lighting elements are sufficient for pedestrian and vehicular traffic and do not pose a problem regarding access and visibility for urban users. As seen in both images, the dimensions and proportions of the lighting elements show a balanced harmony with the city's historical buildings and the surrounding scale.
Color Environment-Material Harmony	The material and color choices of the lighting elements in both images are in harmony with the surrounding historical texture. The poles used in black and dark tones complement the aesthetic integrity of Diyarbakır's basalt stones. However, the modern lighting elements in the second image show a partial incompatibility with the traditional forms in the first image. This situation points to a design difference regarding the space's holistic aesthetics.
Authenticity	The curved and detailed forms of the lighting elements in the first image offer a more harmonious and original design language with the historical texture. On the other hand, the modern elements in the second image reflect a modern design approach instead of the space's historical character. This difference may lead to a lack of integrity in historic areas.
Functionality	The lighting elements in both images are positioned to provide sufficient lighting for both pedestrian and vehicle traffic. In particular, the poles in the first image have a double-sided lighting function, which allows them to illuminate large areas. The elements in the second image may have a more limited lighting capacity.
Care	The lighting elements in both images are generally in good condition. However, the rusting at the base of the poles in the first image and the overgrown weeds in the surrounding area indicate that maintenance work should be carried out regularly. No such lack of maintenance is observed in the second image.
Perceptibility	The elements in the two images are easily perceivable with their forms and details. While the curved and traditional designs in the first image attract the users' attention more, the modern designs in the second image offer a more straightforward perception.
Historical Significance	The elements in the first image offer an aesthetic that is more in harmony with the historical walls and the architectural texture of the surrounding buildings. The modern designs in the second image can be considered a modern interpretation of historical areas; however, modern design preferences in an area of historical importance may weaken the historical identity.
Naturalness	Although natural materials are not used in the lighting elements in both images, color and form achieve visual harmony with the surrounding natural and historical structures. However, modern designed elements emphasize environmental harmony less.

While the elements in the first image display a more integrated aesthetic with the historical texture, the modern designs in the second image create some incompatibilities in terms of spatial integrity. The lighting elements used in the Sur district are generally compatible with the city's identity. However, using different types of lighting creates problems in terms of integrity.

Fountains: There are three different fountain designs in the study area. All three fountain designs are different from each other and are not integrated with the urban texture. It is seen that three different fountain designs are not integrated with the urban texture, are disconnected from the urban context, and do not adapt to the historical texture. This is an important problem that negatively affects urban aesthetics and shows that the designs are contextually weak (Table 3).

Table 3. Evaluation of the fountains in the study area

Fountains	Evaluation
<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">  <p data-bbox="352 1137 427 1167">Model 1</p> </div> <div style="text-align: center;">  <p data-bbox="703 1137 783 1167">Model 2</p> </div> <div style="text-align: center;">  <p data-bbox="1134 1137 1214 1167">Model 3</p> </div> </div>	
Measure-Proportion Balance	The fountains' dimensions and proportions seem generally appropriate for user access. However, the design is ergonomically inconsistent and unfriendly.
Color Environment-Material Harmony	The fountains do not harmonize with the color, material, and environment, and are far from aesthetic integrity. Color and material differences between different designs cause integrity problems regarding urban identity.
Authenticity	The fountains' design language lacks originality. A design approach that reflects the urban identity or refers to the area's historical texture has not been adopted, which causes them to create an impression of being disconnected from the urban context.
Functionality	Fountains have been observed to fulfill essential functions, but this function may be limited due to a lack of maintenance. The water and dirt accumulated on the bases create problems in terms of use and negatively affect aesthetic perception.
Care	Poor maintenance is noticeable; cleanliness, order, and protection against vandalism are lacking. Rust, contamination, and environmental damage adversely affect the fountains' physical condition.
Perceptibility	Users perceive design and functionality at a low level. Different designs weaken users' perception of visual integrity.
Historical Significance	Despite being located on a historical site, the fountains' designs do not harmonize with this texture. The design language lacks historical references, which weakens rather than supports the site's historical identity.

Naturalness	The materials used are unsuitable for environmental sustainability and have lost their natural properties.
-------------	--

Although the fountains in the Diyarbakır Sur district offer a functional structure, they are insufficient in terms of aesthetics, maintenance, and historical identity. The lack of unity between different designs weakens the harmony with the urban identity.

Information and guidance boards: The information, communication, and billboards in the Diyarbakır Sur district meet the area's essential functionality and information provision requirements. However, lack of maintenance, irregular placement, and incompatibility with the historic fabric limit the contribution of this urban furniture to urban identity (Table 4).


Table 4. Evaluation of lighting elements of the study area

Information and Guidance	Evaluation
	
Measure-Proportion Balance	It is observed that it has a user-friendly structure in terms of size and proportion, and is designed in dimensions suitable for the environment in terms of general appearance. However, some panels are inadequate in ergonomic placement, making user access difficult.
Color Environment-Material Harmony	The panels' color and material preferences partially harmonize with the environment. While some panels have colors and textures in harmony with the historical texture, modern plastic—and metal-based designs disrupt this integrity. It is necessary to increase the harmony of the panels, especially in the historical site, with the environmental and historical texture.
Authenticity	The design language of information and communication panels is generally far from original. These elements, which are mainly produced using a standard and modern design approach, serve functional purposes rather than reflecting the city's identity. More original designs will contribute to integrating the panels with the city's identity.
Functionality	The boards perform adequately in terms of functionality for information and guidance purposes. However, some panels' lack of maintenance or physical damage negatively affects this functionality. In addition, positioning the panels with a more organized layout will increase functionality.
Care	Some panels are in disrepair, rusting, or aesthetically damaged. This situation negatively affects physical sustainability and urban aesthetics. The panels need to be supported with regular maintenance work.
Perceptibility	Most of the boards have adequate visibility. However, their small size and cluttered layout can make it difficult for users to perceive information. More prominent and readable designs will improve perceptibility.

Historical Significance	While some of the panels in historical areas do not harmonize with the historical texture, modern designs display an incompatible appearance with the environment. These elements Weakening the identity of historical sites as materials and design choices are not made to protect the historical identity.
Naturalness	Naturalness does not stand out in the materials of the panels. In order to increase environmental sustainability, it is important to use natural materials and adopt designs that support the historical texture.

Pavements: Basalt stones, which are natural, were used in the pavement of the study area. Natural stone material provides the overall aesthetic and environmental integrity of the area. Basalt stones on stairs, driveways, and pedestrian paths supported the visual and functional harmony of the area. However, lack of maintenance and inadequate guidance elements for disabled users may negatively affect the functionality of the pavements and the user experience (Table 5).


Table 5. Evaluation of the pavement of the study area

Pavement	Evaluation
	
Measure-Proportion Balance	The paving elements, stairs, and pedestrian paths generally exhibit a user-friendly and ergonomic design in size and proportion. The smooth cutting of natural stones and their proper placement on the ground have positively affected the balance of proportion and size.
Color Environment-Material Harmony	All pavements are made of natural basalt stones, which provide harmony and aesthetic integrity to the environment. The texture and color of the basalt stones are in harmony with the historical texture of the Sur district. However, in some areas, the irregular placement of the stones or worn stones may adversely affect the visual integrity.
Authenticity	The pavements' design provides authenticity, with natural stone reflecting the historical texture. However, monotony is observed in some areas, and it may be recommended that the design be made to have aesthetic mobility.
Functionality	Natural stone pavements are designed for stairs, pedestrian paths, and vehicular traffic and perform adequately in terms of durability and functionality. However, foreign materials accumulated between the stones and wear and tear may negatively affect functionality in the long term. The lack of guidance elements for disabled users is noteworthy.
Care	Some of the pavements are worn and need maintenance. Weeds between the stones and irregular joint fillings negatively affect visual aesthetics and physical durability. Maintenance work needs to be carried out regularly.
Perceptibility	Pavements offer a design that users can perceive in terms of color and texture. However, the lack of guide surfaces for disabled users limits perceptibility. This situation should be improved through inclusive design principles.
Historical Significance	Natural basalt stones make the pavements suitable for the historical texture. This choice supports the Sur district's historical identity and ensures the area's aesthetic integrity.

Naturalness	Natural stones used in pavements positively impact environmental sustainability and provide advantages in terms of aesthetics and environmental harmony.
-------------	--


Seating elements: Although the seating elements used in different parts of the area are primarily compatible with the urban identity, some design differences are noteworthy. Although the seating elements fulfill their essential functions, they have various deficiencies in aesthetics, ergonomics, and historical harmony. Lack of maintenance and inadequate design limit the contribution of these elements to urban identity (Table 6).

Table 6. Evaluation of the seating elements of the study area

Seating Elements	Evaluation
	
Measure-Proportion Balance	The ergonomic dimensions of the seating elements seem to be inadequate. It has been evaluated that its structure is unsuitable for providing users with long-term comfort. The design and positioning of the seating surfaces should be improved in terms of use.
Color Environment-Material Harmony	Material and color selection provide a general harmony with the urban texture. However, the rusting and aged appearance of the surfaces negatively affects the aesthetic harmony. Durability and aesthetic harmony should be considered together in material selection.
Authenticity	The seating elements' design is weak in terms of originality. The design language is far from reflecting the environment's historical and aesthetic identity, making a limited contribution to the area's overall aesthetic integrity.
Functionality	Seating elements fulfill their essential functions but have deficiencies in terms of user comfort and ergonomics. The design needs to be improved, and the user experience should be enhanced for longer sessions.
Care	It shows that the seating elements are physically damaged and rusted due to a lack of maintenance. This situation negatively affects both the functionality and visual aesthetics of the elements.
Perceptibility	Seating elements are in a recognizable position in the environment and are perceivable by users. However, aesthetic deficiencies and maintenance problems can negatively affect perceivability. More aesthetic and attractive designs can increase the perceptibility of these elements.
Historical Significance	Although seating elements are in historical areas, their designs lack historical references. More harmonious and referential designs should be preferred in historical sites.
Naturalness	It has been observed that the materials used do not prioritize natural appearance and environmental sustainability. Using natural and durable materials can increase these elements' integration and aesthetic harmony with the environment.


Plant crates: Although the plant vaults in the Diyarbakır Sur district fulfill their essential functions, some elements require improvement in aesthetics and historical harmony (Table 7).

Table 7. Evaluation of plant crates in the study area

Plant Crates	Evaluation
	
Measure-Proportion Balance	The dimensions of the plant crates are generally in line with the environmental scale. However, the dimensions and proportions of some crates could be better evaluated in terms of user experience and aesthetics.
Color Environment-Material Harmony	The materials and colors used in the crates offer a partially harmonious appearance with the environment. The preference for wood and stone-like materials provides a general harmony with the historical texture.
Authenticity	The design language of plant crates is generally far from the original. The designs lack details that reflect the urban identity and focus more on basic functionality. This situation limits the potential for integration with the area's aesthetic and historical identity.
Functionality	Plant crates fulfill their essential function and provide an appropriate use for plant arrangements and space delimitation. However, some crates integrate poorly with the plants, decreasing their aesthetic value.
Care	Some plant crates are worn out due to a lack of maintenance. Abrasions and surface deterioration on the wooden material negatively affect functionality and aesthetic perception. Regular maintenance and renovation work are necessary.
Perceptibility	Plant crates offer a perceptible appearance in the environment. However, this perceptibility can be enhanced by choosing more aesthetically striking designs. This would also strengthen the environmental harmony of the crates.
Historical Significance	Although the vaults are in an area with historical texture, historical references are not sufficiently included in the design. Supporting these elements with details that reflect the historical identity will increase their contribution to the area.
Naturalness	Some plant crates are made of natural materials (such as wood), positively impacting environmental sustainability.

Garbage bins: The two types of bins in the area fulfill their essential functions but have various deficiencies in aesthetics, historical harmony, and maintenance. The open display of plastic bags negatively affects aesthetic perception and functionality (Table 8).

Table 8. Evaluation of garbage bins in the study area

Garbage Bins	Evaluation
	
Measure-Proportion Balance	Two different types of garbage bins have an ergonomic structure in terms of dimensions. They are placed appropriately without creating

	obstacles for pedestrians and wheelchair users. The dimensions and proportions seem to be sufficient in terms of functionality.
Color Environment-Material Harmony	Garbage bins' color and material choices are generally harmonious with the environment. However, the open use of plastic bags negatively affects aesthetic harmony, creating a deficiency in environmental integrity. A more closed and aesthetic design should be preferred.
Authenticity	The garbage bins' design lacks originality. Produced with a standardized and straightforward design approach, these elements do not reflect the area's historical texture or urban identity. More original designs will support the urban identity.
Functionality	Waste bins meet the basic requirements in terms of functionality and are designed to ensure environmental cleanliness. Their easy accessibility is an advantage, but the open display of plastic bags can negatively impact functionality.
Care	There is a lack of order and cleanliness around garbage bins. The open use of plastic bags and environmental pollution reveal the need for regular maintenance and cleaning. Bins should be made more environmentally durable and maintained regularly.
Perceptibility	Garbage bins are easily recognizable in the areas where they are positioned. However, the design's aesthetic deficiencies may negatively affect perceptibility. Striking and aesthetic designs should be preferred.
Historical Significance	Although the garbage bins are located on the historical site, their design does not include elements that reflect the historical identity. Garbage bins should be redesigned to harmonize with the historic environment.
Naturalness	The use of natural materials in garbage bins is limited. Plastic elements weaken the natural appearance. Choosing more natural and durable materials can increase environmental sustainability.

DISCUSSION

This study evaluated the extent to which urban furniture in the Sur district of Diyarbakır is compatible with the historical environment in terms of aesthetics, functionality, and sustainability. It is often emphasized in the literature that urban furniture, especially in areas with historical fabric, is not only a functional tool but also an element that reinforces the identity of the space. For example, Carmona (2021) has pointed out that one of the fundamental components of successful public spaces is design that is appropriate to the character of the place. However, the existing urban furniture in the Sur district exhibits inconsistencies.

Different design languages attracted attention among the urban furniture analyzed in the Sur district. Elements such as garbage bins, seating elements, pavements, fountains, and plant crates were each produced with distinct and uncoordinated design approaches. This inconsistency has led to problems in achieving aesthetic and visual harmony within the historical texture. According to Lynch (1960), the identity of a city is reinforced by the consistency and legibility of its physical structures (Bayramoğlu, 2010). However, this study observed that many urban furniture elements incorporate materials and forms typical of modern design (such as stainless steel, aluminum frames, or brightly colored plastic). In contrast, the traditional urban context of the Sur district is defined by more natural, subdued, and earthy materials like wood, basalt stone, or wrought iron. For instance, using steel seating elements with vivid colors starkly contrasts the surrounding historical architecture's muted, pastel-toned stone structures. Similarly, the geometric sharpness and reflective surfaces of some contemporary lighting fixtures clash with the organic and aged aesthetics of the historical environment. These mismatches in materiality, color, and form undermine the visual unity of the streetscape and dilute the perception of the district's unique urban identity.

The urban furniture examined has generally been designed to fulfil its basic functions. However, seating elements, in particular, are inadequate regarding user ergonomics and comfort. Gehl (2010) states that urban furniture's functionality should be physical and include social usability. In this context, it has become necessary for seating elements to have a more user-friendly and ergonomic structure.

One of the most prominent issues observed in the field is the lack of maintenance of urban furniture. Rust, wear and tear, and environmental pollution, detected in rubbish bins, seating elements, and fountains, negatively affect the user experience and urban aesthetics. As emphasized by Pizzato and Guimarães (2018), this situation reduces the value of public spaces and negatively affects perceptions of these areas. Similarly, Kısakürek and Bayazıt (2018) note that a lack of maintenance prevents users from effectively using urban furniture and harms the quality of urban life.

Carmona (2021) states that regular maintenance practices are vital to ensuring the sustainability of urban areas, preserving aesthetic integrity, and maintaining functionality. Indeed, in this study, conducted specifically in the Sur district, it was observed that maintenance deficiencies directly affect the perception of physical safety and user satisfaction. Especially at night and for female users, factors such as neglect, damage, and dirt increase feelings of fear and insecurity, limiting the use of these areas.

In this context, it is important to approach urban furniture with sustainable and functional design principles that respond to user needs. Zhang and Sun (2024) emphasize that user expectations must be analyzed using scientific data and integrated into the design process for urban furniture to be durable and long-lasting. Similarly, Pizzato and Guimarães (2018) and Wang et al. (2024b) argue that developing urban furniture using emotional design approaches enables users to form a positive connection with these elements, thereby increasing ownership and making them more resistant to damage. Additionally, Yang et al. (2022) demonstrate that integrating digital technologies (e.g., the Internet of Things - IoT) into the maintenance processes of urban furniture enables the immediate detection of damage or deficiencies and facilitates rapid intervention. Such intelligent monitoring systems reduce maintenance costs and contribute to the sustainability of urban areas by enhancing user safety and satisfaction.

The sustainability of urban furniture is of critical importance not only in terms of environmental impacts but also in terms of compatibility with the historical fabric. In this context, local and natural pavements such as basalt stone provide positive examples of aesthetic and structural harmony with the historical environment, particularly in the Sur district. The basalt stones used in pavements constitute a positive example of harmony with the historical texture. However, the materials used in other urban furniture (garbage bins, seating elements, fountains) are far from natural and sustainable.

The literature emphasizes that natural, local, and recyclable materials should be preferred for the sustainability of urban furniture. Sert et al. (2023) and Şatiroğlu et al. (2023) state that such materials preserve ecological balance and support the continuity of urban identity. Similarly, Yaşar (2023) states that using local materials increases harmony with the historical fabric and positively affects the user experience.

Using recycled materials is also a prominent approach in sustainable urban furniture design. Bedoya et al. (2019) and Sánchez-Roldán et al. (2020) have demonstrated that urban furniture

produced using alternative materials such as construction waste and waste textile composites is technically adequate and significantly reduces environmental impact. Wang et al. (2023) state that the use of sustainable concrete components in urban furniture contributes to environmental sustainability by reducing carbon emissions. Therefore, sustainability in urban furniture should not be limited to material selection but should also include aesthetic and functional solutions compatible with the historical environment. Using natural, local, and recycled materials contributes to preserving the historical fabric. It enables the creation of sustainable urban environments that align with ecological design principles for the future.

The study emphasizes that urban furniture should harmonize with the historical texture. As a UNESCO World Heritage Site of great historical and cultural importance, the Sur district is an area where modern design approaches should be limited, and elements that support the historical texture should be preferred. Basic urban furniture, such as fountains, seating elements, and garbage bins, can be made to support the urban identity with more original designs and maintenance work.

The study reveals the lack of harmony of urban furniture in the Sur district with its historical identity. He drew attention to the adverse effects of maintenance deficiencies on aesthetics and functionality. He emphasized the importance of using natural materials in terms of the sustainability of the historical texture and environmental harmony.

CONCLUSION

This study evaluated the compatibility of urban furniture with urban identity and historical texture in the Diyarbakır Sur district and revealed various findings. The urban furniture (seating elements, garbage bins, fountains, plant boxes, pavements, and information boards) examined in the study area fulfills its essential functions. However, it has various deficiencies in aesthetics, historical harmony, and ergonomics. In particular, urban furniture's design and material selection do not adequately support the historic fabric and weaken the perception of urban aesthetics. Lack of maintenance negatively affects the physical durability and functionality of urban furniture.

The limited use of natural materials and the lack of design originality have increased the dominance of the modern design approach in the area instead of supporting the urban identity. However, the basalt stones used in pavements provide a positive example of harmony with the historical texture. It was revealed that urban furniture should be regularly maintained, more natural materials should be preferred, and designs that reflect historical references should be adopted.

Developing Design Approaches:

- **Harmony with the Historical Fabric:** The urban furniture design should be reconsidered to reflect the historical and cultural identity of the Diyarbakır Sur district. Original designs that combine modern design elements with traditional details should be developed. This would strengthen the area's identity integrity and increase its urban aesthetic perception.
- **Concept Designs:** Conceptual designs for urban furniture should be inspired by historical references and regional motifs. For example, seating elements and

information boards inspired by the architectural features of Diyarbakır's city walls can reinforce the perception of the area's identity.

Material Selection and Environmental Sustainability:

- Encourage using environmentally friendly and durable materials, such as natural stone and wood, as well as recyclable materials for trash bins, seating, fountains, and plant boxes. This will enhance harmony with the historic fabric and support environmental sustainability.
- Materials suitable for climatic conditions should be preferred to ensure the long-term durability of urban furniture. Rust-resistant coatings and surface treatments that preserve natural aesthetics should be applied.

Developing Care Strategies:

- Regular maintenance and cleaning activities should be planned to maintain urban furniture's functionality and aesthetic integrity. Renovation programs should be implemented to protect against rust, surface wear, and vandalism. Local governments should develop a monitoring and reporting mechanism to make maintenance and repair work more systematic.

Accessibility and Inclusion:

- Disability-Friendly Designs: All urban furniture should be accessible to people with disabilities. For example, lower heights in seating elements, information boards integrated with guideways, and fountain designs suitable for disabled people should be used.
- User Ergonomics: Urban furniture should be ergonomically redesigned to increase user comfort. Seating elements and fountains should be especially suitable for long-term use.

Holistic Design of Urban Spaces:

- The positioning of urban furniture should be reorganized by considering the area's intensity of use and user requirements. For example, the distances between seating areas and garbage bins should be planned to increase functional connectivity.
- Visual and Functional Harmony: The visual harmony of the urban furniture within the area should be organized to provide unity. This will improve the aesthetic value of individual elements and the overall perception of the urban area.

Interdisciplinary Collaboration, Education, and Awareness:

- Experts from disciplines such as architects, landscape architects, sociologists, and historians should collaborate in urban design processes. This approach can ensure that urban furniture meets aesthetic, historical, social, and environmental requirements.
- Training programs based on urban identity, historical texture, and sustainability should be organized for local governments and designers. This training will contribute to more informed design and implementation processes for decision-makers.
- Raising local people's awareness of the importance of urban furniture and the preservation of historic sites will increase their sense of ownership and commitment to these sites.

Future Research:

- Future research should include qualitative and quantitative analyses focusing on user satisfaction. These studies will reveal the shortcomings of existing urban furniture in more detail.
- Long-term analyses should be made on urban furniture's aesthetic, functional, and social effects, and more informed design decisions should be made in line with these analyses.

In a historically and culturally important area such as the Diyarbakır Sur district, a more holistic and participatory approach should be adopted in urban furniture design, placement, and maintenance. These recommendations aim to create an urban environment that preserves the historic fabric, strengthens urban identity, meets user needs, and supports environmental sustainability. Future improvements will contribute to the cultural heritage and aesthetic value of the Sur district, enabling the area to be better represented at the national and international levels.

AUTHOR CONTRIBUTIONS

Esra Bayazıt: Determining the subject of the study, conducting the study, determining the methods of obtaining data, and writing the article. **Sultan Ergün:** Collecting data, taking field photographs, and digitizing them.

FUNDING STATEMENT

No financial support has been received for this study.

CONFLICT OF INTEREST STATEMENT

There is no conflict of interest between the authors.

ETHICS COMMITTEE APPROVAL

This study does not require any ethics committee approval.

REFERENCES

- Aksu, Ö. V. (2012). Kent mobilyaları tasarımında özgün yaklaşımlar. *İnönü Üniversitesi Sanat ve Tasarım Dergisi*, 2(6), 373–386.
- Aksu, V. (1998). *Kent mobilyalarının yer aldıkları mekanlara etkileri üzerine – Trabzon kenti ölçeğinde bir araştırma* (Yüksek lisans tezi). Karadeniz Teknik Üniversitesi, Fen Bilimleri Enstitüsü, Trabzon.
- Akyol, E. (2006). *Kent mobilyaları tasarım ve kullanım süreci* (Yüksek lisans tezi). İstanbul Teknik Üniversitesi, Fen Bilimleri Enstitüsü, İstanbul.
- Anonymous (2020). *Diyarbakır Metropolitan Municipality photo archive*.
- Anonymous (2023). *Diyarbakır Metropolitan Municipality photo archive*.

- Başal, M., Memlük, Y. & Yılmaz, O. (1993). *Peyzaj konstrüksiyonu*. Ankara Üniversitesi Ziraat Fakültesi Yayın No:1322.
- Bayazıt, E. (2018). *Kentsel donatı elemanlarının kent kimliği ve estetik değerler yönünden incelenmesi: Trabzon Caddesi ve Hükümet Caddeleri örneği Kahramanmaraş* (Yüksek lisans tezi). Kahramanmaraş Sütçü İmam Üniversitesi, Fen Bilimleri Enstitüsü, Kahramanmaraş.
- Bayramoğlu, E., & Özdemir, B. (2012). Trabzon kent merkezi, Uzun Sokak kentsel donatı elemanlarının kent kimliği açısından değerlendirilmesi. *Kastamonu Üniversitesi Orman Fakültesi Dergisi*, 12(2), 182–191.
- Bayramoğlu, N. (2010). *Kullanıcı algısı bağlamında kentsel kimlik: Barbaros Bulvarı Büyükdere Kentsel Aksı* (Yüksek lisans tezi). İstanbul Teknik Üniversitesi, Fen Bilimleri Enstitüsü, İstanbul.
- Bedoya, M., Rivera, F., Rico, M., Vélez, D., Urrego, A., & Hernández, S. (2019). Sustainable concrete application in the manufacture of university urban furniture. *MATEC Web of Conferences*, 303, 05001. <https://doi.org/10.1051/mateconf/201930305001>
- Belanche, D., Casaló, L., & Flavián, C. (2017). Understanding social urban identity's cognitive, affective, and evaluative components: Determinants, measurement, and practical consequences. *Journal of Environmental Psychology*, 50, 138-153. <https://doi.org/10.1016/J.JENVP.2017.02.004>.
- Bolkaner, M., İnançoğlu, S., & Asilsoy, B. (2019). A study on urban furniture: Nicosia old city. *European Journal of Sustainable Development*, 8(2), 1–10. <https://doi.org/10.14207/ejsd.2019.v8n2p1>
- Booth, N. K. (1990). *Essential elements of landscape architectural design*. Waveland Press.
- Bulut, Y., Atabeyoğlu, Ö., & Yeşil, P. (2008). Erzurum kent merkezi donatı elemanlarının ergonomik özelliklerinin değerlendirilmesi üzerine bir araştırma. *Tarım Bilimleri Dergisi*, 14(2), 131–138.
- Carmona, M. (2021). *Public places, urban spaces: The dimensions of urban design* (3rd ed.). Routledge. <https://doi.org/10.4324/9781315158457>
- Çelik, D., & Açiksöz, S. (2008). Tarihi kentlerde kent estetiği kaygısı: Bartın örneği. *Bartın Orman Fakültesi Dergisi*, 10(14), 57–65.
- Çelik, E. (2013). *Esenyurt ilçesinde yapılan peyzaj uygulama çalışmalarının yapısal peyzaj ve kent mobilyaları açısından irdelenmesi* (Yüksek lisans tezi). Bahçeşehir Üniversitesi.
- Chang, H. (2020). Propositions for the aesthetic continuity of urban landscapes. *SAGE Open*, 10(3). <https://doi.org/10.1177/2158244020941851>
- Diyarbakır Governorship. (2021). *Diyarbakır Governorship Photo Archive*.
- Diyarbakır Municipality. (2022). *Diyarbakır Municipality inventories, Diyarbakır*.
- Durmuş, Ç. (2008). *İstanbul kent mobilyaları üzerine bir araştırma* (Yüksek lisans tezi). Yıldız Teknik Üniversitesi, Fen Bilimleri Enstitüsü, İstanbul.
- Fard, A., & Paydar, M. (2024). Place attachment and related aspects in the urban setting. *Urban Science*, 8(3), Article 135. <https://doi.org/10.3390/urbansci8030135>
- Feyizoğlu, S. (2008). *Kent mobilyalarının kentsel mekanlardaki yeri ve oluşum süreçlerinin irdelenerek sınıflandırılması* (Yüksek lisans tezi). Mimar Sinan Güzel Sanatlar Üniversitesi.
- Gehl, J. (2010). *Cities for people*. Island Press.
- Ghorab, P. (2015). *Kent mobilyalarının temel tasarım ilkelerine göre değerlendirilmesi* (Yüksek lisans tezi). İstanbul Aydın Üniversitesi, Fen Bilimler Enstitüsü, İstanbul.
- Grabiec, A., Łacka, A., & Wiza, W. (2022). Material, functional, and aesthetic solutions for urban furniture in public spaces. *Sustainability*, 14(23), Article 16211. <https://doi.org/10.3390/su142316211>

- Güner, E. (2015). *Kent kimliği ilişkisi bağlamında kent mobilyaları: Sultanahmet Meydanı örneği* (Yüksek lisans tezi). Arel Üniversitesi, Fen Bilimleri Enstitüsü, İstanbul.
- Keleş, R. (1998). *Kentbilim terimleri sözlüğü*. Ankara: İmge Kitabevi.
- Kısakürek, Ş. & Bayazıt, E., (2018). Kahramanmaraş kenti örneği'nde kent kimliği ve kentsel donatı elemanları. *Turkish Journal of Forest Science*, 2(1): 49–59.
- Köksaldı, E., & Turkan, Z. (2023). Urban furniture in sustainable historical urban texture landscapes: Historical squares in the walled city of Nicosia. *Sustainability*, 15(12), Article 9236. <https://doi.org/10.3390/su15129236>
- Kushneruk, S., & Kurochkina, M. (2022). Urban identity through the prism of media framing. *RUDN Journal of Language Studies, Semiotics and Semantics*, 13(4), 1005–1019. <https://doi.org/10.22363/2313-2299-2022-13-4-1005-1019>
- Kuter, N. (2007). Kentsel estetik ve Çankırı örneği. *Kastamonu Üniversitesi Orman Fakültesi Dergisi*, 7(1), 38–53.
- Lenzholzer, S., Duchhart, I., & Koh, J. (2013). 'Research through designing' in landscape architecture. *Landscape and Urban Planning*, 113, 120-127. <https://doi.org/10.1016/J.LANDURBPLAN.2013.02.003>.
- Liu, M. (2023). *Study on townscape as a tool for urban visual perception* (Doctoral dissertation). Politecnico di Torino.
- Lynch, K. (1960). *The image of the city*. MIT Press.
- Mansour, H., Alves, F., & Da Costa, A. (2023). A comprehensive methodological approach for the assessment of urban identity. *Sustainability*, 15(18), Article 13350. <https://doi.org/10.3390/su151813350>
- Masiero, R. (1999). *Mimaride estetik* (F. Genç, Trans.). Dost Kitabevi.
- Montgomery, J. (1998). Making a city: Urbanity, vitality and urban design. *Journal of Urban Design*, 3(1), 93–116.
- Neufert, E. (2017). *Yapı tasarımı* (41. baskı). Beta Yayınevi.
- Ocakçı, M. (1995). Şehir kimliği ve çevre ilişkileri. *Kent ve çevre planlamaya ekolojik yaklaşım*, 17. Dünya Şehircilik Günü Kolokyumu, 163–170.
- Pizzato, G., & Guimarães, L. (2018). Emotional attributes of urban furniture. In *Advances in intelligent systems and computing* (pp. 2018–2024). https://doi.org/10.1007/978-3-319-96071-5_218
- Relph, E. (1976). *Place and placelessness*. Pion.
- Sağlık, A., Sağlık, E., & Kelkit, A. (2014). Kentsel donatı elemanlarının peyzaj mimarlığı açısından irdelenmesi: Çanakkale kent merkezi örneği. *1. Uluslararası Kentsel Planlama-Mimarlık-Tasarım Kongresi*, 1023–1035.
- Sánchez-Roldán, Z., Martín-Morales, M., Valverde-Espinosa, I., & Zamorano, M. (2020). Technical feasibility of using recycled aggregates to produce eco-friendly urban furniture. *Construction and Building Materials*, 250, Article 118890. <https://doi.org/10.1016/j.conbuildmat.2020.118890>
- Şatiroğlu, E., Dinçer, D., & Korgavus, B. (2023). Urban furniture in the context of sustainable materials. *Kent Akademisi*, 16(1), Article 1160705. <https://doi.org/10.35674/kent.1160705>
- Sert, M., Altıparmakogulları, Y., & Başar, A. (2023). Investigation of environmental sustainability awareness in the urban furniture design processes in the Marmara region. *Kent Akademisi*, 16(1), Article 1197972. <https://doi.org/10.35674/kent.1197972>
- Şişman, E. E., & Gültürk, P. (2017). Kent mobilyalarının kent estetiğine katkısı. *International Multidisciplinary Conference (IMUCO)*, Antalya, 369–377.
- Turkish Language Association [TDK]. (2025). TDK, www.tdk.gov.tr .

- UNESCO. (2015). *Operational guidelines for the implementation of the World Heritage Convention*. UNESCO World Heritage Centre.
- Uzgör, O., Sirel, A., & Caymaz, G. (2022). An investigation of urban equipment design in the historical environment is based on the Hagia Sophia - Sultan Ahmed Square example. *Street Art & Urban Creativity*, 8(1), Article 583. <https://doi.org/10.25765/sauc.v8i1.583>
- Wang, Y., Feng, H., & Zhang, T. (2024a). The effects of urban identity on entrepreneurial choice. *PLOS ONE*, 19(1), e0296645. <https://doi.org/10.1371/journal.pone.0296645>
- Wang, Y., Liu, C., Zhang, X., & Zeng, S. (2023). Research on sustainable furniture design based on waste textiles recycling. *Sustainability*, 15(4), Article 3601. <https://doi.org/10.3390/su15043601>
- Wang, Z., Han, C., Yu, B., Wei, K., Li, Y., Jin, S., & Bai, P. (2024b). The emotional design of street furniture based on Kano modeling. *Buildings*, 14(12), Article 3896. <https://doi.org/10.3390/buildings14123896>
- Woodward, K. (1999). Concepts of identity and differences. In *Identity and difference*. Sage Publications.
- Yang, Z., Zhang, L., & Wu, Z. (2022). Research on performance evaluation of urban furniture function design based on internet of things digitization. *IEEE Access*, 10, 72895–72906. <https://doi.org/10.1109/access.2022.3188274>
- Yaşar, D. (2023). Urban furniture in the framework of economic, social, and environmental sustainability. *Street Art & Urban Creativity*, 9(1), Article 696. <https://doi.org/10.25765/sauc.v9i1.696>
- Yıldırım, C. (2011). *Antalya kenti içindeki parklarda yer alan donatı elemanlarının estetik ve fonksiyon açısından değerlendirilmesi* (Yüksek lisans tezi). Akdeniz Üniversitesi.
- Zhang, Z., & Sun, Q. (2024). Integrated design methods for sustainable public seating in urban communities. A Shanghai case study. *Sustainability*, 16(20), Article 9096. <https://doi.org/10.3390/su16209096>
- Ziyæe, M. (2017). Assessment of urban identity through a matrix of cultural landscapes. *Cities*, 74, 21–31. <https://doi.org/10.1016/j.cities.2017.10.021>