

INTERIOR SPACE ORGANIZATION OF  
NINETEENTH CENTURY SHOPS IN BURDUR ARASTA

A THESIS  
SUBMITTED TO THE DEPARTMENT OF  
INTERIOR ARCHITECTURE AND  
ENVIRONMENTAL DESIGN  
AND INSTITUTE OF FINE ARTS OF BILKENT UNIVERSITY  
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE OF MASTER OF FINE ARTS

By  
Yelda Sarıgöçin  
January, 1995

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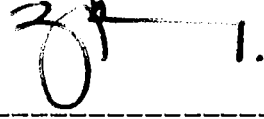
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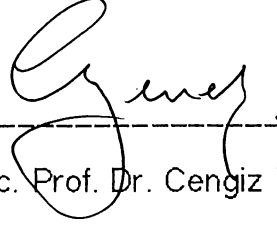


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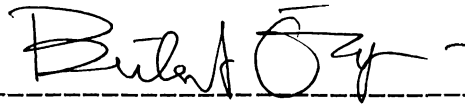
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Assist. Prof. Zuhâl Ulusoy

Approved by the Institute of Fine Arts.



Prof. Dr. Bülent Özgüç, Director of the Institute of Fine Arts.



## ABSTRACT

### INTERIOR SPACE ORGANIZATION OF NINETEENTH CENTURY SHOPS IN BURDUR ARASTA

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M.F.A. in Interior Architecture and Environmental Design

Supervisor: Dr. Zuhâl Özcan

January, 1995

The aim of this study is to analyse the interior space organizations of three 19th century shops in Burdur Arasta. In order to make decisions on functional and aesthetic solutions about them, it is necessary to have a definite knowledge about the background of commerce and commercial space. Therefore, a historical research was carried out about the development of the commercial life, commercial spaces and tradesmen in Anatolia under Turkish hegemony until the end of the 19th century. Furthermore, the development of the single shop unit and shopping methods in general and in Türkiye were examined with examples throughout history. Additionally, a field survey is carried out in Burdur Arasta. As a result of the field survey, Burdur Arasta, *Karagöz Shops* in particular; were studied with the first-hand information. Consequently, three of the *Karagöz Shops* were appraised with contemporary solutions.

Key Words: Interior space, trade, commercial spaces, shops, Burdur Arasta.

## ÖZET

### BURDUR ARASTASI'NDA ONDOKUZUNCU YÜZYIL DÜKKANLARININ İÇ MEKAN ORGANİZASYONU

YELDA SARIÇETİN

İç Mimarlık ve Çevre Tasarımı Bölümü

Yüksek Lisans

Tez Yöneticisi: Dr. Zuhal Özcan

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Bu tezin amacı Burdur Arasta'sında bulunan üç adet 19. yüzyıl *Karagöz Ailesi Dükkanları*nın iç mekan düzenlemelerini irdelemektir. Bu dükkanlar üzerinde fonksiyon ve estetik kaygılara ait kararlar verebilmek için, ticaretin ve ticaret mekanlarının geçmişlerinin incelenmesi gerekli görülmüştür. Bu nedenle, 19. yüzyıl sonuna kadarki dönemde Türk egemenliği altındaki Anadolu'da ticaret hayatı, mekanları ve esnafın gelişmeleriyle ilgili bir tarihsel araştırma yapılmıştır. Bununla beraber, dünyada ve Türkiye'de dükkanın ve alışveriş metodlarının gelişimleri tarihten ve günümüzden örneklerle incelenmiştir. Yapılan arazi çalışması sonucunda, Burdur Arastası ve özellikle *Karagöz Ailesi Dükkanları* birinci el kaynaklardan ve kişisel gözlemlerden elde edilen bilgiler ışığında değerlendirilmiştir. Tüm yapılan araştırmalar sonucunda da üç adet *Karagöz Ailesine* ait üç adet dükkan çağdaş çözümlerle yorumlanmıştır.

Anahtar Sözcükler: iç mekan, ticaret, ticari mekanlar, dükkan, Burdur Arasta.



## ACKNOWLEDGEMENTS

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# 1. INTRODUCTION

## 1.1. Subject of the Thesis

Today, most of the interior architects are obliged to deal with already existing buildings. When these buildings are historic ones, they are considered to be the primary resources for interior architecture. In other words, they are already existing samples to learn from. Their material use, craftsmanship, proportions, decorations, or the aesthetics hidden in small details are some of the factors which would inspire any interior architect for their further works.

This study deals with the interior space organization of three shops, which are called the *Karagöz Shops* in Burdur Arasta. As being built at the beginning of the century, around 1902-1904, they are historic buildings, with original interiors. A concept study has been carried out through the thesis, in order to put forward the best solutions for the survival of these buildings. Through the study, it is believed that the basic responsibility of the interior architect is to exploit the aesthetic potential in a design while carrying out the technical and functional requirements, within the professional limits of an interior architect.

The present study is a concept study on design proposals for the interior space organizations of the three *Karagöz Shops*. Even though it has developed in the guidance of a restoration specialist, it is not a restoration study.

## 1.2. Methodology of the Study

As a result of the desire to update the shops' original conditions in order to satisfy contemporary needs, a good research about the commercial life, especially in the 19th century was unavoidable. Furthermore; the development

of the individual shop, and shopping; and the historical development related to the case study buildings were also examined. While considering what needs to be done in these shops, existing conditions of both the buildings themselves and the environment were analysed.

During the present study, field survey at the site, and literature survey were carried out.

### **1.2.1. Field Surveys**

Field surveys were carried out mainly in three steps.

#### **1.2.1.1. Measured Drawings**

Firstly, the three shops chosen as a case study, the *Karagöz Shops* were measured with manual techniques. Then, plan layouts, sections and elevations were drawn. As a result of these measured drawings, the general proportions, measurements of the shops, and their differences from each other were realised. The building qualities were understood, which helped to make decisions on the new function proposals for the shops.

#### **1.2.1.2. Evaluation of the Environment**

The environment was studied at the site, also. Each shop in the arasta was recorded, related to its building data; interior space qualities, such as, the heights, decorations, number and shape of windows, and shop windows; facade details; function. They were analysed in comparison with the *Karagöz Shops*. Information was gathered from the conversations with the tradesmen of the Arasta. Old and contemporary maps of the survey area are also investigated.

#### **1.2.1.3. Photographic Survey**

Many photographs were taken revealing missing facts about the buildings themselves and environmental data in detail.



### 1.2.2. Literature Survey

Within the scope of the present study, literature survey has been very important. Sources were examined to formulate the historical background. As there is a lack of literature work on Anatolian commercial spaces, many first hand sources, such as the land registers, Ottoman *Salnames* and travelogues were studied for the preparation of this thesis.

#### 1.2.2.1. First Hand Written Sources

The background of the *Karagöz Shops* were studied in Burdur Municipality and Land Registration Office. Only about 56 years of the shops' history could be traced, back to 1938. The registers before this date were recorded in Arabic letters and are still preserved at the archives of the Burdur Land Registration Office. As a result of a language problem, unfortunately, the research had be stopped at this date.

#### 1.2.2.2. Ottoman Sources

Written information about Burdur was searched in Ottoman *Salnames*. Burdur was traced back in the 19th century Ottoman Konya *Salnames* of 1836, 1837, and 1841. They are examined related to the voyage dates of travellers mentioning Burdur. The concerning *salnames* were translated for the study.

#### 1.2.2.3. Travelogues

In order to make comparisons with the Ottoman sources, some travelogues were also studied. Although there have been many travellers passing through the region, not much of them had given information about Burdur. Little information about the city, usually with similar explanations with one another, was given. Travelogues of W. Leake, F.V.J. Arundell, and E.J. Davis are examined for the study.

### 1.3. Contents and Limits of the Study

The aim of the study is to develop a conceptual work, focusing on the design of the interiors of the shops in order to propose contemporary design solutions. In this respect, in the second chapter, the developments and the influences on the commercial life, tradesmen and buildings in Anatolia under Turkish hegemony until the end of the 19th century, were briefly examined. This information was helpful to understand the economical situation and the position of the tradesmen during the period when these shops were built. The changes in the Ottoman shops at the second half of the 19th century which are related to the commercial life and economy were explained in the second chapter.

In the third chapter, the individual shop, and shopping methods are examined. The background of the individual shop was traced back to the antiquity, with examples from different antique cities. Unfortunately, no information about a singular Seljuk shop could be obtained during the course of this study. Department stores, shopping malls, mail order shopping, and electronic shopping were discussed briefly, and contemporary retailing methods in Türkiye was also dealt with.

Under the light of the field and literature surveys, the shops of Burdur Arasta, especially the *Karagöz Shops*, which were chosen as the case to be studied, were analysed in the fourth chapter. The gathered information was compiled with personal observations and explained with tables and figures.

In the fifth chapter, depending on the data gathered, different sketches are proposed for the revitalization of the shops to serve in functionally and aesthetically better conditions.

As a result of the conceptual study carried out through the thesis, contemporary solutions combined with the already existing values of the buildings (which are chosen as the case to be studied) are proposed. Furthermore, already existing buildings, especially the historic ones, offer many architectural aesthetical and functional solutions on which contemporary design interpretations may be applied.

## 2. COMMERCIAL LIFE AND COMMERCIAL SPACES IN NINETEENTH CENTURY ANATOLIA

### 2.1. Commercial Life in Anatolia under Turkish Hegemony until the Nineteenth Century

The commercial activities of Turkish people date back to the time when they were living as tribes in Central Asia between approximately 2nd century BC and the 8th century AD. They were involved in different aspects of trading as they were on the way of two very important trade routes; The Silk Road and The Mediterranean.

In the Ottoman *çarşı*, instead of a mass-production answering the demands of consumers, there was a little amount of production reflecting the characteristics and the qualities of the producer.

The Ottoman commercial life had parallelism with the foreign trade until the third quarter of the 18th century. However, during the years when the industrial revolution began in Western Europe, "the Ottoman industry has started to decline not only with respect to the foreign trade but also with respect to the levels of production it had once achieved in its own past" (Genç, 1976: 261).

Tankut (1981) argues that, the Ottoman commercial life had three main periods until the 19th century. First, local and regional trading was common, then international trading became as important as the local, and by the 19th century, only the international was appreciated.

In the second half of the 19th century, the goods of the Anatolian commercial cities, which were the raw materials of production, were exported, answering

the demands of ever developing industry in Europe. As a result, there had been an important decline in the commercial relations and a change in the route of product transportation within the local regions (Aktüre, 1978).

The reform movements which were introduced to the society during this period, opened up new areas of consumption and increased the demand for the mass products of the European factories. Therefore, manufacturing and handicraft in the Anatolian commercial centres almost ended by the end of the 19th century.

Aktüre (1981) argues that, another reason for the decline in the Ottoman industry was the unemployment problem that occurred as a result of the increase in the city population during the 17th century. The unemployed people were ready to work anywhere with a small amount of salary resulted in the decrease of the qualified workmanship. On the other hand, there was an increase in the unqualified manufacturing as a result of the increase in the amount of consumption.

According to many authors, the traditional and conservative organizations such as *ahi* and guild systems were also responsible for the stability of the handicraft and production in the cities. Such organizations were strictly controlled by the government, preventing any capital collection.

Ahi Evran was the person who established the *ahi* organization in Anatolia. He organized the Turkish tradesmen and craftsmen around principles such as, generosity, morality, helping, hospitality. At around the 12th century people needed to be organized to resist the competition with the Byzantine tradesmen and artisans, and against Mongols chasing them. Therefore, not only people interested in arts, crafts, and trade, but also the legal administration was included in this organization (Çağatay, 1989) .

It is agreed by many researchers that the *ahi* organization directed the socio-economical and even the political lives of the Anatolian people during the Seljuk and Ottoman Empires. First of all, as *ahi* organization dictated every citizen to have a definite career, it quickened the process of settlement, instead

of being nomadic. Secondly, Turkish people participated in commercial and craft activities which had been occupied by local foreign communities. Lastly, Turkish tradesmen and craftsmen had gained many privileges in the community which was very important for the economic life of the city.

Çağatay (1989) states that, in 1727, the government demolished the political influences of the *ahi* organizations and the privileges they obtained beforehand. Thus, the tradesmen and the artisans established a new organization, called the guilds. Although, the *ahi* organization had an important role in the determination of the guild laws and regulations, they were organized and controlled by the administrators and the imperial edict.

Every group of tradesmen, manufacturing and selling the same kind of products, formed their own guild. The guilds had the responsibility to control the quality and the quantity of the production, as well as providing the social solidarity among the tradesmen of the same business. Each group of guild would occupy one or more streets in an *arasta*. This social organization scheme determined the physical formation of the city plans. At 1912, a law was established by the government which resulted in the closure of the guilds (Ülgen, 1994: 25). On the other hand, according to another point of view (Çağatay, 1989), in 1861, after the establishment of *Islahat* orders, when art and commercial activities became independent, all the authorities of the guild system had been expired.

## **2.2. Commercial Spaces and the Tradesmen in the Nineteenth Century Anatolia**

In Anatolia, during antiquity, there was an extravert culture of commercial life performed at city squares and at the streets. During the middle ages, with the development of Seljuk and Ottoman cultures, the commercial life became introverted with the streets around small city squares. The commercial buildings developed either along a street forming covered-bazaars and *arastas*, or around a courtyard forming *bedestens*. (Tankut, 1973)

*Hans*, *bedestens*, closed-bazaars and *arastas* were the main commercial

buildings of the Ottoman period. Such commercial buildings formed the spatial organization of the cities (Turgut, 1986). From the beginning of the Ottoman Empire at around the 14th century, until the midst of the nineteenth, the city structure remained almost the same (Aktüre, 1981). Only around the end of the 19th century, this structure started to change and develop as a result of the changing socio-economical factors and foreign influences. Aktüre (1978) claims that, railways, new commercial and administrative centres, bourgeoisie and immigrant districts, military barracks, new form of houses with big gardens were additions to the city property creating attraction points and interrelations developing the city formation depending on new improvement regulations.

At the end of the nineteenth century, there were mainly two groups of tradesmen in the Anatolian commercial cities: The local bourgeoisie of Moslem Turkish people usually dealing with the traditional handicraft and retailing. Their shops remained almost the same from the 16th century until the end of the nineteenth.

The other group was the wealthy Greek merchants dealing with foreign trading and the Armenians dealing with retailing or wholesale. This second group formed the new commercial zones which were composed of shops rowed along the same axis of the already existing commercial centres (Aktüre, 1978).

Related with the foreigners in the Anatolian commercial life, it may be quite helpful to cite this short knowledge by Odysseus;

"In fact, all occupations except agriculture and military service are distasteful to the true Osmanlı. He is not much of a merchant: he may keep a stall in a bazaar, but his operations are rarely conducted on a scale which merits the name of commerce or finance. It is strange to observe how, when trade becomes active in any seaport or along a railway line, the Osmanlı retires and disappears, while Greeks, Armenians, and Levantines thrive in his place" (Odysseus, 1900:95).

Street was a very important element for the formation and spatial distribution of the commercial buildings. In the Ottoman culture, it became almost an interior space, where the "interior and exterior spaces were perceived identically" (Tankut, 1981: 777).

The commercial buildings mentioned above can be shortly described as below:

### 2.2.1. Hans

*Han* was the business centre of a city during the Ottoman period. They began to develop during the Seljuk period, sometimes functioning as hotels of their time. Ottoman *hans* were located at the commercial centres where a closed-bazaar could also be found, as seen in Figure 1.

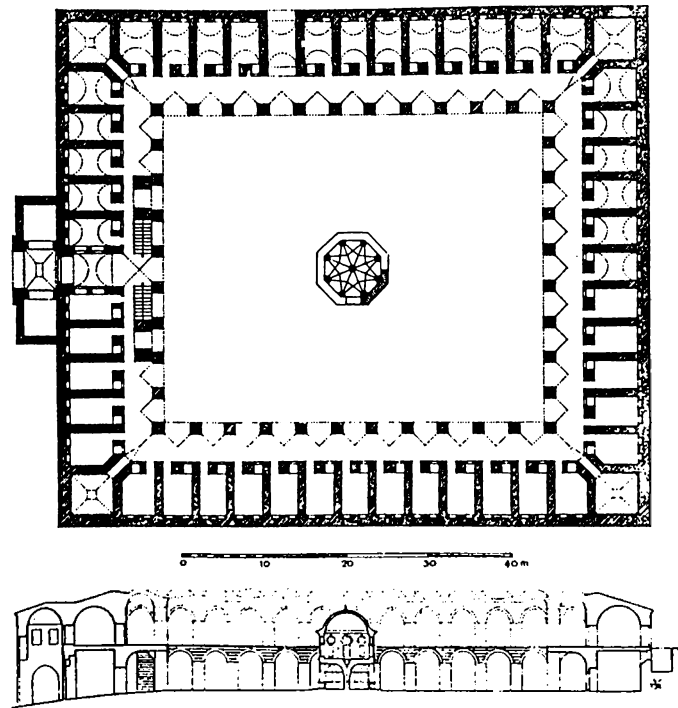


Figure1 Ground floor plan and transverse (longitudinal) section of the Bursa Koza Han (Cezar, 1983: 61)

As a design principle, *hans* were usually two storey high buildings, encircling a courtyard (Figure2 and Figure3). Entrance was from the door right below the *baş oda*. A corridor which was enclosed with a riwaq, would reach out to the courtyard. The rooms on the ground floor were usually used for storage. At the point where the entrance meets the corridor with the riwaq, two staircases facing each other would help to reach to the first floor. The rooms on this floor were used for commercial activities. These rooms would contain cabinets, and sometimes a fire-place (Ersoy, 1991).

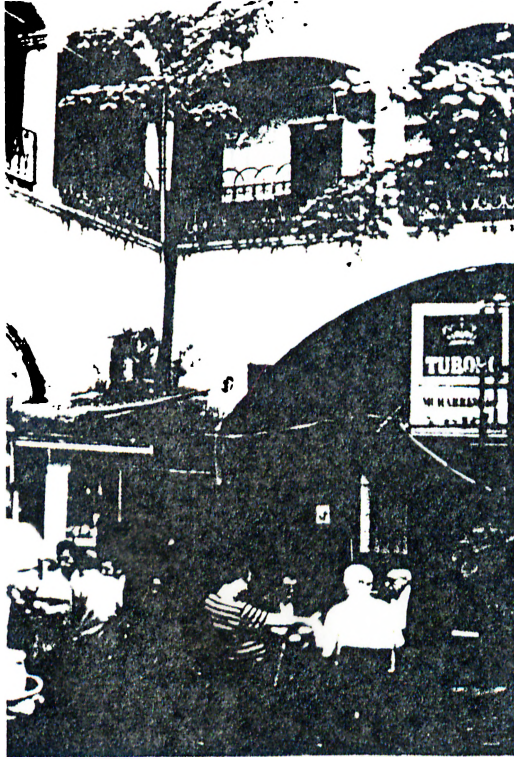


Figure2 Part of the *baş oda* and the entrance to the courtyard at Eski Han, Bartın

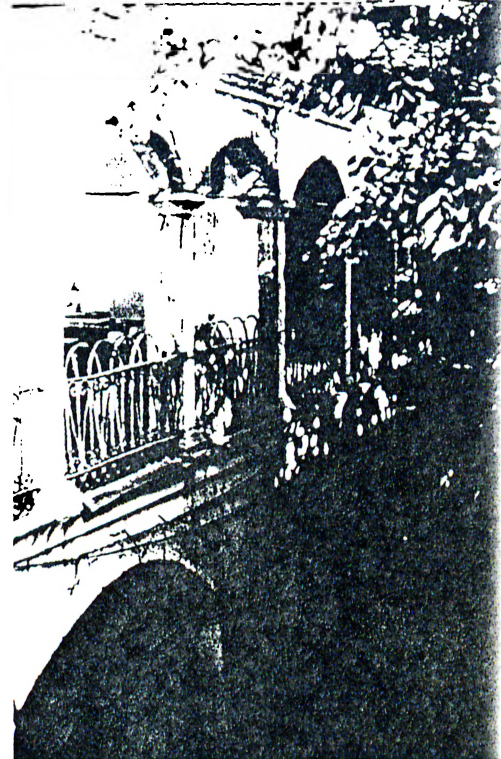


Figure3 Eski Han, Riwaq part from 2nd floor, Bartın

### 2.2.2. Bedestens

*Bedestens* which were the stock-exchange centres of their time, began to be built at the end of the Seljuk period and increased in number during the Ottoman (Figure 4). As selling and buying of valuable goods took place in *bedestens*, a lot of guardians protected them. Besides, *bedestens* acted as bank-cases where people would also keep their valuables in the cells (Faroqhi, 1993).

*Bedesten* buildings were constructed so as to form big spaces. These spaces were usually covered with domes. In the later periods, the outside walls were also surrounded with shops (Sezgin, 1984). There were a lot of cells in the



*bedestens* which were used for storing silk textiles, gold, etc. In the cells, there were *sekis* on which the tradesmen would exhibit their goods. Over the *sekis* there were cabinets to lock the goods at nights.

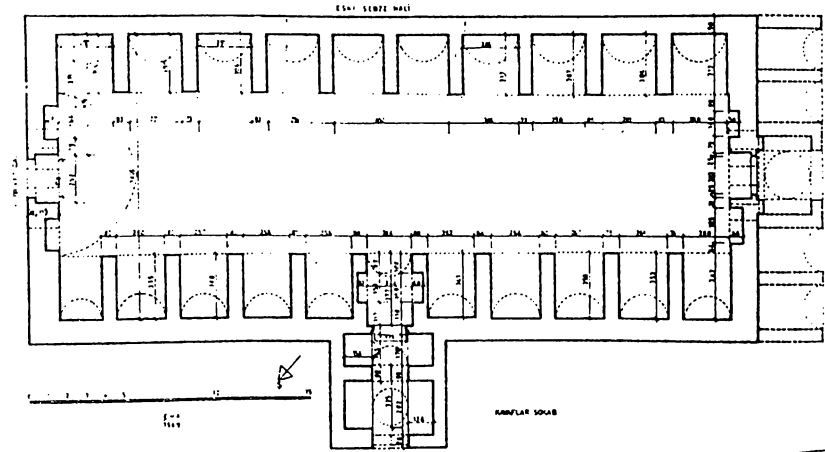


Figure 4 Restitution plan of the Gedik Ahmet Paşa Bedesten in Kütahya (Cezar, 1983:199)

### 2.2.3. Closed-Bazaars

According to Cezar (1983), the earliest example of a covered-bazaar was built in Baghdad in 1070. He also points out that, they were known in Turkestan during the Seljuk period (Figure 5).

Closed-bazaars are big commercial centres with shops in a row on both sides of a street. The shops were located perpendicularly to the streets. They were covered mostly with vaults in the same direction. As a result of men's need to protect himself from climatic conditions and in order to encourage shopping, particularly during inclement weather, the streets were also vaulted.

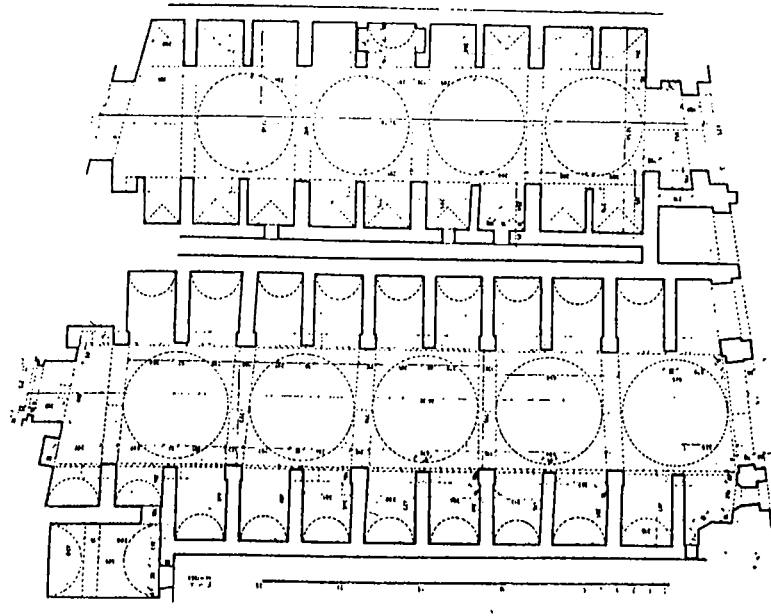


Figure 5 Plans of Sipahi and Gelincik Covered Bazaars in Bursa (Cezar, 1983, 108)

#### 2.2.4. *Arastas*

There is no difference between the closed-bazaar and *arasta*, from the point of plan and organization scheme. In the *arastas* there was no superstructure over the streets between the shops, besides they did not have to be stone constructions always. Administratively *arastas* were usually part of a foundation composed of mostly a mosque, a medrese, a bedesten, a tomb, a fountain and the like; forming up a *külliye* totally, just like the closed-bazaar. They were mostly established in the late 15th century (Turgut, 1986).

Arastas can be grouped in two:

##### 2.2.4.1. Guild Markets

They were the market types consisting of shops dealing with the same kind of retailing and production, rowed along a street. This kind of *arasta* would unite with a mosque and han. The streets were shaded by the eaves called *sakaf* (Özdeş, 1954).

#### 2.2.4.2. *Arasta* Markets

These were usually part of a commercial centre such as a *han* or a *bedesten*, or part of a complex along with a mosque, madrasah, tomb, mental hospital, school, library, fountain and the like, as mentioned before (Figure 6).

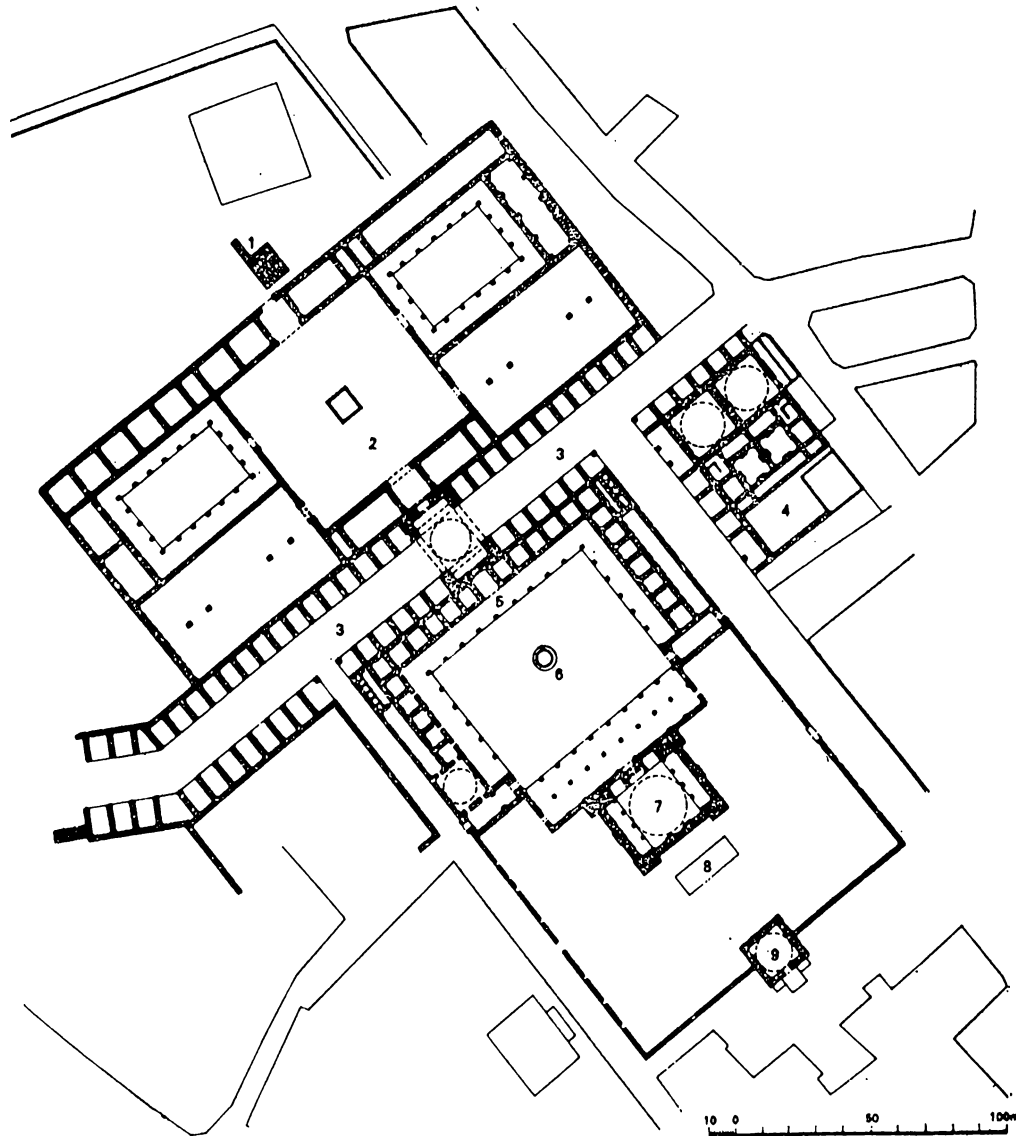


Figure 6 An example of *arasta* market as part of a complex (Cezar, 1983: 139)

Aksulu (1981: 13) points out that *arastas* emerged in the "cities which were specialized to contribute with specific goods to the state wide economy". Thus,

generally, in the Ottoman State, there were cities which were appreciated with their specific productions. *Arasta* buildings began to be built in these Ottoman cities.

### 3. SHOPS IN HISTORY AND TODAY

About the background of shopping spaces, Kurtich and Eakin states that ;

"Space for marketing and shopping go back to the earliest beginnings of the urbanization of humanity, when people set up temporary structures and booths to trade food and wares at convenient crossroads of trade routes" (Kurtich, and Eakin, 1993:418).

Although, there is very limited written information available about the shops in Anatolia, it is supposed that the development was similar. Below is the summary of what could be found. The earliest information dates back to the antique period, and the latest reaching to the present time.

#### 3.1. Shops in Antiquity

In general, today, it is a habit to establish the trading centres at the middle, and the residential districts at a distance from them in a typical city plan. However, in antiquity, they were sometimes constructed together as a single unit, each, with the necessary spaces.

The tradesmen and the artisans together with their families used to live in divisions within their shops. These divisions were either underneath or at the rear of the shops. Occasionally, there could be an additional mezzanine floor.

At the city of Ephesus, which was the capital town of the Roman Empire in Anatolia, two storey high shops were discovered during the excavations. The upper floor was used to accommodate the families of the shop owners, where the ground floors were left to commercial or production activities (Erdemgil). According to Kurtich and Eakin (1993), in a typical individual Roman shop,

there was a counter separating the interior of the shop from the street forming a bar like surface upon which transaction took place.

On the other hand, sometimes a workshop was included within the dwelling. An example of this, is in Bergama, where a dwelling with a pottery workshop was excavated dating back to the Hellenistic period (Usman, 1958).

Stoas were also very important for the Hellenistic architecture and city life. It was mainly a colonnaded shed, open to sunlight on one of its long walls and enclosed on its remaining sides.

"It (the stoa) was a method of grouping together a lot of shops and workshops, which would otherwise have looked like a random collection of sheds and huts, and of giving them a dignified unity. It provided a space for people to sit in or walk under in the shade, where they could talk and barter their goods ... And if it had an upper storey it could provide office and other rooms" (Nuttgens, 1983: 93).

In Priene, which was a well-arranged city of the 4th BC century, the shops were located between the dwellings along the main streets. They were found on the main facades of the dwellings (Figure 7). In some of the examples, there were connections between the shop and the dwelling through a door.

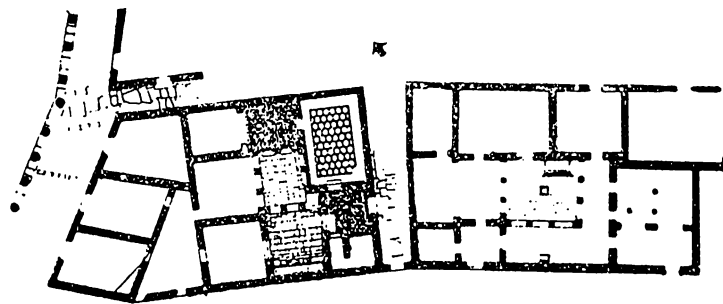


Figure 7 The plan of a house functioning as shops in Side during Roman period (Usman, 1958:204)

Harrison (1980: 118) mentions about Alakilise, which was a "... village with its

homogeneous construction and its wine-industry appears to have been a planned one, attributable . . . to the first part of the 6th century". Alakilise valley settlement being an example of Byzantine period, reveals few about the house and city formation of its day, but Harrison adds that;

"The houses (at Alakilise), either detached or terraced into the hillside, are of two storeys, the lower invariably without windows and clearly for use as barn or byre. The living quarters were upstairs, divided into two or three rooms, opening onto a balcony which was reached . . . by an external stair. Each house had its rock-cut cistern, and each its rock-cut press, consisting of a pressing floor about two meters square and deep trough, presumably for wine" (Harrison, 1986: 386).

The information of production gives an idea about some kind of trading activity, however, further information is lacking.

Unfortunately, no information was obtained about the Seljuk shop during the course of this study.

### 3.2. Shops in the Ottoman City

*Çarşı* is the attraction point of the daily life in an Ottoman city (Cezar, 1980). It was ". . . the place to maintain some of the industrial activities, as well as the commercial" (Cezar, 1980:31 Translation by the author).

In the Islamic societies, the need to perform the divine services at certain hours of the day, obliged to be settled around the mosques. It was true for the residential zones as well as the commercial. Therefore, it can be thought that, in the Islamic societies, each *çarşı* would unite with a mosque.

In the second chapter, it was mentioned how the traditional *çarşı* symbol was demolished in the 19th century. According to E.İşin, this demolishing "is the certain evidence of the transition from the traditional regularities of production into importation (regularities)" (İşin, 1985:551. Translation by the author).

There was an increase in the kind of goods imported from West, and therefore an increase in the consumption, especially in İstanbul. Every people was

interested in the irresistible attraction of these goods. All these resulted in the change of the tradesmen and the shops in the *çarşı*. The most characteristic element of the shops until this period was the *sakaf/sakf*. It was a timber security element covering the front of the shops at nights. As seen in Figure 8, during the day time, they were either opened like an accordion at the sides, or upper and lower parts were opened. In the second case, the upper part was used as a protection element from climatic conditions, and the lower part became a counter.



Figure 8 Example of an accordion and the horizontally opened *sakaf* from Divriği Arasta

After the changes, a new method of marketing goods in the shops was introduced, which led to the new organization of the shop windows and glazing of the facade (Figure 9 and Figure 10) .

On the other hand, these improvements were not so influential in the provinces. For one thing, the professions still depended on the religious regulation systems. Secondly, the standards of the economical life in the provinces limited the variations in the productions. They were enough to satisfy the basic daily needs of people (Işın, 1985). Accordingly, MacKeith mentions,



"Improvements in shop design and retailing could take place only where there was a high percentage of wealthy shoppers to pay for such novelties" (MacKeith, 1986: 9).

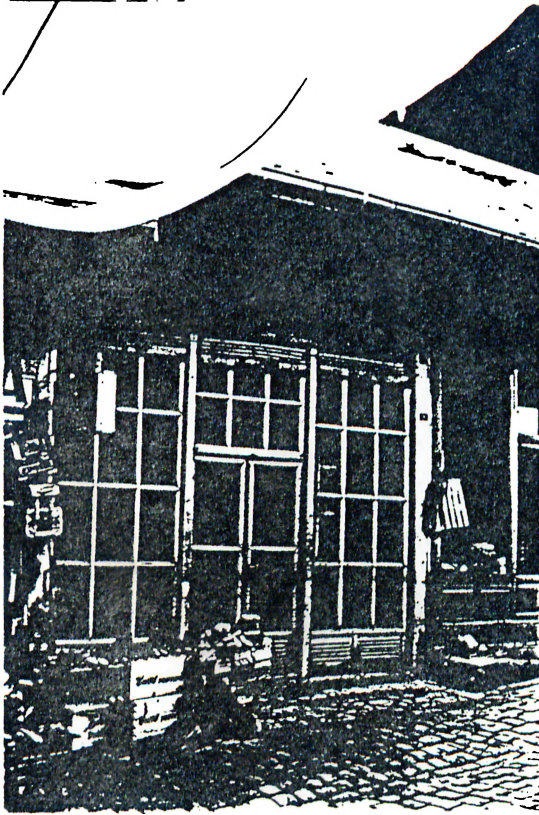


Figure 9 One of the early glazed examples of a shop window (facade) from Divriği Arasta



Figure 10 One of the original examples of a shop window from Anafartalar Street, Ankara

The craftsmen used to manufacture in their shops, teaching the apprentices their art. About ten years before, there were still such shops in use as in the examples like Safranbolu arasta. Therefore, both the working surfaces and sales counters were found in the shops. They were usually made of timber (fig. 11). There is very limited information about the interior space organizations of shops even in the 19th century. Özdeş (1954) claims that, shops were usually one or two stories high, occasionally having a mezzanine floor added for storage facilities.



Figure 11 Interior of a shop from Safranbolu Arasta

Shops could be of timber or stone in construction. In timber construction examples, the infill material could be mud-brick, brick or stone depending on the local availability. The shops in Anatolia, before and after the Turkish people, were mostly constructed of flimsy materials such as, timber with mud-brick infill.

The shops of the later periods were arranged on both sides of a street, in a part of a bazaar, in a *han*, *bedesten*, or an *arasta* and were constructed of stone. Each street, or part of it was established especially for a profession, such as, feltmaker's street, coppersmith's street, etc.

This system continued to be appreciated at the Republic period, until recent years.

### **3.3. Contemporary Shops and Retailing Methods**

According to many researchers, the individual shop did not change essentially for centuries, and according to MacKeith (1986: 8), "shop embraced every location where selling took place". On the other hand, in time, shopping was institutionalized. In Western culture, the ancient Romans built large, multi-level, permanent structures containing a series of uniform shops. It was documented that, during the 17th century, glazing of the shop window with small panels of glass as a division between the goods on sale and the street outside, was firstly established in Holland (MacKeith, 1986). Accordingly, it is recorded as the beginning of the organization of the shop windows.

In time, as a result of rapidly changing social and cultural conditions, retailing methods and shopping patterns have also changed. Increase in population, personal income, range of goods available, need to store goods in great amounts and advertisement facilities influenced the changes in the shopping methods, and in relation, the shops.

Shopping methods mostly appreciated today are, department stores, shopping malls, mail order shopping, and electronic shopping.

#### **3.3.1. Department Stores**

According to Kurtich and Eakin (1993: 420), "the major innovative change in shopping since the ancient Romans was the creation of the department store". The first department store emerged in Paris in 1852, named as Bon Marche [Good Bargain], shown in Figure 12, was a result of the Industrial Revolution prosperity (Sedillot, 1983).

The department stores were not only bigger, but they also had different retailing methods. For one thing, the prices were fixed and did not change according to the bargains with the customers. Secondly, anybody could enter the store to walk around, to hand-pick the items, or to buy something. Then, these stores



were directed towards the masses with the help of the advertisements of the goods and the prices. Department store companies were distributing attractive catalogues. They had credit systems, and home delivery facilities.

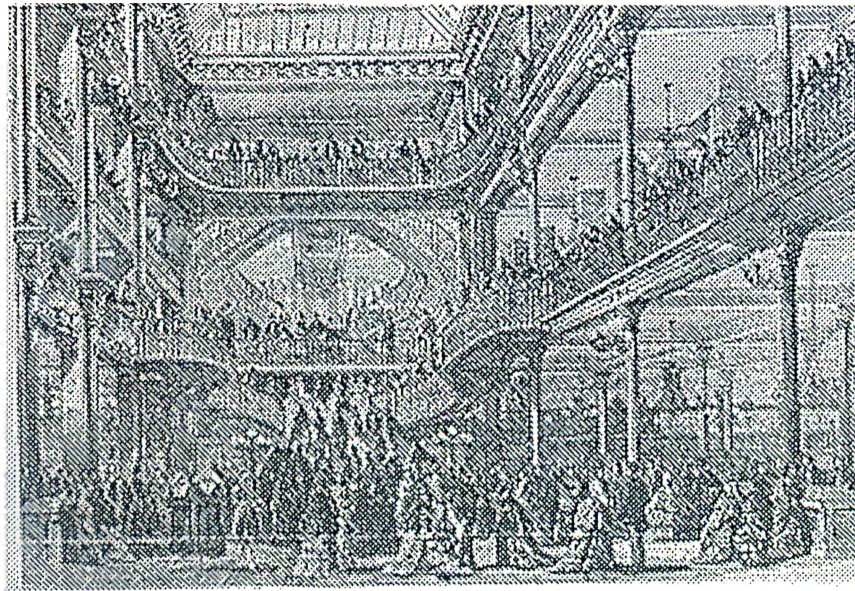


Figure 12 Interior view of Grand Staircase, Magasin Au Bon Marche, Paris, France (Kurtich, J. and Garret Eakin, 1993: 421)

Furthermore, the department stores introduced a new kind of social interaction to shopping. Instead of a verbal conversation between the retailer and the customer, there is only the silent response of customer to goods. This new interaction resulted in the classification of the services provided for the customers. Mun (1981), explains them as personalized, assisted, and self service:

#### **3.3.1.1. Personalized Service**

This is the traditional kind of service where the customers are served behind a counter with the goods being displayed over it, on shelves, and sometimes on display units. This layout is appropriate for expensive, technical, and exclusive goods, like jewellery.

### 3.3.1.2. Assisted Service

The customers select and inspect the goods openly displayed on wall and island units. Sales staff is there to give general information, service and sales.

### 3.3.1.3. Self Service

At 1912, a shop owner named Frank Woolworth noticed the fact that, the customers preferred to hand-pick the goods and that they usually bought those hand-picked ones. As a result, with his leadership, a lot of self service stores were opened, firstly in California, U.S.A. Later, the system spread throughout the Europe in time (Sedillot, 1983).

In a self service store, the customers pick the goods from open display units and take them to the cashier without any contact with the staff. Rather than waiting in long queues; the escalators, little baskets, and carts were in full service for the customers. Mostly, the department stores and the self service stores are considered as the same.

The format of the department store provides the customers to move from one department to the next, and exercise the collective experience of shopping (Figure 13).



Figure 13 Bullock Department Store, San Mateo Fashion Mall, San Francisco (Scott N.K., 1989:130)

Accordingly, Kurtich and Eakin sum up by saying;

"As environments of mass consumption, department stores

were , and still are, places where consumers are an audience to be entertained by commodities, where selling is mingled with amusement, where arousal of free-floating desire is as important as immediate purchase of particular items" (Kurtich, and Eakin, 1993: 421).

### 3.3.2. Shopping Malls

The department stores were in favour until the mass production of the automobiles created the suburbs specially applied in the U.S.A. Besides, the population in towns increased, the streets were full of automobiles, and there was no place left for parking. Thus, collectives of downtown stores in the suburbs were developed, known as the shopping malls, shown in Figure 14. Basically, they were big covered areas, conceptually reminiscent of the Oriental bazaars. The shopping malls may contain a variety of speciality and different department stores. Nowadays that is the wide-spread system.

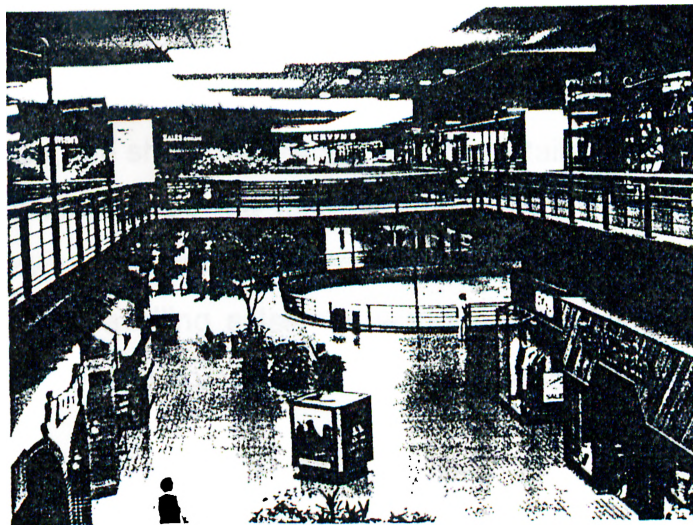


Figure 14 Prestonwood, Dallas (Scott N.K., 1989: 100)

### 3.3.3. Mail Order Shopping

In the second half of the 19th century, a new type of retail marketing became popular, especially in the United States; the mail order catalogue. This alternative emerged due to the development of the postal system, and the settlement of the American West. The dissatisfaction of the farmers and the settlers with the

overpriced and limited local supplies assured the success of the system.

#### **3.3.4. Electronic Shopping**

The competitor of the mail order retailing in the 20th century is the interactive electronic shopping. It is realised with the combined technology of the computer, video, and telephone. Although there is a complete freedom of choice in the goods, there is the lack of physical immediacy.

### **3.4. Contemporary Retailing Methods in Türkiye**

The wide spread retailing methods in Türkiye are; small independent retailers, department stores and supermarkets. Their present situations in the country are briefly examined as below.

#### **3.4.1. Small Independent Retailers**

Hatiboğlu (1986) assumes that, approximately 99 % of the retailing is performed by small independent retailers in our country. They usually serve as a single shop in which, the shop owners are also the retailers. *Bakkals*, millinery shops, butchers, *manavs* are the main examples of the kind. Besides; the farmers selling goods at the town markets; the salesmen walking from one door to the next; and the travelling salesman with his wheelbarrow, selling plastic goods and the like are also considered as small independent retailers.

According to Hatiboğlu (1986), through time, the consumers accustomed to go to some particular zones of the city to buy some particular goods. For example, in İstanbul, they prefer to go to Mısır Çarşısı to buy spices; Kapalı Çarşı is appreciated to buy antiques and jewellery. On the other hand, another habit is, to go to a drugstore in order to buy a toothbrush, grocers to buy olive oil, stationary to obtain a note-book, and furniture shop to buy furniture. However, these habits tend to change a lot, lately. It is possible to come up with a drugstore selling cleaning goods. Therefore, it is observed that the small independent retailers have started to become department stores, or supermarkets.

### **3.4.2. Department Stores and Supermarkets**

As explained before, the department stores are big retailing organizations, which sell many different kinds of goods, and have a high amount of sales. In Türkiye, they are new developments in the retailing field. On the other hand, the supermarkets are wide spread. They are big, self-service stores which usually sell victuals. Ankara Pazarları, Migros can be named among them as examples.

There are also some chain stores such as, Migros, Beymen, İGS, etc. as well as mail order retailers such as Link Marketing.



## 4. EXAMINATION OF THE BURDUR ARASTA AND THE *KARAGÖZ SHOPS*

### 4.1. General Information about Burdur

Burdur is located at the south-west of Anatolia, and is a characteristic passage between Mediterranean, Aegean and Central Anatolia. It is surrounded with Antalya on the south-west, Denizli at the west, Afyon and Isparta at the north.

Asian Pisidians were the first tribe who lived at the lands around Burdur. The excavations at the region resulted with remains from the Neolithic, and Roman ages. Burdur was an important city during Emirates Period because of its commercial relations with Antalya. The Turkoman were weaving and selling carpets and *kilims*. They were also exporting timber along the stream of Dalaman. İncir and Sussuz Caravanserais were located on the trade routes of the time. Today, they are along the main road between Burdur and Antalya (Burdur İl Yıllığı, 1973).

Traces of Seljuk and Ottoman Empires are still visible. Some five Turkish baths, and two public fountains are examples of such. Burdur was established as an Ottoman city at 1391. After the announcement of the Turkish Republic, Tefenni and Bucak districts were included within the borders of Burdur which became a city center (Burdur İl Yıllığı, 1967).

#### 4.1.1. Burdur in the Foreign Travelogues

Among many travelogues concerning the region, there is limited knowledge on Burdur.

An English traveller, W.M. Leake explains his observations about Burdur in his

journey as below,

"The houses are flat-roofed, the town is large, and comparatively well-paved, and there is some appearance of wealth and industry in the streets. Tanning and dyeing of leather, weaving and bleaching of linen, seemed to be the chief occupations. Streams of clear water flow through most of the streets" (Leake, 1824: 137).

Later at 1828, another traveller, F.V.J. Arundell relates his short knowledge;

" . . . we entered the town of Burdur, . . . and were agreeably surprised to see beautiful gardens and rich vineyards, elegant minarets, &c. and a very large and populous town, beyond which lay the lake, of a beautiful blue colour" (Arundell, 1828: 147).

At 1834, the same traveller visits the town again and states his opinions as:

" . . . Intellect is marching even at Bourdour. Education seems to be much more general here than elsewhere; numerous Turks being employed on their shop-boards in teaching young men to write" (Arundell, 1834: 98).

The latest information could be obtained from E.J. Davis in 1874. There were similar observations with that of Leake and Arundell. Davis states that, there were eight mosques in the town. The traveller also thinks that a European was a rarity in the town, concluding from the dislike of the inhabitants towards him. He also points out the beauty and the cleanness of the children in the town. Davis adds that;

"The streets of the town are paved with large stones; the houses are well and solidly built; the bazaars well stocked. Judging from the size of the town it may contain 15 000 to 18 000 people, and it seems a busy thriving place" (Davis, 1874: 144).

#### 4.1.2. Burdur in the Ottoman Sources

There are some *salnames* in the archives which generally explains the status and the position of the cities in Ottoman period. They both contain some information about the city itself and some other information relating the world

events so as to inform citizens. Thus, some *salnames* are used to obtain information about Burdur and how it is organized in Ottoman period.

According to the *Konya Salname*, dated 1836, there were 818 Greeks, 349 Armenians and 5284 Moslems in the town of Burdur. The non-Moslems were considerable for the Burdur population. They were in charge at *Meclis-i İdare-i Liva* and *Ticaret Mahkemesi* and *Belediye Meclisi*. At the *Salname*, there were names such as Dimitri Efendi, Mıgırdıç Efendi, Simon Efendi, Johannes Efendi, focusing on the importance given to the non Moslems.

It is mentioned in 1836 and 1837 *Salnames* that, the *alaca* production was so good, it could be compared to the Halep textiles. Hence, it is complained that the *alaca* textile trading were not appreciated, although they were very strong to sew any kind of clothing.

In *Konya Salname*, dated 1841, it is mentioned that, there was only governor's office and post office buildings which can be considered as public buildings. Additionally it is expressed that there was neither a factory nor a reformatory.

In the same *Salname* it is explained that in Burdur town, there are 6 working mills, 648 shops and 20 stores, 4 caravansaries, 6 *hans*, 6 baths, 3 slaughterhouse, 1 *loncaaltı*, 7 oil mills, 34 tanning factories, 75 *alaca* looms, 1 *mevlevihane*, 24 mosques, 16 *mescits*, 5 *namazgahs*, 19 *mektebi sipyans* for girls, 2 *muvaakkithane*, 13 *tekkes*, 2 *türbes*, 251 fountains, 1 public fountain, 3 castle gates, 1 artisan's house, 2 Christian and 1 Armenian schools and 4 laundries.

In the 4th *Konya Salname*, dated 1882, it was recorded that, there were 23 medreses, 3 libraries, 1 *mekteb-i rüştiye*, 22 *mekteb-i sipyans* in Burdur. According to the same source, 20 tailors, 60 *bakkals*, and 12 jewellery shops were present.

Depending on an inscription on the minaret of an old mosque, the city bazaar and the *bedesten* (which is taken down today), together with the mosque

established the city centre (Burdur İl Yıllığı, 1973).

Coppersmith and carpet making were two very important professions in Burdur. Additionally, there was a production of a *bez*, *alaca*, *kilim* and *seccade*. Besides, manufacturing and embroidery of leather products such as shoe making took place.

A small river passing through the town and 6-7 stone bridges crossing, were mentioned in all the *salnames* which were examined within the limits of the study.

#### **4.2. Observations at the Burdur Arasta**

The Burdur Arasta is examined from two different points of view; from the aspects of buildings and functions.

##### **4.2.1. Observations from the Aspect of Functions**

There are two hundred and sixty eight shops counted along the eight main streets of the Burdur Arasta. Thirty-three of them are *sarraf* shops. Twenty four empty ones are counted. Tailors and clothing shops are both twenty three in number as seen in Table 1.

The table below shows the actual functions occupied in Burdur Arasta today.

Table 1 Distribution of the occupations in Burdur Arasta.

OCCUPATION	NUMBER
1. <i>Sarraf</i>	33
2. Empty Shops	24
3. Tailors	23
4. Cloth-sellers	23
5. Textile Shop	19
6. Millinery Shop	14
7. Furniture Shop	13
8. Food Sellers	12
9. Shoe Shops	10
10. Wool Seller	9
11. Shoe Fixer	7
12. Electrician	6
13. <i>Çay Ocağı</i>	5
14. Candy Seller	5
15. Paint Seller	4
16. <i>Kuruyemişçi</i>	4
17. Barber	4
18. <i>Baharatçı</i>	3
19. Home Machinery Seller	3
20. Carpet Seller	3
21. Mechanics	3
22. <i>Bakkal</i>	3
23. Quilt-makers	3
24. Cologne Seller	3
25. Ice-cream Seller	2
26. Optician	2
27. Flavour Seller	2
28. Clock Seller	2
29. Furniture Fixers	2

Table 1 (cont'd)

30. Stationary	2
31. Bead Sellers	2
32. Glassware and Porcelain Seller	2
33. Tombstone Writers	2
34. Pharmacy	1
35. Technician	1
36. Bakery	1
37. Coppersmith	1
38. Pet shop	1
39. Furniture and Cloth Seller	1
40. <i>Kurukahve</i> and Hunting Shop	1
41. Textile and Cloth Seller	1
42. Machinery Seller	1
43. Gardeners Goods Seller	1
44. Bank	1
45. Bathroom and Kitchen Goods Seller	1

#### 4.2.2. Observations from the Aspect of Buildings

The Burdur Arasta is formed by building lots located parallel to Gazi Street, which is the main street of the town. Accommodating the topography, it is organized in a more or less grid-iron plan scheme. It is at the northern part of the city (Figure 15).

There are three main streets; Demirciler Çarşısı Road, Uzun Çarşı Street, and Eski Belediye Road. Other parallel streets, comparatively smaller, but relatively important ones are; Birinci Yağ Pazarı and İkinci Yağ Pazarı Roads, Belediye Square, Şekerci Road, Ulu Cami Road, Belediye Street, and Bakırcılar Road. These are small perpendicular streets completing the circulation of the shopping area.

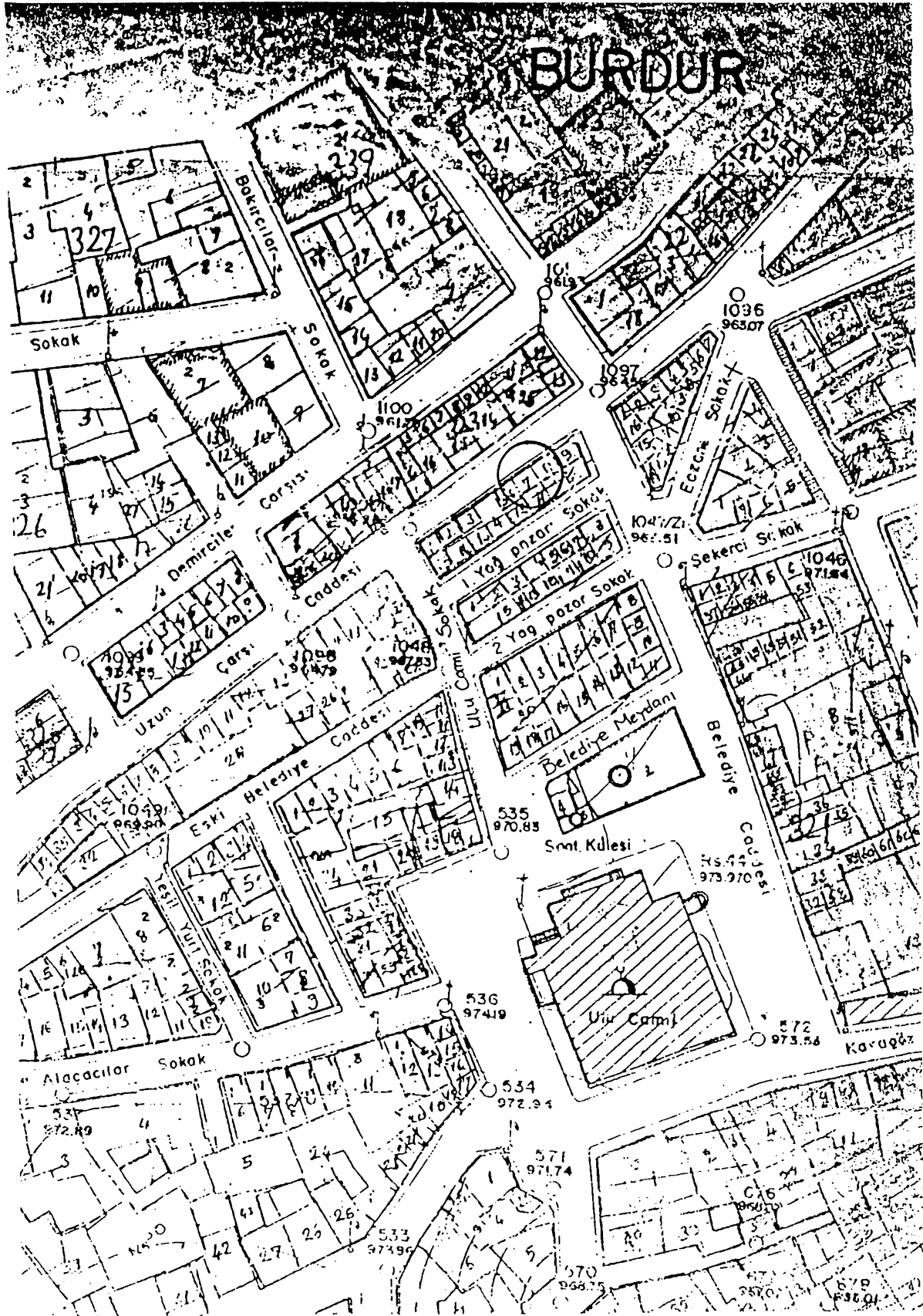


Figure 15 Burdur map showing *Arasta* region

As a consequence of the guild system, some streets were named according to the occupations of the inhabitants. Accordingly, the Demirciler Road must have been occupied by ironworks. Unfortunately, there is not even one blacksmith in the *arasta* today. Names such as; Eski Belediye Road, Belediye Square, and Belediye Road are indicators that the Town Hall used to be here at one time.

As obtained from the panel of inscription on the public fountain at Uzun Çarşı Street, it was built in 1501 by Hamzaoğlu Ali, and was called *Çeşmedamı*. He was the private doctor of Şehzade Korkut, the governor of Hamit and Tekke at the time. Today the district is called as *Çeşmedamı* (Burdur İl Yıllığı, 1967) (Figure 16).

The *Ulu Cami* Mosque represents the focal and distribution point of the *arasta*. A map dated 1884 (Figure 17) demonstrates a mosque and a fountain. They are located at the same spot today, but the mosque had been rebuilt. The old one was demolished at the unfortunate earthquake and fire of 1914, where most of the buildings, especially the timber ones were also demolished. The present *Ulu Cami* was built in 1919.

Similarly, the old clock-tower which had been built in 1830 by Konya Governor Ahmet Tevfik Paşa, was demolished during the same disaster. Later, in 1936-1937, it was rebuilt in front of the *Ulu Cami*.

When the architectural features of the overall city are examined, three types of shops are detected:

#### 4.2.1.1. *Karagöz Shops*

These shops are the oldest ones which could survive to the present. According to İsmail Demir (one of the oldest citizens found in Burdur), there were originally nine of them built around 1902-1904. They were owned by Karagöz Family, who were among the notables of the town (Figure 18). They are all relatively high shops when compared to the other commercial units of the *arasta*.



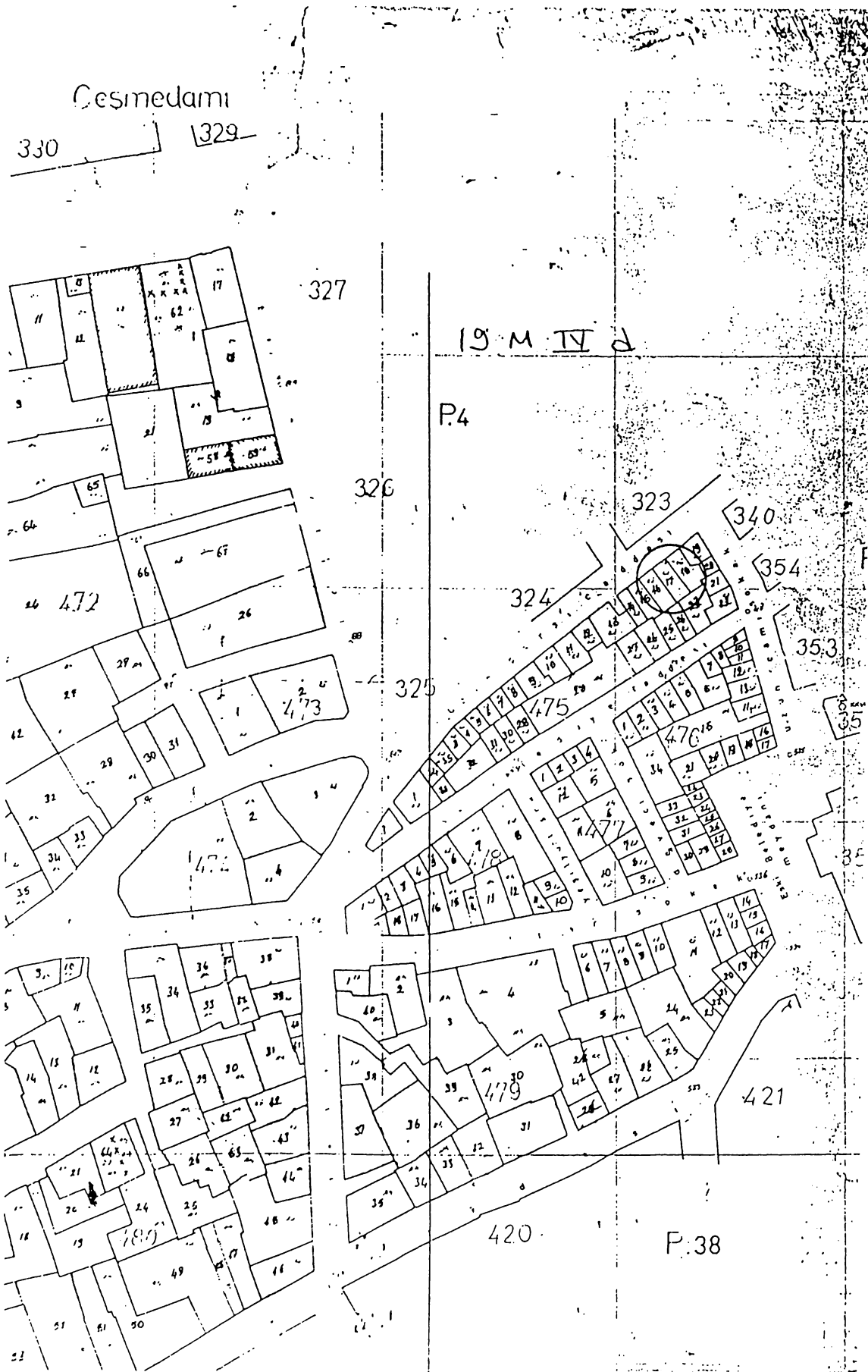


Figure 16 A map showing Çeşmedamı district at Burdur Arasta



Figure 17 Burdur map showing *Arasta* region in 1884



Figure 18 *Karagöz Shops* in series at Uzun Çarşı Street

It is assumed that, originally they all had mezzanine floors, whereas today only three of them are left. İsmail Demir recalls that these mezzanine floors were used for storage facilities. This idea was confirmed by Özdeş (1954) as mentioned in chapter three.

The ones at Eski Belediye Road, are at a higher level as a result of the topography. Due to this fact, they have extra windows at the back walls, facing a terrace at the top of the shops at Uzun Çarşı Street.

Seven of the *Karagöz Shops* were among the few stone examples which could survive the 1914 earthquake and fire. As related by Asım Aşçı, a tailor at Uzun Çarşı Road, one of the *Karagöz Shops*, which was at the corner of the same street, had been demolished at another earthquake in 1971.

#### 4.2.1.2. Municipality Shops

As mentioned before, a lot of shops, especially the timber ones, were demolished at the 1914 earthquake. After this disaster, as the region was under Italian occupation as a result of the Sevres Pact at that time, the municipality hired Italian masonry workmen to build new shops for the local tradesmen (Figure

19). The municipality shops were also comparatively high buildings. Today, in most of them, this height is divided either by a mezzanine floor, or a suspended ceiling. Their entrances are arched, but made of concrete. The facades are glazed and are protected with large, metal, pull-down shutters at nights. These shops are registered to be vaqf properties.



Figure19 Examples of Municipality Shops in Burdur Arasta

#### 4.2.1.3. Recent Shops

These shops are mostly updated ones. Some were built at around 1950s, imitating the already existing ones. As an example, Uğur Balkır's jewellery shop at the Uzun Çarşı Road is an imitation of the *Karagöz Shops* which are at the same street (Figure 20). The facade, and the height are imitated but there are no decorations, neither on the upper walls, nor at the ceiling. Furthermore, the shop was built of reinforced concrete not of stone. According to İsmail Demir, this shop was built at 1953.

These recent shops' ceilings are generally lower but they have two or more flats.



Figure 20 An imitation of the *Karagöz Shops*

#### 4.3. A Detailed Research on the Case Study: *Karagöz Shops*

The case study buildings are three of the *Karagöz Shops*. They are located at Uzun Çarşı Street. One of them is a textile wholesale shop, the one next to it deals with furniture, and the last one is a cloth-seller. On the same street, there are eightynine shops, with twentyseven different occupations. The distribution can be followed from the Table 2.

These three shops are all personal properties and are registered as cultural properties under the 2863 Law; the Law of Preserving the Cultural and Natural Properties. Although the registration date is not known for sure, it is assumed to be after 1975.

Table 2 Distribution of the occupations at the Uzun Çarşı Cadde

OCCUPATION	NUMBER
1. <i>Sarraf s</i>	25
2. Cloth Sellers	16
3. Empty Shops	7
4. Millinery Shops	5
5. Tailors	4
6. Electricians	3
7. Wool Sellers	2
8. Shoe-fixers	2
9. <i>Çay Ocağı</i>	2
10. Paint Sellers	2
11. Furniture Shops	2
12. Candy Sellers	2
13. Shoe Shops	2
14. <i>Kurukahveci</i>	2
15. Mechanic	1
16. Ice-cream Seller	1
17. Flavour Seller	1
18. Barber	1
19. Optician	1
20. Food Seller	1
21. Home Machinery Seller	1
22. Carpet Seller	1
23. Pharmacy	1
24. Clock Seller	1
25. <i>Bakkal</i>	1
26. Technician	1
27. Textile and Cloth Seller	1

As mentioned before, the shops were built by Ömer Karagöz at around 1902-1904. After his death, at 1919, they were rented to the non-Moslems. The non-Moslems in Burdur at that time were the Protestants and the Orthodox. These non-Moslems were forced to leave the city after the 30rd of January in 1923 because of the exchange which was done between the Moslems and the non-Moslems in Anatolia and Balkans, Aegean Islands. During the times of the non-Moslems the shops were serving as cloths-accessories shop, stationary shop, zinc and glass workshops.

In order to determine whether to maintain the already existing function, or to assign a new function, building and environmental data should be considered. Final decisions are to be taken with architect restorers. Building data covers the original status of the building, process of change, present condition, spatial and functional analysis. There are two main items which form the environmental data. The first one is the relation between building and environment while the other one is the evaluation of the immediate environment which occurs due to the economic, social and cultural changes through the years.

#### **4.3.1. Environmental Data about the Shops**

The above mentioned *Karagöz Shops* have the same features forming a series along the Uzun Çarşı Street, located side by side at Çeşmedamı district.

Through the years, as a result of natural disasters, and due to the changes in the economical and social status of the people, there have also been changes in the Arasta. First of all, it has developed and spread to a wider district as a result of different goods available to satisfy different tastes. Accordingly, retailing and shopping methods have also changed. Secondly, the production activity has almost ended, leaving only retailing. Today, there are twentyfour empty shops out of twohundredandsixtyeight. It is assumed that, this proportion is an indicator of the tradesmen's economical status at the Arasta.

There are also residences within the arasta. Most of them occupy the upper floors of the shops, and some are individual residences. For example, at Eski

Belediye Street, there is a big dwelling which once belonged to the doctor and the pharmacist of the town and was shared by all the members of their families. At the ground floor, there was the drugstore and the doctor's office. Today, both the residences, and the drugstore are abandoned, whereas, the doctor's office is a quilt-makers shop. Similarly, the old Country Club on the same street is now used as a snooker saloon.

#### 4.3.2. Building Data about the Shops

Originally, all three shops are stone buildings with exposed load bearing columns. They are relatively high shops of about 6.5 meters in the Arasta. They are the only examples having mezzanines (Figure 21 and Figure 22).

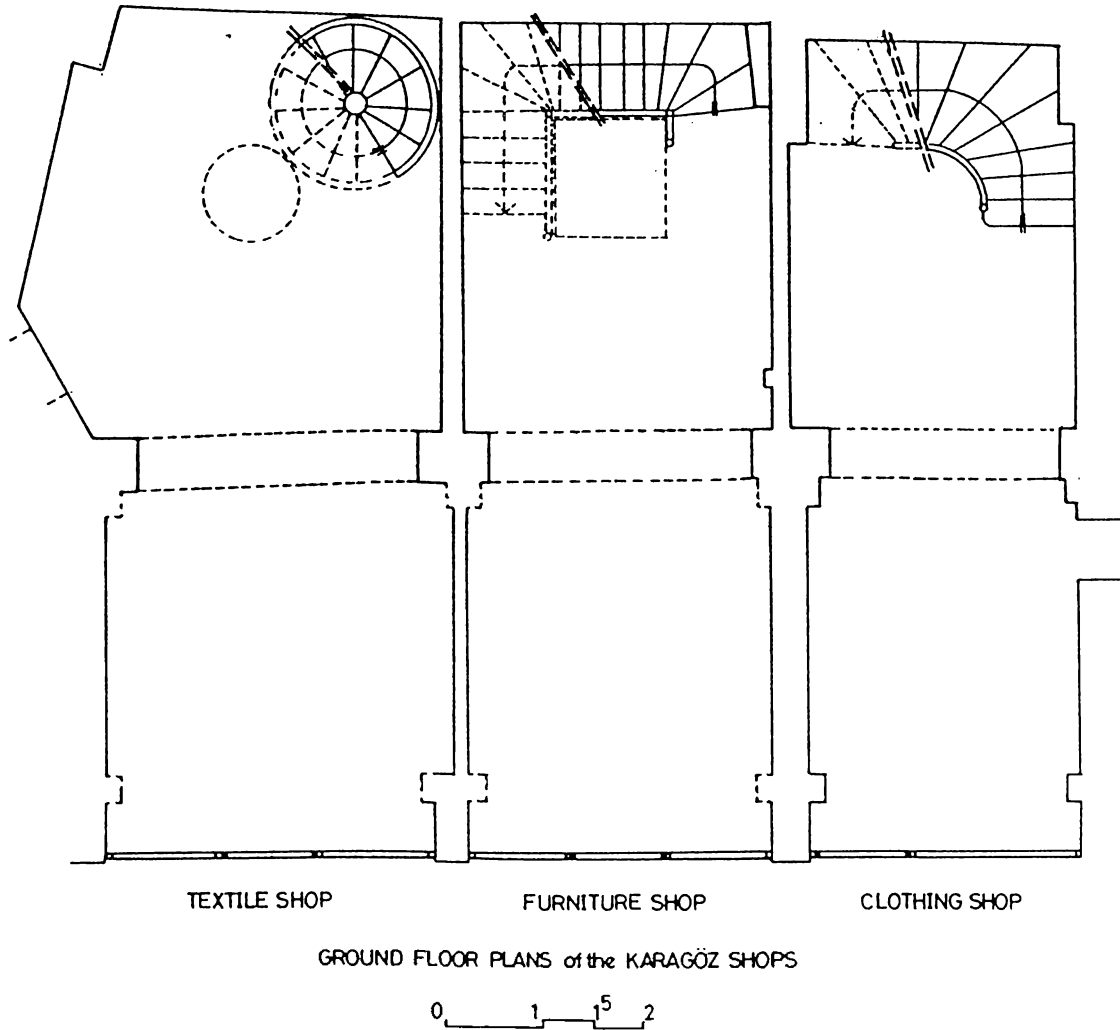


Figure 21 Ground floor plans of the *Karagöz Shops*



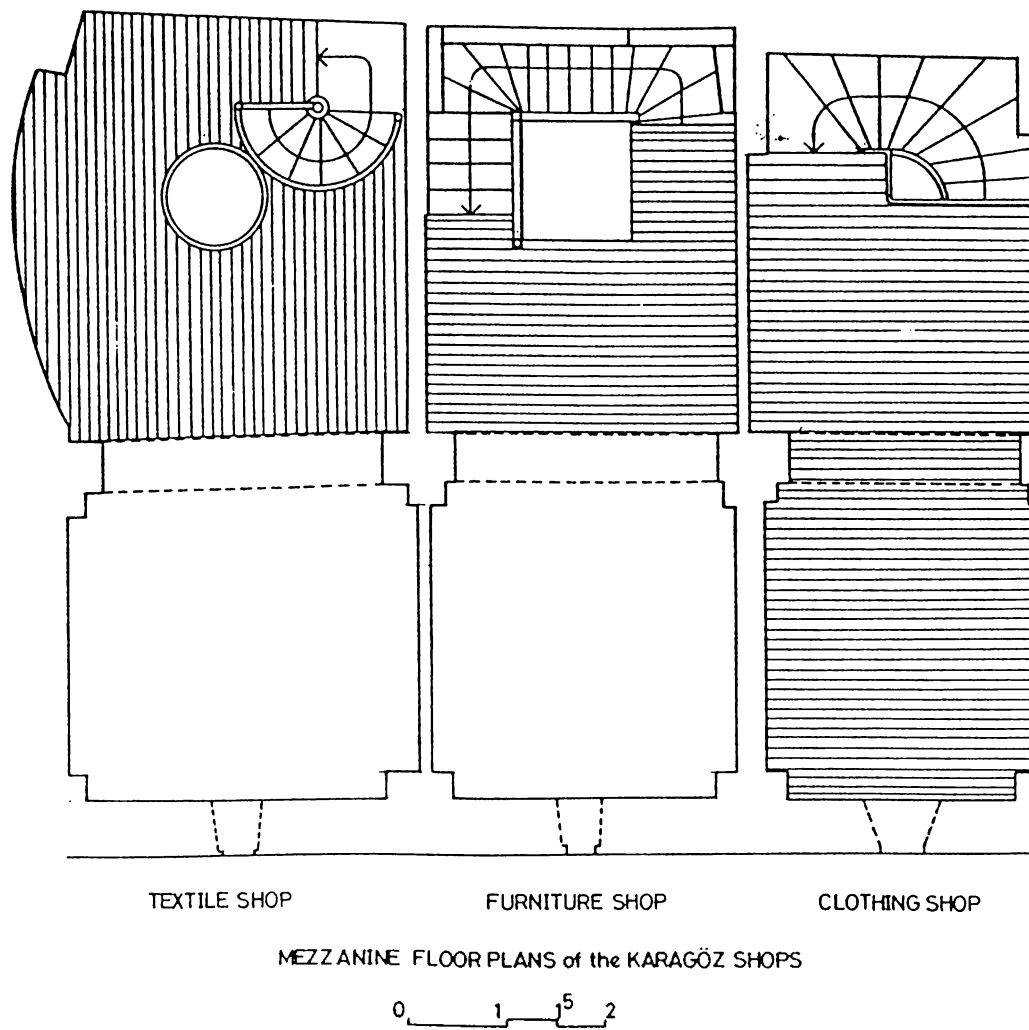


Figure 22 Mezzanine floor plans of the *Karagöz Shops*

The mezzanines are reached by original timber staircases located at the back of the shops. Original openings at the floor of the mezzanine floors accommodate the design of the staircases in geometrical form which is different in each shop.

The shops have stone-arched entrances, glazed with timber frames which are supposedly later additions. The front side of the shops are enclosed by cross-vaults where the back parts have domes (Figure 23). Centre of cross-vaults, and domes, and side walls are decorated at the level of the mezzanine floors with gypsum plaster and timber. Shops are illuminated dimly at the mezzanine

floor level, right over the entrance (Figure 24).

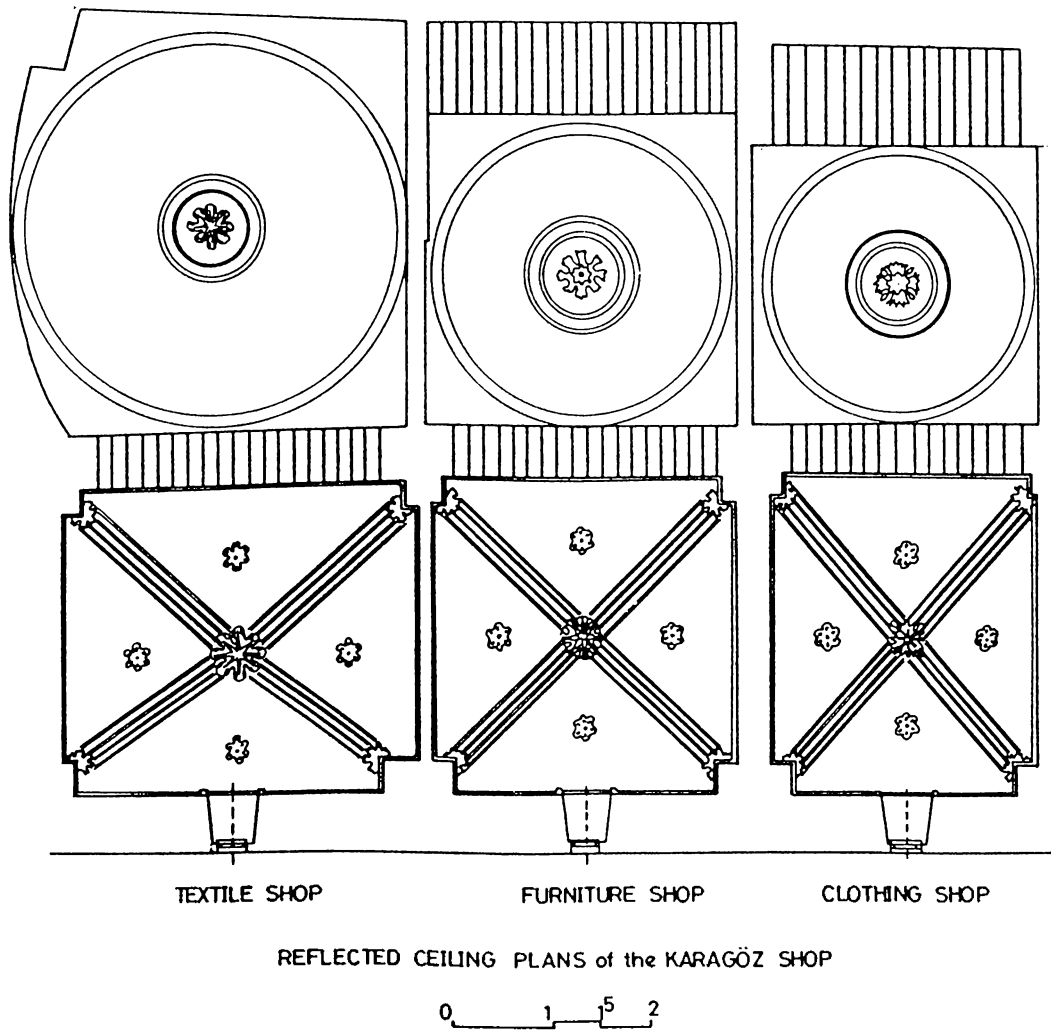


Figure 23 Reflected ceiling plans of the *Karagöz Shops*

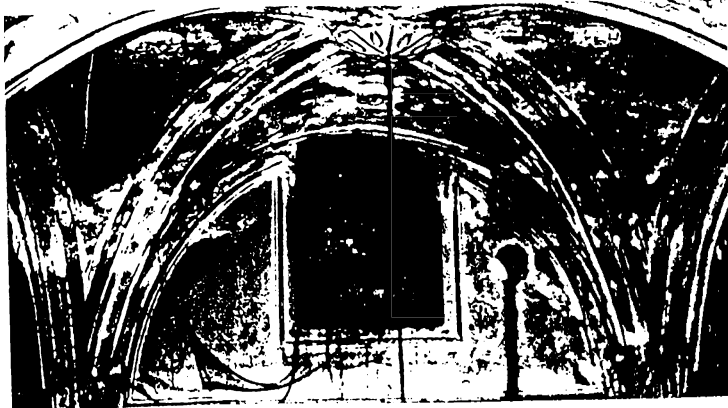


Figure 24 The cross vaults, the decorations on the ceiling, the window from mezzanine floor level

The general layout in each shop is as below:

#### 4.3.2.1. Textile Shop

It is a rectangular planned space, located perpendicularly to the street. A circular shaped staircase at the rear right-hand side of the shop reaches up to the mezzanine floor. On the left-hand side of the staircase, there is an office unit, made of timber and glass which has probably been built recently. The space behind the shop is enlarged with an angular projection on the left-hand side wall. A niche is observed which is used to keep the safe (see Figure 21).

The walls are of bare cut-stone in rectangular shape. Haphazardly built new timber shelves on the walls are used to store and display textile piles. The entrance facade is also recently built of timber and glass(Figure 25).



Figure 25 Timber framed glazed facade of the textile shop

The circular shaped staircase with the steps and the balustrades, is an original one (Figure 26). It is supposed that the mezzanine floor is supported by a wooden joist. The mezzanine floor is covered with timber on top and below. The opening at the floor of the mezzanine; viewing downstairs; accommodates

the circular form of the staircase.

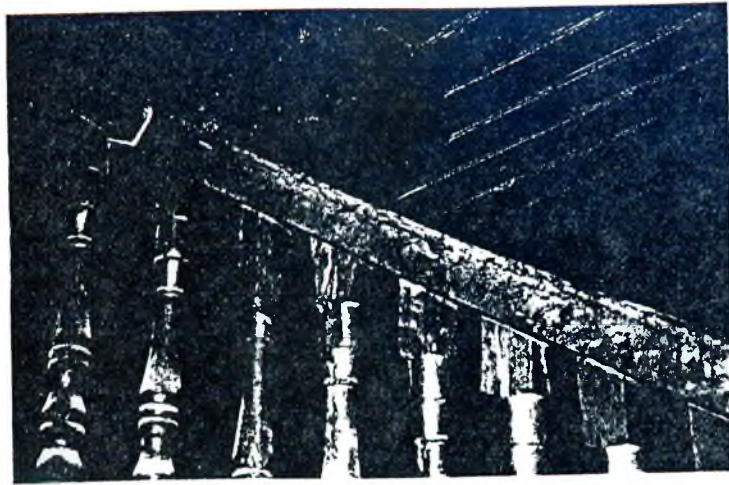


Figure 26 Interior view showing the round staircase and the opening at the floor of the mezzanine floor

The superstructure over the mezzanine floor is a dome which is completed with a decoration at the centre (see Figure 23). The space in front of the mezzanine floor is cross vaulted and about 6.5 meters high. Today there is a suspended ceiling over this space. It was originally illuminated with a rectangular deep window, taking the whole width of the wall at the mezzanine floor level. The ribs of the vault are stone, whereas the decorations on the walls, and on the ceiling are gypsum plaster and timber at the lower levels of ribs (Figure 27).



Figure 27 The stone ribs of the cross vaults and the plaster decorations

#### 4.3.2.2. Furniture Shop

The plan layout is also rectangular and perpendicular to the street, however, the height and the width is less. The form of the staircase is rectangular. At the ground floor there is a recently built timber and glass office unit in front of the staircase. The opening at the mezzanine floor accommodates the shape of the rectangular staircase in form. There is no suspended ceiling covering the cross-vault at the ceiling, therefore the illumination from the window upstairs can be seen. The square opening of the mezzanine has been closed recently. The decorations differ in patterns with the other shops but the materials used are the same (see Figure 21 and Figure 22).

#### 4.3.2.3. Cloth Seller

Originally, it is the smallest shop among the three. However, it has been combined with the next door shop. The staircase is a semicircular one at the rear right-hand side. The space below the staircase is used as a storage. The entrance facade is turned into an artificial shop window, whereas the entrance is through the wall of the next shop.

The upper floor has been renewed and enlarged above the entrance. Therefore, there is no clue if there had been an opening at the mezzanine floor (see Figure 21 and Figure 22). The super structure, the decorations, and the walls are all painted in white, but still gives an idea about the materials used (Figure 28). The decorations are similar to the other two shops.

The spatial qualities, such as the quality of volume, quality due to materials and the architectural elements are appropriate for the already existing functions in the textile and the clothing shops. However, there should be some differences for better conditions of retailing, as well as for the preservation of the building.

Assignment of a new function should be determined for the furniture shop as a result of the inappropriate conditions of spatial usage. The space is not enough for the exhibition and retailing of furniture.

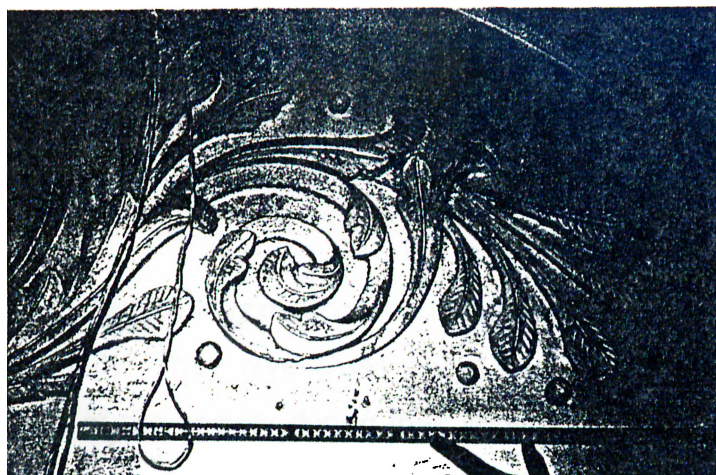


Figure 28. Plaster decorations on the walls in the clothing shop

## 5. POSSIBLE FUTURE OF THE *KARAGÖZ SHOPS*

Old buildings, transfer information about the periods when they were built and functioned initially. They give clues about the social, cultural, and even the political values of the society during their lifetimes. Besides, they are important as being representatives of the past. Accounting on their existence, each generation would make different interpretations about the past, and come up with different inspirations from them.

Accordingly, the *Karagöz Shops* are special commercial units in Burdur Arasta. For one thing, they have characteristics which are difficult to reproduce today. The stone craftsmanship, elaborate decorations, best locations, well proportioned spaces, and authentic styles are some of the qualities which make them sources of inspiration for interior architecture. Related to this opinion, Kurtich and Eakin state that;

"Buildings are built to provide shelter for human activities. The resultant interior space contain a visual record of architectural styles, providing some of the most important educational lessons for the practitioners of Interior Architecture" (Kurtich and Eakin, 1993: 403).

Architect Carlo Scarpa, makes the comment below about the application of contemporary solutions for historic buildings;

"I believe that we can take any architectural feature from the past and adopt a modern approach to it, for the simple reason that this is exactly what happened in the past itself; apart from the harmonious use of matching materials, stylistic mimicry is to be avoided" (Scarpa, cited in Philippe, 1989: 114).

This is to say that, the inspiration should not be the straight imitation of the

style. Harmonious interpretations to satisfy contemporary solutions should be applied.

Among the *Karagöz Shops*, the three of them at Uzun Çarşı Street were preferred as the cases to be studied. First of all, they are registered cultural properties depending on the Law of Preserving Cultural and Natural Properties. Besides, they are the only examples of commercial units left at the Burdur Arasta with original mezzanine floors.

New design proposals were considered for better and more up to date conditions of retailing which will also result in better maintenance of the shops in time. Accordingly, Scott proposes that,

" . . . shopping centres are ripe for renewal. This is not surprising, if only because shopping is fashion and fashion changes" (Scott, 1989: 156).

While working on new design proposals, it was kept in mind that, the interior space organization of a shop should be suitable for the customers.

The elements which make these shops special, such as, the cross-vaults, the domed mezzanine floors with the original openings at the base, the decorations on the walls and ceilings, the original staircases and balustrades, as well as the timber framed entrances are considered to be the main design factors for new solutions. Any necessary renovations on these elements will be carried out by the architect restorers.

Necessary equipment for contemporary use, such as the heating and lighting are also proposed. The most suitable heating system for such small shops is the electric unit heater (Mun, 1981). Fan heaters of this system can be used in these shops. They are independent units, and can be placed anywhere suitable. Models are permanently fixed on walls at the back of the shops. The sales floors are kept free from heating equipment.

Directional lights towards the display units, and the merchandise on sale are preferred, in order to make them stand out. The beginning contours of the



domes, and the arches can be dimly illuminated with concealed lighting fixtures. However, the ceiling is not brightly lit, to prevent it from becoming too dominant. The shop windows are illuminated with lamps on the upper part of the window, so that the light will be distributed evenly on the merchandise.

The necessary elements for the different functions in each shop should be designed depending on contemporary interpretations and materials. There were no structural changes.

The following charts indicate the main factors on how contemporary retailing methods are, the present applications at each of the case study *Karagöz Shops*, and the new proposals for better conditions of retailing in them in the light of interior space organization elements and technical and physical qualities.

### **5.1. Textile Shop**

The interior space organization elements, such as the shop window, display units, counter, cashier, and the office space are discussed in the contemporary method, present situation and some new solutions are proposed. On the other hand, technical and physical qualities; floor coverings, wall finishings, superstructure, heating, and lighting techniques are also examined.

Table 3 Chart showing the interior space organization elements of the textile shop

## TEXTILE SHOP

### INTERIOR SPACE ORGANIZATION

	CONTEMPORARY METHOD	PRESENT SITUATION	NEW PROPOSAL
SHOPWINDOW	<ul style="list-style-type: none"> <li>•The shopwindow is the exposed transparent surface of the shop which attracts the curiosity of the passers by. It has to catch the eye, satisfactorily identify the shop, display the merchandise on sale to best advantage and entice potential customers inside. (Mun, 1981: 27)</li> <li>•The shop itself may become a shopwindow, or a space can be designed in order to attract attention.</li> </ul>	<ul style="list-style-type: none"> <li>• There is only a glazed entrance. No special organization of a shopwindow.</li> <li>•The whole shop is too neglected to be a shopwindow itself.</li> </ul>	<ul style="list-style-type: none"> <li>• A special space is to be organized to exhibit some particular items. (see sketch1)</li> </ul>
DISPLAY UNITS	<ul style="list-style-type: none"> <li>• Textile rolls are exhibited or stored as below;</li> <li>-hung over bars,</li> <li>-kept on shelves,</li> <li>-hangers for small samples</li> </ul>	<ul style="list-style-type: none"> <li>• The textile rolls are kept on narrow shelves.</li> <li>• They are stored on top of each other, on the floor.</li> <li>• A couple of small samples are stuck on walls.</li> </ul>	<ul style="list-style-type: none"> <li>• The display units are to be designed with reference to human scale.</li> <li>• The big rolls are to be hung over bars of metal constructions.</li> <li>• Hangers are to be designed for small samples.</li> </ul>
COUNTER + CASHIER	<ul style="list-style-type: none"> <li>• Counters should be big enough to show, measure and cut the textile rolls (which are usually 70, 140 or 280 cm. wide.</li> <li>• A well located cashier desk for both security and organization scheme is needed.</li> </ul>	<ul style="list-style-type: none"> <li>• There is one small counter.</li> <li>• Mostly piles of rolls of textiles on top of each other are used, providing the surface for the cutting of the textiles.</li> <li>• The cashier is in the temporary closed office unit at the back of the shop.</li> </ul>	<ul style="list-style-type: none"> <li>• A counter, big enough to measure and cut the textile rolls is to be proposed.</li> <li>•A separate cashier counter is to be designed and placed at the back of the shop so that the customers can automatically circulate the whole shop, feeling the atmosphere.</li> </ul>
OFFICE UNIT	<ul style="list-style-type: none"> <li>• Mostly, an office unit is needed in cases when custom orders are got and when it is necessary to look at the catalogues.</li> </ul>	<ul style="list-style-type: none"> <li>• An artificial timber and glass office unit had been built at the back of the shop.</li> </ul>	<ul style="list-style-type: none"> <li>• The neglected mezzanine floor can be used as the office space for the shop owner/retailer, where the custom orders are taken. Special textiles such as silk are exhibited here so the customers can also see this floor.</li> </ul>

Table 4 Chart showing the technical and physical qualities of the textile shop

## TEXTILE SHOP

### TECHNICAL AND PHYSICAL QUALITIES

	CONTEMPORARY METHOD	PRESENT SITUATION	NEW PROPOSAL
FLOOR COV.	<ul style="list-style-type: none"> <li>• Wood</li> <li>• Carpet</li> <li>• Ceramic tiles</li> <li>• Terracotta tiles</li> <li>• Terazzo</li> <li>• Metal</li> <li>• Vinyl</li> <li>• Stone</li> </ul>	<ul style="list-style-type: none"> <li>• Original timber floor covering is present in the shop.</li> </ul>	<ul style="list-style-type: none"> <li>• The original timber floor coverings are to be restored and kept.</li> </ul>
WALL FINISH.	<ul style="list-style-type: none"> <li>• Plastered/painted</li> <li>• Wall paper / Fabric</li> <li>• Brick</li> <li>• Glass block</li> <li>• Stone</li> <li>• Ceramic tile</li> <li>• Metal</li> </ul>	<ul style="list-style-type: none"> <li>• Original bare stone.</li> <li>• Plastered and white washed at the back wall.</li> </ul>	<ul style="list-style-type: none"> <li>• Original bare stone is to be restored and kept, plastered and painted where originally used.</li> </ul>
SUPERSTRUC.	<ul style="list-style-type: none"> <li>• Plastered/painted</li> <li>• Timber covered</li> <li>• Suspended ceiling</li> <li>• Acoustical tiles</li> </ul>	<ul style="list-style-type: none"> <li>• The original cross-vault is covered with a suspended ceiling</li> <li>• Stone built dome</li> <li>• Plaster decorations on the cross-vault and dome</li> </ul>	<ul style="list-style-type: none"> <li>• All the ornamental elements of the superstructure are to be restored and should be kept as they are.</li> </ul>
OTHER ELM.		<ul style="list-style-type: none"> <li>• Original mezzanine floor with an opening at the base.</li> <li>• Original timber staircase and balustrades.</li> <li>• Original niche where the safe is kept.</li> </ul>	<ul style="list-style-type: none"> <li>• All the original elements of the mezzanine floor, staircase and balustrades are to be restored and kept as they are.</li> <li>• The niche is proposed to be used as an exhibition element.</li> </ul>

Table 4 (cont'd)

HEATING & VENT.	<ul style="list-style-type: none"> <li>• Electric unit heaters are considered as the best solution for such small shops.</li> <li>• Floor heating.</li> </ul>	<ul style="list-style-type: none"> <li>• A stove is placed in the middle of the shop.</li> <li>• No ventilation</li> </ul>	<ul style="list-style-type: none"> <li>• Fan heaters of the electric unit heating system is proposed (see sketch 1) to be installed at the back wall of the shop. The sales area is kept free from heating equipments.</li> <li>• They can also be used for ventilation.</li> </ul>
LIGHTING	<ul style="list-style-type: none"> <li>• Fluorescent lighting.</li> <li>• Incandescent lighting.</li> <li>• Natural light.</li> </ul>	<ul style="list-style-type: none"> <li>• Incandescent lighting is used.</li> </ul>	<ul style="list-style-type: none"> <li>• Directional fluorescent lighting towards the display units, and the merchandise on sale.</li> <li>• Concealed lighting fixtures for general illumination (see sketch 3)</li> <li>• The ceiling not brightly lit, to prevent it from becoming too dominant</li> </ul>

## **5.2. Furniture Shop Designed as a *Sarrafi***

### **5.2.1. Furniture Shop**

Although, the space qualities are not convenient for retailing of furniture, it is believed necessary to propose a new solution, as it is a personal property and the shop owner is also the retailer.

The interior space organization elements (shop window, display techniques, counter, cashier, and the office unit), technical and physical qualities (floor coverings, wall finishings, superstructure, heating and lighting techniques) are discussed with contemporary method, present situation, and new proposal.

Table 5 Chart showing the interior space organization elements of the furniture shop

## A. FURNITURE SHOP

### INTERIOR SPACE ORGANIZATION

	CONTEMPORARY METHOD	PRESENT SITUATION	NEW PROPOSAL
SHOPWINDOW	<ul style="list-style-type: none"> <li>• In furniture shops, the whole shop with the merchandise inside is considered as the shopwindow observed through a glazed facade.</li> </ul>	<ul style="list-style-type: none"> <li>• The whole shop is a shopwindow. In summer, the furniture are exhibited in front of the shop, on the street.</li> </ul>	<ul style="list-style-type: none"> <li>• The whole shop with the organization of the furniture inside, is proposed to be the shopwindow.</li> </ul>
DISPLAY TECH.	<ul style="list-style-type: none"> <li>• The common display technique is the organization of the furniture on sale with each other.</li> </ul>	<ul style="list-style-type: none"> <li>• There is no display technique, the furniture are stocked irregularly.</li> </ul>	<ul style="list-style-type: none"> <li>• Raised platforms at the height of about 20 cm. are proposed to organize and display the furniture on them.</li> </ul>
COUNTER + CASHIER	<ul style="list-style-type: none"> <li>• A cashier counter is needed.</li> </ul>	<ul style="list-style-type: none"> <li>• The cashier is in the closed office unit, which is at the back of the shop.</li> </ul>	<ul style="list-style-type: none"> <li>• The cashier is proposed to be at the mezzanine floor, which is designed as the office.</li> </ul>
OFFICE UNIT	<ul style="list-style-type: none"> <li>• An office unit is needed;</li> <li>-for the privacy of the retailer and employees.</li> <li>-for getting custom orders.</li> </ul>	<ul style="list-style-type: none"> <li>• An artificial office unit of timber and glass had been built at the back of the shop.</li> </ul>	<ul style="list-style-type: none"> <li>• The neglected mezzanine floor is proposed as the office space for the retailer especially for getting custom orders.</li> </ul>

Table 6 Chart showing the technical and physical qualities of the furniture shop

## A. FURNITURE SHOP

### TECHNICAL AND PHYSICAL QUALITIES

	CONTEMPORARY METHOD	PRESENT SITUATION	NEW PROPOSAL
FLOOR COV.	<ul style="list-style-type: none"> <li>• Wood</li> <li>• Carpet</li> <li>• Ceramic tiles</li> <li>• Terracotta tiles</li> <li>• Terazzo</li> <li>• Metal</li> <li>• Vinyl</li> <li>• Stone</li> </ul>	<ul style="list-style-type: none"> <li>• Original timber floor covering is present in the shop.</li> </ul>	<ul style="list-style-type: none"> <li>• The raised platforms are covered with carpet.</li> <li>• The rest of the floor coverings are to be restored and kept in the original form.</li> </ul>
WALL FINISH.	<ul style="list-style-type: none"> <li>• Plastered/painted</li> <li>• Wall paper / Fabric</li> <li>• Brick</li> <li>• Glass block</li> <li>• Stone</li> <li>• Ceramic tile</li> <li>• Metal</li> </ul>	<ul style="list-style-type: none"> <li>• Original bare stone.</li> </ul>	<ul style="list-style-type: none"> <li>• Original bare stone is to be restored and kept.</li> </ul>
SUPERSTRUC.	<ul style="list-style-type: none"> <li>• Plastered/painted</li> <li>• Timber covered</li> <li>• Suspended ceiling</li> <li>• Acoustical tiles</li> </ul>	<ul style="list-style-type: none"> <li>• The original cross-vault over the entrance.</li> <li>• Stone built dome.</li> <li>• Plaster decorations on the cross-vault and dome.</li> </ul>	<ul style="list-style-type: none"> <li>• All the ornamental elements of the superstructure are to be restored and should be kept as they are.</li> </ul>
OTHER ELM.		<ul style="list-style-type: none"> <li>• Original mezzanine floor with an opening at the base.</li> <li>• Original timber staircase and balustrades.</li> </ul>	<ul style="list-style-type: none"> <li>• All the original elements of the mezzanine floor, staircase and balustrades are to be restored and kept as they are.</li> </ul>

Table 6 (cont'd)

HEATING & VENT.	<ul style="list-style-type: none"> <li>• Electric unit heaters are considered as the best solution for such small shops.</li> <li>• Floor heating.</li> </ul>	<ul style="list-style-type: none"> <li>• An electrical stove is placed in the office unit.</li> </ul>	<ul style="list-style-type: none"> <li>• Fan heaters of the electric unit heating system is proposed (see sketch 5) to be installed at the back wall of the shop. The sales area is kept free from heating equipments.</li> </ul>
LIGHTING	<ul style="list-style-type: none"> <li>• Fluorescent lighting.</li> <li>• Incandescent lighting.</li> <li>• Natural light.</li> </ul>	<ul style="list-style-type: none"> <li>• Incandescent lighting is used.</li> </ul>	<ul style="list-style-type: none"> <li>• Directional fluorescent lighting towards the merchandise on sale.</li> <li>• Concealed lighting fixtures for general illumination (see sketch 3)</li> <li>• The ceiling not brightly lit, to prevent it from becoming too dominant</li> <li>• Natural lighting from window</li> </ul>



### 5.2.2. *Sarraf*

As a result of inappropriate retail conditions at the furniture shop, assignement of a new function is determined, as *sarraf* (Table 7 and Table 8). For one thing, it was and still is, the mostly appreciated occupation in Burdur Arasta. Besides, the shop space is very relevant for such an occupation.

The difference in the interior space organization elements from other shops, is the need for a safe instead of an office unit.

Table 7 Chart showing the interior space organization elements of the *sarraf* shop

## B. SARRAF SHOP

### INTERIOR SPACE ORGANIZATION

	CONTEMPORARY METHOD	PRESENT SITUATION	NEW PROPOSAL
SHOPWINDOW	<ul style="list-style-type: none"> <li>• A special space is usually designed on which the jewellery is organized and exhibited to attract attention of the passers by.</li> </ul>		<ul style="list-style-type: none"> <li>• A shopwindow is proposed of glass show cases, keeping in the valuable jewellery (see sketch 9)</li> </ul>
SHOW CASES	<ul style="list-style-type: none"> <li>• Show cases are designed to be;               <ul style="list-style-type: none"> <li>-secure</li> <li>-well lit</li> <li>-easily seen</li> </ul> </li> </ul>		<ul style="list-style-type: none"> <li>• The show cases are proposed to be locked glass cubes mounted on lacquered timber counters (see sketch 9).</li> </ul>
COUNTER + CASHIER	<ul style="list-style-type: none"> <li>• The counter is needed to exhibit and examine the jewellery on.</li> <li>• A cashier is needed.</li> </ul>		<ul style="list-style-type: none"> <li>• A counter is proposed for both exhibition of the jewellery and as a cashier.</li> </ul>
SAFE	<ul style="list-style-type: none"> <li>• A space is needed to keep in the safe.</li> </ul>		<ul style="list-style-type: none"> <li>• The space below the staircase can be used to keep the safe.</li> </ul>

Table 8 Chart showing the technical and physical qualities of the *sarraf* shop

## B. SARRAF SHOP

### TECHNICAL AND PHYSICAL QUALITIES

	CONTEMPORARY METHOD	PRESENT SITUATION	NEW PROPOSAL
FLOOR COV.	<ul style="list-style-type: none"> <li>• Wood</li> <li>• Carpet</li> <li>• Ceramic tiles</li> <li>• Terracotta tiles</li> <li>• Terazzo</li> <li>• Metal</li> <li>• Vinyl</li> <li>• Stone</li> </ul>		<ul style="list-style-type: none"> <li>• The original timber floor coverings are to be restored and kept.</li> </ul>
WALL FINISH.	<ul style="list-style-type: none"> <li>• Plastered / painted</li> <li>• Wall paper / Fabric</li> <li>• Brick</li> <li>• Glass block</li> <li>• Stone</li> <li>• Ceramic tile</li> <li>• Metal</li> </ul>		<ul style="list-style-type: none"> <li>• Original bare stone is to be restored and kept.</li> </ul>
SUPERSTRUC.	<ul style="list-style-type: none"> <li>• Plastered/painted</li> <li>• Timber covered</li> <li>• Suspended ceiling</li> <li>• Acoustical tiles</li> </ul>		<ul style="list-style-type: none"> <li>• All the ornamental elements of the superstructure are to be restored and should be kept as they are.</li> </ul>
OTHER ELM.			<ul style="list-style-type: none"> <li>• All the original elements of the mezzanine floor, staircase and balustrades are to be restored and kept as they are.</li> </ul>

Table 4 (cont'd.)

HEATING & VENT.	<ul style="list-style-type: none"> <li>• Electric unit heaters are considered as the best solution for such small shops.</li> <li>• Floor heating.</li> </ul>		<ul style="list-style-type: none"> <li>• Fan heaters of the electric unit heating system is proposed (see sketch 9) to be installed at the back wall of the shop. The sales area is kept free from heating equipments.</li> <li>• Ventilation provided from the same installation</li> </ul>
LIGHTING	<ul style="list-style-type: none"> <li>• Fluorescent lighting.</li> <li>• Incandescent lighting.</li> <li>• Natural light.</li> <li>• Softer and yellower incandescent lighting is preferred.</li> </ul>		<ul style="list-style-type: none"> <li>• Concealed lighting of incandescent type in the show cases.</li> <li>• Concealed lighting of incandescent type for the general illumination (see sketch 3)</li> <li>• Natural lighting from window openings are proposed.</li> </ul>

### 5.3. Clothing Shop

It is the smallest shop among the three *Karagöz Shops*. As, it has been combined with the shop next door, the entrance is through the wall in between the two.

The most important interior space organization element is the changing cabinet instead of an office unit.

Table 9 Chart showing the interior space organization elements of the clothing shop

## CLOTHING SHOP

### INTERIOR SPACE ORGANIZATION

	CONTEMPORARY METHOD	PRESENT SITUATION	NEW PROPOSAL
SHOPWINDOW	<ul style="list-style-type: none"> <li>• A shopwindow is usually designed to display the cloths on sale catching the eyes of the passers by.</li> </ul>	<ul style="list-style-type: none"> <li>• A small, but very crowded shopwindow, packed with many different kinds of goods.</li> </ul>	<ul style="list-style-type: none"> <li>• A shopwindow of a raised platform seperated from the sales area with a contemporary design attitude is proposed (see sketch 13)</li> </ul>
DISPLAY UNITS	<ul style="list-style-type: none"> <li>• Display units are;</li> <li>-Hangers,</li> <li>-Shelves,</li> <li>either along the walls or as island units.</li> </ul>	<ul style="list-style-type: none"> <li>• Shelves and hangers mounted on the walls are used.</li> </ul>	<ul style="list-style-type: none"> <li>• Free standing metal construction system which carry glass shelves and metal hangers are proposed to be used.</li> </ul>
COUNTER + CASHIER	<ul style="list-style-type: none"> <li>• A counter big enough to show the cloths over is needed.</li> <li>• A cashier unit is needed.</li> </ul>	<ul style="list-style-type: none"> <li>• No counter.</li> <li>• The cashier is in the next shop which had been combined with this one.</li> </ul>	<ul style="list-style-type: none"> <li>• A counter which is glazed on top is proposed so that some goods can be exhibited in them.</li> <li>• The cashier is proposed to be in the other shop as it still is.</li> </ul>
CHANGING CABINETS	<ul style="list-style-type: none"> <li>• Changing cabinet, to try the cloths on is needed.</li> </ul>	<ul style="list-style-type: none"> <li>• No changing cabinets.</li> </ul>	<ul style="list-style-type: none"> <li>• The space below the staircase is proposed to be designed as the changing cabinets.</li> </ul>

Table 10 Chart showing the technical and physical qualities of the clothing shop

## CLOTHING SHOP

### TECHNICAL AND PHYSICAL QUALITIES

	CONTEMPORARY METHOD	PRESENT SITUATION	NEW PROPOSAL
FLOOR COV.	<ul style="list-style-type: none"> <li>• Wood</li> <li>• Carpet</li> <li>• Ceramic tiles</li> <li>• Terracotta tiles</li> <li>• Terazzo</li> <li>• Metal</li> <li>• Vinyl</li> <li>• Stone</li> </ul>	<ul style="list-style-type: none"> <li>• Original timber floor covering is present in the shop.</li> </ul>	<ul style="list-style-type: none"> <li>• The original timber floor coverings are to be restored and kept.</li> </ul>
WALL FINISH.	<ul style="list-style-type: none"> <li>• Plastered / painted</li> <li>• Wall paper / Fabric</li> <li>• Brick</li> <li>• Glass block</li> <li>• Stone</li> <li>• Ceramic tile</li> <li>• Metal</li> </ul>	<ul style="list-style-type: none"> <li>• Original bare stone white washed.</li> </ul>	<ul style="list-style-type: none"> <li>• Original bare stone is to be restored and kept.</li> </ul>
SUPERSTRUC.	<ul style="list-style-type: none"> <li>• Plastered/painted</li> <li>• Timber covered</li> <li>• Suspended ceiling</li> <li>• Acoustical tiles</li> </ul>	<ul style="list-style-type: none"> <li>• The original and decorated cross-vault, the dome are covered with the recently built first floor.</li> </ul>	<ul style="list-style-type: none"> <li>• The cross-vault and the dome are proposed to be exposed by demolishing part of the recently built floor (see sketch 13, 14)</li> </ul>
OTHER ELM.		<ul style="list-style-type: none"> <li>• Original mezzanine floor has been demolished and another complete floor was built at a height of about 210 cm.</li> </ul>	<ul style="list-style-type: none"> <li>• The complete first floor is proposed to be turned into a mezzanine floor (arch. restorer consulted)</li> <li>• New balustrades made of glass planes with metal joints are proposed to be designed.</li> </ul>

Table 4 cont'd.

HEATING & VENT.	<ul style="list-style-type: none"> <li>• Electric unit heaters are considered as the best solution for such small shops.</li> <li>• Floor heating.</li> </ul>	<ul style="list-style-type: none"> <li>• A stove is placed in the middle of the shop.</li> <li>• No ventilation</li> </ul>	<ul style="list-style-type: none"> <li>• Fan heaters of the electric unit heating system is proposed (see sketch 13) to be installed at the back wall of the shop. The sales area is kept free from heating equipments.</li> <li>• Ventilation from the same installation</li> </ul>
LIGHTING	<ul style="list-style-type: none"> <li>• Fluorescent lighting.</li> <li>• Incandescent lighting.</li> <li>• Natural light.</li> </ul>	<ul style="list-style-type: none"> <li>• Fluorescent lighting mounted</li> </ul>	<ul style="list-style-type: none"> <li>• Directional fluorescent lighting towards the display units, and the merchandise on sale.</li> <li>• Concealed lighting fixtures for general illumination (see sketch 3)</li> <li>• The ceiling not brightly lit, to prevent it from becoming too dominant</li> </ul>



## 6. CONCLUSION

Interior space organizations of three *Karagöz Shops* in Burdur Arasta has been studied through the thesis in the guidance of historical information gathered. Studying the developments on the commercial life, especially in Anatolia under Turkish hegemony, was the first step for the examination of the commercial spaces, and the shops. As a result, the influences of the social factors on the development of shop could be observed. Accordingly, one of the consequences of mass production was the organization of the shop window. Although, the interior space organization of the shops did not change basically for decades, they became organized in big commercial centers.

In the guidance of the information gathered about the developments of trade, commercial spaces, shops and retailing methods, Burdur Arasta and the *Karagöz Shops* were analysed. It is concluded from foreign travelogues and Ottoman *Salnames* that, Burdur had a rich commercial life. There had been a typical city center, with a mosque, public fountain, clock tower, *bedesten* and *arasta* (Burdur İl Yıllığı, 1967). As concluded from written information in the Ottoman *Salnames* the street names at the *arasta* are the consequences of the relationship between *arasta* and guild system.

The importance of the *Karagöz Shops* which were built in 1902-1904, is that they are the reflections of the development in the commercial life in their time. They were mostly run by non-Moslems who were very active in the commercial life.

In the light of the surveys which were carried out during this study a proposal for contemporary design solutions for three of the *Karagöz Shops* are exercised. The architectural features of the *Karagöz Shops* are considered

as the main design elements for the new proposals. As they were already built to accommodate retailing function, only better conditions of retailing was proposed. The proposals are the results of the environmental and building data, which are studied in combination with personal observations. The necessary renovations about the structural systems are decided by the architect restorer.

The interior architect is the person who has the basic responsibility to bring out the aesthetics in a structure, while dealing with the technical and functional requirements. Mostly, the existing buildings are dealt with. Therefore, the existing conditions may have a lot to offer for the new design interpretations, especially the historic ones.

Today, the problem concerning the old buildings is the lack of retailing in a proper manner and lack of maintenance. As these buildings are the link between the past and the future, an importance should be given upon them. Thus, for further studies, other historical commercial units, in Türkiye or in other countries, can be investigated to propose contemporary interpretations of these buildings. The emphasis should be put upon the collaboration of an interior architect and an architect restorer to evaluate and to develop satisfying solutions.

## GLOSSARY

- Ahi:** Religious fraternity or trade guild in Anatolia during mostly Seljukids.
- Alaca:** Stripped textile.
- Arasta:** Shops of the same trade branch built in a row or districts.
- Baharatçı:** Shop and seller of all kinds of spices and herbs.
- Bakkal:** Shop and seller of groceries and every kind of convenient good.
- Baş oda:** Main room. (Within the limits of this thesis, it is the room spared for the headmaster of a *han*.)
- Bedesten:** The central building among covered market or in a *çarşı*. Antiques, art objects, jewellery, etc. can be sold in a *bedesten*. In some cases it is used as a bank or bourse.
- Belediye Meclisi:** Town Council
- Çarşı:** Shopping district, downtown region in a typical Anatolian town.
- Çay ocağı:** Place where tea and coffee are prepared and served. Generally they are located at *çarşı* and offices.
- Han:** Large commercial building. Inn with a commercial or accommodation function.
- Kilim:** Woven matting or rug without a pile.
- Kurukahveci:** Shop and seller of Turkish coffee.
- Kuruyemişçi:** Shop and seller of dried fruits, Turkish coffee.
- Lonca:** Cooperation between the masters, assistant masters and apprentices of the same business in trading during Ottoman period.
- Loncaaltı:** Tradesman's meeting place.
- Meclis-i İdare-i Liva:** Board of the town managers
- Mekteb-i Rüştiye:** Secondary school.
- Mekteb-i Sıpyan:** Primary school.
- Mescit:** Small mosque, mostly with a pitched roof.

**Mevlevihane:** Lodge of mevlevi dervishes.

**Muvakkithane:** Clock tower

**Namazgah:** Place to pray.

**Sakaf:** Wooden shutters forming the facade of the shops and dividing it into two horizontally or vertically. When opened horizontally the upper part functions as a shelter for climatic conditions, and the lower part becomes a counter.

**Salname:** Ottoman yearbooks, almanacs.

**Sarraf:** Money changer; banker; jeweller.

**Seccade:** A piece of rug to pray upon.

**Seki:** Stone or timber seat; raised bank of earth in either houses or shops.

**Tekke:** Dervish lodge.

**Ticaret Mahkemesi:** Court of commerce

**Türbe:** Tomb, grave, mausoleum.

## APPENDIX A

INSCRIPTIONS ABOUT THE MAP DATED 1884







[illegible]



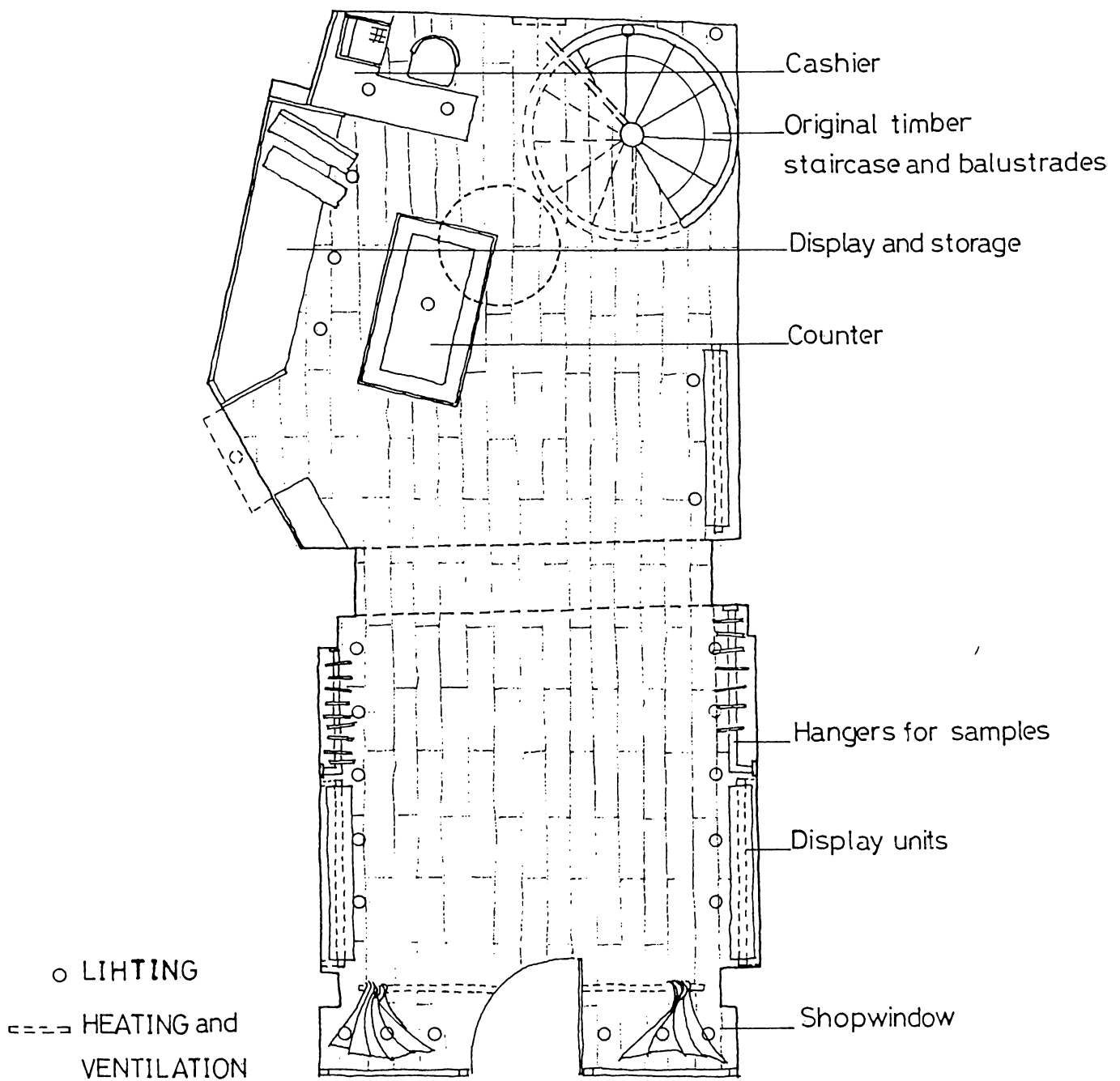
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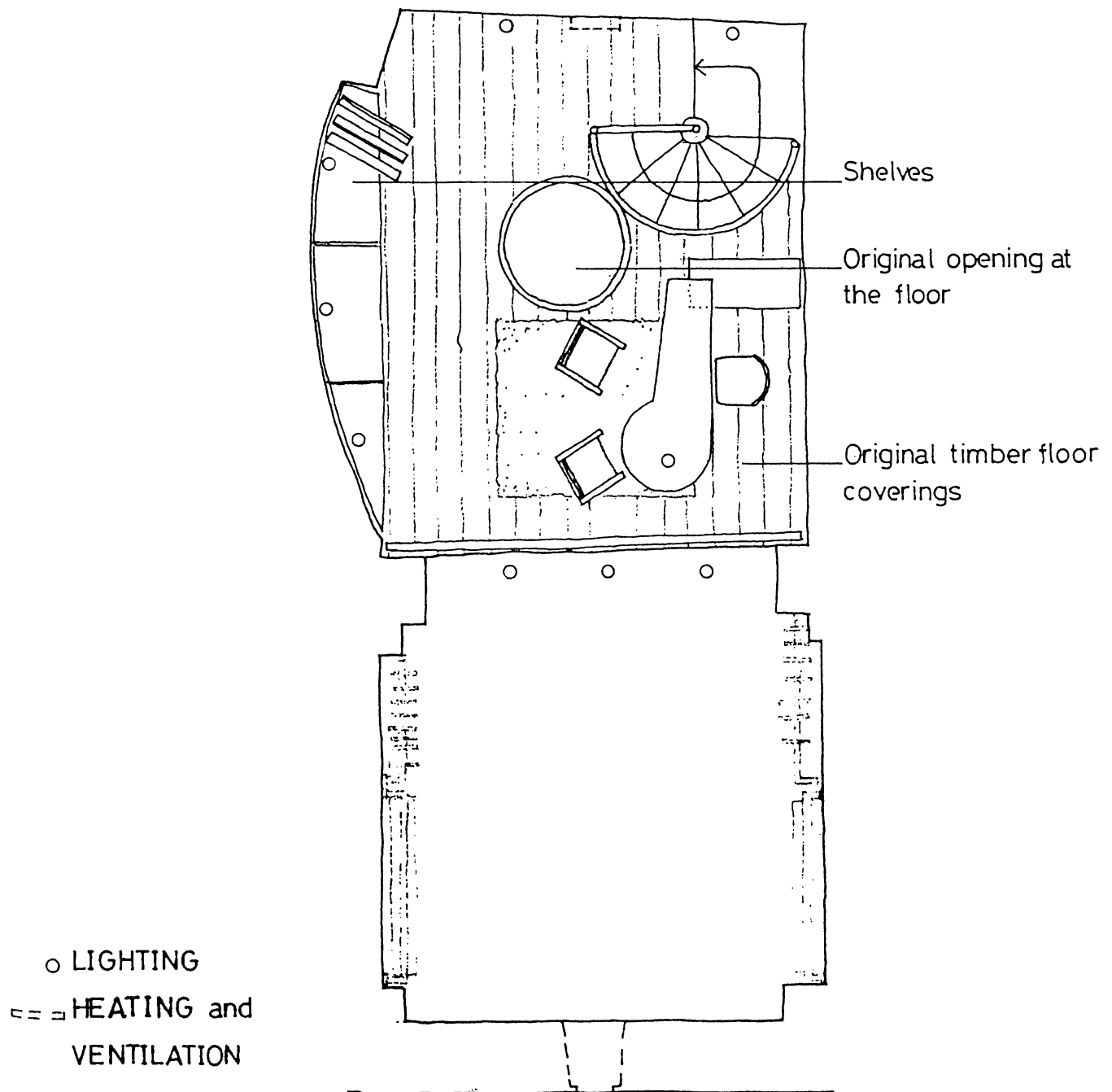


APPENDIX B

SKETCHES OF THE SHOPS



Sketch 1 Ground floor Plan of the textile shop

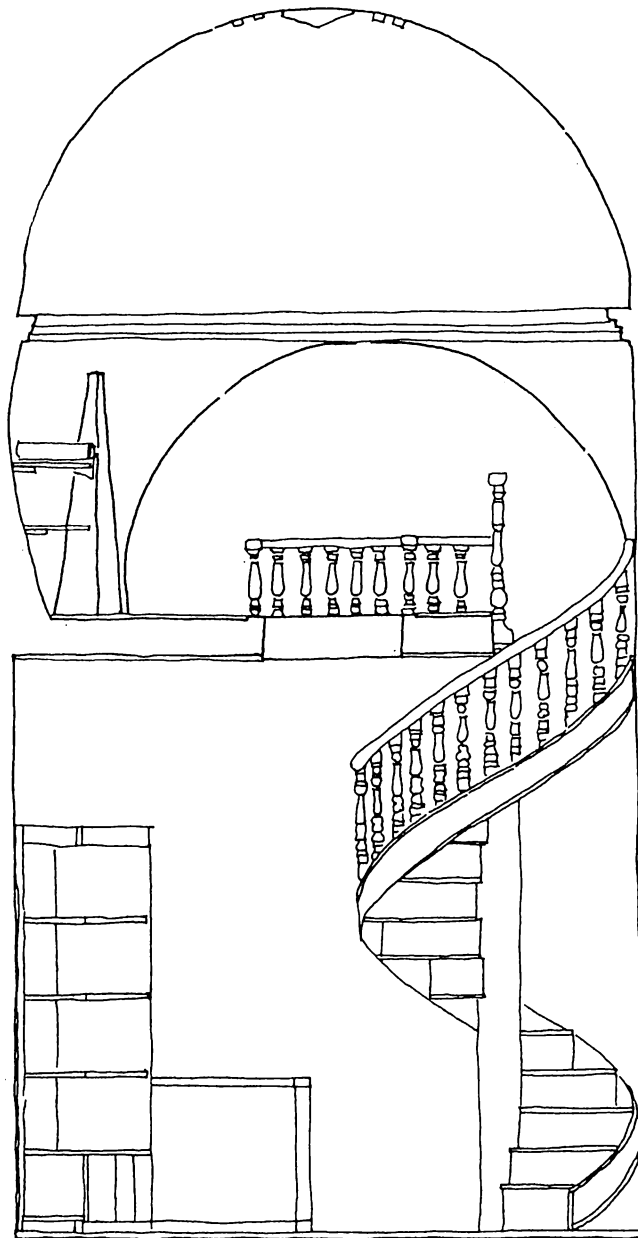


Sketch 2 Mezzanine floor plan of the textile shop

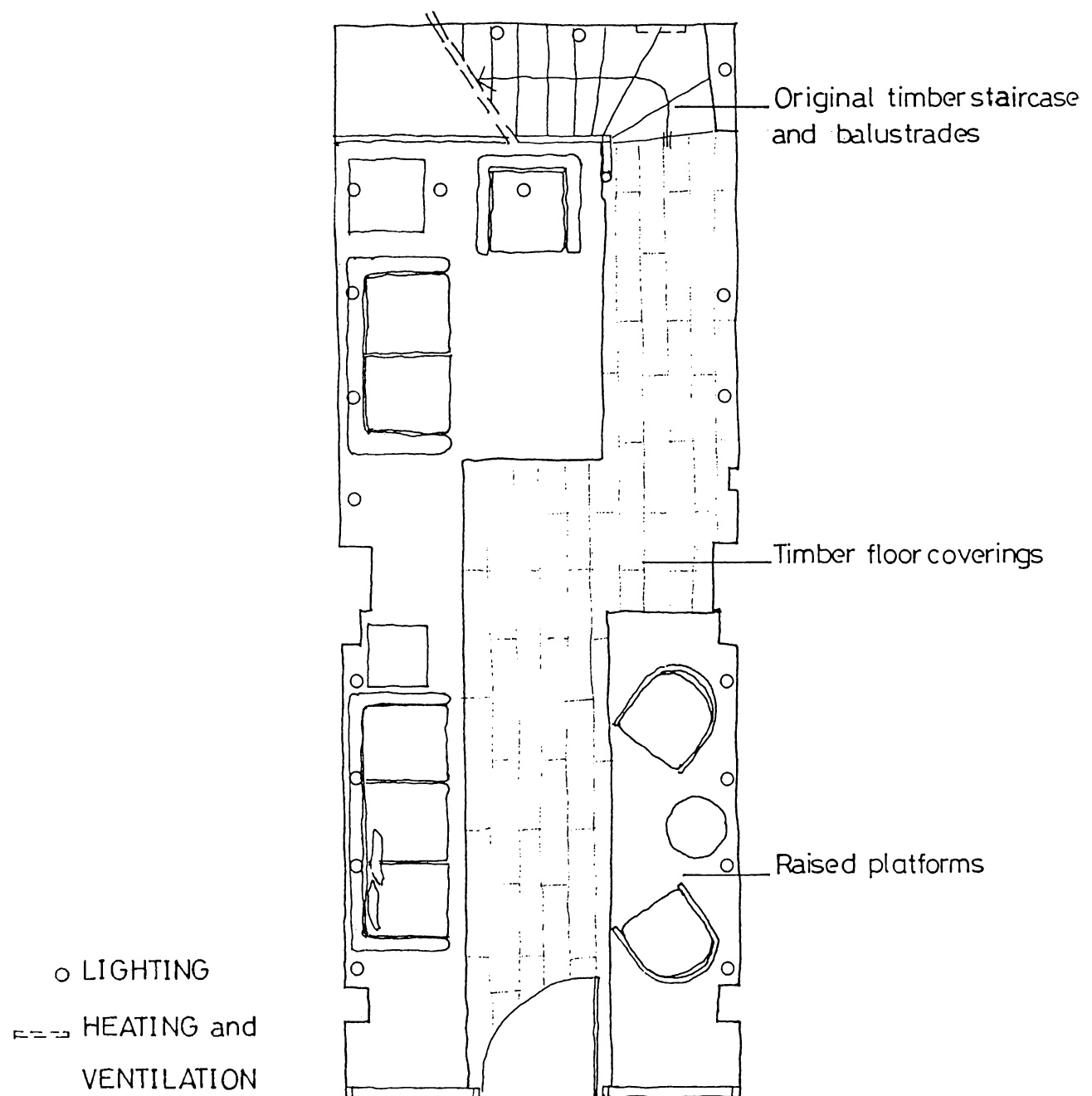
◦ CONCEALED LIGHTING



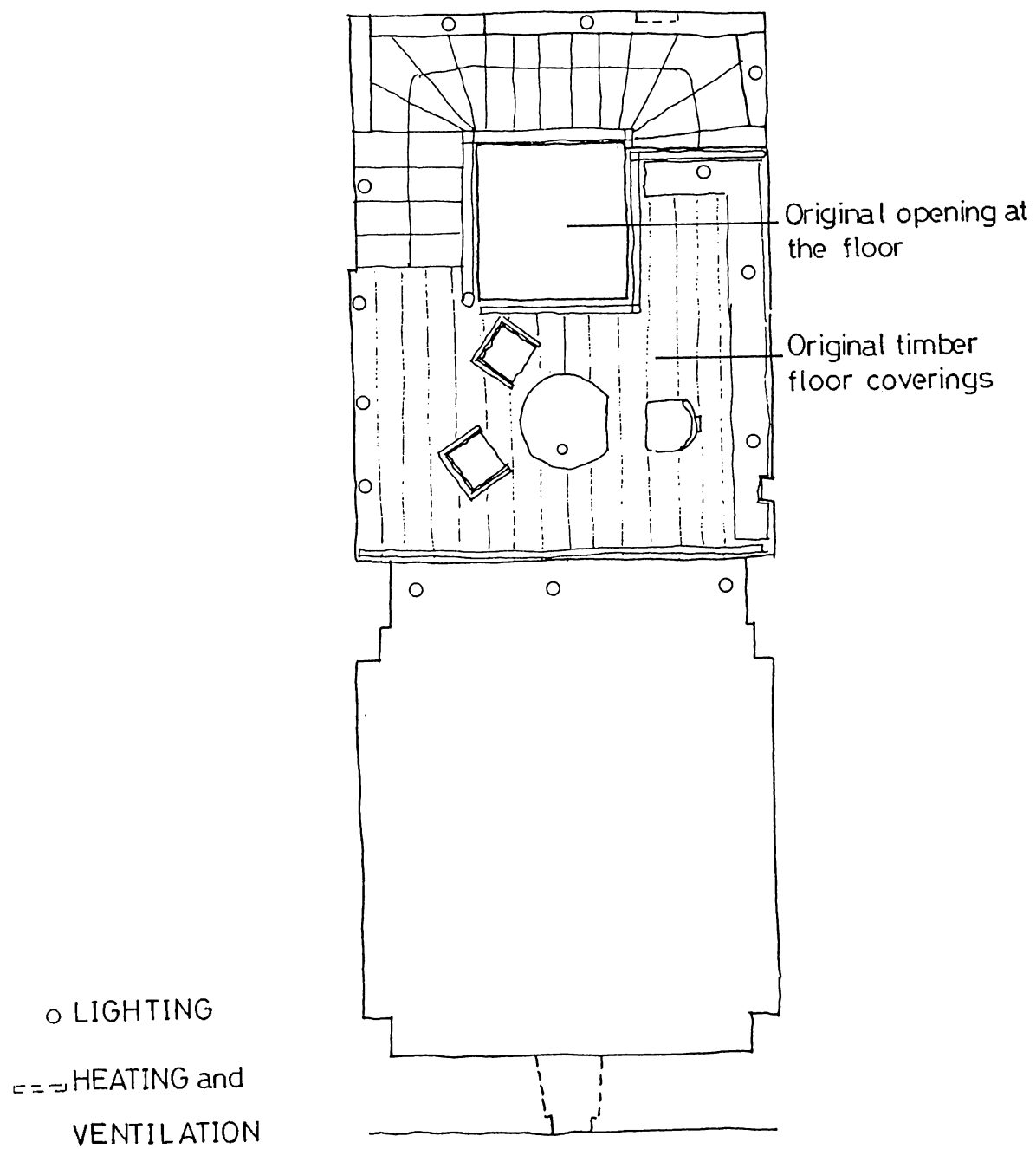
Sketch 3 Section of the textile shop



Sketch 4 Section of the textile shop

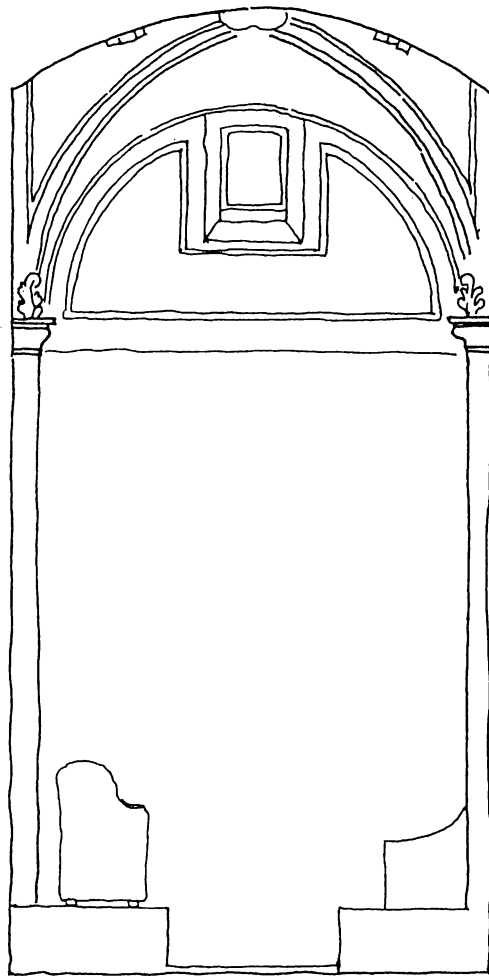


Sketch 5 Ground floor Plan of the furniture shop

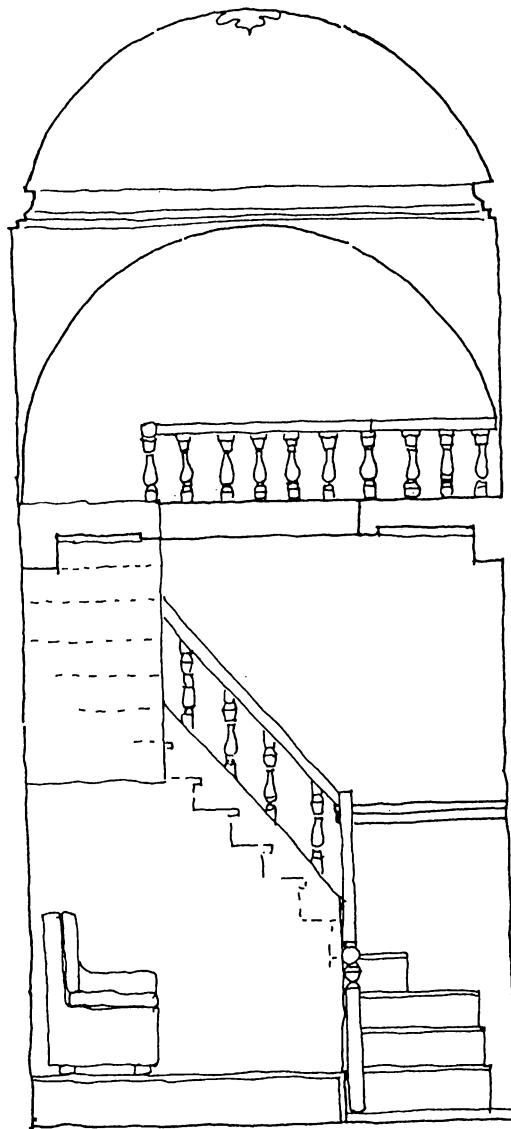


Sketch 6 Mezzanine floor plan of the furniture shop

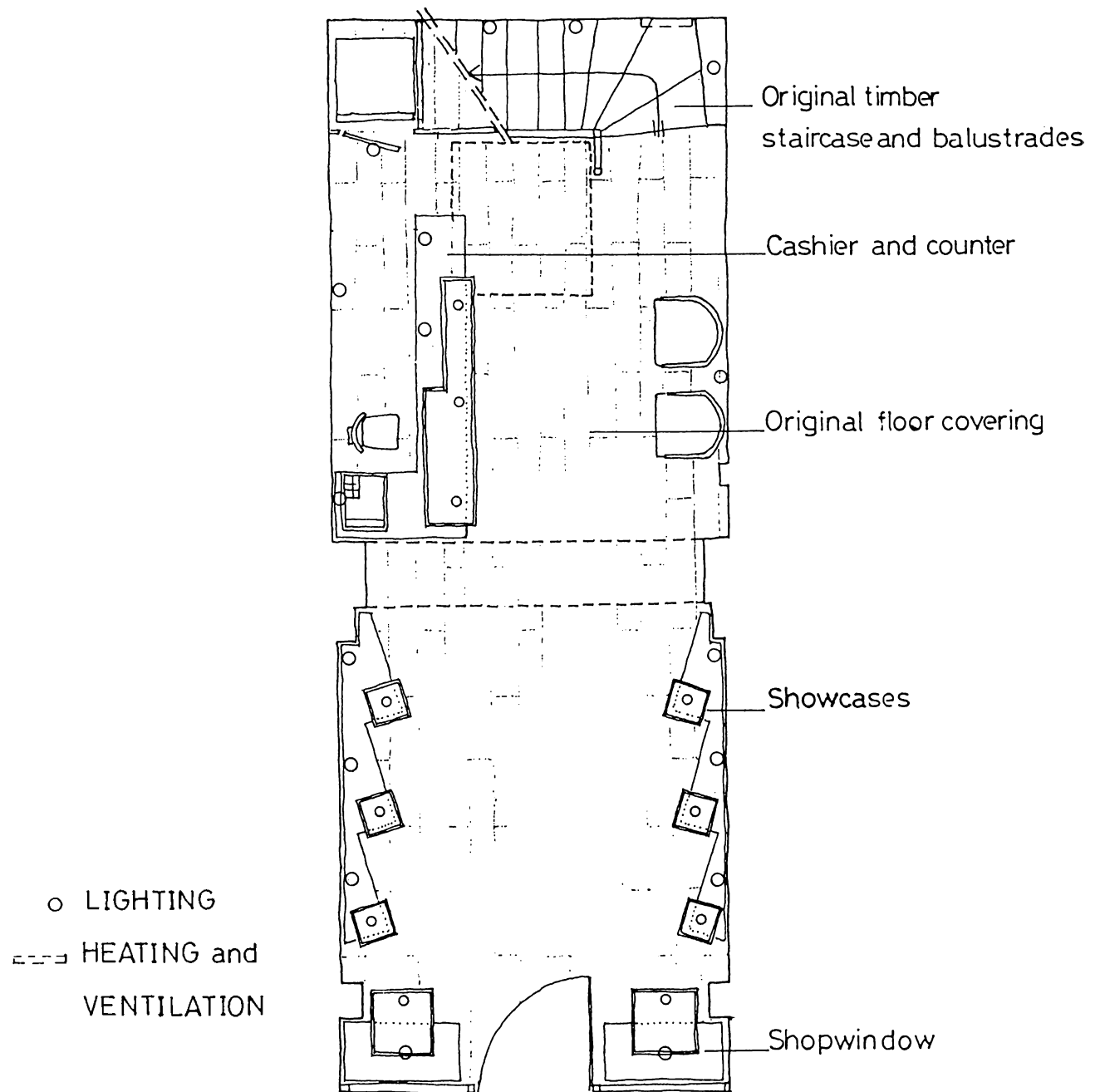




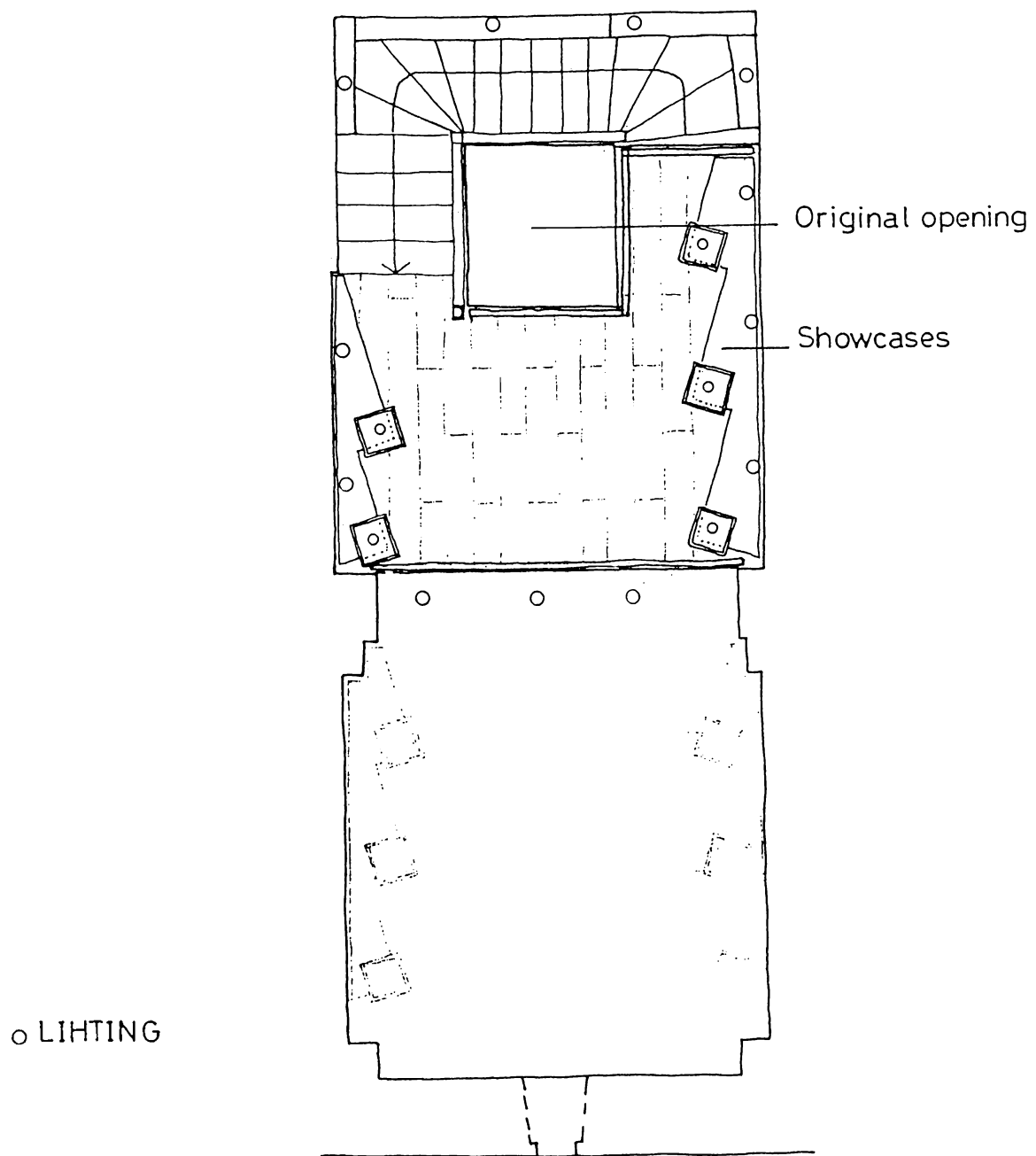
Sketch 7 Section of the furniture shop



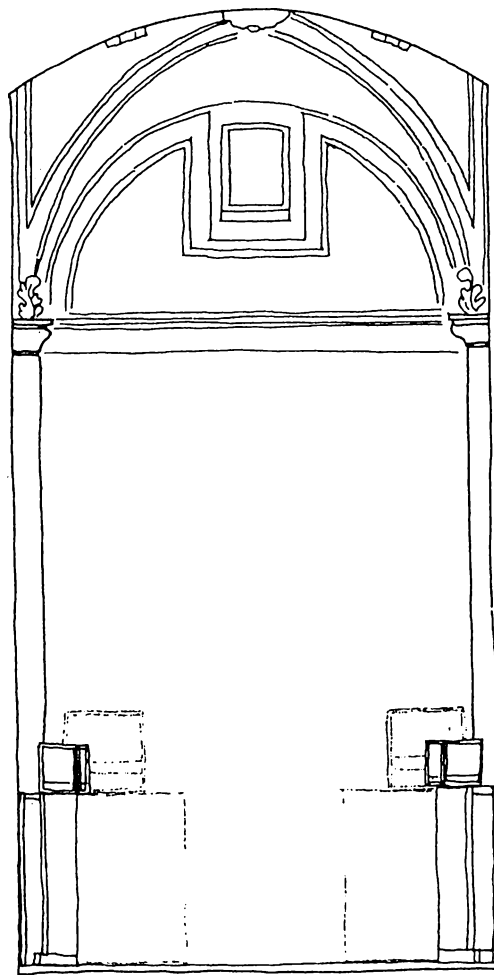
Sketch 8 Section of the furniture shop



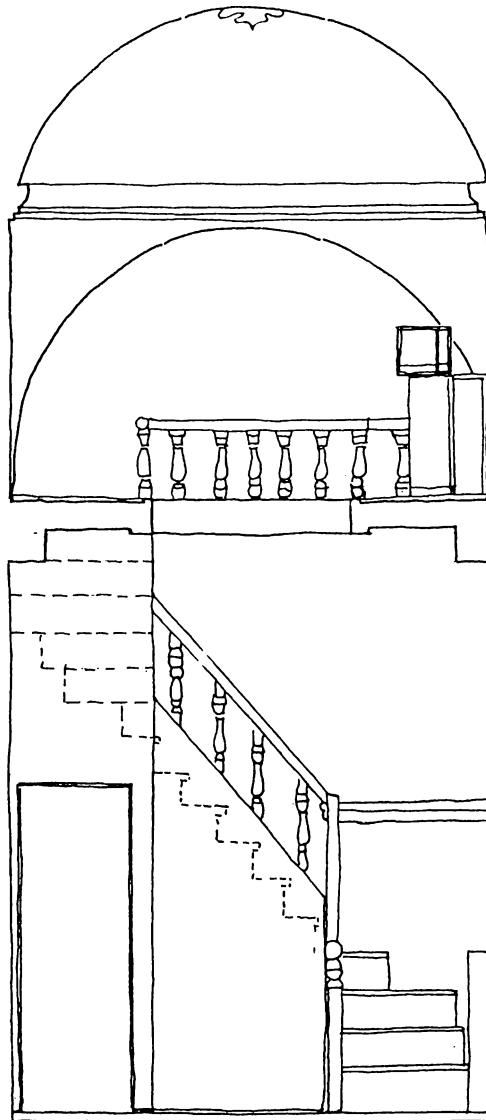
Sketch 9 Ground floor Plan of the *sarraf* shop



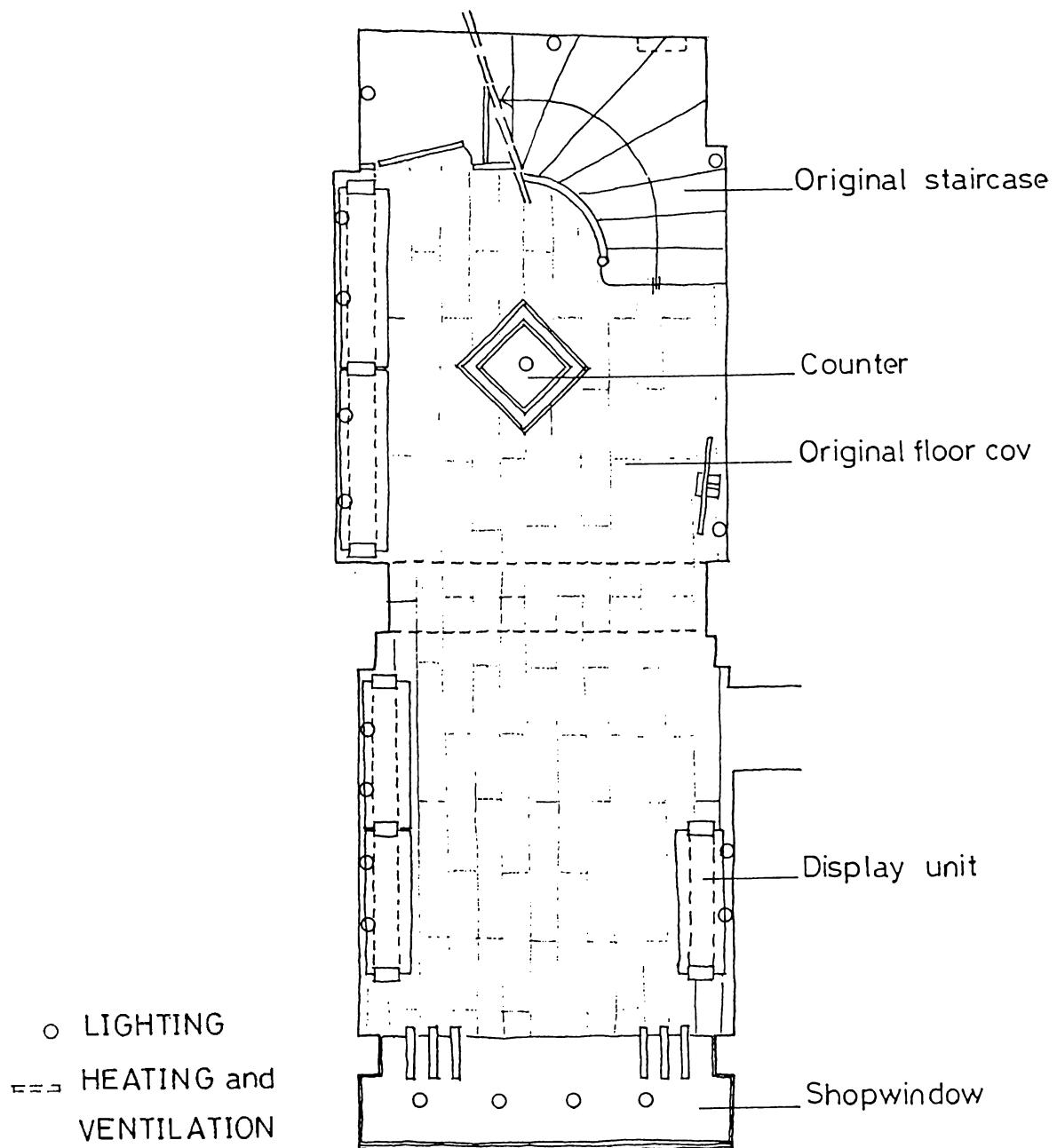
Sketch 10 Mezzanine floor plan of the *sarraf* shop



Sketch 11 Section of the *sarraf* shop

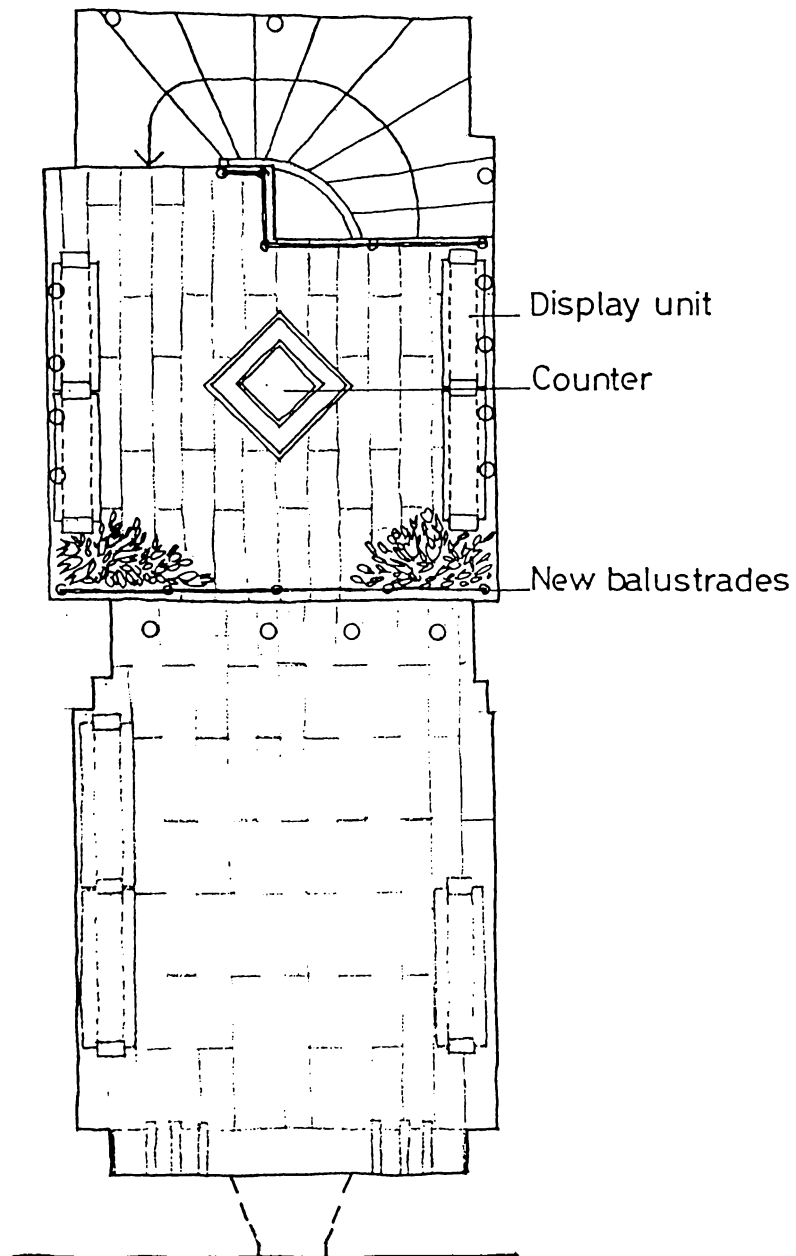


Sketch 12 Section of the *sarraf* shop



Sketch 13 Ground floor Plan of the clothing shop

○ LIGHTING

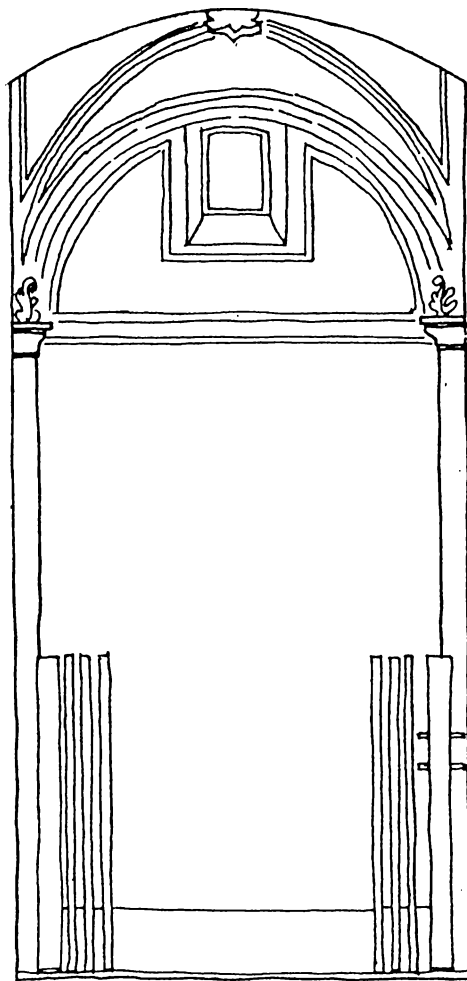


Sketch 14 Mezzanine floor plan of the clothing shop





Sketch 15 Section of the clothing shop



Sketch 16 Section of the clothing shop

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