

# Grand Bazaar and Heart of Trade Sandal Bedesten

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**Abstract:** ***Introduction:** Istanbul is a life that witnessed and even hosted many events in its history. While this life was being built, many sultans, users and designers tried to shape this seven-hilled castle according to itself. It's all historical elements have been affected by each intervention, such as repairs, renovations, demolition, destruction or re-functioning. These changes have not only emerged as a result of today's conditions, but as a result of the process in which population growth has started to manifest itself. With the return of needs and technological development, the changing processes in the structures have also been shaped, especially the concept of shopping, commerce has gained new meanings and presentation techniques. **Metarial and Methods:** Grand Bazaar is one of the structures that have been most affected by this change and development process and as a result of this affect has been changed much in terms of spatial and environmental aspects. In the Ottoman city, the bazaar or, in a more general sense, the commercial center of the city consisted of bedesten, han and arasta buildings. Depending on the size of the bazaar, there were also a number of mosques and bath buildings in the bazaar. Life was shaped around these structures and life was colored and continued with the activities that took place in these structures. Even though the concept of shopping has changed, today it is a complex that attracts the curiosity of people from different nationalities and cannot be given up by habitual users. **Results:** The aim of this study is to reveal how it is shaped that Sandal Bedesten, which has been in the seventh place in the fifty historical places to be seen in the world, has been in existence since the Byzantine period and has always met the needs of its users by adding the functional equivalent of the 'new' word in each period, and a part of it 'Grand Bazaar' in terms of spatial aspect in the historical process with internal and external factors. **Conclusions:** Today, all public and general areas in the region, from public transportation to housing reconstruction, are shaped according to bazaar. The building that survived with all the fires, earthquakes and similar disasters (1512, 1565, 1618, 1622, 1645, 1652, 1658, 1750, 1766, fires and earthquakes are the most damaging events to the bazaar) is still pupillar of the world but is under serious threat. Being aware of transferring this rare work to the next generation, it is very important to carry out the renovation and re-functionalization works of the building.*

**Keywords:** Space Design, Historical Environment, Historical Process, Design Approaches

## 1. Introduction

The concept of shopping in real is a concept that has gained priority in all societies from the past to the present. The lifestyles of primitive societies are differentiated by 'exchange'. The shift of production resources to surplus value, brought the sharing of the accumulated goods with the non-value and transformed the phenomenon of 'exchange' into 'valuation'. This action that evolved into trade is also an indicator of a social formation. In this study, it is stated that trade centers are not considered as a new typology but as a change within this process, considering how the needs change in the historical process and how the societies have a great impact on the means of life and production.

In capitalist economic system, consumption, especially luxury consumption, has rapidly gained importance in human life. As a result of this, the collection points, called shopping malls, emerge as structures where we spend most of our lives and spend time. Such that people use these centers as base planning all of their daily routine habits such as meeting, gathering and meeting their needs. One of the most important reasons for selecting these centers that direct people to a closed, uncontrolled environment independent from the external conditions is that all needs can be met in the same area. These consumption spaces, each of which has different working and plan schemes, but which are shaped by determining the concept of time as a common trait with each other, lose their popularity with the opening of another one.

As for the Grand Bazaar is one of these commercial centers with its structure that still preserves its importance nowadays and shows its old characteristic as much as possible despite all the interferences. The Grand Bazaar has maintained its existence intertwined with urban life since the conquest of İstanbul. The most important factor for this sustainability was its own characteristic structure. Thus, since it's establishment in 1461, the Grand Bazaar has been a historical document that reflecting and representing the life of the Ottoman Empire and the Republic of Turkey related with clothing, apparel, jewelry and assets. During the imperial period, clothing coming from the east, west and various parts of the country were exhibited in this bazaar; wealth, gold and jewels were also stored and sold here. Thus, the bazaar was in a way the social, cultural and economic heart of the Empire (Akozan, 1979).

## 2. Grand Bazaar and Shopping Culture

Life veins of the Ottoman city really beat in the bazaar. Men and women of all strata meet there and many different languages and local dialects come together. In fact, even if the levantine Ottoman city doesn't have a single and representative center, the 'bazaar' is where the city community and almost everything in daily life intertwined and 'merged' as Maurice M. Cerasi emphasizes in his work titled 'The Ottoman City' (YKY, February 1999). Within the framework of the polyethnic imperial structure based on the 'nation' system of the Ottoman Empire, although the religious and cultural activities remained in a kind of

uncertainty, the bazaar is a 'special' place for the whole city inhabitants. In other words, it is a 'public arena' from today's point of view. In the bazaar, there is not only shopping but also politics. As much as business debates, government rumors are also held here. As Cerasi states in his work 'The Ottoman City, the life veins of the Ottoman city, like no other place, beat in the 'center-bazaar'. The Grand Bazaar, which is the place where the heart of the Ottoman Empire beats and preserves all its features even today, tries to keep up with each passing century, which was laid for construction in 1461 and was made by the architect Hayreddin is like a giant sized labyrinth. It also stands out as one of the unique historical centers of Istanbul with its 66 streets and 4,000 shops on 30,700 square meters. Constructed by Sultan Mehmet the Conqueror, this site, which resembles a city and is completely covered, has evolved over time and has continued to grow as it meets the 'new' word and has maintained its popularity. Until recently, there were 5 mosques, 1 school, 7 fountains, 10 wells, 1 sebil, 1 fountain, 24 doors and 17 han. In the following centuries, the two old buildings with thick walls from the 15th century and covered with a series of domes became a shopping center by covering the developing streets and adding new ones<sup>1</sup>.



**Figure 1:** Aerial Photography of Grand Bazaar

(<https://www.sabah.com.tr/galeri/yasam/tarihi-kapalicasinin-cati-ve-alt-yapi-restorasyonu-tamamlandi>)

<sup>1</sup> **Doors:** Beyazıt, Çarşıkapı, Çuhacıhan, Kuyumcular, Mahmutpaşa, Nuruosmaniye, Örüçüler, Sepetçihan, Takkeçiler, Tavukpazarı and Zenneciler.

**Hans:** Ağa, Alipaşa, Astarçı, Balyacı, Bodrum, Cebeci, Çukur, Çuhacı, Hatipemin, İçcebeci, İmamalı, Kalcılar, Kapılar, Kaşıkçı, Kebapçı, Kızlarağası, Mercan, Perdahçı, Rabia, Safran, Sarnıçlı, Sarraf, Sepetçi, Sorguçu, Varakçı, Yağcı, Yolgeçen, Zincirli and Evliya.

**Streets:** Acıçeşme, Ağa, Altuncular, Aminçiler, Araracıoğlu, Aynacılar, Basmacılar, Çuhacıhanı, Bitpazarı, Fesçiler, Ganiçelebi, Hacıhasan, Hacıhüsni, Hacımemiş, Halıcılar, Hazirelbiseciler, İplikçiler, Kahvehane, Kalpakçılar, Karakol, Karamanlioğlu, Kavaflar, Kazazlar, Keseciler, Kilitçiler, Kolancılar, Koltukçu, Kürkçüler, Lütfullahfendi, Mercançıkmaşı, Muhafazacılar, Mühürdaremin, Ortakazacılar, Örüçülerhamamı, Parçacılar, Perdahçılar, Püskülcüler, Reisoğlu, Ressam, Sahaflarbedesteni, Sandal, Sandalbedesteni, Serpuçular, Sıraodalar, Sipahi, Tacirler, Takkeçiler, Tavukpazarı, Terlikçiler, Terzibaşı, Terziler, Tuğcular, Varakçıhan, Yağlıkçılar, Yarımtaşhan, Yeşildirek, Yorgancılar, Yüncühasan and Zenneciler.

It is known that the most famous stone mason of the period Nazar Usta and the apprentices he trained made stone masonry of the bazaar and they were used that white marbles extracted from the Marmara Region, cherry color marbles from El - Aziz and green marbles brought from Germiyan province. It is a rumor circulating from mouth to mouth that these stones used everywhere in the bazaar have been washed with abundance potion. These rumors again written in the novel of Fuat Sevımay named "Grand Bazaar" as: "Bedesten of Grand Bazaar stood up, roads covered with marbles coated with abundance potions, the water began to flow from fountains, shops were ready to host craftsmen. Again, the world's most glorious".

Evliya Çelebi defined the Grand Bazaar as an enormous powerful castle. In the past, this was a bazaar, where certain occupations took place on every street, and their handicrafts were kept under strict control, and commercial morals and customs were highly respected. All kinds of precious fabrics, jewelry, weapons and antiques were kept or sold in full confidence by families specializing in generations. At the end of the last century, the Grand Bazaar, which had an earthquake and a few big fires, tried to be repaired as before, but it's previous features have been changed.

The bazaar was built in such a way that the width of all shops is same in terms of spatial organization. Competition between salesmen was strictly forbidden. Moreover, a craftsman couldn't process the product by putting his workbench in front of the shop and showing it to the crowd. The products could not be sold at a higher price than the government set.

Since the streets of the bazaar are in the form of guilds where people do the same work, it is named according to business lines such as Kalpakçılar, Kuyumcular, Aynacılar, Fesçiler, Yorgancılar, Terlikçiler, Yağlıkçılar. Today, these occupational groups remain only in street names.

During that period, with the sense of trust in craftsmen, the people gave their savings to the bedesten like a bank and wanted it to be operated. Today, shops are exposed to functional changing in many streets of the bazaar. While the main street of the bazaar mostly is Jewelry shops, there are Goldsmiths in a side street. Although the Grand Bazaar keeps its old vividness in color and atmosphere, shopping for tourist groups visiting Istanbul since the 1970s is provided by modern and large shops at the main entrance of the bazaar. The Spice Bazaar on the shores of the Golden Horn is a smaller bazaar. On the other side of the Golden Horn, a small covered bazaar from the 15th century in the Galata district is still in use. About the Grand Bazaar, which has survived since its establishment and which has a great importance for the Ottoman people and ensures that the shopping culture fits fully in our minds; Kenan Mortan and Önder Küçükerman, in their works named "Market, Bazaar, Commerce and the Grand Bazaar" include the writings of the author Halit Refik Karay half a century ago as;

*"The Grand Bazaar has left its mark in our society history not only in terms of goods exchange but also because of Istanbul's male and female relations. The bazaar is a 'love bazaar' by*



gathering of innumerable generations under its roof for centuries. In this respect, it is another kind of monument and heirloom. The Grand Bazaar has continued throughout Istanbul's life. Moreover, in my opinion; the present half-collapsed and the mosque of beauty destroyed, but the mihrab remained in place, the big monument is not considered to have lost its charm yet. I still hear that there is something warm and warm, something sweet and sweet."

Fuat Sevimay, in his novel Grand Bazaar, describes how Bazaar brings people together as:

"Carpets were bought and vases were sold in the stone covered bazaar. Gold, silver, processed and passed into other hands. Traders from the East and the West came and went. Fabrics were bought, silks were sold, coins, money were paid, unselfish craftsmen taught work, even good apprentices learned work. The heart of the merchant, the guild and the ever-flowing life used to beat here.

In the shops of the bazaar, Istanbul's various kinds of rumors are told, palace ladies are gossiped, unique Indian fabrics, pure silk is appreciated for dowries and the ideas was given like 'such gent is appropriate for such lady?' And the most curious thing in the secluded corners of these shops was who would be the husbands of the girls, who were as beautiful as a piece of the moon, as delicate as a sapling, an example of chastity and honor. But some unfortunate girls were never the subject of these conversations despite they are almost an adult."

This giant architectural monument, which continues to exist as a shopping city today, continues its life with its gridal structure formed in its internal structure, linear and clustered form of space organization. However, this life has lost many of its unique spatial features and is condemned to lose due to the rapid population growth and attracting a lot of tourists. The bazaar, which has been included in the list of places to be seen in the world lists with the visit of 15 million tourists, also takes a blow by both the density of this visitor and the structure around it.



**Figure 2:** Grand Bazaar Space Org. Linear and Cluster Space Organizations

(<http://www.lamodacollection.com.tr/iletisim.html>)

New spatial arrangements made to respond to the consumption needs of people cause distorted construction. However, the fact that the laws are not protective enough threatens the future of the bazaar, which has been able to resist fires and earthquakes for more than 500 years.



**Figure 3-4-5:** Ceiling examples of shops in the Grand Bazaar, (Source: Author's Archive)

Although the suitability of the interventions to the shops in the bazaar in terms of protectionism is discussed, it is seen that the interventions made are tried to be carried out without damaging the structure.

### 3. Bedestens, Sandal Bedesten

After the conquest, the main commercial buildings in Istanbul are grouped into four main groups: Bedestens, Grand Bazaar, Arastas and Hans. The first group among the commercial buildings in Istanbul is the Bedesten. The commercial center in the Ottoman city is the whole of the places where the building types such as Han and Arasta developed around the Bedesten come together. In the formation of this integrity; the shops which is the most numerous and smallest units of the commercial center, play an important role by surrounding the bedestens and hans and coming together around an open or covered street to form arasta and bazaars.

Bedesten, which is used in the meaning of the place where the cloth sellers or the place where the cloth is sold comes from the terms 'Bezistan' or 'Bezzazistan'. The bedesten, which was originally made for cloth sale, and then allocated for the sale of antiques and valuables, was made of stone and covered with domes with iron doors on four sides. In the safes and cupboards in the rooms called cellar in the bedesten, money and valuables were kept for a certain

provision of rent. (Ayverdi, 1974, p. 560; Bilecik, 2002, p. 764-771; Inalcik, 1997, p. 120-121)

The first building, which forms the main core of the Grand Bazaar, is the Old Bedesten built by Fatih Sultan Mehmet, also known as the Inner Bedesten, Great Bedesten and Cevahir Bedesten. The other building that forms the core of the Grand Bazaar is the Sandal Bedesten. The building is also called Bedestan-ı Cedid, New Bedesten and Small Bedesten. (Bilecik, 2003, pp. 241-247; Gülersoy, 1979, pp. 15)

Rifat Dedeoğlu mentions about Sandal Bedesten in Kapalıçarşı magazine, published in 2002 as;

*“If you enter the Sandal Bedesten through the Eastern Door Nuruosmaniye, the furniture would stand in the hall on the right. If you pass it there were jewelry showcases. In these cases, a wide variety of precious goods were displayed. Jewelry made of brilliant and diamond, emeralds, rubies, enameled gold silver cigarette boxes, snuff boxes, rare rosaries, rare enameled pocket watches, shackles, silver, amber cigarette holders, etc. were exhibited here, and they were sold between 13.30 and 17.00 in the afternoon on Mondays and Thursdays. When we came to the bedesten, we would look at the showcases here and watch some jewelry in amazement. If we see such precious jewelry sold here in the 20th century, we can understand how the values were sold in the Cevahir Bedesten in the 16th and 17th centuries. This was the place where the antiquarian rich and goldsmiths frequently visited. The antiquarian of the Bazaar and Beyoğlu used to come here and make a bid for things they wanted to buy. There have been very sweet discussions between acquaintances in this room.”*

Celal Esad Arseven and Samed Ağaoğlu describe Sandal Bedesten in their work “Grand Bazaar Repair”, published in 1954;

“Bedestan” built by the conqueror near the Old Palace, later began to be called “old bezestan”, “inner bezestan” or ‘cevahir bedestan’. The place called “new bedestan”, which was made ahead of it, was named as Sandal bedesten because it was sold to a kind of fabric that weaved one way cotton, one way silk and named sandal here. Both bedestens have the character of the construction of the conqueror period. The old bedesten measuring 28 x 36 meters was built on four walls and eight pillars. It is covered with fifteen domes in three rows. The wealth of the empire was kept in great safety here. Evliya Çelebi speaks of the honesty of the guards of the bedestan. He says: They are such reliable men that the cabinets in the bedesten remain open and many Egyptian treasure, account only God knows, even though the jewelry is standing around, but they never touch). The Grand Bazaar has internal and external doors. The oldest known names of the doors on the four fronts of the Old Bazaar are the Sahaflar door, Takkeciler door, Zenneciler door and Kuyumcular door.

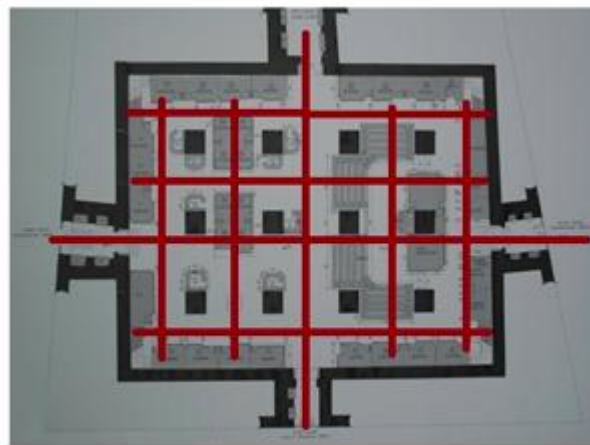


Figure 6: Sandal Bedesten Spatial Scheme

When the plan scheme of the Sandal Bedesten in the center of the Grand Bazaar is examined, it is seen that it has a linear space organization. Today, shops are located on the walls of the bedesten. In the central area, a new steel structure is created and is home to a two-storey restaurant. The shops located on the walls are commercial places selling carpets, Turkish delight, textiles and antique products (picture 7-8 -9). The restaurant is located in the center and the second floor is accessed by stairs and elevator (picture 10-11). Both entrance doors are still used today (picture 12-13). However, with the interventions and new additions in the Bedesten, artificial lighting dominates the place. When an overview of the space is realized in its current usage, it is remarkable that technological approaches dominate the original texture. As a result of interventions to the historical texture, the space cannot be perceived as original in volume. Unfortunately, it is not possible to talk about the arrangement of the clustered space in the internal organization of the bedesten due to the mezzanine floor's horizontal elements that cut in front of the vertical bearing elements and the bar area formed in the middle area.

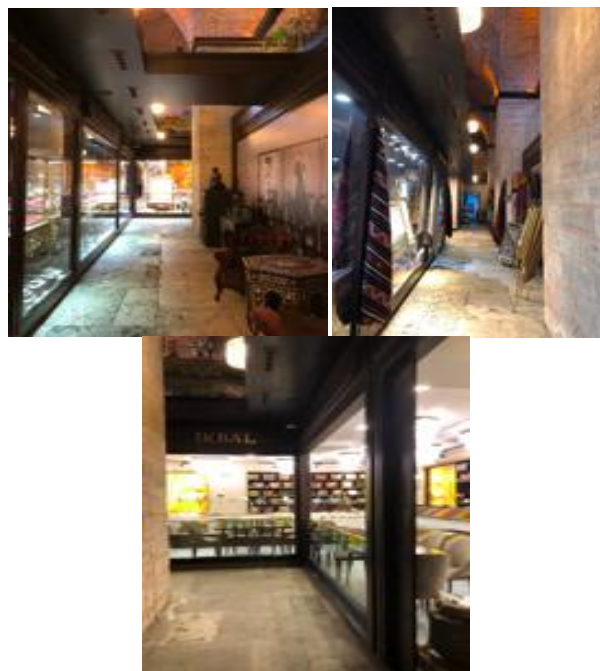
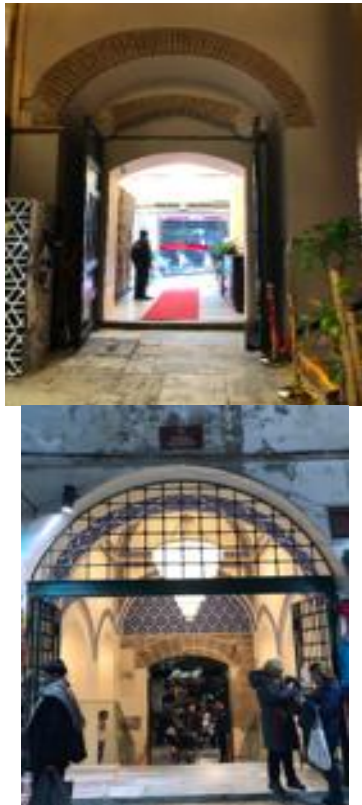


Figure 7-8-9: Shops Located on the Wall of Sandal Bedesten,(Source: Author's Archive)





**Figure 10-11:** Access to the Mezzanine Floor of Sandal Bedesten,(Source: Author's Archive)



**Figure 12-13:** Entrance Doors of Sandal Bedesten,(Source: Author's Archive)



**Figure 14:** Images of the current usage of Sandal Bedesten,(Source: Author's Archive)

The attitude shown in the material usage in the restaurant is far from the general atmosphere of the bedesten and does not make sense of belonging to the place.

#### 4. Conclusion

In traditional societies, it can be said that the terms “space” and “place” have the same meaning. In the isolated worlds of the pre-modern era, “place” refers to social relations within roughly defined boundaries. Spatial organizations belong to these worlds consist of a mixture of economic, political and legal obligations and rights established by one-to-one relations. Giddens (1985) defines the concept of place as the idea of space, which points to the physical environment of geographically located social action. Space and place coincide in pre-modern societies. The spatial dimension of social life is determined by local activities. Being there allows for the spatiality of traditional societies and the organization of ordinary human bodies by their often unmediated capacity. In the traditional sense of action, organic metaphors are often used to describe actions. Conflict is done nose to nose, fight is done chest to chest. Justice is an eye for an eye, a tooth for a tooth. In conversations, heart corresponds to heart. Solidarity is shoulder to shoulder. People look face to face. Friendship walks arm in arm and change is step by step (Luke, 1996).

In spite of the concept of space which has an integrated structure in general, Grand Bazaar has both negative and positive space organization with its array of shops consisting of intertwined space structure in the main fiction. On the other hand, Sandal Bedesteni has negative space organization. These spatial integrations, which offer invitations to the user, gain new features due to the fact that the shops are shaped according to the needs.

In addition, current users of the bazaar also ignore the grandeur of the historic fabric and damage the structure in order to reflect the brand identity and attract customers. These new outbuildings made in architectural style, which does not make you feel that it belongs to where it is located and are detached from the context and the place, harm the Sandal Bedesten. Although it was built with renovation works, the steel construction created in the inner part of the space caused magnificence of the domes to be ignored. These organisms, which consisted of equal shops during the initial planning and construction phase, have been damaged in square meters with the change of users in history. Today, there are shops in different sizes ranging from 1 square meter to 200 square meters, where different products are sold and presented. There are only a few shops selling carpets, antiques and textile products, and the restaurant completely covers the central area in Bedesten. Bedesten tries to protect its position against all interventions by having its share from the negative features such as annuity, fame and ego that it never contained within its own body, as well as the returns of guests from different cultures.

The bazaar, which has managed to keep different cultures, beliefs and occupations within the structure since the beginning of its construction, is a historical document in which people merge, live in dialogue with each other, individuals learn profession and sell their products within the determined general rules. Today, all public and general areas in the region, from public transportation to housing reconstruction, are shaped according to bazaar. The building that survived with all the fires, earthquakes and similar

disasters (1512, 1565, 1618, 1622, 1645, 1652, 1658, 1750, 1766, fires and earthquakes are the most damaging events to the bazaar) is still pupillar of the world but is under serious threat. Being aware of transferring this rare work to the next generation, it is very important to carry out the renovation and re-functionalization works of the building.

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