



**ANALYZING MODERN PUBLIC INTERIORS THROUGH PASSAGES AND BAZAARS IN
KEMERALTİ, İZMİR, TURKEY (1960s-1970s)**

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Abstract

Passages and bazaars, examples of public interiors, are types of buildings that have a variety of functions, like providing social and economic needs. However, due to changes in shopping habits in modern times, these public interiors are losing their commercial and social significance, along with their architectural functions. The study aims to analyze the urban, architectural, social, and cultural patterns of the modern public interiors while emphasizing the passages and bazaars built after the 1960s in İzmir, Turkey. For this case study, the characteristic commercial buildings of the modern period, Havuzlubey Bazaar (1961), Şan Passage (1968), and Salepçioğlu Foundation Bazaar and Office Building (1971) located in the historical Kemeraltı Bazaar in İzmir, have been examined. These buildings have distinctive architectural features and construction methods that have reflected the architectural culture of their period in terms of forms, functions, materials, and details. The method of the research includes a literature review, on-site observation, semi-structured interviews, photography, and analysis of the architectural and interior characteristics of the buildings. The findings show that throughout the years, these buildings have lost their importance in politics, economics, as well as daily life; thus, their sustainability has been negatively affected. The study's contribution is raising awareness about the importance of values of modern public interiors in terms of documentation, urban identity, architecture and interior, functionality, commercial, sustainability, memory, and originality.

Keywords: Modern heritage, Modern public interiors, Passages and bazaars, Kemeraltı Bazaar; İzmir

Introduction

The concept of “public space” has great importance for cities as it encompasses the common social activity area where ideas, discourses and actions are produced and developed to decide and achieve the common benefit of the society. On the other hand, public interior spaces, where many daily, economic, cultural and social activities are performed by providing spatial diversity according to the variety of uses greatly impact city life. The public interiors of cities play a vital role in creating their identity and character (Belge, 2020). To develop a more inclusive perspective on modern public interiors, studies on public interiors are needed. From this point of view, it is important to document the importance of passages and bazaars which have carved themselves into the urban memory. In this context, Kemeraltı Bazaar, which is one of the unique historical places for the city of İzmir with its modern public interior spaces that contain passage and bazaar functions built after the 1920s, is selected as the study area.

As the Mediterranean trade dynamics underwent transformations, İzmir ascended as a pivotal port city, enabling the transit of Eastern commodities to the European market (Güner, 2005). Having a strategic geographical location, İzmir possesses a multifaceted urban identity, an observation made by Kayın (2013), characterized by its multicultural essence, intricate historical layers, socioeconomic intricacies, and outward-looking stance. Situated prominently within İzmir's landscape, Kemeraltı emerges as a central trade district of immense historical significance

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(Kayın, 2013). The Kemeraltı Bazaar (1750), a genuinely global open-air market, plays a vital role in nurturing İzmir's historical, cultural, social, and economic vitality (Savaşır, 2020). This bazaar, which hosts numerous historical structures, stands as a testament to the city's vibrant heritage. The 2500-year-old historical Kemeraltı Bazaar, located in the Konak district of İzmir, has commercial public interiors formed after the Republican period, where new shopping centers were built that combine traditional shopping habits with new types of buildings. In 2020, the Kemeraltı district was included in the UNESCO World Heritage Tentative List as a Historic Port City.

Considering all these factors, analyzing the modern public spaces, passages, and bazaars within the Kemeraltı Bazaar and ensuring their social and commercial sustainability while keeping the architectural structures vibrant are essential for the city and its inhabitants. The analysis of Havuzlubey Bazaar (1961), Şan Passage (1968) and Salepçioğlu Foundation Bazaar and Office Building (1971), specifically within the context of the Kemeraltı Bazaar, provides insights into the history of İzmir city, the culture of the area, the construction techniques of their period, architectural concepts, the dynamics of trade, how businesses compete, and the economic factors at play. Therefore, it is important to revitalize and repurpose these spaces for use in historical-scientific studies, to comprehend the origins and development of societies, achieve social sustainability, recognize the need for preservation, and bridge the gap in the literature by transforming them into attractive focal points. This endeavor also carries a guiding role in sustaining cultural heritage structures, offering guidance on revitalization policies and revitalization efforts, and transforming them into centers of attraction point.

Havuzlubey Bazaar (1961), Şan Passage (1968), and Salepçioğlu Foundation Bazaar and Office Building (1971), which contain passage and bazaar functions, as indicated by their names, are modern public interior spaces where many functions coexist, and where a variety of social and economic needs are met. Since they need to be documented as important representatives of modern public interior heritage structures within the scope of the research, the focus was on ensuring the sustainability of Turkey's modern heritage sites in public interiors, passages, and bazaars. These three buildings, which are in the Konak district of İzmir, have historical importance for the city and are among the characteristic commercial structures of the period, were determined as the case study examples. The aim of the study is to analyze the modern public interior spaces, and urban and cultural fabric, that house the passage and bazaar functions built after the 1960s in Kemeraltı, in the context of Havuzlubey Bazaar, Şan Passage (1968) and Salepçioğlu Foundation Bazaar and Office Building (1971). The qualitative research method is utilized for this study. In this context, architectural and interior features through the plan, section, and facade drawings have been analyzed, along with on-site observation, photography and archive scanning. The publications on the evaluation of modern public interior spaces, which have commercial functions and are described as passages/bazaars/shopping centers, within the scope of Turkey, İzmir, and Kemeraltı constitute the literature review part of the study. The literature has been enriched by including leading studies on public interiors (Kloos, 1993; Hartevelde, 2014; Poot et al., 2015), bazaars (Asadollahi Asl Zarkhah, 2018; Yakıcı, 2018; Yıldız, 2020) and passages (Benjamin, 2016; Küçüktaşdemir, 2018; Kurt Kırıl and Akın, 2020). The study aims to create awareness about the preservation of modern public interiors in the Kemeraltı-İzmir region, thus preserving their place in the urban memory by conducting analysis, documentation, and digital production studies of three buildings selected as representatives.

This study compiled the data related to Havuzlubey Bazaar, Şan Passage, and Salepçioğlu Foundation Bazaar and Office Building to reveal the modern public interior features. In addition, the architectural features of the structures examined, the construction systems containing the architectural culture of the period, form, function, materials, technological innovations used in their construction, and original details were documented. In this direction, the research questions were formed as in the following:

- What is the importance of the structures that contain the passage and bazaar functions, which were formed after the 1960s in Kemeraltı, for the modern public interiors of Turkey?
- What are the contributions of the analysis of Havuzlubey Bazaar (1961), Şan Passage (1968), and Salepçioğlu Foundation Bazaar and Office Building (1971), which are examples of public and commercial interior spaces to the modern public interior literature in Turkey?

This paper consists of five main sections. The first section includes the aim and problem of the study. The second section covers a detailed literature review on public interiors, passages, and bazaars in terms of modern public heritages. The third section explains the methodology, which includes analysis of architectural and interior

features through the technical plans, sections, and facade drawings in the context of three case study buildings and along with on-site observations, photographing, and archive scanning. The fourth section presents the general outcomes of the study based on the mentioned systems of discussion. The last part considers the conclusion and future remarks of the study.

Theoretical Background

There are numerous studies on modern public interior spaces, arcades, and markets within urban areas. Research focusing on public interiors with typologies such as bazaars and arcades play a pivotal role in shaping the theoretical framework of this study, aiming to comprehend the social, cultural, and economic dynamics of cities. The investigations into these public interior spaces, which include markets and arcades, contribute significantly to shaping the literature review, framing discussions related to everyday life, and influencing the discourse on the relationships between modern public interior spaces and daily life.

One notable work is Kloos' (1993) publication which characterizes public interiors as a fusion of architectural and urban planning elements, considering both their historical origins and contemporary features. On the other hand, Hartevelde (2014) extensively examined public interiors and related typologies. The article aimed to question the commonly accepted understanding by investigating certain interiors that, despite being indoor, hold a public nature. In this context, the goal was to re-evaluate the prevailing conception and definition of public space, particularly by intertwining the practice of designing interior spaces with the concept of public space. Similarly, an article penned by Poot et al. (2015), seeks to elucidate the term "public interior" and contribute to the advancement of an interdisciplinary design approach, amalgamating fields like urbanism, architecture, and interior design. In tackling the intricate facets and intricacies of public interiors, the authors endeavor to bridge the gap between the realms of urban and interior design. Their objective is to fill the research and comprehension gaps by delving into the distinctive attributes of public interiors and their significance. They facilitate a holistic approach that harmonizes urban and interior design principles.

When examining studies related to markets, Wolfe's article (1963) discusses the architectural features, historical development, and cultural significance of markets by examining the architectural and historical structure of the Grand Bazaar in İstanbul. The article also evaluates the role of the Grand Bazaar in İstanbul's trade and social life. This study sheds light on the architectural and cultural importance of the Grand Bazaar, contributing to İstanbul's history and social fabric. Additionally, İnalçık's book (1997) focuses on the architectural characteristics, commercial functions, and cultural significance of markets, particularly by delving into the historical context and societal role surrounding the marketplaces in İstanbul. This study provides insights into the role of markets in İstanbul's historical and cultural fabric, illuminating the city's past. Asadollahi Asl Zarkhah's master's thesis (2018) examines the meanings attributed to public and urban interior spaces within a broader concept, specifically focusing on the Kemeraltı Bazaar. The study analyzes public interiors and urban environments, focusing on İzmir and the Kemeraltı Bazaar. Yakıcı (2018) delves into the processes of urban transformation in historical city centers, with a special focus on the İzmir Kemeraltı district. The analysis encompasses the historical structures, cultural heritage, and urban fabric of Kemeraltı Bazaar. This article contributes significantly to understanding the urban transformation processes in historical city centers, emphasizing the importance of bazaars within cities and promoting their sustainable preservation. Yıldız (2020) examines the spatial structure of İzmir's historical Kemeraltı Bazaar from the social sustainability perspective. The study delves into the historical and cultural attributes of Kemeraltı Bazaar, as well as its spatial organization and dynamics of social interaction. The paper presents an in-depth investigation into how Kemeraltı Bazaar functions in terms of social sustainability and its effects on society and offers a vital perspective on applying principles of social sustainability to the preservation and development of historical bazaars.

Geist's (1989) book explores the history and significance of arcades as a building type that have evolved across different cultures and eras. The book delves into the emergence, evolution, and diverse cultural uses of arcade architecture. On the other hand, Walter Benjamin's book (1993) examines the covered passages in Paris from the late 19th to the early 20th centuries, shedding light on how modern urban life and consumer culture took shape. The book elucidates the social and cultural meanings of the covered passages while also addressing the transformation of urban life. Furthermore, Başta (2019) employs Walter Benjamin's concept of arcades to scrutinize the prevalent

culture of shopping malls in contemporary times. The author delves into the spatial effects of the populist shopping mall culture and the alteration of modern spatial perceptions. Kurt Kırıl & Akin (2020) aim to understand how arcades are positioned within urban environments, how people utilize them, and the impact of these spatial experiences.

Considering all these studies, it is evident that while various sources exist in the literature regarding the topic, there is a lack of guiding resources specifically addressing the sustainability of modern public interiors with bazaar and passage functions within the city centers. This study attempts to raise awareness about the significance of three structures within the Kemeraltı Bazaar, İzmir, as modern public interiors in the urban memory, shedding light on their importance from a socio-cultural sustainability perspective.

Public Interiors

Public interiors are guiding spaces that host social activities that are detrimental for the identity of the space and the city. The extent to which a building is open to the public is determined by what type of building it is: the train station, the passage, the town hall, and the library are examples (Kloos, 1993). In response to the concept of temporality (separating the public interior from the public space), these spaces, which are renewed and changed in various ways, are public commercial interiors such as market areas, passages, bazaars formed by semi-open volumes (Nalbant Özkul & Adıgüzel Özbek, 2019). Passages and bazaars, which are important examples of public interiors, are interiors where many objects are presented, intended for consumers to feel safe and peaceful, and offer a kind of mass freedom (Başta, 2019).

Hasol (1979) defines the public interiors in its architectural sense as “the space that separates people from the environment to a certain extent and is suitable for the continuation of their actions.” The space and the objects around it affect and shape human behavior by interacting with physical conditions like color, sound, temperature, smell, etc. (Bilgin, 2021). According to Lefebvre and Enders (1976), public space, ideology and politics are integrated scientific concepts. The concept of public space is used in modern social theories to indicate the common social activity area where thoughts, discourses and actions aimed at determining and realizing the common benefit of the society are produced and developed (Habermas, 1962; Çolak, 2012). The fact that a location is available to the public is the fundamental need for public appraisal of said location. The amount to which a structure is open to the public is defined by its type: retail centers, inns, railroad stations, passages, town halls, and libraries are examples. Historically, public areas were structurally open spaces. The rapidly increasing population has affected the construction of semi-closed and closed areas for public use in the context of the continuation and continuity of social activity in these open spaces (Odabaş, 2018). This evidence attests to social life in open places shifting towards interior spaces, supporting the development of public interiors.

Public spaces and public interiors that develop in parallel with the development of societies undertake various spatial tasks and missions (Malkoç Yiğit & Sönmez Türel, 2006). The concepts of “public spaces” and “public interiors” are distinguished in terms of being able to enter a place without difficulty or doubt, intertwined with the concept of “accessibility” (Poot et al., 2015). The urban, architectural, and civic richness of a modern city, according to the Spanish architect Manuel de Solà-Morales, is based on common spaces that are not completely public or completely private but both at the same time (de Solà-Morales et al., 1992; Collina et al., 2020). Kloos (1993) defines public interiors as a blend of architecture and urban planning. Sözgen (2021), in other respects, defines public interiors as the location where city publicity meets with the private or semi-private area, i.e., the expansion of life in the private or semi-private area into the urban area. Moreover, the physical and perceptual interactions between individuals and their surroundings shape the characteristics of public interiors, which represent urban identity and culture (Karayılmazlar & Çelikyay, 2018).

Serving as communal spaces, public interiors are closely intertwined with the people who occupy them. Furthermore, they play a pivotal role in enhancing urban mobility and functionality while also contributing to the overall well-being of the local people (UN-Habitat, 2018). As instrumental elements, public interiors majorly contribute to the definition and ambiance of cities (Belge, 2020). Moreover, these spaces serve as navigational landmarks that foster social engagement and bestow a distinct identity upon both the place itself and the city at large. In general, the concept of public interiors entails the extension of personal or semi-private “internal” experiences from enclosed spaces into the broader urban environment. During the modern and postmodern

periods, public interior spaces have expanded in variety, encompassing structures like shopping malls, museums, conference centers, and cafes (Sağlar Onay, 2010). Now, numerous public interiors exist which are accessible to the public for various uses and are distinct from private spaces.

Public interiors employ materials, artificial ventilation, orientation, and fluid internal organization to promote user comfort (Sağlar Onay & Hacıhasanoğlu, 2005). For instance, to reduce the effects of adverse weather conditions in public interiors, aside from artificial air conditioning and ventilation, artificial lighting enables users to move freely at any time of the day, even in the evening. Some of the most distinct features of public interiors are being consistent, legible, and open by acting in unity with the spaces inside, balancing buildings and spaces, maintaining the continuity of design decisions, providing an environment of trust for its users, allowing different activity options and providing comfortable use (Yener Metin, 2020). These show that public interiors are functionally useful for their target audience, the public.

Public Interior Typologies

Architect and urban scientist Maurice Harteveld argue, “In recent years, the amount and size of public areas in buildings have gradually expanded, many of which form part of a wider indoors and outdoors pedestrian network” (Poot et al., 2015). These extreme points, which animate the inside and outside, have the potential to create new socio-spatial zones in the urban space (Sözgen, 2021). Examples of the first public interiors are the opening of inward-looking courtyards in city squares to sheltering areas in ancient cities, open spaces formed by interior courtyards, and open worship areas around temples (Erdoğan, 1996; Malkoç Yiğit & Sönmez Türel, 2006). Today, inner courtyards, health, education, and worship buildings, hospitals, libraries, metro and train stations, airports, culture and art centers, passages, bazaars, inns, conference and movie theaters, and shopping centers are public spaces. On the other hand, common external public spaces that provide shelter such as bus stops are some of the public interiors (Asadullahi Asl Zarkah, 2018). Arastas, with their open or closed streets lined up on both sides of the street, consisting of shops; inns with inward-looking courtyards or corridors; covered bazaars where fabrics and valuables are sold; open bazaars are traditional shopping places where a lively public life is observed (Uzun, 2008). These spaces, with their general definitions, are socialization, shopping, entertainment, trade, and transportation spaces, and in a broad sense, they are public interior. Bazaars and passages are structures with common features and functions found in most buildings.

Bazaars

The term “bazaar”, which consists of the phrase cihar (four) in Persian and sùk (street) in Arabic, means the junction area of four streets or streets and is called “sùk” in Arabic, “bazaar” or “souk” in English (Şahinalp & Günel, 2016). According to Wolfe (1963), a bazaar is a shopping complex with shops around the street in underdeveloped countries. İnalçık, on the other hand, defines bazaars as the collective name of a scene consisting of a covered bazaar, shops and workshops belonging to artisan groups, and an inn, Turkish bath, mosque, soup kitchen, and hospital (İnalçık 1997; Şahinalp & Günel, 2016). The transformation of spaces with commercial functions, significant components of public interiors, have been shaped by economic, social, and cultural factors throughout history (Moazemi, 2021). For instance, in ancient times, squares served as bustling marketplaces, playing a pivotal role in facilitating commerce and fostering social interactions among city dwellers (Deniz & İnceoğlu, 2022). Bazaars, an integral facet of urban landscapes, encompass commercial zones deeply intertwined with the city's fabric.

Bazaars, which are a part of the city, constitute commercial spaces where all kinds of people, men and women, young and old, villagers-urban, and Muslim-non-Muslim, visit and meet all their needs (Akar, 2009). Within this system, workplaces of blacksmiths, coppersmiths, and leather workers engaged in workshop-type manufacturing; retail/wholesale trade areas where many goods are marketed and tradesmen in the same occupational group are together. There were many workplaces such as places of worship, madrasahs, inns with accommodation or accommodation-trade functions, baths for the provision of personal services, barbers for the people of the city or for traders coming from outside (Şahinalp & Günel, 2016). In essence, public interiors stand as the central components that epitomize life within historical city centers.

Passages

The Turkish Language Association defines the word *passage* as “a covered or open bazaar with shops” (TDK, 2022). Etymologically, the French word “passage” was first used in the 13th century in reference to a road, a passage, and in 1610, in reference to a corridor within a building. In Latin, the word ‘passus’ means ‘step’ and describes a space with a beginning and an end. The word “passage” in English is used in reference to “an arched building or gallery, an arched passageway/street between shops” (Kurt Kırıl & Akin, 2020). The use of the word passage in reference to narrow and private streets, dividing or connecting the interiors of large building blocks and zoning blocks stems from the beginning of the 18th century (Geist, 1989). In architecture, a passage means a pedestrian crossing with a clear beginning and end (Geist, 1989; Kurt Kırıl & Akin, 2020).

Throughout history, public interiors have strategically employed architectural elements to capture the attention of consumers and immerse them in favorable experiences like shopping and dining. Responding to societal and commercial changes such as the Industrial Revolution, architecture incorporated innovative materials like glass and steel. This evolution facilitated the construction of spacious open areas, giving rise to expansive shopping complexes and public interior spaces (Deniz & İnceoğlu, 2022). Walter Benjamin, in his 1852 Paris Guide, states, “Passages counted as an industrial invention; it is defined as “passages passing through the building blocks and covered with glass” (Benjamin, 1993). Iron construction and glass architecture are glorified in the passages, as “the century could not meet the new technical possibilities with a new social order” (Benjamin, 1993).

In the 19th century, the passages started to be commonly visible with the beginning of the Industrial Revolution, technological developments and modernization processes were built as “intermediate spaces” in cities, between the exterior and interior spaces (Kurt Kırıl & Akin, 2020). These materials created versatile interior environments that could be swiftly adapted or repurposed to suit evolving requirements. This adaptability was particularly beneficial in accommodating diverse store layouts, events, and exhibitions within the same space, thereby ensuring the vitality and sustainability of public interior settings. Following the period of industrialization, advancements in technology enabled the construction of buildings to become both more cost-effective and structurally robust (Karassowitsch, 2019). Passages have a distinctive character with their unique locations, original plan typologies, and attractive entrances. The creation of different shopping units that allow retail trade use in the passages gives these areas social and economic importance as well as a transition feature.

Bazaar and Passage Functions Together

Together these buildings with a shopping function including trade, one of the most basic daily lifestyles of urban users, are public interiors with high circulation. According to Victor Gruen and Smith (1960), they are also important for cities, as well as the designers of the first shopping mall (Ceylan, 2010). According to Wolfe (1963), while the bazaars, a collection of shops, have the function of containing shops and warehouses, the first condition for the rise of passages in public life was the great concentration in trade. Similarly, Benjamin defines passages as structures with shops on both sides, receiving light from above (Benjamin, 1993). It can be concluded from these quotes that bazaars and passages are structures with common features and functions found together in most buildings. While the bazaars first appeared in the middle of the 15th century in İstanbul with the Grand Bazaar built by Fatih Sultan Mehmet in 1461 (Figure 1, A), in Europe at the beginning of the 19th century, it emerged with the Soho Bazaar opened by John Trotter in 1816 in London (Figure 1, C). On the other hand, passages first appeared in Paris at the end of the 18th century (Benjamin, 1993). Panoramas Passage, built in 1799, is the oldest passage in Paris between Boulevard Montmartre and Rue Saint-Marc (Figure 1, B). In Turkey, passages first appeared on İstiklal Street in İstanbul in 1871, with the Hazzopulo Passage built by the merchant Hazzopulo (Figure 1, D). Analyzing the first examples of the passage structure, it can be concluded that these structures are not independent of the bazaar functions.

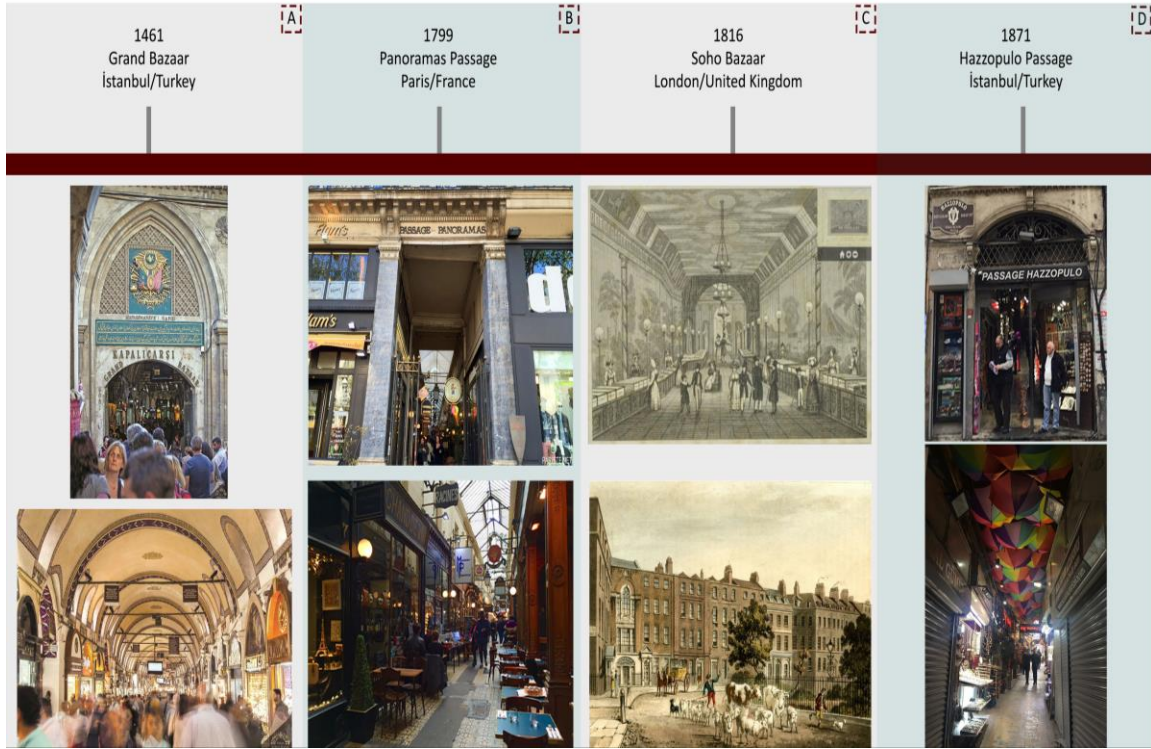


Figure 1. Timeline of the first bazaars and passages (Designed by Authors, 2022).

^A Kapalı Çarşı [Grand Bazaar], İstanbul, Turkey. From *Kapalı Çarşı-İstanbul*, n.d. (<https://www.kulturportali.gov.tr/turkiye/İstanbul/gezilecekyer/kapalicarsi>)

^B Panoramas Passage, Paris, France. From *Panoramas Pasajı – Passage des Panoramas*, n.d. (<https://www.pariste.net/panoramas-pasaji-passage-des-panoramas/>)

^C Soho Bazaar, London, United Kingdom. From *London Picture Archive* <https://tr.pinterest.com/pin/530369293601701974/> & from *The Story of a Square 9: Soho Square*, n.d. (<https://janeustenslondon.com/tag/soho-bazaar/>)

^D Hazzopulo Passage, İstanbul, Turkey. From *Passage Hazzopulo*, n.d. (https://www.tripadvisor.com.tr/Attraction_Review-g293974-d14939937-Reviews-Passage_Hazzopulo-İstanbul.html)

The worldwide rise of capitalism in the 1950s led to economic and political changes. These changes consequently impacted major cities in Turkey, such as İzmir. With the rise of capitalism, the expansion of international trade impacted Turkey's economic structure, leading to an increase in urban commerce and commercial activities. Modern public interiors began to function as centers of trade, becoming areas where shopping, trade, and cultural interactions are concentrated (Özaloğlu, 2006). Between 1950 and 1970, there was a renewed emphasis on forming social space and meaning in Turkey's other major cities. Passages and bazaars were defined as harbingers of transformation in the creation of urban/public interior spaces (Küçüktaşdemir, 2018). Examples include the Manifaturacılar Bazaar in İstanbul (1967) and the Kocabeyoğlu Passage in Ankara (1954). Some modern public interior heritage structures in Kemeraltı, which bazaar and passage functions merged and built after the 1920s, are the Büyük Kardiçalı Inn (1923), Kavaflar Bazaar (1929), Öktem Passage (1955), H. Zencircioğulları Passage (1955), and Albayrak Passage (1964-first store registration date) (Kayın, 2013) (Figure 2).



Figure 2. Examples of bazaar and passages functions together (Designed by Authors, 2022).

^A Kocabeyoğlu Passage, Ankara, Turkey. From *Kocabeyoğlu Pasajı*, n.d.

https://yandex.com.tr/harita/org/kocabeyoglu_pasaji/33863679657/?ll=32.853447%2C39.922631&z=17

^B Manifaturacılar Bazaar, İstanbul, Turkey. From *Plakçası, Perdecisi, Manifaturacısı ile; Cumhuriyet Dönemi'nden Günümüze Türkiye'nin İlk Modern Çarşısı 'İMÇ'*, Esra Elmalı (<http://carsistan.blogspot.com/2014/04/plakcs-perdecisi-manifaturacs-ile.html>)

^C Büyük Kardiçalı Inn, Kemeraltı-İzmir, Turkey. From *Büyük Kardiçalı Hanı*, n.d.

<https://kulturenvanteri.com/tr/yer/buyuk-kardicali-hani/#16/38.423164/27.131729>

^D Zencircioğulları Bazaar, Kemeraltı-İzmir, Turkey (Authors archive).

^E Kavaflar Bazaar, Kemeraltı-İzmir, Turkey. From *File: Yeni Kavaflar.jpg*, n.d.

https://wiki2.org/en/File:Yeni_Kavaflar.jpg

^F Albayrak Passage (destroyed), Kemeraltı-İzmir, Turkey (Authors archive).

In addition, indoor and outdoor cinemas, as well as institutional cinemas, were among the facilities that significantly influenced social and commercial life in the city. The cinemas gained importance in the Republican era and held social prominence (Özkut, 2017). Examples of modern public interior heritage structures built after the 1950s in major cities of Turkey that integrated the functionalities of passages, office complexes, and cinemas included are Eskişehir: Kılıçoğlu Cinema and Office Building (1954), İzmir: Os-Ka Passage and Konak Cinema (1956), SSK Blocks/Bazaar, passages, offices, multi-story store and cinema (1970), and Kemer Plaza and Sema Cinema (1967) (Figure 3).



Figure 3. Examples of bazaar and passages functions together (Designed by Authors, 2022).

- A Kılıçoğlu Cinema and Office Building. Eşkisehir, Turkey. From *The Traces of Modern Memory in Eşkisehir* (p.55), by Özkurt, 2017, TÜBA-KED (16).
- B Os-Ka Passage and Konak Cinema, Kemeraltı-İzmir. From *Kemeraltı Konak Sineması –Konak Merkez*, Erol Şaşmaz (<https://www.erolsasmaz.com/?oku=2159>)
- C SSK Blocks/Bazaar, passages, offices, multi-story store and cinema (1970), Konak-İzmir. Authors Archive, 2023.
- D Kemer Plaza and Sema Cinema, Kemeraltı-İzmir. From *Kemer Plaza Alışveriş Merkezi*, n.d. (https://www.tripadvisor.com.tr/Attraction_Review-g298006-d3656705-Reviews-Kemer_Plaza_Alisveris_Merkezi-Izmir_Izmir_Province_Turkish_Aegean_Coast.html#/media-atf/3656705/285182715:p/?albumid=-160&type=0&category=-160)

Materials and Method

Within the scope of the research, the buildings representing modern public interiors built between the 1960s and 1970s, and hold significance for the city's history, have been primarily selected based on unique architectural designs, construction methods, forms, functions, materials, and details. The case study area, the historical Kemeraltı Bazaar in İzmir, a traditional bazaar of the city, involves both historical buildings of the Ottoman period and characteristic commercial structures of the Republican period. Specifically, Havuzlubey Bazaar (1961), Şan Passage (1968), and Salepçioğlu Foundation Bazaar and Office Building (1971) were chosen from Kemeraltı Bazaar, with careful consideration of their architectural distinctiveness and contextual relevance.

This study has been conducted from a qualitative perspective. An informative background of bazaars and passages, as well as definitions and characteristics of modern public interiors, were constructed through the literature research. The next stage determined the relationships between attributes and the elements of bazaars and passages. Additionally, data about Havuzlubey Bazaar (1961 - the first store registration date), Şan Passage (1968), and Salepçioğlu Foundation Bazaar and Office Building (1971) were obtained from archival research and field studies (observations, photoshoots, and tracking). Using historical sources, an assessment has been conducted on the physical and symbolic characteristics of buildings that enhance the diversity of urban life and form an integral part of the city. This analysis has specifically focused on the case studies as an integral component of this evaluation. Technical drawings from different the case studies were obtained from municipal archives to analyze the original architectural project. Furthermore, in order to gather comprehensive information about the buildings, archival research was employed, involving old photographs, historical newspaper articles, old İzmir images, and social media comments from citizens of İzmir.

Observations were utilized as part of the methodology to understand and perceive the interactions between the buildings and their physical environment. To comprehend the architectural features of the buildings and their current conditions, systematic observation was facilitated by asking fundamental questions such as what, where, why, and how activities are/were being carried out in the areas. In addition, semi-structured interviews were conducted with shop owners and customers within the spaces to gather information about the previous functions, commercial roles, and architectural features of the buildings.

The visual characteristics, activities, and conditions of the research site were documented through photoshoots (Figure 4). Photographs and videos illustrate how selected modern public interior spaces engage with their users. Furthermore, this strategy provided to quickly capture the situations by examining the documentation (photos and videos) and getting additional insights. The focus of this research extends beyond the physical environment to encompass the conditions and interactions between architecture, people, and place (public spaces), emphasizing the conditions and interactions of users.

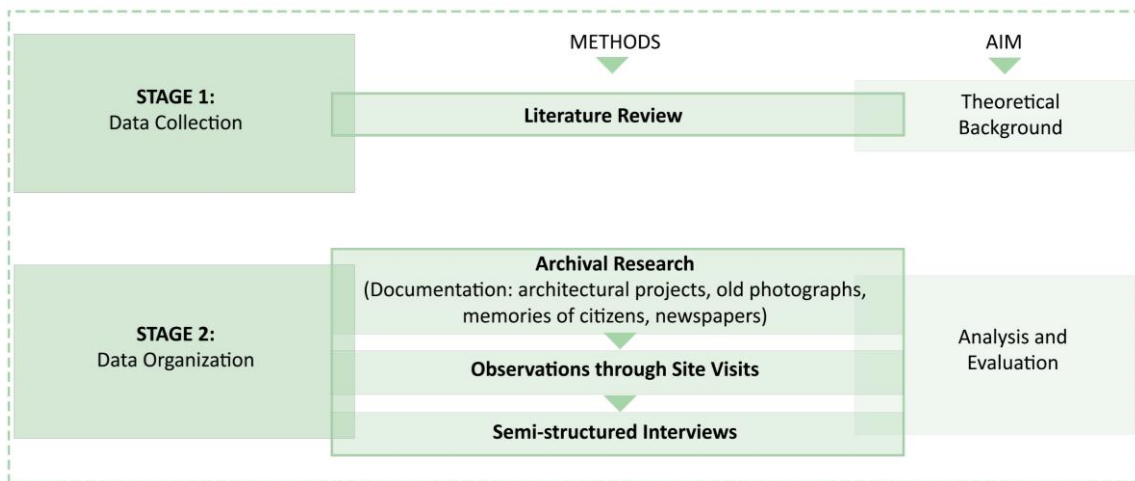


Figure 4. Research Method Classification Diagram (Designed by authors).

The city of İzmir is a port city whose urban identity is heterogeneous, multicultural, multilingual, and commercial (TARKEM, 2022) (Figure 4). Having an important role in the sustainability of urban culture, Kemeraltı is the historical trade center of İzmir (Savaşır, 2020). On the other hand, Kemeraltı is a commercial center and an inner city with diverse users and historical cultural heritage sites (Yakıcı, 2018). Historical Kemeraltı Bazaar and its surroundings, which are still defined as the center of the city and are actively used today, have more than 2,000 registered monumental and civil architecture examples, street and square texture with a history of 2,500 years, inns, bazaars, passages, workshops, hotels, baths, mosques, and churches. It is an area where various cultural mosaics are formed and developed with historical structures such as synagogues, schools, and fountains (Sözer, 2020). Kemeraltı district as a Historic Port City was included in the UNESCO World Heritage Tentative List in 2020. According to the Kemeraltı Conservation Development Plan Revision Decisions” prepared in 2002, Anafartalar Street which is the main pedestrian axe of Kemeraltı Bazaar, has a transit feature and contains many historical buildings. These include cultural and religious buildings, registered official buildings, inns, markets, arcades, baths and hotels. According to Köksoy Karpaz (2009), Anafartalar Street stands out as the most significant spatial feature that has endured for thousands of years and reflects the longstanding history of İzmir. It has maintained its existence and remains unchanged, serving as the “main entrance gate” to Kemeraltı and its surrounding areas. In the historical Kemeraltı Bazaar, which was chosen within the scope of the study, there are mostly modern public interiors that combine the functions of a passage and a bazaar (Figure 3). Passages and bazaars are important cultural heritage buildings in terms of social, functional, and economic importance and are still connected with commercial activity.

Historical Kemeraltı Bazaar has qualified passages and bazaar structures designed and produced by the leading architects such as Celal Şar, Rıza Aşkan, Vedat Özsan, Fahri Nişli, bearing the characteristics of the Republican period in which it was built and ordinary materials considering the urban and cultural texture. In this context, in line with the decisions of the Kemeraltı Conservation Development Plan prepared in 2002, the passage structures in the area, located on long and thin parcels and maintain the wholesale trade functions today, were taken under protection (Taner et al., 2002). Some of the structures with bazaar and passage functions in Kemeraltı are Büyük Karđıçalı Inn (1923), Kavafılar Bazaar (1929), Öktem Passage (1955), H. Zencircioğulları Passage (1955), Albayrak Passage (1964-first store registration date) Havuzlubey Bazaar (1961-first store registration date), Şan Passage (1968) and Salepçiođlu Foundation Bazaar and Office Building (1971) (Kayın, 2013). They also have cultural values as witnesses to history and historical processes, which supports Kemeraltı's tourism potential. Havuzlubey Bazaar (1961-first store registration date), Şan Passage (1968) and Salepçiođlu Foundation Bazaar and Office Building (1971) are modern public interiors built after the 1960s with the function of a bazaar and a passage located in Kemeraltı, close to Anafartalar Street (Figure 5).



Figure 5. Location of case studies on the Kemeraltı map (Source Google Earth, designed by authors, 2022).

The selected case studies represent architectural and historical snapshots of their respective eras. Despite their distinct features, these buildings are not utilized as extensively today as they once were. The unique attributes

of each building, such as the central pool in Havuzlubey Bazaar, the cinema within Şan Passage (distinguished by including a cinema within the passage, which was a relatively innovative concept for its time), and the introduction of an escalator in Salepçioğlu Foundation Bazaar and Office Building, contribute to their individuality. However, a common theme among these structures is they no longer being as busy or as frequently used in contemporary times as they were in their prime periods. This study aims to delve into the reasons behind this decline in usage, as well as to assess the preservation and revitalization prospects for these public interiors.

Havuzlubey Bazaar (1961)

Havuzlubey Bazaar was built in 1961 by the architect Celal Şar. The building faces Anafartalar Street, 865 Street and 852 Street. The architect Ahmet Bilge renovated the building, whose roof was burned in 1967 (Kayın, 2013). The front facade of the two-story building, with an area of 1681 square meters facing Anafartalar Street, has an asymmetric plan layout. The main entrance gate of the Havuzlubey Bazaar opens to Anafartalar Street in the south, which is the main axis of the Kemeraltı Bazaar, while the other doors of the bazaar are located in the east and west directions. The general form of the building is shaped in the sense of establishing a relationship with the city with its intermediate transitions. On the ground floor, some shops face the road on both sides of the main entrance. There are three rectangular windows with shutters on the upper floor facade. The hipped roof structure has short eaves (Kayın, 2013).

Havuzlubey Bazaar has a different identity from similar structures around it. Among these differences are being in a triangular parcel extending from the direction of Anafartalar Street towards the back (north), having an asymmetrical plan, having three entrances to the building that give it a passage function, and having a triangular inner courtyard in the central position. The presence of a triangular shaped pool, the inner courtyard receiving natural light with a transparent roof cover, the connection of all units on the ground floor and the first floor with the inner courtyard in the center, and the creation of a holistic interior space with the gallery space created are the prominent features of the building. The cylindrical concrete columns and vertical circulation elements of the masonry structure represent the development in the construction technology of the 1960s. The load-bearing wall type of the building is solid blend brick. In the entrance and first floors of the building, mosaic tiles in white-gray tones were used as floor material in the common areas. In addition, a different pattern was obtained by using rectangular strips in burgundy tones between the mosaic tiles on the ground floor. In the asymmetrical plan scheme of the building, there are mostly rectangular shops on the right and left parts of each floor. White plaster on concrete was used as the ceiling material. The transparent covered gable roof structure over the triangular inner courtyard is steel structured. The facades of the shops consist of a wooden joinery frame system painted with white oil paint. Glass material is used for the doors and showcases of the shops with wooden doors and butterfly hinges are used in the doors. Each shop has a metal door handle, which varies according to the shop. On the door sills and interiors of the shops, gray-weighted cast mosaic with white and black mosaic pieces was used as floor material. Plaster on masonry bricks and paint on plaster were used on the walls, and wallpaper coverings were seen in some shops.

The staircase, close to the entrance of Anafartalar Street direction, is positioned straight and takes the users to the first floor. The second spiral staircase, which is close to the transition in the east and west, has assumed to be used of shop owners for carrying goods. Gray cast mosaic with white mosaic pieces is used on the steps of the masonry stairs, extensions of the urban space. The stairs have circular cross-section railings in linear form, painted with white oil paint, consisting of three iron profiles. In the spiral staircase, which is close to the transitions in the east and west directions of the building, there are vertical elements with circular cross-sections, two at the beginning of the first-floor steps and one on the landing, to which iron profiles are attached (Figure 6).

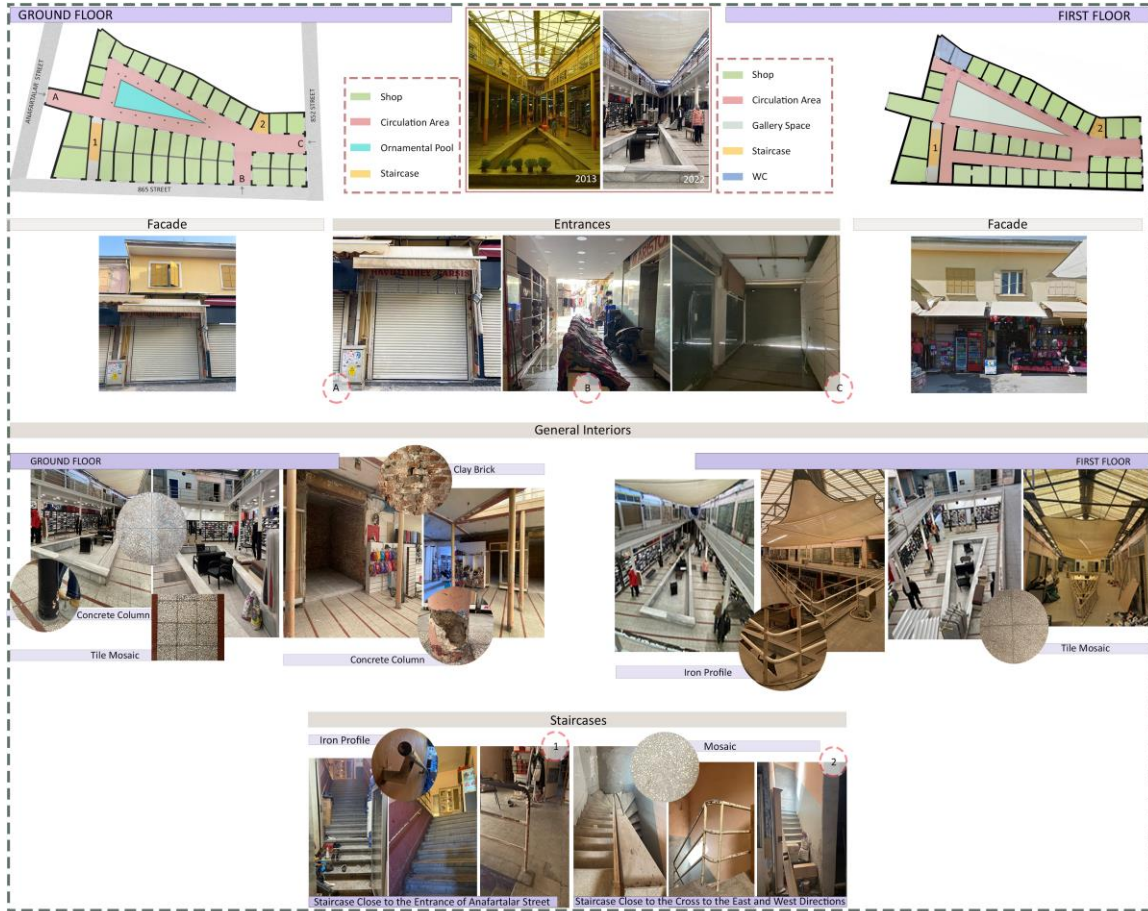


Figure 6. Havuzlubey Bazaar plan layout and interior characteristics (Authors Archive, 2022).

According to the spatial information obtained from the social media comments of the users¹, since the day the bazaar has opened, there have been various shops on the ground floor, including a watchmaker (Hüseyin Ünal), a camera repairman (Hüseyin Sayar), a jeans seller (Leventler), a stationery store (Tuğrullar), a tea seller (Cumhur/Alper), a shop selling electrical kitchen appliances and home goods (King), a stamp collector (Ayten), a jeweler (Erdem), an aquarium shop (Orhan), a watch repairman (Kemal Erkan), Paşabahçe (glassware), shoe shops (By Zeki & Fatih Bebe & İlkaý & Musty), the Moor music shop, and a tailor (İsmail - the only tailor on this floor); on the upper floor, the majority of the shops are tailors (Musa & Girgin brothers, Ahmet Altınayar & Mustafa Ayan, Ahmet Avcı & Abdullah Gömlekçi), along with an electronics repairman (Erol Usal), a photographer (Necati), and a music teacher (Naci Gündem) providing services within the bazaar. Today, all the shops on the upper floor of the Havuzlubey Bazaar are empty, and on the lower floor, there is a single shop selling textile products at the entrance overlooking Anafartalar Street. There are three stairs in the plan of the bazaar in the Municipal Archive, but today only two of the stairs are actively used. The four steps of the staircase, which are closest to the entrance from the door facing Anafartalar Street were added later.

¹ The spatial information obtained from users' Facebook social media comments is as follows: Ageless İzmir Photographs [Eskimeyen İzmir Fotoğrafları]; İzmir Photographs [İzmir Fotoğrafları]; The City Burned from the Ashes İzmir [Küllerinden Doğan Şehir İzmir]; Old İzmir Photographs, Pictures and Videos [Eski İzmir Fotoğraf, Resim ve Videoları].

Şan Passage (1968)

Şan Passage (and Şan Cinema within), designed by Architect Rıza Aşkan in 1968, is located on the corner of the 848 Street (2nd Beyler Street) and 850 Street (3rd Beyler Street-Currently known as Dr. Faik Muhittin Street) in the Kemeraltı district of İzmir. The facades of the building, which combine passage, bazaar and cinema functions, have a simple architectural design and reflect the modern architectural style of the 1960s. Şan Passage is a modern public interior with a 1,000-seat movie theater, heating system, ventilation system, and cafeteria (Demokrat İzmir, 22 November 1968; Savur, 2017). The building has four floors. The ground floor's shops reflect the traditional commercial life of the Kemeraltı district; restaurants and cafes are located on the first floor; the Şan Cinema is on the third floor, and the last floor is allocated for a balcony.

Şan Passage stands out from similar buildings in the area with its function and architecture with its inclusion of the Şan Cinema, a popular entertainment destination for people in İzmir. The building has an asymmetrical plan, is 632 m² in size, and is made of reinforced concrete. Rectangular-shaped shops are located on the ground floor on the right and left sides. The ground floor has grey mosaic tile flooring, while ceramic tiles are used as the flooring material in the common areas on the upper floors. Suspended ceilings are used throughout the building. The facades of the shops vary, with some having a wooden frame system and others having an aluminum frame system. The shops with wooden doors have glass materials for their doors and windows, cylindrical concrete columns (in shops and circulation area) like those in Havuzlubey Bazaar, and butterfly hinges used for the doors. Different colored and patterned ceramic tiles are used for the shop door thresholds and interior floors. Generally, paint on plaster is used as the wall material on the ground floor, and occasionally mosaic tiles are used. On the upper floors, ceramic tiles are used on the walls in the circulation areas. The building has two straight and two spiral stacked load-bearing vertical circulation elements. The stairs have linear iron railings made of horizontal iron profiles (Figure 7).



Figure 7. Şan Passage plan layout and interior characteristics (Authors Archive, 2022).

Based on interior usage information obtained from user comments on social media², Şan Passage and Cinema in 1969-1970, the years that catered to young people in a boutique style, there were shops like “Galeri Metin” for clothing and “Aslar” for shoes. It was noted that unlike neighboring cinemas, this cinema had a balcony in its theater and hosted concerts.

In 2011, Şan Cinema was closed. Today, only the ground floor shops of Şan Passage are in use and the building continues to serve its commercial function with these shops. Unlike the technical drawings in the municipal archives, two staircases on 848 Street (2nd Beyler Street) are no longer in use and have been repurposed and incorporated into the shops.

Salepçioğlu Foundation Bazaar and Office Building (1971)

The Salepçioğlu Foundation Bazaar and Office Building, designed by architect Vedat Özsan and built in 1971, is a multi-functional commercial building which houses market, passage, and office functions together. The two-story building, which is approximately 10,000 square meters, has a two-story market located on the first level facing Anafartalar Avenue, and a seven-story office located on the second level facing Salepçioğlu Mosque. The courtyard, which is accessible from three entrances defined on the Anafartalar Street side, provides the passage to the bazaar. The office block facing the Salepçioğlu Mosque, is designed in a gallery system and stands out from the other buildings around it with the escalator and cassette flooring, which are significant innovations for the time (Kayın, 2013).

Like the other two buildings analyzed, the structure with an asymmetric plan has shops located on both sides of both masses. The ground level of the building, which has four entrances, includes a café installation in the gallery void of the first mass, while a pool is in the gallery void of the other mass. One section of the office mass facing Salepçioğlu Mosque has metal sun shading elements that reflect the international architectural style of the 1970s, while the other block is built with reinforced concrete mass. Black mosaic tiles and ceramics are commonly used as flooring materials on the ground floor and upper floors of both sections. The mass facing Anafartalar Street has a steel construction arched roof like the Havuzlubey Bazaar, and natural light is brought in from the four open corners of the roof. The other section has a reinforced concrete roof structure, and natural light is provided through square openings at its four corners. The shops on the ground floor of both masses have glass showcases, glass doors, and black shutters. The shop doors on the ground floor of the office block have wooden frames and are painted in different colors of oil paint, depending on the shop's function. Some shop owners later replaced some of the shop doors with steel doors. The reinforced concrete columns have rectangular forms.

There are many staircases in the building's interior. The staircase materials vary from cast mosaic to tile mosaic and marble. The iron railings of the stairs are painted with aluminum or cream-colored oil paint. In the office section of the building, there are two additional elevators beside the stairs. The iron railings have a rectangular form and two vertical elements (Figure 8).

In accordance with the interior usage information obtained from user comments on social media³, shops included a pastry shop (Miş Miş), a coffee shop (Beyaz Gül), and a toy store in Salepçioğlu Bazaar and Office Building in the 1970s. This market was considered the largest shopping complex of its time, frequented on weekends before people headed to the Sema or Şan cinema to spend their time. Today, the building is still actively used on all floors, however the escalator that used to exist in the building facing Anafartalar Street is no longer there. At the same time, instead of the spiral staircase in the middle part of the municipal drawings, in the office section located at the entrance of the Salepçioğlu Mosque, today there is a rectangular staircase on the opposite side of that staircase. With the addition of the floor characterized by the simple cubic surfaces reflecting the reinforced concrete aesthetic on top of the two-story mass facing Anafartalar Street, by bringing the roofed structures with two tiled and

² The spatial information obtained from users' Facebook social media comments is as follows: Ageless İzmir Photographs [Eskimeyen İzmir Fotoğrafları]; İzmir Photographs [İzmir Fotoğrafları]; The City Burned from the Ashes İzmir [Küllerinden Doğan Şehir İzmir]; Old İzmir Photographs, Pictures and Videos [Eski İzmir Fotoğraf, Resim ve Videoları].

³ The spatial information obtained from users' Facebook social media comments is as follows: Ageless İzmir Photographs [Eskimeyen İzmir Fotoğrafları]; İzmir Photographs [İzmir Fotoğrafları]; The City Burned from the Ashes İzmir [Küllerinden Doğan Şehir İzmir]; Old İzmir Photographs, Pictures and Videos [Eski İzmir Fotoğraf, Resim ve Videoları].

splayed windows, the building was connected to Anafartalar Street through an additional entrance on this level (Kayın, 2013).






Figure 8. Salepçioğlu Foundation Bazaar and Office Building plan layout and interior characteristics (Authors Archive, 2022).

Results and Discussion

The three buildings examined in the study, all of which were built after the 1960s and had the functions of a passage, bazaar, cinema, and office are important public interiors that contribute to the historical, social, economic, and cultural values of their environment. Comparison and analysis of Havuzlubey Bazaar, Şan Passage, and Salepçioğlu Foundation Bazaar and Office Building reveal several architectural and functional differentiations. For example, Havuzlubey Bazaar stands out due to its triangular courtyard design, which sets it apart from the other two structures. In contrast, Şan Passage's distinguishing feature is including a cinema hall on its top floor, a characteristic not shared by the other buildings. Additionally, the Salepçioğlu Foundation Bazaar and Office Building is remarkable for being equipped with one of the earliest escalators of its time as well as an elevator, unlike its counterparts. These differences in design and amenities underscore the individuality of each structure (Table 1).

Table 1. Analysis of Selected Public Spaces according to Spatial Characteristics.

Study Case	Havuzlubey Bazaar	Şan Passage	Salepçioğlu Foundation Bazaar and Office Building
Plan			
Year of Construction	1961	1968	1971
Architect	Celal Şar	Rıza Aşkan	Vedat Özsan
Function	Public space/Bazaar and Passage	Public space/Bazaar, Passage and Cinema	Public space/Bazaar, Passage and Offices
Type of Construction	Masonry Building	Reinforced Concrete Building	Reinforced Concrete Building
Floor	2	4	2-7
Indoor surface area (m ²)	1681 m ²	632 m ²	Approximately 10.000 m ²

Havuzlubey Bazaar, Şan Passage, and Salepçioğlu Foundation Bazaar and Office Building continue to hold a significant role within the rich historical and cultural fabric of Kemeraltı, much like they did in the past. All three structures, constructed in the modern era, bear the legacy of passages and bazaars, reflecting their historical commercial and societal functions. Common architectural traits like their asymmetrical layouts, ground-floor shops on both sides, the use of concrete and mosaic materials, and wooden detailing serve as important features of their respective time periods. Similarly, architectural elements within these structures' interiors, such as pools, cinemas, escalators, and roofs, not only facilitate social interaction but also bring about architectural uniqueness. These shared characteristics emphasize their contribution to the city's history and identity, ensuring their place within the public's collective memory. By bridging the past and present, these structures uphold the continuity of this historical district. They have been reflecting İzmir's and Kemeraltı's historical significance as a hub of commerce over an extended period by supporting urban identity with functional and commercial values. All these factors demonstrate these structures are vital components in harmonizing Kemeraltı's urban texture and support the social and commercial life of this historic district.

However, as observed in the analysis conducted within the scope of the study, Havuzlubey Bazaar's ground-floor shops, except for one, are vacant today. The once vibrant pool is empty, the interior is cluttered with randomly placed items, and the upper floors are mostly empty, except for a lower-level shop repurposed for storage. Similarly, Şan Passage's cinema function has dissipated, and only the ground floor is utilized by shops, while the upper floor is haphazardly used for storage. Lastly, while Salepçioğlu Foundation Bazaar and Office Building is being actively used today when compared to the other two examples, most of its retail spaces within the bazaar area remain vacant. These instances indicate that if a structure is not actively utilized, it risks falling into a state of disuse, having negative consequences both socially and architecturally on the city's history.

Conclusion

In the early 20th century, architecture and urban planning transitioned from traditional styles to embrace inventive designs, influenced by the emergence of Western modern architecture (Karassowitsch, 2019). This shift not only marked a departure from conventional approaches but also established the foundation for various significant global considerations. Urban/public interiors, which combine functions such as arcades, bazaars, and cinemas, are structures reflecting daily life, in which socio-cultural changes and transformations in society, starting in the 1950s in Turkey, can be observed within major cities. Socio-economic changes and advancements in communication and information technologies have transformed the meaning and function of urban public space (Tekel, 2019). This has also led to a development known as "privatization" which has affected the formation of public interiors within the architectural context. Consequently, from the latter half of the 1950s, the Kemeraltı Bazaar has contributed to

facilitating the movement of personal and collective daily life within the city, exerting a notable influence on the development of urban culture and the adoption of Western-style consumption behaviors. This influence has also played a pivotal role in the evolution of these public spaces into interior communal areas. The contemporary indoor public areas within the historical framework of Kemeraltı Bazaar possess the potential to revive their historical socio-economic importance, thereby playing a role in fostering a sustainable social cycle (Yıldız, 2020).

This study is constructed on two main research questions in order to understand the values of public interiors from different perspectives. The importance of the modern public interiors of selected cases belongs to the 1960s-1970s and the contributions of their analysis enabled to reveal the different values of modern cultural heritages. The literature review, archival research, on-site observations, interviews, and analysis revealed the different values of these heritages, which have document value, urban identity value, architectural and interior value, functional and commercial value, sustainability value, memory value and originality value.

The multi-story, bazaar, passage, cinema, and office buildings built after 1960 on the border parcels of Kemeraltı Bazaar are structures shaped in a modern architectural style and generally create public spaces with passages/transitions and courtyards on the ground floor and various shops/functions/offices on the upper floor. The product monopolization in the passage and bazaar structures, the loss in business lines, the spread of shopping centers and the change of identity and daily life within the scope of new consumption norms are an indication of the invisible “urban/public” limitations related to the use of certain income groups. The contribution of three public interior structures of different scales and importance to the functioning of the city’s political, economic, and daily life, which helped shape the social life of İzmir in the Kemeraltı Bazaar in line with the aim of modernization, was emphasized. Havuzlubey Bazaar, Şan Passage and Salepçioğlu Foundation Bazaar and Office Building examined within the scope of the study, all of which still exist today, have been documented as important representatives of Turkey’s modern public interior heritage that combine the functions of bazaar and passage, with their characteristic architecture, construction systems that include the period’s architectural culture, form, function, materials, technological innovations used in their construction, and details.

Considering the changing shopping habits of today, it is evident that the analyzed historical and socially significant modern public interior heritages, represented by these three structures, need to be revitalized and reactivated by incorporating new functions and necessary adjustments. The potential impact of these changes is substantial, as they can aid in preserving architectural heritage while simultaneously breathing contemporary life into these spaces. The effective functioning of urban spaces relies on their capacity to serve as appealing environments for social engagement (Hajjaliakbari, Zare & Karimi, 2022). To achieve this, some innovative additional activities can be integrated into these structures. These activities could include, but would not be limited to, workshops organized during specific hours to redirect people back into the spaces and having unused sections of the buildings utilized for temporary public exhibitions. Furthermore, the utilization of digital technologies has progressively risen, aiming to amplify public engagement within the realm of urban design (Türken & Eyuboğlu, 2021). Raising awareness and encouraging increased engagement with these spaces could lead to more shopping activities, subsequently supporting local businesses and fostering renewed use of these areas. It is believed that this approach could be a significant step in revitalizing these spaces and making them appeal once again while ensuring the preservation of their architectural heritage.

The research, which focused on revealing the potentials of modern public interior heritages, achieved considerable results through documentation, urban identity, architectural and interior, functional and commercial, sustainability, memory and originality. By considering these inferences, social sustainability in public interior spaces, passages, and bazaars within the context of Turkey’s modern heritage sites will provide analysis and findings for future studies on similar commercial structures in İzmir’s Kemeraltı Bazaar.

In addition, by using the three examined structures as examples, the research will help identify methods and approaches for documenting similar projects in future research. This way, the research contributes to the documentation of structures within the selected Kemeraltı area as well as paving the way for studies on the sustainability of public interiors, passages, and bazaars in other regions of Turkey and other countries. Consequently, encouraging the revitalization and utilization of these modern public interiors would contribute significantly to the city's identity and ensure their continued presence in the urban memory.

Conflict of interest

The authors declare no conflict of interest.

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