

A COMPARATIVE STUDY OF COVERED SHOPPING SPACES:
COVERED BAZAARS, ARCADES, SHOPPING MALLS

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NILOUFAR TAGHIZADEHVAHED

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COVERED BAZAARS, ARCADES, SHOPPING MALLS**

Submitted by **NILOUFAR TAGHIZADEHVAHED** in partial fulfillment of the requirements for the degree of **Master of Architecture in Architecture Department, Middle East Technical University** by,

Prof. Dr. Gülbilin Dural Ünver
Dean, Graduate School of **Natural and Applied Sciences**

Prof. Dr. Elvan Altan
Head of Department, **Architecture**

Prof. Dr. Aydan Balamir
Supervisor, **Architecture Dept., METU**

Examining Committee Members:

Assoc. Prof. Dr. Namik Erkal
Architecture Dept., METU

Prof. Dr. Aydan Balamir
Architecture Dept., METU

Assos. Prof. Dr. Lale Özgenel
History of Architecture., METU

Prof. Dr. Nur Çağlar
Architecture Dept., TOBB

Inst. Agnes van der Meij
Architecture Dept., METU

Date: February 3, 2015

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

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ABSTRACT

A COMPARATIVE STUDY OF COVERED SHOPPING SPACES: COVERED BAZAARS, ARCADES, SHOPPING MALLS

Taghizadehvahed, Niloufar

M. Arch, Department of Architecture

Supervisor: Prof. Dr. Aydan Balamir

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Throughout history, the retail functions have undergone typological changes that transformed the experience and meaning of the shopping spaces. This thesis explores the architectural elements of covered shopping spaces, with a reference to place identity. In this regard, the shopping spaces from different periods of Iran and Turkey have been chosen as the cases of the study. As typical cases of traditional and modern shopping spaces, the great covered bazaars of Tabriz and Istanbul are compared with Tirajhe Shopping Mall in Tehran and Ankamall Shopping Mall in Ankara. The 19th century shopping galleries are examined as the western counterparts of Middle Eastern covered bazaars and precursors of modern shopping malls, for which Palais Royal in Paris and Galleria Umberto I in Naples are taken as cases in point.

The primary aim of the study is to make a comparative analysis of the selected covered shopping spaces, from the viewpoint of their place characteristics and different experiences they provide for the users. The analysis is carried out in terms of urban context, size, spatial configuration, and functional organization. This study suggests to learn from traditional shopping spaces and integrate their spatial features with new elements. In this respect, the lost meaning of place will be reclaimed and the shopping spaces that are designed in this way become new areas for social and physical attractions.

KEYWORDS: Istanbul Grand Bazaar, Tabriz Bazaar, Galleria Umberto I (Naples), Palais Royal (Paris), Ankamall Shopping Mall (Ankara), Tirajhe Shopping Mall (Tehran), Spatial Analysis, Place Identity, Sense of Place.

ÖZ

KAPALI ALIŞVERİŞ MEKANLARININ KARŞILAŞTIRMALI BİR ANALİZİ:

KAPALI PAZAR, PSAJLAR, VE ALIŞVERİŞ MERKEZİ

Taghizadehvahed, Niloufar

M. Arch, Mimarlık Bölümü

Tez Yöneticisi: Prof. Dr. Aydan Balamir

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Tarihleri boyunca, alışveriş fonksiyonları alışveriş mekanlarının deneyimlenmesi ve anlamını dönüşüme uğratan tipolojik değişikliklere ev sahipliği yapmıştır. Bu tez alışveriş mekanlarının mimari özelliklerini yerin kimliği bağlamında ele almaktadır. Bu açıdan İran ve Türkiye'nin farklı zaman dilimlerinden seçilen alışveriş mekanları bu tezin ana ilgi alanını oluşturmaktadır. Tebriz ve İstanbul'un büyük kapalı çarşları, Ankara'daki alışveriş merkezi Ankamall ve Tahan'ın alışveriş merkezi Tirajhe ile karşılaştırılmıştır. 19. yüzyıl pasajları, modern alışveriş merkezlerinin öncüleri ve Ortadoğu kapalı çarşlarının batılı muadilleri olarak incelemiştir ve örnek olarak Paris'teki Palais Royal ile Napoli'deki Galleria Umberto ele alınmıştır.

Bu çalışmanın temel amacı, seçilen kapalı alışveriş mekanlarının yer özellikleri ve kullanıcılarla sağladıkları deneyimler açısından karşılaştırmalı bir analizini yapmaktadır. Bu analiz, kentsel bağamlı, büyülüklük, mekansal biçimleniş ve fonksiyonel düzen bakımından ele alınmıştır. Bu çalışma geleneksel alışveriş mekanlarından öğrenmeyi ve mekansal özelliklerini yeni öğelerle bağıdaştırmayı

önermektedir. Bu bağlamda, mekanın kaybolmuş olan anlamı yeniden elde edilebilir ve bu şekilde tasarlanan alışveriş mekanları sosyal ve fiziksel cazibe alanları haline gelebilir.

ANAHTAR KELİMELER: İstanbul Kapalı Çarşı, Tebriz Çarşısı, Galleria Umberto I (Napoli), Palais Royal (Paris), Ankamall Alışveriş Merkezi (Ankara), Tirajhe Alışveriş Merkezi (Tahran), Mekansal Analiz, Mekan Kimliği, Mekan Hissi.

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To my dear mother

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CHAPTER 1

INTRODUCTION

“The task of architects and planners can be well understood as “the possession of place”, as the “creation of place”, or as the development of a system of a meaningful places that give form and structure to our experiences of the world.”¹

Relf, Edward 1976.

The shopping spaces are among the main public spaces of urban environment. They are always linked to cultural identity of societies. In premodern times, ‘covered bazaar’ was one of the main institutions representing the Middle Eastern cultural identity. Parallel to the introduction of modernity and expansion of globalization, the construction of the shopping malls has developed with standard strategies all over the world. Introduction of modernist urban planning, impacts of the highway, urban renewal and zoning, and changing patterns of land use in the inner city are among major factors which have resulted in the emergence and expansion of modern shopping malls. With the rise of consumer society, the preference of modern shopping spaces rather than the old and traditional bazaars increased. The practice of globalism has brought about the erosion of local characteristics in traditional cultures.

¹ Relph, Edward. 1976. *Place and Placelessness*. London: Pion, p.2.

Globalization imposes new standardized worldviews, life styles, ideas, and products that condition the spatial forms of the consumer society. The development of shopping malls is the result of expansion of consumerism and the growth of a consumer society and globalization. In modern shopping malls the traditional place characteristics are no longer present. They are freely placed within a park-like space. The general result of this is an unintegrated disposition of shopping malls from other parts of the city. The shopping malls can be seductive and comfortable shopping environments, but they conflict with the rooted commercial habits and urban forms that exist in the historic centers of memorable Middle Eastern cities. The European shopping arcades which appeared under the conditions of the 19th century, were not only the precursors of modern shopping malls, but were also in many ways, the western counterparts of the Middle Eastern covered bazaars. They are interwoven into the city fabric, giving direction and continuity to urban life and creating physical connections between places.

In this thesis, the shopping spaces will be analyzed in terms of their spatial features and place characteristics. A comparative study of the Middle Eastern covered bazaars, European arcades, and modern shopping malls is aimed. The study focuses firstly, on traditional and modern shopping spaces in Iran and Turkey. The historical covered bazaars of Tabriz (Iran) and Istanbul (Turkey) are studied as prominent cases of traditional Middle Eastern culture. Among modern examples, Tirajhe Shopping Mall in Tehran and Ankamall Shopping Mall in Ankara are chosen for their similarities. As precursors of modern shopping malls, two 19th-century European arcades are examined: Palais Royal (Paris, French) and Galleria Umberto I (Naple, Italy).

1.1. Problem and Conceptual Framework

According to Relph, “The space provides the context for places but derives its meaning from particular places.”² About the meaning of place, Cresswell says:

² Relph, Edward. 1976. *Place and Placelessness*. London: Pion, p.8.

Place is a meaningful site that combines location, locale, and sense of place. Location refers to an absolute point in space with a specific set of coordinates and measurable distances from other locations. Location refers to the ‘where’ of place. Locale refers to the material setting for social relations – the way a place looks. Locale includes the buildings, streets, parks, and other visible and tangible aspects of a place. Sense of place refers to the more nebulous meanings associated with a place: the feelings and emotions a place evokes. These meanings can be individual and based on personal biography or they can be shared. Shared senses of place are based on mediation and representation.³

According to Relf, as cited from Lukermann, “...places as complex integrations of nature and culture that have developed and are developing in particular locations. A place is not just ‘where’ of something; it is location plus everything that occupies that location seen as an integrated and meaningful phenomenon.”⁴ In addition, Relf identifies three basic elements that effect on place identity which are the physical setting, the activities, and the meanings.⁵ He maintains that, “the first two of these elements can probably be easily appreciated, but the component of significance and meaning is much difficult to grasp. The meaning of places may be rooted in the physical setting and objects and activities, but they are not a property of them- rather they are a property of human intentions and experiences.”⁶

About the meaning of place identity Lynch asserts that: “...the identity of a place simply as that which provides its individuality or distinction from other places and serves as the basis for its recognition as a separable entity. This tells us only that each place has a unique address, that it is identifiable.”⁷

The notion of “placelessness” is one of the key issues of current place studies, implying: “*the weakening identity of places..., a situation where we neither create nor experience places.*”⁸ In architecture, a major reason of placelessness is the standardized strategies to create places for mass society and mass culture. According

³ Cresswell, T.2009. Place. *Royal Holloway, University of London, Egham, UK*, p.1.

⁴ Ibid, p.3.

⁵ Ibid, p. 47.

⁶ Ibid, p.47.

⁷ Lynch, Kevin. 1960. *The Image of the City*. M.I.T Press, p.6.

⁸ Relph, Edward. 1976. *Place and Placelessness*. London: Pion, p.90.

to Azadmarki, the establishment of ‘utilitarian rationalism’ as the spirit of modern architecture, which removed the intangible, the metaphysical, even culture in favor of an objective and functional logic, a spirit of sincerity, purity in relation to modern age has ‘*created space, and not place, masses and not meaning.*’⁹

During the expansion of the cities, the shopping malls are constructed as unintegrated objects sited in the landscape that are not part of the larger fabric of streets, squares, and viable open space. Modern shopping malls are located along the highways, where major gaps disrupt the overall continuity of the city form. According to Trancik, “Pedestrian links between them are often broken, and walking is frequently a disjointed, disorientating experience.”¹⁰ In this thesis, the analysis will be done according to Relf’s statement about the three elements of place identity, which were mentioned before.

Table 1.1. Conceptual framework of thesis

Elements that effect place identity (Relf)	physical setting	activities	meanings
Related concepts (thesis)	Urban context Size Spatial configuration	Functional organization	Human experiences Historical memory

Urban context: The first element which will be analyzed in this study in relation to the place identity is the immediate urban context of shopping spaces. As Lynch asserts, “Nothing is experienced by itself, but always in relation to its surroundings, the sequences of experiences leading up to it.”¹¹

Size: The second element relates to the sizes of the cases, which will help to grasp matters of scale. According to Balamir, “Comparison of measured site plans is a conventional method to develop a sense of scale and space, as Sacriste (1959) has demonstrated with a set of floor plans drawn at the same scale.”¹²

⁹ Ley, David. 1989. Modernism, postmodernism & struggle for place, in J. Agnew and J. Duman (ed). *The power of place*. London: Unwin Hyman, p. 47.

¹⁰ Trancik, Roger. 1986. *Finding Lost Space: Theories of Urban Design*. New York: Van Nostrand Reinhold, p. 8.

¹¹ Lynch, Kevin. 1960. *The Image of the City*. M.I.T Press, p.1.

¹² Balamir, Aydan. 2013. Housing Design Studio in the Age of Google Earth: Planimetric Studies Through Superposition of Site with Case Studies, *Mined Forum 4: Flexibility in Architectural*

Spatial configuration: Spatial configuration can be considered as another aspect that plays role in the creation of place identity. Sense of movement brings experience for the users and sense of order for space. According to Pierre Von Meiss:

The movement of the body, if it is not itself one of our five senses, provides us, nevertheless, with a measure for things and space.... Architecture is image only in a drawing or photograph. As soon as it is built it becomes the scene and sometimes the scenario of comings and goings, of gesture, even of a succession of sensation.... The path enables us not only to move from place to place, to go near to or cross places, but also helps to remind us of things seen and experienced and to situate us in the wider community. The experience of the path is dynamic and the terms associated with it are verbs of action; to walk, to seek and find, to pass, to penetrate, to discover, to enter and leave, to stop and continue to arrive and depart.... Sometimes this path crosses boundaries, gradually or, on the contrary, suddenly.¹³

Functional organization: Different functions create distinct senses of place. The number, type, and organization of these functions in each establishment present the dominant purposes of the space. In the process of movement, the identification of place is under influence of the special traits of the spaces. In this respect, Kevin Lynch maintains: “The characters along the paths like - some special use or activity along the margins, a characteristic spatial quality,..., a unique set of smells or sounds, a typical detail or mode of planting- give continuity to the path.”¹⁴

1.2. Aim of the study

The aim of the study is to make a comparative analysis of the selected covered shopping spaces, from the viewpoint of their place characteristics and different experiences they provide for the users. Alongside formal analyses of the shopping spaces, this thesis will discuss the following questions: What are the differences and

Education, eds. Beyhan B. Hisarlıgil, Sevgi Lökçe, Oktay Turan, Cambridge Scholars Publishing, p. 262.

¹³ Pierre Von Meiss; transl by Katherine Henault. 1990. *Elements of architecture: from form to place*. London: Van Nostrand Reinhold, p. 118.

¹⁴ Lynch, Kevin. 1988. *The image of the city*. The M.I.T press, p.12.

similarities between architectural elements of selected covered shopping spaces? How do the aspects of covered bazaars and arcades provide meaningful places? Which aspects of modern shopping malls make them perceived as non-places? What is the suggestion of the thesis for solving the problem of placelessness in future shopping spaces?

To discuss these questions, the thesis provides a comparative analysis of covered bazaars, arcades, and shopping malls in terms of their relations with urban context, size, spatial configuration, and functional organization. In this research, the author returns to the theories and models of shopping spaces that worked in the past and analyses the design principles based on these successful precedents for today's shopping spaces.

1.3. Method of research

The main method of this study is comparison of cases selected from traditional and modern periods of Middle Eastern and Western countries, in terms of their relations with urban context, size, spatial configuration, and functional organization.

Urban context: This analysis will be done in terms of the pedestrian and vehicular accesses, the relations with the city, and the immediate urban fabric of shopping spaces. This analysis shows the spatial structure of the immediate urban context of shopping spaces. The urban context is analyzed essentially in terms of the "figure-ground" theory which Roger Trancik makes use of in his book "Finding Lost Space".¹⁵ According to him, Nolli map is the best illustration of the figure-ground theory, in which "space is conceived as a positive entity in an integrated relationship with the surrounding solids."¹⁶ According to this theory, "the starting point for an

¹⁵ "Figure-ground organization" is a type of perceptual grouping which is a vital necessity for recognizing objects through vision. In Gestalt psychology it is known as identifying a *figure* from the *background*. For example, you see words on a printed paper as the "figure" and the white sheet as the "background".

¹⁶ Trancik, Roger. 1986. *Finding Lost Space: Theories of Urban Design*. New York: Van Nostrand Reinhold, p. 107.

understanding of urban form is the analysis of the relationship between building mass and open space.”¹⁷



Figure 1.1. Giambattista Nolli. Map of Rome, 1748.

The Nolli’s map illustrates the figure-ground relationship of traditional city where the public civic space is carved out of the private tissue. This map shows the relation between solids and voids.

Another aspect of Nolli Map is public indoors (like churches) are also shown as void (white). Thus it is a map of public and private spaces as well.

Source: https://c2.staticflickr.com/4/3354/3215876449_f8f7e1b3c0_z.jpg. (Visited: 29.10.2014).

The other examination is in terms of relationships with the urban fabric, in which the paths and access ways are analyzed. In this respect, the author examines the continuity issue of shopping spaces according to the pedestrian and vehicular access.

Size: In the case of size analysis, the cases are brought to the same scale by the help of Google map. About the relevance of this method Balamir says that, “The top view of buildings is as much informative as ground floor plans that show the footprint of buildings... This brings forth the relevance of data obtained from Google Earth.”¹⁸

Spatial configuration: The other comparison of the shopping spaces relates to their spatial configuration, for which the path organization will be examined.

¹⁷ Trancik, Roger. 1986. *Finding Lost Space: Theories of Urban Design*. New York: Van Nostrand Reinhold, p. 107.

¹⁸ Balamir, Aydan. 2013. Housing Design Studio in the Age of Google Earth: Planimetric Studies Through Superposition of Site with Case Studies, *Mimed Forum 4: Flexibility in Architectural Education*, eds. Beyhan B. Hisarligil, Sevgi Lökçe, Oktay Turan, Cambridge Scholars Publishing, p. 264.

In this study, the examination of spatial configuration refers to Kevin Lynch's and Fumihiko Maki's investigations. According to Trancik, these analyses are basis of linkage theory:

About the linkage theory, Maki defines three different formal types of urban space: compositional form, megaform, and group form. The compositional form consists of individually tailored buildings in abstract patterns that are composed on a two-dimensional plane. In this type of urban form, spatial linkage is implied rather than overt and is typical of functionalist planning methods. In megaform, structures are connected to a linear framework in a hierarchical, open-ended system where linkage is physically imposed. A group form results from an incremental accumulation of structures along an armature of communal open space, and linkage is naturally and organically evolved.¹⁹

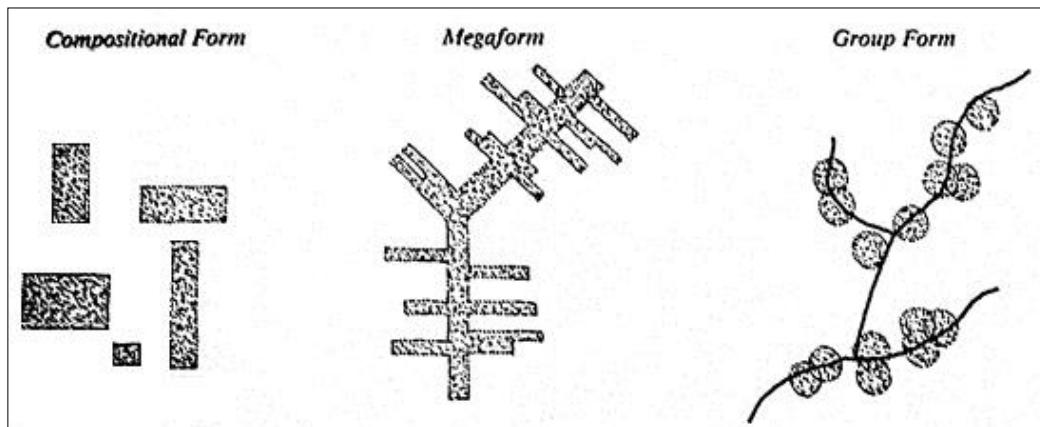


Figure 1.2. Fumihiko Maki. Three types of spatial linkage.
Source: Trancik, R. 1986, p. 107.

1.4. Structure of research

This thesis consists of seven chapters:

Chapter one is the introduction, which outlines the problem, and method of research. In this part, the author introduces the topic and its significance in terms of architectural factors.

¹⁹ Trancik, Roger. 1986. *Finding Lost Space: Theories of Urban Design*. New York : Van Nostrand Reinhold, p. 107.

The second chapter provides the background information on shopping spaces since ancient times till contemporary era. Changes in trading activity and its architectural setups are summarized. This information helps us to better understand the changing habits in shopping and spaces, and provides a glossary of terms related to shopping activity.

In Chapter three, the covered bazaars of Istanbul and Tabriz are analyzed as successful examples of traditional shopping spaces in Middle Eastern countries.

Chapter four is the analysis of the European arcades. The Palais Royal in Paris and Galleria Umberto I in Naples are taken as cases having place identity.

Chapter five includes the examinations of modern shopping malls. Tirajhe Shopping Mall and Ankamall shopping center are taken as two samples from the capitals of Iran and Turkey. This examination helps us to better understand the conditions of shopping malls of Iran and Turkey.

Chapter six provides the comparisons of all cases under the subheadings which illustrate the relationships between space and place identity.

In the final chapter, the results of this research are tabulated on the tables. The conclusion provides the comparisons of shopping spaces and answers the questions of the thesis.

CHAPTER 2

BACKGROUND: HISTORICAL TRANSFORMATION OF SHOPPING SPACES

Origins and Development of Shopping Spaces

According to Kostof, a city is a complex organism which is shaped under constant changes. In its living network, public structures are pointed at the places where people live and have relations with each other. The city presents itself by new environmental ideas such as new streets, public spaces, and new building innovations.²⁰ Gharipour asserts that, “Population growth in early settlements in Near East led to increased production, advancement of trade, and accumulation of wealth, which necessitated the creation of trade center.”²¹

The shopping spaces are one of the main places in which citizens have had long associations with them, and their experiences have effects on memories of the cities. The explorations of this chapter include both open and enclosed shopping spaces since ancient times, in which the shopping function creates spaces. This examination helps us to better understand that how shopping spaces change over the time according to the requirements and states of the time.

²⁰ Kostof, Spiro. 1995. *A History of Architecture Setting and Rituals*, Oxford University press, New York, p.43.

²¹ Gharipour, Mohammad. 2012. *The Bazaar in the Islamic City: Design, Culture, and History*. The American University in Cairo Press, p.3.

2.1. Ancient Times

According to Gharipour, the primitive forms of the shops and trade centers existed in early civilization such as Silk Hills in Kashan, Catal Huyuk, Jericho, and Susa.²² Coleman says that, the trade activities started synchronously with the first steps of communication, 150,000 years ago. The people began to barter the goods and services with each other, and their trade activities took place in the meeting and gathering spaces.²³ During the Stone Age, the first evidences of trading of flint and obsidian tools were found in Çatalhöyük, a Neolithic period settlements in southern Anatolia 7500-5000 B.C.

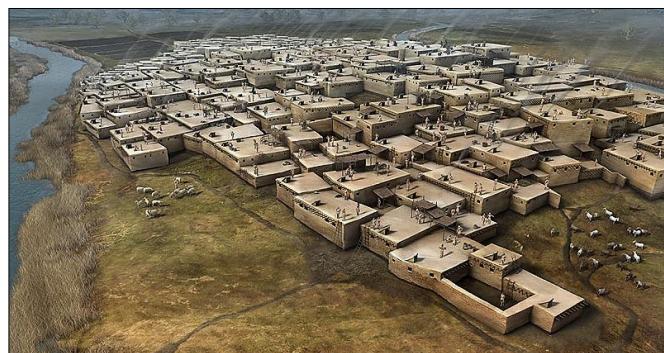


Figure 2.1. Çatalhöyük, Anatolia 7500-5000 B.C.

This figure shows Çatalhöyük as the first civilization in which the evidences of flint and obsidian tools were found.

Source: <http://www.rpgbooster.com/wp-content/uploads/2013/09/RuinCities1.jpg> (visited: 7.10.2013)

By growing the population and village gradually joined together to shape new cities, resulting on trade, event with remote areas. Around the same ages, the Egyptian civilization developed along the Nile River to facilitate the export of grain to the Mediterranean and importing of gold, ebony, and spices. There are figurative presentations which show the first market space in Egyptian drawings from 1500 B.C.

²² Ibid, p.3.

²³ Coleman, Peter. 2007. *Shopping Environments: Evolution, Planning and Design*. Architectural Press, Oxford, USA, p.19.

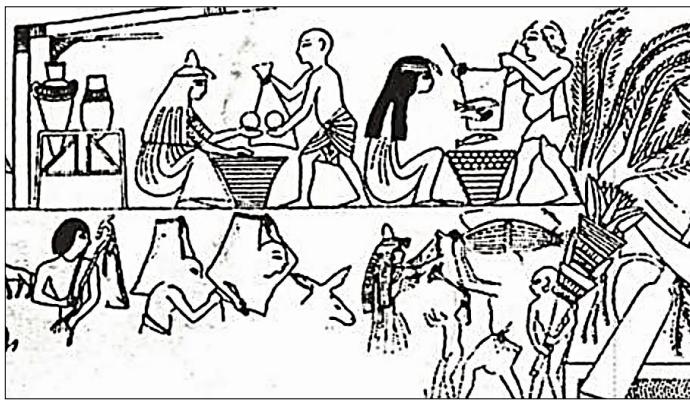


Figure 2.2. Drawing of market at Thebes, Egypt.

This figure is one of the figurative presentations which show the first market space in Egyptian drawings from 1500 B.C.

Source: Koolhaas, R. 2001, p.43.

According to Kocaili cited from Mumford's book *The City in History*, exchanging goods is the principle basis for the founding and function cities.²⁴ Hence, trade activity is one of the main reasons for interactions between people and that developed urbanization.

2.2. Greek Agora

Agora was embedded in people's daily communities, formal and informal assemblies. Agora was 'open space' where the citizens gathered to hear the statements of the ruling king or council. Therefore, it was a medium of social and political relations. Agora was enclose market place which was occupied by merchants' shops. According to Rubenstein, Agora was the genesis of modern urban space.²⁵ It was located along the main roads of city and near public buildings. The main part of agora was the stoa. The stoa consists of covered walkways or porticos for public usages. In ancient Greece, merchants spread their goods under the colonnades of stoa, which was established principally for this work. In Greek Agora, there were not any immutable shops as a physical space for shops.²⁶

²⁴ Kocaili, B. E. 2010. *Evolution of Shopping Malls: Recent Trends and The Question of Regeneration*. (Thesis, Çankaya University), p.23.

²⁵ Rubenstein, Harvey M. 1992. *Pedestrian Malls, Street Spaces, and Urban Spaces*. John Wiley & Sons, New York, p. 26.

²⁶ Mumford, Lewis. 1961. *The City in History: Its Origins, Its Transformations, and Its Prospect*. Harcourt, Brace & World, New York, p.41.

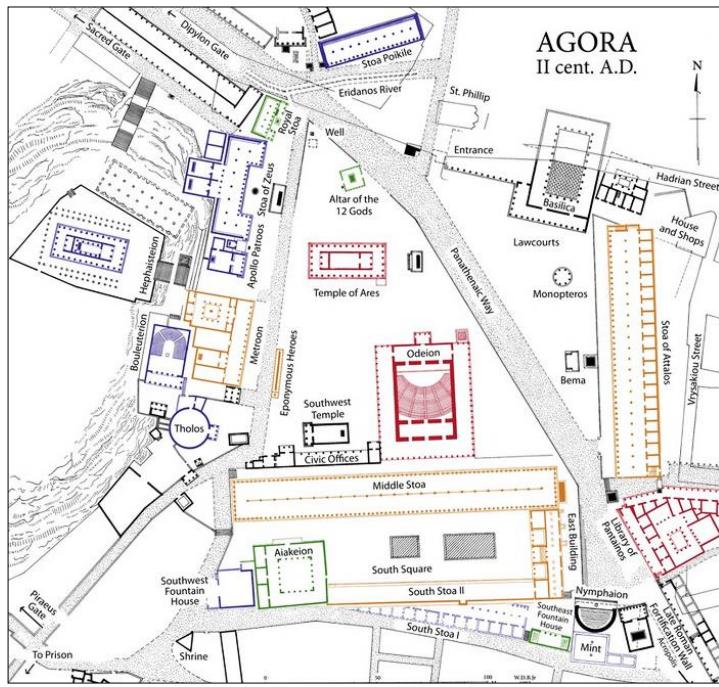


Figure 2.3. Plan of the agora at the height of its development in ca. A.D. 150.

Source:<http://www.agathe.gr/image?id=Agora:Image:2008.18.0013&w=800&h=600>(visited: 7.10.2014)

According to Mumford, the Greek cities expanded spontaneously in an organic way, without any coherent street network. But after 6th B.C, the New Greek cities emerged with a systematic plan, which was called gridiron, with standardized blocks, long wide avenues, and a rectangular agora surrounded by colonnaded streets. The Romans extended this plan.²⁷ According to Kocaili cited from Norwich's book *The World Atlas of Architecture*,

... porticos could be simple covered alleys, but an interior colonnade might double their width. Shops could be placed inside, thereby changing them into commercial centers, and one or even two stores gave them more space. These great halls had no real function, but it was there that people met other people. Thanks to the porticos, the colonnade, which had until then been preserved of religious architecture, also became a fundamental of civil architecture, the same orders were used, but they were simplified.²⁸

²⁷ Ibid, p.52.

²⁸ Kocaili, B. E. 2010. *Evolution of Shopping Malls: Recent Trends and The Question of Regeneration*. (Thesis, Çankaya University), p.26.

According to the planning of agora and stoa, the system and function of them can be defined as the ancestors of Roman Forum and Eastern Bazaars.

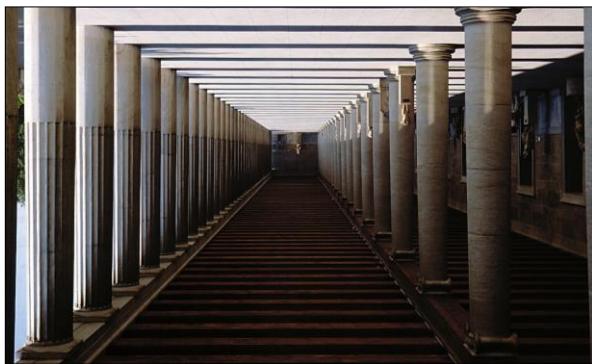


Figure 2.4. The restored stoa of Attalos in Athens.

This figure shows the stoa, that includes rows of columns, plat coverage, and shops.

Source: http://www.agathe.gr/overview/the_archaeological_site.html (visited: 7.10.2014)

2.3. Roman Forum

In ancient times, people gathered in *fora* which were the main public spaces of the Roman cities. Also they were the centers for judicial and business affairs. The Roman cities, like Greek cities, had open spaces which were surrounded by temples, basilicas, bathhouses, and state buildings. Like the Greek *agora*, the Roman *fora* had rectangular courtyards which were surrounded by shops.²⁹

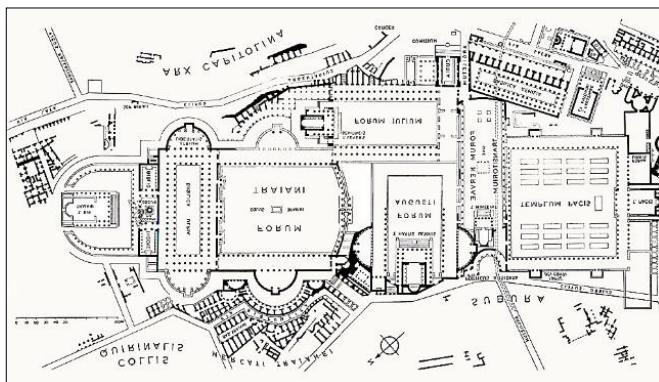


Figure 2.5. Plan of forum Trajan in Rome.

The figure illustrates forum Trajan which has rectangle plan, it is surrounded by shops.

The figure illustrates the Hall Trajan which has rectangular plan; it is surrounded by shops.
Source: <http://www.utexas.edu/courses/romanciv/artandarchitecture2/imperialfora.jpg>. (visited: 10.07.2014)

²⁹ Pevsner, Nikolaus. 1976. *A History of Building Types*. Princeton University Press, Princeton, p. 234.

Among various forums of Roman Cities, for instance the Forum Caesaris, Forum Boarium (the cattle market), Forum Piscarium (fish market), Forum Holitorium (vegetable market), Forum Suarium (hog market); the Forum Trajan was like today's shopping malls and it was an important milestone in the evolution of shopping places. Trajans' market provided a new model for commercial activity in urban space by assembling vaulted spaces in several levels.³⁰

Pevsner maintains that, Trajans' forum was one of the first collection of shops, displaying a magnificent arrangement of public building. It was the first example of a numbers of covered shops which were constructed on several levels, having 150 shops in total. The upper floor of this building was used for offices and lower parts were the shops for selling oil, wines, sea food, groceries, vegetables, and fruits.³¹

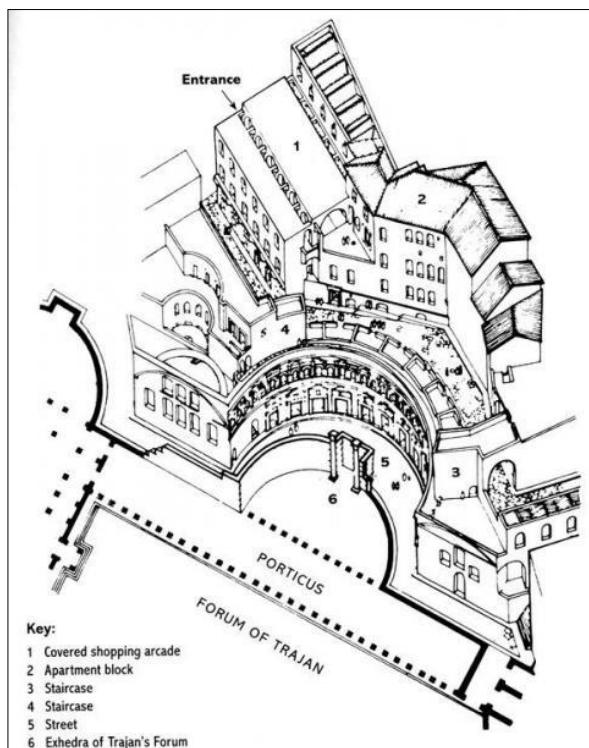


Figure 2.6. Forum of Trajan in Rome.

The Trajan market was the first collection of covered shops in several levels.

Source: <http://www.laits.utexas.edu/moore/rome/image/forum-trajan> (visited: 27.12.2012)

³⁰ Pevsner, Nikolaus. 1976. *A History of Building Types*. Princeton University Press, Princeton, p.23.

³¹ Ibid, pp.235-237.

2.4. Medieval Age and Town Halls

Following the fall of Roman Empire in the 5th century, Europe drifted into 500 years of dark ages. Constructing the retail places similar to the Roman Forum was not repeated in that period. However, trading never ceased and bartering was based on exchange of goods rather than of money.

Urbanization started in north and south of Europe, where towns developed around the castles, abbeys, and also trading centers.³² The market and town halls were the heart of trading activities in the cities. They were located in the central part of the towns, in short distance to the market square. These establishments were constructed for two uses: the first floor was administration, the ground floor was used as an extension to the market, which remained open between the columns with semi-open arcades.



Figure 2.7. Palazzo del Broletto in Como, Italy.

The picture shows Palazzo del Broletto in Como as one of the earliest surviving examples for medieval market and town hall. The ground floor remained open between columns with semi-public arcades; this floor was occupied by small shops. The first floor was for administrative function.

Source: http://webgis.como.polimi.it/GIScourse10/como_hist_utente06/html/Broletto.html. (visited: 28.09.2013)

³² Coleman, Peter. 2007. *Shopping Environments: Evolution, Planning and Design*. Architectural Press, Oxford, USA, p.20.

2.5. Covered Bazaar

According to Kocaili, the bazaars emerged in the Middle East in the 4th century. They were located along the main routes as connections to the other towns and countries. In this respect, one the main parts of the cities was chosen for establishing the bazaar structures. These establishments were the precursors of the contemporary supermarket, flea market, and also shopping malls.³³

The Middle Eastern covered bazaars consist of shops in vaulted streets closed by doors at each end. The size of covered bazaars relates to the importance of the cities; in small towns the covered bazaar is limited with a covered street, while in large cities it can take up kilometers of passageways. Different types of structure and space composition in Eastern covered bazaars and European markets are the main elements which separate them from each other. The covered bazaars were generally inward looking and the shops faced a covered street or interior space, while European markets and town halls were generally arranged with shops facing outwards to squares and streets. According to Geist, the inward planning of covered bazaar is the reference model of the arcade.³⁴

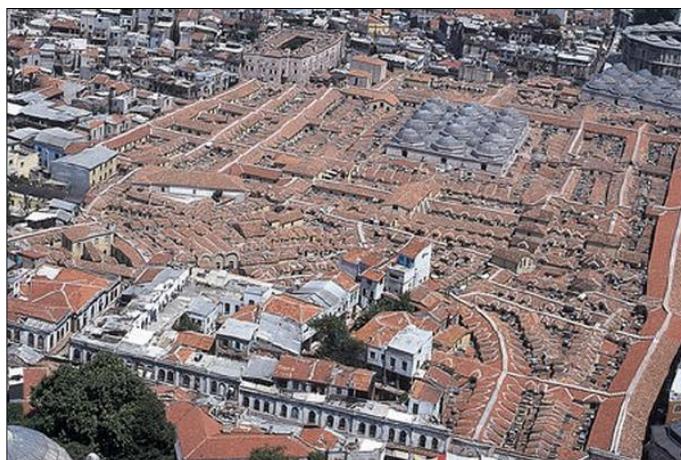


Figure 2.8. Istanbul Grand Bazaar.

This figure shows the covered streets of Istanbul Grand Bazaar and its inward looking structure.
Source: <http://www.istanbultrails.com/2008/10/the-grand-bazaar-maze-or-oriental-feast/> (visited: 27.12.2012)

³³ Kocaili, B. E. 2010. *Evolution of Shopping Malls: Recent Trends and The Question of Regeneration*. (Thesis, Çankaya University), p.28.

³⁴ Geist, Johann Friedrich. 1983. *Arcade: The History of a Building Type*, MIT, Cambridge, p.4.

2.6. Western Stock Exchange

In the last decades of the 16th century, a new type of building appeared in Europe. They were exchanges which combined various activities, with open stands selling goods on the first floor and commodity stalls on the ground floor.³⁵



Figure 2.9. Antwerp Stock Exchange.

It is a place for stand selling goods. The shops remained open between columns and around an open space.

Source: <http://www.urbanghostsmedia.com/2013/02/hidden-treasures-spectacular-abandoned-stock-exchange-building-antwerp/> (visited: 29.09.2013)

According to Coleman, Antwerp Stock Exchange was the first stock exchange which was established in 1460 in Belgium. It was the model for Royal Exchange in London. Royal Exchange of London was a collection of stalls, being the first building for selling luxury items in a large interior space. A selling of luxury goods in covered enclosed space extending over two floors, is one of the main steps in founding arcades and department stores.³⁶

³⁵ Coleman, Peter. 2007. *Shopping Environments: Evolution, Planning and Design*. Architectural Press, Oxford, USA, p.25.

³⁶ Ibid, p. 26.

2.7. Shopping Street

According to Lowe & Wrigly, street is a ‘consumption landscape’ which has effects on urban life.³⁷ The history of shopping street dates back to the classical period, to marble roads of Rome and Greece. The shopping streets became more established in the 16th century in Italy, and by the 17th century the central streets were expanded in the north of Europe by shops, pubs, and coffee shops such as Bread Street, Milk Street, Cordwainer Street in London. By the 18th century, the shopping street was developed in Europe along with the rise of bourgeoisie.³⁸ As Rubenstein affirms, due to the increase of the vehicular traffic, the shopping streets have important effects on the appearance of arcades which were connections between several important streets.³⁹ By separation of pedestrian and vehicular traffic from each other, the shopping streets defined more comfortable and safe spaces. This concept has led to modern shopping malls.⁴⁰



Figure 2.10. Bread Street, London.

Source: http://www.infobritain.co.uk/John_Milton_Biography_And_Visits.htm (visited: 1.11.2013)

³⁷ Wringley, Neil, & Lowe, Michelle. 1996. *Retailing, Consumption and Capital towards the New Retail Geography*, Longman, London, p.67.

³⁸ Koolhaas, Rem. 2001. *Harvard Design School Guide to Shopping*, Director Koolhaas, R., Taschen GmbH, Köln, p.30.

³⁹ Rubenstein, Harvey M. *Pedestrian Malls, Streetscapes, and Urban Spaces*. John Wiley & Sons, New York, p.35.

⁴⁰ Teller, C. 2008. Shopping Street Versus Shopping Malls- Determinates of Agglomeration Format Attractiveness from Consumers Point View. *International Review of Retail, Distribution & Consumer Res.* Vol 18(4), pp. 381-403.

2.8. Market and Fair Buildings

Following medieval market halls and European exchanges of the 16th century, another type of building emerged as larger markets than the previous ones.⁴¹ The market structures at the beginning of the 19th century, were open courtyards with perimeter arcades lined with stalls and shops. In addition, the first floor was embedded for storage.⁴²

One of the outstanding fairs in the 18th century was Foire St Germain, which was located near the gates of the city of Paris. It was famous as it provided luxury goods and entertainments for visitors, such as dancing in marquees, gambling in saloons, visiting exhibitions, attending performances in theaters, listening to singers and musicians. Hence, the fairs were complex sets which accommodated leisure, shopping, and entertainment spaces within one establishment.

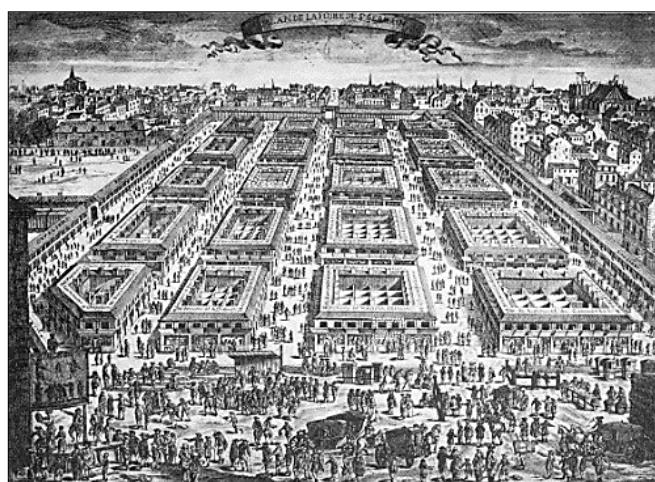


Figure 2.11. Foire St Germain , Paris.

The figure shows Foire St Germain in Paris that provided entertainment and trading functions simultaneously.

Source: http://cultureandstuff.com/wp-content/uploads/2011/06/Plan_de_la_Foire_de_Saint-Germain_-_Iollain_-_Venard_1985_p30.jpg (visited: 27.12.2012)

⁴¹ Coleman, Peter. 2007. *Shopping Environments: Evolution, Planning and Design*. Architectural Press, Oxford, USA. p. 28.

⁴² Ibid. p.29.

2.9. European Modern Arcade

Coleman states that:

The street environment in the major cities simultaneously became increasingly busy, hostile and crowded with horse-drawn vehicles. Society had developed beyond the quality of available public spaces. The new pedestrianized ways formed by the arcades provided a safe and convenient place, away from the busy roads, which encourage social promenading.⁴³

The arcade structures constituted one of the main steps in the emergence of the shopping malls. According to Coleman, they were the first European buildings that had been preplanned, which accommodated a collection of shops.⁴⁴ Amendola states that the arcade was a milestone in the relationship between shopping and cities and it was the first result for this demand. The arcade is an arched or covered pedestrian roadway, usually with shops on each sides, like Middle Eastern covered bazaars. The arcade was different from its pioneers as the result of largely naturally lighting, either had top lighting from roof and also side lighting by clerestory windows above the shops. They were the first buildings with iron and glass roofs.⁴⁵ Hence, they became a model for roofing markets, green houses, rail stations, and etc. After the Industrial Revolution, the structures for shopping generally came in glass and iron.



Figure 2.12. Galleria Umberto, Naples, Italy, 1891.

The figure shows the construction of glass roof in Galleria Umberto I.

Source: <http://www.hostelnapoli.com/galleria-umberto-i/> (visited: 27.12.2012)

⁴³ Coleman, Peter. 2007. *Shopping Environments: Evolution, Planning and Design*. Architectural Press, Oxford, USA. p.30.

⁴⁴ Ibid. p.30.

⁴⁵ Amendola, Giandomenico. 2006. *Urban Mindscapes Reflected in Shop Windows, Urban Mindscapes of Europe (European Studies)ed.* Weiss-Sussex, G., Bianchini, F., Rodopi B.V., New York, 81-96.

2.10. Western Bazaar and Department Store

Department store was found in the late 18th century by appearance of “magasins de nouveautés” stores Pygmalion, in Paris. According to Geist, it was a fashionable shop that had many shops and several stories which employs many people.⁴⁶ As Koolhaas maintains, it established one of the fundamental trading principals which is ‘fixed prices of goods.’⁴⁷ The magasins de nouveautés (fashion shops) was a place for selling fine fabrics, dresses, shoes, and etc; in several floors with modest glazed skylights over a central hall.



Figure 2.13. Pygmalion, in Paris.

The magasins de nouveautés (fashion shops) was a place for selling fine fabrics, dresses, shoes, and etc; in several floors with modest glazed skylights over a central hall.

Source: http://www.mtholyoke.edu/courses/rschwart/hist255-s01/mapping-paris/department_store_pic.html. (visited: 2.10.2013)

The other similar establishments were bazaar stores of London. As Coleman asserts they had several floors, with roof lights over central wells and were often made up from serious of interconnecting rooms.⁴⁸

The department stores were the other establishments which were precursors of modern shopping centers with everything under one roof. Department stores were expanded between the years 1860-1900 by having an open, metal-framed interior providing natural lighting.⁴⁹

⁴⁶ Geist, Johann Friedrich. 1985. *Arcades: The History of a Building Type*, MIT, Cambridge.

⁴⁷ Koolhaas, Rem. 2001. *Harvard Design School Guide to Shopping*, Director Koolhaas, R., Taschen GmbH, Köln, p. 56.

⁴⁸ Coleman, Peter. 2007. *Shopping Environments: Evolution, Planning and Design*. Architectural Press, Oxford, USA. p. 28.

⁴⁹ Kocaili, B. E. 2010. *Evolution of Shopping Malls: Recent Trends and The Question of Regeneration*. (Thesis, Çankaya University), p. 52.

Among these establishments the Crystal Palace of London, which was constructed by Joseph Paxton in 1851 is significant. According to Wyman, Crystal Palace transformed the idea of glass-covered street of arcades to the glass buildings.⁵⁰ As Koolhaas asserts this establishment had a highlight effect on the design of shopping malls all over the world, as the result of their barrel-vaulted ceiling, gardenlike interior, and sensory stimulation that emerged in 1851.⁵¹

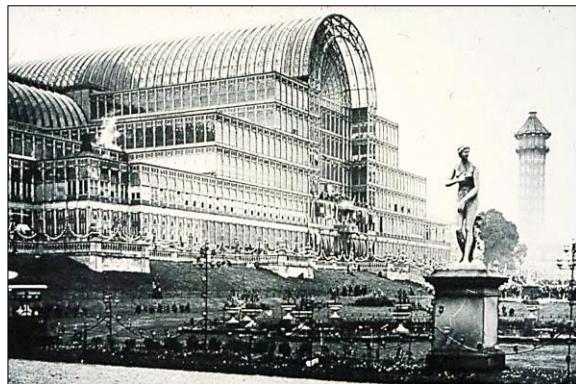


Figure 2.14. Crystal Palace, London.

The figure relates to Crystal Palace which was constructed by glass and iron. This establishment transformed the idea of glass-covered street of arcades to the glass buildings.

Source:http://www.emerson.arch.ethz.ch/img/lectures/65/f/crystal_palace_london1329079259958.jpg.
(visited: 10.3.2013)

As a result of Industrial Revolution between the late 18th and 19th centuries, the use of iron and glass was developed in the department stores. The use of new materials had impacts in the speed of development and construction of this type of shopping centers. In addition, many technological innovations took place in department stores; at first elevators, and later escalators defined the vertical movements in the public buildings.⁵² In the middle of the 20th century, with the appearance of new shopping centers, the department stores lost their attractions. In some cases they were closed and in other cases they were modernized.

⁵⁰ Wyman, Louise. 2001. *Crystal Palace*, Harvard Design School Guide to Shopping, Director Koolhaas, R., Taschen GmbH, Köln, pp. 228-243.

⁵¹ Koolhaas, Rem. 2001. *Harvard Design School Guide to Shopping*, Director Koolhaas, R., Taschen GmbH, Köln, p. 240.

⁵² Coleman, Peter. 2007. *Shopping Environments: Evolution, Planning and Design*. Architectural Press, Oxford, USA, p.38.

2.11. Chain Store and Super Market

In parallel with the development of department stores, the chain stores expanded first in USA and then in Europe. The chain stores appeared at the end of the 19th century as a result of developments in transport systems, railways, roads, which allowed the easy distribution of goods from central warehouse to networks of stores.⁵³ In course of time, some of the successful department stores and shops turned into chain stores; such as Marks & Spencer in London. Coleman acknowledges that the first chain store company was found in London by Henry Walton Smith in 1792.⁵⁴

The supermarkets were developed by the expansion of the new road systems, the industrialization of food processing and packaging, networks and warehouses, and the increase in refrigerators. The supermarkets corresponded with new conditions of transportation with easy access to the highways, also having parking areas. These parameters had influences on the appearance of the suburban malls and also central shopping malls. The first supermarket was King Kullen which was constructed by Michael Kullen, who established the principles of supermarket trading in 1930 in New York.⁵⁵ In 1954, Migros as the super market chain was established in Turkey.⁵⁶



Figure 2.15. Migros in Turkey.

Source: <http://www.reklamazzi.com/migrostan-vana-yardim-tirlari-.133080.htm> (visited: 27.12.2012)

⁵³ Ibid, p.39

⁵⁴ Ibid, p. 40.

⁵⁵ Koolhaas, Rem. 2001. *Harvard Design School Guide to Shopping*, Director Koolhaas, R., Taschen GmbH, Köln, p.34.

⁵⁶ Tek, B., Nüsan, Ç. (1999). *Türkiyede Süper ve Hipermarketlerin Gelişimi ve Artan Rekabet Ortamında Satış Gücü Eğitimi ve Tüketicilerin Tatmini Açısından Değerlendirilmesi Araştırması*, 4. Ulusal Pazarlama Kongresi, Hatay, p.174.

2.12. Strip Mall and First Unified Shopping malls

The strip malls are collections of several stores in the same building, which share some service spaces with each other such as parking area. They are located in the main intersections in a city, as they are expected to have easy access by cars. The strip malls have fewer stores than shopping malls and they are planned in one open area which arranges stores in a row.



Figure 2.16. Strip Mall.

Source: http://en.wikipedia.org/wiki/File:Strip_Mall_Troy.jpg (visited: 27.12.2012)

The first unified shopping mall was Country Club Plaza near Kansas City of the USA, which was founded by J.C. Nichols Company in 1922.⁵⁷ It was an alternative for town center.



Figure 2.17. The Country Club Plaza.

Source: http://farm1.static.flickr.com/48/136967572_576de7a298.jpg (visited: 05.10.2013)

⁵⁷ Koolhaas, Rem. 2001. *Harvard Design School Guide to Shopping*, Director Koolhaas, R., Taschen GmbH, Köln, p. 34.

2.13. Shopping Mall

One of the main reason for expansion of shopping malls was for escaping the intolerable urban conditions of the 20th century. They were developed with the appearance of advanced lighting system and environmental engineering. These shopping malls are hosts for temporary activities such as art exhibits, dances, fashion shows, and musical water fountain shows. According to Coleman, Southdal center was the first shopping mall, which was formed by Victor Gruens Design in Edina, Minnesota.⁵⁸

With design of this suburban mall, the designer achieved to his goal which was recreation of the complexity and vitality of urban experience without the dirt, noise, and confusion that had become a landmark for the city. Grunes recognized that shopping is a part of the larger web of human activities, he identified that merchandising would be become more successful if it combines commercial activities with cultural enrichment and relaxation. In Guren's opinion, mall design is a way of producing new town centers or what he called "shopping towns".⁵⁹

The shopping mall is constructed far from the city center, close to the highways. It is located among parking area. Hence, it was an isolated urban block in the urban fabric. Dominant access ways to the shopping mall was automobile accesses which breaks the pedestrian experience. In the shopping mall the scale sense was changed. The scale of the shopping mall creates the capacity to presence of cars inside of it.

⁵⁸ Coleman, Peter. 2007. *Shopping Environments: Evolution, Planning and Design*. Architectural Press, Oxford, USA. P, 43.

⁵⁹ Kocaili, B. E. 2010. *Evolution of Shopping Malls: Recent Trends and The Question of Regeneration*. (Thesis, Çankaya University), p. 74.

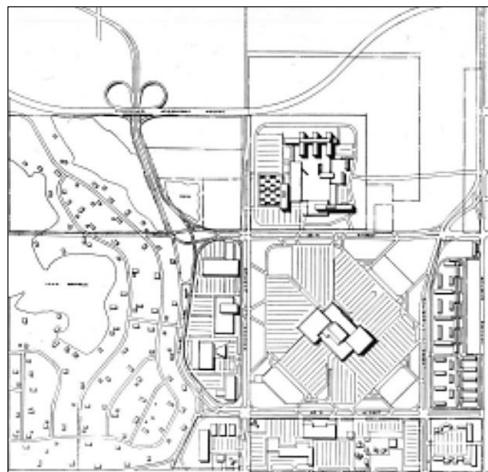


Figure 2.18. Plan of Southdale Center.

The site plan of Southdale center presents the isolate location of establishment in the city.
Source: Kocaili, B. E. 2010, p. 75.



Figure 2.19. Southdale Center.

The figure illustrates the construction of first shopping mall out of the city center among parking areas.

Source:<http://impressionsurbaines.files.wordpress.com/2012/01/southdale-center-daytons-edina-mn-1956.jpg>, (visited: 6.10.2013)



Figure 2.20. Southdale Center.

The picture shows the inside of Southdale Center, with its escalator, artificial greenery, large void, and shops surrounded the void. In addition, the figure presents that, in the modern shopping malls, the scale sense was changed. The scales of the shopping malls create the capacity to presence of cars inside of them. Source: <http://upload.wikimedia.org/wikipedia/commons/d/d4/2009-0611-003-Southdale.jpg>(visited: 6.10.2013)

CHAPTER 3

PRE-MODERN SHOPPING CENTERS IN MIDDLE EASTERN COUNTRIES

3.1. Medieval Cities in Middle East

According to Azadarmaki, the structures of the cities varied in different cultures, shaped according to the dominant identity of that city. In Islamic culture, as the importance of privacy and intimate issues, the private domains were mostly the residential parts with female dominance. The public parts contained the important elements of cities that gave Islamic character to them, such as schools, mosques, public baths, and bazaars. The mosques and market centers were the main elements for bringing people together. The dwellings revolved around the clan and blood relations. Few streets crossed the entire city. Most of the streets served to demarcate living quarters. People who did not live in the city were regarded as invader or enemy. The inhabitants of residential quarters met each other and gathered in the mosques, madrasas (school), bazaars (retail trade), hans (places for wholesale trading), baths, or other small institutions.⁶⁰

The climatic issues have affected the cities' structure. In Middle Eastern countries, the settlements are closed against the steppes, with their sandstorms and hot winds. In this respect, the architecture is usually introvert shaped by courtyards. Mustafa

⁶⁰ Azadarmaki, M. 2012. *The Emergence of Shopping Centers and the Synchronic Continuity of the Tajrish Traditional Bazaar: A Comparative Study of the Tajrish Traditional Bazaar and the Ghaem and Tandiis Modern Shopping Centers (Tehran) and their Relationship.* (Thesis, Docteur du Conservatoire National des Arts ET Métiers), p.34.

Cezar assumes that the covered bazaars emerged in Middle East countries as a result of people's needs to protect themselves from blazing sun. In these countries, which received an abundance of sunshine during most of the year, people created covered streets lined with shops.⁶¹

In Middle Eastern cities, the covered bazaars were one of the main places for socialization. They have covered paths for trading and spaces for gathering people. They were places for news distribution, social interactions, production, and trade affairs. These covered bazaars can be compared with the European pre-industrial plazas, Roman Fora and Greek Agoras. Mostly, the covered bazaars were located in the central part of the cities, along the main roads. Therefore, they were the nodes of the cities related different parts of the cities to each other. In this respect, Lynch maintains, "Nodes are the strategic foci into which the observer can enter, typically either junctions of paths, or concentrations of some characteristic."⁶²

The covered bazaars were the main public spaces "elements" of the Middle Eastern cities, so they had effects on the experiences of the citizens and memory of the cities. They were the significant landmarks of the Middle Eastern cities. In association with meaning of landmarks, Lynch says that:

Landmarks, the point references considered to be external to the observer, are simple physical elements which may vary widely in scale....
Landmarks become more easily identifiable, more likely to be chosen as significant, if they have the clear form; if they contrast with their background; and if there is some prominence of spatial location.⁶³

Covered bazaars were constructed in different typologies. According to Geist different types of Middle Eastern bazaars are as follows:⁶⁴

1. The bazaar in the form of irregular streets which have booths on both sides. Their wooden structures which were covered with straw mats protected these places from the sun.

⁶¹ Cezar, Mustafa. 1983. *Typical Commercial Buildings of the Ottoman Classical Period and the Ottoman Construction System*. Turkiye Is Bankasi Cultural Publication.

⁶² Lynch, Kevin. *The Image of the City*. 1960. Cambridge [Mass.] Technology Press, p. 72

⁶³ Ibid, p. 78.

⁶⁴ Cezar, Mustafa. 1983. *Typical Commercial Buildings of the Ottoman Classical Period and the Ottoman Construction System*. Turkiye Is Bankasi Cultural Publication, p. 6.

2. The bazaar in the form of an arcade, which can be either a barrel vault or a series of individual domes. The illumination in this type of bazaar is provided with small openings cut into the side of the archway.
3. Bazaars in the stricter form of segmental shops radiating out of the central han. The simplest manifestation consists of two intersecting streets. The point of intersection may be furnished with a dome and fountain.
4. Bazaars in the form of domed colonnades which spread out as conglomerates of smaller units. This type resembles a market hall.
5. Bazaars that occupy an entire district of the town. The area is sectioned into open and covered bazaar-streets. These streets form block of shops which stand back to back. This type developed gradually by expanding around an older center which became too small to service the community.

The main feature of the bazaars is the precise regularity of the interior, the subdivision according to the merchandise and artisanal groups. The bazaar subdivides to small zones, such as clothiers, jewelers, carpet maker'. Hence, each covered bazaar and their various zones create special sense and meaning for the users the result of their structures and other immaterial senses.

3.2. Turkish Covered Bazaar

3.2.1. History: The identification of a place relates to its memory and sequences of events leading up to it. According to Augé, the memory of a place does not just originate from our experiences but also it leads to our parents' perceptions and experiences from that place.⁶⁵ Therefore, recognition of the history of special space helps to better understand the related memories of place. In the case of shopping space, its memory relates to the past experiences in terms of its function and the spaces before.

Due to the location of Turkish empires along the Silk Road, Turks must have been involved in the various aspects of commercial activity along that route.⁶⁶ Most typical commercial buildings of Turks were bedestens, arastas and hans.⁶⁷ Bedestens were built by resistant materials, and their commercial relations with other shops and inns have effects on the monetary wealth of the citizens. The number of bedestens and hans relate to the size and the volume of trade in the cities.⁶⁸

By starting commercial activities and construction of commercial establishments, the Turkish citizens started to communicate with other civilizations. The commercial spaces were the main nodes for socialization and communication.

3.2.2. Typology of Turkish Covered Bazaars: Cezar classifies Turkish bedestens under head of 6 typologies.⁶⁹

1. Bedestens with cells
2. Bedestens with shops outside
3. Arasta – Bedesten
4. Bedestens with Arastas

⁶⁵ Augé, Mark. 2002. *In the Metro*. Minneapolis: University of Minnesota Press, p.13.

⁶⁶ Cezar, Mustafa. 1983. *Typical Commercial Buildings of the Ottoman Classical Period and the Ottoman Construction System*. Turkiye Is Bankasi Cultural Publication, p.21.

⁶⁷ Ibid, p. 23.

⁶⁸ Tuncer, D., & Alkibay, S., & Hoşgör, Ş. *Turkish Shopping Centers and A Research on the Reasons for Their Attraction*.

http://www.escpeap.net/conferences/marketing/2008_cp/Materiali/Paper/Fr/Tuncer_Alkibay_Hosgor.pdf. (Last access: 23.02.2014)

Cezar, Mustafa. 1983. *Typical Commercial Buildings of the Ottoman Classical Period and the Ottoman Construction System*. Turkiye Is Bankasi Cultural Publication, p.25.

5. Floor Bedestens (Bedestens occupying a floor in another building)
6. Plain and single space Bedesten

Bedestens with cells: These were the oldest type of bedestens which were built in the large cities with intensive commercial activity. In this type of bedesten, the interior space is divided into numbers of rooms similar to school rooms (cells). These cells, having doors which open to the middle section of the bedesten, are rooms convenient for shopping or displaying of goods. The Eski Bedesten of Istanbul, and the bedestens of Bursa and Edirne are grouped under the heading of bedestens with cells.

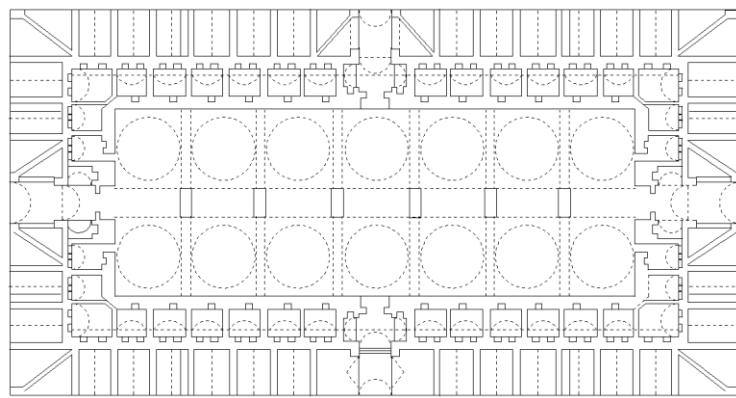


Figure 3.1. A plan of Edirne bedesten.
Source: Cezar, M. 1983, p. 173.

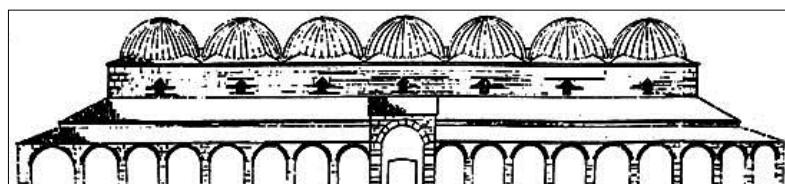


Figure 3.2. A longitudinal section of Edirne bedesten.
The bedesten of Edirne is a structure having shops outside. In this bedesten the vaulted of cells and shops are at right angles in relation to the facades. It has 36 cells for shopping in the interior space and 56 small shops outside of it.
Source: Cezar, M. 1983, p. 174.

Bedestens with shops outside: This type of bedesten has an empty inner space and shops outside. The interior spaces of these establishments have a function as a bedesten and the shops arranged along the outside of the main walls are reserved for retail business. In addition, the other types of bedestens such as bedestens with cells and aresta-bedestens also have shops outside. The bedestens of Manisa and Tekirdag are the best examples for this type of bedestens.

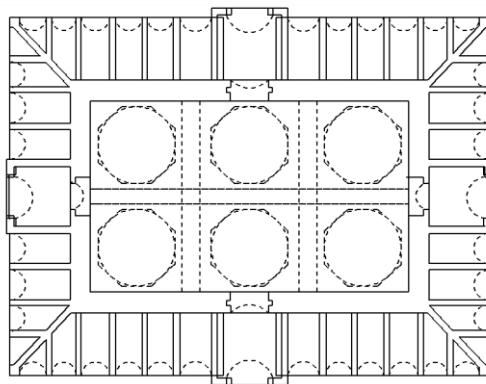


Figure 3.3. Reconstruction plan of the Serez bedeste.

Source: Cezar, M. 1983, p.192.

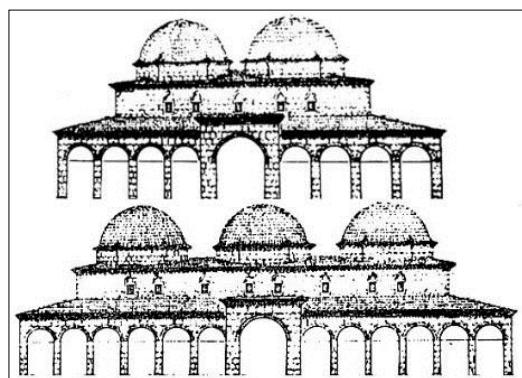


Figure 3.4. Restitution of short and long facades of the Serez bedesten.

Source: Cezar, M. 1983, p.194.

Arasta – Bedesten: Some of the bedestens are like arastas as far as their plans are concerned. In this type of establishments, two rows of shops stand face to face on both sides of street, they could be called arastes if they were not used as bedestens. The bedestens of Kütahya, Niğde, Adana, Afyonkarahisar, and Gaziantep are examples for this type.

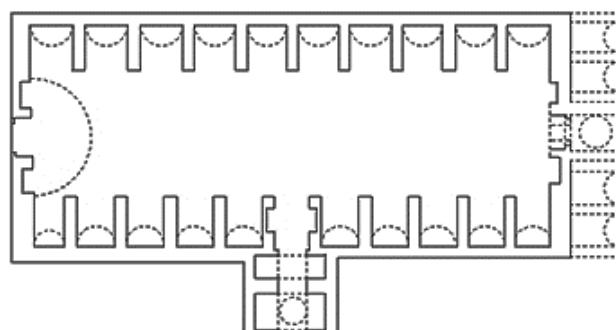


Figure 3.5. Restitution plan of the Gedik Ahmet Paşa bedesten in Kütahya.

Source: Cezar, M. 1983, p.199.

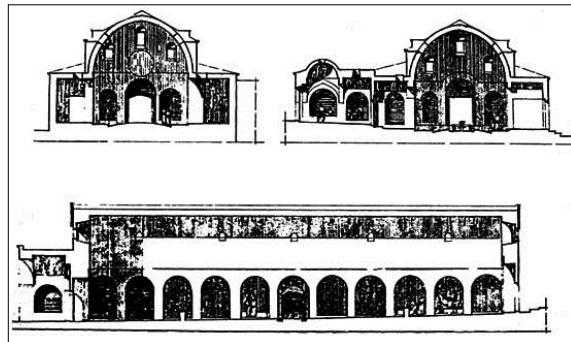


Figure 3.6. Sections of the Gedik Ahmet Paşa Bedesten in Kütahya.

Gedik Ahmet Paşa Bedesten consists of two rows of arastas standing along two sides of the building. The roof of the bedesten, both above the street section in the middle, and the shops is barrel vaulted. Only the gate section which extends by the length of two shops is covered with a dome.

Source: Cezar, M. 198, p.200.

Bedestens with Arastas: Some of the bedestens are planned as the part of bazaar in form of an arasta. In this type of bedesten, the establishment is surrounded completely by arasta or an arasta occupies one or two sides of the bedesten. These establishments are architectural units consisting of both a bedesten and a bazaar section in the form of arastes. Sometimes the commercial hans are added to these establishments. In this type of bedesten the arastas surround the bedesten; however, in arasta-bedesten type, the bedesten consists arastas inside of the building. The Bedesten of Mahmut Paşa in Ankara, Bedestens of Tokat, and Vezirköprü belong to this group.

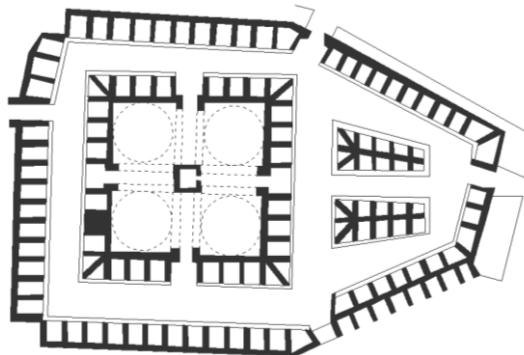


Figure 3.7. The Vezirköprü bedesten and arasta.

The Vezirköprü Bedesten has a square plan which is surrounded by arasta shops, but one of the sides surrounding the bedesten extends outwards and forms a triangle, with another arasta block of shops in the middle. The bedesten part of the building is a regular square, with a door on each side. Outside the bedesten walls are shops facing outwards, with another line of shops facing them, thus preserving the arasta form the bedesten itself, and the streets between the rows of shops vary in width.

Source: Cezar, M. 1983, p. 214.

Floor Bedestens (bedestens occupying a floor in another building): These types of establishments were not built as independent buildings, but they have a floor for use as a bedesten. They offer both commercial and non-commercial functions. The bedestens of Erzurum and Bor are examples for this type. The upper floor of Rustem

Pasa caravanserai in Erzurum is known as a bedesten. So, in this building the bedesten and caravanserai are combined with each other.

Plain and Single Space Bedesten: This type of bedesten does not have any divided plan in its interior; they neither have cells nor any shops in the outside. This type should be called “simple” rather than “plain”. Generally these establishments were built in the small cities which had limited commercial activities.

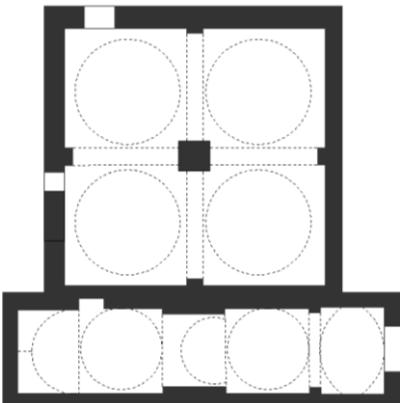


Figure 3.8. The plan of the Bayburt bedesten.

The Bayburt bedesten consists of a central square structure and an adjoining rectangular section. The square structure consisting the main building is covered by four cupolas. The main building is connected with the narrow rectangular section by means of two interior doors.

Source: Cezar, M. 1983, p.220.

3.2.3. Location of Turkish Bazaar: The identification of a space cannot be possible without an analysis of its surroundings and relations with the city. According to Cezar, the bazaars and mosques were constructed next to each other because Islam was the dominant religion in Turkey, and the noon or afternoon prayer times fell within business hours.⁷⁰

Forming the bazaars in the shape of arasta or bedesten in the central part of the cities and short distance between the important mosques was one of the basis of city structure in Ottoman Period.⁷¹ The main roads led to the bazaar, where the citizens' daily activities were centered.

According to Cezar's studies on the locations of bazaars in Turkish cities, the sites of the bazaars were placed near the fortification walls of the cities. Therefore, the

⁷⁰Cezar, Mustafa. 1983. *Typical Commercial Buildings of the Ottoman Classical Period and the Ottoman Construction System*. Turkiye Is Bankasi Cultural Publication, p. 44

⁷¹Ibid, p.46.

bazaars were cores of the cities and cities expanded around them.⁷² The propinquity of the bazaar to the fortification walls is a feature that existed in both walled and unwalled cities. If there is not an inner fortress in a walled city, or if the fortress is built in a corner of the city walls, the bazaar develops at a site most suitable for the movement of the people.

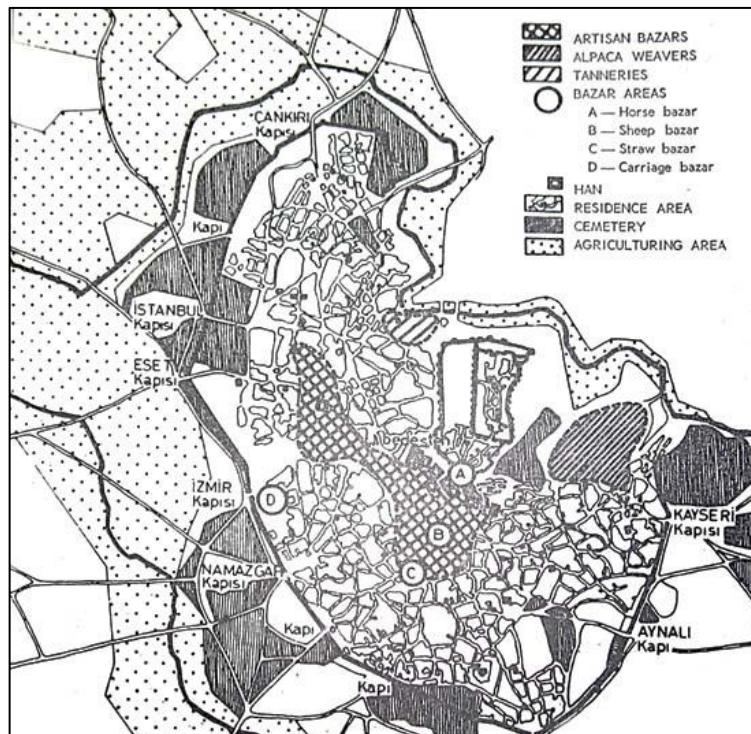


Figure 3.9. The zoning plan and location of the commercial areas in Ankara in XVIIth and XVIIIth centuries.

Source: Cezar, M. 1983, p.48.

⁷² Ibid, p.47.

3.3. Istanbul Grand Bazaar

By selecting Istanbul as the capital of Ottoman Empire, the new construction activities took place in this city. It became a Turkish city not only for its inhabitants but also for its buildings which are in some cases particular to Turks. Establishing Istanbul Grand Bazaar is one of them, as the result of construction its two bedestens, the Inner Bedesten and Sandal Bedesten, as the cores of the bazaar. In parallel to the expansion of Ottoman Empire and its capital, the Grand Bazaar was developed over the time and reached its contemporary face with 64 covered streets. The construction of the Grand Bazaar created a new commercial space in the city, a place that corresponds to Turkish culture.

Istanbul Grand Bazaar is located in Beyazıt district. This area consists of historical, monumental, and religious buildings. The bazaar is integrated with the urban fabric and interwoven into the city structure. In this district, the density of coverage buildings is more than open spaces. The open spaces are as if carved out from the building mass. The orientation of the district was created according to the buildings' configuration. So, the texture of this district has overall coherence and continuity. The location of the Grand Bazaar between Beyazıt and Nuruosmaniye mosques explores the close relationships between religious and commercial functions, which originated from the Muslim identity dominance in that time.

The access ways to the Grand Bazaar are usually local roads, which have easy access for pedestrians. The bazaar is connected to the outside by its covered streets. Therefore, a sense of continuity is created as a result of pedestrian experience. The structure of the bazaar has continuity to the city structure. There is no exterior façade for the establishment. The main connection points between interior and exterior are the bazaar's sixteen gates. These gates control the passage, select the view and choice of being exposed. For the significance of gates, Pierre Von Meiss asserts that:

Each relationship between two places or between an interior and an exterior proceeds from two aspects of dependence. It provides both separation and connection, or, in other words, differentiation and transition, interruption and continuity, boundary and crossing. Thresholds and spaces of transition become 'places' in their turn: 'places in which the world reverses itself.'

Steps, eaves, gates, doors, balconies, windows ... , are all regulators of this inversion. They control the permeability of a limit, confirming spatial discontinuity whilst at the same time allowing one to cross it physically or visually.⁷³

The gates of the Grand Bazaar create continuity and separation between interior and exterior of the bazaar. As the result of having un-repetitive designs and decorations of the gates, they create a special sense for entrants.

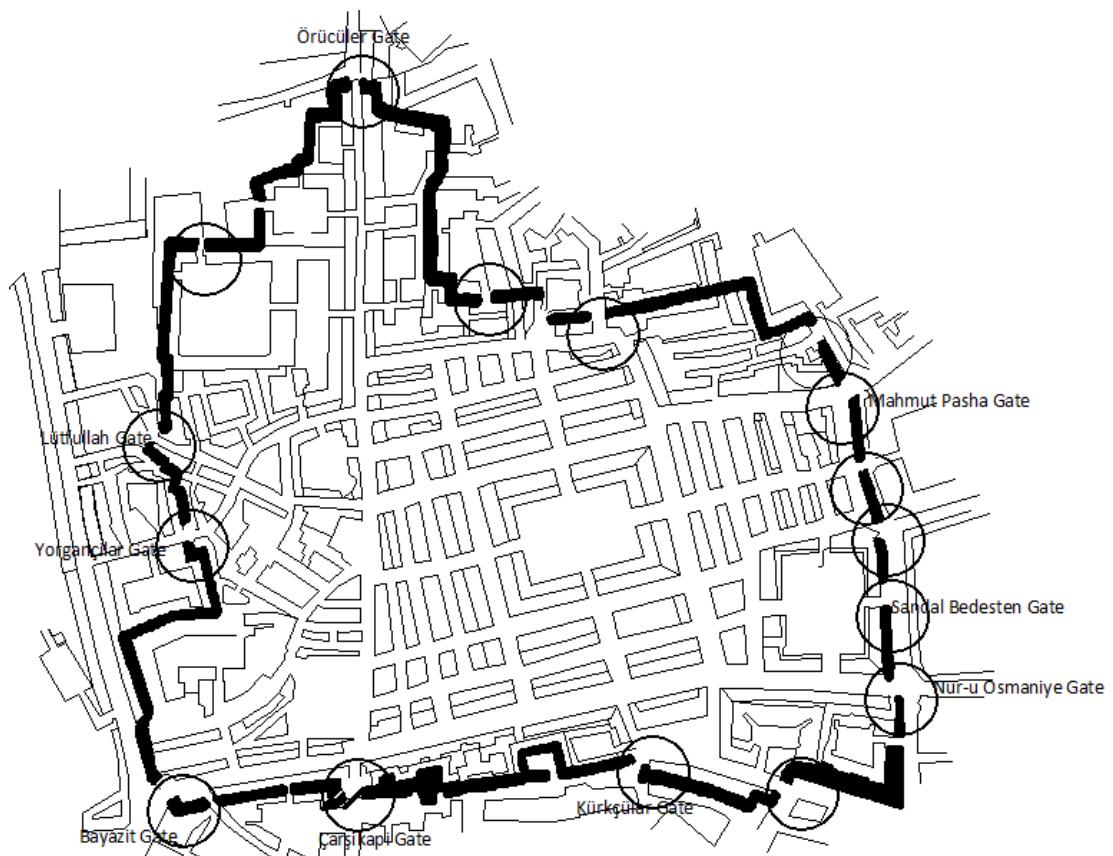


Figure 3.10.The gates of Istanbul Grand Bazaar.
Source: Provided by the author after Cezar, M. 1983, p.92.

⁷³ Pierre Von Meiss; transl by Katherine Henault. 1990. *Elements of architecture: from form to place*. London: Van Nostrand Reinhold, p.148.

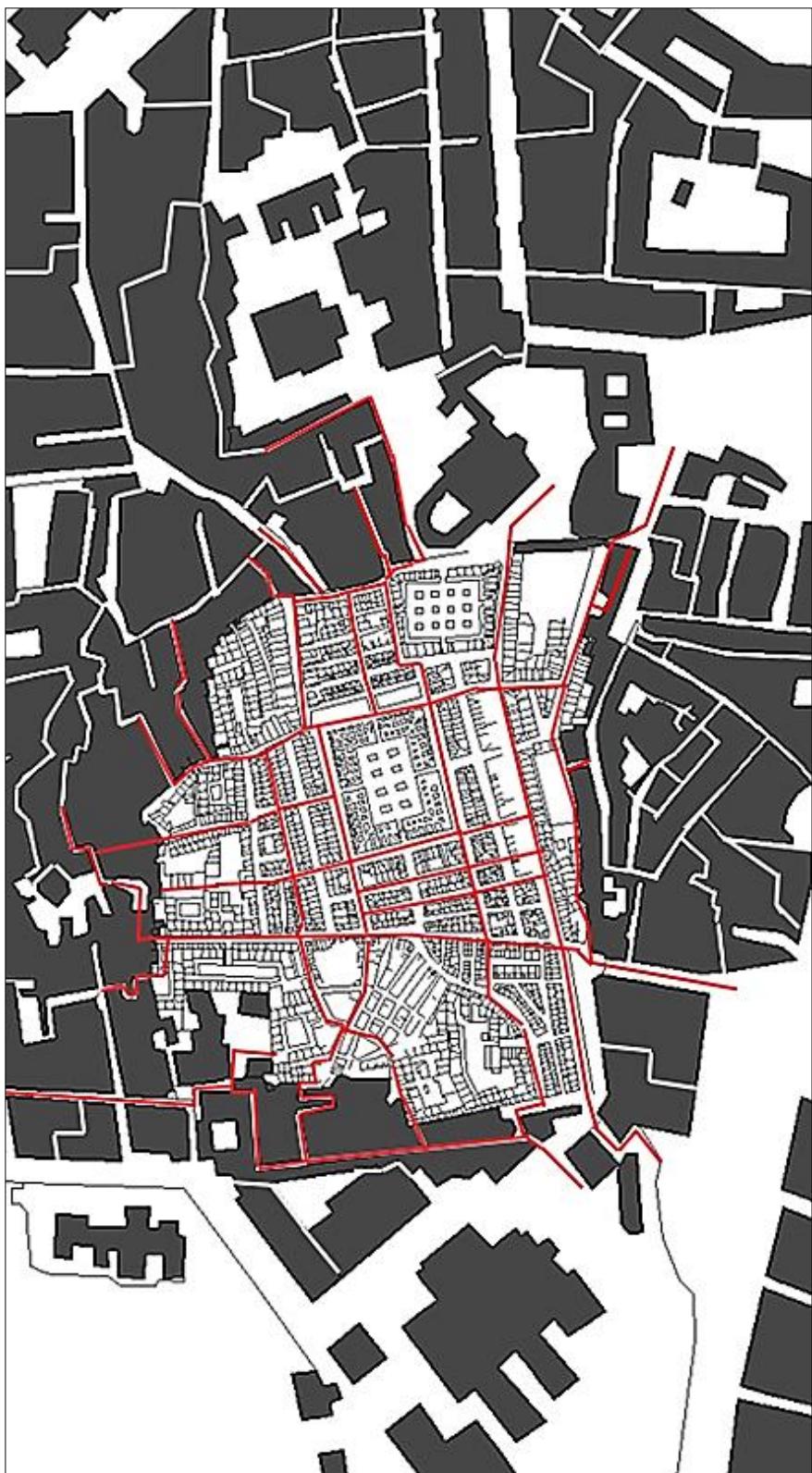


Figure 3.11. Immediate urban context of Istanbul Grand Bazaar.

This figure presents the high density of covered spaces. The orientation of the district was created according to the buildings' configuration. The red lines show that the bazaar structure is interwoven into the city structure. So, there is a continuity between bazaar and the city fabric.

Source: Provided by the author after Google map, and Cezar. M. 1983, p. 92.

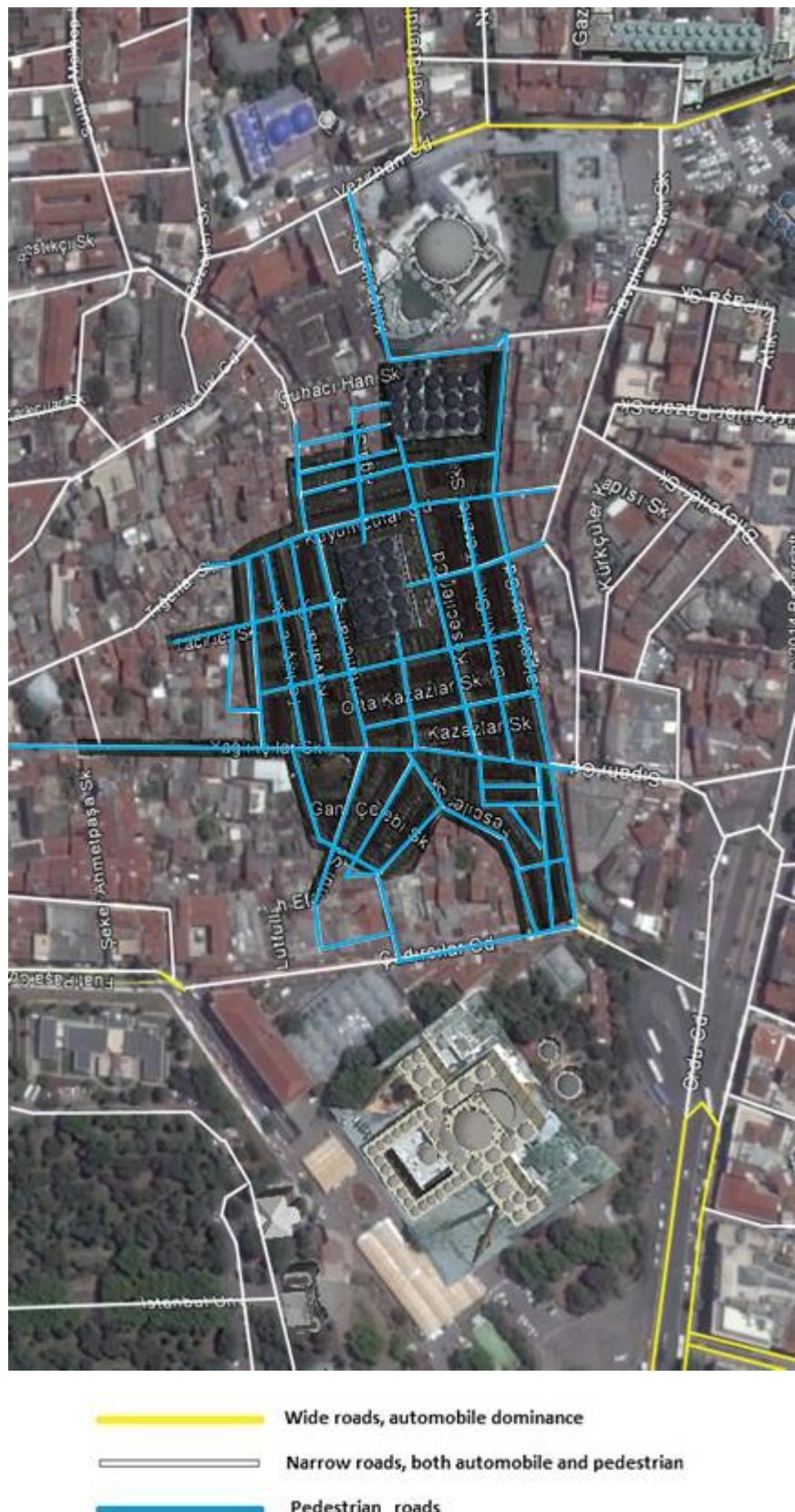


Figure 3.12. The access ways between Istanbul Grand Bazaar and the city.
 In this district, most of the access ways are local roads which can create pedestrian experiences. In addition, the figure presents the continuity between covered streets of the bazaar and the cities' local roads.

Source: Provided by the author after Google map

The spatial configuration of Istanbul Grand Bazaar has features of both ‘group form’ and ‘megaform’ partly based on a grid-iron pattern. This spatial configuration is created as a result of space orientations of the bazaar. The north-south axis connects the street to the Süleymaniye Mosque. Between Nuruosmaniye and Beyazıt streets in the east-west direction constitutes the other main circulation axis.⁷⁴ The bazaar contains an interconnection space configuration. So a sense of order is created as a result of the continuity throughout all circulation spaces.

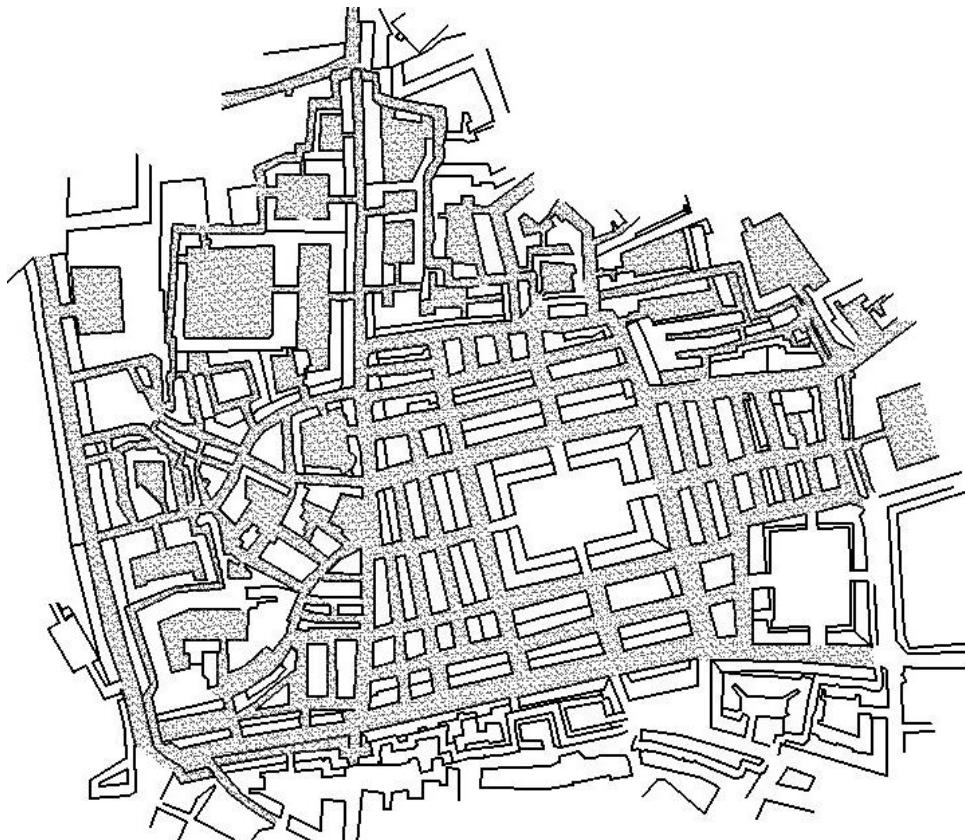


Figure 3.13. The spatial configuration of Istanbul Grand Bazaar.

The spatial configuration of the Grand Bazaar has features of both ‘group form’ and ‘megaform’ partly based on a grid-iron pattern.

Source: Provided by the author after Cezar. M. 1983, p.92.

In Istanbul Grand Bazaar, almost each street is devoted to a particular trade activity, so the streets’ names reflect the dominant trade practices in each street. The various number of shops in Istanbul Grand Bazaar implies the dominance of commercial function rather than other subsidiary functions.

⁷⁴ Alper Ünlü, Erincik Edgü, Ashkan Mansuri. 2012. *Traditional Shopping: A Syntactic Comparison of Commercial Spaces in Iran and Turkey*. Eighth International Space Syntax Symposium.



Figure 3.14. Shops of Istanbul Grand Bazaar, commercial function.
Source: <http://www.turkeytravelplanner.com> (visited:15.6.2013)

In the 15th and 16th centuries, some manufacturing, accommodation facilities, and Turkish baths were added to the Grand Bazaar. These are two or three stories stone buildings with trees and fountains in their courtyards. The ground floors of them are for storage and stables for traders' horses, the second and third floor rooms opening to verandas that overlooked the courtyards were used for manufacturing and accommodation.

Istanbul Grand Bazaar has two bedestens. The bedestens are covered and enclosed buildings which are the cores of the bazaar, including the Inner Bedesten and Sandal Bedesten. They are places for exchanging the most valuable and expensive goods such as textile and jewelry. Bedestens and arastas were constructed according to a plan in one session. These bedestens are connected to each other by streets which were covered with domed roofs.

İç Bedesten (inner bedesten) is the oldest and biggest building. It was located at the core of the bazaar, slightly off the east-west axis. It was constructed in rectangular plan 45.3 x 29.4 meters with a gate in the middle of its sides.⁷⁵ It is covered by fifteen small domes in three rows.

⁷⁵ Alper Ünlü, Erincik Edgü, Ashkan Mansuri. 2012. *Traditional Shopping: A Syntactic Comparison of Commercial Spaces in Iran and Turkey*. Eighth International Space Syntax Symposium.

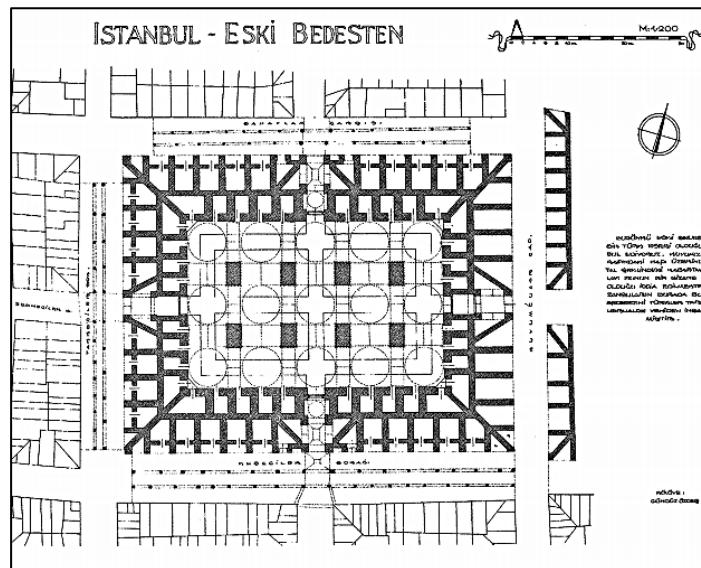


Figure 3.15. Plan of İç Bedesten in Istanbul Grand Bazaar.

Source: Özdeş, G. 1998, p.42.



Figure 3.16. İç Bedesten, top view.

Source: <http://birfincankeyif.blogspot.com/2010/03/kapalcars.html>. (visited: 4.11.2013)



Figure 3.17. İç Bedesten, interior view.

Source: <http://birfincankeyif.blogspot.com/2010/03/kapalcars.html> (visited: 4.11.2013)

Sandal Bedesten is located at the southeast of the Inner Bedesten, near to Nurusmaniye mosque. The size of this bedesten is about 38.8 x 32 meters and is covered by twenty small domes in four rows, which rest on twelve piers.⁷⁶

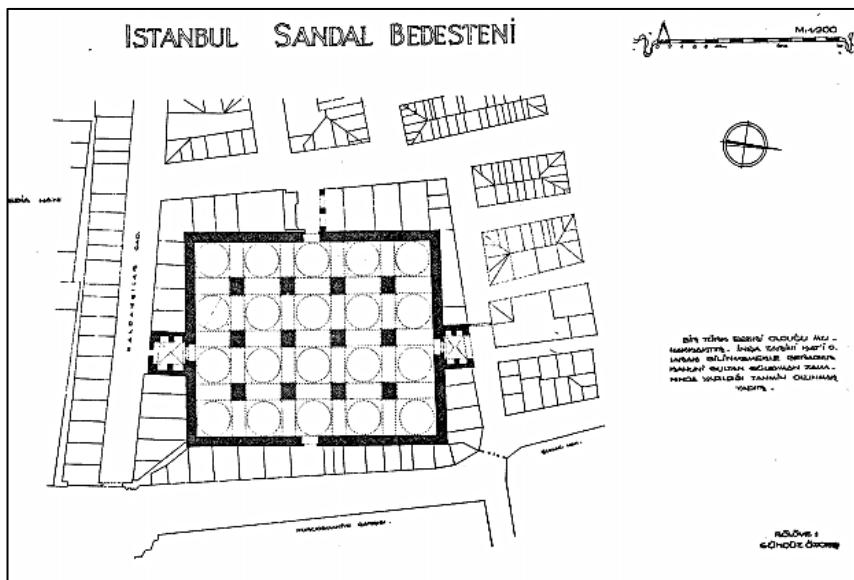


Figure 3.18. Plan of Sandal Bedesten in Istanbul Grand Bazaar.
Source: Özdeş, G. 1998, p.43.

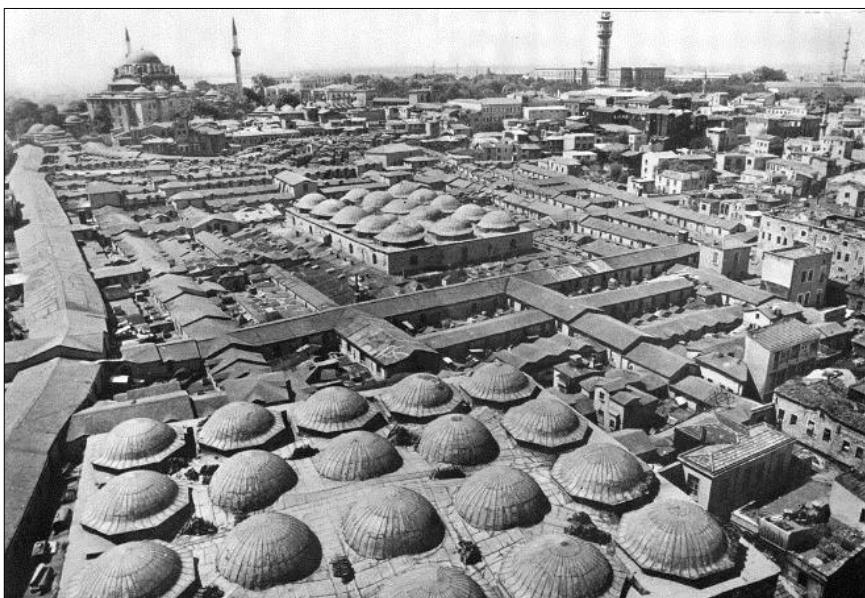


Figure3.19. İç Bedesten and Sandal Bedesten, top view.
Source: <http://www.turkeytravelplanner.com> (visited:15.6.2013)

⁷⁶ Alper Ünlü, Erincik Edgü, Ashkan Mansuri. 2012. *Traditional Shopping: A Syntactic Comparison of Commercial Spaces in Iran and Turkey*. Eighth International Space Syntax Symposium.



Figure 3.20. Sandal Bedesten, interior view.
Source: <http://www.turkeytravelplanner.com>. (visited: 15.6.2013)

Hans are the other main elements of the bazaar; they are places for trading as well as hosting the merchants. The hans are inward-looking structures, with two or three stories.



Figure 3.21. Locations of Hans in Istanbul Grand Bazaar.
Source: Provided by the author after Cezar, M. 1983, p.92.



Figure 3.22. Han of Istanbul Grand Bazaar.

Source: http://www.vazyvite.com/photo_div/istanbul/5_chora/Img_1687.jpg (visited:10.2.2014)

The bazaar contains spaces with various functions. In Istanbul Grand Bazaar the hans are open green spaces of the establishment act as so impressive spaces of the bazaar. They are like landmarks of the establishment which can be helpful in creation sense of order for the users, because they are in contrast with the background context of the bazaar which are commercial closed spaces.

In addition, the bazaar responds to daily life requisites; it has one Friday mosque, two small mosques, seven fountains, one ablution fountain, and a number of coffee houses, tea houses, restaurants, cafeterias. Commercial function is the dominant function of the covered bazaar. Other gathering spaces such as hans relate to the commercial function; they are used for trading purposes.

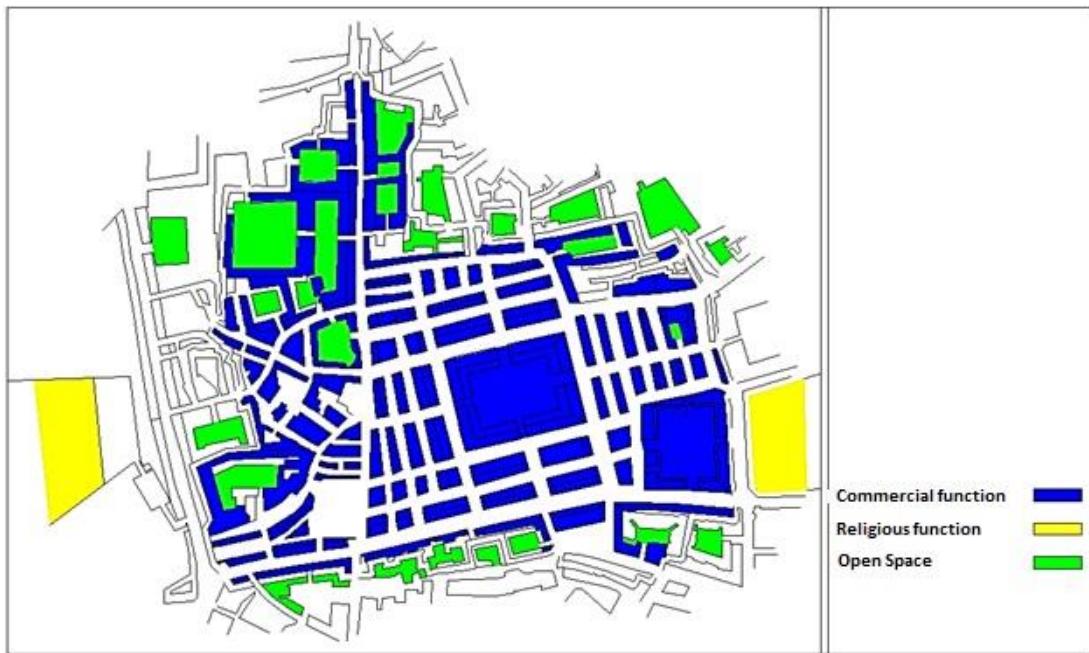


Figure 3.23. Plan of various functions in Istanbul Grand Bazaar.
Source: Provided by the author after Cezar, M. 1983, p.92.

Hence, In terms of space and functional organizations, existences of special spaces like hans as open spaces and bedestens, which are unique spaces of Turkish bazaars that create a special experience for the users and a sense of place for Istanbul Grand Bazaar.

3.4. Iranian Covered Bazaar

3.4.1. History: Bazaar is an inseparable social institution of the Iranian culture, which relates to other institutions of the city. As Pirnia states, In Iranian cities “bazaar” differs from market; the social and cultural functions of the bazaar have the same prominence as its economical function.⁷⁷ It combines different functions such as trade markets, schools, mosques, baths, etc. According to Khaksari, in Iranian cities the collection of economic, social, religious, and cultural centers happened to be under the roof of the bazaar.⁷⁸ Taheri states that, Iranian cities were recognized by their bazaars, which were the most beautiful architectural structures of the cities.⁷⁹ It was an institution which had special role in changing political situations and playing role in revolutions. During the two contemporary revolutions which occurred in 1906 and 1979 in Iran, bazaars had a major role in social activities. Therefore, the memory of the Iranian cities was under the influence of the covered bazaars.

3.4.2. Location of Iranian Covered Bazaars: Each of the Iranian cities had a bazaar which was located along the main roads of the cities. They started from city gate towards the main city squares and ended beside the grand mosque.⁸⁰ The paths (rastes) of covered bazaars relate different parts of the city to each other.

Hence, structuring and identifying of an Iranian city was in relation with its covered bazaar. Because the structure of covered bazaar is interwoven into the city structure, its paths were along its main roads, and the intersection of the paths is close to the city center.

⁷⁷ Pirnia, M. K. 2002. *Shive haye Memari Irani Eslami*. Elm o Sanat Press, Iran. (In Persian), p.43.

⁷⁸ Khaksari, Ali. 2006. *Mahalehaye Shahri dar Iran: Human Sciences Research Press, Tehran*, p. 76.

⁷⁹ Taheri, F.H. 1980. *Urban Elements of Traditional Iranian Cities*. (Thesis, Massachusetts University).

⁸⁰ Ibid.

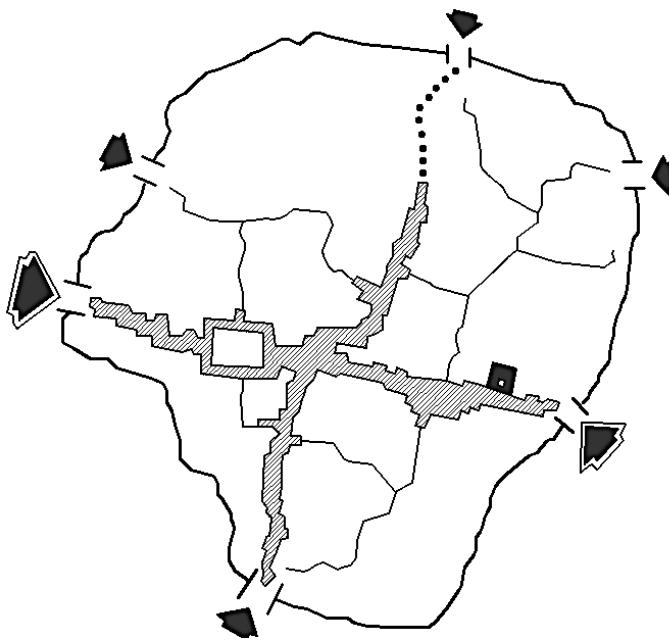


Figure 3.24.The schema of an Iranian city and location of covered bazaar.
The figure presents the structure of Iranian covered bazaar that crosses along the city gates.
Source: Provided by the author after Soltanzadeh, H. 2010, p.14.

3.4.3. Typology of Iranian Covered Bazaar

The Iranian covered bazaars are classified under two heads, each denoting the organizational principle that contributes to the identity of place. The first typology is according to the spaces' arrangement. This classification represents the variety of path arrangements in the Iranian covered bazaars. The Iranian covered bazaars have four types of space arrangements, which are as follows:⁸¹

Linear Bazaar: Most of the Iranian bazaar has this structure, because they were formed along the connection ways. Some of these bazaars were constructed and expanded over the time, while some of the covered bazaars were constructed in one episode, such as Tehran Bazaar.

⁸¹ Soltanzadeh, Hosein. 2010. *Iranian bazaars*. Tehran University, p. 24.

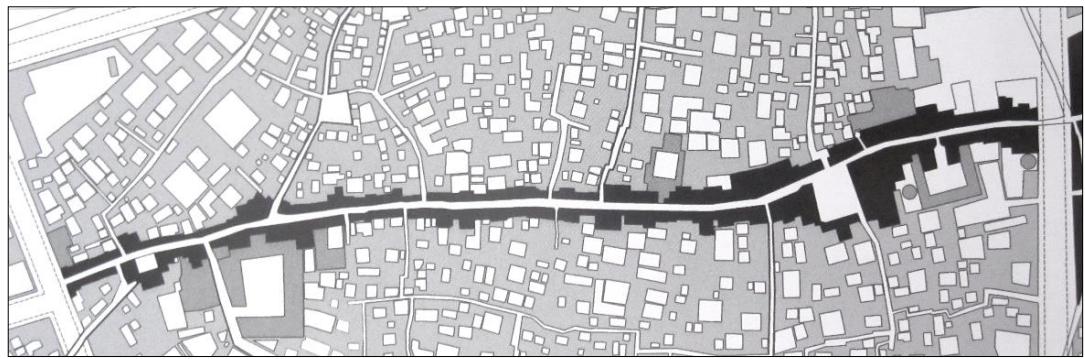


Figure 3.25.The example of linear bazaar. (Semnan Bazaar)
Source: Soltanzadeh, H. 2010, p.24.

Multi-axial bazaar: This type of bazaar is formed as a network of parallel and perpendicular paths that contained a set of caravansaries and saras in them.

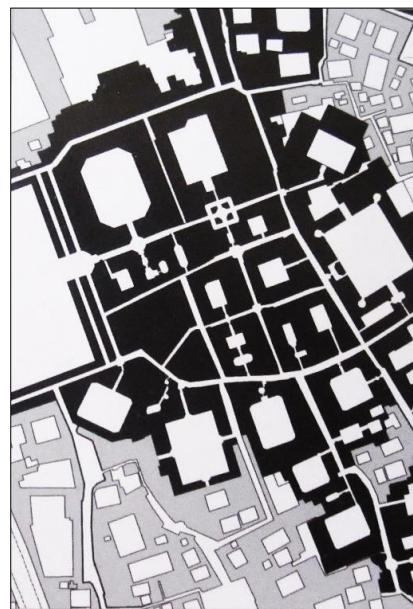


Figure 3.26.The example of Multi-axial bazaar. (A Zone of Isfahan Bazaar)
Source: Soltanzadeh, H. 2010, p.24.

Bazaar with surrounding hans: This type of bazaar is a huge set of paths (rastes) which are located close to each other.

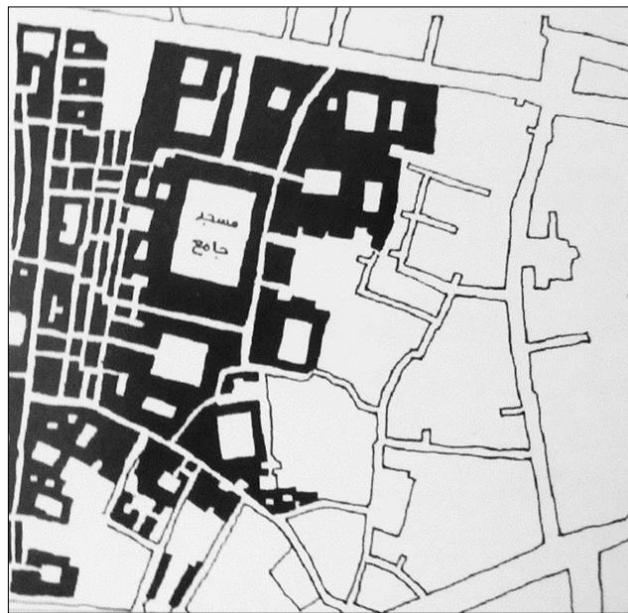


Figure 3.27.The example of bazaar with surrounding hans. (Ghazvin Bazaar)
Source: Soltanzadeh, H. 2010, p.24.

Cross axial bazaar: This type of bazaar consists of two intersecting linear bazaars that are perpendicular to each other.

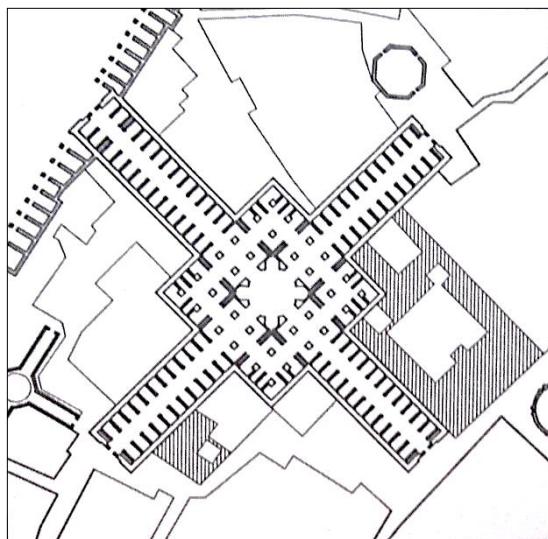


Figure 3.28.The example of Cruciate bazaar. (Lar Bazaar)
Source: Soltanzadeh, H. 2010, p.24.

The second typology of Iranian covered bazaar relates to the climatic conditions. The variety of roof structures and openings in covered bazaars creates special sense of place for each space.

According to Falamaki, the covered bazaars in Iran were formed due to various climatic conditions. The climate and nature define the architecture and form of traditional bazaars.⁸²

In dry and arid zones, the covered bazaars are the suitable places due to the climatic conditions. The ceilings in these bazaars are covered with domes and vaults; the shapes of surfaces reduce the amount of heat entering the space, so that the bazaar spaces are mostly conditioned. In cold and snowy zones, the flat roof was designed to create a wider space for capturing sunlight via the ceiling. In hot and humid areas the roof has flat and simple ceilings. In mild districts which have more rainfall than the other districts, the sloped roofs were preferred. These types of roofs pass the rainfall and do not provide the opportunity of water leakage inside the space.

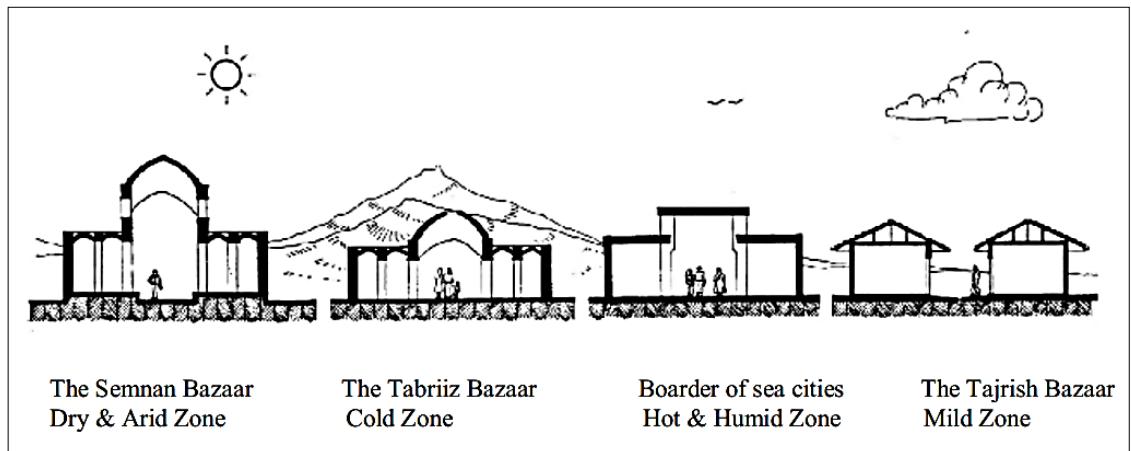


Figure 3.29. Different formation of Iranian bazaars.
Source: Falamaki, M. M. 2005, p.35.

3.4.4. Space Configuration: According to Rajabi, in term of space configuration, Iranian covered bazaars have some structures, which are as follows:⁸³

Storage spaces: Anbar (store), and khanbar.

Production spaces: Gheysariye, workshops and dokkans.

Commercial spaces: Dokkan, tim, timche, raste, and raaste.

Cultural and religious: Mosque, hoseinie, tekiye, school, and shrine.

⁸² Falamaki, Mohammad Mansur. 2005. *Nosazi o Behsazi Shahri: Samt Press Tehran*. P, 174.

⁸³ Rajabi, A. 1989. *Rikht Shenasiye Bazaar*. Agah Press.

Service spaces: Hamam, ab anbar (water storage)

Social spaces: Zoorkhane (sport salon for traditional sports), charsoogh, square, and caravanserai.

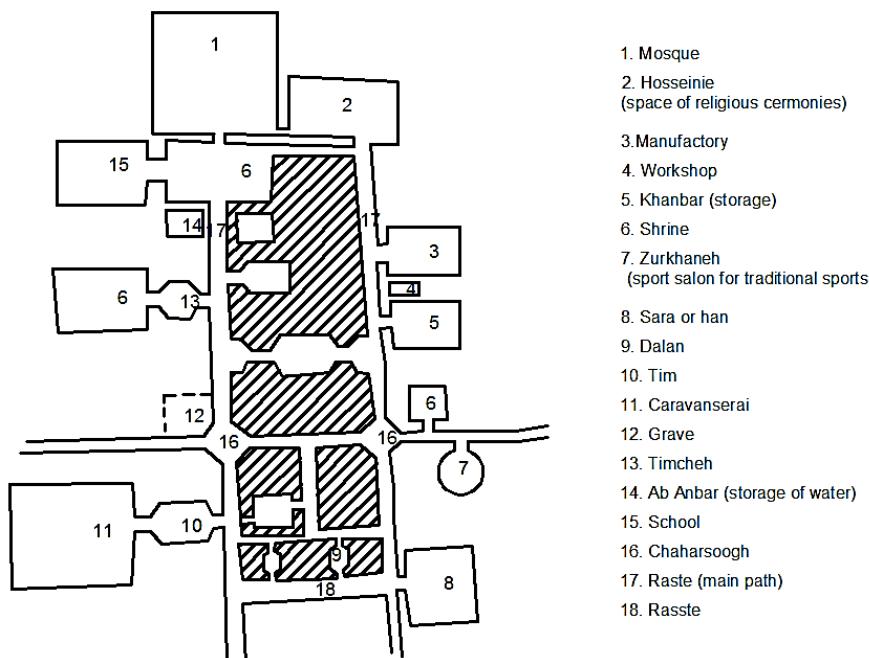


Figure 3.30. The scheme of space organization of Iranian Covered Bazaars.

Source: Provided by the author.

The place characteristic relates to the space orientation, which creates the movement experience in one space. The connection of sideward areas to the main rastes: In the design of Iranian bazaar the sideward spaces of main raste with various functions such as saras, timches, mosques, schools are connected to the main raste by entrances. If the connections are not perpendicular to the main raste, geometrical solutions are provided, as in the samples shown below:

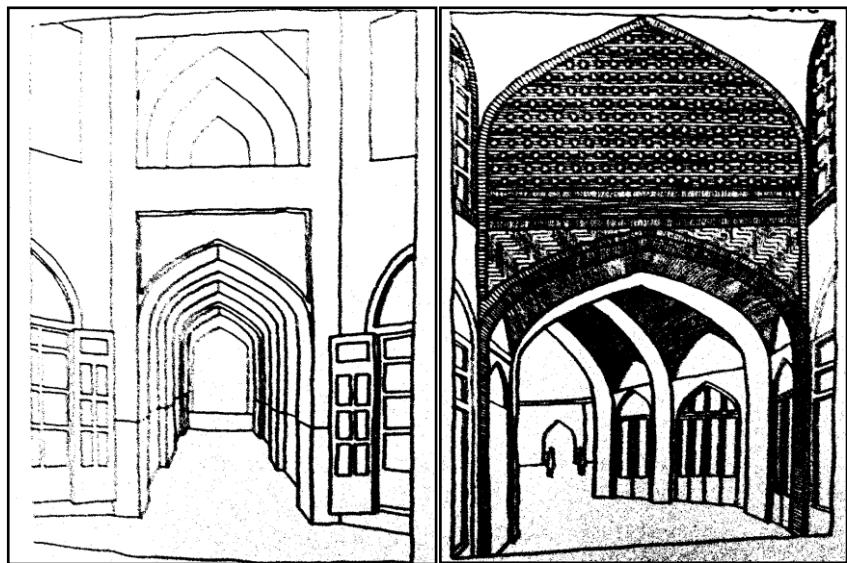


Figure 3.31. Connections in Iranian bazaars.

Source: Soltanzadeh, H. 2010, p.37.

3.5. Tabriz Bazaar

To provide background information for Tabriz Bazaar and its past experiences, it is better to look to the history of the city structure and development of its covered bazaar. Tabriz Bazaar is recognized as world heritage site by the UNESCO in 2010. It received to Aga Khan Award for architecture in 2013. Tabriz had a city wall which was destroyed due to the earthquake and wars which occurred. It has eight gates which stand along the main roads: Bagmishe Gate (East), Khiyaban Gate (South-East), Sorkhab Gate (North-East), Shotorban Gate (North), Istanbul Gate (North-west), Gajil Gate (West), Mehad mahin Gate (South-West), Nobar Gate (South).

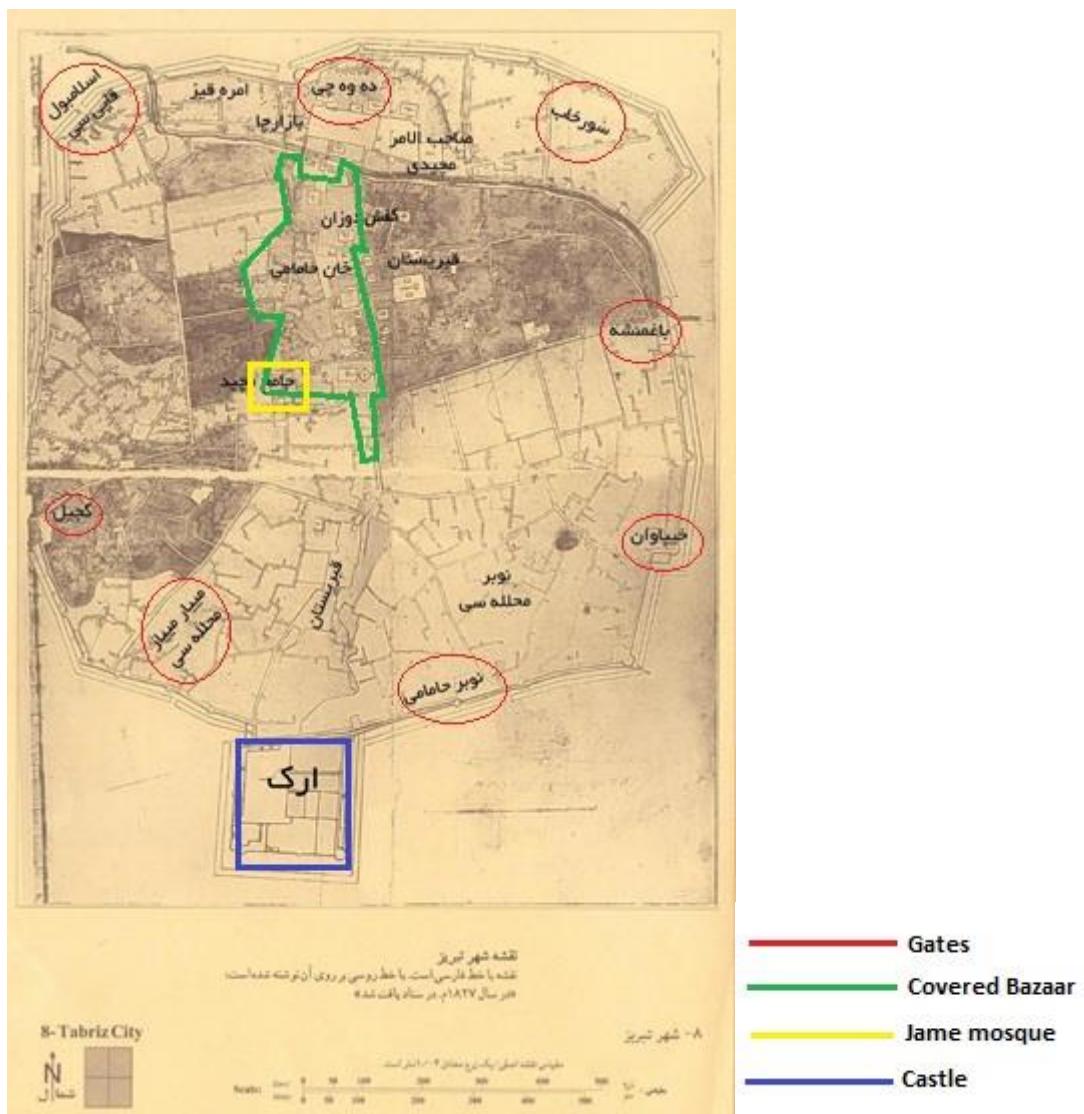


Figure 3.32. Tabriz in 1827.
Source: Soltanzade, H. 2001, p.45.

The construction date of Tabriz Bazaar corresponds to the first periods of Iranian civilization after Islam. Due to numerous earthquakes which occurred in Tabriz, finding the first core of the bazaar is difficult. The main mosque (Jame- Mosque) was constructed in Seljuk period, during which Tabriz developed and became the most prominent city of the country. According to Soltanzadeh, assumptions about the first core of the bazaar include: Maybe the first core of the bazaar is near to bazaar-e-safi. The other evidences show that the core of the bazaar was Bazaar-e Gajil or Saraye Gorjilar. This bazaar was destroyed frequently over the time, today's form remaining from Gajar period. Hence, the historical background of Tabriz Bazaar shows that the bazaar has an importance role in the memory of the city.⁸⁴

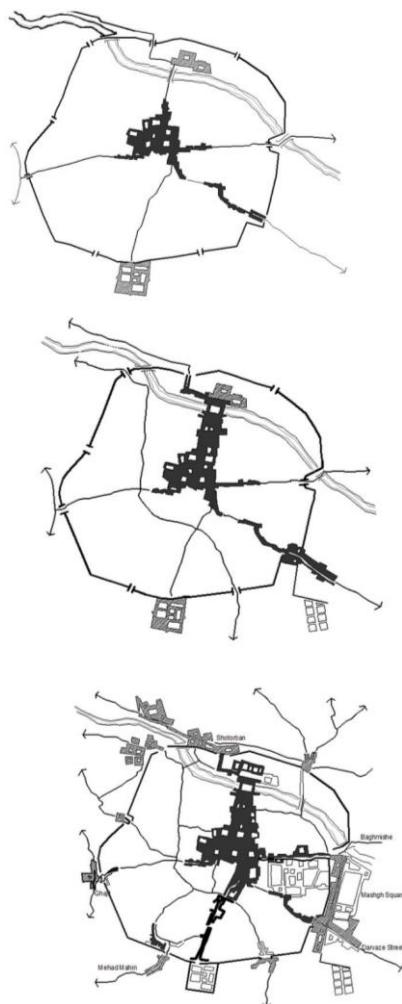


Figure 3.33. Three plans of Tabriz Bazaar over the time.

The maps illustrate the process of expansion of Tabriz Bazaar in different periods of time. The first map relates to Saljuk Period, the second one shows bazaar's expansion to the north and east city gates in Safavid period. The last one presents the bazaar in Gajar Period.

Source: Provided by the author after Soltanzade, H. 2001, p.47.

⁸⁴ Soltanzade, H. 2001. *Bazaar Haye Irani: Office of Cultural Researches of Tehran Municipality*, 3rd edition, Tehran. (In Persian), p.47.

Tabriz Bazaar was located in the central part of the city, among the other prominent establishments of that time. Tabriz Bazaar was located along one of the main routes which connected the Rey Gate in the south-east of the city to the Shotorban Gate and Istanbul Gate in the north-west part of the city. Two axes intersect with each other, one starts from Bagmishe Gate. They are perpendicular to the first axis. Hence, the structure of the bazaar is interwoven into the city fabric. The inside of the bazaar has continuity to the outside.

The spatial orientations in Tabriz Bazaar and its immediate urban context are defined with buildings' configuration. The sequential spatial configuration creates continuity throughout all circulation spaces. The place of Tabriz Bazaar among the monumental establishments gives historical and touristic faces to the area. From the north it is close to the Sahebolamr complex, from south it leads to the mosque or Arg-e-Alishah, Kadud square is located in the east of the bazaar, while Jame mosque with one raste connects to the bazaar from west.

During the First Pahlavi dynasty and beginning of modernization period in Iran, some modern streets were added to the area, such as Ferdosi, Shahnaz, Mohagheghi and Tarbiyat streets, which are prominent shopping streets in the city. It was formed along the main axis of city which connects the east and northwest that crosses the Mehran River.

At all, most of the access ways to the bazaar are local roads with pedestrian dominance, except the Azadegan Boulevard, which crosses along the Mehran River. The ways with pedestrian dominance create pedestrian experience and a special sense for the users. The covered paths (rastes) continue to the city's structure. Therefore, there is an integration between city structure and bazaar's structure.

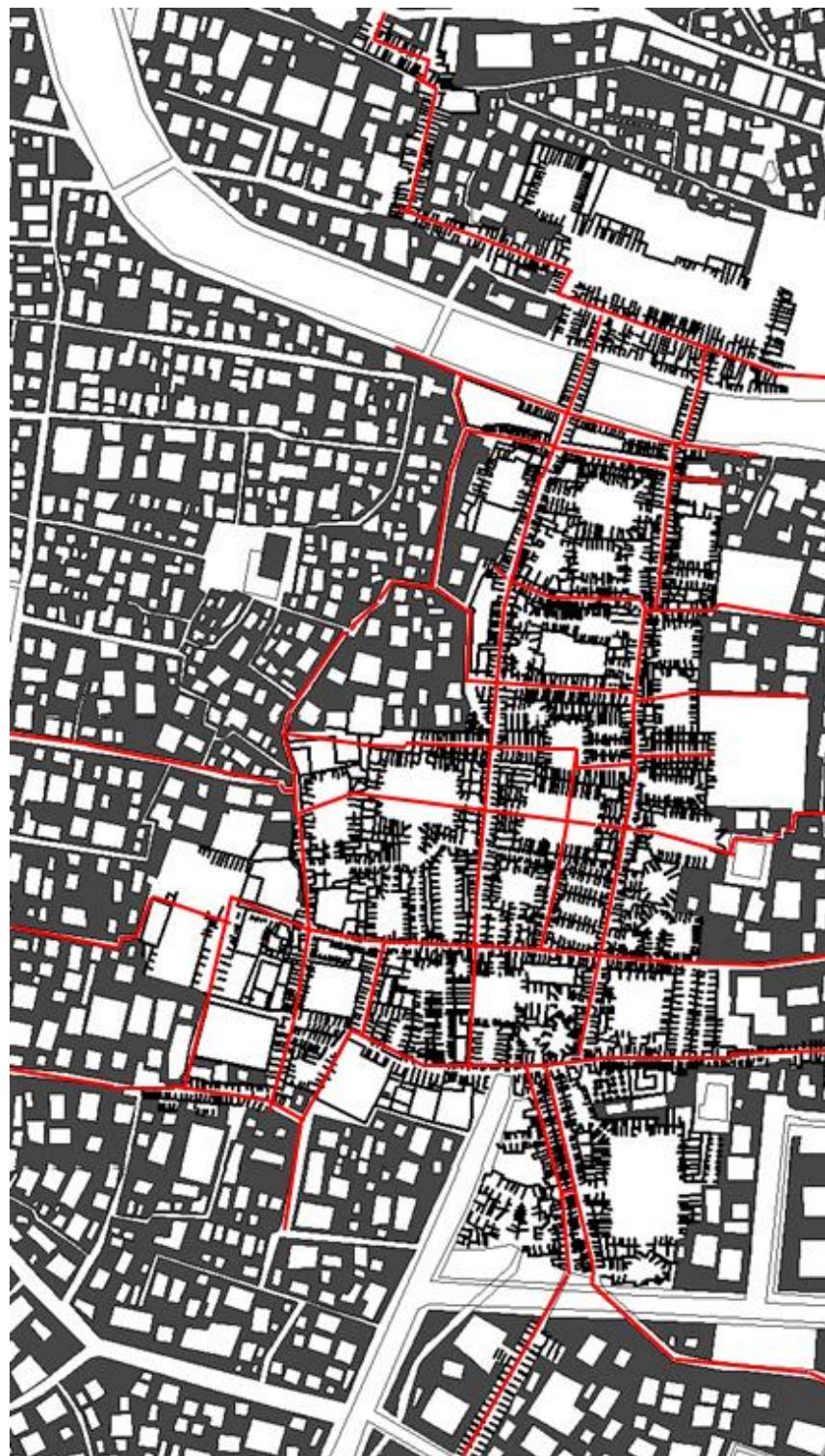


Figure 3.34. Plan of Tabriz Bazaar and its immediate urban context.

This figure presents the high density of covered spaces. The orientation of the district was created according to the buildings' configuration. The red lines show that the bazaars structure is interwoven into the city structure. So, there is a continuity between bazaar and the city fabric.

Source: Provided by the author after Soltanzade, H. 200, p.64.



Figure 3.35. The access ways between Tabriz Bazaar and the city.

In this district, most of the access ways are local roads with pedestrian dominance. In addition, the figure presents the continuity between covered streets of the bazaar and the cities' local roads.

Source: Provided by the author after Google map



Figure 3.36.The connections of Tabriz Bazaar with the city.

The map presents that the integration between inside and outside of the bazaar. This figure shows the continuity between bazaar and city structure.

Source: Provided by the author after Soltanzade, H. 2001, p.65.

Tabriz Bazaar was formed as the result of an incremental accumulation of structures along clusters of communal open space. Therefore, the spatial configuration of Tabriz Bazaar reflects a cellular group-form structure.⁸⁵ The main axes of the bazaar show the orientation of the shops connecting the clustered elements which are saras.⁸⁶ In the configuration of the bazaar's structure the spaces are juxtaposed by a hierarchic geometry, which create sense of order for the spatial orientation in the place. The sense of order is brought as a result of the sequential space configuration of the bazaar. This sense creates circulation and movement experiences for the users.

Each of the cells in the structure of Tabriz Bazaar contains a special function. There were some of the rastes which are links to the residential parts of the city. Before transformations of the urban fabric, which occurred in recent decades, these residential parts were occupied by traders. The traders preferred to reside in regions close to their work spaces. Therefore, the city was separated to various regions according to the trade activities of inhabitants. This type of separation is the main reason for naming the regions of the city; for example the cheese sellers region, the carpet sellers region, and so on. The cells were not only the cores of the bazaar but also they were the cores of the urban fabric. Tabriz Bazaar was a backbone of the city formation.

The functional continuity between the zones of inner bazaar and its outside is one of the main reasons in creation of a special sense of place for the bazaar. This continuity between bazaar and its surroundings creates special meanings for the bazaar.

⁸⁵ Fumihiko Maki. 1964. *Investigation in Collective Form*. The School of Architecture. Washington University. P, 45.

⁸⁶ Alper Ünlü, Erincik Edgü, Ashkan Mansuri. 2012. *Traditional Shopping: A Syntactic Comparison of Commercial Spaces in Iran and Turkey*. Eighth International Space Syntax Symposium, p. 7.



Figure 3.37. Spatial configuration of Tabriz Bazaar.

The figure shows the cellular group-form structure of bazaar. There are four main axes, around which the sara "cells" develop around them.

Source: Provided by the author after Soltanzade, H. 2001, p.46.

Tabriz Bazaar, like other Middle Eastern covered bazaars, is separated into various zones according to the trade activities. Silversmiths, glassware and mirror sellers, carpenters, and wooden works are located in the southern part of the bazaar. The western parts were occupied by mosques, education facilities, and dried fruit sellers. The central part of the bazaar is for carpet sellers, housing utensils and furniture,

spice, tea, fabric and textile, and clothing shops. The northern part of the bazaar as it was mentioned before is separated into two parts, the upper and the lower bazaar. Where the upper bazaar is occupied by coppersmiths, metal and ironsmiths, and dried fruit sellers around the camel market of Saheb Abad Square, the carpet sellers, textile, and clothe sellers are locate in the lower bazaar.⁸⁷ This bazaar has 20 rastes, 35 saras, 25 timches, 11 dalans, 9 religion schools, 8000 shops, and 40 types of jobs. Some places such as hoseyniyes are special places for Iranian bazaars which are places for traditional and religious ceremonies. Existence of the various spaces introduces the bazaar as a multi establishment structure for public, which has socio-culture functions in a linear shape.

Tabriz Bazaar in contrast to the Istanbul Grand Bazaar, is not only for commercial purpose. There are several other spaces like schools, mosques, baths that made the bazaar not just a place for trading but a multifunctional urban space.

⁸⁷ Alper Ünlü, Erincik Edgü, Ashkan Mansuri. 2012. *Traditional Shopping: A Syntactic Comparison of Commercial Spaces in Iran and Turkey*. Eighth International Space Syntax Symposium.

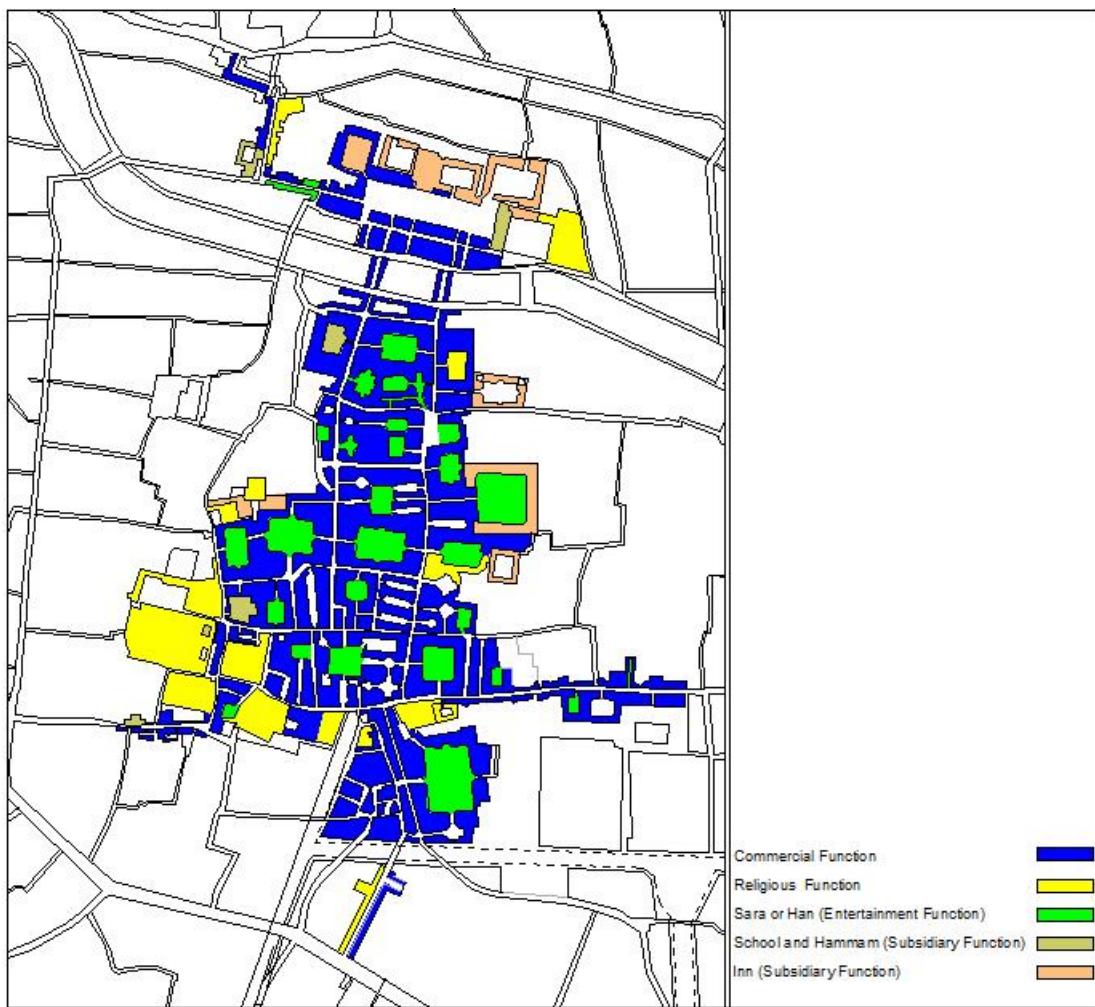


Figure 3.38. Plan of various functions in Tabriz Bazaar.

Source: Provided by Author after Soltanzade, H. 2001, p.62.)

CHAPTER 4

THE 19th CENTURY SHOPPING GALLERIES

4.1. European Covered Arcades

4.1.1. History: The history of the arcades has its origins in the 18th century, when new conditions became dominant for European cities, including: specific needs for public spaces, industrial development of new materials, luxury goods and also traffic congestion, desire for climate control and the new marketing system. Geist says:

The arcade came into fashion because the street still existed in its medieval state. It had no sidewalk, was dirty, and was too dangerous for promenading and window shopping. Hence, around 1800 society was more developed than the public space at its disposal.⁸⁸

Appearance of iron construction is one of the main conditions for the arcades' innovations. The model for covered arcades is the Middle Eastern covered bazaars. Montagu expresses that Istanbul bazaars at its time defined the first arcades.⁸⁹ The variances between Middle Eastern covered bazaars and arcades refer to the differences between the Muslims' and Europeans' lives. In Islamic countries the main spaces for unifying people were mosques and covered bazaars.⁹⁰ Most of the public spaces in Islamic cities were covered, while the public spaces in European towns were open.

⁸⁸ Geist, Johann Friedrich. 1983. *Arcades, the history of a building type*. Cambridge, Mass: MIT Press, p. 62.

⁸⁹ Montagu, Lady Mary. 1962. *Briefe aus dem Orient* [translation *letters from the orient*, 1784], 2d edition, Stuttgart, p.192.

⁹⁰ Geist, Johann Friedrich. 1983. *Arcades, the history of a building type*. Cambridge, Mass: MIT Press.

The arcade is a covered pedestrian walkway. In general definitions, the shopping arcade is a glass covered pedestrian walkway which connects two busy streets and is lined on both sides with shops. In some cases, arcade has stores, offices, workshops, and dwellings on the upper floors. The arcade organizes the retail trade, offers public space on private property is helpful in decreasing the traffic congestion of the busy streets surrounding the covered arcade, the arcade is a place only for pedestrians.⁹¹

4.1.2. Location of the European Arcades: The location of the arcades was chosen close to the central part of the cities, among the prominent buildings and streets. The arcades are transitional places for movements. They are access ways between two streets. If one building is connected to another, the result is gallery or pergola; if one street is connected to another the result is arcade; if a part or a whole city is connected to another the result is the railway station. Hence, the function of arcade is something between railway station and gallery.⁹² The comparison between the European arcades and Middle Eastern covered bazaars in terms of their locations presents that the arcades' structures, like Middle Eastern covered bazaars, were interwoven into the cities' structure.

⁹¹ Geist, Johann Friedrich. 1983. *Arcades, the history of a building type*. Cambridge, Mass: MIT Press, p.23.

⁹² Ibid, p, 31.

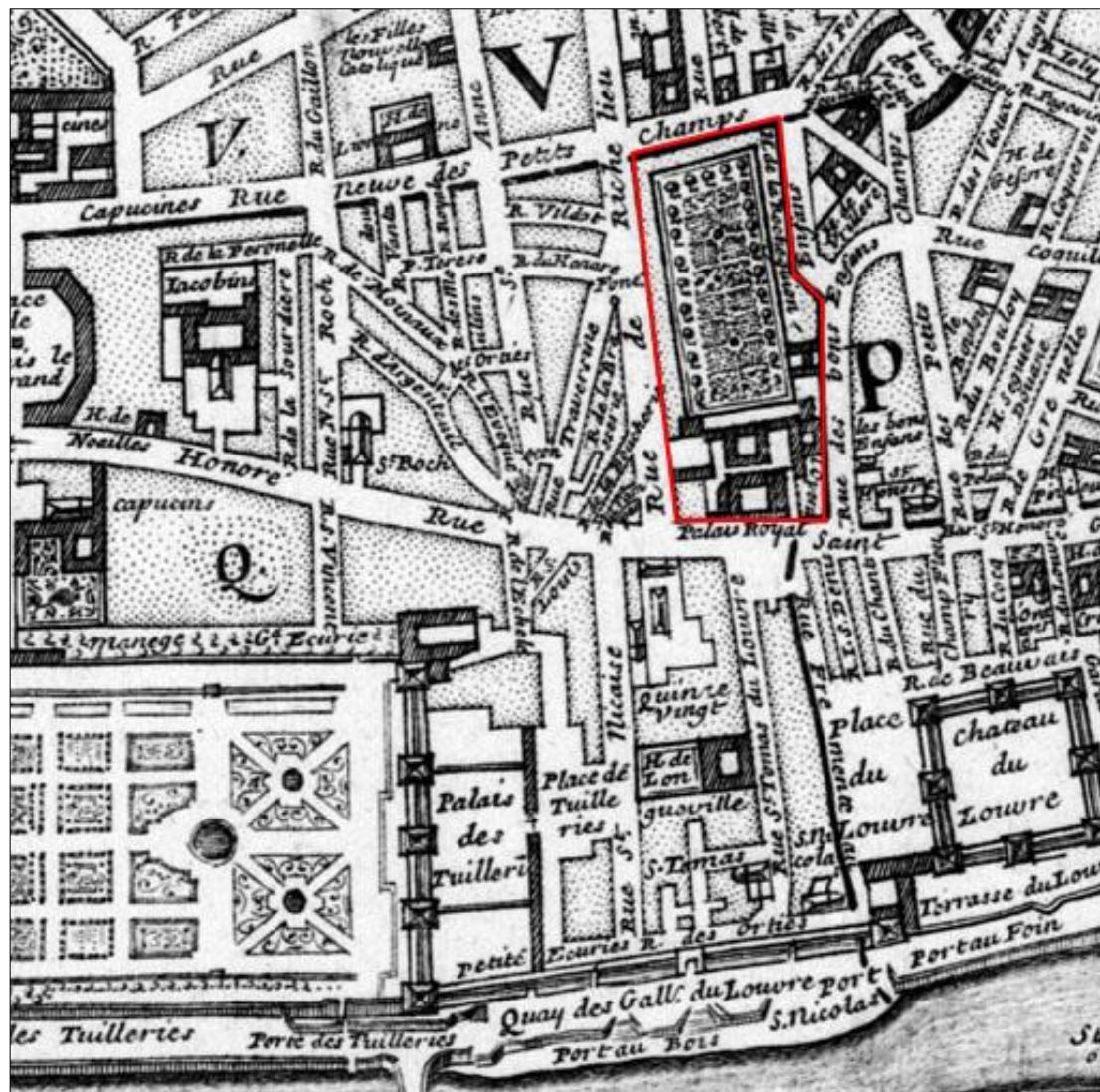


Figure 4.1. Location of arcade in the city site. (Palais Royal)

The figure represents the location of the arcades among the prominent buildings and streets.

The figure represents the location of the arcades among the prominent buildings and Source: <http://lamaupin.com/images/Paris-1705-StHonore.gif>. (visited: 23.09.2014)

4.1.4. Typology of European Covered Arcades: Geist provided typological listing for arcades. Each list considers the arcade according to a series of criteria. These lists are classified under these headings: spatial types, building types, longitudinal sections, subdivision, forms of glass roof construction.

Spatial Types: The first typology of the arcades covers the variations according to their forms, as they intersect the building block. This diagram is divided horizontally, according to the number of approaches and the figure is describing the arcade space. It is divided vertically according to the following spatial elements: the street as directional space; the street and the central space as the basis for spaces that cross or meet at an angle; the central space alone-a rare case; and the arcade spaces that

include an interior building block. The diagram indicates that the paths of the arcades and their intersection points are carved out of spatial configuration of the arcades. So, as the orientation and movements experience relate to the spatial types, different spatial types create distinct sense of place for each space of arcades.

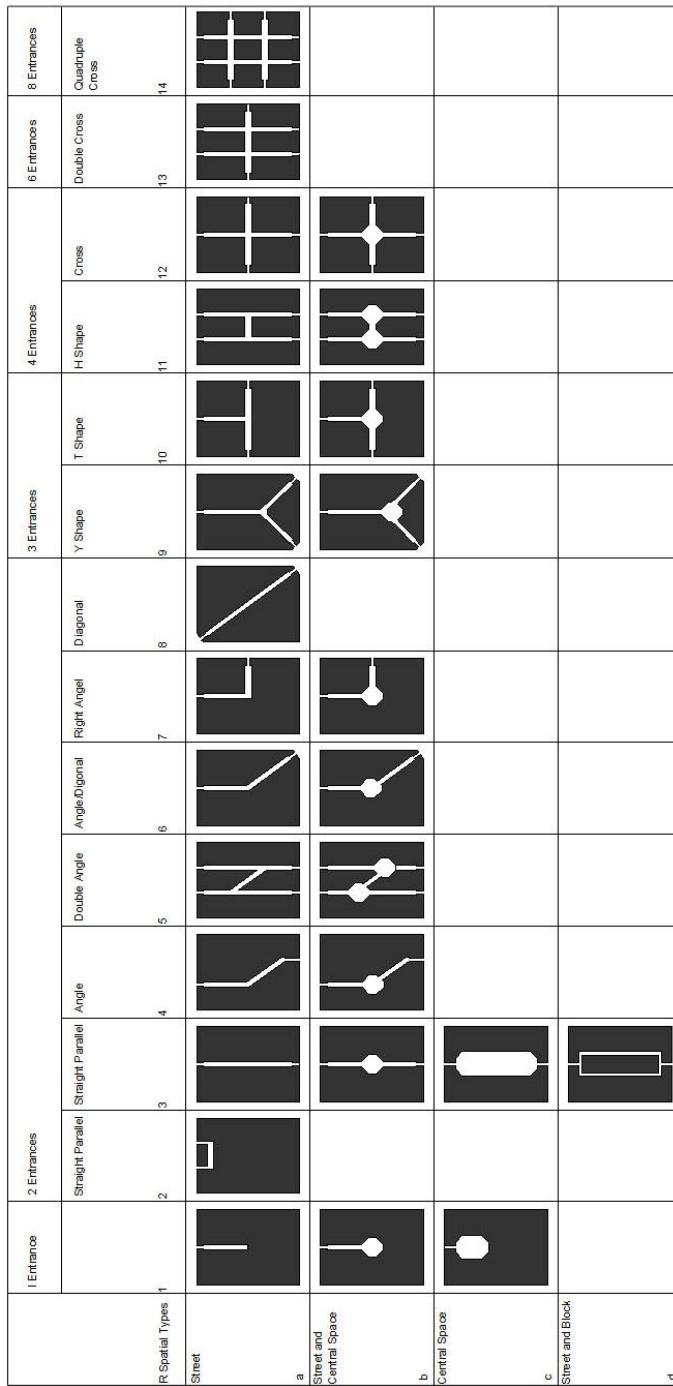


Figure 4.2. Classification of arcades (spatial types)
Source: Geist, J. 1983, P. 92.

According to this classification, arcades are comparable to Middle Eastern covered bazaars. The central spaces of European arcades that are created by the intersection

points of streets are same as charsoghs in Iranian covered bazaars which are the connection joints between rastes.

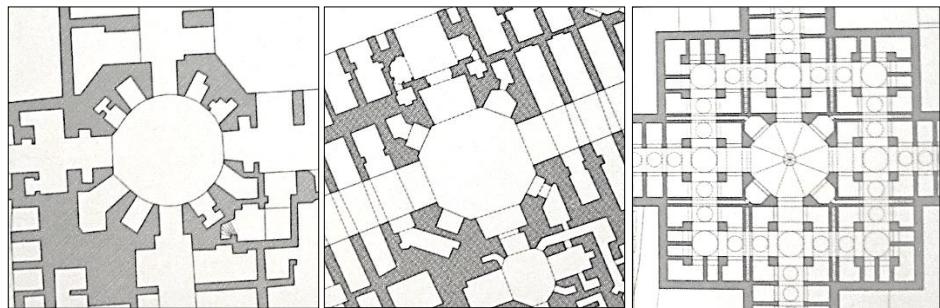


Figure 4.3. Chahar soogh In Iranian covered bazaars.
Source: Soltanzadeh, H. 2010, p.29.

Building Types: As the surrounding of a space have effects on the sense of place of it, the second typology presents the relationship between the arcade as building and the surrounding building block. The arcade building is shaded in the diagram; the block itself is indicated by the square frame. Horizontally, the diagram is arranged according to the number of the street facades. Vertically, the diagram attempts to classify the plan of the building:

- a. A regular, well-proportioned plan form
- b. An irregular plan form dependent on the shape of the lot
- c. A plan form providing contact with additional block sides by an adjoining or added building opening onto the arcade, like a cinema or theater
- d. A plan form taking up an entire block. It is characteristic of these types that the arcade does not possess separate facades but occupies all or part of the block with the parts of the building which belong to it.

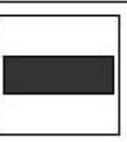
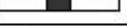
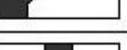
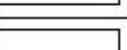
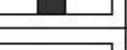
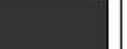
		No Facade			1 Facade		2 Facades		3 Facades				4 Facades				
			Straight		Right Angle		1 Corner		2 Corners	1 Corner	2 Corners						
Building Types	1	2	3	4	5	6	7	8	9	10	11						
Regular	a																
Irregular	b																
Block Form	c																
Connection with Additional Side of Block	d																

Figure 4.4. Classification of arcades (Building types)

Source: Geist, J. 1983, P. 92.

Cross Sections: This diagram depicts the arcade profiles. The shaded areas show building cross sections while the white areas present the interior or exterior. The proportions of the profile of the arcade space are determined by the number of the stories, the spatial enclosure overhead, and the contour of the facades of the structures bordering the arcade.

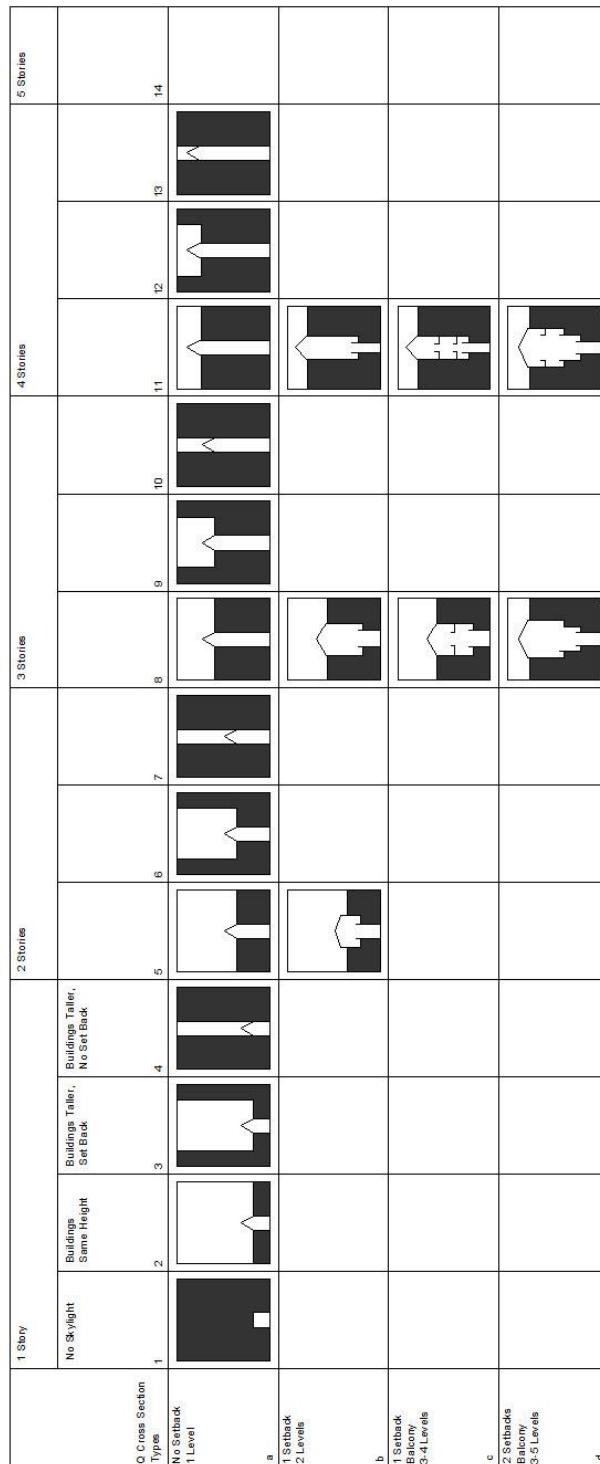


Figure 4.5. Classification of arcades (Cross section types)

Source: Geist, J. 1983, p. 94.

Longitudinal Sections: This diagram shows the development of depth of the arcade. The elements include the glass roof, the central space, the transverse space, the frontal building, the lateral building, and the passageway. Horizontally, this diagram is arranged according to the number of glass roofs, and their combinations with the central spaces, frontal buildings, and transverse buildings, which are depicted in the diagram by shading. Vertically, it is classified according to the number of stories.

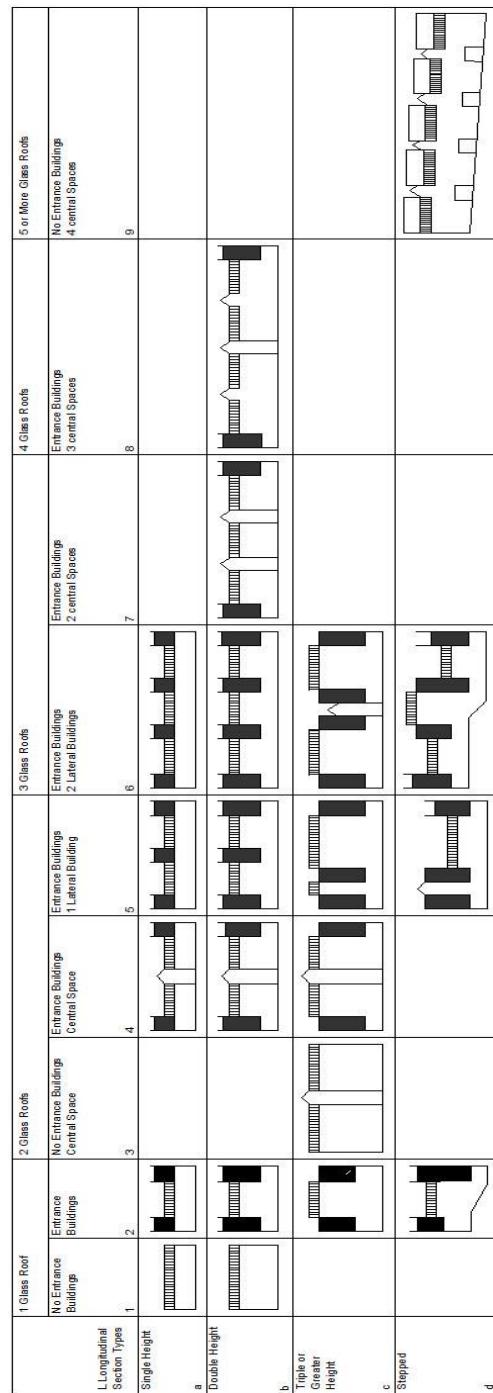


Figure 4.6. Classification of arcades (Longitudinal section types)
Source: Geist, J. 1983, p. 94.

Types of Subdivision and Means of Access: This diagram depicts the elements consist of plans, steps, staircases (shown in black), the gallery as terrace, pergola, and bridge.

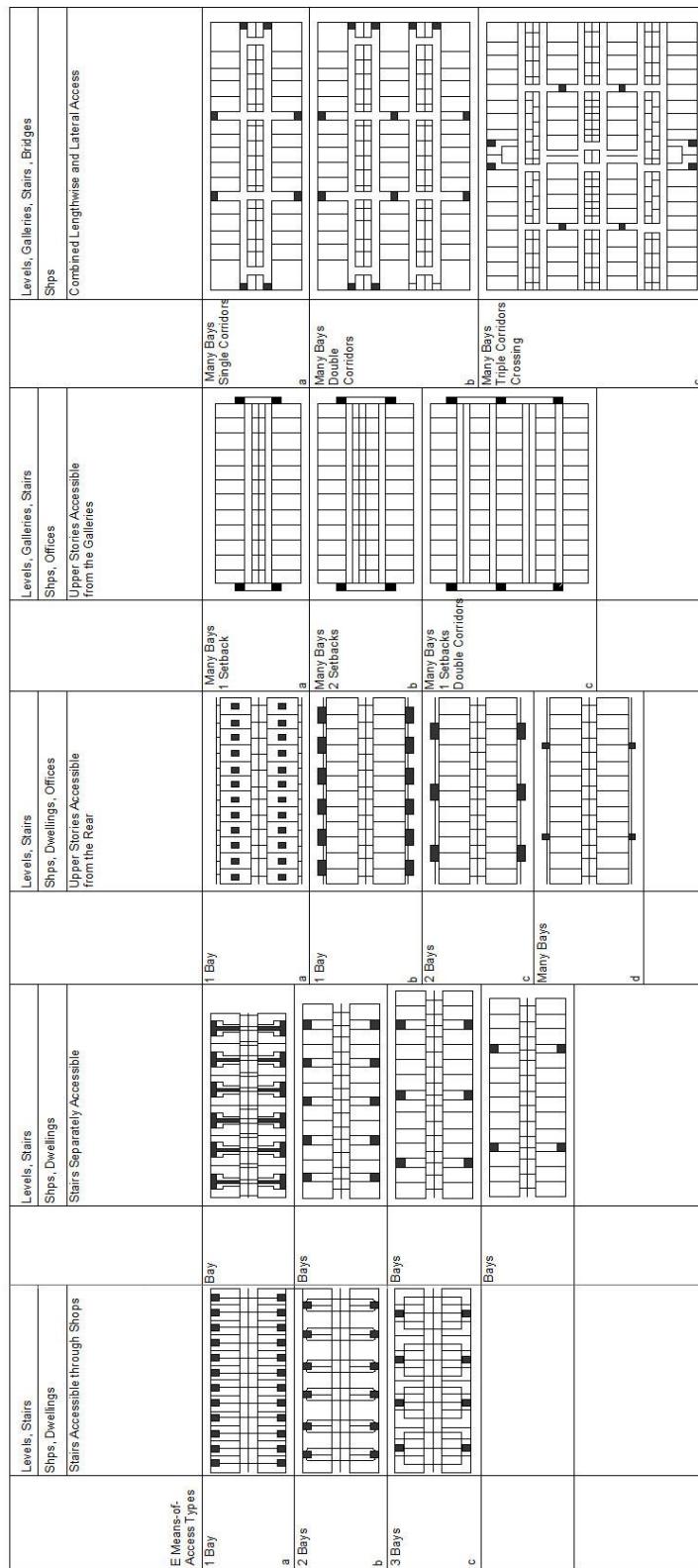


Figure 4.7. Classification of Arcades (Means of access types)
Source: Geist, J. 1983, P. 96.

Types of Glass Roof Construction: This diagram presents the basic construction types of glass roofing in arcades. Horizontally, it is arranged according to the way in which glazing is used in the roof of the arcade. This issue belongs to the historical development of the arcade, since a full and continuous glass roof did not become a common feature until 1820s. In addition, the profile of glass roofs serves the horizontal divider. It may be pointed, semicircular, saddle, or vaulted. Vertically, this diagram is divided according to the typical support structures of the glass roof. The broader the arcade, the more complex the support structure must become to span the greater area. These spaces, however, usually range between 3 and 15 meters, a distance which does not pose any essential structural problems. Thus, there was not many original development in glass roof construction; they are, rather reduced, ornamental, and derivative, taken over from building types with much greater ranges.

For identification of an environment the illumination is one of the main principles for sense of place. In arcades, the lighting system was provided by roof construction. So, the variation of roof construction creates different experiences for the users and meanings of the places.

	High Side Light	Round Skylights	Rectangular Skylights	Continues Skylights		
K Class Roof Construction Types	Saddle	Pendentives	Saddle	Saddle	Saddle	Barrel, Barrel Segment Pointed Arch, Ogee Arch, etc.
Roof Plans						
Self-Supporting						
Beams						
Parallel Trusses						
Triangular Trusses						
Buttressing						
Cable						

Figure 4.8. Classification of arcades (Glass-roof construction types)

Source: Geist, J. 1983, P. 98.

The roof construction of arcades reminds the roof construction in Middle Eastern covered bazaars, in which the natural illumination was provided by openings on the roof. The arcade of the Galeries de Bois (Palais Royal, Paris), shown in the first column, is counterpart of roof construction in dry and arid zone of Iranian bazaars. Moreover, the openings are similar to the Istanbul Grand Bazaar.

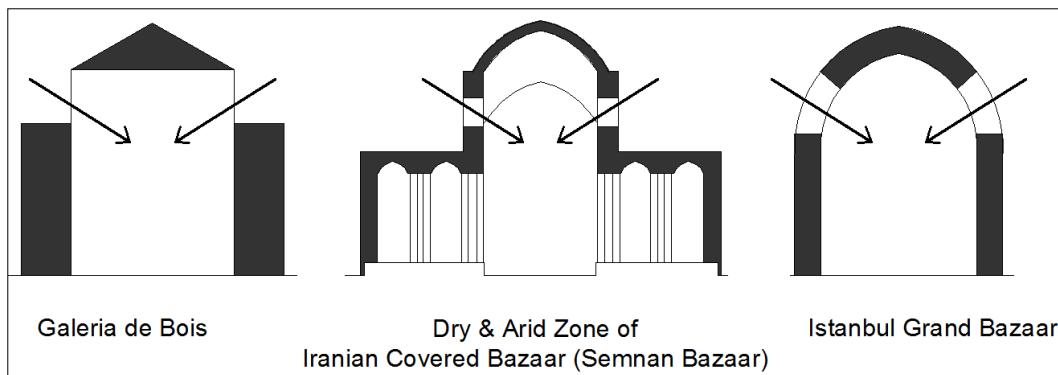


Figure 4.9. Roof construction comparison between arcades, Iranian and Turkish covered bazaars.
Source: Provided by the author

The other classifications of covered arcades have similarities with Iranian and Turkish covered bazaars. The development in glass roof construction of European arcades was the main origin of glass constructions of shopping malls.

The comparison between typologies of covered bazaars and arcades illustrates that over the time, by expansion of industrial materials and techniques, changes in the urban context and life style, the trading centers began to be constructed in more similar ways at various levels. By introduction of modernity in 18th century, construction of trading centers by iron and glass became the basic principle. The analyses in terms of typologies of arcades show that the arcades have specialized structures and typologies. Their unrivaled features give them particular identities.

4.1.5. Space Configuration: The arcade resembles a street with buildings on both sides. Arcades composed of narrow, self-sufficient units are brought together by the interior facades. Mostly, they have symmetrical spatial configuration on both sides, which is the fundamental difference between them and shopping streets. This feature of arcades is comparable to the Middle Eastern covered bazaars.

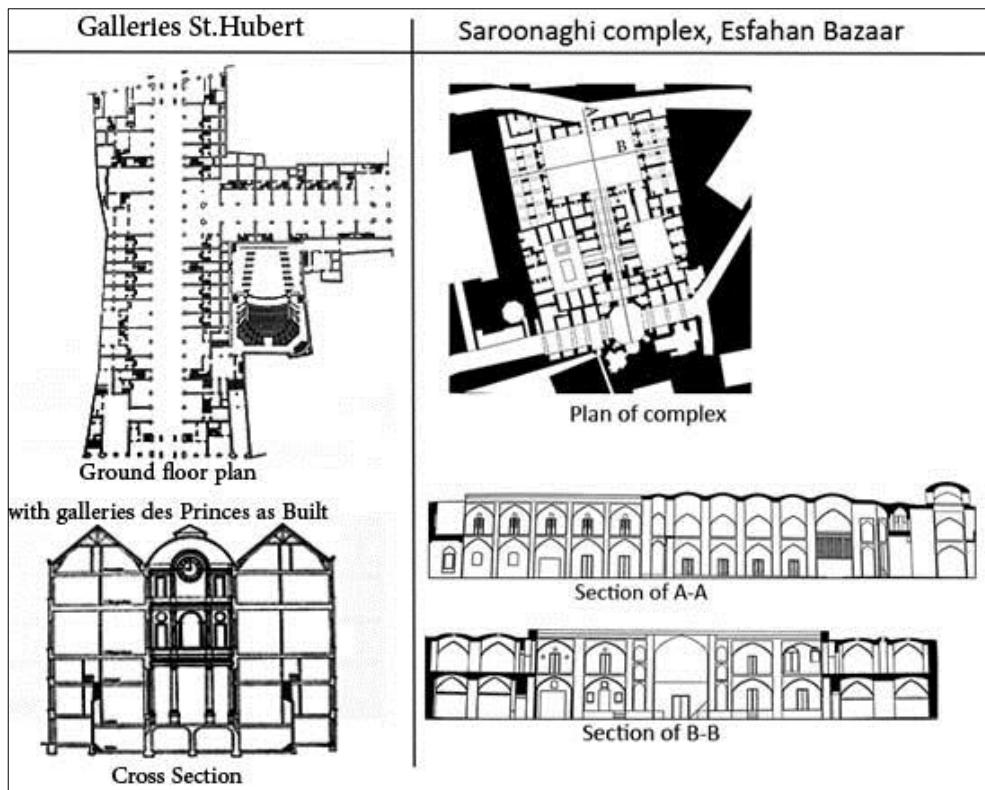


Figure 4.10. The comparison between arcade and covered bazaar (Symmetrical street space)
source: Provided by the author after Geist, J. 1983 & Falamaki, M. 2005.

The comparison of Galleries St. Hubert and Saroonaghi complex as examples of arcades and covered bazaars shows the symmetrical designs of both types of establishments.

The arcades consisted of prominent motifs of interior facades of the 19th century shopping space, such as arches on supports, on pillars, columns, colonnades, and so on. The motifs of interior facades were as the same the decorations of facades which were accessible to the public space and street. Their interior spaces have exterior architectural façades; an intended exterior made interior. Glass roof, symmetrical facades, and exclusively pedestrian walkways are specific elements for arcades to separate them from streets. The arcades, being prominent places for trading luxury goods, were fashionable places of the 19th century.

The arcade was a place in which the individual shops were gathered for developing and organizing the retail trade. The arcade appeared in the beginning of high capitalism. With the appearance of arcade, the

manufacture of luxury goods found new methods for distribution and faster turn over.⁹³

The analysis in terms of space arrangement and its configuration confirms that the arcade building composes unique experiences for the users, which have effects on the memories of the European cities.

⁹³ Geist, Johann Friedrich. 1983. *Arcades, the history of a building type*. Cambridge, Mass: MIT Press. P. 35.

4.2. Palais Royal in Paris

According to Geist, the arcade expansion in Paris related to the urban construction of the city.⁹⁴ In the Middle Ages the urban fabric of Paris was shaped by a conglomeration of narrow, intertwining alleys, tall buildings, and overpopulated courtyards. Despite the existence of various numbers of churches and cloisters, there were no adequate squares or open spaces.⁹⁵ Therefore development of arcades was the main response of Paris city around 18th century.

“The squares, which provided the first open spaces in the city as well as beautiful, airy urban residences off the main traffic arteries, can be considered the precursors of the Palais Royal.”⁹⁶

Emergence of the arcades created new experience of public and shopping spaces for the city. Therefore, discussion of the memory of the 19th century European cities is under influence of arcades as new innovations in terms of marketing centers of the cities. The Parisian arcades were narrow buildings with shops and apartments. They were built by wood, plaster walls, and illuminated by skylight with small panes, wooden doors.⁹⁷

⁹⁴ Geist, Johann Friedrich. 1983. *Arcades, the history of a building type*. Cambridge, Mass: MIT Press.

⁹⁵ Ibid, p. 445.

⁹⁶ Ibid,p.447.

⁹⁷ Ibid.p.448.

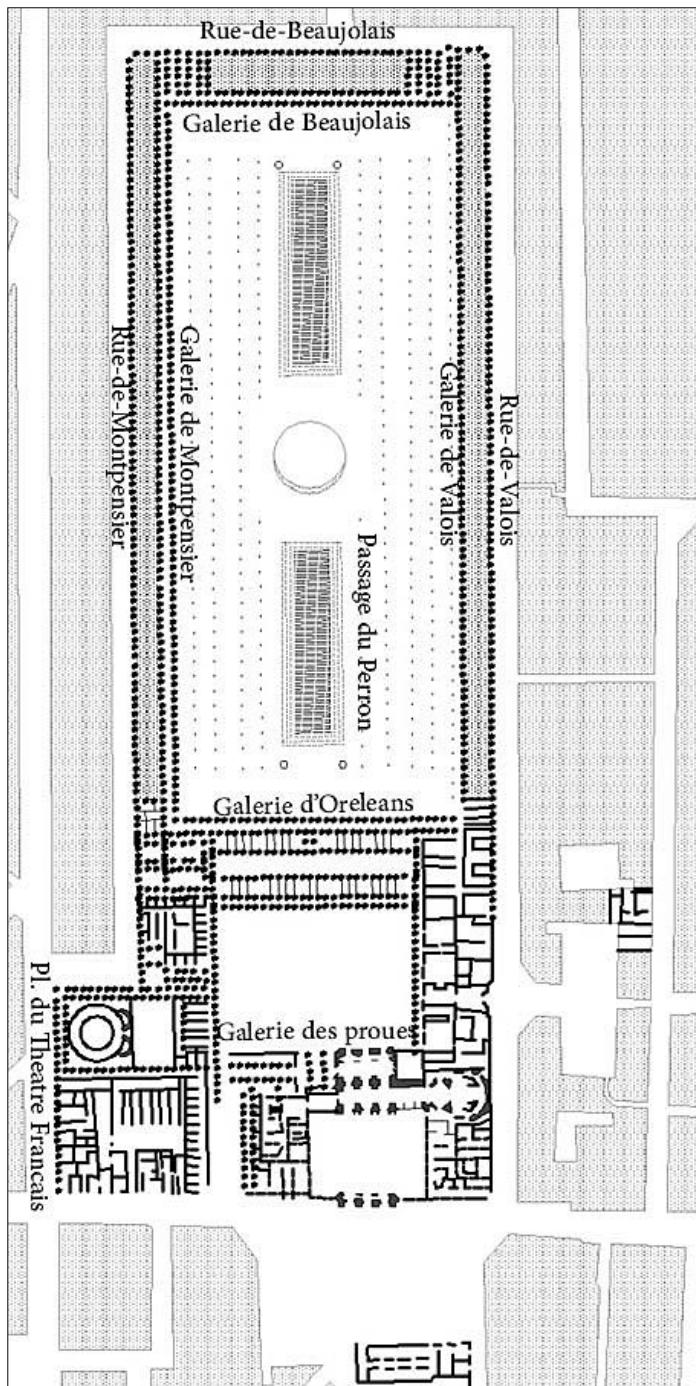


Figure 4.11. Plan of Palais Royal.

Source: Provided by author after Geist, J. 1983, p.454

The immediate urban context of Palais Royal is constructed by the establishments which are integrated into the exterior space. The Palais Royal, like the other urban blocks of the region, directs movements and establishes orientation. There is a coherent relationship in the immediate context of the Palais Royal, featuring a network between the block pattern and individual buildings. This establishment like the Middle Eastern covered bazaars was interwoven into the urban fabric; a

conglomeration of street network relates Palais Royal to the other parts of the city.

About the position of Palais Royal in the city, Geist says:

The Palais Royal, as it stands today, conveys a sense of stillness and peace.

It is an oasis in the center of Paris, a garden with children at play, landscape hedges, splashing fountains. The arcade is inhabited by men sleeping on iron benches or hawking merchandise in the galleries. The shops hardly seem to sell anything anymore. The magnificent apartments have boarded fronts.⁹⁸

Therefore, the location of Palais Royal among the congested part of the city creates special experiences for the users and sense of place. Most of the connection ways to Palais Royal are narrow roads which are for utilization of both pedestrians and automobiles. The immediate urban context has potential for creation pedestrian experiences, in which Palais Royal by its unique properties has effects on identification of special sense of place.

⁹⁸ Geist, Johann Friedrich. 1983. *Arcades, the history of a building type*. Cambridge, Mass: MIT Press.p.452.



Figure 4.12. Immediate urban context of Palais Royal.

The orientation of the district was created according to the buildings' configuration. The red lines show that Palais Royal's structure is interwoven into the city structure. So, there is a continuity between bazaar and the city fabric.

Source: Provided by the author after Google map.



Figure 4.13. The access ways between Palais Royal and the city.

In this district, most of the access ways are local roads. In addition, the figure shows the continuity between pedestrian roads of Palais Royal and the cities' local roads.

Source: Provided by the author after Google map

The establishment consists of three rows of shops which are located face to face. According to the plan of Galleria de Bois, the spatial configuration of this establishment is parallel axial. This spatial configuration relates to the paths and movement circulation in the establishment.

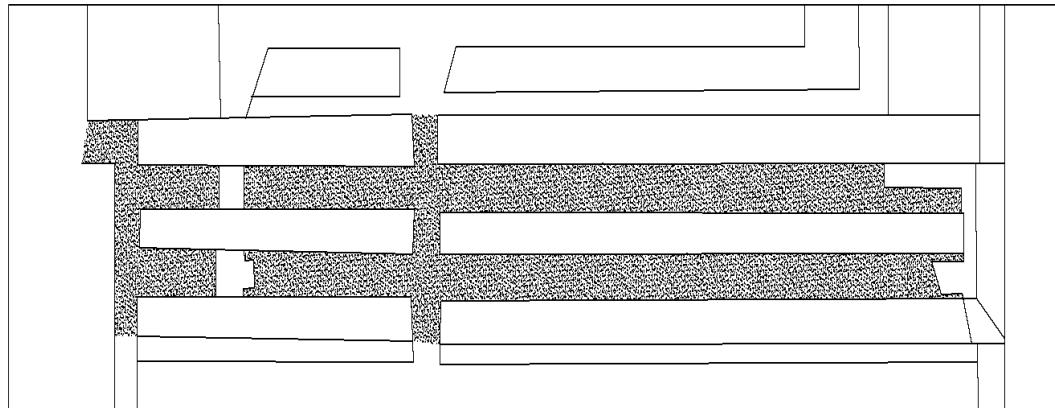


Figure 4.14. Spatial configuration of Galleria de'Bois.
Source: Provided by the author after Geist, J. 1983, p.456.

The three rows of shops contained two tall passages with skylights. This type of plan provides two requirements: shops on both sides and their own source of illumination. This type of shaping is the result of wooden beams of supporting structure built on the foundations of originally planned six-rowed colonnade.

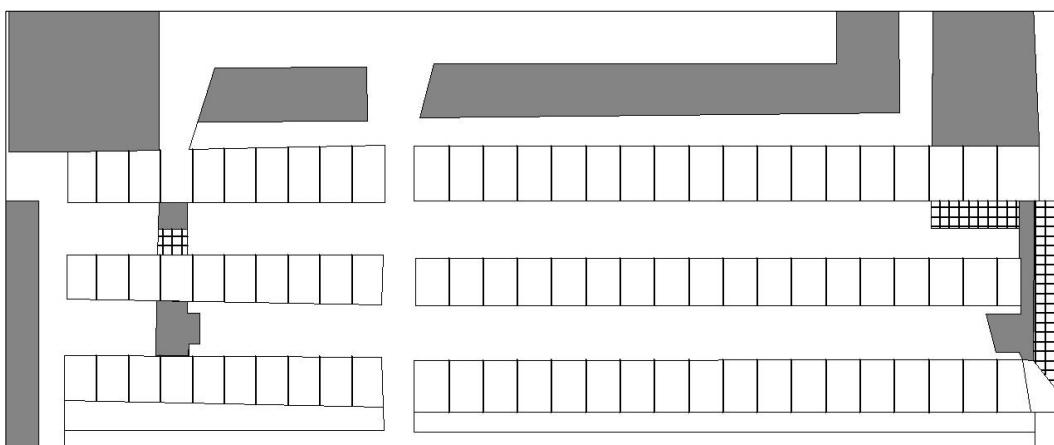


Figure 4.15. Palais Royal, Galeries de Bois, plan.
Source: Geist, J.F. 1983, p.456.

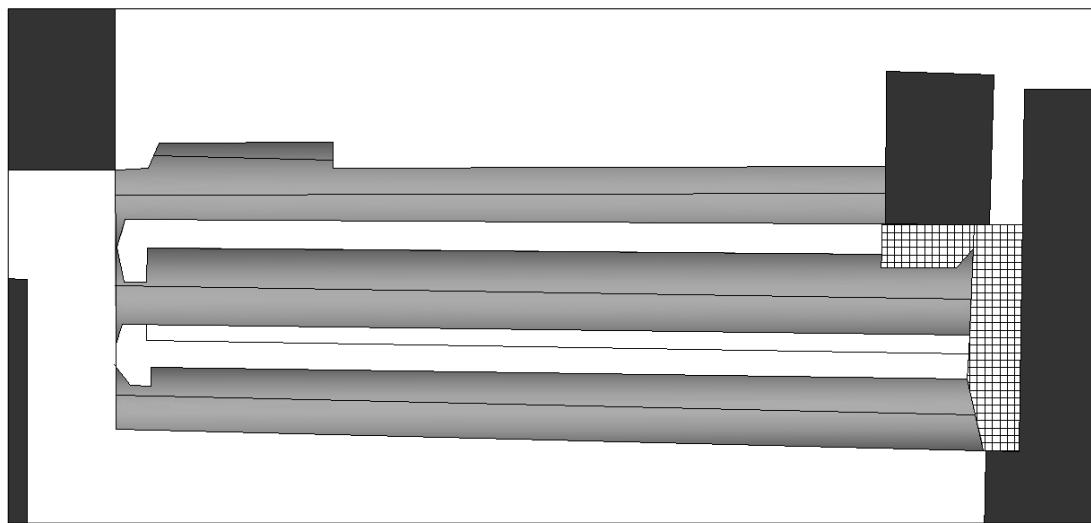


Figure 4.16. Palais Royal, Galeries de Bois, overhead view of roof.
Source: Geist, J.F. 1983, p.456.

Palais Royal is a complex of various functions.

This is Palais Royal today, as it gazed back over its three-hundred-year history and the time when it was the center of European social life.... The palais Royal contained reading rooms, bookstores, souvenir shops, pottery, tobacco, perfume, and antiques, small food markets for cosmopolitan palate. It also contained theatres, picture galleries, and other exhibitions.⁹⁹

The unification of heterogeneous functions – business, consumerism, entertainments, politics, and information, in a space protected from traffic and weather, explains the significant role of this establishment in the public life.

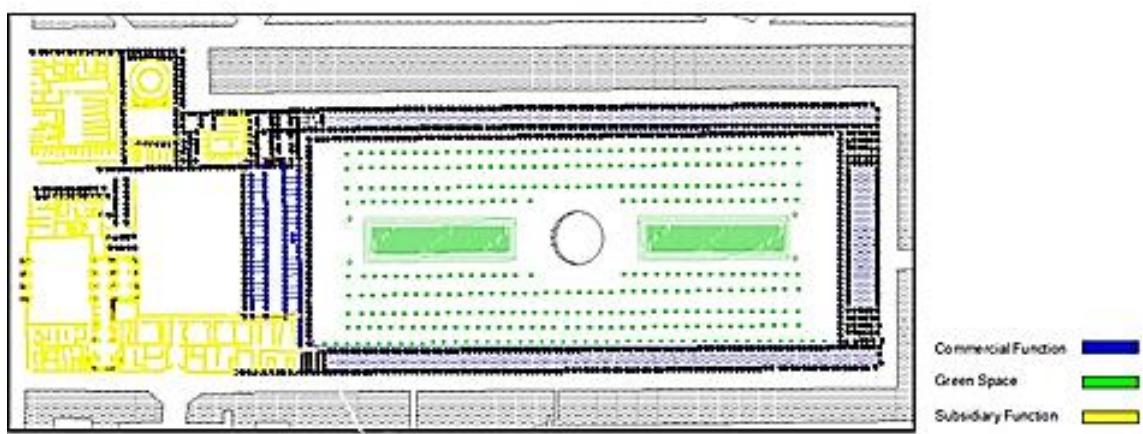


Figure 4.17. Different functions of Palais Royal.
The figure illustrates that Galleria de Bois has commercial function. It is located among the Palais Royal complex which consists of several functions simultaneously.
Source: Provided By the author after Geist, J.F. 1983, p.456.

⁹⁹ Geist, J.F. 1983. *Arcade: The History of a Building Type*, p.458.

Hence, the location of Palais Royal in a congested part of the city, green spaces and different functions, special space arrangement and interior design compose unique experiences for the users.

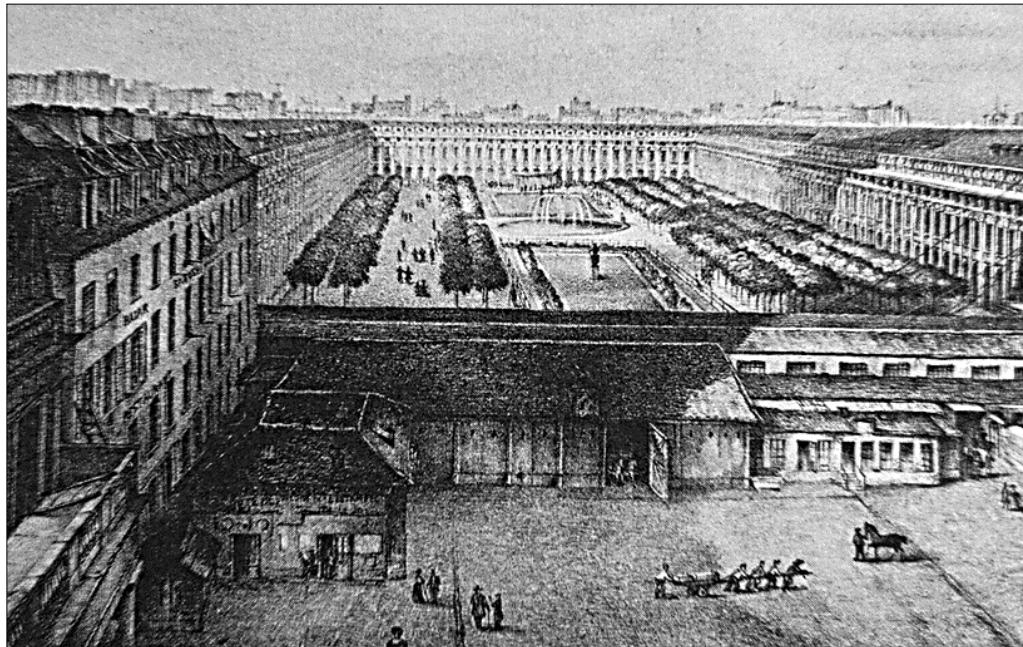


Figure 4.18. Palais Royal, Galleria de Bois.

Source:<http://www.flickr.com/photos/richardsennett/4206220783/lightbox/> (visited:14,10,2013)



Figure 4.19. Palais Royal, Galleria de Bois, interior view.

Source:http://parisrevolutionnaire.com/IMG/jpg/Palais_Royal_jardin_du_Galleries_de_bois_41_max-3.jpg visited: 14,10,2013)

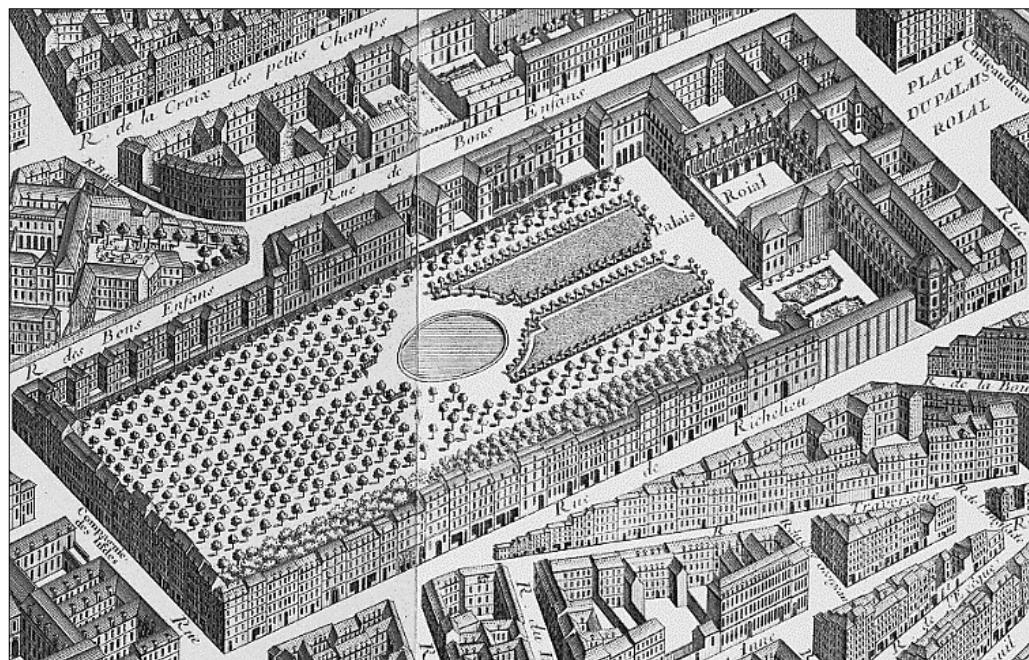


Figure 4.20. Palais Royal, Galleria de Bois.

Source: http://upload.wikimedia.org/wikipedia/commons/d/dc/Palais-Royal_on_the_map_of_Turgot_1739 - Kyoto U.jpg (Visited:14,10,2013)

4.3. Galleria Umberto I

The background historical information of Naples shows that during the 17th century, it was one of the largest and artistic cities in Europe, particularly because of the baroque painting and architecture. After 18th century, Naples was renowned for its artistic life and it was the fourth largest city in Europe, after London, Paris, and Istanbul.¹⁰⁰ Galleria Umberto I was motivated by the pride of Neapolitans. They wanted to make Naples as the leading city, which was an aspiration of almost every large city of Italy in that time. For achieving this goal, it was necessary to construct several great establishments such as banks, stock exchanges, and arcades.¹⁰¹

This arcade became a goal for making Naples as Italy's leading city after the unification. In this respect, the Umberto I project was an aspiration and first step for urban renewal project.¹⁰² Therefore, construction of Galleria Umberto I in parallel to the arcade development in Naples city is responder of existence of hegemonism sense between Italians.

The immediate urban context of Galleria Umberto I consists of prominent establishments like Theater San Carlo opera house, the Royal Palace, and the sea.¹⁰³ Galleria Umberto I was located among the most congestion streets of the city. About the location Galleria Umberto I Geist asserts that, "The location guarantees the almost equal use of all four entrances, and provides the ideal justification for the cross form of the arcade, which is crowned by a huge dome."¹⁰⁴

Galleria Umberto I by its two main cross axes and four entrances connects to the city. The immediate urban context of the galleria includes density mass of buildings. Galleria Umberto I serves as a pedestrian passage between several busy streets and prominent buildings. It is interwoven into the urban fabric, there is a continuity between the structures of arcade and city. Most of the connection roads to the arcade are narrow roads with pedestrian utilization dominance. These roads were constructed as the result of buildings organizations. Therefore, the pedestrian experiences are under influence of immediate building organization of urban context.

¹⁰⁰ Pietropaolo, Laura ,& Testaferri, Ada. 1995. *Feminisms in the Cinema*. Indian University Press.

¹⁰¹ Geist, J.F. 1983. *Arcade: The History of a Building Type*. P, 428.

¹⁰² Ibid, p.428.

¹⁰³ Ibid, p, 428.

¹⁰⁴ Ibid. p.428.



Figure 4.21. Plan of immediate urban context of Galleria Umberto I.

The orientation of the district was created according to the buildings' configuration. The red lines show that Galleria Umberto's structure is interwoven into the city structure. So, there is a continuity between bazaar and the city fabric.

Source: Provided by the author after Google map.



Figure 4.22. The access ways between Galleria Umberto I and the city.

In this district, most of the access ways are local roads which can create pedestrian experiences. In addition, the figure presents the continuity between pedestrian roads of Galleria Umberto I and the cities' local roads.

Source: Provided by the author after Google map.

Galleria Umberto I has a cross axial spatial configuration as the result of two perpendicular covered paths. These paths of the establishment connect to the city

structure. In this respect, the perpendicular paths create a continuity of movement between the inside of the arcade and its outside.

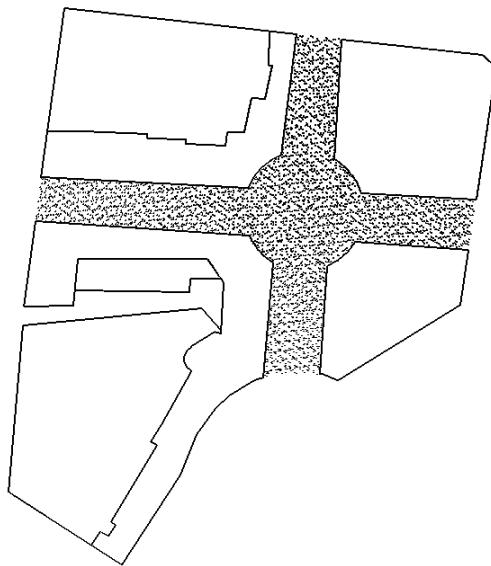


Figure 4.23. Spatial configuration of Galleria Umberto I.
Source: Provided by the author.

There are four huge portals as the entrances of the arcade. Three different functions are defined for each level.

1. The lower level is 5 meters high. This level connects to the public via separate stairs at the entrance.
2. The pedestrian walkway concourses on the ground floor have inlaid marble floor. It includes lots of shops, cafes, and restaurants. The four gates lead to the diagonals of octagonal. These gates are access to the stair cases, and three upper stories. This space is rented to the private schools, news, publishing houses, and studios.
3. In the ground floor the shops are separated by the wide pilasters, the balcony marks the mezzanine level and is used for advertisements. The second floor has double-arched windows and the upper floor is for stories and apartments.¹⁰⁵

¹⁰⁵ Geist, Johann Friedrich. 1983. *Arcades, the history of a building type*. Cambridge, Mass: MIT Press, 429.

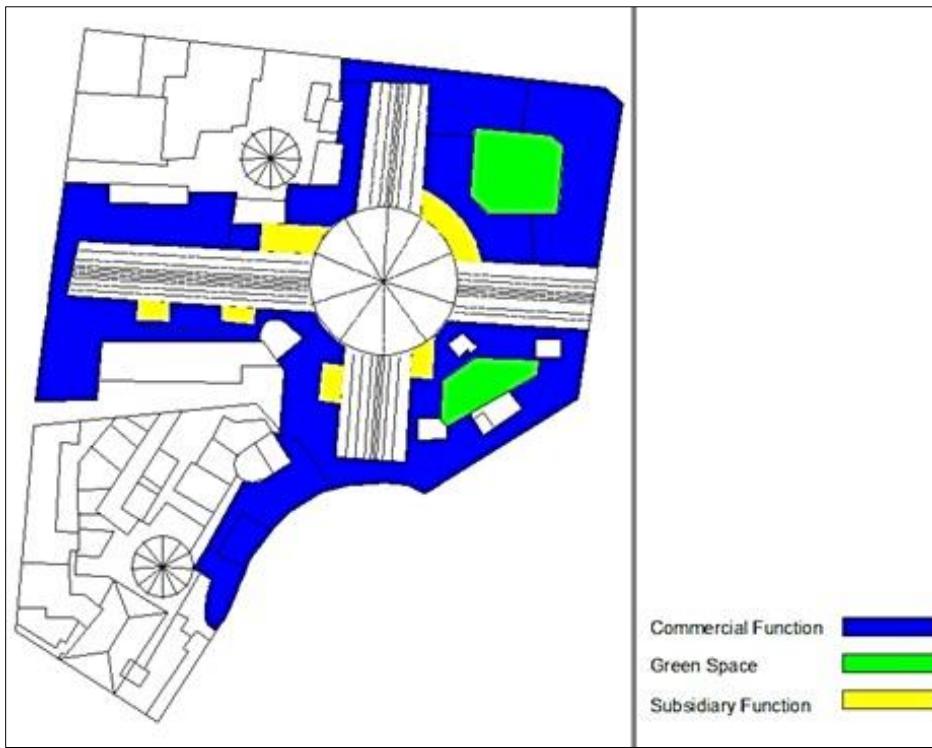


Figure 4.24. Different functions of Galleria Umberto I.

This figure illustrates different functions on Galleria Umberto I. The commercial function as the result of various shops and workshops is the dominant function. In addition, there are some subsidiary functions such as cafes, restaurants for public services.

Source: Provided by the author after Google map.

According to Geist, the arcade acts as a refuge for visitors from rain and snow. It is cooled by the sea wind which blows through it. Each noon the central part of the arcade is noisy and full of Napolitan singers and cabaret artists. The arcade has a “ghostly light” at night. The lower level of the arcade opens to the public at night, exactly under the octagon, and nowadays it is used as a cinema. The passengers who walk around the hall can see the iron catwalks around it. The night clubs, bars, billiard rooms, printing presses, and banks are active in the arcade.¹⁰⁶ The combination of various functions under the coverage of Galleria Umberto I is a feature that identifies the arcade not just as a commercial space but also social and public space.

¹⁰⁶ Geist, Johann Friedrich. 1983. *Arcades, the history of a building type*. Cambridge, Mass: MIT Press, 430.



Figure 4.25. Galleria Umberto I.

Source: <http://aff.bstatic.com/images/hotel/max500/149/14925964.jpg>. (visited: 19.11.2013)



Figure 4.26. Galleria Umberto I.

Source: http://www.bestourism.com/img/items/big/655/Naples_Galleria-Umberto_2536.jpg. (visited: 19.11.2013)

CHAPTER 5

CONTEMPORARY SHOPPING CENTERS

5.1. Contemporary Shopping Centers

By the expansion of cities to the suburbs and the needs for fast transportation, the cities were shaped with wider streets, without adequate interaction with the urban structures. According to Trancik,

Mobility, motion, and automobile became tools for isolation.... The artery replaced the avenue and the street lost its meaning as multipurpose space. Neighborhoods and districts no longer interacted, but became isolated, homogenous enclave. In the end the desire for order and mobility has undermined the diversity and richness of urban public life.¹⁰⁷

In this process, a great change took place in shopping spaces. The expansions of shopping malls are constructed in the suburbs, close to the highways, without enough integration to their immediate urban context. They are mostly constructed by the consumption oriented global networks and their own special standards. The modern shopping malls have ubiquitous elements, which is the main reason for depriving them from place qualities.

¹⁰⁷ Trancik, Roger. 1986. *Finding lost space: theories of urban design*. New York: Van Nostrand Reinhold, pp.6-7.

5.2. Ankamall Shopping Center, Ankara

Ankara has a long history; it is generally known for its development after 20th century, when it was introduced as the designed capital of newly born Turkish nation state. According to Erkip, in the early episode of the century, the city faced with modernization with the hand of determined nationalist government. The second half of the century, like the other developing parts of the world, it witnessed the uncontrolled development of the city with the emergence of suburban areas. The advent of new areas for inhabitants of the cities created potential for expansion of the new structures and institutions for the city. Shopping malls as one of the prominent elements of modernization were added to the urban fabrics.¹⁰⁸

In 1990s the largest shopping center under the name ‘Akköprü Migros’ (126.000 m²) was established in Ankara. This center was developed with new extension projects in 2004 and its name was changed to ‘Ankamall’ (total 176.000 m²). It had a new car park with a capacity for 6000 vehicles, and a five-star hotel with 568 beds capacity was located next to this center.¹⁰⁹

Ankamall shopping center is located in Akköprü area of Yenimahalle district of Ankara. The shopping mall is close to the Turgut Özel Boulvar (Konya Highway), and it is in short distance to the intersection of highways to Konya and Istanbul. The site plan of the immediate district of shopping mall indicates that the establishment is an unintegrated block among highways. The pedestrian experience is broken because of only one pedestrian access to the building from the metro station. Hence, the discontinuity and ubiquitous configuration of the immediate urban context of Ankamall Shopping Mall results in an inadequate sense of place.

¹⁰⁸ Erkip, F.2003. The Shopping Mall as an Emergent Public Space in Turkey, Environment and Planning A, Pion publication, Vol 35, p.1075.

¹⁰⁹ Shahin, Ö. 2011. *Ankamall Sc & Crowne Plaza Hotel*.

http://www.torunlargyo.com.tr/en/pdf/appraisal_reports/1AnkaMallCrownePlazaValuationUpdate2Final.pdf. (Last access: 14.06.2014)



Figure 5.1. Plane of immediate urban context of Ankamall Shopping Mall.
The context consists of highways and unintegrated urban blocks. They are fragmental building blocks, which connect to each other by wide roads. The figure shows that there is discontinuity between structure of the shopping mall and the city structure.
Source: Provided by the author after Google map.



— Wide roads, automobile dominance
— Narrow roads, both automobile and pedestrian
— Pedestrian roads

Figure 5.2. The access ways between Ankamall Shopping Mall and the city.
The figure presents that most of the access to the shopping mall are highways with automobile dominance. This issue breaks the pedestrian experience which can create sense of place to the shopping mall.

Source: Provided by the author after Google map.

The spatial configuration of Ankamall Shopping Mall is based on an atrium scheme. The shops are organized side by side, around the atrium void, while on the whole, the building displays the features of compositional form. Pierre Von Meiss states that:

The sense of continuity of place is necessary to people's sense of reality. In fact there exists a full range of possible awareness, from simple recognition for orientation, through the capacity to respond empathetically to the identities of different places, to a profound association with places as cornerstones of human existence and individual identity.¹¹⁰

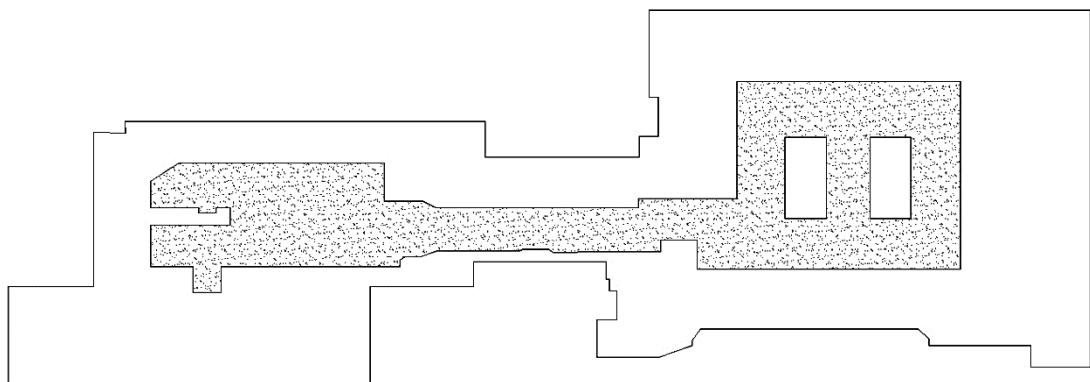


Figure 5.3. The spatial configuration of Ankamall Shopping Mall.
The spatial configuration of the shopping mall consists of shops surrounding a void.
Source: Provided by the author.



Figure 5.4. Ankamall Shopping Mall, Interior view.
The spatial configuration of the shopping mall consists of shops surrounding a void.
Source: Provided by the author.

¹¹⁰ Pierre Von Meiss; transl by Katherine Henault. 1990. *Elements of Architecture: From Form to Place*. London: Van Nostrand Reinhold. p. 63.

The building has 4 floors and 106.000 m² of retail space. It includes spaces with different functions such as shops, cafes, restaurants, playgrounds, cinemas, theater halls. The shopping mall attempts to attract people with its miscellaneous functions for various groups of people, modern facilities, by submitting new marketing systems.

There is a mixed use functional organization in Ankamall Shopping Mall. The public spaces do not provide landmarks whilst users move around. The locations of gathering spaces on upper floors are determined according to the design standards of modern shopping malls. The users of these public spaces are forced to spend their time window shopping in the course of ascending to these spaces. The overloaded shops have a ubiquitous functional configuration. Lack of a unique sense of place and functional organization in design of the shopping mall is the main reason for creation of a non-place.



Figure 5.5. Shops, path and gathering spaces of Ankamall Shopping Mall.
Source: Provided by the author.



Figure 5.6. Shops, path, and gathering spaces of Ankamall Shopping Mall.

Source: Provided by the author.



Figure 5.7. Ankamall Shopping Mall, interior view.

The shopping mall is over loaded with ubiquitous shops.

Source: Provided by the author.



Figure 5.8. Various functions of Ankamall Shopping Mall.

The figure illustrates that Ankamall Shopping Mall has spaces both for commercial and entertainment functions, with public spaces attracting persons from different groups.

Source: Provided by the author after <http://www.ankamall.com.tr/magazalar>. (visited: 02.11.2014)

5.3. Tirajhe Shopping Center, Tehran

Tehran as the capital of Iran since Gajar period has a significant history, in terms of social, economic, and political backgrounds. The architecture and city structure were not excepted from the transformations and developments which were occurred in modern time of the cities. By introduction of western urban practices in all over the world, Tehran was also under influence of westernization and modernization process. Because of expansion of the city, the new institutions and elements to urban fabric were introduced to the city structure. By increasing the number of automobiles and desire to have fast communication, the structure of the city was formed according to the wide streets and highways.

The construction of unintegrated districts, and also freestanding urban blocks were developed. Modern shopping malls are among the new establishments which were added to the city. By beginning of expansion of modern shopping malls in the capital Iran, Tirajhe Shopping Mall was built in one of the congestion zone of the city in 1995. Hence, development of shopping malls in Tehran is the result of introduction of modernization and westernization to Iran, and also expansion of the city to the suburbs.



Figure 5.9. Tirajhe Shopping Mall in Tehran.

Source: <http://i59.photobucket.com/albums/g320/alitezar/J2/c001c7b8.jpg>. (visited: 20.11.2013)

The immediate urban context of Tirajhe Shopping Mall includes congested mass of residential buildings. The shopping mall is located close to the Ashrafi e Esfahani Boulevard, between Hakim and Hemmat highways. Therefore, sense of pedestrian experience is decreased because the dominant accesses to the shopping mall are automobile roads.

Tirajhe Shopping Mall is an isolated block between residential blocks, in contrast to the standard of the modern shopping malls that are blocks between parking areas. This issue creates lack of enough parking area and increases the congestion in the immediate urban context. Despite the location of the shopping mall among other blocks, there is no integration between blocks and city structure.



Figure 5.10. Plan of the immediate urban context of Tirajhe Shopping Mall.
Source: Provided by author after Google map.



- Wide roads, automobile dominance
- Narrow roads, both automobile and pedestrian
- Pedestrians roads

Figure 5.11. The access ways between Tirajhe Shopping Mall and the city.
The figure presents that most of the access to the shopping mall are highways with automobile access.
This issue disappears the pedestrian experience which can create sense of place to the shopping mall.
Source: Provided by the author after Google map.

The shops in this shopping mall are situated side by side and around a void. So, the spatial configuration of the shopping mall is like an atrium. Tirajhe Shopping Mall like Ankamall Shopping Mall has a ubiquitous spatial configuration. The particular movement experience is broken because of lack of adequate landmarks and nodes. These are the reasons for existence of discontinuity throughout all circulation spaces.

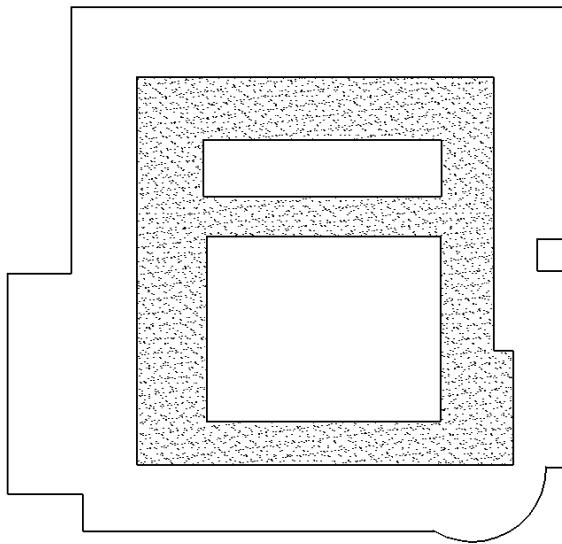


Figure 5.12. The spatial configuration of Tirajhe Shopping Mall.
Source: Provided by the author

This project was designed in two phases, the first phase was commercial center, and the second one was cultural center and cinema. The shopping mall is one of the few cases in Tehran in which the leisure and commercial spaces were designed in one complex. In this project the commercial spaces have decreased and these spaces have been added to recreational areas, walking areas, and connective elements which rarely can be seen in Tehran shopping malls.

There are indoor landscapes with trees either natural or artificial in the atrium, which purify the air and create a livelier atmosphere. In addition, this type of design creates an attractive space for customers, suitable place for strollers and customers to sit down and relax giving them a chance for looking around comfortably.



Figure 5.13. Tirajhe Shopping Mall, inside view.

The green landscape of the shopping mall creates livelier atmosphere for the users.

Source: Provided by the author.

In Tirajhe Shopping Mall, there is a mixed use functional organization. In contrast to the case of Ankamall shopping center, the spaces are not so much under the influence of trademarks of the world. Hence, this shopping mall has somewhat a local character in contrast to the Ankamall Shopping Mall.



Figure 5.14. Tirajhe Shopping Mall, inside view.

The shopping mall is overloaded with local spaces.

Source: Provided by the author.



Figure 5.15. Tirajhe Shopping Mall, inside view.
The shopping mall has a mixed use functional organization.
Source: Provided by the author.



Figure 5.16. Tirajhe Shopping Mall, inside view.
The shopping mall has entertainment functional in upper floors.
Source: Provided by the author.

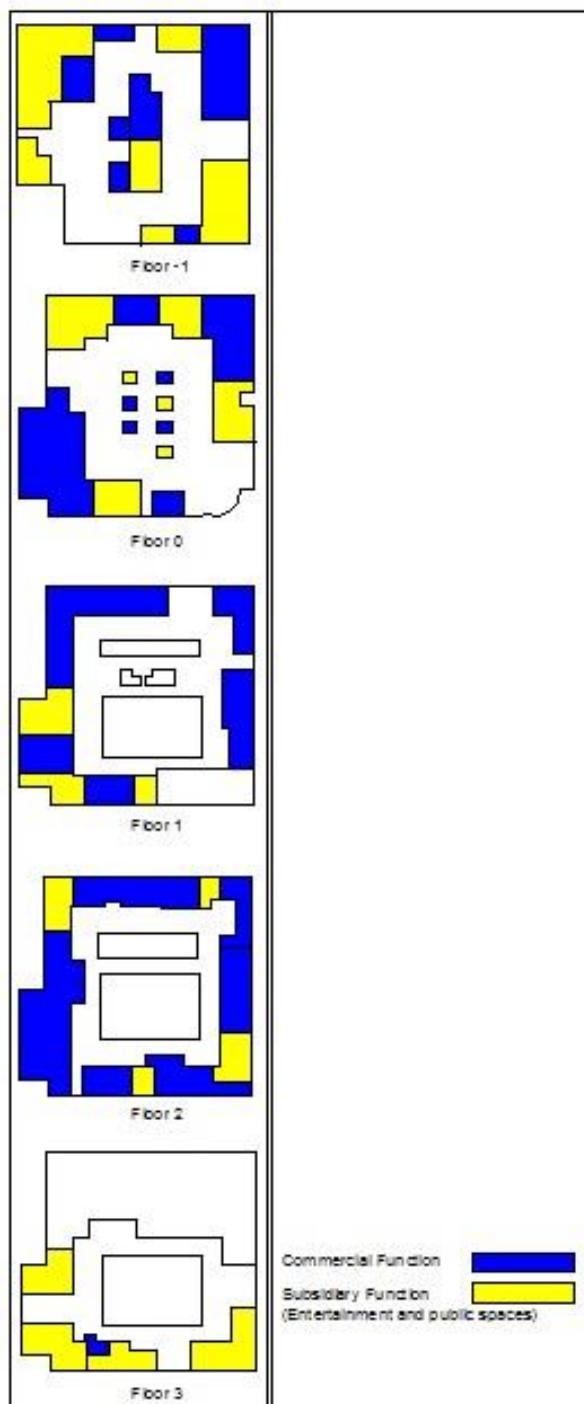


Figure 5.17. Various functions of Tirajhe Shopping Mall.

The figure illustrates that Tirajhe Shopping Mall has spaces both for commercial and entertainment functions, with public spaces attracting persons from different groups.

Source: Provided by the author.

CHAPTER 6

COMPARISON OF SHOPPING SPACES

The covered bazaars in the Middle Eastern cities were places in which the citizens gathered. They are interwoven into the urban fabric. There is a continuity between bazaar's structure and city structure. They were located in the cities' center and in short distance to other establishments. According to Ashraf, "the covered bazaars of Islamic countries have long history and they were the main elements in forming Middle Eastern cities. The structure, location, and shape of the bazaars had imperative character in expansion of the cities."¹¹¹ Hence, they were backbones of the cities and indicated the routes which joined various parts to each other and centralized them to the core of the cities.

The 19th-century shopping galleries are pedestrian walkways, have glass vaults and domes. The shopping galleries were expanded with the emergence of modernity and new life style in European cities. Like the covered bazaars they are interwoven into urban fabric and connected several busy streets and monumental buildings to each other. Their architecture features are precursors of modern shopping malls.

With the expansion of modern life style in societies, the positions of the shopping spaces were changed. The city centers were reshaped by streets which had vehicular congestions and multi-story buildings. Within this process, the suburbs of the cities became the main places of construction of shopping malls.

¹¹¹ Ashraf, Ahamd. 1977. *Vijheghaye Tarikhi Shahneshiniy dar Iran doreye Eslami: Name Olume Ejtemai Journal*.

This chapter will analyze the elements of cases of this study, to collect the comparison points, referring to both similarities and differences.

6.1. Urban Context

Tabriz Bazaar is located among historical areas and monumental buildings. There are some streets and establishments which were added to the immediate urban context of the bazaar after the introduction of modernity to the city in Pahlavi dynasty. The new facilities were added to the immediate urban fabric under the influence of old structures and their configurations. In the urban context, most of the access ways are narrow ones with automobile and pedestrian dominance.

Hence, the immediate urban context of Tabriz Bazaar contains a mass of historical and modern establishments, local and narrow roads, and modern shopping streets. There is a continuity between the new and old structures of the immediate urban context. In Tabriz Bazaar, there are some rastes which act as vessels between core of the bazaar and its outside. The structure of the bazaar is interwoven into the city structure. In the urban context, the orientation system is well defined as the buildings configuration.

The immediate urban context of Istanbul Grand Bazaar includes historical establishments, local and narrow roads. There is a continuity between the structure of the bazaar and the city. The orientation system of the Istanbul Grand Bazaar is well defined as the buildings configuration.

Palais Royal is located in the central and most congested part of Paris, which was occupied by historical and monumental buildings. It is located between networks of roads which connect this establishment to various parts of the city. Galleria Umberto I is located in the central part of the city and near the harbor. It acts as a node among busy streets and prominent establishments. So, it has an important place in the urban context. This is the main reason for the unique sense of place of the establishment.

Tirajhe Shopping Mall in Tehran is located near the highways. The location of this shopping mall among the highways creates appropriate access for automobiles. This shopping mall unlike the other case of this study “Ankamall Shopping Mall” is

located among the residential buildings but not parking area. In the immediate urban context, the organization of the streets and voids are not a result of buildings organization. Tirajhe Shopping Mall is like a block among residential buildings and wide streets.

Ankamall Shopping Mall is located among parking areas. It is an unintegrated block in the immediate urban context. Pedestrian experience is broken in this context because most of the accesses are high ways and wide roads. The immediate urban contexts of both Ankamall Shopping Mall and Tirajhe Shopping Mall are ubiquitous, have fragmental organizations without adequate integration into the cities' structures.

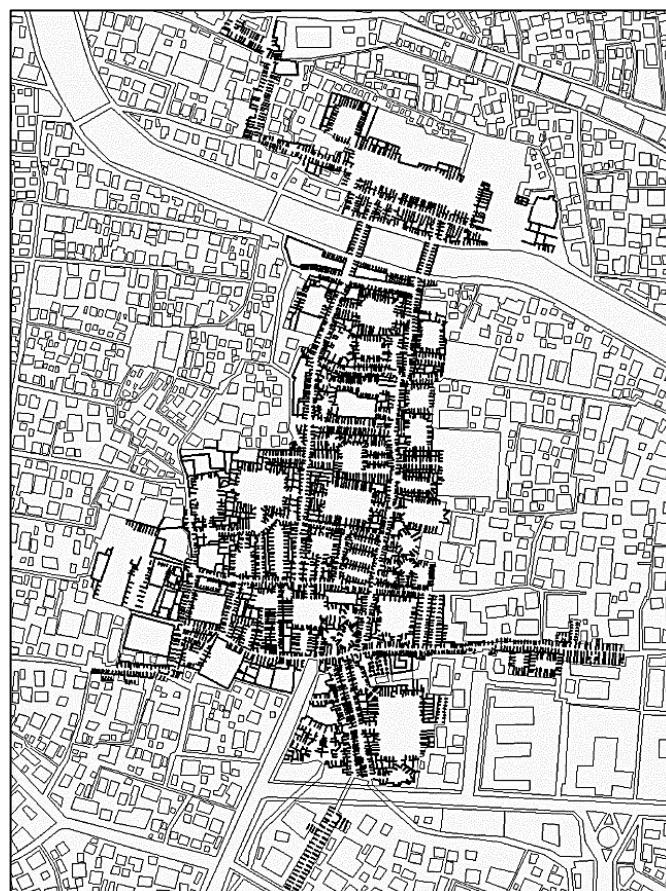


Figure 6.1. Immediate urban context of Tabriz Bazaar and the interwoven structure of the bazaar and the city.

Source: Provided by the author after Soltanzade, H. 200, p.64.



Figure 6.2. Immediate urban context of Istanbul Grand Bazaar and the interwoven structure of the bazaar and the city.

Source: Provided by the author after Google map.

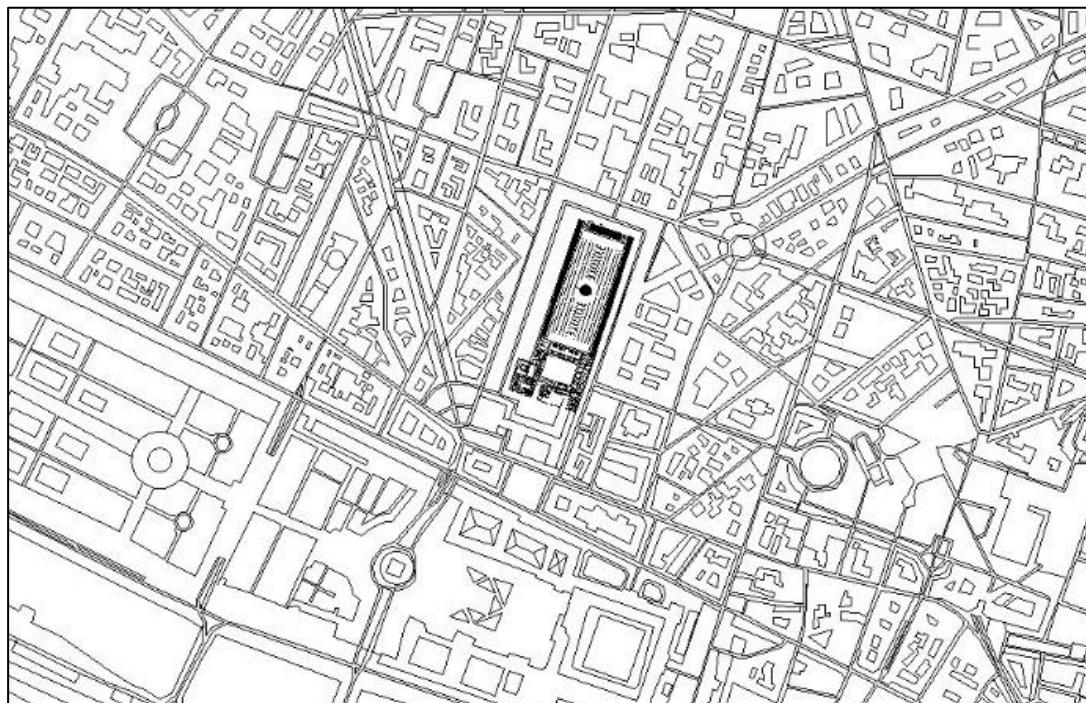


Figure 6.3. Immediate urban context of Palais Royal and the interwoven structure of the establishment and the city.

Source: Provided by the author after Google map.

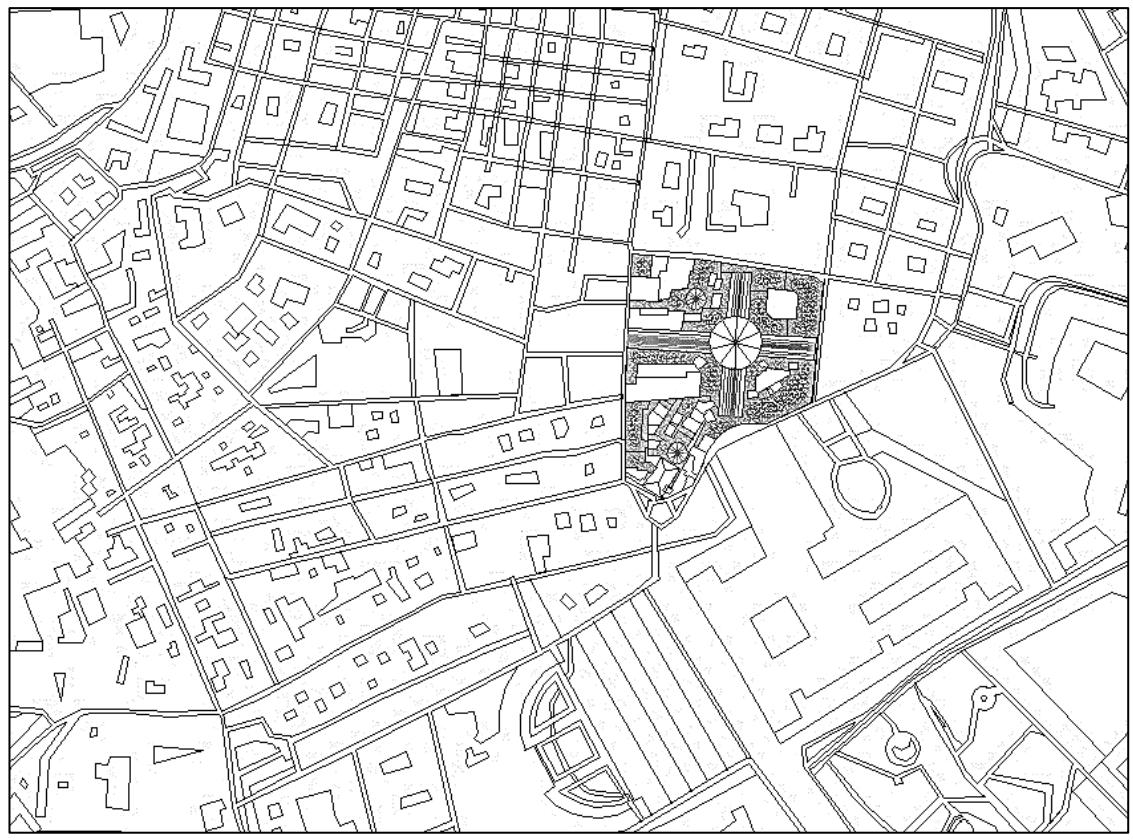


Figure 6.4. Immediate urban context of Galleria Umberto I and the interwoven structure of the establishment and the city.

Source: Provided by the author after Google map.



Figure 6.5. Immediate urban context of Ankamall shopping center.

Source: Provided by the author after Google map.

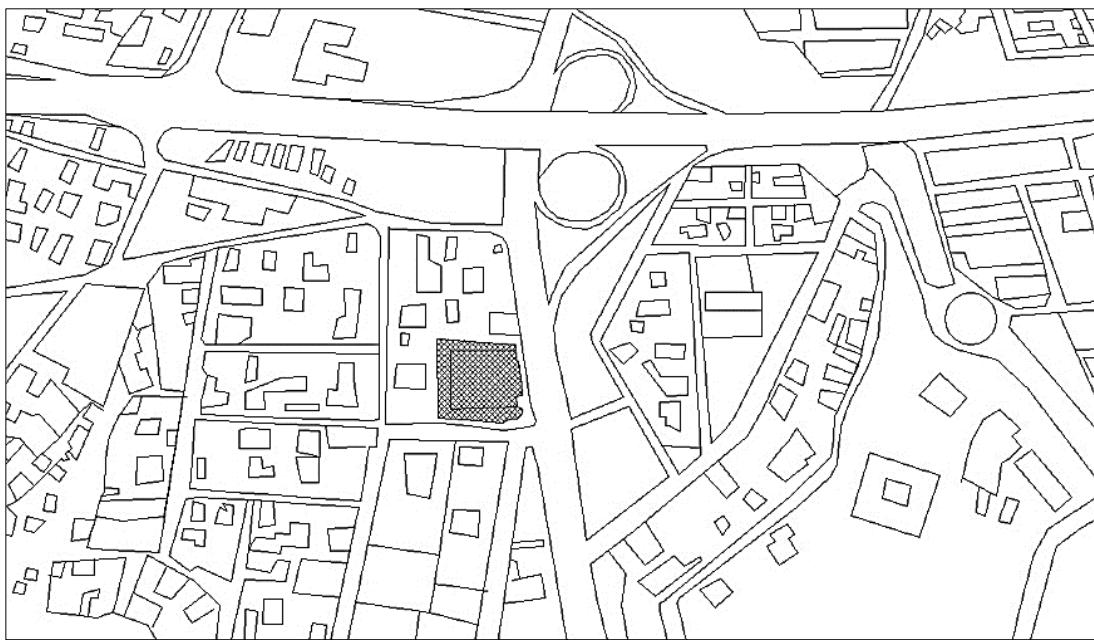


Figure 6.6. Immediate urban context of Tirajhe Shopping Mall.

Source: Provided by the author after Google map.

The immediate urban contexts of covered bazaars and European arcades consist of a high density of building masses. The street systems and voids are defined by building configurations. The establishments direct movements and orientation systems. However, the modern shopping malls are like single blocks in their urban context. There is a discontinuity between structures of the shopping malls and cities' structure. In addition, the place identity is lost as a result of similarities of the immediate urban contexts of modern shopping malls.

The continuity between structures of the traditional shopping spaces and cities create movement experiences for the users of those spaces which cannot be found in the cases of modern shopping malls. In the cases of covered bazaars and covered arcades, they create unique sense of place for their context. However, in the cases of the shopping malls, their positions in their context are devoid of place character.

6.2. Size

As it was mentioned before, the area of Istanbul Grand Bazaar is around 200,000 m² while According to Aga Khan documents, the area of Tabriz Bazaar is about 27

hectares=270,000 sq.m.¹¹² Therefore, Istanbul Grand Bazaar is around 15 times smaller than Tabriz Bazaars. Another reference about the area of Tabriz Bazaar belongs to Ahour. He states that: “the area of Tabriz Bazaar is about one square kilometer, considering the domain. The bazaar of Tabriz consists of 20 rastes, 35 saras, 25 timches, 11 dalans, 9 religion schools, 8000 shops, and 40 types of jobs. However, Grand Bazaar of Istanbul includes 67 covered streets, 2 bedestens, 14 hans, 33000 shops, and 16 gates.”¹¹³

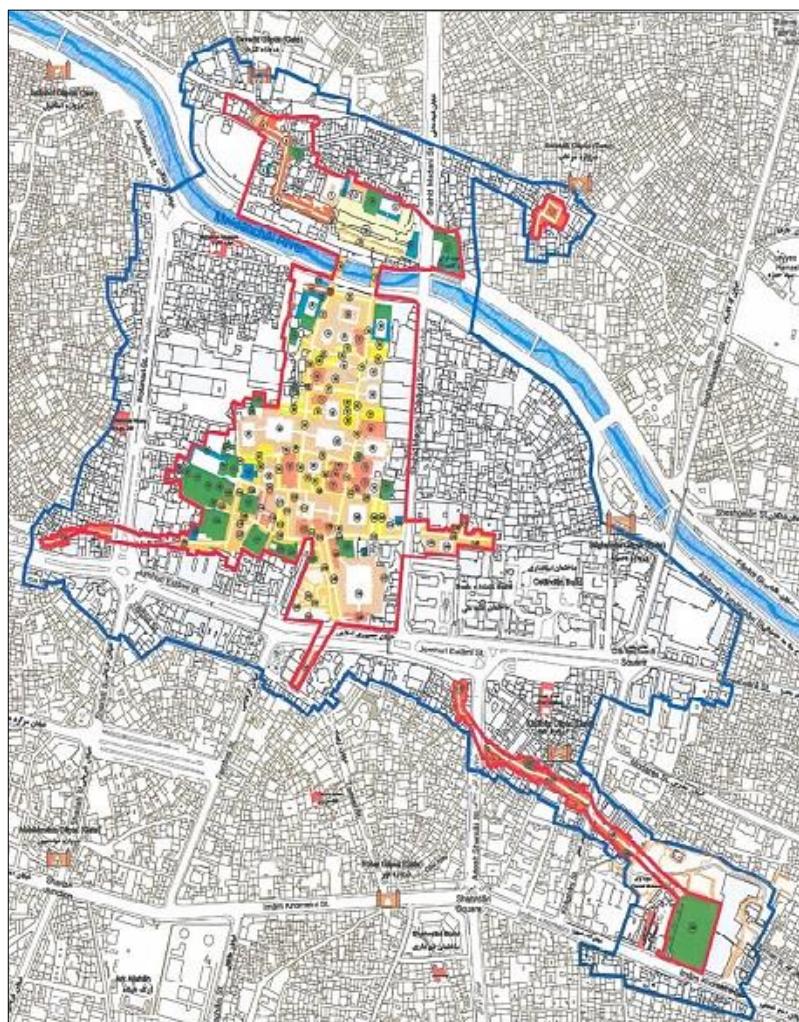


Figure 6.7. Tabriz Bazaar.
Source: Ahour, I. 2011, pp. 199-215.

¹¹² <http://www.akdn.org/architecture/project.asp?id=3654>, (last seen: 24.2.2015)

¹¹³ Ahour, I. 2011. The Qualities of Tabriz Historical Bazaar in Urban Planning and Integration of Its Potentials into Megamalls. *Journal of Geography and Regional Planning*, Vol. 4(4), pp. 199-215.

Galleria Umberto I occupies around 13,622 m². It was constructed in three levels and the glass vault with 56 meter high dome. The Palais Royal has about 40,380 m², while Galleria de Bois occupies around 1752 m² area of it.

The comparison between the sizes of Ankamall Shopping Mall and Tirajhe Shopping Mall, shows that Ankamall Shopping Mall occupies more space than Tirajhe. Tirajhe Shopping Mall occupies 5,649 m², while Ankamall Shopping Mall occupies around 40715 m², which its 25,292 m² depends on the area of its building and the remainder is for open parking space. Tirajhe Shopping Mall has 9200 m² in 5 floors while the area of Ankamall Shopping Mall is around 176000 m² in 4 floors. It contains a new car park with capacity for 6000 vehicles. This factor helps Ankamall Shopping Mall to serve more spaces than Tirajhe Shopping Mall. Therefore, the number of shops, restaurants, cinemas, coffee shops, and other spaces in Ankamall Shopping Mall is more than Tirajhe Shopping Mall.



Tabriz Bazaar



Galleria Umberto I, Naples



Ankamall Shopping Center, Ankara



Istanbul Grand Bazaar



Palais Royal, Paris



Tirajhe Shopping Mall, Tehran

Figure 6.8. The comparison of sizes of case studies.

The figure contains the case studies brought to the same scale to show their footprints in the urban context.

Source: Google map.

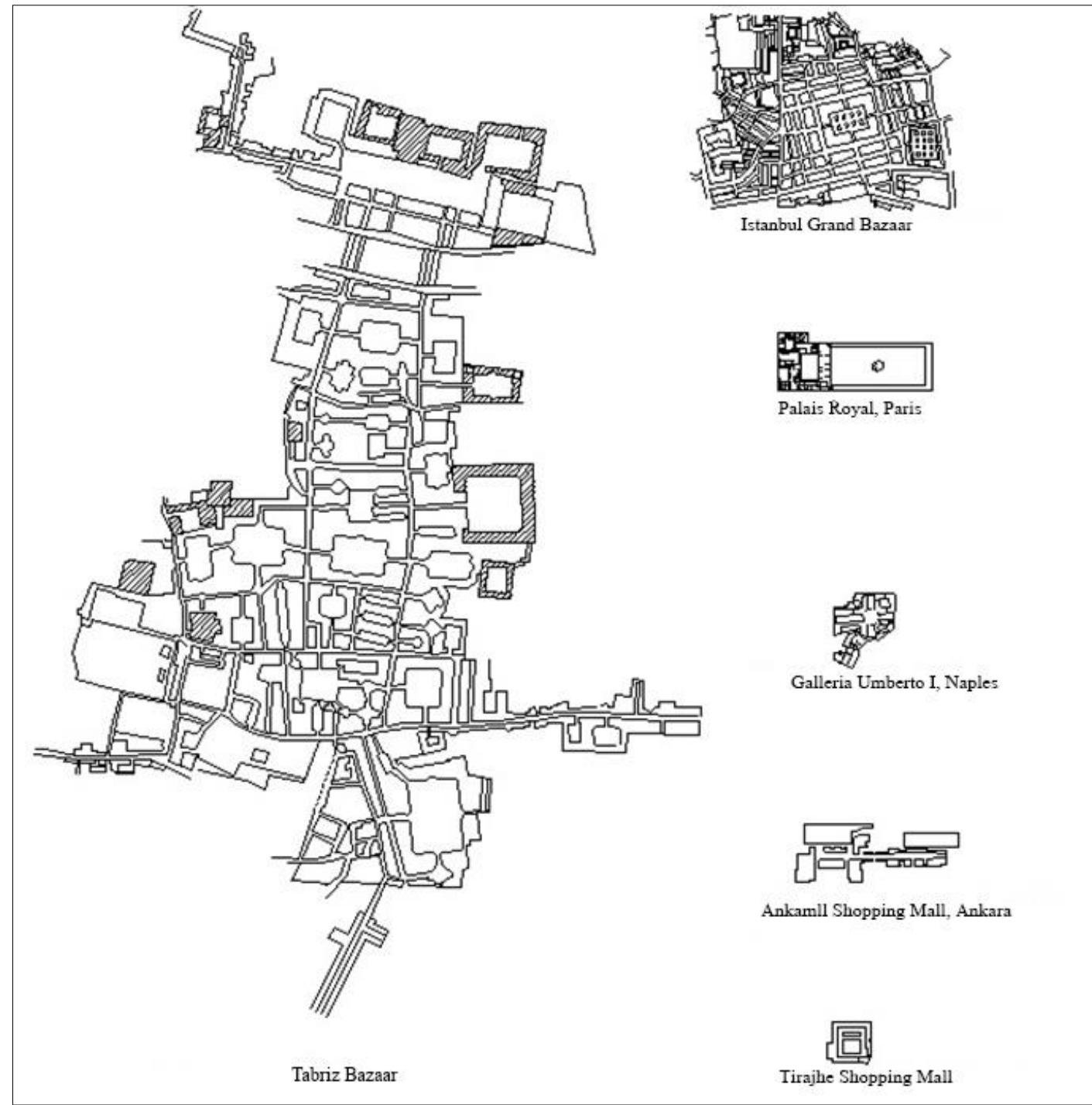


Figure 6.9. The comparison between sizes of case study drawn in the same scale.
Source: Provided by the author.

The figures relate to the ground floors of the cases, showing their footprints gathered in the same scale. The drawings illustrate that the shopping malls are in fact smaller than other cases. The location of massive blocks of shopping malls among parking areas and highways make them look like the largest urban blocks of the cities, despite their small footprints compared with the covered bazaars. The sizes of European arcades are close to the shopping malls.

6.3. Spatial Configuration

The movement experience is identified by sense of order, which is the main reason for containing place identity. The unique spatial configurations of each traditional establishments create sense of order for the users of these spaces. However, the ubiquitous space organizations of the shopping malls have effects on breaking special movement experience in them.

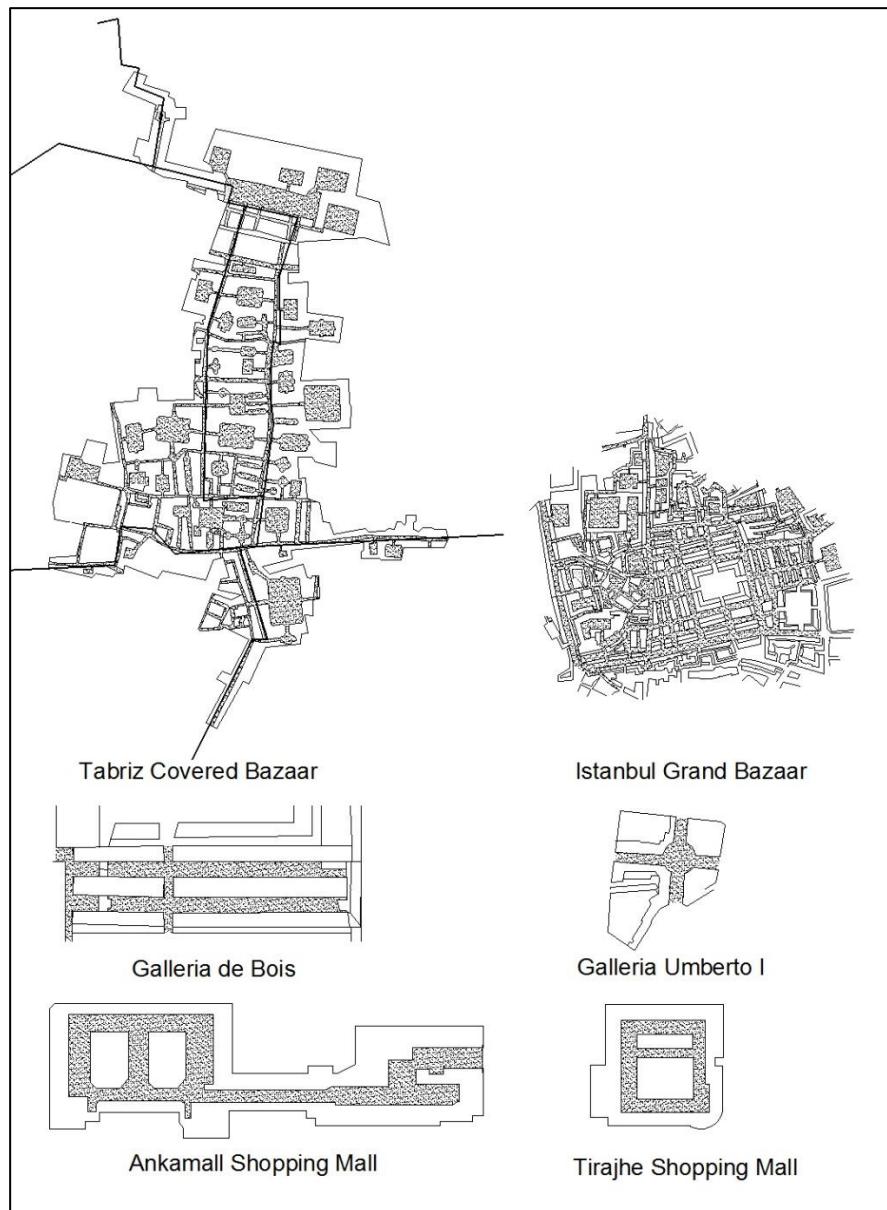


Figure 6.10. The comparison of spatial configuration of case studies.
Source: Provided by the author.

The spatial configuration of Tabriz Bazaar reflects cellular group form and megaform. Istanbul Grand Bazaar has group form and megaform. The spatial configuration of Palais Royal is parallel axial megaform and Galleria Umberto I has a cross axial megaform. Ankamall shopping center has atrium, compositional form and Tirajhe Shopping mall has atrium, single block configuration.

6.4. Functional Organization

Both covered bazaars have special spaces by which they are identified as Turkish or Iranian bazaars. The bedesten is one of the foremost commercial structure, which is particular to Turkish bazaars. It is a place for exchanging the most expensive and valuable commodities.¹¹⁴ Hoseyniye, Chaharsogh, Tim and Timche, water storages, and Gheysariye are among spaces which are particular to Iranian bazaars. Existing of various number of religious spaces such as religious schools, hoseyniyes, mosques, and baths in Tabriz Bazaar introduces a religious face for it. These special spaces act as landmarks and nodes in the bazaars. The landmarks and nodes are the main elements in creation sense of order for a place. In both Tabriz and Istanbul covered bazaars the spaces are not isolated; they are in coordination with other spaces. In covered bazaars, there is a sequential functional organization, which is created by legible direction of geometrical volume and modulated facades.

Both Tabriz and Istanbul covered bazaars have subsidiary spaces. In Tabriz Bazaar these spaces have independent functions from commercial functions. However, in Istanbul Grand Bazaar, the functions of subsidiary spaces relate to the commercial functions. In Tabriz Bazaar, spaces like mosques, schools, bathes are used by people who come to the bazaar area just to utilize these spaces. But in the case of Istanbul Grand Bazaar the spaces like hans, are used by the people who enter to the bazaar for trading purposes.

By introduction of modernity in 19th century, a new life style expanded in Europe. Both Galleria Umberto I and Palais Royale contain entertainment, public spaces, and commercial functions simultaneously. They have shops, night clubs, bars, billiard rooms, printing presses, banks, and etc.

Ankamall and Tirajhe Shopping Malls have somewhat same spaces, such as shops, cafes, restaurants, theaters, play grounds. The shopping malls are over loaded with ubiquitous spaces. There is no particular meaning of place in the shopping malls.

¹¹⁴ Küçükerman, Önder & Kenan, Mortan. Translated by J. H. Matthews; edited Monelle Ada Sarfati. 2008. *Istanbul and the Grand Bazaar*. Ankara: Ministry of Culture and Truism: The Banks Association of Turkey.

Lack of the adequate landmarks and nodes is a factor to break particular movement experience for the users.

The analysis according to the functions of the shopping spaces illustrates that different senses are created as the outcome of various positions. The shopping malls with the aim of modern facilities have abilities to coordinate themselves with new life styles. In terms of covered bazaars and arcades, despite having special attractions that create a unique sense of place, they do not try to attract people and coordinate themselves with the new life style. In this respect, we can deduce that traditional shopping spaces are more solid establishments than modern shopping malls in terms of having attractions for modern societies.

CHAPTER 7

CONCLUSION

The discussion of the study illustrates that different properties of shopping spaces create distinct senses of places. The particular elements of a shopping space have effects on creation of a meaningful place. According to Cresswell, “Place is a meaningful site that combines location, locale, and sense of place.”¹¹⁵ The findings of the thesis show that the ubiquitous elements of modern shopping malls, regardless of their locations and locality, are the main reasons for perceiving shopping malls as non-places.

To demonstrate this assertion, in this thesis, the elements of shopping spaces were examined in terms of urban context, size, spatial configuration, and functional organization. The comparisons of the case studies illustrate that Tirajhe and Ankamall Shopping Malls have ubiquitous elements, demonstrating the “*nonplace*” phenomena. However, the analysis of the cases of Tabriz and Istanbul covered bazaars, Galleria Umberto and Palais Royal as traditional shopping spaces show that they have special place characteristics. Their unique properties in relation to locality help in the creation of place identity.

The investigation of this study is demonstrated in a comparative summary in the previous chapter, including the similarities and differences between shopping spaces. These comparisons are tabulated in this chapter.

¹¹⁵ Cresswell, T. 2009. Place. *Royal Holloway, University of London, Egham, UK*, p. 1.

Table 7.1. Comparison of Tabriz Bazaar and Istanbul Grand Bazaar.

		Tabriz Bazaar (First periods of Iranian civilization after Islam, contemporary face dates 16 th century, Safavid period)	Istanbul Grand Bazaar (1461 by Fatih Sultan, contemporary face dates 1701, Ottoman period)
Urban context	Immediate urban fabric	High density of residential and public functions	High density of residential and public functions
	Relation to the city	Interwoven into the city structure	Interwoven into the city structure
	Dominant access	Local roads with pedestrian dominance	Local roads with pedestrian dominance
Size	Measure	Around 1000000m ² , bazaar area (2700000m ²)	200000m ²
	Scale of use & impact in the city	Multi storey structure, metropolitan	Multi storey structure, metropolitan
Spatial configuration		Multi-axial and hierarchic orientation	Gridal and labyrinthine orientation
		Cellular group form, megaform	Group form, megaform
Functional organization	Functions	Commercial, entertainment, religious, administrative. The functions have coherence with locality.	Commercial, entertainment, religious, administrative. The functions have coherence with locality.
	space types	Timche, chaharsogh, shrine	Bedesten, han
	Organization	Similar functions clustered together in sequences	Similar functions clustered together in sequences

The table illustrates that, in terms of urban context, both covered bazaars are interwoven into the urban fabric, and there is a continuity between cities' structure and bazaars' structure. Most of the access ways to the bazaars are local roads, which have easy accesses for pedestrians. The bazaars are connected to outside with their covered paths. The other comparison relates to the sizes of the covered bazaars, which shows that Tabriz Bazaar covered larger space than Istanbul Grand Bazaar. Both Tabriz Bazaar and Istanbul Grand Bazaar have unique spatial configuration. In Tabriz Bazaar the orientation system has axial and hierarchic organization, while the orientation system in Istanbul Grand Bazaar is gridal and labyrinthine. So, in Tabriz Bazaar sense of order is under the influence of the orientation system, landmarks, and nodes, while in Istanbul Grand Bazaar the landmarks and nodes have the most effects on sense of order. The fourth comparison in terms of functional organization illustrates that in both covered bazaars similar functions clustered together in sequences. They have several subsidiary functions that act as landmarks whilst users move around. In Istanbul Grand Bazaar the functions are under the influence of commercial functions. However, in Tabriz Bazaar, the subsidiary functions acted as independent places from commercial functions. Hence, Tabriz Bazaar was not only a place of financial experiences but also it was a

place for other functions as well. Both covered bazaars have unique structures and elements that relate to their locality. The coherence with locality is the main reason for the creation of special sense of place in traditional covered bazaars.

Table 7.2. Comparison of Palais Royal & Galleria Umberto I

		Palais Royal (Paris, 1781)	Galleria Umberto I (Naples, 1887)
Urban context	Immediate urban fabric	High density of residential and public functions	High density of residential and public functions-
	Relation to the city	Interwoven into the city structure	Interwoven into the city structure
	Dominant access	Among busy streets, vehicular and pedestrian accesses	Among busy streets, vehicular and pedestrian accesses
Size	Measure	Around 40380 m ² , Galleria de Bois (around 1752 m ²)	13622 m ² , 3 levels
	Scale of use & impact in the city	Multi storey structure, metropolitan	Multi storey structure, metropolitan
Spatial configuration		Geometric and symmetrical relations	Geometric and symmetrical relations
		Axial orientation	Axial orientation
		Parallel axial, megaform	Cross axial, megaform
Functional organization	Functions	Commercial, recreational, administrative spaces	Commercial, recreational, administrative, and residential spaces.
	Spaces	Shops, cafes, restaurants, green spaces	Shops, cafes, restaurants.
	Organization	Hierarchic organization	Hierarchic organization

The immediate urban contexts of both arcades contain busy streets and high density of monumental buildings. The structures of the arcades are interwoven into the cities' structure. The unique properties of Palais Royal among the congested zone of Paris create a memorable experience for its users. In the case of Galleria Umberto I, the arcade acts as a node between busy streets and monumental buildings. The arcades have symmetrical spatial configuration. The other element relates to the functional comparison in arcades. This examination presents that both of the arcades have subsidiary functions which create more attractions for them.

Table 7.3. Comparison of Tirajhe Shopping Mall in Tehran & Ankamall Shopping Mall in Ankara.

		Tirajhe (Tehran,1995)	Ankamall (Ankara,1990)
Urban context	Immediate urban fabric	Among residential buildings	Distant from established districts, among parking areas
	Relation to the city	Unintegrated urban blocks, disconnected with the city structure	Unintegrated urban blocks, disconnected with the city structure
	Dominant access	Boulevard, wide streets, automobile access	Highway, vehicular access, metro
Size	Measure	Occupation area: 5649 m ² , total: 9200 m ² , 5 floors	Occupation area: 40715m ² , total:176000 m ² , 4 floors
	Scale of use & impact in the city	Local	Metropolitan
Spatial configuration		Shops side by side around a void	Shops side by side around a void
		Atrium space, single block	Atrium space, compositional form
Functional organization	Functions	Commercial, recreational, administrative, public space	Commercial, recreational, administrative
	Spaces	Shops, coffee shops, restaurants, cinemas, theatre halls, playgrounds. Low number of international trademarks; most of the spaces under influence of local trademarks.	Shops, coffee shops, restaurants, cinemas, theatre halls, playgrounds. Overloaded with international trademarks and ubiquitous spaces.
	Organization	Mixed use	Mixed use

The third table illustrates the comparative points between Tirajhe and Ankamall Shopping Malls. Both of them are located not in the inner city, but close to the wide streets and highways. They do not have sufficient integration with their urban fabrics. Their unintegrated positions in their immediate urban context depict them as isolated urban blocks. Most of the accesses to the shopping malls are through highways with automobile accesses. Both shopping malls have similar spatial configurations, i.e. shops around an atrium. There is relatively lower number of ubiquitous spaces in Tirajhe Shopping mall, while Ankamall Shopping Mall is overloaded with ubiquitous spaces. This issue defines Tirajhe shopping mall as a local shopping center. Whilst the users move around inside the shopping malls, there is not adequate landmark or node which can create a memorable experience for the users.

The final table relates to the information of three types of shopping spaces.

Table 7.4. Comparison of Middle Eastern covered bazaars & European arcades & modern shopping malls with close look at cases of the study.

		Middle Eastern Covered Bazaars (with a close look at Tabriz and Istanbul covered bazaars)	European Arcades (with a close look at Palais Royal and Galleria Umberto I)	Modern Shopping Malls (with a close look at Tirajhe and Ankamall Shopping Malls)
Urban context	Immediate urban fabric	High density of residential and public functions.	High density of residential and public functions.	Usually: Distant from established districts, among parking areas
	Relation to the city	Interwoven into the city structure	Interwoven into the city structure	Unintegrated block
	Dominant access	Narrow roads, pedestrian accesses	Among busy streets, vehicular and pedestrian accesses	Most of the accesses are highways, and vehicular access
Spatial configuration		Tabriz Bazaar (Axial and hierarchic orientation), Istanbul Grand Bazaar (Gridal and labyrinthine orientation)	Axial orientation	Shops side by side around a void.
		Particular spatial configuration	Particular spatial configuration	Ubiquitous spatial configuration with an atrium, compositional form.
Functional organization	Functions	Commercial, religious, entertainment.	Commercial, recreational, administrative and in some cases residential spaces.	Commercial, recreational, administrative spaces.
	Spaces	Shop, han, cafes, religious spaces. The functions have coherence with locality.	Shops, cafes, restaurants.	Shops, coffee shops, restaurants, cinemas, theatre halls, playgrounds. Mostly overloaded with ubiquitous spaces.
	Organization	Similar functions clustered together in sequences.	Hierarchic organization	Mixed use organization

In the conclusion of this research, to decrease the problem of placeslessness in modern shopping malls the author suggests to look closely at the traditional and modern shopping spaces and integrate their successful aspects. In designing shopping spaces, allowing the present elements in covered bazaars and arcades can be helpful for constituting place identity in modern shopping spaces. The following table defines the successful aspects of architectural elements of shopping spaces; by considering and integrating these elements the problem placelessness can be reduced in future shopping spaces.

Table 7.5. Successful aspects of shopping spaces including covered bazaars & arcades& shopping malls.

	Covered Bazaars (with a close look at Tabriz and Istanbul covered bazaars)	European Arcades (with a close look at Palais Royal and Galleria Umberto I)	Modern Shopping Malls (with a close look at Tirajhe and Ankamall Shopping Malls)
Urban Context	<ul style="list-style-type: none"> • They are interwoven into the urban fabrics. • There is a continuity between their structure and cities' structure. • The pedestrian accesses create pedestrian experience. 	<ul style="list-style-type: none"> • They are interwoven into the urban fabrics. • There is a continuity between their structure and cities' structure. • They connect several busy streets and monumental building to each other. 	-
Size	<ul style="list-style-type: none"> • Sense of scale in its fragments, despite their enormous size. 	-	-
Spatial configuration	<ul style="list-style-type: none"> • Landmarks and nodes • Axial and hierachic spatial configuration in Tabriz Bazaar; gridal configuration in Istanbul Grand Bazaar. 	<ul style="list-style-type: none"> • Axial and hierachic spatial configuration 	<ul style="list-style-type: none"> • Legible and organized spatial configuration
Functional organization	<ul style="list-style-type: none"> • Coherence with locality • Similar functions cluster together in sequences. 	-	<ul style="list-style-type: none"> • Coherence with modern life style

The purpose of this study is not adopting a historically static image of the shopping space but it suggests to take into account typologies evolved through history and “*endow them with poetic expression in transforming them.*”¹¹⁶ Learning from traditional shopping spaces allows us to build upon the memory of the shopping space and their elements in a way that can give us the successful language of contemporary shopping space. Hence, this study suggests to learn from traditional shopping spaces and integrate their spatial features with new elements. The lost meaning of place will thus be reclaimed and the shopping spaces that are designed in this way will have more potential to become new areas for social and physical attractions.

¹¹⁶ Trancik, R. 1986. *Finding Lost Space, Theories of Urban Design*. Van Nostrand Reinhold, New York, USA, p.254.

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