

ALİ PASA HANI

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The contemporary khan

a housing and employment hub in Istanbul

Jorien Cousijn



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This booklet contains a summary of the research done for of an architectural graduation project at the faculty of Architecture at Delft University of Technology and was done as a final work to obtain the Master of Architecture. The project is part of the studio Design as Politics (2017-2018), within theme of the design studio: Migration - a city of comings and goings. The aim of the project is to create a contemporary version of the historic khan for new arrivals in present-day Istanbul.

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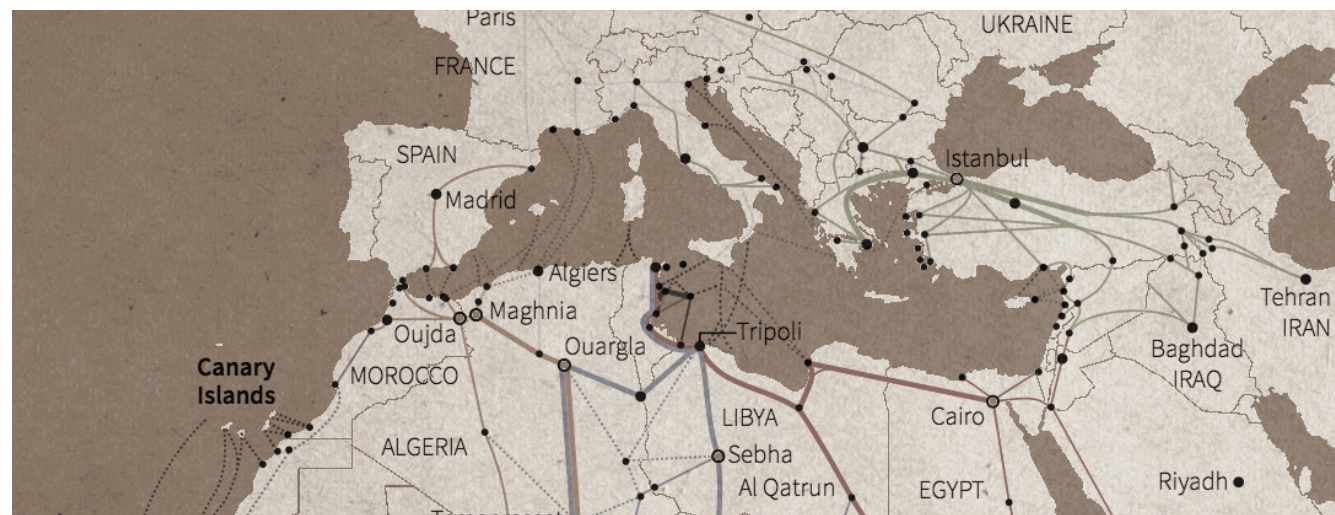
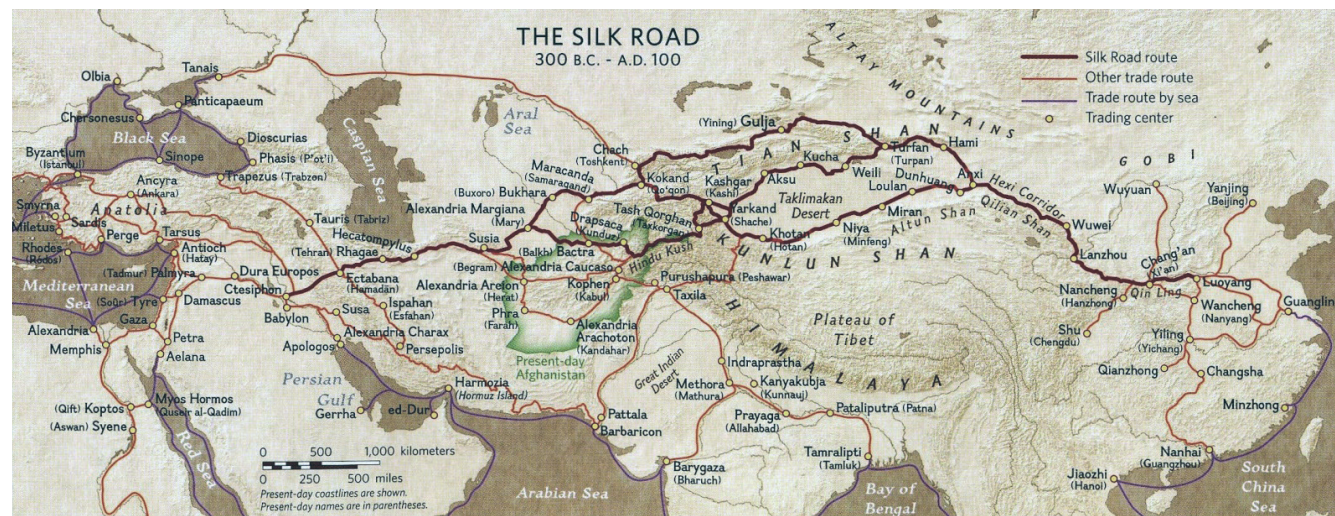
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Research report
Graduation project
Design as Politics 2017-2018: *The city of comings and goings*
Delft University of Technology
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Motivation

Migration is a hot topic and has become part of a heated discussion around the world. While there is a lot of news on migration issues lately, seemingly as an increasing and temporary occurrence, we should realize that migration has been happening for ages, anywhere in the world. Therefore we should see migration as a permanent fact of urban life, and architects and planners should address it with long-term spatial solutions. In this graduation project, I am taking a position to address the migration discussion, and using a design to convert my position into a spatial solution.

Migrants are often seen as a threat to a city, country or society (notably in recent news), rather than as an opportunity or something valuable. In truth, migrants can actually add significantly to a society, as we can see in historical examples in every continent. With my project, I aim to illustrate the value and potential of migrants for a city or neighbourhood, as well as for the hosting culture and economy. To reach their full potential, the migrant should be able to emancipate and grow further in stead of being stuck in an in-between situation when just arriving to a new place. Beside policy-makers, I think architects and planners could have the ability to give migrants the means to ground and eventually emancipate.

Migration is both a social and spatial phenomenon, that has been around since the beginning of time. While our forefathers were accustomed to migrate according to their basic needs such

as food, shelter and safety, the current-day people are not so accustomed to moving all the time, but do so for the same ancient reasons. Whether it is someone moving from the countryside to the city in search of a higher loan (to pay for basic needs), someone fleeing the draught (because of a lack of food and water), someone leaving their earthquake-tormented hometown (to find new shelter) or someone fleeing to escape from war (towards safety), people usually migrate to improve their living conditions.

But a significant part of living conditions is the spatial environment, which, in many cases, is designed. That means that designers could have a huge impact on migration, either by avoiding it (by solving spatial issues in problematic areas), or making it successful (by providing the desired living condition, catering to the migrants needs). For this reason I find the topic of migration, which can be interpreted very broadly, very interesting for my graduation project topic.

During my research and project, I will make several analogies between the history and the present. I aim to use the past as a reference for successful or unsuccessful concepts, as well adding a layer of identity to my project. On the page left I have paralleled ancient trade routes in the East with contemporary migration routes on the edges of Europe. The engraving shows a caravan moving towards Palmyra (present-day Syria), while the picture on the bottom shows refugees fleeing from Syria towards Europe.

Left page, from the top:
 - Ancient trade routes (3000 BC - 100 AD)
 - A caravan on its way to Palmyra, Syria (ca. 1799)
 - Recent migration routes (2015)
 - A group of Syrian refugees on their way to Europe (2015)



Personal fascination

My interest in politics, migration and the position of the architect/urbanist in these topics, was my motivation for choosing Design as Politics as a graduation studio. However, as the studio is very unrestricted, I took the chance to include some of my personal fascinations, such as abandoned buildings, history and the city of Istanbul.

During my bachelor studies, I have spend one exchange semester at Istanbul Technical University in 2014. This enormous and divers city has enchanted me and I have been fascinated by it and its up-roaring developments ever since. While living in Istanbul, I enjoyed exploring unknown parts of the city, and though that I discovered the captivating historical khans. The mysteriousness these buildings express made me curious to learn more about these places, and I took the freedom in this thesis to do so.

In times of rapid urban growth and globalization, much architectural heritage replaced with large commercial newly built blocks which results in a monoculture. This is happening in

Istanbul even more than in Dutch cities. Growth and progress goes hand in hand with newly built (its inevitable), but why not learn from the legacy of the city when doing this? I gave myself a challenge: building new, guided by the old heritage of the city.

Therefore, in this graduation trajectory I dove into important historical architectural and socio-economic structures and studied the khan as a legacy which can be transposed on the future. The Ottoman khan is unique to this region (in mostly Turkish cities), and especially in Istanbul, where numerous remain. These unique have become part of the identity of the historical part of the city. While this typology is marked outdated, I question if it is? Does it not fit current topics of migration and temporary living just as it did in the past?

*Left page:
Some pictures I took in 2014 when discovering the historical khans
for the first time (own work, 2014)*



Definition

Analysis context

The chosen location for the project is the Istanbul, Turkey. This hinge city is and has been an exemplary city of comings and goings. Throughout history it has been a point of crossing, as well as a final destination as the cosmopolitan and tolerant city between east and west. Its history of migration and gaining strength from contributions of migrants allows it as a case study for migration as something permanent and enhancing rather than temporary and threatening. The fact that currently most parts of the world as well as Istanbul are going through of a migration crisis demands for a new mindset towards new arrivals in the city. If any city, Istanbul, with its history of migration, an estimated 72 percent of its inhabitants being born elsewhere, and as a growing city in a potentially upcoming economy, would be the place to start embracing migrants (again).

In the research summary section, the city of Istanbul and later more specifically the Unkapanı neighbourhood as the projects context will be elaborated more thoroughly.

Besides Istanbul as an interesting context for the discussion of migration, the city offers a very rich heritages which can be learned from. An architectural legacy typical to Istanbul is the khan: a building typology that offered short term accommodation for merchants and migrants newly arriving in the city. The khans also functioned as a hub of networking and trade between the khans lodgers and the areas locals. Khans were flourishing in Istanbul between the 14th and 19th century, but have become desolate since the beginning of the last century. This project focusses on the khan typology as a source of inspiration for a building offering accommodation as well as a base for getting a job.

Map of Istanbul, showing the most central parts of the European and Anatolian sides along the Bosphorus (base from Google Maps, edited by myself, 2017)

Problem definition

Newcomers in a city (in this case Istanbul) usually share a common aspiration. They are all in search of a better life than what they left behind: a better job, a higher income, a safer environment, more or better amenities and services. While the dream or aim of the migrant is usually clear, the reality is harsh and migrants often end up lost, barely finding appropriate work, shelter and a diverse social network when they have arrived to their new city. The 'landing' and finding their place in the city is usually a long, difficult and energy demanding process. With the help of specific strategies, this process could be alleviated.

This project focusses on any kind of migrant coming to Istanbul, from wherever, for whatever timespan, in need of a base for their new life: a home and an income. The aim is to treat this huge group (all types of migrants, further explained in the research summary section) as one in order to address a general issue rather than specifying exact cases. Whilst it might sound short-sighted to treat this huge varied group as the user, this approach is chosen because further specification of the migrant relates to stigmatization of those groups. However, in practice, the user group will be more limited due to the fact that many migrants have other resources or paths to find their base in the city (such as through relatives or networks), as well as wealthy and/or highly educated migrants having the resources to find a home and a job more easily. What is left is a group of migrants needing some help in order to get going and emancipate. In this project, the aim is to address some of their shared issues with a specific spatial intervention or building.

In Turkey (as well as many other countries), migrants are a sensitive subject. Migrants are currently often seen as a threat or burden. While to some the project will be seen as provocative because it embraces migrants, it is meant to instigate room for thought and discussion on this topic. That means that it does not necessarily have to be a realistic project, it can be idealistic.

Research delineation

Research questions

The problem posed in the problem definition is two-folded: on the one side the migrant entering in its new society, and on the other side the new society embracing the migrant.

Emancipation of the migrant

When a migrant arrives to a new city, where does he/she start? How can a migrant lose its unstable position and emancipate to eventually stand on their own feet? Where can newcomers turn to for acquiring a proper paid job, a decent dwelling and a network of acquaintances or friends? What kind of spatial plan or building (in the different scales of the city) can allow this?

Changing the inclination

How can the view on the migrant be turned to a positive one? How can migrants use their knowledge, skills and culture to add value to their new society? How can the coming of new arrivals add value to a district, field of work or the society as a whole? Where and how should adding value be implemented spatially in the different scale levels of the city?

Designing a spatial intervention

What type of spatial intervention can contribute to the (cultural, social and economic) embedding of a migrant into his/her new society? Which functions would a building need to serve the basic needs of a newcomer? How can we learn from the historical typology of the khan? What would the contemporary version of the khan be?

Design objective

The design assignment which can be extracted from the problem statement and the research questions is the design of a place or building where migrants (anyone from anywhere) firstly find their primary needs (according to Maslow): water, food, warmth, rest (shelter) and security and safety (shell). From this safe basis, these newcomers should be able to increase their well-being (fulfilling other needs) and

emancipate, being able to take care of themselves and eventually move out. This can be achieved through work opportunities. The to be designed intervention should cater to migrants to activate and improve their skills, searching for a fit job in their field though the related network, while living there temporary. These buildings would therefore include both living (shelter) and working (workshops, shops, offices). The concept, which is based on the historical building typology khan, is somewhere in between a artist-in-residency, a co-living building, a hotel and an incubator hub. The idea is that the building which will be designed will become part of a larger network of similar buildings, each dedicated to a field of work (specialization). This should result in each version of the building having the basic functions of living and working, of which the latter is related to the specific field (e.g. the fashion/fabrics khan would have a sewing atelier and a tailor shop, the craft khan would have a wood-working-workshop and an exhibition space).

In short, the design assignment is to design a contemporary version of the khan, which functions as temporary home as well as an employment hub for different types of migrants in the same working field (expertise).

While this khan would be part of a broader network of contemporary khans spread throughout Istanbul (with locations according to their field), this architectural project focusses on one of these khans as a case for an architectural design. Therefore, the result of this thesis is a limited outline of the network of khans on the bigger scale, but a more detailed example of one specified khan in its related neighbourhood, elaborated in an architectural design of this khan up to the details.

Research approach

In the research phase the focus has laid on three aspects: (1) the city of Istanbul with its specific specialty-based areas, (2) the migrant in search of a better quality of life, and (3) the



The neighborhood of Aksaray has been called 'little Syria' due to the influx of many migrants (of which mostly Syrian refugees). Many restaurants and shops have Arab writings, indicating that these migrants are establishing their businesses here and adding up to the different identities of Istanbul (Emrah Gurel, 2016).

historical typology of the khan (or caravan-sary). The final design evolves from overlaying these three layers: (1) the context of Unkapanı (a neighbourhood in Istanbul), (2) the user (the migrant) and (3) the building typology (the spatial and architectural form of the khan).

These aspects all turned out to vary in value, specificity and scale for the final design. Each of the aspects has taken its own role in the designed building, however, the emphasis of this architecture thesis evidently lies on the architectural qualities of the khan.

During the design phase, the conclusions of the research led to drafting up a programme and concept. Further into the design, elements from the khan typology were transposed to the interpretation to the specific contemporary issue, in parallel with technical and aesthetical considerations of the architectural design.

The research also included a month of fieldwork in Istanbul during which featured:

- Mapping the character/trade/guild of neighbourhoods (for example with a certain merchandise): while visiting it, writing down observations, as well as asking locals (questionnaire/survey) what type of goods can be purchased where/what kind of working field is done where. For mapping the neighbourhoods types of shops or enterprises, google maps was an additional source (street view and the markings of the shop names).
- Speaking to different type of migrants (including: a student, a refugee, a factory-worker, a cosmopolite, an expatriate, an employee at a big multinational, an on-line entrepreneur) to understand how basing themselves in Istanbul happened, and in which cases certain issues occurred. Speaking with long-term Istanbulers gave insight in the position of the migrant from the locals point of view.
- Analysing the remaining khans from different time periods, visiting them (documenting them), asking about the history as well as the current use. A survey form was used to fill in characteristics of each khan to document the findings, draw a simple plan/section. This information became a referential framework which served to form the typical features to understand the typology and gave input and inspiration for the design.

The research methods used are both a typology based approach, as well as a comparative analysis of the historical and present migrant in the city. The typologies characteristics are mostly based on the demands of the function, and thus the position of the type of building in its social and spatial context. While changing the historical context (and the spatial context partially), the primary function of the caravansary/khan, which was shelter and protection, as well as work exchange, remains the same. The design aims to discover if the historical typology would still cater to the function in present context.

For the full duration of the design process, moving between the scales and reconsidering design choices from the different points of view (context-user-building) have guided the iterative design process and have lead step-by-step to a convincing and explicit final design of the contemporary interpretation of the khan.

Relevance

Using the past as a referential framework, both architecturally as socio-culturally, sets a base for the projects identity and feasibility. We can learn a lot from the past, and why not attempt to project successful historical schemes to the present? As mentioned earlier (section 'Analysis context', p. 5), if any city would be a place to implement a plan for emancipating migrants, it would be Istanbul.

Politically and socio-culturally the migrant is seen as a threat and a burden, but if one would acknowledge the potential that these people (in their field of expertise) have, migrants should be seen as a an opportunity for cities or neighbourhoods to develop and grow from the skills, knowledge, culture and workforce that they can offer. Hereby my aim is to create a framework to legally enable migrants to find work opportunities in their field, without being exploited. I hope that my project can show the value of migrants instead of solving the problem of migration. Seeing the permanent fact that migration is as an opportunity could change the stigma, hatred and controversy, even only as a first step.



The layered complexity of the urban fabric in Istanbul, picture taken from atop of a historic khan (2014, own photo)

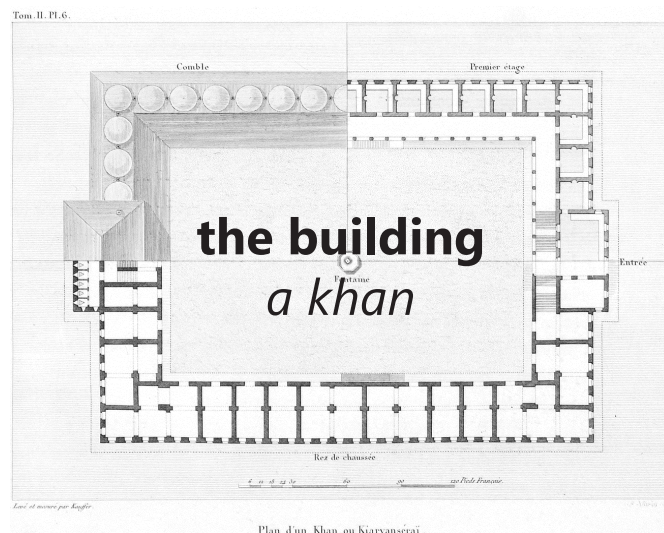


Summary of research

As explained in the 'Research approach' section (p.6), the focus of the research lies in three aspects:

1. The city of Istanbul with its specific speciality-based areas in certain neighbourhoods as **the context**.
2. The migrant in search of a better quality of life in his/her new city Istanbul as **the user**.
3. The historical building typology of the khan (or caravansary) with its specific spatial and architectural form as **the building**.

The next three chapters will elaborate on each of these three aspects separately. The three aspects will overlay in order to come to a conclusion which will be the base of the design.





Galata bridge, 1890 (photograph by Abdullah Frères)



A typical Istanbul scene in Yavuz Sinan Mahalle (nearby the chosen site). While demolishing and construction is happening, life goes on: one sells his TV on the corner, the municipality sells what is behind the fence, the political parties wave their flags, and the long-established dwellers still heat their houses with old fashioned coal stoves (Linda Ciesielski, 2009).

Introduction

Firstly, it is important to understand the city of Istanbul as the context which the project is placed. Especially during turbulent political times in current-day Turkey, it is a very dynamic context that might change overnight. Therefore, the notion of Istanbul throughout time is used as a means to characterizing it. By paralleling the present with the past in different contexts (culturally, spatially, architecturally), assumptions or suggestions for depicting Istanbul's future can be made. With this in mind, the aim is to compose a permanent though dynamic strategy in this ever-changing city.

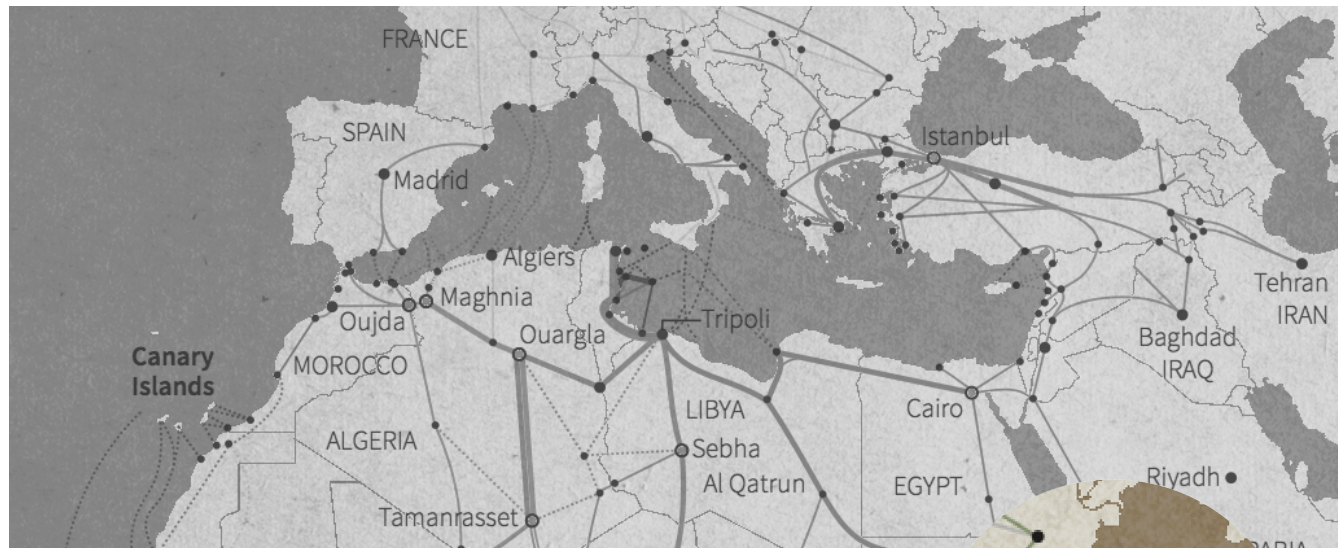
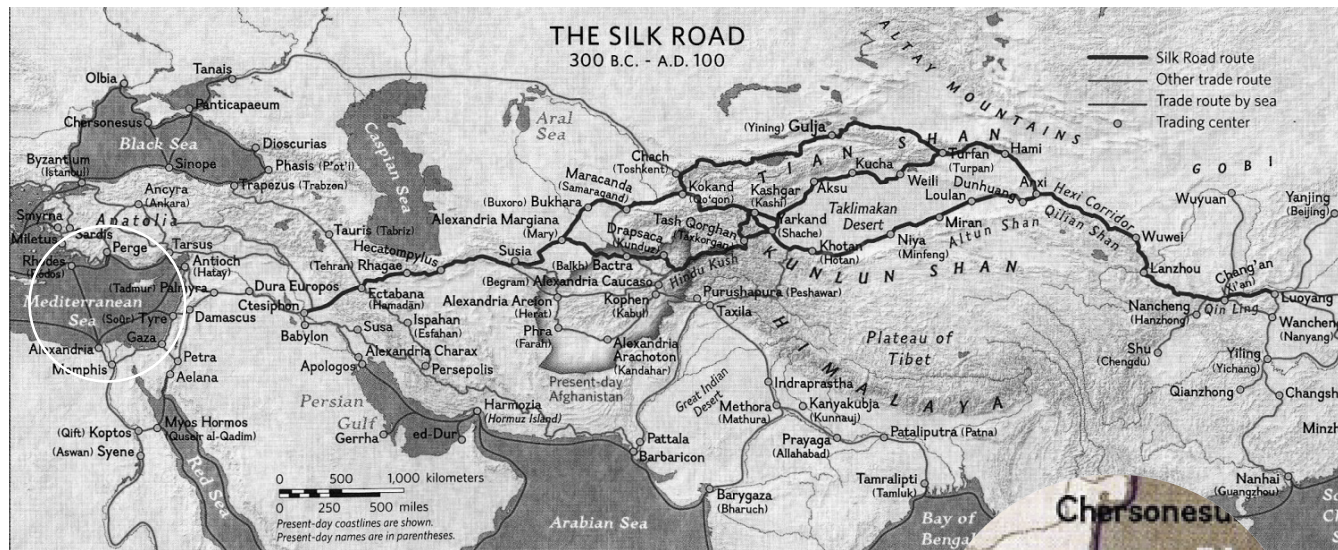
Istanbul is a city of comings and goings in many senses: as a physical and cultural bridge between east and west, as a transportation hub for routes linking Asia and Europe, as a gateway

to Europe or the East, as a cosmopolitan destination for national as well as international migrants, as a historic destination for tourists from all over the world, as a major urban labour centre in Turkey and as a last stop for refugees on their way to enter the European Union.

This makes Istanbul the study case for experimenting how to deal with migration. And, as Sudjic puts it (see textbox below), it is in nobody's interest that it should fail.

"In a world in which an accommodation between competing power blocks is essential for both cultural and political reasons, Istanbul is a key bridge between them. It is a city with more than enough of the usual urban problems, but also has the energy and the resources to stand a chance of addressing them. It is in nobody's interest that they should fail."

- Deyan Sudjic on Istanbul in
Living in the endless city, 2007



Istanbul as an international transit point:
- in history, as a final point of the silk road and other trade routes
- in present, as the gateway to Europe on several migrant routes

Brief description

Istanbul is a transcontinental city in Turkey, straddling the Bosphorus strait (which separates Europe and Asia) between the Sea of Marmara and the Black Sea. Its historical centre, from which the city grew (current day Fatih) lies on a peninsula surrounded by the Marmara Sea and the Golden Horn. The current-day commercial centre lies on the other bank of the Golden Horn, along the Bosphorus. The Anatolian side is extending on the Asian continent and while in the early expansion it was mostly residential, nowadays new (business) centres have been forming there too. About a third of Istanbul's population lives there, making it big enough to be a city in itself.

Founded under the name of Byzantium (Βυζάντιον) on the Sarayburnu peninsula around 660 BCE, the city grew in size and influence, having become one of the most important cities in history. After its re-establishment as Constantinople in 330 CE, it served as an imperial capital for almost sixteen centuries, during the Roman/Byzantine (330–1204 and 1261–1453), the Latin (1204–1261), and the Ottoman (1453–1922) empires. It was instrumental in the advancement of Christianity

during Roman and Byzantine times, before the Ottomans conquered the city in 1453 CE and transformed it into an Islamic stronghold and the seat of the Ottoman Caliphate.

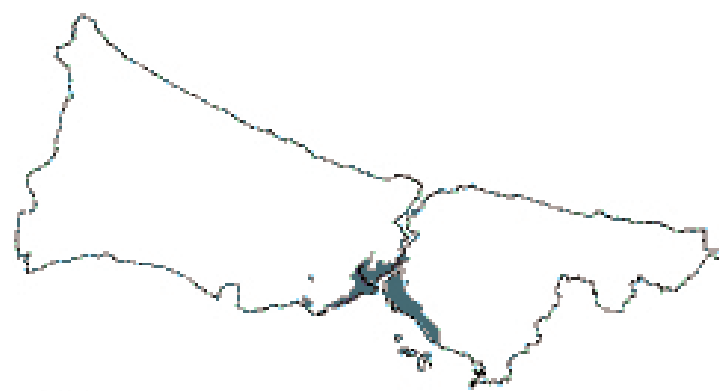
Due to this turbulent history, Istanbul grew as a city of many kinds of people, a cosmopolitan melting pot. Each period and each group of people (both insiders as outsiders) has left visible and non-visible heritage that can be felt even today.

The diagram below illustrates Istanbul's position in the past and the present, characterizing the city's identity.

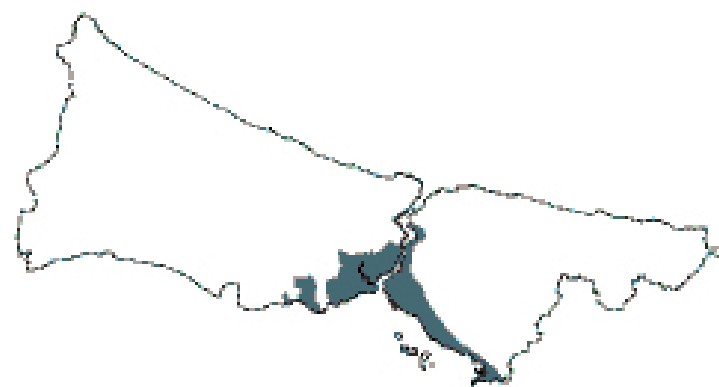
As an important commercial centre in connection with several bodies of water, trade was developed on both sides of the Golden Horn, (as it was the safe natural harbour from the Bosphorus). These areas are where the khans were established, thus are a point of focus for the further research into the khan.

| | Historically | Present-time |
|---------------------------|--|---|
| Political position | Istanbul (as Constantinople and Byzantium) served as an imperial capital for almost 16 centuries, during the Roman and Byzantine (330–1204 and 1261–1453), the Latin (1204–1261), and the Ottoman (1453–1922) empires. | Transcontinental city, not only for its location, but also politically and culturally the bridge between the East and West as a secular state in the Middle East. |
| Economic position | Node on ancient trade routes between East and West | Economic centre: hub of both production and transportation (air/sea/ground), and trade between East and West. |
| Cultural position | Several reigns and religious dominances throughout time, a place known to be tolerant, progressive and accepting a diverse range of ethnicities and religions. | Cosmopolitan modern city with a diverse population of which 72 percent is born outside of Istanbul. A tourist destination for its rich history and culture. A process of re-Islamizing is ongoing since about 10 years. |
| Urban position | The biggest city of the world during much of the 6th and 7th century, as well as the 17th century. | Considered both in Europe as the Middle East as (one of) the biggest city. Rapid growth between 1950 - 2010, huge urban expansion on both sides of the Bosphorus. |

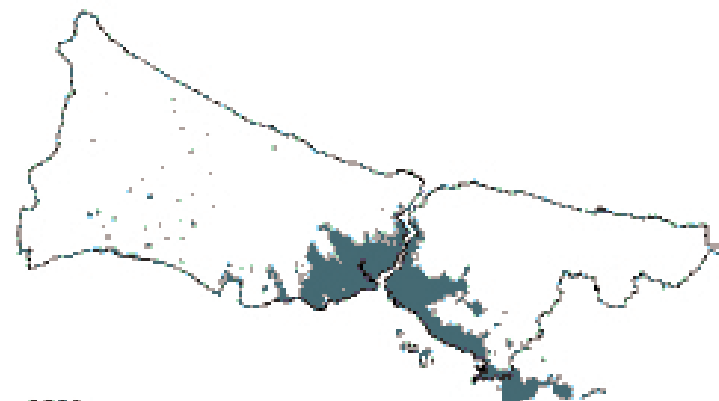
Scheme explaining why Istanbul is the exemplary city of comings and goings.



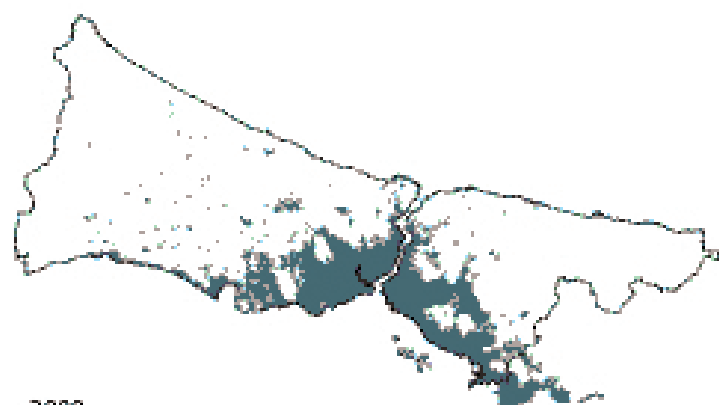
1950



1970



1990



2000

Right:
Istanbul's size in 1950, 1970, 1990 and 2000,
illustrating the enormous growth in a short
period of time. (Urban Age report, 2007)

Growth and trends

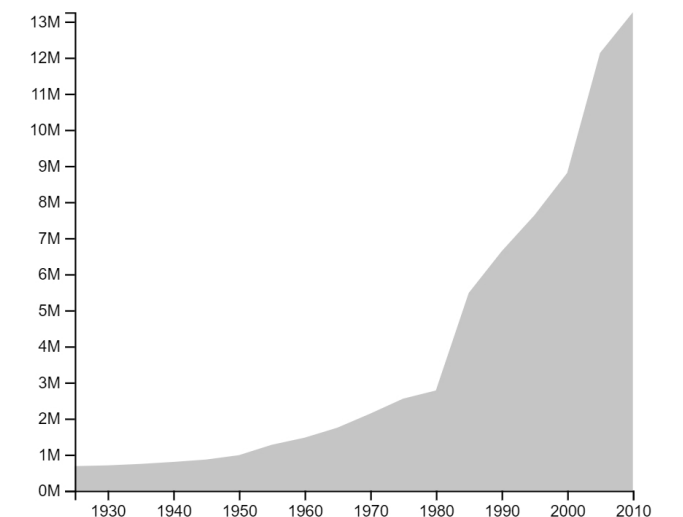
Istanbul was growing in size and population (see graphs right and the maps on the left page) drastically since the 1950s, evidently an effect of the enormous influx of migrants from Anatolia and other parts of Turkey. The population passed the 5 million around 1980 and is estimated to reach the 17 million around 2020 (Broekema, 2013).

Like many mega-cities in developing countries, the population growth is alongside an economical growth, and causes a struggle between socio-cultural groups for a place to live in the city. This leads to different routes of migration within the cities areas, both wealthy citizens wanting a safe or quiet neighbourhood and poor urban dwellers trying to keep up with increasing living prices and getting to work.

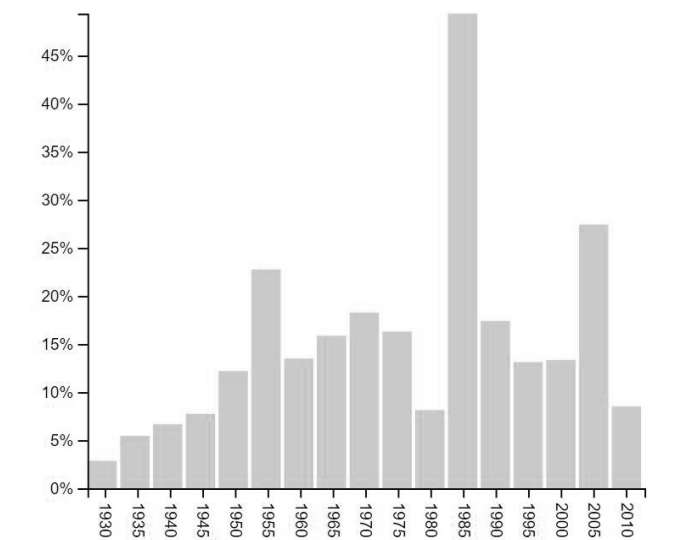
As the urban growth has recently started to slow down (see bottom graph right), now marks a moment to pause and rethink the ongoing urban migration.

Urban age (2014) compared spatial, social and economic statistics of eight cities, including Istanbul. A matrix of their comparative data is shown on the following page, revealing Istanbul's characteristics in relation to other well-known cities worldwide.

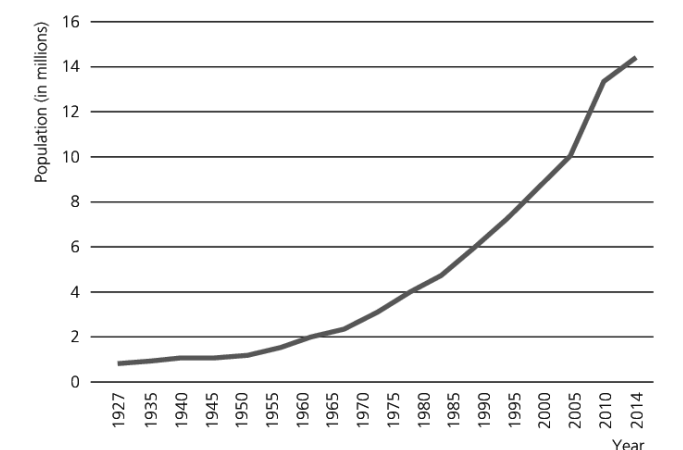
What stands out is the relatively small predictive growth, which again marks that recent stagnating growth. Economically, Istanbul is quite average (though it must be noted that this data is outdated, and currently the Turkish Lira and thus Turkey is slipping towards a financial crisis), but there is a high unemployment rate. In planning, it is peculiar to see that only 13 percent of the city is built up area, while there is still only 1 square meter of green area per inhabitant. Probably the data used for built up area is Istanbul Metropolitan Area (spanning from the Black sea to the Marmara sea), but the considered green is only within the city limits. This means there is very few green area nor any place for it. Furthermore, while car ownership rate is not that high, the car remains very popular in the city, and the public transport is not used up to its full potential.



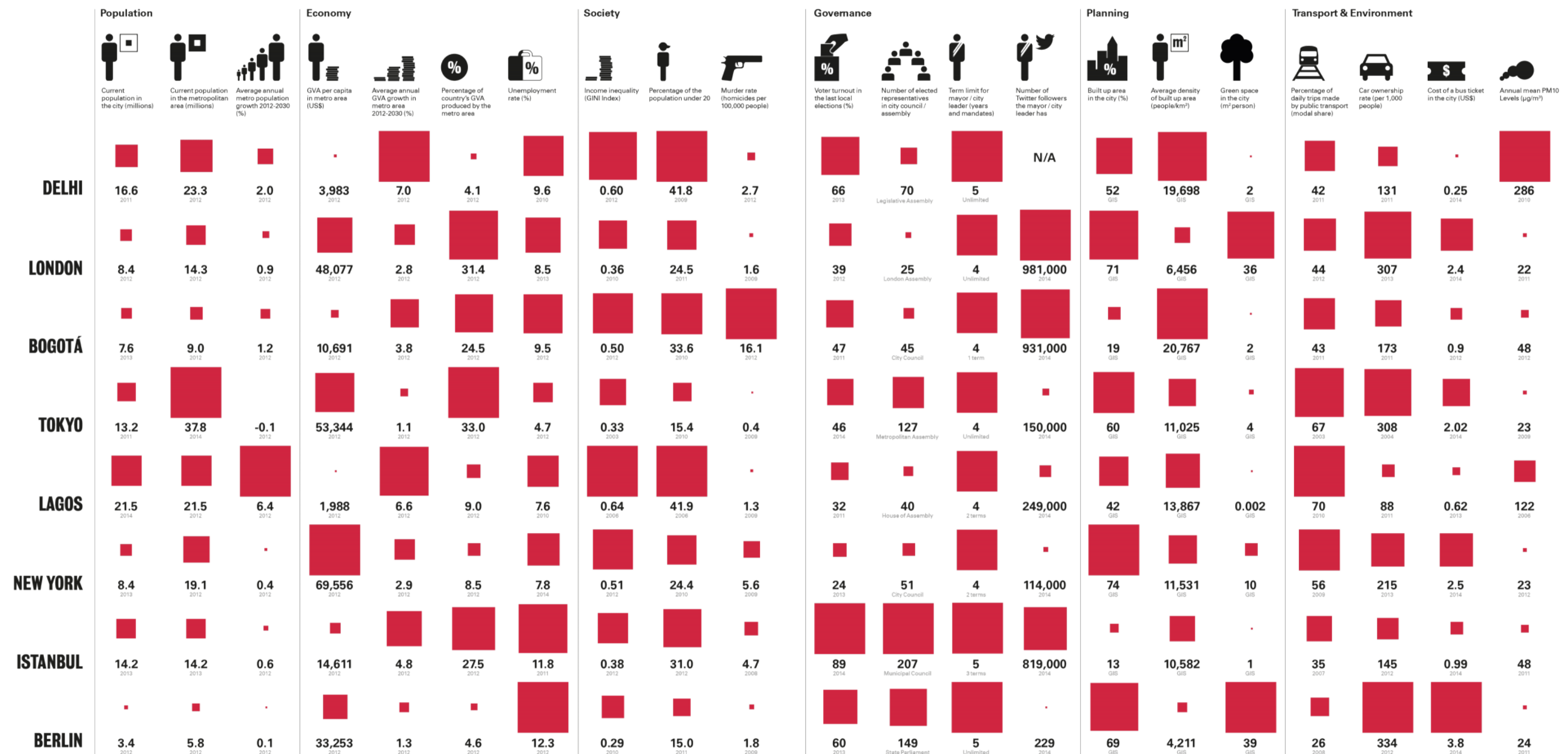
Population growth of Istanbul 1930 - 2010
(Turkish Statistics Institute, 2011)



Growth rate of Istanbul 1930 - 2010
(Turkish Statistics Institute, 2011)

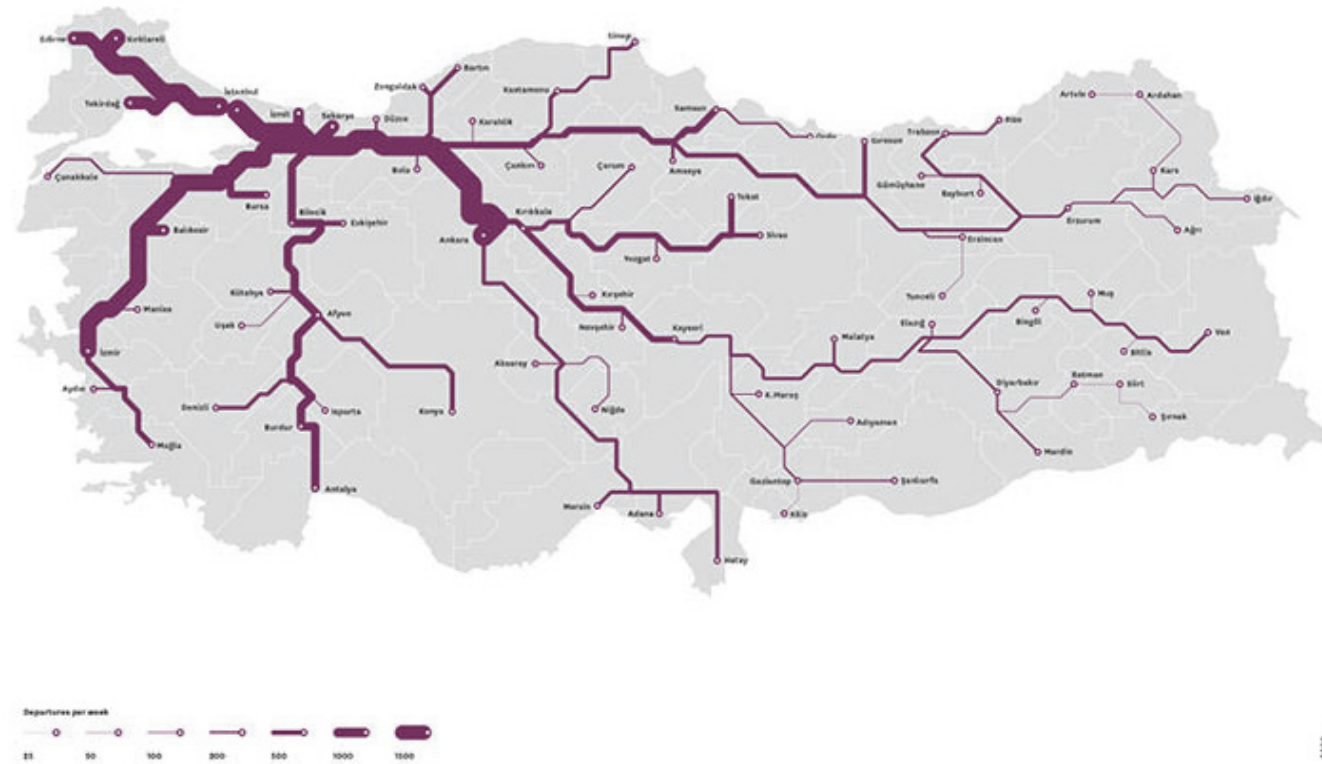


Istanbul's population from 1927 until 2014, revealing
the strong growth between 1960 and 2010. From
2010 it is visible that the growth is slowing down.
(Turkish Statistics Institute, 2016)



How cities perform, a comparison of eight cities including Istanbul (LSE Cities, 2014)

"Behind the basic parameters that define how cities perform lie very different patterns of urban development, with diverse spatial, social and economic characteristics. In this city data matrix, LSE Cities has assembled information from a range of official sources for nine selected cities, revealing their social, governance, planning, transport and environmental patterns."



Istanbul as an national transit point: Intercity buses from and to Istanbul, from Mapping Istanbul, 2010

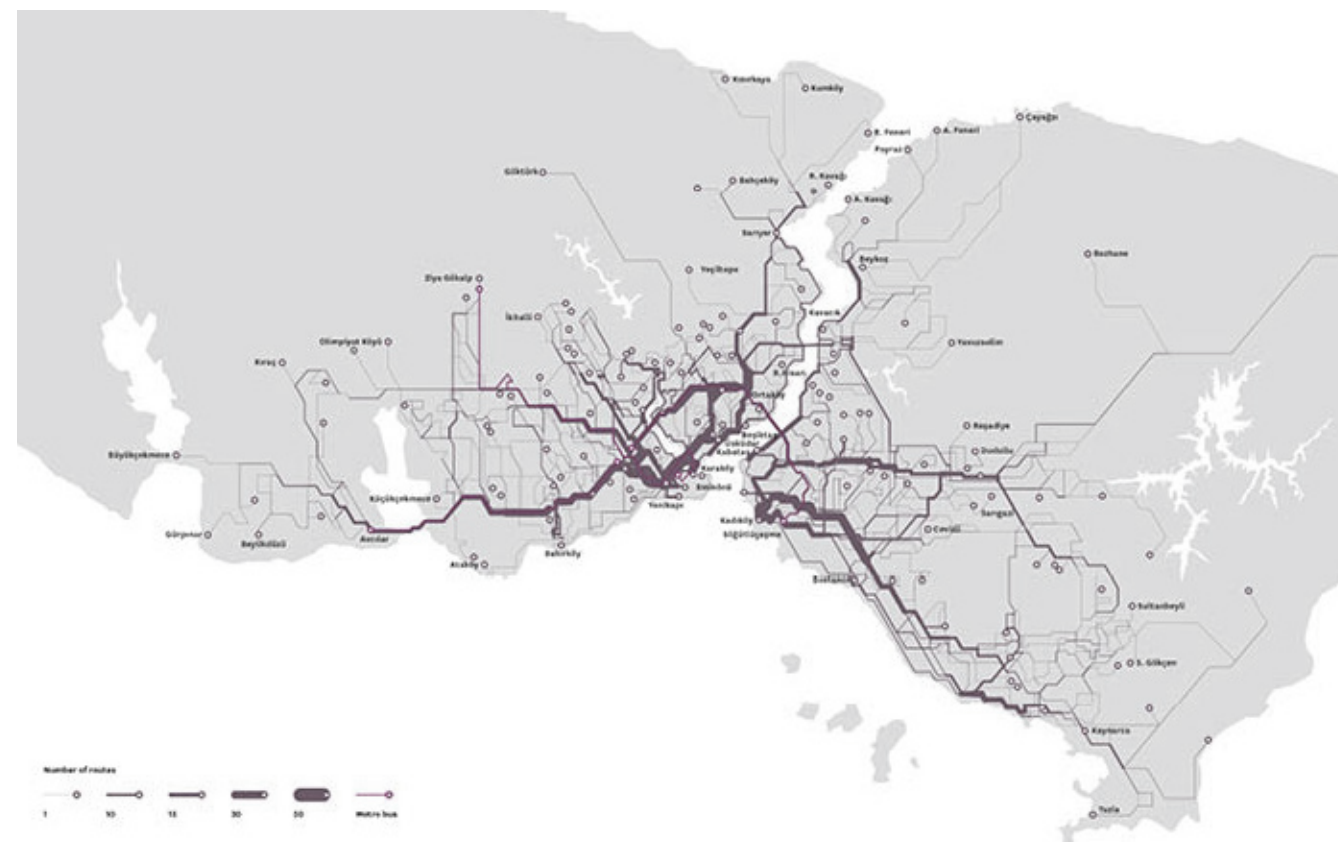
Politics and neighbourhoods

While Istanbul is not the capital of Turkey, it is Turkey's largest city and economical powerhouse. While the capital Ankara holds the political power, Istanbul is still considered as Turkey's most important city, not only due to its history and size, but also due to its strategic position. Istanbul is therefore not only an important hub internationally, but also on national level, as is confirmed by the map (top left page) showing domestic bus travel in Turkey.

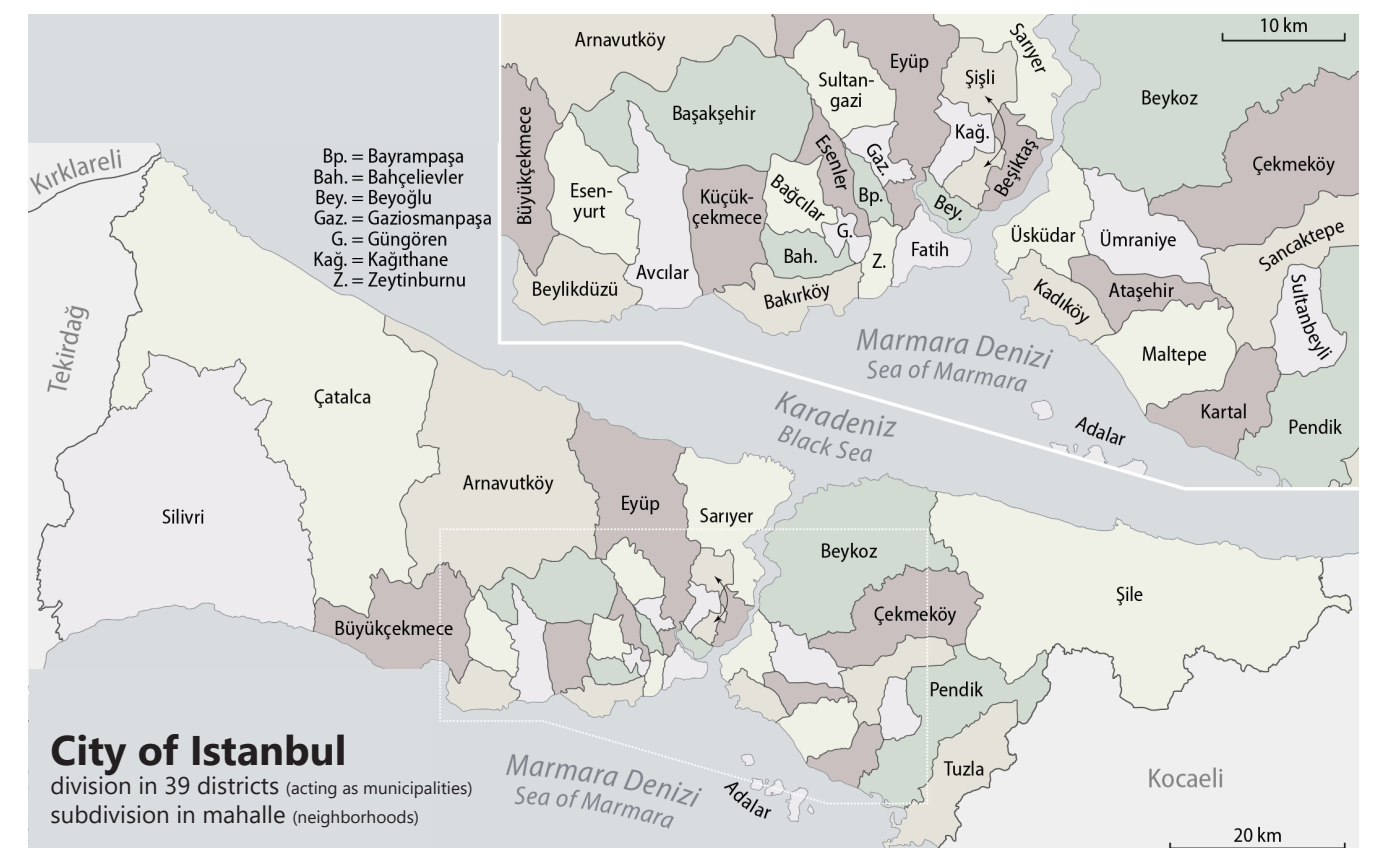
When looking at urban (public) transport (bottom left page), it is visible that Fatih (the historical peninsula) is the main transit point. Interestingly, a decreasing amount of people are living here, but it is still a place of transit, just as it was in the past. This makes it a very dynamic place to start life in Istanbul from: close to work opportunities, low rents and midst the melting pot of people. As the next chapter on migrants will reveal, this is also the area where most newcomers will settle first, and therefore an interesting place for this research.

On a political level, Istanbul as a whole is known as Istanbul Büyükşehir ('big city', or greater metropolis), but divided in 39 districts that each act as their own municipalities (belediyesi). This means that within the city, there is a broad range of policies, creating very different urban environments. The municipalities are once again subdivided in numerous neighbourhoods (mahalle).

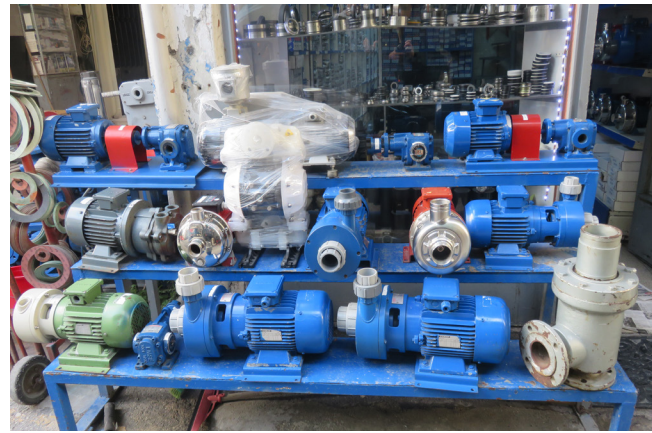
Fatih is one of the municipalities and it is obviously known for the tourist attractions that are located there (Hagia Sophia, Blue Mosque, Basilica Cistern), as well as the historical commercial district (Grand Bazaar, Egyptian Bazaar).



Fatih as an urban transit point: Bus & metrobus in Istanbul, from Mapping Istanbul, 2010



The 39 municipalities of Istanbul.



Galata/Karakoy (around Tershane cd.). Almost all shops sell hardware, tools, one block (bottom left) contains an open air shopping mall with only hardware shops. Many of the products, from screws and bolts to complete generators are displayed on the street. (own images, 2018)

Local specialization

Rather typical about Istanbul is that many neighbourhoods have very strong identities and are often easy to distinguish. This is clearly result of the growth over time, but it also a cultural tendency. Many neighbourhoods are focussed on a certain field of work or expertise. This means that when an Istanbulu wants to buy a car, he will not go to his local garage, but he will travel across town to go to Maslak, where Atatürk Oto Sanayi (Ataturk car industry) is located: a complete neighbourhood of about one square kilometre with only garages and car sales shops. Atatürk Oto Sanayi is so big it even has a metro stop carrying its name.

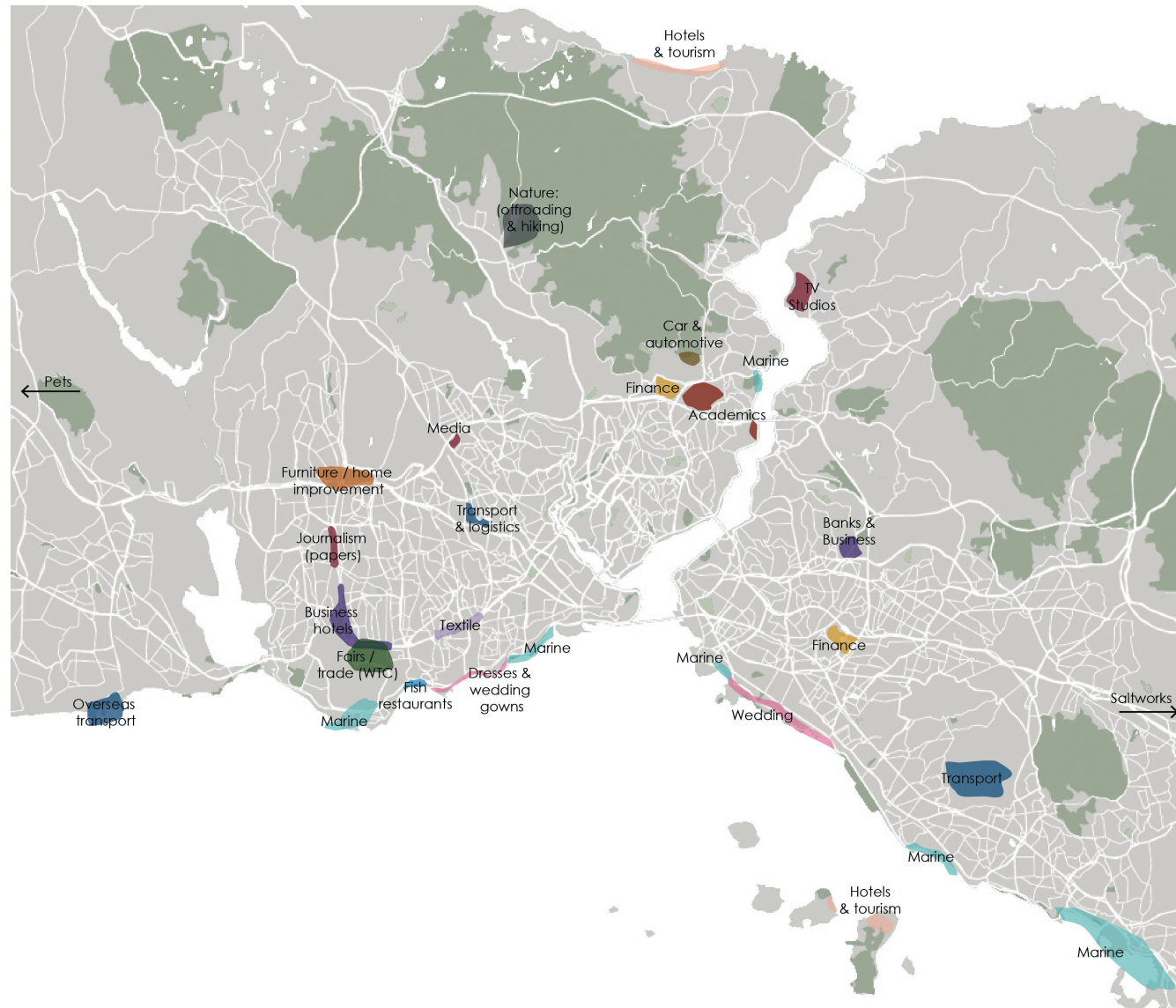
The same goes for many fields of expertise, such as textile (Zeytinburnu), law firms (Çağlayan), finance (Ayazağa), dentists (Nişantaşı) but also more specific products such as pilgrimage items (Mevlanakapı), wedding gowns (Bakırköy), lighting (Şişhane) and music instruments (Galata).

On the left page is shown how this looks on street level: very specific but the same goods are sold all in one street or block. The examples are both in the very centre of Istanbul, on the Northern banks of the Golden Horn, in Karakoy/Galata. These example reveal the historical relation: it was the former shipbuilding area.

This peculiarity of Istanbul is related to the historical logistics of trade but remains today and has the potential to be used as an asset for finding your place in the city. Research into this phenomenon resulted in mapping examples of designated areas for certain fields/goods. These maps are shown on the next few pages on different scales. The smallest scale shows a map of the Grand Bazaar itself, and even there each block or street is dedicated to a specific product group. The fact that the Grand Bazaar also lives up to this scheme, confirms the historical origin of it. The last map shows the different scales overlayed, showing the relativity in distance and sizes of these areas throughout the whole city.



Karakoy & Halic banks (around Fermeneciler Cd.). These shops are along the banks of the Golden Horn and are dedicated to everything for marine and fishing, as well as boat maintenance. There is also a fish market selling fresh catch (also from the fishermen on the Galata bridge). Some restaurants have established themselves here too, these are all fish restaurants (just as on the adjoining Galata bridge). (own images, 2018)



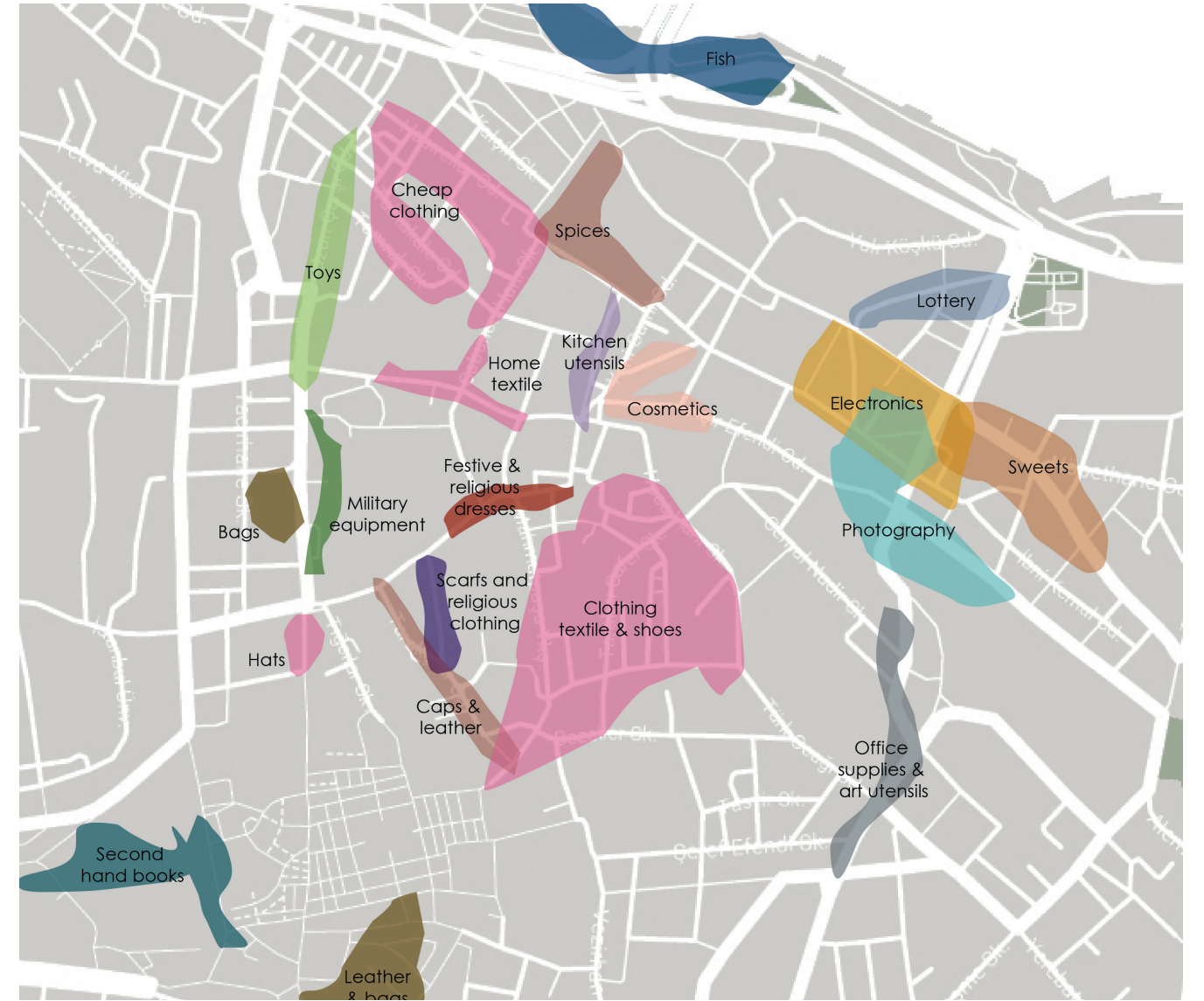
Mapping the designated areas in Istanbul, metropolitan scale



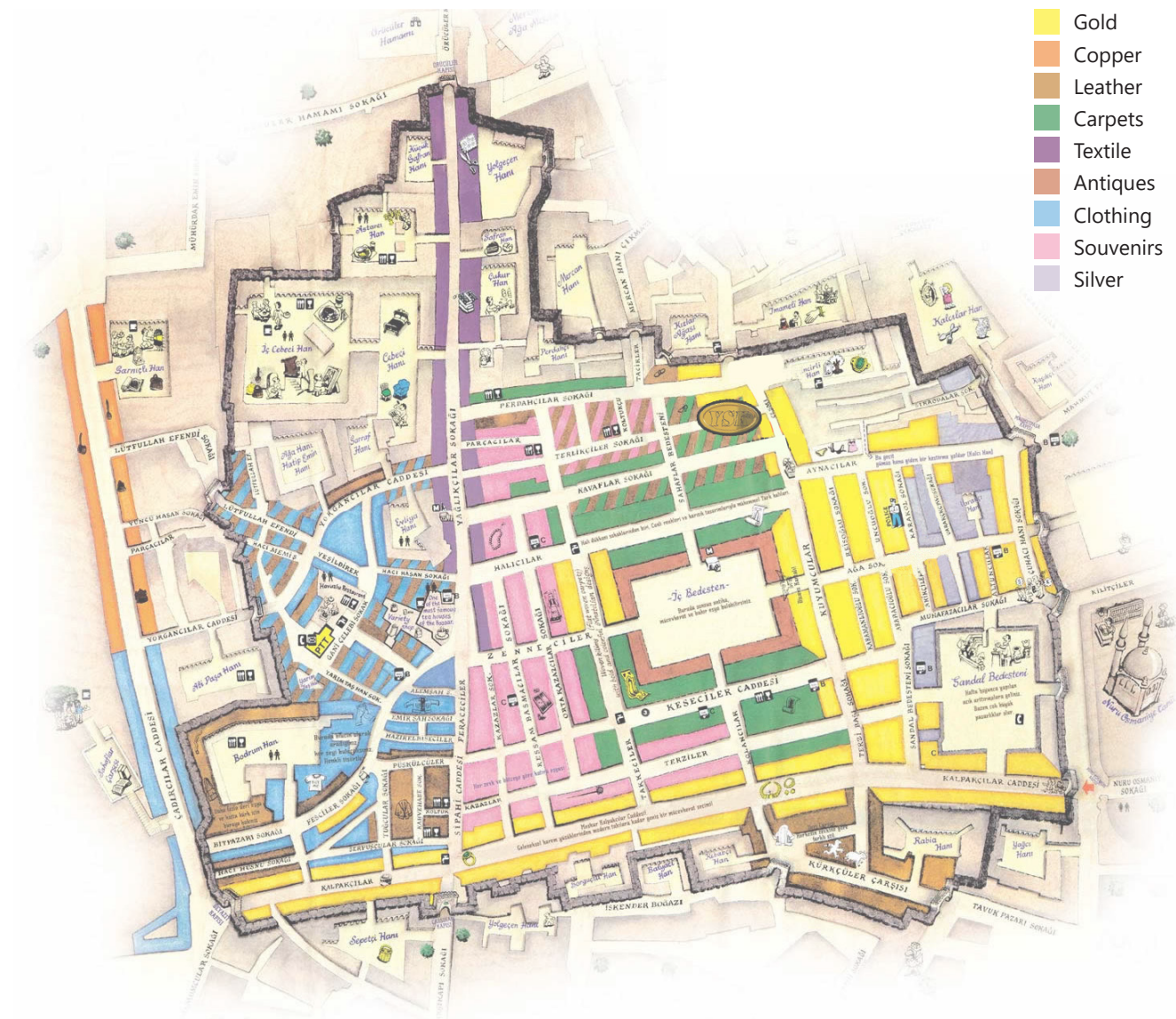
Mapping the designated areas in Istanbul, urban scale



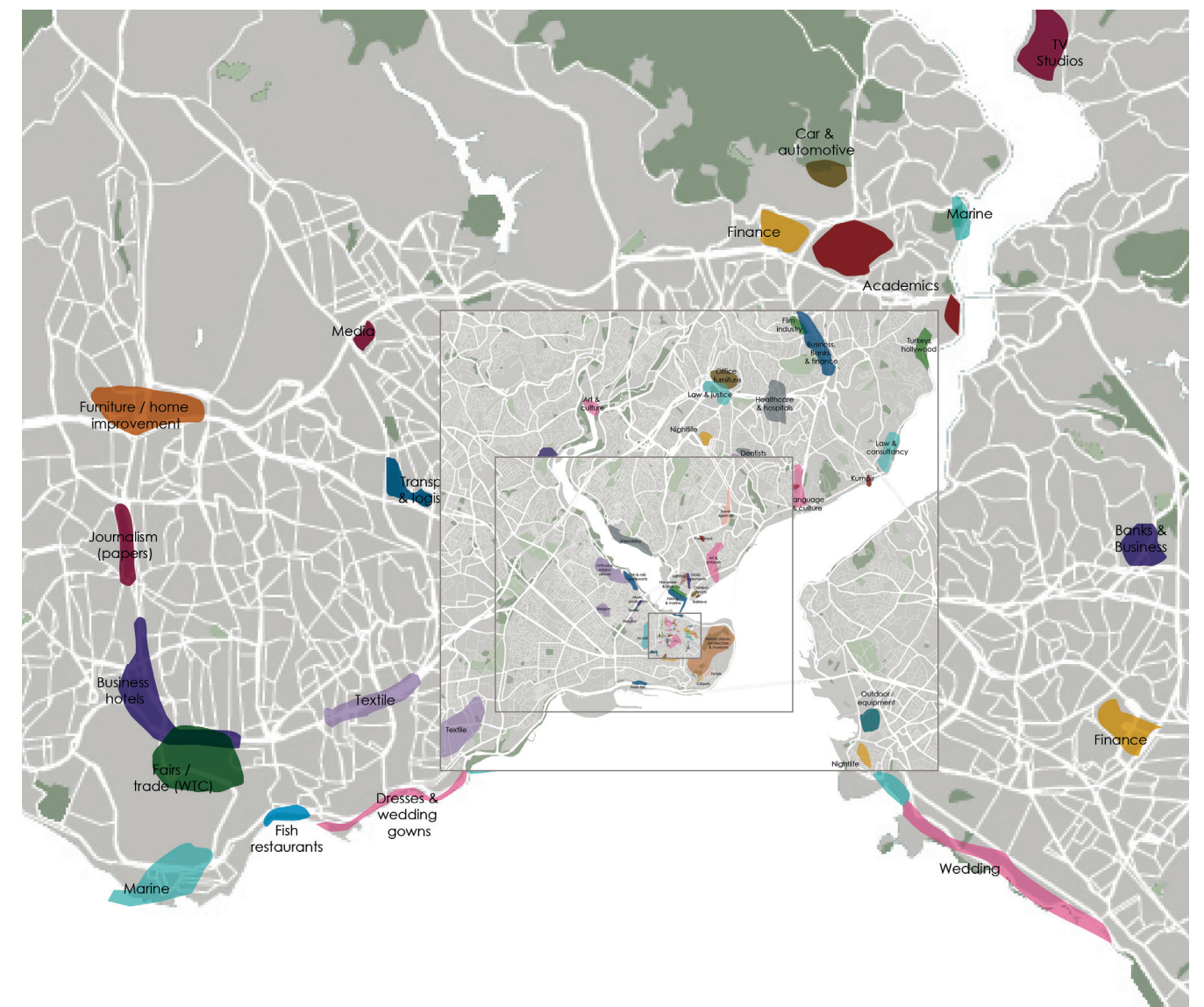
Mapping the designated areas in Istanbul, district scale



Mapping the designated areas in Istanbul, neighbourhood scale



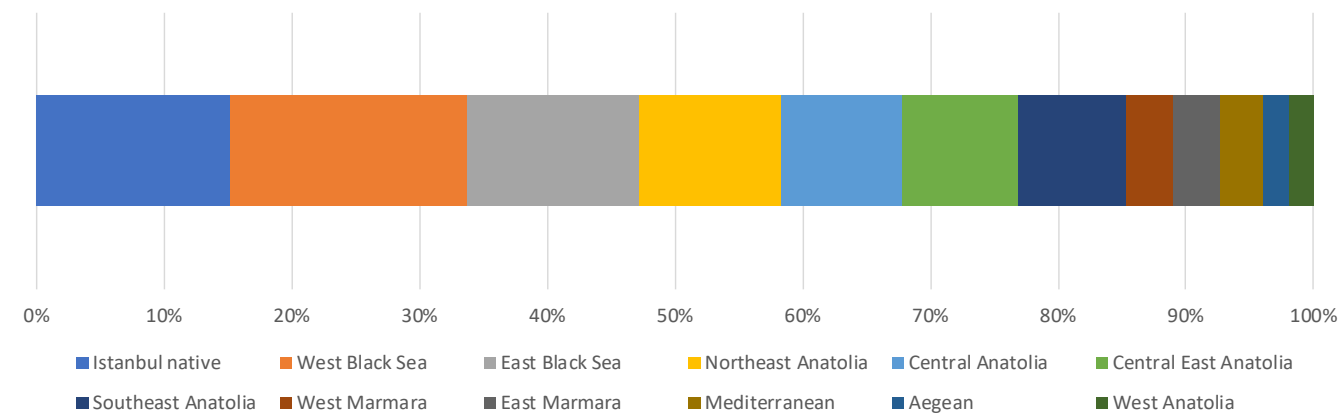
Mapping the designated areas in Istanbul, bazaar scale



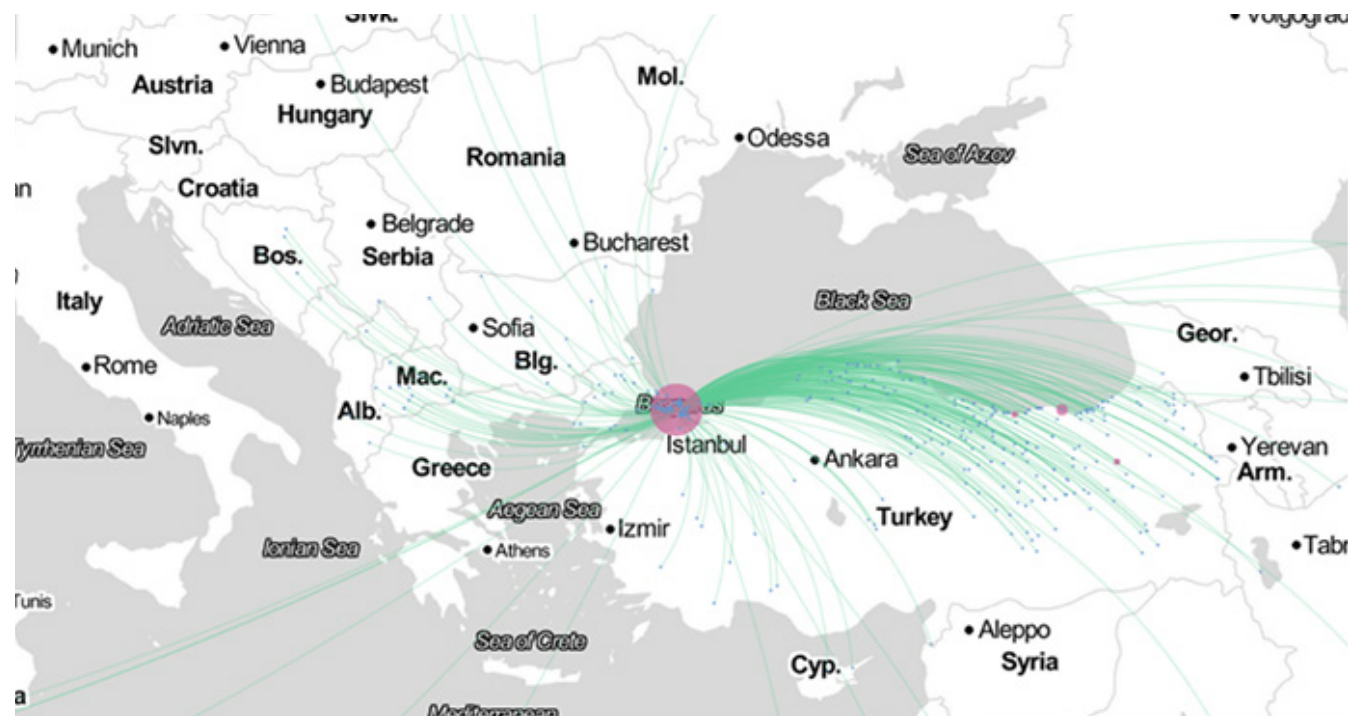
Mapping the designated areas in Istanbul, different scales overlaid



Voluntary Firefighters, 1870 (photograph by Pascal Sebuh)



Istanbul residents' origin in Turkey, percentile breakdown (Turkstat, 2014)



Coordinated migration towards Istanbul. The map shows where Facebook users currently living in Istanbul have listed their hometown as. (Facebook data, 2014)

Introduction

As stated in the problem definition, this project focusses on any kind of migrant coming to Istanbul, from wherever, for whatever timespan, in need of a base for their new life: a home and an income. The reason to treat this hugely broad group as one is to avoid stigmas. In stead of categorizing migrants according to where they came from, they should be appreciated according to what they have to offer: skills, qualities, knowledge, expertise. Therefore, in this project, the migrant group is subdivided according to their field of expertise, just like the city of Istanbul itself is.

However, it is still important to understand the meaning of being a newcomer is, what the reasons for coming are. This chapter looks into that, finding the common between all types of migrants. The project then will cater specifically to those commons, not to the specifics of different migrants.

Definition

"A person who **moves** from one place to another, especially in order to find **work** or better **living conditions**."

(Oxford Dictionary)

- Can be **internationally or nationally**, and even on a smaller scale such as within a town.
- While there is no formal legal definition of an international migrant, most experts agree that an international migrant is someone who changes his or her country of usual residence, **irrespective of the reason** for migration or **legal status**.
- Generally, a distinction is made between short-term/**temporary migration** (covering movements with a duration between three and 12 months), and long-term or **permanent migration** (referring to a change of country of residence for a duration of one year or more).
- A **refugee** is a migrant, but a migrant is **not** always a refugee

It is hard to define the migrant in Istanbul. At the same time it is practically impossible to not encounter one. It is estimated that 72% of all Turkish nationals registered in Istanbul was born in elsewhere, essentially making this percentage of Istanbul made up out of migrants. The table below shows where the residents of Istanbul (in 2014) are from in numbers, this includes only Turkish Nationals. The top diagram on the left page (Turkstat,2014) illustrates these numbers in percentages.

| | |
|-----------------------|-----------|
| Istanbul native | 2,162,588 |
| West Black Sea | 2,637,016 |
| East Black Sea | 1,918,805 |
| Northeast Anatolia | 1,580,876 |
| Central Anatolia | 1,346,007 |
| Central East Anatolia | 1,293,157 |
| Southeast Anatolia | 1,197,959 |
| West Marmara | 523,725 |
| East Marmara | 520,698 |
| Mediterranean | 470,673 |
| Aegean | 297,143 |
| West Anatolia | 272,835 |

| | |
|--------------|-------------------|
| Total | 14,221,482 |
|--------------|-------------------|

The map on the right, based on facebook data (current city: Istanbul, hometown: other), indicates the same. However, both statistical references are not completely reliable: in Turkey, the perception of hometown is different, people tend to indicate their hometown according to their fathers (or families) place of origin. So even if someone is born and raised in Istanbul, if his/her father is from Trabzon, he/she will still say he/she is from Trabzon too. This means that much data on origin is one or even multiple generations behind.

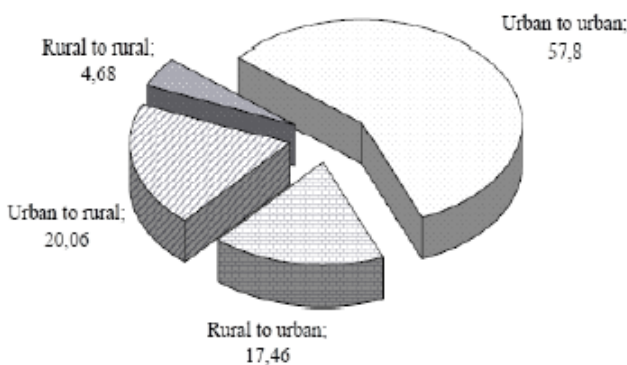
Types of migrants

So what are the motives of Turkish nationals to migrate to Istanbul? There can be numerous reasons, often combined, and sometimes there is no clear motive for moving. During the research in literature as well as the fieldwork, the following motives were distinguished:

Turkish migrants: motives

- In search of work, opportunities and wealth
- Minorities, many Kurds, fleeing risky areas in the east
- For better or specific education
- Following their families and/or friends
- Wish to live in a cosmopolitan (and progressive) city
- Attracted by the amenities of the big city (hospitals, entertainment, social services)
- Political reasons (more safety and stability in the big city)
- ? / other / unknown

It is often assumed that many Turkish migrants come from the countryside. That was true during the (worldwide) trend of moving to the city between 1950 and 1990, when many Turkish people migrated to Europe (notably Germany and the Netherlands) as guest workers (known as ‘gastarbeiders’) as well. But as data for Turkey during 1995-2000 shows (pie chart below), most of recent migrants have moved from urban to urban areas.



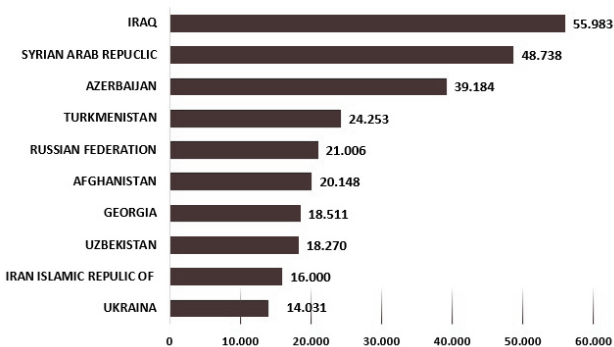
In-migration by places of residence in percentage, 1995-2000 (Turkstat, 2004)

Besides the Turkish migrants, which is the majority, there are also foreign migrants. This group is hard to define as well, as many people who identify themselves as foreign, are born and raised in Turkey and are referring to their ancestry (post-Ottoman), as well as re-migrating Turks that never gave up their Turkish nationality.

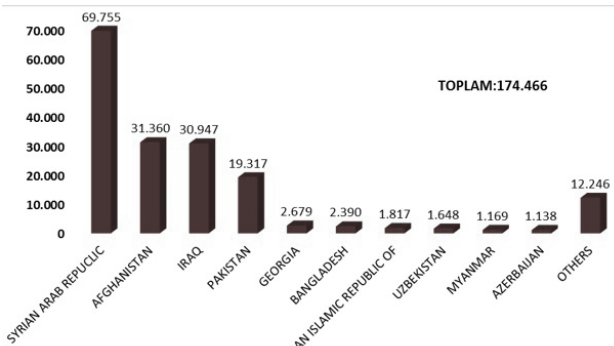
The pie chart on the left page shows where registered foreigners in Turkey come from (Turkstat, 2015). The country of origin may give an indication of what kind of motive they have.

The diagram below (top) shows the top 10 of foreigners with residence permits in Turkey (2016), revealing again the high amount of (probably) refugees from Iraq, Syria (even though many not registered: an estimated 3 million) and Afghanistan. Furthermore, there are many nationals from nearby countries such as Azerbaijan, Turkmenistan, Russia and Georgia. These nationals are likely to have come to Turkey for better working opportunities.

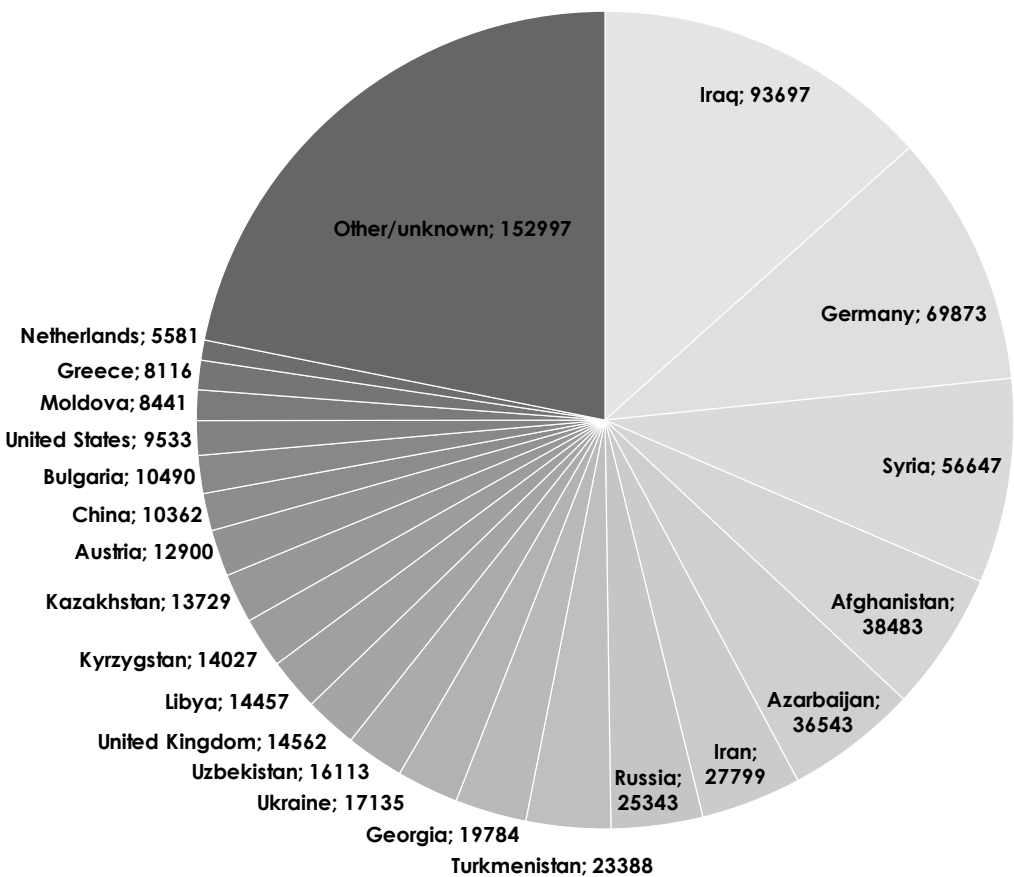
The next diagram (bottom) confirms the large amount of refugees as irregular migrants. Again, the biggest group is Syrians.



Number of foreigners with residence permits in Turkey in 2016, top 10 nationalities (Turkstat, 2017)



Irregular migrants apprehended in 2016, top 10 nationalities (Turkstat, 2017)



Note: does not include Syrian refugees: estimated 3 million in Turkey

Foreigners in Turkey. Data retrieved from Turkstat report of 2015

Foreigners in Istanbul

Refugees since 2000



estimated
half a million
Syrians



Re-migrating Turkish with
other or double nationality



Turkish nationals whose
ancestry had come in the past
but still identify as foreigners



Expats, students, temporary
workers, etc. (few specific
nationalities)



from several
places
worldwide



Types of foreigners in Istanbul

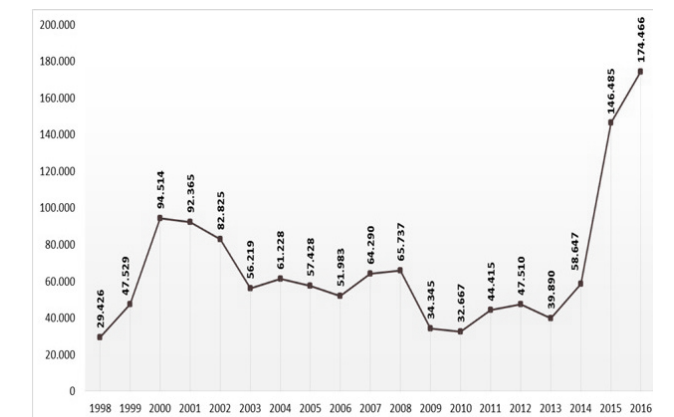
In the matrix on the left page, the foreigners in Istanbul are characterized in four groups, and listed with the typical nationalities associated with that group (NB: it does not mean that all people of that nationality belong to that group).

The group most vulnerable are the recent refugees, of which the biggest percentage is Syrian. This group does not come to Istanbul for any voluntary motive, as they are fleeing their war-torn home-countries. In general, this is the group with the least access to a social network, services, work and shelter. While the recent influx of Syrians might be temporal (Turkey sees them as 'guests' and they can not get a asylum-seeker status), the influx of refugees is a reoccurring phenomenon, and Istanbul is bound to stay a node of travelling (or fleeing) routes. While the project is not limited to this group, the refugee type of migrant is probably the one who will rely on help for finding a base to start from the most.

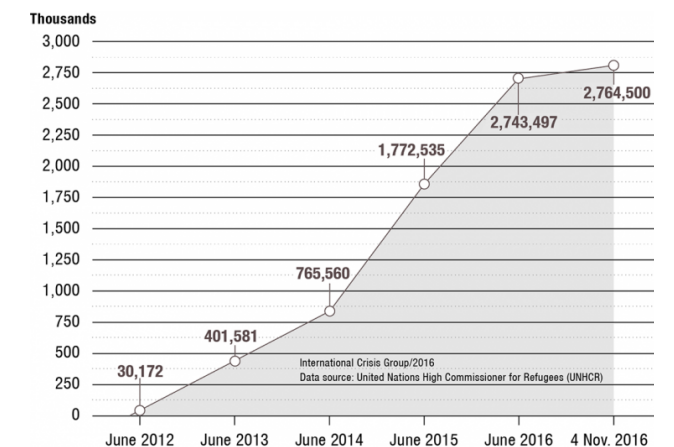
The amount of refugees is has increased drastically since 2015 (related to the Syrian conflict and the rise of Islamic State), as visible in the graph on the top right. While there has been a decrease again since 2017, a large influx of refugees can be expected every few years again (not only due political instability in the middle east, but also due to climate change). A strategy should therefore be designed to address any future influx of migrants too.

However, as the current group of refugees is mostly Syrian (about 3 million, as the second graph on the right shows), the available data on this current scenario is used to develop the project as a case.

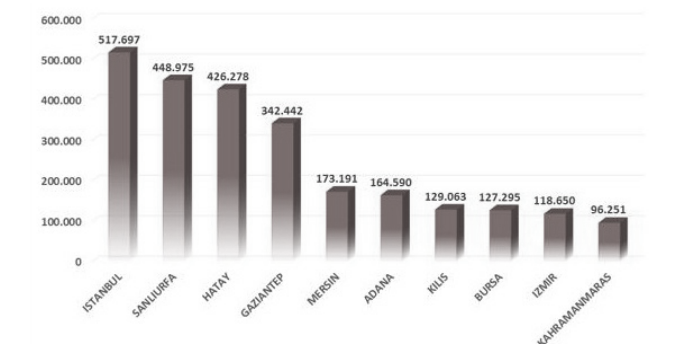
In case of the Syrian refugee group, the third diagram on the right shows that most of them reside in either border provinces or Istanbul: about half a million of them, about 3% of the total population of Istanbul. Other than in many European countries, these refugees are often not offered any shelter by the Turkish government. The bottom diagram shows that only 7% percent of Syrian refugees are sheltered: the other 93% has been (perhaps unwillingly) taking their faith in their own hands. This affirms the demand for support in this group.



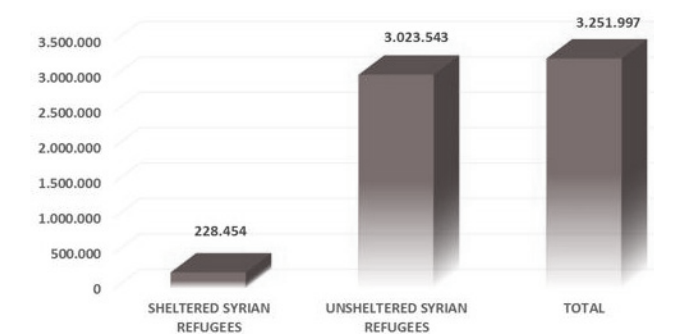
Number of irregular migrants apprehended in Turkey per year, 1998-2016 (Turkstat, 2017)



Number of Syrian refugees in Turkey, 2012-2016 (International Crisis Group & UNHCR, 2016)



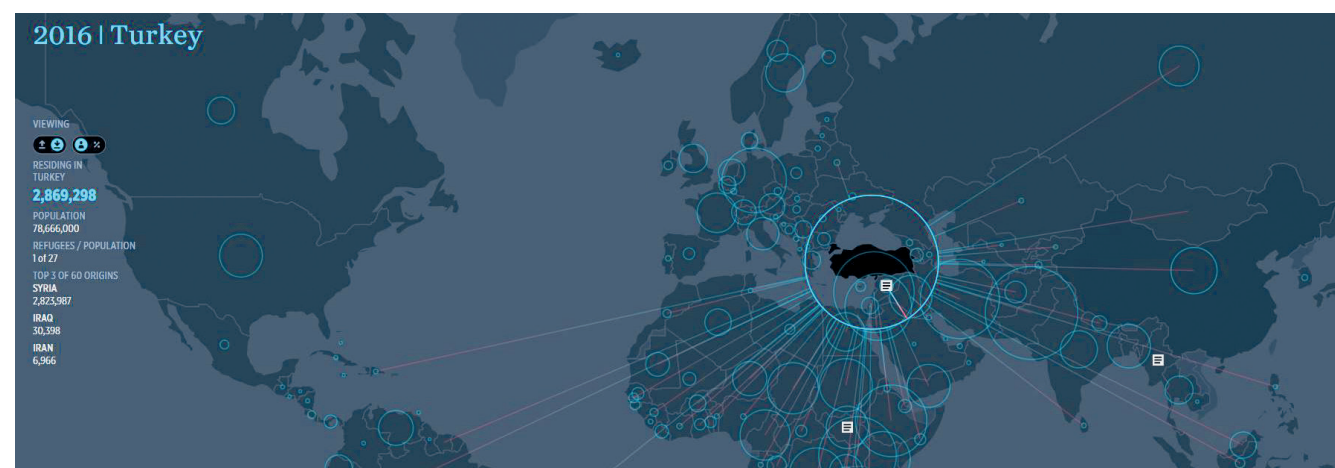
Distribution of Syrian refugees in the scope of Temporary Protection, top 10 provinces (Turkstat, 2017)



Sheltered and unsheltered Syrian refugees by temporary shelter centers (Turkstat, 2017)



Map showing the main migration routes, with Istanbul being an important transit point. (National Geographic, UNHCR, International Organisation for Migration, Regional Mixed Migration Secretariat, 2015)



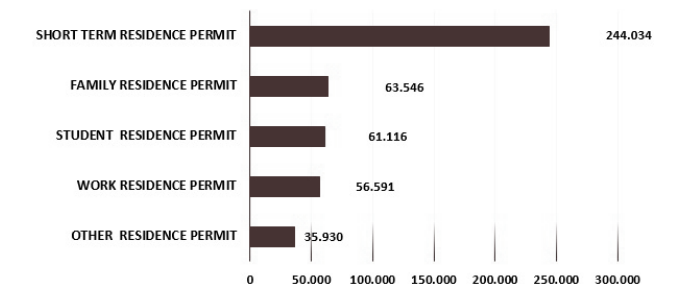
The amount of refugees in Turkey in 2016 was higher than any other country. The ratio was 1 refugee per 27 Turkish citizens. (www.therefugee-project.org, 2018)

Temporary vs. permanent

When discussing this refugee group as a large number of the refugees, the discussion of temporal or permanence is relevant. It is possible that many of the Syrian refugees that stay in Turkey (many of which in the border regions) have the mindset that it is very temporary: as soon as the war is over, they will return to Syria. The Turkish government believes this too, and sees the Syrian population in Turkey as guests, not giving them a refugee status. The lack of humanitarian aid or a pathway to citizenship in Turkey, as well as the limited opportunities, have led to many Syrians wanting to travel further towards the European Union. Turkey is once again a pathway to Europe, with Istanbul as its essential transit point on the Eastern Mediterranean migration route (left page, top map).

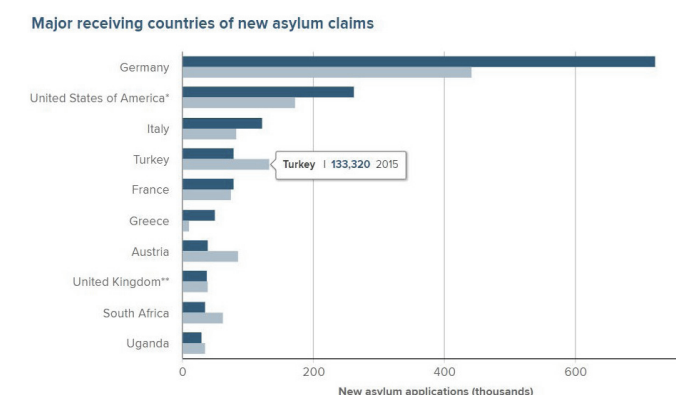
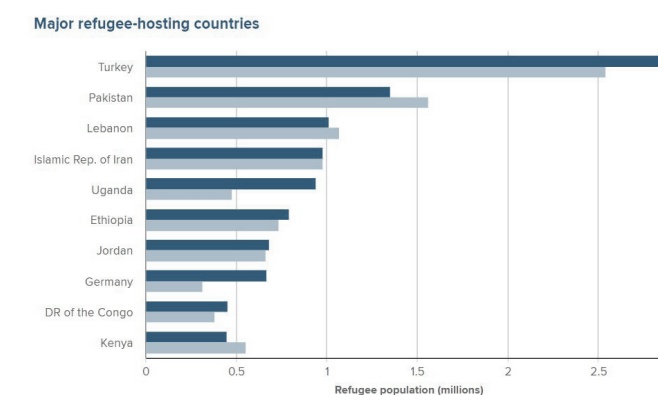
While the amount of refugees in 2016 is higher in Turkey than in any other country in the world (left page, bottom map), there have been eight times less asylum claims than in Germany (see diagrams on the bottom of this page). While they have a similar size of population (80 million), and Turkey is about twice the size of Germany, Turkey is not as popular to refugees as it should be geographically.

Turkey seems to be a country of transit to the (Syrian) refugee. But this is probably not by choice but because of the Turkish policies. It is very difficult to get a Turkish residence permit, not to mention to ever obtain the Turkish nationality. The diagram below shows the types of residence permits for foreigners (all foreigners). Remarkably, most of the residence permits are short term, indicating that the foreigners are often not residing in Turkey permanently.

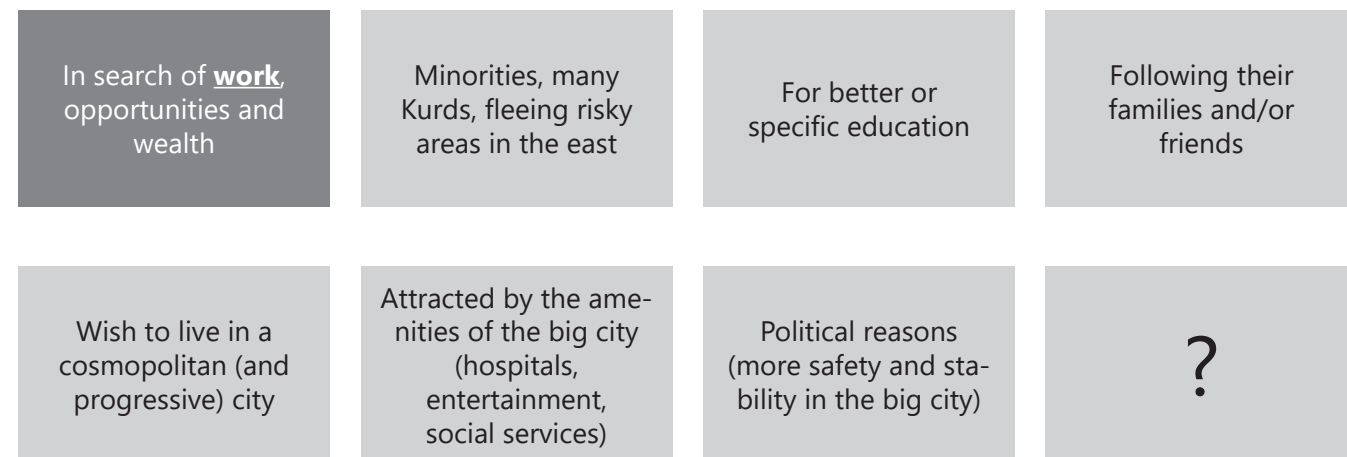


Types of residence permits 2016 (Turkstat, 2017)

A discussion on the notion of permanence of the newcomers is definitely relevant, but as the ongoing Syrian conflict exemplifies, even temporary can be several years. While the Turkish government refuses to acknowledge that the newcomers should be supported, there is certainly demand for it, even if for 'only' a few years. The project should thus take into account the impermanence of the individual newcomer, but see the arrival of newcomers to the city as a recurring circumstance.



Two graphs showing (1) the major refugee hosting countries, and (2) the major receiving countries of new asylum claims in 2015 and 2016. The amounts suggest that Turkey is more of a transit point to another country than a final destination of asylum (UNHCR, 2018)



Reasons to migrate. The focus of this project is on the search of work. While many migrants have different and multiple motives, work can be a way towards establishing a happy, stable, and social life in a new city.

Needs of a migrant

So what does a migrant new in the city need to get his/her life towards a stable and independent position? Just like any other humans, there is a demand for the basic needs such as food, water, warmth, rest as well as security and safety. These needs have been defined in Maslow's pyramid of needs as shown below. The absolute basics are the bottom two: (1) physiological needs, as in being in a sheltered environment away from cold, wet, as well as having enough food and water resources, and (2) safety needs, as in security, stability and freedom from fear. Both should be found in the place to call home: ones safe and sheltered place.



Maslow's pyramid of Needs, diagram based upon: Maslow, A. (1943). A Theory of Human Motivation. Psychological Review, 50(4), pp.370-396.

The initial question in this research was: What do newcomers need to emancipate in the city of Istanbul? It can be concluded that people can emancipate if they provide themselves in their needs.

This starts with the mentioned basic needs such as food, water, warmth, rest as well as security and safety. In contemporary urban life, this can be achieved by anyone able to pay for it. All needs come at a cost and one needs to pay in order to fulfil these needs: groceries, clothes, rent, etc.

Very bluntly put, a newcomer needs money to provide himself with his basic needs. Work is the usual (and legal) way to get money though the salary. Consequently, one needs work to emancipate, so the focus of this project is related to providing and finding work to the newcomers.

Work can be a means to emancipate in several aspects in life:

- Income**
being able to pay for basic needs
- Happiness**
feeling valuable, having purpose
- Pride**
feeling accomplished, having image
- Social network**
getting to know people, make friends
- Professional network**
connections in professional field
- Personal development**
being able to advance and grow
- Stability**
being in a durable situation

Therefore, work can be the key to getting life back on track.

As established earlier, the project aims to create a space in urban Istanbul which welcomes and emancipates migrants and serves as a base for starting their new (temporary or permanent) life in the city.

Other than providing shelter and safety, the endowment should support the path to the job market and getting to a permanent job. The building should thus provide accommodation as well as a employment centre to make the step towards finding a job and getting an income. The building should stimulate exchange and encounters between people, to be a safe haven, to be identified with, a common ground between different people, emancipating newcomers in finding their position in the city.



Locating migrants in vicinity of Istanbul's center(s)

Migrant areas

Istanbul's outskirts have been literally built by migrants (according to Doug Saunders in *Arrival City*), and many neighbourhoods have been housing complete villages from Anatolia. There is no such thing as a migrant neighbourhood in a city where 72% came from elsewhere. There are, however, many quite specific streets or neighbourhood with a high foreign population.

Istanbul is too big to dive into all neighbourhoods, so in this research, just central Istanbul is analysed briefly. The map on the left page shows some of the typical locations known for hosting many migrants. These neighbourhoods are:

- Tarlabası, a relatively poor area close by Taksim and İstiklal street. As this neighbourhood is being redeveloped by big corporations, long term residents are pushed out. Due to slow processes, many buildings have been vacant and deteriorating, and people have started to squat them or illegally rent them out.
- Fener and Balat, two neighbourhoods where historically many minorities have been living: the Jewish people, Greek orthodox people. Now once again it is a place where many migrants as well as Roma live.
- Aksaray, a densely populated mixed (residential and commercial) neighborhood that has recently become known as Little Syria, not only because of the residents, but also because of the high amount of Syrian-owned businesses (with Arab language signs).
- Kumkapı is known for the high amount of African migrants, and there is even a street which locals call Somalia street. In this case, many African migrants have the same contacts and end up close to each other.
- Yenikapı hosts an important transport hub for boats, trains and the metro tunnel across the Bosphorus. It is a definite arrival place, making it an ideal place for new arrivals to settle.
- Laleli and Küçükpazar are neighborhoods nearby the historic commercial and touristic centre of Istanbul. Long-term Istanbulers don't find these areas for living as they are very crowded in the daytime and empty in the night-time. Many buildings off the tourist paths are in rather bad shape. These

areas attract migrants because of the relatively cheap rent and the promise of day jobs in the informal economy. Quite peculiar in these areas are the high amount of hotels that are used by migrants as a temporary home. These migrant hotels are discussed further in the neighbourhood description of the chosen site.

To conclude, places popular among newcomers are often relatively cheap, close by commercial areas, not typical residential, and have some sort of transitional character (in redevelopment or abandoned).



Büyük Yeni han, 1936 (photograph by N. V. Artamonoff)

THE KHAN

Introduction

While trying to define the exact purpose and function of my project, I came across a fascinating building typology from Turkey's Ottoman past: the khan. This type of building is unique to Istanbul's heritage, but often no longer in use and in a state of decay. While the function of this type ceased to exist, its nature fits not only the topic of migration, but also emancipation, safety, shelter, equality and common ground.

Further into the research came the decision to use this historical typology as a base for my own design. The result is a contemporary version of the khan for migrants in Istanbul today.

To fully understand the khan buildings and their functioning, I have researched them both historically and in present Istanbul. Because the building type is no longer in use as it was historically built for, it is evident that I need to make use of tools from historic documents to understand them. Many of the existing literature on caravanserais are based on travelogue of people (mostly western scholars) using the facilities during their travels. During a certain period, the distinct characteristics and spatial patterns of these buildings can be summarized and typified, allowing me to conduct a typological research.

Additionally, I have researched the khans in their current state and usage. This research is not limited to the architectural characteristics, but also evaluates what the remains of their former role are. During my field visits to Turkey in December 2017 and February 2018, I studied the current situation of many of the remaining khans in Istanbul and Bursa.

History & definition

The khan, or han in Turkish, is a historical building type that emerged along the development of long-distance trade in the Middle East and Asia in parallel with the caravanserai (which is a more commonly known building type). The word caravanserai comes from Persian, meaning house or palace of the caravan (a group of long-distance travellers journeying together). The word khan also comes from Persian and means house.

The khan and caravanserai are different kind of buildings, but due to their similar appearance and purpose the two are often confused (and in some regions used interchangeably). According to Encyclopædia Britannica, a khan is a smaller caravanserai located within the city (instead of along the trade routes and on the outskirts of towns), often with more elaborated facilities including wholesale of goods. To understand the purpose of the khan, the caravanserai must first be explained.

The caravanserai (Kervansaray in Turkish), which functioned as a roadside inn along trade routes such as the silk road, is a historical building typology spread throughout Asia, North Africa, Middle East, and South-east Europe. In most cases this building would be located on the route just on the edge of a urban settlement. The building provided shelter for travelling merchants, pilgrims, travelers and other strangers. They could stay (usually up to three days) for free in a safe (almost fortified) structure, along with their animals and merchandise, to sleep and recuperate in order to continue their travel. In some cases, food and water was provided, otherwise the possibility to cook. A porter appointed by the municipal authority was always present, lodged just within the gate, and had the right to maintain order. He and his assistants had control on access and guarded the building and the goods and persons within it. A caravanserai would be open for all arrivals from early dawn until dusk.



Etching of the atmosphere of an unknown (perhaps non-existent) caravanserai/khan during its heydays, from a travelogue from the early 19th century. Choiseul-Gouffier, G. F. A. (1809). *Vue de l'intérieur d'un Khan ou Kervansérai*. [Drawing: J.B. Hilaire, Engraving: Dambrun]. In *Voyage pittoresque de la Grèce*, M.DCCC.IX [=1809]. Paris: J.-J. Blaise.



An 1840 drawing of a persian urban caravanserai in Qazvin in current Iran (Eugene Flandin, 1840)

saling and retailing a type of product. This went on in the khans (among other places) for ages, and this practice even remains today (in very small numbers).

Ownership

The khans (as well as the caravanserais) were usually owned and maintained by a Waqf foundation (Vakıf in Turkish). A waqf is an inalienable charitable endowment under Islamic law, which typically involves donating a building, plot of land or other assets for Muslim religious (mosques), educational (schools, madrasas), charitable (public kitchens, libraries, caravanserais) or other purposes (agricultural land, baths, markets, khans) with no intention of reclaiming the assets. The donated assets may be held by a charitable trust. Such a donation can be done by one or several people to establish a foundation to build and maintain a building for example. In Ottoman Turkish law, the waqf was defined as usufruct (allowed to use without altering, as well as making profit from that use) State land (or property) of which the State revenues are assured to pious foundations. A waqf was often related to a Islamic community around a (nearby) mosque, but could also be founded just for the purpose of maintaining a khan. In case of revenue generating real estates, such as land, baths, markets, and potentially khans (not from lodging but from the trade), the revenue would be used to fund non-revenue generating property such as schools and mosques.

Origins

It is difficult to distinguish when the khan typology was first used, as it is actually a gradual (and perhaps parallel) alteration from the caravanserai to a type of caravanserai that was suitable for the urban context. It is also suggested that early khans where, just as the caravanserais, mainly for accommodation and storage. The function as wholesale location and even exchange hub did not evolve much until the Ottoman times when trade flourished.

Many academics attribute the Seljuks to initi-

ating the caravanserai as building typology during the existence of the Seljuk Empire (1037-1194 AD, medieval Turko-Persian empire, stretching from the Hindu Kush in Central Asia to the Bosphorus strait and Istanbul). In that region (mainly in Iran and Afghanistan), many caravanserais from that era still remain. However, Arab geographer Al-Muqaddasi had already wrote in 985 (AD) about hostleries (then referred to as Fanduk) in current-day Syria, but as he wrote about taxes, the architectural form is not mentioned. Furthermore, other studies suggest that the Persian caravanserais were already existing 500 BC along trade routes. It is assumable that a building with the same function has been around ever since long-distance trade had started, so also during byzantine Istanbul. Nevertheless, the Seljuks caravanserai typology that developed between 1000-1200 AD most probably served as the model for the later Ottoman typology that has remained in Istanbul today.

The first Ottoman khans were built in Bursa in the 14th century, but the typology of the Ottoman khan developed to its fullest in Istanbul afterwards. Unique about the khans in Istanbul is that in contrast to the Bursa khan, they have developed according the specific demands of the context of the site as well as the type of users and their trade field. This resulted in a wider range of appearances (plans other than rectangular, peculiar response to typography, orientation towards the surrounding urban fabric), although the characteristic elements such as the courtyard, portico and cells as well as the building material (brick and stone) have remained largely consistent.

Architectural characteristics

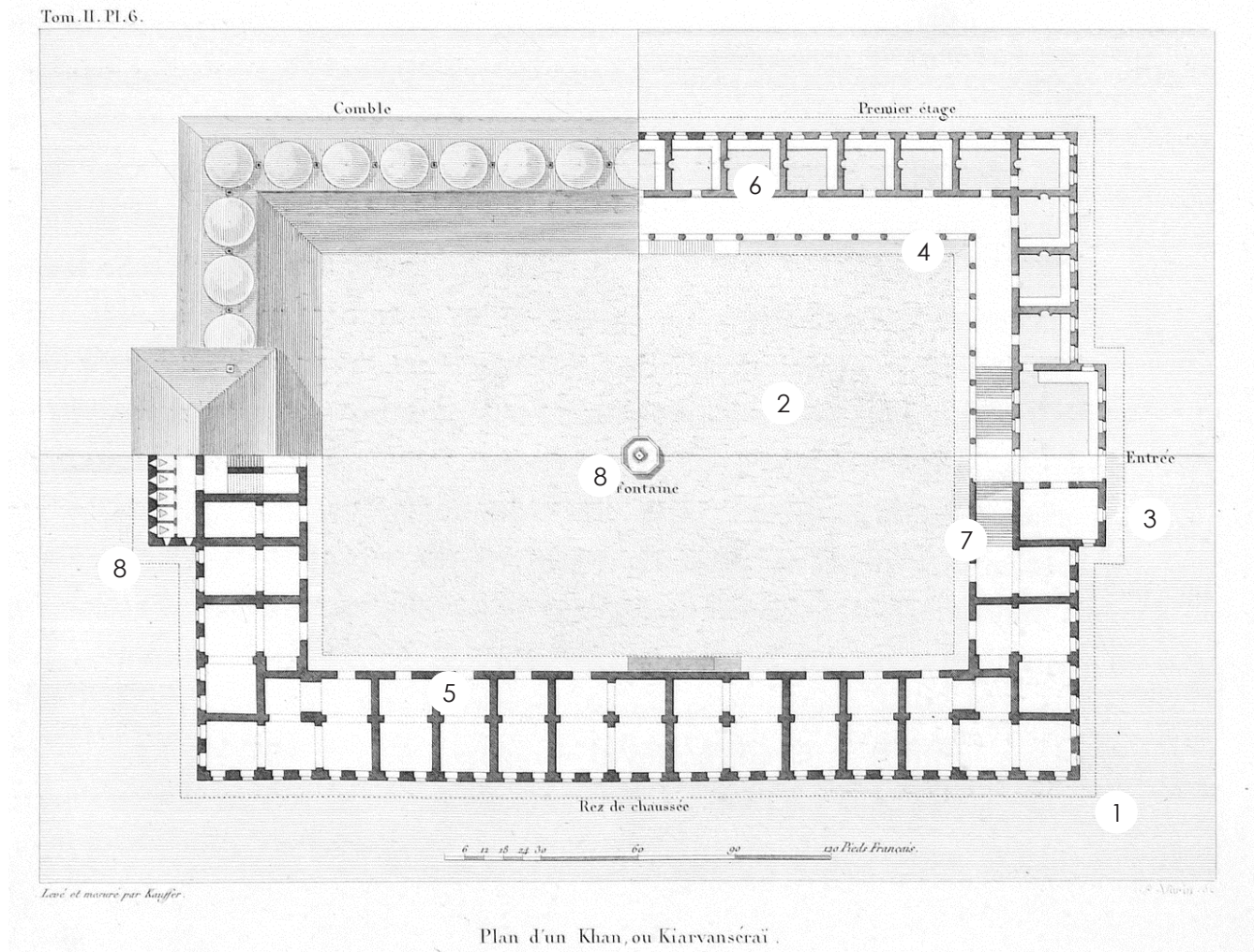
In general, the typology of the khan can be described as follows: a rectangular two-storied structure with (a) gate(s) leading to a central courtyard that is surrounded by porticoes behind which lie individual cells towards the protective outer wall. The appearance is mostly functional: they have a plain and durable construction and lack abundant decorative elements. The image on the page left shows typical plan of a khan or caravanserai.

In reality, the existing khans each have their unique appearance and irregular layout due to the specific adjustments of this typology to the demands of the site (plot, urban surrounding) and use(the specific commercial functions). While there is a broad diversity in the caravanserai's and khans, there are several recurring characteristics that shaped the typology. These architectural characteristics reflect the idea and function of the caravanserai/khan.

In the matrix below, these elements are described, along with their purpose and examples of other buildings that have similar purposes. The plan left shows where the elements are located in a basic (non-existent) example of a caravanserai or khan.

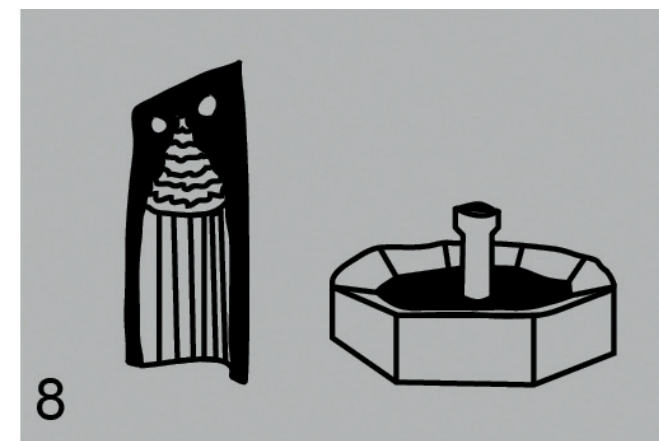
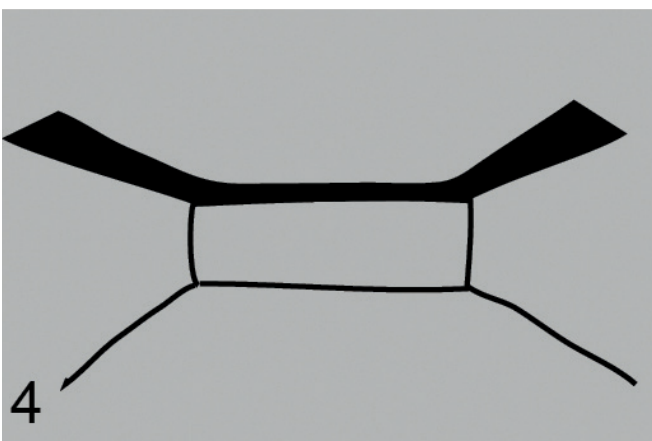
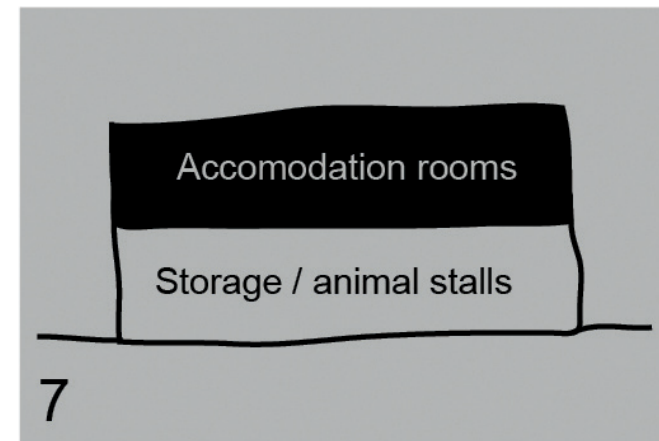
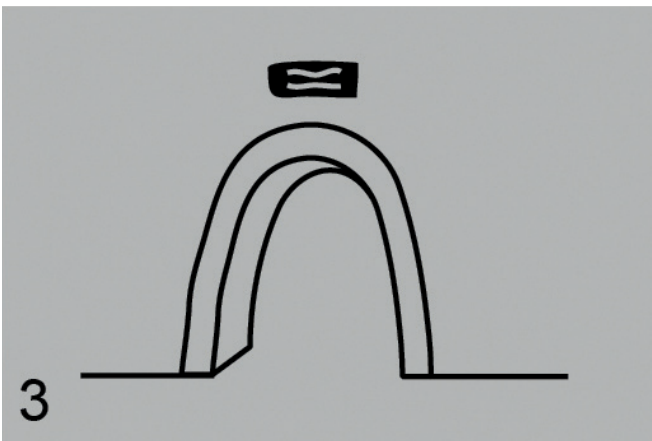
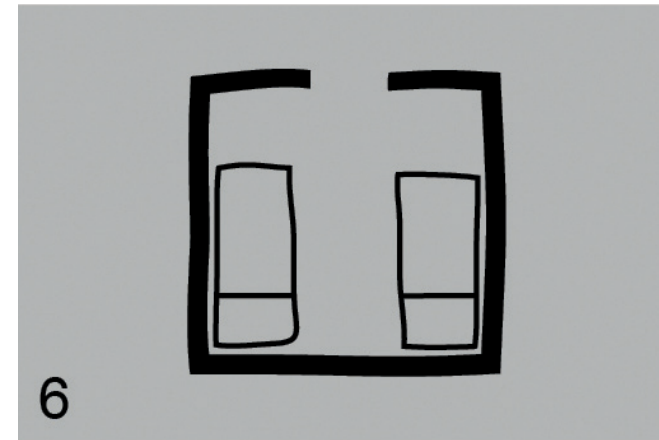
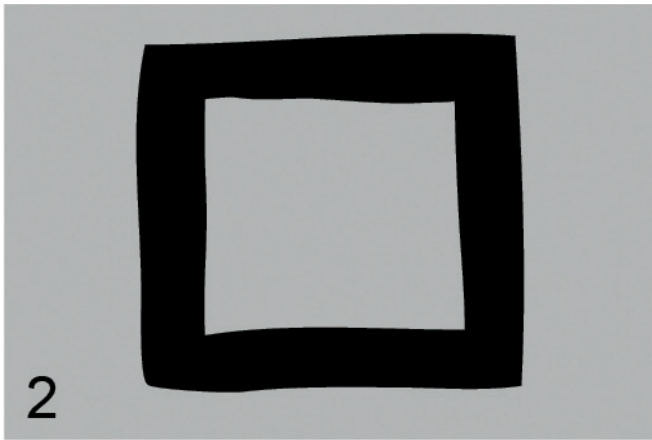
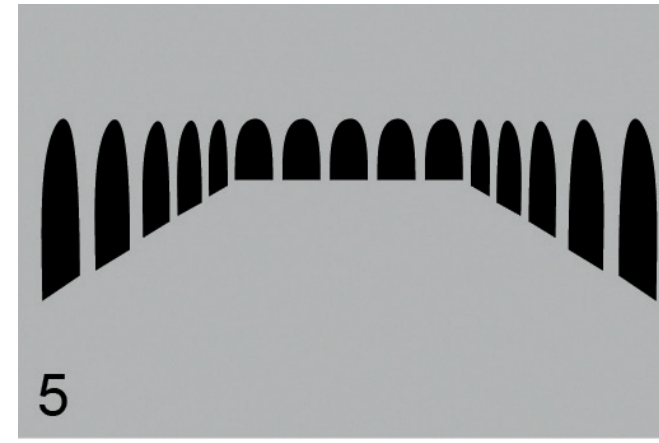
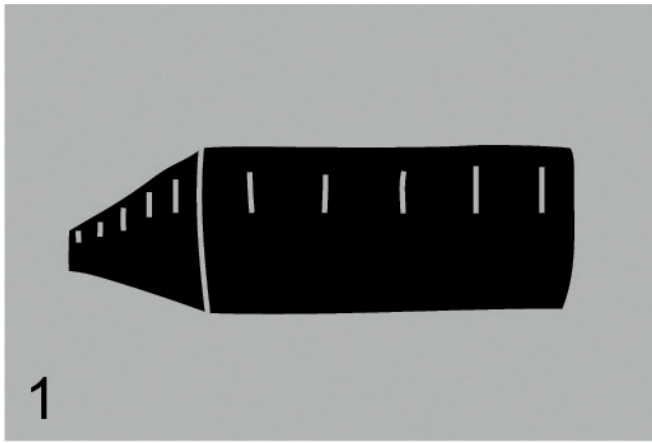
- Some terms specific to Arabic architecture:
- A revak is the Arabic style portico, a structure consisting of a (domed) roof supported by columns at regular intervals, typically attached as a porch to a building.
 - A masjid or mescit is a small size mosque with no domes or minarets and no prayer service. It is meant for individual prayer at small scale (when no mosque is nearby).
 - An iwan is a vaulted niche space facing a court. It sometimes contains a fountain or seating.

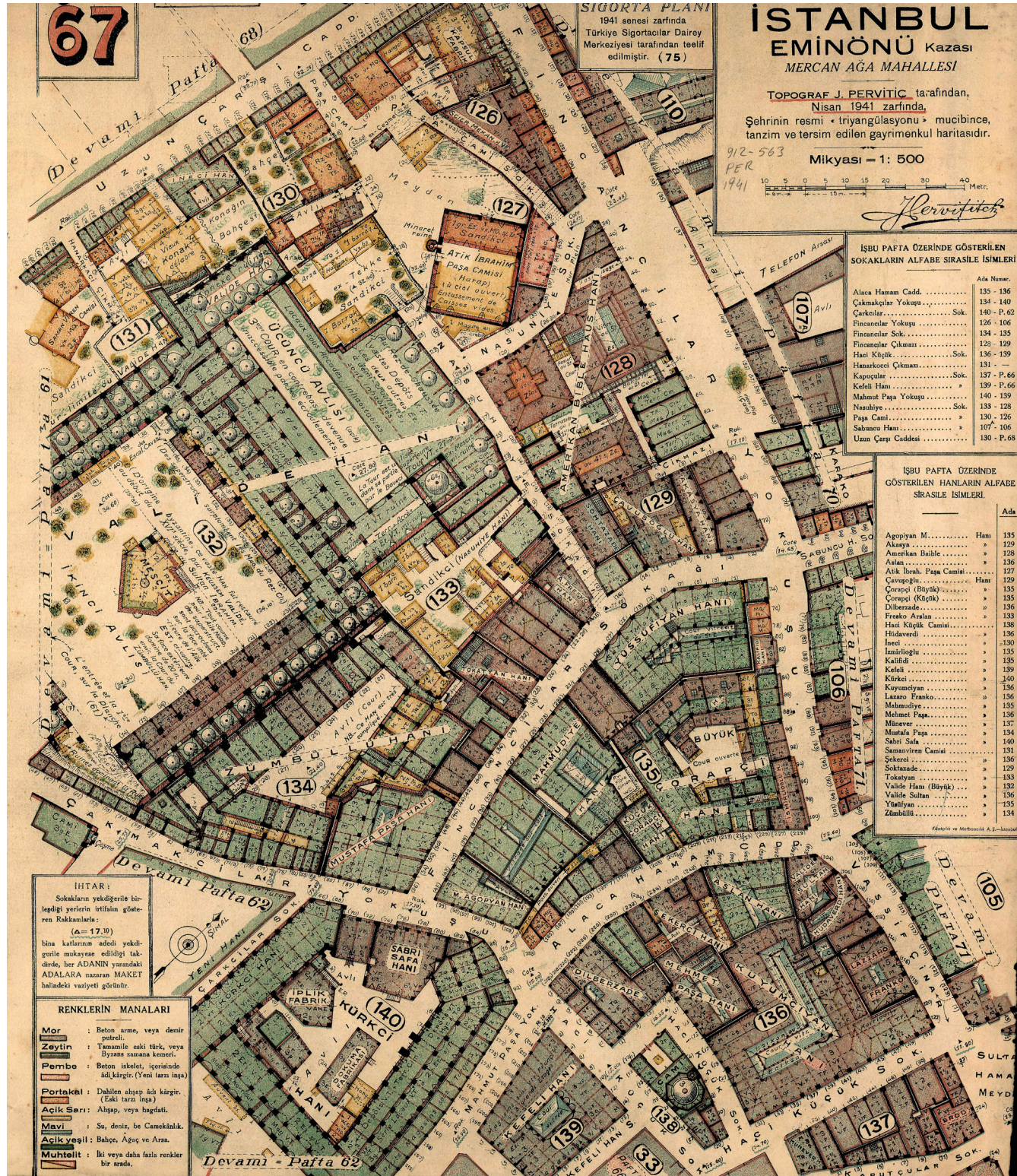
On the next spread page, the numbered elements are visualized in diagrammatic sketches along with an photo demonstrating the element it in an existing khan.



Plans (ground level, upper level and roof combined) of a non-existent caravanserai/khan, showing the characteristics found common in a study of many different caravanserais, treating the documentation of it as typology (or diagram) in a travelogue from the 19th century. Choiseul-Gouffier, G. F. A. (1809). Plan d'un Khan ou Kervanseraï. In Voyage pittoresque de la Grèce, M.DCCC.IX [=1809]. Paris: J.-J. Blaise.

| | Characteristic | Function | Similar to |
|---|---|---|--|
| 1 | Closed box with small openings | Protection from outside | Bank, Fortress, Archive/warehouse |
| 2 | Courtyard | Place to arrive, meet and exchange | Mosque courtyard (sahn), Hotel lobby |
| 3 | Distinguishable single gate | Recognizability, entrance, control of access | Church/Mosque portal, Train station |
| 4 | Covered edges (portico – revak*) | Shelter from weather, transition space | Porch, Porticoed street, Cloister |
| 5 | Spaces adjacent to courtyard | Division, equality, accessibility | Mall/bazaar, Cloister, School (medrese) |
| 6 | Rooms with basic needs | Shelter, privacy, accommodation | Hotel rooms, Prison cells, Hospital rooms |
| 7 | Division floor levels | Hygiene, heating, privacy, practical accessibility | Turkish traditional houses, Apartment blocks |
| 8 | Fountain, masjid*, mihrab, latrine, iwan*, watch room, bath | Additional services for hygiene, safety, religious purposes, a.o. | Mosque, Bathhouse, Hotel |





A detailed map on which khans can be distinguished by their courtyarded plans. The map is drawn by Charles Edouard Goad and Jacques Pervititch in 1941. It is one of the many cadastre based insurance maps they drew, commissioned by insurance companies at the time when flourishing trade and financial activity prompted the need for insuring both goods and buildings. ("Sigorta Haritalarında İstanbul", Jacques Pervititch, 1941)

The image on the left page is a section of a detailed map of Eminönü area, Istanbul's historic commercial neighbourhood, where most of the old khans remain. The big amount of khans in the area are clearly distinguishable, varying in size as well as shape, recognizing the typology with the (often hidden) inner court in the dense urban fabric, surrounding portico and/or cells and a central service element. However, the plans are not rectangular as the caravanserais and early khans were. These irregular forms are direct effect of the adjustment to the site, which is typical to the Istanbul khan (as will be explained in comparison to the Bursa khan).

The architectural appearance differs as throughout time different building methods and materials were used. A comparison of four existing khans on the next pages illustrates the variety and highlights the recurring characteristics in appearance: shape, scale, repetition, hierarchy of levels, arches, robust materials, subtle ornamentation.

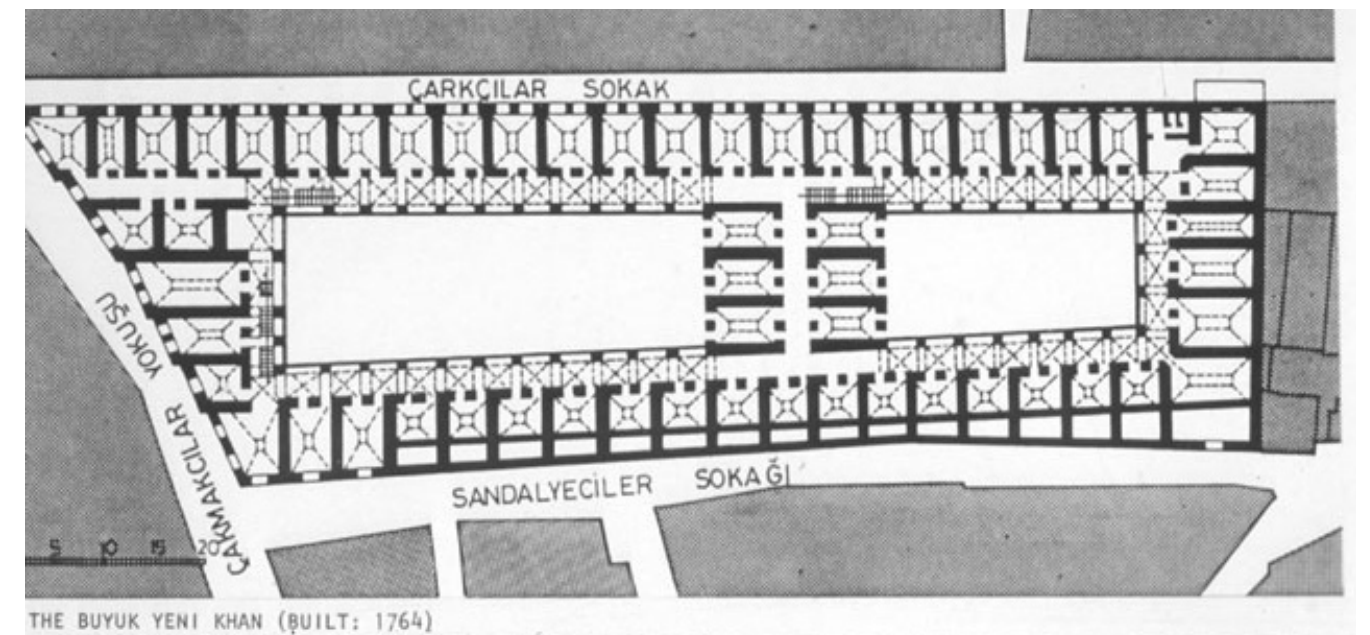
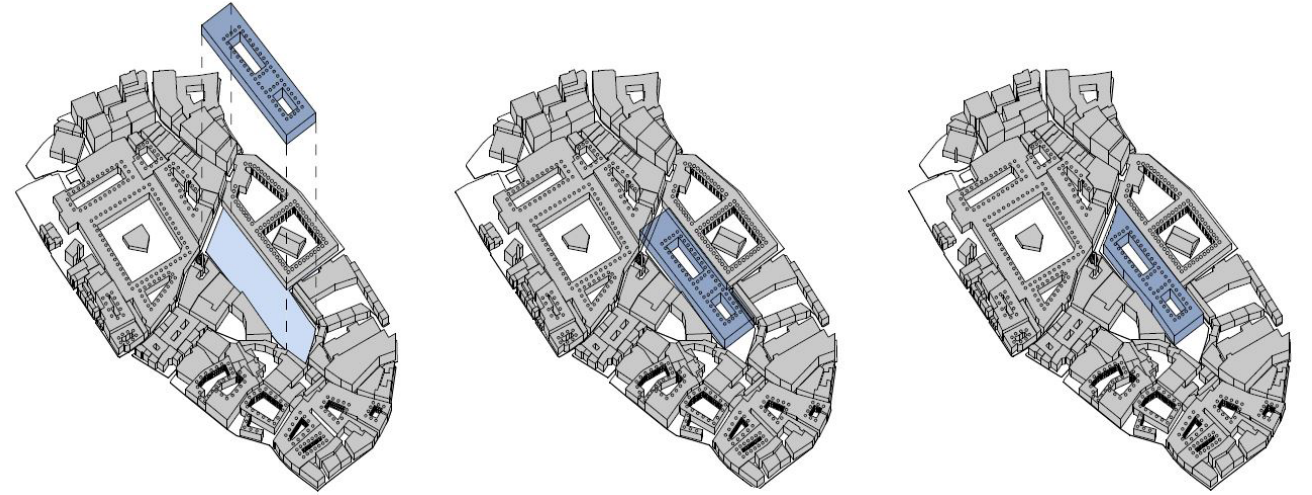
Additionally, the appendix shows several plans, sections and photographs (many taken during the visit) to further illustrate the appearance of the described characteristics of the khans, as well as the broad variety in them due to spatial context and fitting to the demands.



Büyük Yeni han, 18th Century

A big khan in rather complete shape with two courtyards and three levels. The section reveals the big height difference in the topography of the area.

Drawings, top to bottom:
 • Germirli, A., 2015
 • Erdmann, K., & Erdmann, H., 1961
 • Iremşan, Z., 2015
 • Iremşan, Z., 2015



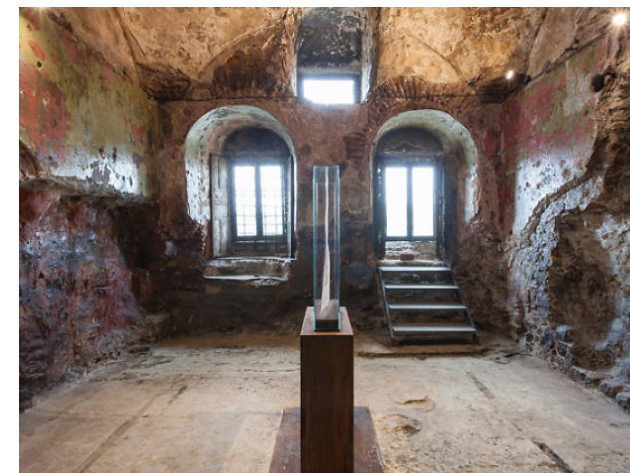
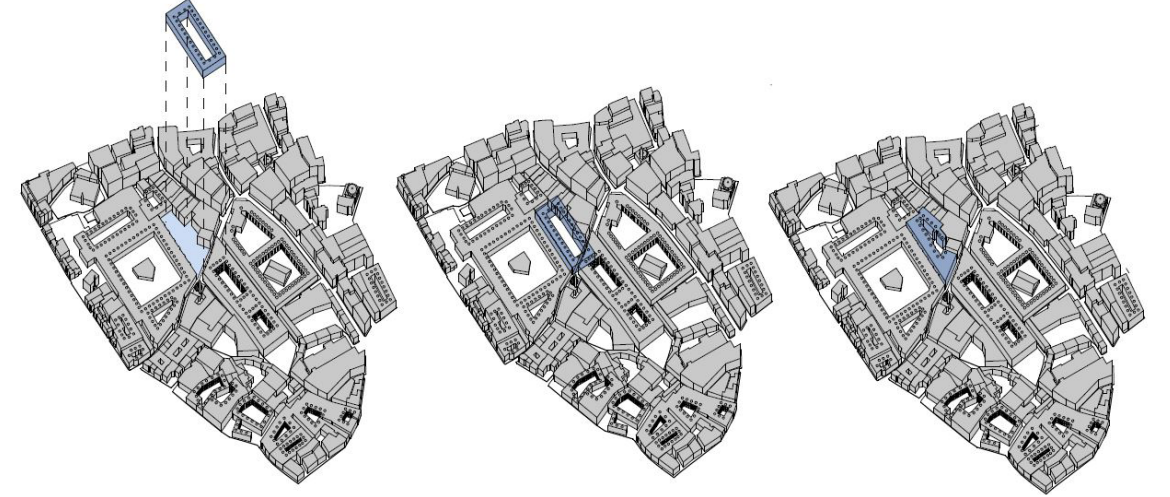


Sümbüllü han, 18th Century

A small, rather deformed khan which is hard to recognize from the outside because of the amount of modern alterations.

Images, top to bottom:

- Germirli, A., 2015
- Pervititch, 1941

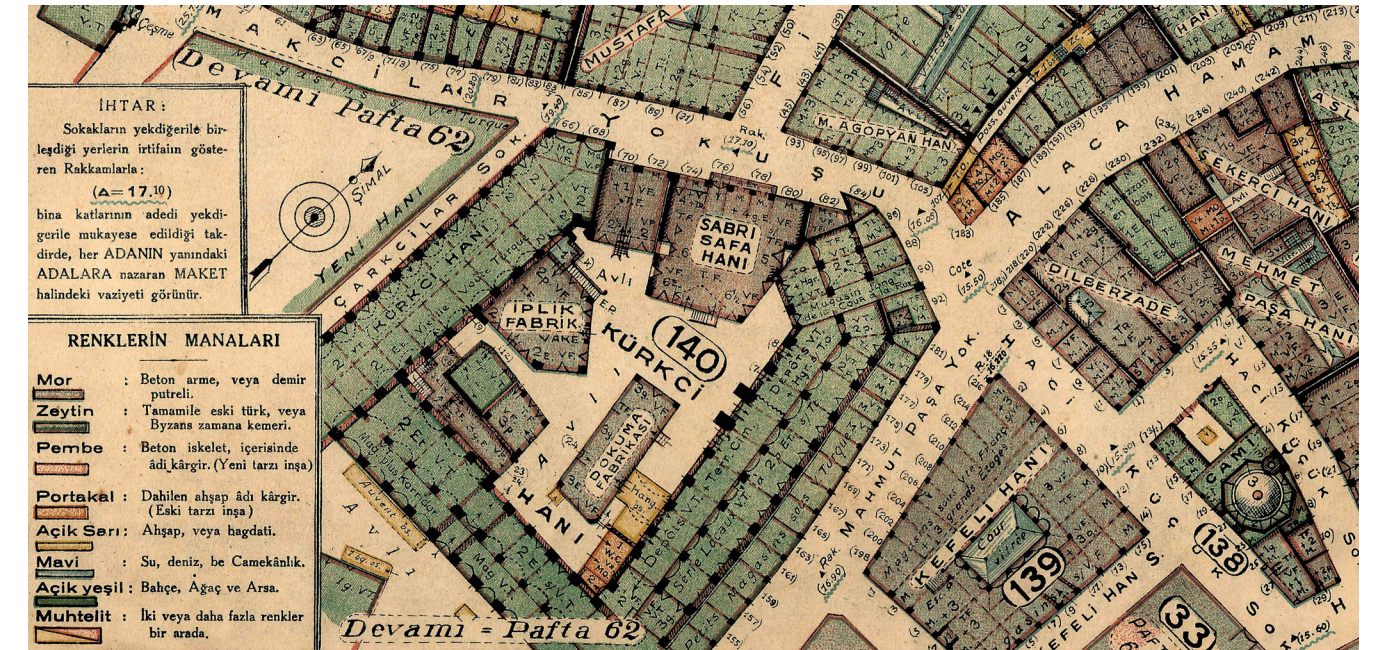
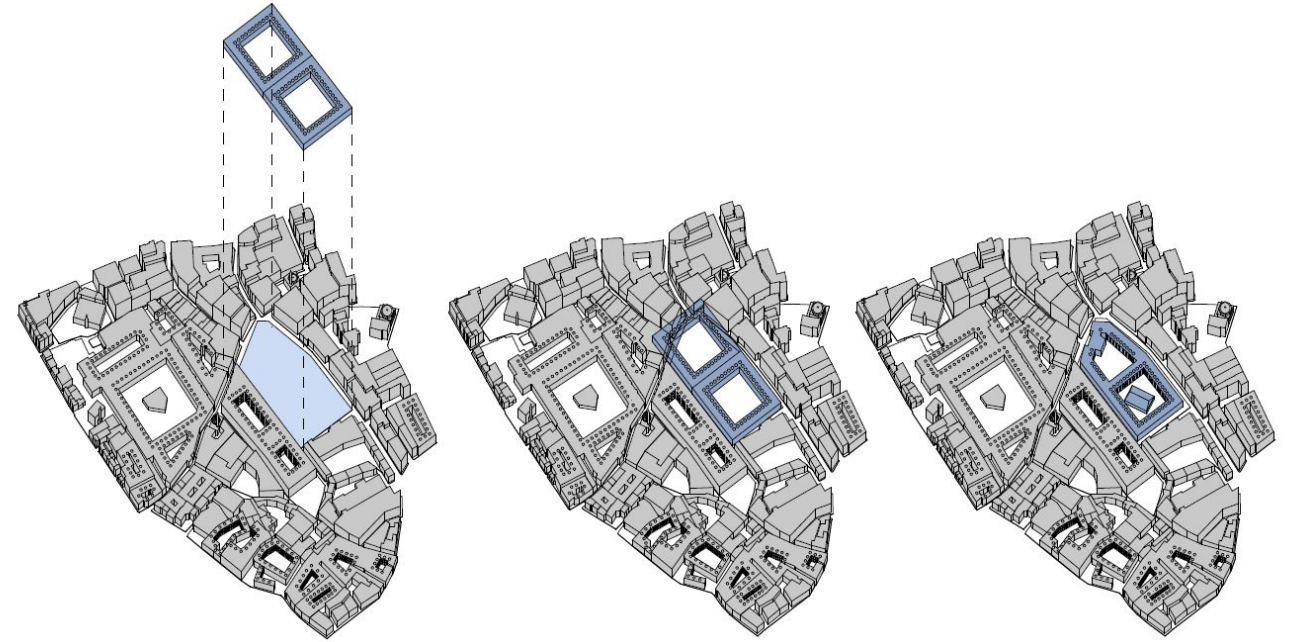




Kürkçü han, 15th Century

The old furriers khan, which has been a place of fur trade (and now wool) for ages. It is the most crowded khan. It is renovated, painted and well maintained, appearing less old then it actually is.

Images, top to bottom:
 • Germirli, A., 2015
 • Pervititch, 1941

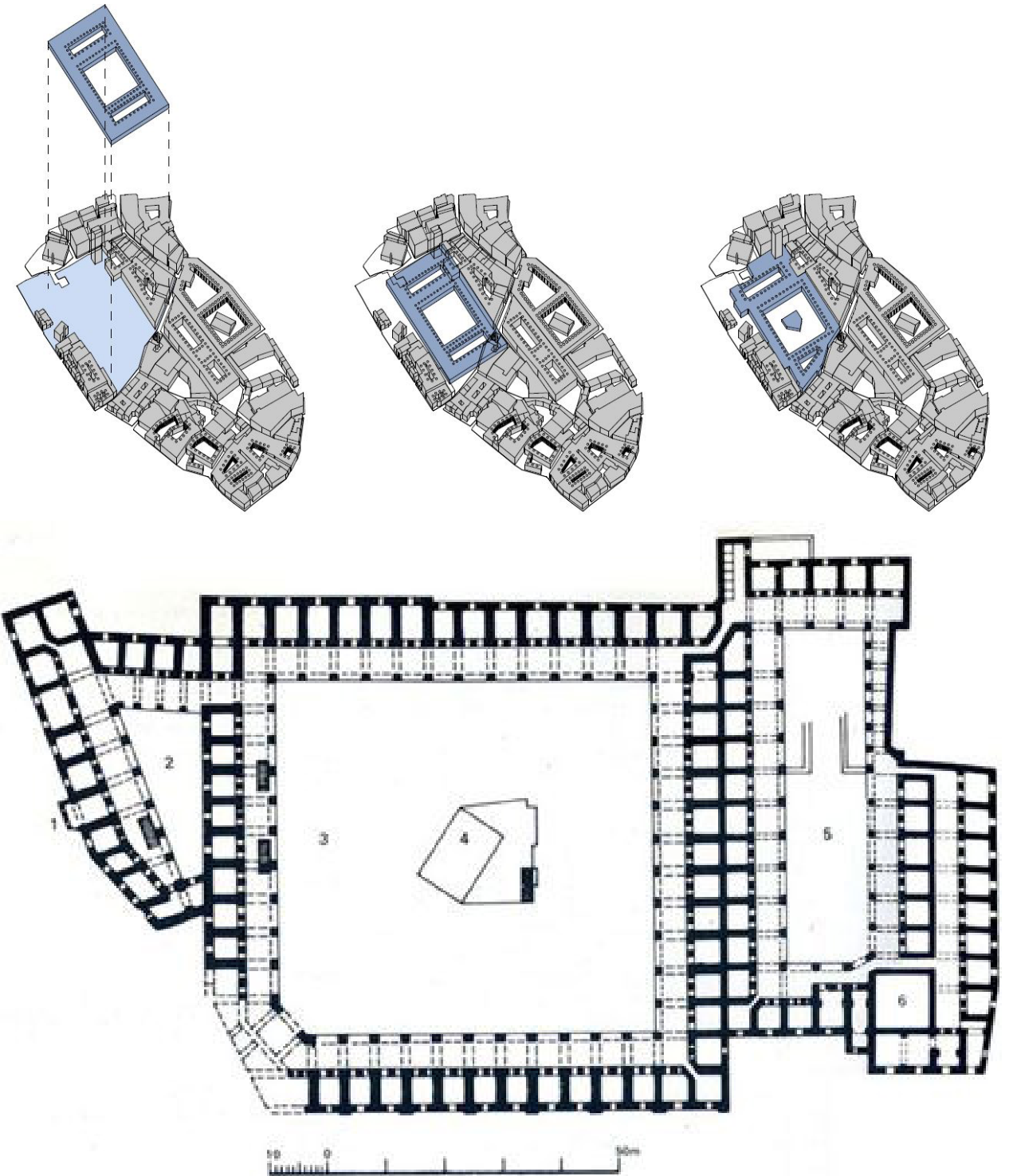


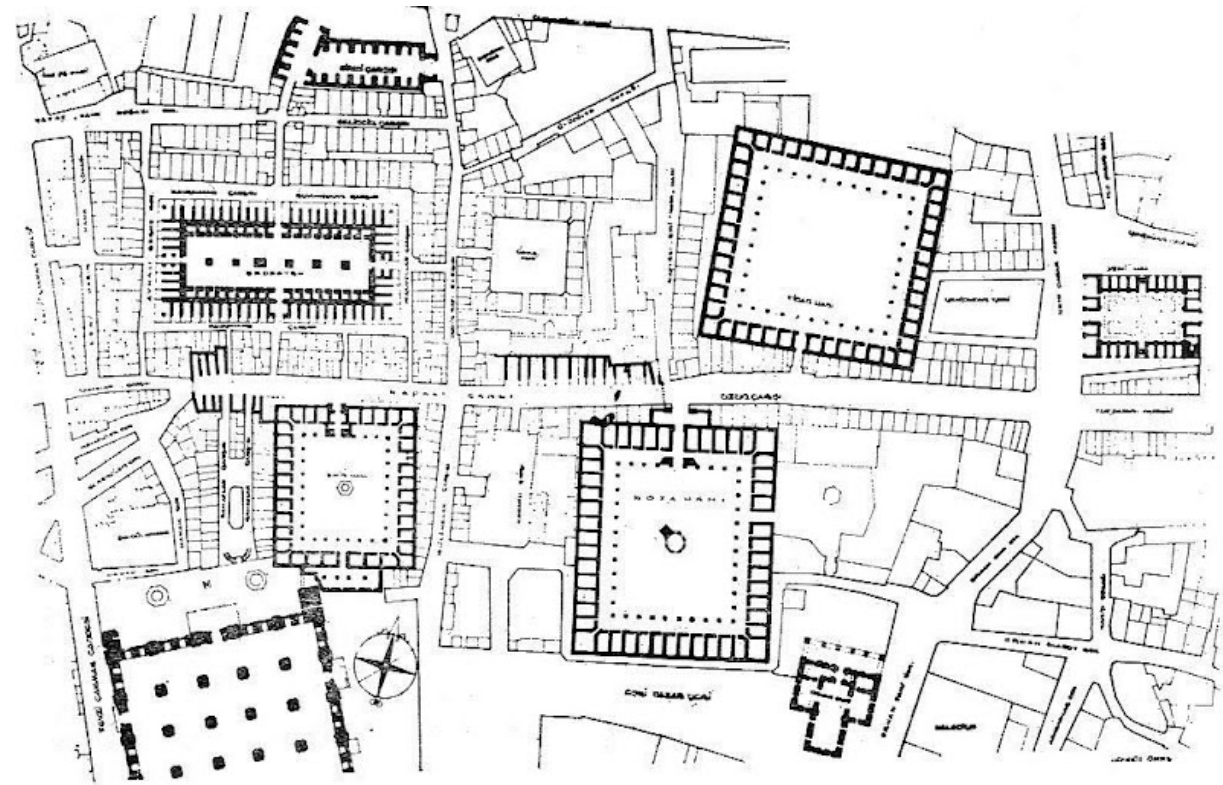


Büyük Valide Han, 17th Century

The big mother valide (mother of the Sultan) khan is most well known because of its appearance in a James Bond movie. The mysterious crumbling place became an adventurous place for young people coming to find the best view over Istanbul from the rooftop. The roof had to be closed for safety reasons. Even though its popularity, it is in very bad state.

Images, top to bottom:
 • Germirli, A., 2015
 • Erdmann, K., & Erdmann, H., 1961





Section of the urban plan of historic Bursa, with clear quadrangular khans. (Cezar, 1985)



Section of the urban plan of historic Istanbul, with odd-shaped khans of different sizes. (Germirli, 2015)

Bursa vs. Istanbul khan

Although today most Ottoman khans can be found in Istanbul, the first were built in Bursa. Bursa prospered when it was the capital of the Ottoman empire in the 14th century, and the khans were built for the thriving trade that came along with that. The earlier khans in Bursa are a rather close copy of the typology of the caravanserai, and barely respond to the topography and the existing urban fabric. This means that the (remaining) Bursa khans are all quadrangular, with two floors and a single or double inner court.

The development of the khan as a typology of its own happened in Istanbul from the 15th century onwards, peaking in the 18th century. This was directly related to the economic growth and prospering of Ottoman cities (Istanbul became the capital in 1453, and remained until the fall of the Ottoman Empire in 1922). During these ages, Istanbul became the trade centre of this part of the world and therefore many khans were constructed right in the middle of the historical urban fabric of the historical peninsula (current Fatih). The development of the khans discontinued around the end of the 19th century.

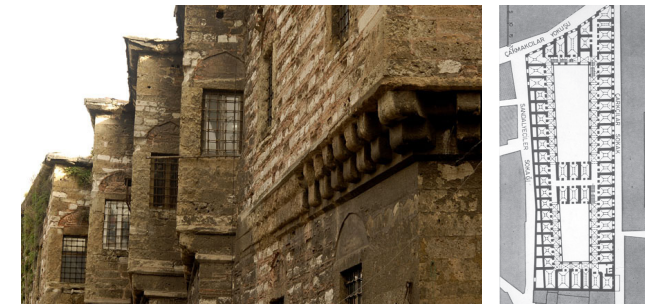
The characteristics of the khans in Istanbul vary more than those in Bursa, not only because there are more in numbers, but also due to the further development of the type. In contrast to the caravanserai (on which the early Bursa khan was largely based), the Istanbul khans are specified more towards the existing site (location, topography and surrounding structures) and the use (the specific trade, the needed capacity, the access). Furthermore, the possibilities of typology were explored with different materials (wood), growing (organic or flexible) plans, different shape plans, additional floors and a broader range of functions such as assembly and repair workshops as well as small (temporary) businesses and shops.

The two city plans of Bursa (top) and Istanbul (bottom) with highlighted khans clearly show the difference: Bursa khans are quadrangular and Istanbul khans vary in plan shape and size.

To illustrate the development and implementation of the khan, below are two examples of khans that can be found today in Bursa and Istanbul.



Koza Han (meaning cocoon khan), 14th century, Bursa. The bird view reveals its plan and layout, which is plain square, two levelled and with a single square courtyard.



Büyük Yeni Han (meaning big new khan), 15th century, Istanbul. The stepped facade reveals that this building is somewhat oddly fit in the context of the urban fabric and topography. The two furthest entrances (North and South) have a height difference of 8 meters, covering two floors.



A typical Bursa khan (Eski Ipek Han), with a park like inner-court and several cafés.



A typical Istanbul khan (Balkapan Han), a chaotic storage space behind the shopping streets.

From the 17th century, the location, size and appearance of the Istanbul khan was tailored for the workers community or guild. The khans became more focused on trade and networking in the existing community rather than other merchants. Soon, the stables were moved to separate locations, not to have the burden of animals roaming around in a place for business. The accommodation as well as the services such as the small mosque and the bathrooms remained. While the differentiations in the typological plan continued, use of brick and stone became obligatory from the 18th century onwards (due to the many fires).

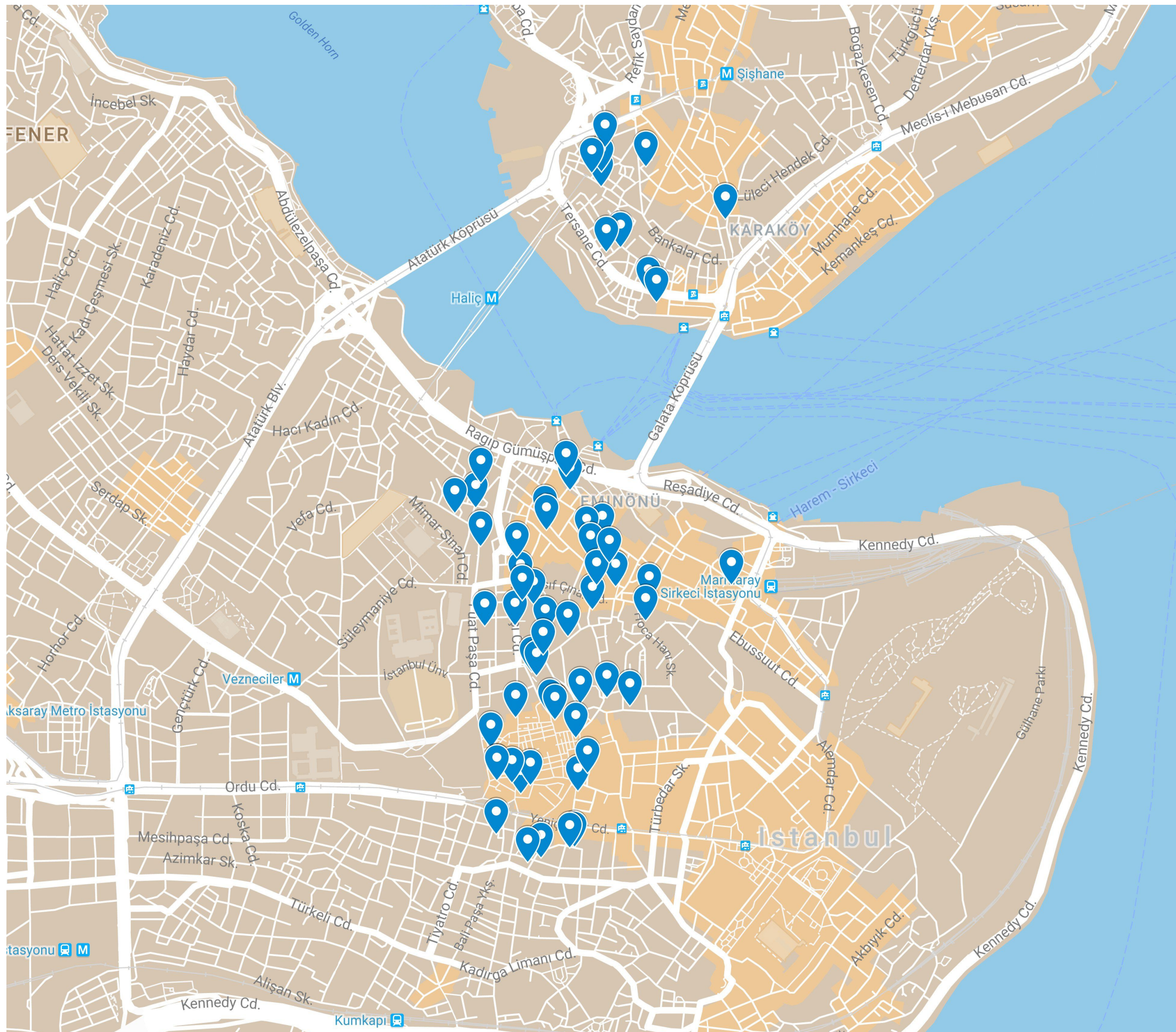
In the 18th and 19th century, the trend towards business resulted in the separation of the khans as warehouses and wholesale locations and the former main function of accommodation of travellers. With the Waqfs motive to make more money with the khans for their cause (often building religious buildings), the khans focus was mainly business. Some of the producing and warehouse khans were adjusted for banking and service. This trend continued to the current day khans as explained in the next section.

Nowadays we can distinguish between the Bursa Khan and the Istanbul Khan not only in their appearances, but also in their current

position and use. The Khans in Bursa are lively and central public spaces, whose inner-courts are filled with cafés, parks and shops(left page, top image). The buildings are well remained or renovated, and their complete structure is clearly visible as a whole. The Bursa khans are an esteemed part of Bursa's identity, as one of the main attractions of a visit to the city (accompanied with the necessary promotion and explaining signs).

Almost all of the Istanbul khans have an atmosphere as the back-house of the commercial district(left page, bottom image). In contrast to the Bursa khans, they are uninviting, dark and abandoned places. While mostly still in use for storage and small-scale production for the commerce (Grand Bazaar and other shops), the buildings are in very bad shape and often partially damaged/torn down. Many tourists will not even dare to enter these buildings, if they can even find them at all.

It is hard to say if these differences lay in the architecture, the municipalities policies or are just coincidental. Anyhow, the Bursa khans do show the potential of high quality public space that is inherent in these buildings, and Istanbul could learn from that.



The historic khan now

On the end of the 19th century, when trade and production (mostly) moved to the edges of the cities due to industrialization, the initial role of the khan began to weaken. The demand for specific lodging of merchants declined, leading khans to gradually take up adjusted and other functions.

Most of Istanbul's historical khans (about 100) lay in the historic peninsula (see map left), undoubtedly to be near the trade center surrounding the grand bazaar (the area of Eminönü) and remained there for the same reason. While this district was declared a historical preservation site by UNESCO in 1985, most of the former khans are in deterioration. This decay is a result of few maintenance and restorations throughout time, as well as numerous earthquakes and fires Istanbul has seen over the last few centuries that damaged the buildings irreversibly. Additionally, the foundations that owned the khans, the waqfs, have also dissolved as politics, power and economics have changed over time. This led to the khans ownership being fragmented: some were sold to private owners, others by a guild, and some were donated to the public (or the municipality). Uncertainty about ownership also resulted in a lack of maintenance.

The municipality of Fatih (a sub-municipality of Istanbul), in which this area lies, focusses on the preservation and restoration of the historic buildings, but it seems that the numerous khans are not the priority (opposed to mosques, churches, bazaars, bathhouses as well as Byzantine heritage). This is reinforced by the current state of most of the khans as well as the high number of them remaining: it is not considered unique, beautiful or special enough. With the current renewal programs in the historical peninsula, the khans are under threat to make space for new developments.

Map showing the locations of the visited khans in the historical district. It does not include all existing khans due to closing, inaccessibility, not being able to be found and a lack of time (own work, 2018).



Taş han (in Laleli) has a cozy green courtyard that hosts a café and some clothing shops. Since it is tricky to find, it seldom crowded.



Büyük Balıklı Han (in Karaköy) has been renovated thoroughly and transformed into a luxurious hotel called 10 Karaköy hotel.



Ali Paşa Han (in Küçükpazar) has been used as a pop-up theatre during several weeks in 2014

Due to their proximity to the bazaars and shops in the commercial district, many khans have been serving as the backstage of the commerce: storage and small-scaled production/repair. While storage was always an obvious key function of the khan, the use of the khans for small-scale production, repair and traditional craftsmanship also echoes their heritage as merchant hubs as often the goods were tailored or assembled there before being sold. With these new uses came unregulated (and unsafe) adjustments and alterations, mostly makeshift structures. This includes many adjustments after the introduction of electricity, as well as modern signage of the commerce (billboards etc.). These additions often damage or cover up the original structure, which effects to a loss of the recognizable typology.

With the exception of a few hardened artisans (esnaf organized in guilds) who inhabit the khans to be close to their work, the function of accommodation in the khans ceased to continue. The fact that the khans are no longer in use for accommodation is most probably also related to the lack of quality of the former lodging spaces which are small, dark, humid and badly insulated. Moreover, to many Istanbullulus, the commercial district is not suited for living (not characterized as residential area).

Furthermore, in the last 30 years, there is an ongoing shift from shopping and running errands in the historical commercial district towards big modern malls far from the historic center (but obviously easy to reach by public transport and car). The commercial district on the historic peninsula is more and more becoming a novelty place where tourists (foreign and nationals) hope to find the typical Turkish products and souvenirs (carpets, hammam textile, scarfs, jewelry, leather, Turkish delight, etc.) they want to take home. While the district is still thriving, it is becoming predominantly focused on tourism and no longer on the regular commerce. This is not only apparent on the streets and in the shops, but also in the hidden khans beyond. The traditional craftwork by the artisans, the production and storage remains (it is estimated that 12% of guilds in Istanbul as still affiliated with a certain khan), but an increasing part of many khans is abandoned, which further supports the decay of the buildings. Consequently, this decay leads to further abandonment and the few revenue

that is generated in the khans these days is not enough to support it.

Despite all the decay, there have been some efforts preserve the structures for contemporary uses. Examples of this are the Taş han (left page, top), which has a café in the inner court and clothing shops around, the Balıklı han (left page, middle), which is a hotel and Ali Paşa Han (left page, bottom) which was a temporary theater. However, those are only three successful contemporary functions in Istanbul, while in Bursa, almost all khans are in a lively used state as shopping courts and café squares.



Sepetçi Han (basket maker khan), located near the Grand Bazaar. Relatively modern materialisation but still recognisable as a khan with (covered) courtyard. In use by multiple leather shops and an art gallery.



Turhol han (Turkey-Holland han), located in Istiklal (Istanbul's main shopping street). It was the office building of a Dutch tradesman who settled in Istanbul in 1910. It does not have any characteristics of a historical khan. The lower levels are now a clothes shop, the higher ones house offices.

There are estimated about 100 historical khans in the historic peninsula of Istanbul, and a dozen in Karakoy (on the Northern banks of the Golden Horn). However, it is difficult to mark to which point a khan is to be called historical, as over time the khan gradually developed towards business centers (as explained in the previous section). The term khan (or Turkish han, actually) is also be used to call small shopping centres as well as shared office buildings throughout Istanbul. Some of these later khans resemble the courtyards (such as the shops arched around the courtyard, image left page, top), while most are westernised and have no architectural characteristics of the historic khan (image left page, bottom). Especially office buildings from the 19th and 20th century often carry the name han (or iş han, meaning business han) to indicate that it is a collective office building, while it looks just like any apartment or office block building with several floors (without a courtyard, portico's or cells). These type of modern khans were not taken into consideration for the evaluation of the historic khan as they do not fit to the typological features, but only wear the name (referring to the trade function but not the building).

Interestingly, when thinking of other buildings having a similar function as the khan, one will probably think of lodging buildings such as motels (also a road-side inn with an outer gallery, see image below), hotels, hostels, as well as working-living combined buildings such as boarding schools, campuses, etc. It seems likely that the decline in use as a khan would



A typical Motel along an American highway or on the edge of an American city. As a roadside inn, it is the contemporary equivalent of the Ottoman khan. In certain ways it does resemble the khan: outer galleries to reach equally divided rooms, a kind of partial courtyard for the vehicles.

allow the buildings to become used for those accommodation type of functions, but this is not the direction the typology developed.

The fact that most of the historic khans are currently in use as the backstage of the commercial district, proves that the buildings are still able to remain its legacy in trade. Moreover, some of the guilds (Lonca in Turkish, which are guilds of artisans or merchants) in Istanbul are still located in a historic khan, which is strongly related with the khans having functioned as hubs for certain trades. However, with the decay of the craft production in Istanbul, even this use is beginning to disappear from the khans, leaving many of them mostly abandoned. This asks either for a revival of the trade and craft or once again, a re-evaluation of the khan for its future.

The project could take a few steps back in the development of the khans towards office buildings and backstage storage, and re-imagine its contemporary version with accommodation once again.

“Some returned home after a few years, others remained in the capital until death, and others yet adapted to a life of seasonal migration. But regardless of their differences, bachelors shared the same urban predicament that set them apart from the rest of Istanbul’s denizens: They had no permanent address, no household attachment, and no fixed occupation, and were bound by a set of intertwined occupational, social, moral, and spatial restrictions. They fell into the cracks of the established economic structure, for in theory, they could work only on the guilds’ margins. They were excluded from the normative family space of residential neighborhoods (mahalleler), for bachelorhood (even if provisional, as for those married back home) was an aberration to the Ottoman sociomoral order. And just like transient foreigners, they were not considered bona fide residents of the city.”

Page 174-175, about the position of a *bekâr*

“By far the majority lived in their workplace or in one of the city’s bachelor-rooms, bekâr odaları. Called interchangeably bachelor houses (bekârhaneler), singles’ rooms (mücerred odaları), bachelor inns (bekâr hanları), and, up until the early sixteenth century, men’s rooms (hocerât-ı râcîlîn), bachelor rooms were an old urban institution whose history remains virtually unstudied. [...] Though absent from architectural textbooks, bachelor rooms were, just like mosques, madrasas, schools, public baths, hospitals, and soup kitchens, charitable foundations (awqaf/ sing. waqf) with which patrons, high and low, had sought to endow the city ever since the days of Mehmed II (r. 1453–81).”

Page 176, where the *bekâr* lived

“In the early modern city, bachelor rooms counted among the few models of collective tenements alongside “family rooms” (müte’ehhîl odaları) and “Jewish inns” (yahûdhâneler). 17 By far the most ubiquitous, there were around twelve thousand of them by the last quarter of the seventeenth century, ranging from modest structures to huge enterprises that could house several hundred men. Mostly they were built in and around commercial areas and port docks, where their tenants were typically employed, as in Fatih and Mahmudpasa, in the intramuros city, or in Kasimpasa, in Galata, across the Golden Horn. [...] Most bachelor rooms were single-storied wood frame structures built at street level or, as in the dense commercial areas of the intramuros city, lined up above street shops and businesses. Better-endowed establishments, such as Büyük Vefa Hanı, Hocapa,sa Hanı, and Sultan Odaları Hanı, were solid masonry structures organized on two levels around a courtyard, and usually included a cooking area, a water well, and even a coffeehouse, barbershop, or grocery shop. Substantially larger than their wooden equivalents (Sultan Odaları Hanı, for example, comprised sixty-one rooms that accommodated over three hundred men), they were more akin to the city’s urban and commercial khans that offered temporary housing to travelers and foreign merchants.”

Page 176-178, types of residences, including the khan typology

“To rent a room in any of these places, a bachelor had to show proof that a credible male resident of Istanbul would stand surety for him. This was the sine qua non of his existence, without which he was at risk of expulsion. In return for a deposit he was sometimes handed a mattress, beyond which everything was shared, including the guarantor (kefil) himself, for most men turned to their inn owner (odaba,şı) or headmaster (hancı), or to their employer, if they had one, to fulfill this role—a first link to the settled world of urban society. Inn owners and headmasters were entrusted with the strict control of their inns, preventing overcrowding and the intrusion of strangers and undocumented migrants. Architecturally, this meant that the inns were entered and exited from a single gate, guarded by day and locked at night.”

Page 178, how migrants could rent a room and how the institution was managed

“Basic as they were, these considerations reflected a general vision of what the life of a migrant-bachelor in the city should be: contained and controllable. At the urban level, this meant isolating bachelors from urban residents. Exactly when this vision crystallized in people’s minds and turned into a legal principle is difficult to tell.”

Page 178-179, the isolation of migrants as a result of the general view towards migrants

“The irony that stemmed from these efforts [expelling all migrants from the residential neighborhoods] is hard to escape; for over the centuries, bachelors came to constitute a massive presence in the very heart of the imperial capital, its most populated area, and home to the broadest cross section of population. Their urban geography was defined by a large perimeter within the walled city [...] most of the area now known as Fatih]. This was the capital’s most vibrant center economically and commercially and the most prominent space of urban and imperial politics.”

Page 179, how the migrants came to dominate the economic center of Istanbul

Relation to migration

The fact that caravanserais/khans were free and open to merchants from any ethnicity, religion or region fascinated me. In fact, the Greek word for this typology, Pandocheion, literary means: “Welcoming all” (*Pandocheion (an inn, khan, hotel), neuter of a presumed compound of pas (all/every kind of) and a derivative of dechomai (take, receive, accept, welcome); all-receptive, welcoming every kind of person.* From The New Testament Greek Lexicon, accessed November 2017). People who stayed at a khan would usually stay there for a few days, often to move on afterwards, but sometimes as a start of their new life in Istanbul. Basically, it is the architectural manifestation of migration, it is a house for (temporary and permanent) migrants in the city.

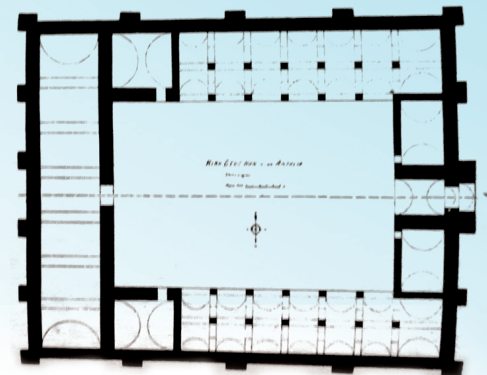
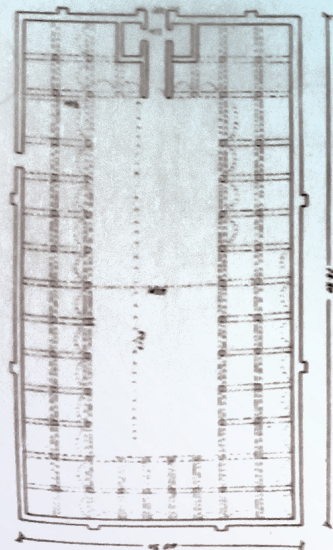
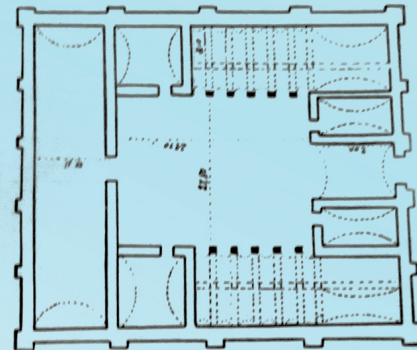
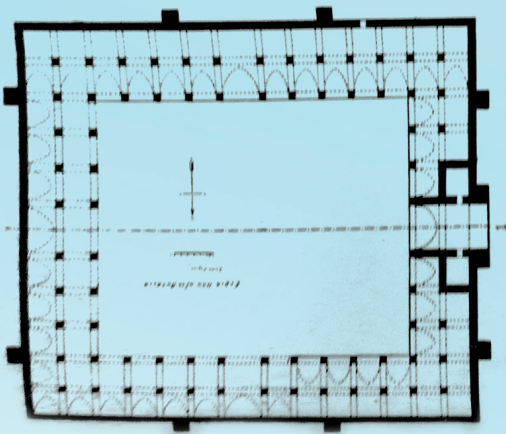
Interestingly, khans have been places where not only merchants (who are in fact permanently migrating as well) would stay temporarily when conducting trade, but also where other kinds of migrating people would stay: pilgrims, travelers, newcomers to the city. The article Invisible City: Istanbul’s Migrants and the Politics of Space (Hamadeh, 2017), which focusses on how and where migrants in 18th century Istanbul live, explains that during that time migrant workers would often live in khans. The article discusses how the *bekâr*, a term associated specifically with the figure of the male migrant who left his family and village in search of a better life in the big city (*bekâr* is an Ottoman term meaning bachelor, derived from the Persian word *bî-kâr*, which means jobless). They came from different regions (speaking different languages) to work mostly unskilled jobs in Istanbul.

Quotes from the article boxed on the left page explain that the khans typology (as well as some remaining khans themselves) became the home of these migrants, clustered right in the middle of Istanbul’s economic heart. While situation (expelling the migrants from the residential neighborhoods) is not what I aim for in my project, it is interesting how the typology of the khan became the home to the migrants, drawing another parallel with the past.

Additionally, when I contacted expert Hans Theunissen (Specialist in Ottoman and Turkish history, architecture in relation to political and socio-cultural developments), he told me that recently (2015/2016) the khans, often vacant and in crumbling state, in Fatih were used as a shelter by Syrian refugees who ‘squatted’ them. However, during my visit in December 2017 I did not find any remains or proof for that.

The spatial consequences as well as the socio-cultural value of this ideology are relevant for me to study in the light of the aims for my own project: designing a place that welcomes and emancipates all types of migrants in Istanbul. We can learn a lot from the past, and why not attempt to project successful historical schemes to the present? Using the past situation as a referential framework, both architecturally as socio-culturally, also sets a base for the projects identity and feasibility.

Page left:
Extracts from Hamadeh, S. (2017). Invisible City: Istanbul’s Migrants and the Politics of Space. *Eighteenth-Century Studies*, 50, Winter 2017, pp. 173-193.



In summary: the khan

The khan is a historic Ottoman building type that combines simple hotel-like lodging, stables, storage depot and wholesale. It is the urban type of the earlier and wider spread caravanserai building. The caravanserai is a type of inn for travellers, situated along long-distance trade routes between urban settlements in the Middle East and Asia.

"Providing safety and shelter were the basic functions of a caravanserai. These functions are reflected in the sturdiness of the buildings."

The history of khans date back to the 14th century. The first types were established in Bursa, these were architecturally strongly akin to the caravanserai. The further development of the khan as a type of its own took place in Istanbul when it was the flourishing Ottoman capital. From 17th century onwards, most khans were dedicated to specific field, profession or trade and located in a area corresponding to that. Those locations are often specifically close to the centre of trade, allowing direct trade in that area as well as commerce within the building itself. The khans became a place for networking between merchants and local salesmen in their specific field of trade of expertise.

Moreover, throughout time, the khans were not only temporary homes for the merchants (who are in fact migrating all the time), but also to the newcomers in the city. A significant amount of bekâr (the Ottoman term for individuals coming to the city in search of work) would live in the khans in the 18th century.

The khan was usually owned and maintained by a Waqf (a Muslim charitable foundation to support religious, educational and other causes). Property of Turkish Waqfs are now usually 'borrowed' for use to the state.

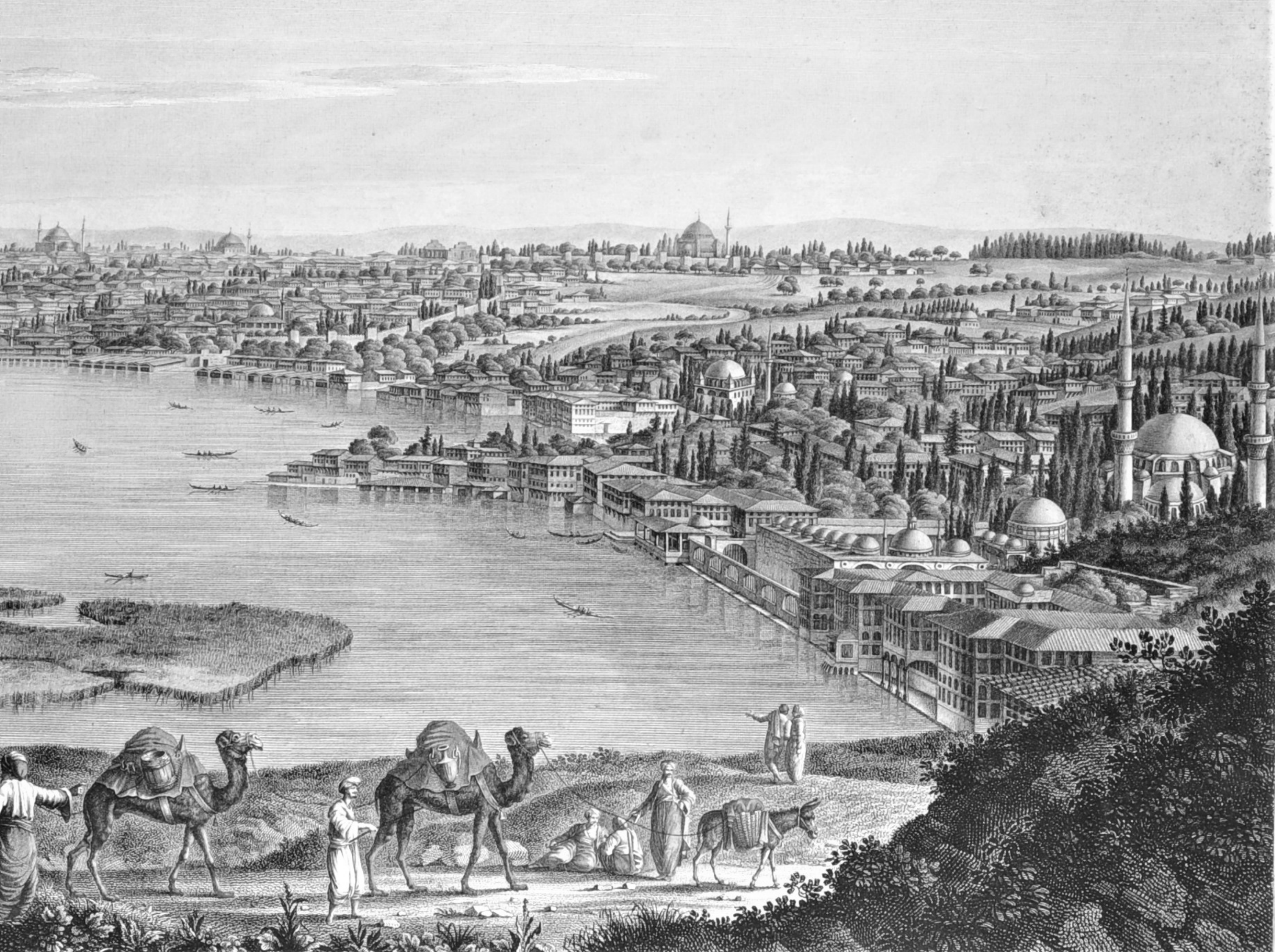
The typical characteristics of a khan include:

- a porticoed courtyard along which equally sized lodging cells are located
- a sturdy structure with limited controlled entry gates
- a division between the floors: the lower floors for stables and storage, the upper floors for accommodation.

With the arrival of industrialization, the movement of trade and commerce to the outskirts of the city resulted in a decline in the demand for khans. Gradually the khans changed functions, interestingly not into permanent dwellings or temporary lodging functions such as hotels, but into supportive places to the commercial district.

Currently there are about 100 historic khans left in Istanbul, of which most are in deteriorated state and with makeshift additions or adjustments. Today, the commercial khans (mostly dating 17th century) maintain part of their purpose as commercial centres, often as a backstage of the market and shopping (storage and small scale production and craft). The khans are no longer used for lodging, except for some informal squat type of temporary dwelling.

The fact that most of the historic khans are currently in use as the backstage of the commercial district, proves that the building still remains most of its legacy in trade. Moreover, some of the guilds (Lonca) in Istanbul are still located in a historic khan, which is strongly related with the khans having functioned as hubs for certain trades. However, with the decay of the craft production in Istanbul, even this use is beginning to disappear from the khans, leaving many of them mostly abandoned. This asks either for a revival of the trade and craft or once again, a re-evaluation of the khan for its future.



From Antoine-Ignace Melling, *Voyage pittoresque de Constantinople et du Bosphore* (Paris: P. Didot l'aîné, 1819; reprint, Istanbul, n.d.).

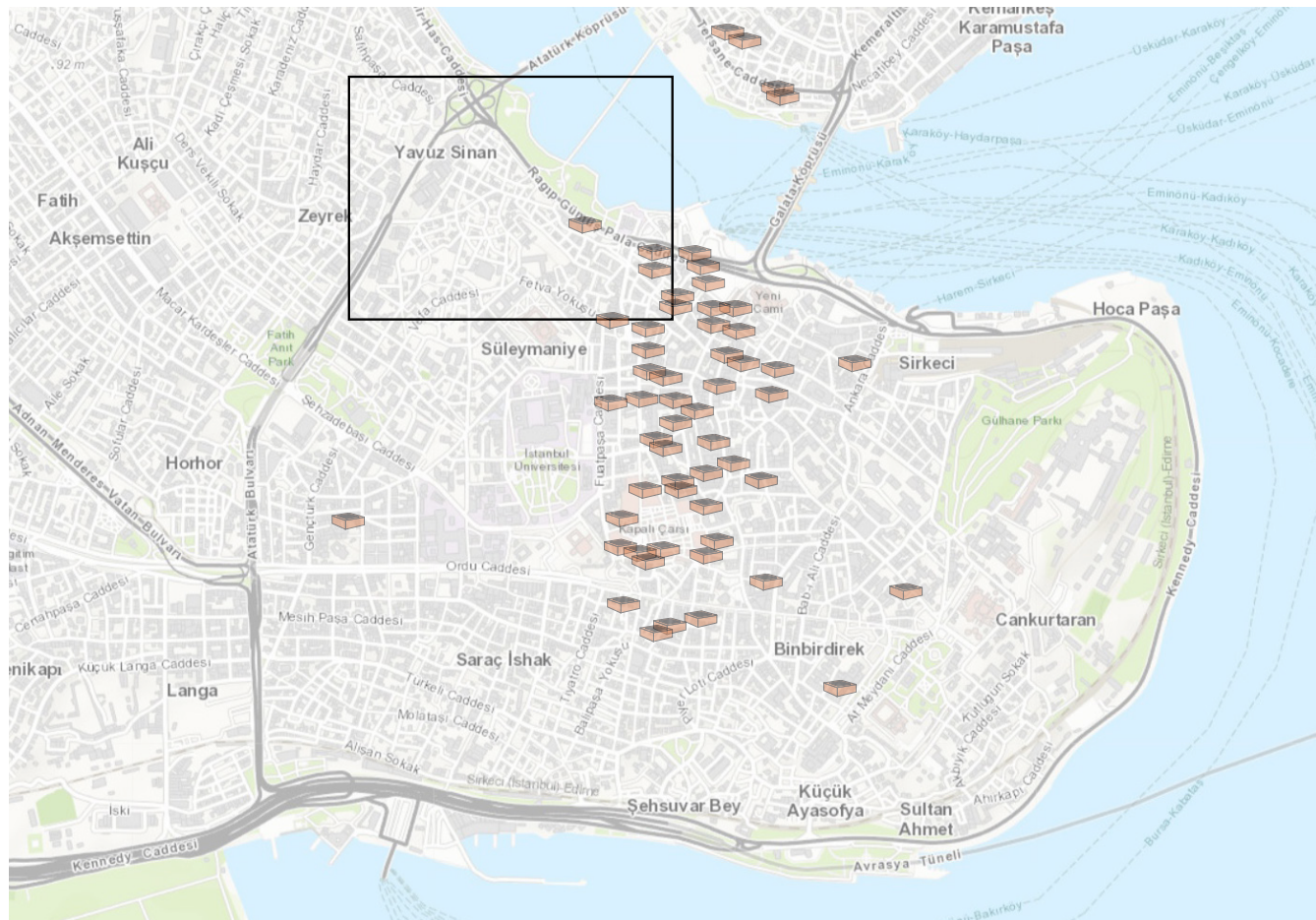


Location choice

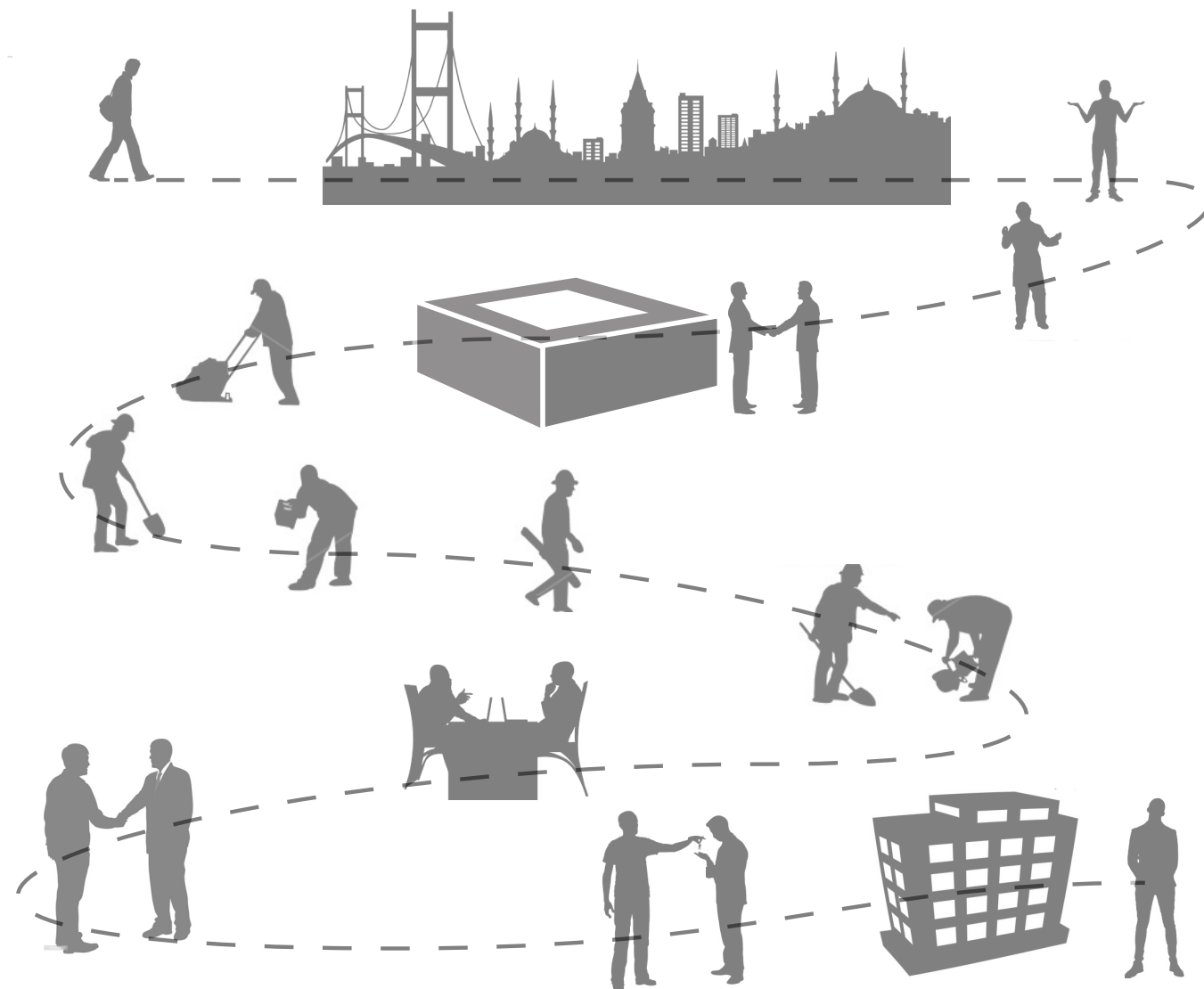
The projects location should be in the heart of Istanbul, near work opportunities and live-liness, as well as related to the location of the historic khans. In the historic peninsula (Fatih) there is much space allocated to commerce and tourism, making it tricky to find a suitable site for this purpose.

The bazar district itself is too dense and full of historic buildings, so there is few space for new development. As I actually don't want to demolish anything of value, and I find most of that historical area valuable. It means the site should be a bit on the edge of this area, but still related to it.

I have walked around Fatih to find an empty lot, all of them obviously used for parking purposes. Then I found this lot in Unkapı within the remains of the walls of an old factory, used as a parking garage, right next to the nearly desolated 1960s IMC (Istanbul manifaturacılar çarşısı, known as the first modern mall of Turkey). An interesting position between the different layers of time in commerce and shelter for migrants: nearby khans and the bazaar, nearby a modernist shop complex (IMC), on the intersection of Ataturk boulevard as well as right next to the controversial Halic metro bridge opened in 2014 and right in the middle of the infamous area for many migrants (and migrant hotels). A tramline is planned to be passing 200 meters from the site, making it well connected by public transport too.



Left page: Combining the three aspects of the research to choose a location: available sites around Istanbul's historic peninsula, near to typical migrant areas, and in relation to the historic khans. The site was found in Unkapı (marked on the maps)



The process from arrival to independence

Purpose

As established in the chapter on migrants, it is most important for the migrant to get support in starting their new life. The basic needs can be satisfied with (1) housing and (2) an income. The building should therefore provide accommodation, and a service for getting (back) to the job market.

The figure on the left page depicts how this would work:

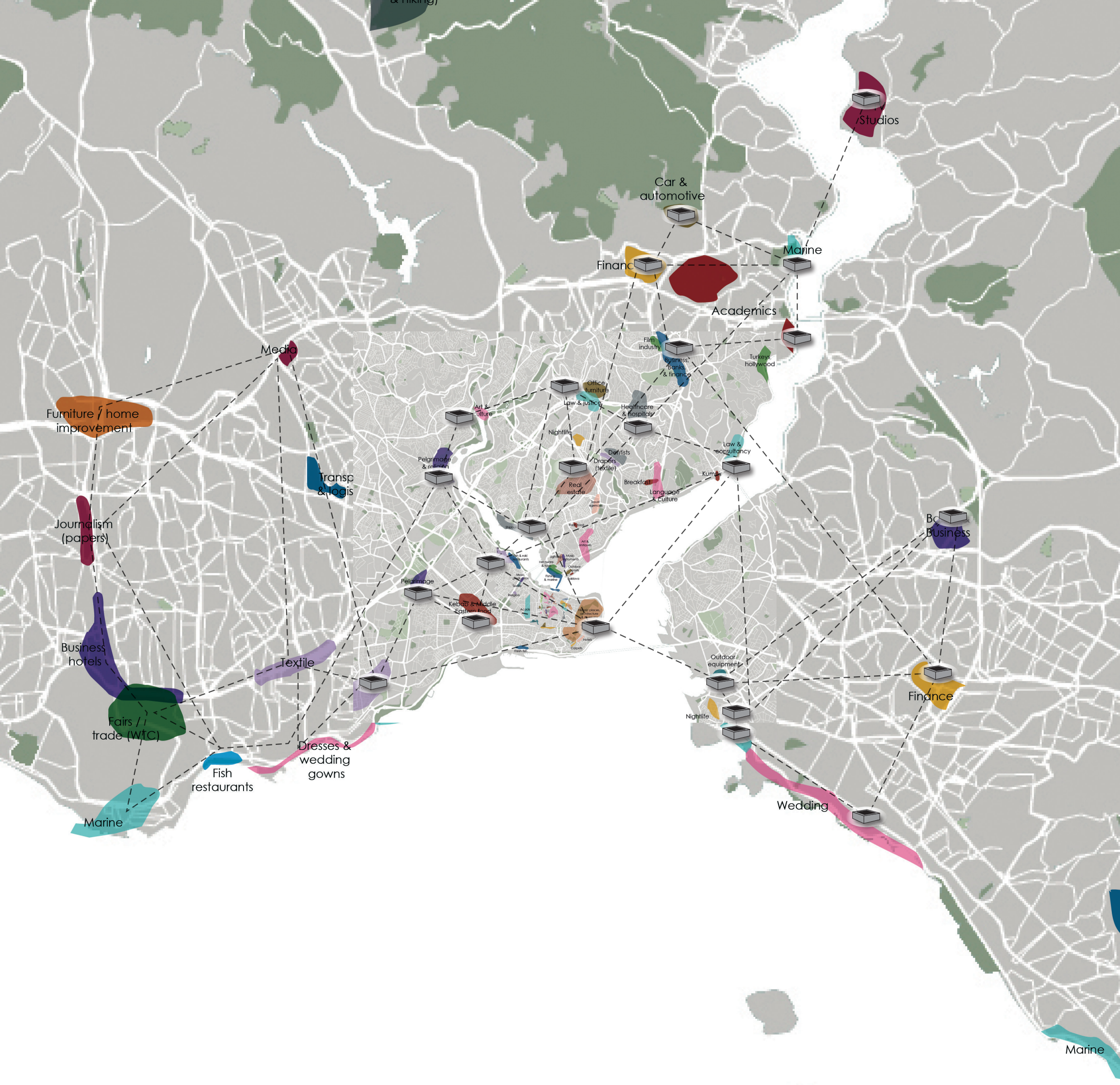
- A migrant arrives to Istanbul, and is planning to stay there for a short or long term.
- In this huge city, he/she does not know where to start, he/she is homeless and jobless.
- He/she hears about the khans: places to temporarily settle down while searching for a permanent dwelling and job.
- According to his/her career or skills (professional background), he/she has an intake meeting with the management of a matching khan, which includes enrolling at a job agency.
- He/she will have to pay a low rent, which in cases can be worked for directly at the khan itself.
- He/she moves in and has a place to call home to start getting back to work.
- Staying at the khan includes getting into a network of people in the same field, both within the khan as in the neighbourhood, who are making use of the khans services as well.
- By freelancing for related companies in the area, he/she expands his network and experience.
- Meanwhile, he/she is also back in class to learn more, about finding a job, but also putting the skills back to work during work-shops.
- He/she is regaining his/her experience and building up a network and cv, which will help getting a permanent job.
- Once he/she finds this permanent job (in a period that may vary between 1 week and 1 year), he/she will have a stable income.
- Once that stable income is there, he/she has to move out of the khan to an own place.
- The newcomer is no longer lost, as he/she now has a home, a job and a network in Istanbul.

The main idea is that the building serves as a stepping stone towards a stable and durable life in Istanbul. It could be seen as a start-up living incubator. It is meant to be a temporary solution in the rough time between arriving in a new city and settling down. As this time period varies between people, the stay at the khan should therefore also be flexible. However, it would be limited to a year, to keep the community vital and dynamic. After having been part of the khan community, alumni will be still welcome to make use of the khan services, being part of the network without living there.

Each contemporary khan is part of a network of khans throughout Istanbul, each with their own specialty. This thesis is taking one khan as a study case. The field of that khan is related to the specific location of the site, and has a focus on craft and commerce. It should also revitalize the slowly disappearing crafts and making-industry that were once so important in the commercial district and are strongly related to the historic khans. Additionally, it should allow for a modern twist, with the inclusion of modern making techniques, such as 3D printing, lasercutting, CNC milling, computer animation, automatised drawing, et cetera.



The craft industry that still remains to be found in some historic khans around the grand bazaar.



Network of khans

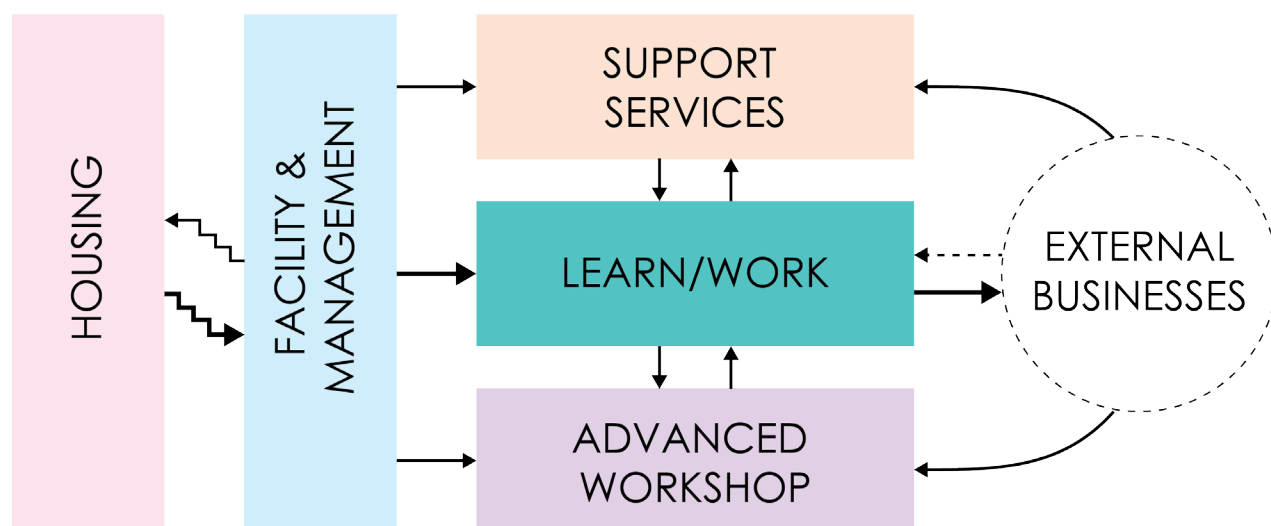
This section will explain the conceptual base at the larger scale of the project: the broader network of multiple khans throughout Istanbul. It must be acknowledged that this is not part of the design but a projection of the conceptual ideas for a network (more as a diagram) onto the city.

While the elaborated architectural design will enhance a single contemporary khan, the greater concept is that it would be part of a greater network of khans spread throughout Istanbul. Each neighbourhood that has a specific type of trade, industry or profession would have a khan belonging to that same field of expertise. This will not only support that specific field in that area itself, but will also help the newcomers to find the network of professionals in their own field of expertise. The aim is that the khan will activate both sides: giving a boost to the existing fields community (by becoming a hub of expertise, enhanced by workshops, classes, network gatherings, as a spatial guild), as well as embedding the migrant in a community where he/she can utilize his/her skills as well as finding a network and eventually a job in that field.

To explore this concept of the network, I refer to the map containing the locations with a high density of some of the specific trades or professions in Istanbul (section context). Once having enough demand from the migrant group and interest from the community in that area, a contemporary khan could be founded. Even though the design (in this project) of the chosen khan will be a newly build building specific for the function, in many cases it might as well be any type of vacant building (adjusted to serve the needs of that specific khan).

The map to the right indicates, in a very conceptual and limited way, what this network would look like on the scale of the city.

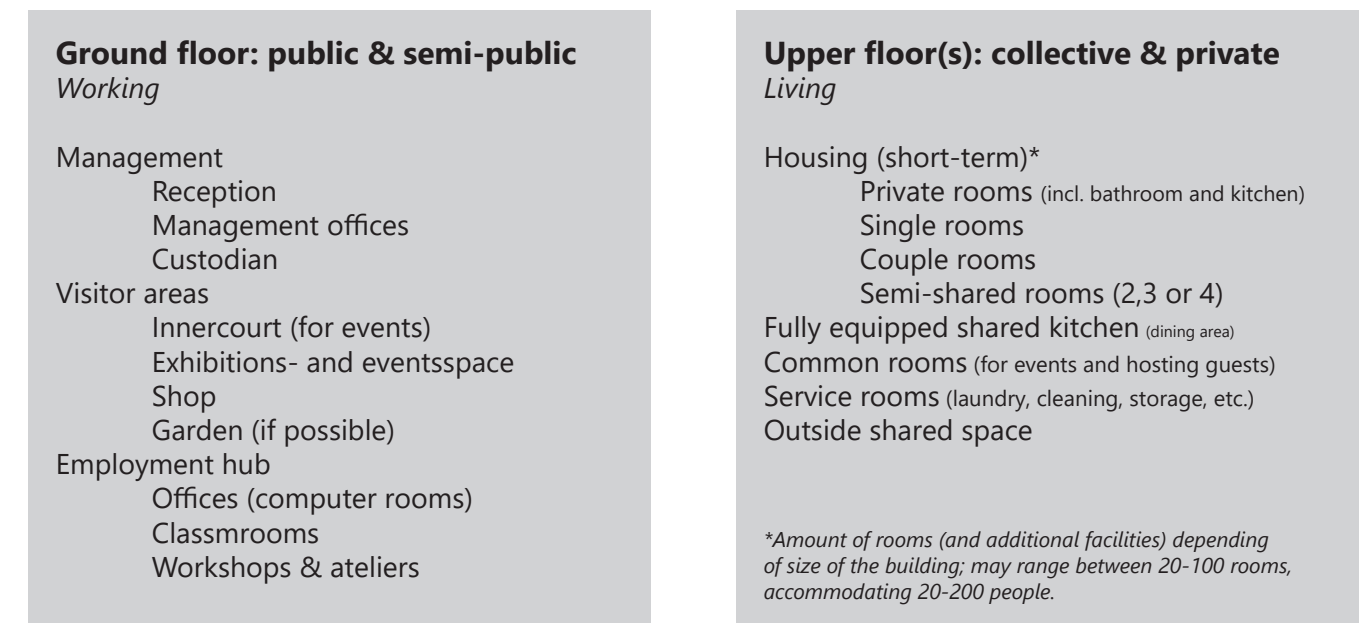
Left: conceptual projection of the khan network in Istanbul, each khan belonging in the neighborhood with matching the specific expertise



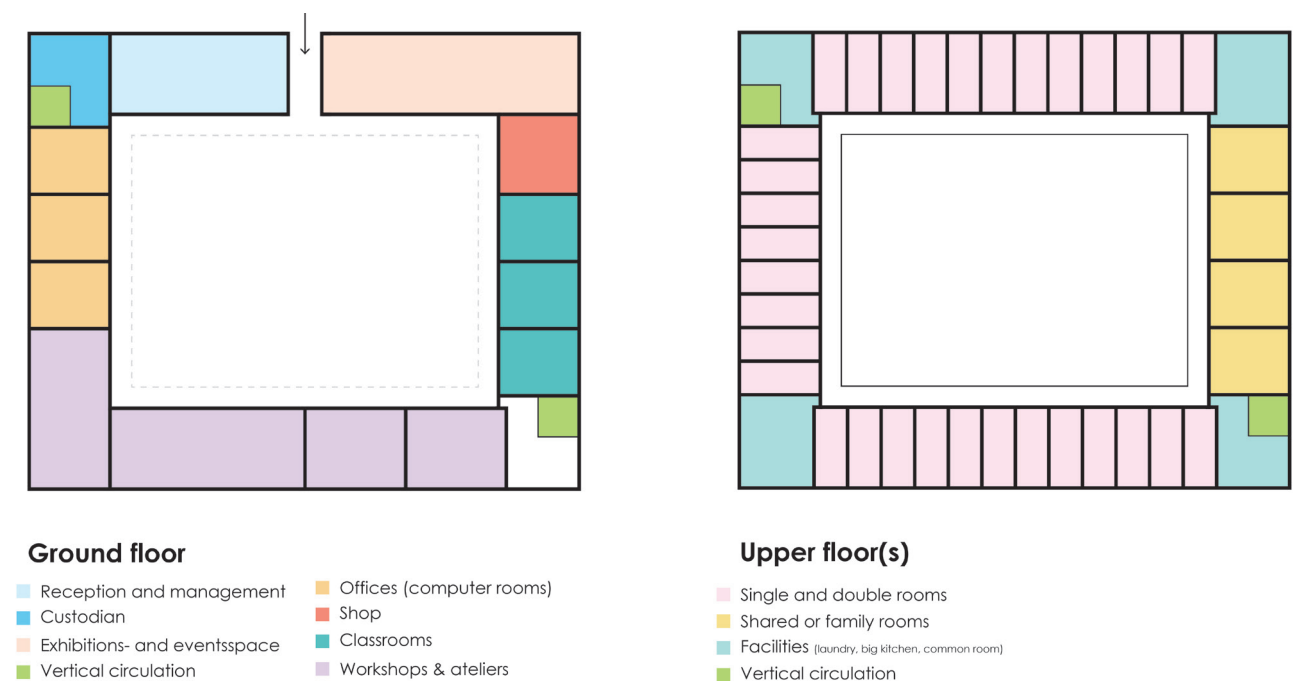
The functions and the relations between them of the programme of the contemporary khan.

Programme

The programme will include housing and working, and some sort of managing function to connect the two. The scheme on the left page visualises the relations between the different parts of the programme of requirements. Just as in the historical khans, these two functions (accommodation and work related storage and wholeselling) are split between a public ground floor and private (or semi-private upper levels. The division of the more programme of requirements should be as follows:

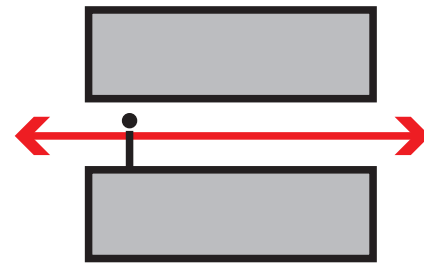


Below: A conceptual diagrammatic plan composed by the insertion of the programme onto the typical khan typology



Desired characteristic

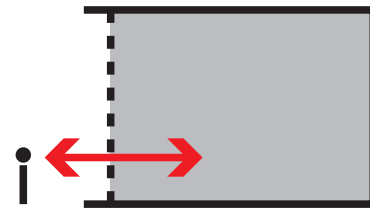
Embedded in the neighbourhood



Way to achieve characteristic

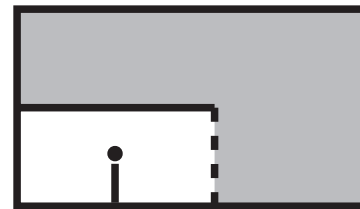
Continuation of public routes

Attractive and interactive



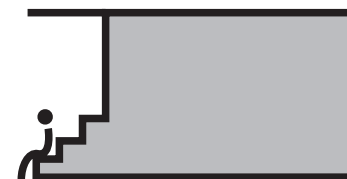
Interaction between inside and outside

Functional for a broader public



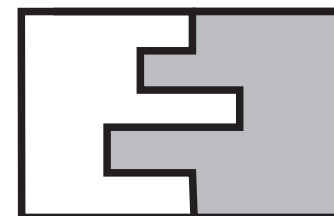
Publicly accessible services and functions

A place to stay, linger and meet



Attractive public areas and furnitures

Expressing the historical layers



Intervewing the existing with the new

Architectural translation

This project aims to reevaluate the historic khan for a contemporary use. This means the khans architectural and cultural characteristic are reinterpreted, and not adapted for a new use. Therefore I have chosen to design a new building (though working with an existing other structure), in stead of re-using an existing khan. This allows me to appraise the elements of the generic khan for the purpose of the design in stead of the purpose having to fit in the rigid structure of an existing khan. The use of the khan typology for the design should complement the functioning of the building itself as well as embedding it in its context, but not guide the choice of use itself.

Additionally, there are some desired characteristics linked with the new function. They are listed on the left page.

In order to transpose the historic khan to the present, it is necessary to challenge the characteristics that defined it in the past context. While the characteristics are rather legitimate consequences of specific demands, the present practice might offer alternatives or even asks for adjustments. For example, a thick, closed, walled structure for protection was the most logical solution in the 15th century, even though that meant having few light in the rooms, and using much material. Nowadays, a building can be completely made out of transparent material, without being accessible. Another option is a simple fence that can close off the multiple gates when needed. At the same time we should ask ourselves if it really necessary. Perhaps the border to protect private from public can be shifted, or maybe that border as a protection is not needed when there are private doors that can be locked.

One of the most important collisions between the historic khan and the aim of my building is the openness. While khans are mostly rather detached from the surroundings (the fort-like characteristic, for protection), the function of the contemporary khan demands an inviting appearance towards the surrounding (while still protecting). As seen in some of the deformed existing khans, this means that the bottom floor should be turned inside out, to have the public function on the outside. Taking this even

further, both sides of the bottom floor (in and out) should have this characteristic, making the inner court part of the public ground level, in stead of a closed fortress. Logically, this is not limited to visual transparency, but should allow multiple points of access and pass-through (in contrast to the single-gate characteristic).

These two oppositions to the typical khan are essential for the building to embed itself in its context. The result is a rather transparent ground floor, suggesting access and public functions, and a more closed box on the higher residential level: like a perforated box on legs.

Architectural characteristics

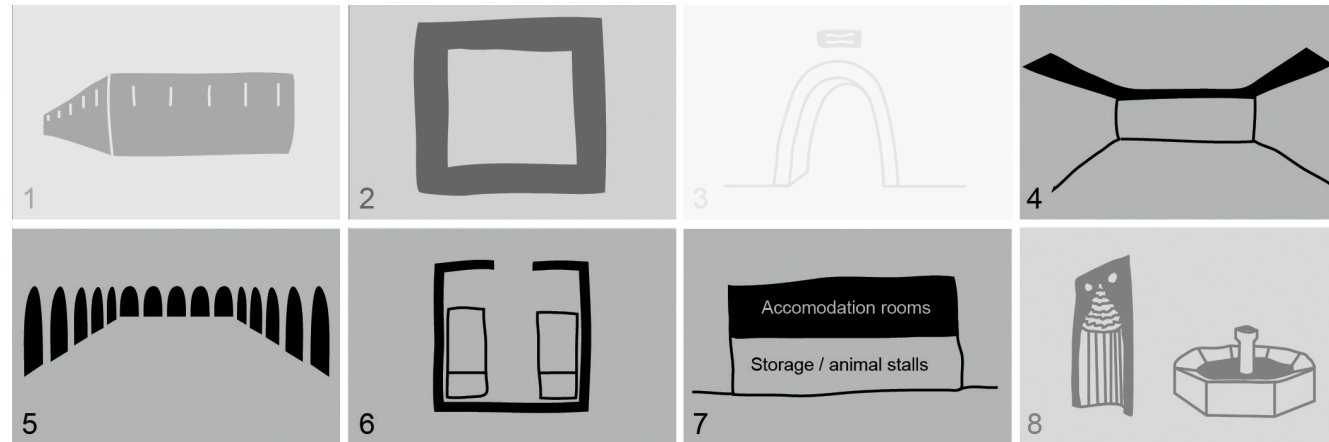
The design for the building takes its base and inspiration from the characteristics of the historical khan, as discussed in the khan chapter and listed below.

The most important features taken from the typology are:

- (2) the disparity between the 'inner' and the 'outter': the facade towards the city and the atmosphere of the innercourt.
- (7) the division of the public ground floor and the private housing of the higher levels.

These two features should be the essence of the project.

The other characteristics are to be translated to a contemporary useful interpretation. I have taken the functionality more than the architectural appearance for that.



Reconsideration of the typological characteristics of the historic khan for the contemporary khan.

1. Protective shell

- Layered towards the crowdedness of the city
- Protection from weather (brise-soleil, water & wind cover)
- Homogeneous mask

2. Inner vs. outter

- Outter facade following the urban fabric, inner court following the historic site
- Crowded/fast vs. calm/slow
- Repetitive outside, tailored inside

3. Access

- Public character, slightly hidden but emphasized
- Public entrances towards the street
- 'Local' entrances on the inside

4. Galleries

- Covered walkways (comfort and coziness, behaaglijkheid)
- Protection from rain and sun

5. Arches

- Openness vs. closedness
- Structural quality
- Homogeneous unity

6. Room types

- Equal but different
- Built in block, front and back room

7. Division ground floor/upper floors

- Public vs private
- Constructional principle
- Climatized vs. non-climatized (subclimate as an extension of public space)
- Open vs. closed

8. Centre elements

- Calm public space
- Shade and cooling



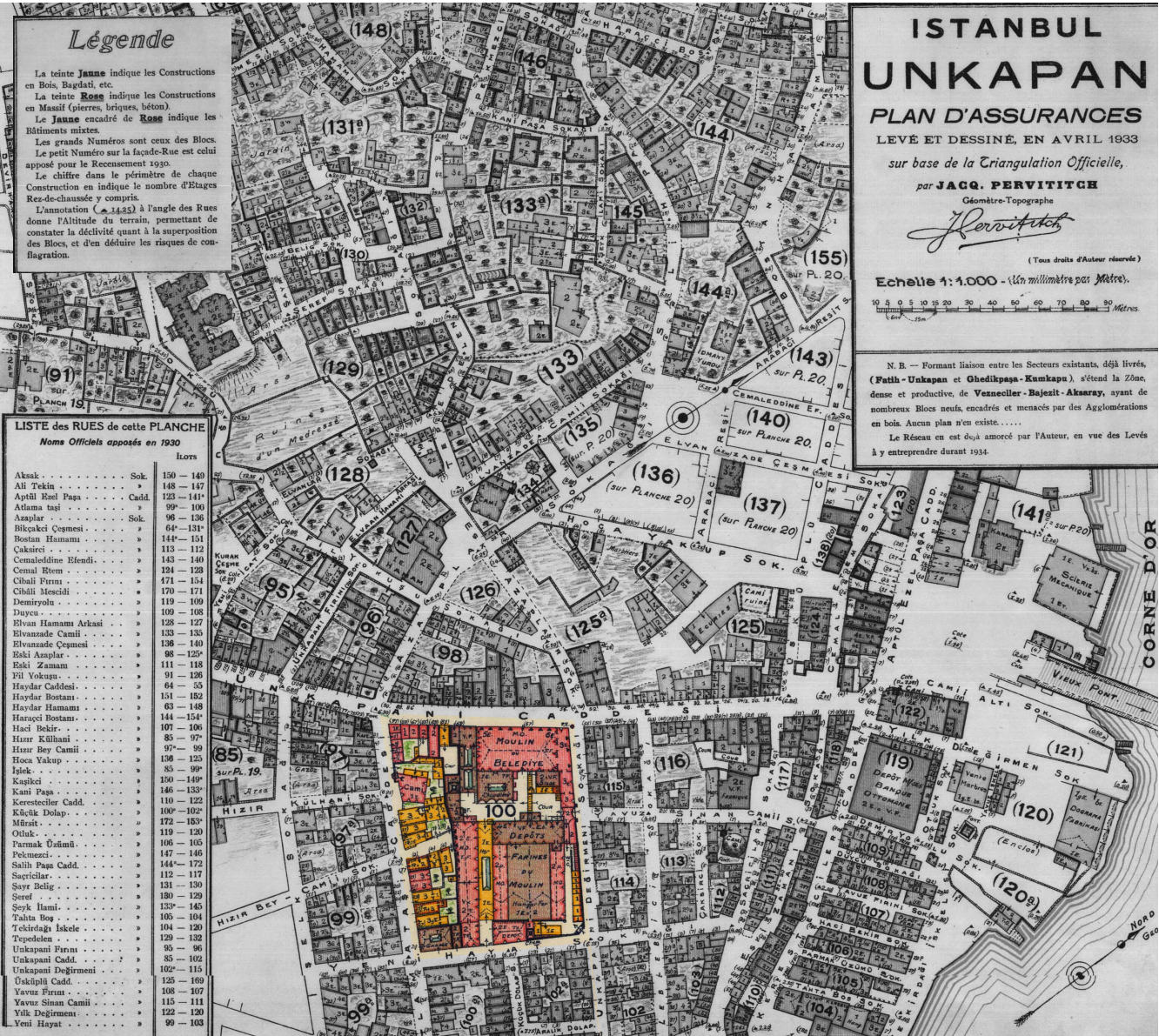
The entrance to Unkaparı Değirmeni, 2015 (photograph A. Sever)

Site choice

The chosen site is a parking lot within the remains of the walls of an old flour factory in Unkapanı. It lies interestingly positioned between the different layers of time in commerce and shelter for migrants: nearby khans and the bazaar, next to the 1960s IMC, almost on the banks of the Golden Horn and in connection with multiple transportation nodes.

After some research I found out that the remains are those of exactly the flour mill factory that gave the area its name: ‘un’ means flour, and ‘kapan’ means to store. The mill of Unkapanı, which was allowed to be built in 1870 (perhaps actually built later), is considerably bigger than the other mills made in this period and it is formed from many units. It was sold by the state in 1940 and again operated by private property. During this period, it lived through a fire and was sold afterwards again. During the construction of the IMC (Istanbul Manufacturers Bazaar) in the 1960s, the mill function was discontinued. With the tender held in the 1980’s, Unkapanı Değirmeni was bought by the Commodity Exchange and rented as parking lot. According to historic imagery, the building was there (unknown if it was still used or already abandoned) until at least 1970. From 1980 onwards, the lot seems to have been used as a parking. In 2012, the site has been partially excavated with ruins exposed. My guess is that development was planned for the site, but when the ruins were found, discontinued because of the potential status of these historic ruins.

In 2017, the site was sold to a new University, and even though during my visits in February 2018, there was no sign of any development yet, in the meantime there has been construction going on. In this project, I have not taken these developments in mind, as they weren’t visible yet when choosing the location.



The flour mill highlighted on a 1933 insurance map of Unkapanı (“Sigorta Haritalarında İstanbul”, Jacques Pervititch, 1933)

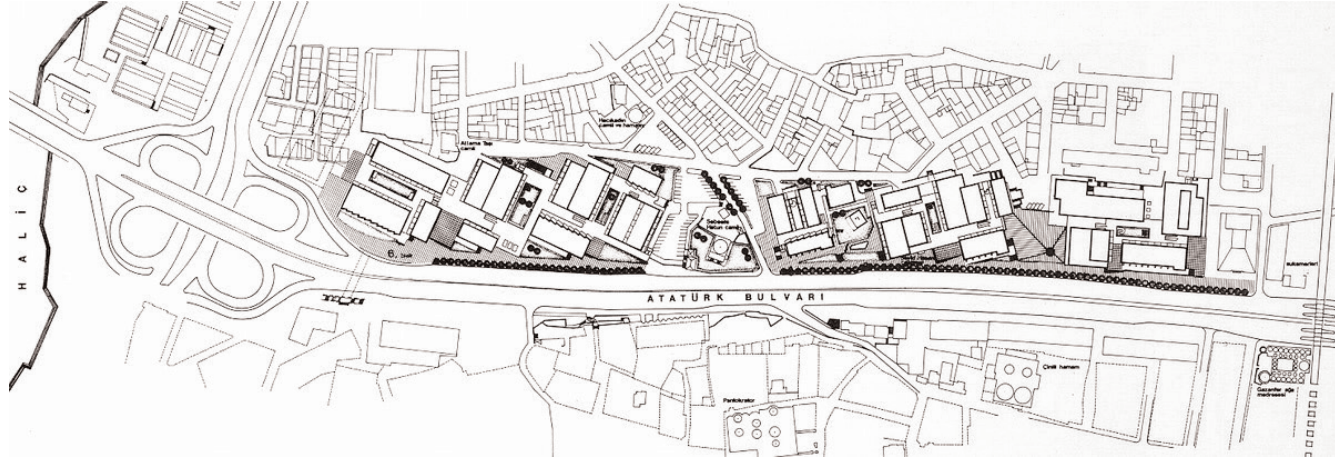


*A picture from the municipality of Fatih's archive from when the factory was not demolished yet
(date and photographer unknown, received from the municipality of Fatih)*

Unkapanı flour mill

The name of the area, given in the 19th century can directly reveal its history. Unkapanı – un is flour in Turkish, kapanı comes from the Arabic word Kabban which means scale or weigher and to describe 'place of wholesale'. So it was the place where the flour was weighted and sold in gross. The big amounts of grains would come in to via the water on the golden horn and were disembarked at Unkapanı, to be brought to the flour mill, to be made into flour to make bread. As the most bread consuming per capita country of the world, it is not surprising an entire district was named for this purpose.

Since the Byzantine period, Unkapanı region has developed as a place where wheat trade has been made and has become one of the most important trade centers of Istanbul, and many mills and storage centres have been established here. Until 1840, wind, water and horse mills were mostly used in production. By the end of this century these mills were replaced with steam and electric installations. The Unkapanı Değirmeni (flour mill) was one of this big modernised facilities. While it was given permission to be built in 1870, its exact construction period is unknown. On a map from 1912 the mill is marked as owned by the municipality, meaning that the state had bought or even constructed it.



Istanbul Manifaturacılar Çarşısı

Between 1961-1968 the IMC (İstanbul Manifaturacılar Çarşısı) was built, a modern building related to the functions of the khans at that time. It was originally built as the drapers bazaar, but later changed its focus towards the music industry. During the 1980s the 90s the area became as the heart of Turkey's music industry (record studios, producers and records selling), with many Turkish and Kurdish singers starting from there.

To many architects and historians, the IMC is considered as a valuable and unique example of the Turkish modernism, and should be preserved for that reason.

Since the last 15 years, because the dying of the music industry due to digitalization, the IMC has become a remembrance of the past, as a modern ghost in the area. To revive the area, it was used as the venue for the Istanbul design biennial in 2007. However, 10 years later, this revival does not seem to have had a long term impact.

The IMC hosts 250+200 parking spaces in the building (presumably in its basement).



Left page:
Top: An urban plan for the IMC next to the former flour factory.
Bottom: Some images showing the modernist architecture of the IMC



The construction of the in 2014 opened new metro line consisted of a bridge over the Golden horn, which cuts right into the dense urban fabric of Küçükpazar. The construction of the bridge was widely controversial and Küçükpazar area remains partially demolished ever since.

Unkapanı / Küçükpazar

As mentioned earlier, the banks of the Golden Horn were the main trade centres. The chosen site lies on the south-western banks, a little up the Golden Horn from the historic centre.

The food supply, which was controlled by the state (in 15th / 16th century) were located in warehouses (kapan, ambar) behind that protective line of the Golden Horn, on both banks. Unkapanı is an example of a warehouse area. These warehouses distributed the goods to markets in residential areas. Big, permanent building structures were initially built only to a limited extend, dedicated to valuable goods. As a result of repetitive fire damage and the building regulations of 1696, more buildings out of stone were constructed.

Today Unkapanı and more specifically Küçükpazar is considered to be subject to a phenomenon opposite of gentrification, called çöküntü alan (meaning depression area). These are areas that once were known to be good and wealthy areas, but due to a change, such as construction or something creating pollution (perhaps the development of the metro-line crossing the Golden horn, bridge during which many building were forcefully emptied to be torn down, see left image), the wealthy people moved out (usually to wealthy suburbs), and the lower class moved in. Directly after, the quality of the area decreases: loss of green space, increase in traffic, increase in crime rate, change of the communities bonds. Usually, many migrants move to these areas because of the cheap rents and availability. Other than Küçükpazar, the more known Tarlabası district is a typical example of this.

The area (specifically Küçükpazar) has become infamous for being an area of 'bachelor rooms' used by single, typically men, migrants that came to the city for work. These are like the modern-day 'bekar'. The precise demographics are changing, formerly it were mostly Anatolian men, now mostly Pakistani, Afghan and Iraqi (Syrian only during the peek of influx).

Direct result of this is an area full of cheap, low quality hotels which are used by migrants as well as refugees as their homes. When asking around, I have found out these hotels are not

meant for normal tourism, and many 'guests' actually share the rooms for a longer period (weeks, months). These hotels are interestingly a bad example of exactly that what newcomers in the city need. The top four images on the next page show how these hotels look from the outside. The bottom four images suggest the presence of young male migrants in the area.

Furthermore, the area part of one of the pointed out areas for redevelopment (by the municipality of Fatih). This is noticeable by the many demolitions of complete blocks in the are (as can be seen on the next page). Tragically, that includes fading out many of the traditional old wooden Turkish houses that are already in crumbling state. This is however an important part of Turkish architectural heritage that is being wiped away, so in the project, I found it important to include some sort of homage to these disappearing houses too.



Above: The many hotels where migrants are renting rooms while they are not able to find or afford their own place yet.



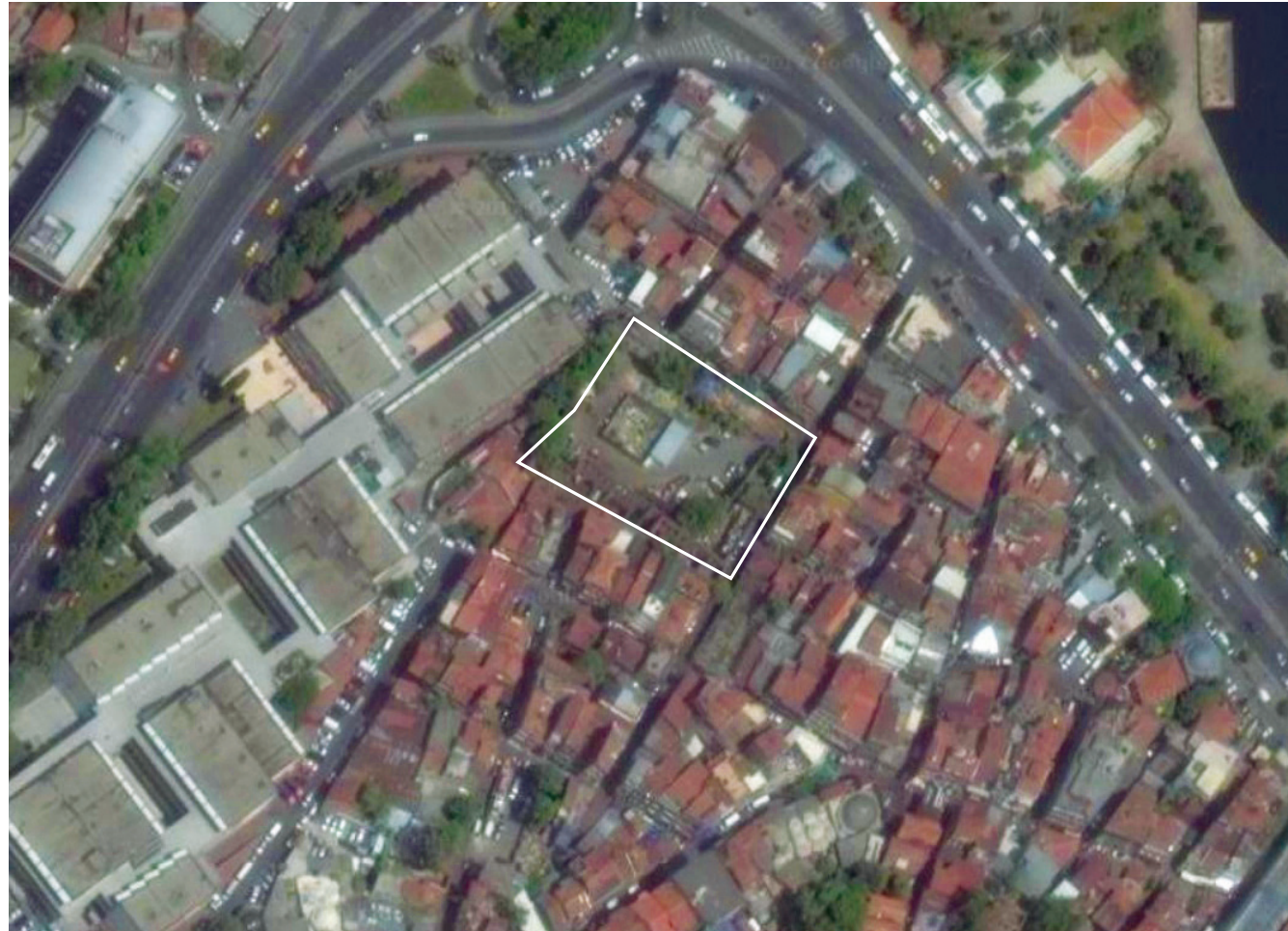
Services suggesting the presence of young male migrants in the area. Internet cafe's, male barber shops, laundry services and even a bath



Direct result of the municipalities plans to 'redevelop' big areas in the neighbourhood. Old buildings have been demolished, but no sign of new construction is visible (for several years already).



Old Turkish houses in the area, a heritage that is deteriorating and disappearing quickly.



The former flour mill site marked on a google satellite image. In the top left the boulevard, the golden horn banks park and the golden horn are visible. On the right, the Atatürk boulevard (leading up to Atatürk bridge) as well as the huge blocks of the IMC are visible.

Fitting in the project

Due to the size and shape of the plot, it has great potential for the ambition of my project. While the excavation could even remain in the middle of the courtyard visible, a visit with an archaeologist of Fatih municipality confirmed that the excavations were late Ottoman and thus the foundation of the factory. In case of my project, the excavations would to be covered up to be preserved further (as many place in Istanbul have historic structures underneath, this is not a bad procedure to follow). Some of the walls that remain of the factory could be preserved to remain the memory of the history of the block.

The exact fitting in on the location has been a process of careful design and making decisions on which parts to keep and which parts to demolish. The building could either be completely separated from the existing ruins, or include the wall sections in the design. The latter appealed to me because I would then even interweave the present and the past also in the design. However, I choose not to include the whole remains in the project, as the focus should lay on the reinterpretation of the khan, and not on redesigning a factory.

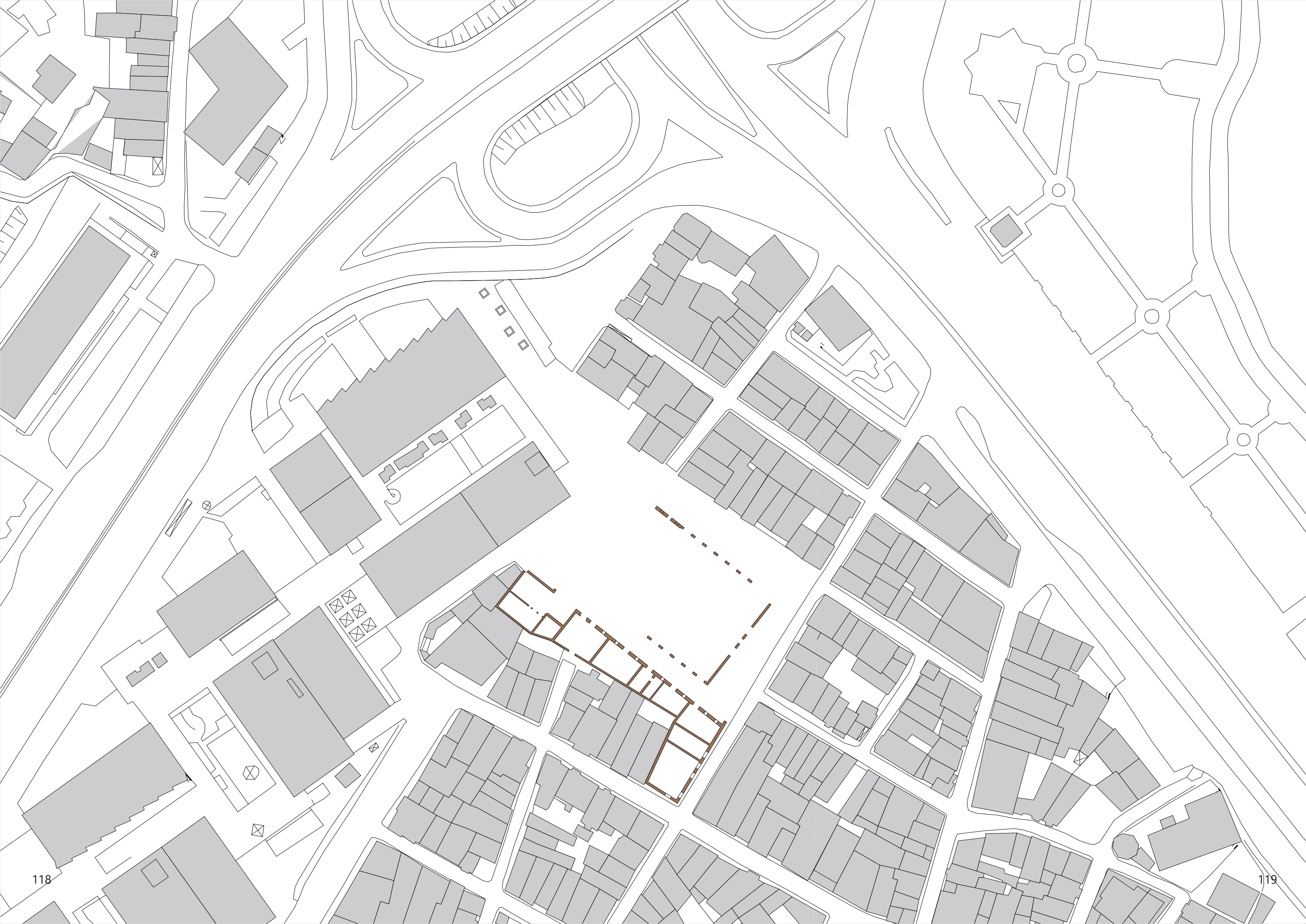
As the current function is a parking lot, I have looked into parking in the area. As mentioned, the IMC hosts 450 parking spaces. That, plus several lots like this one in the area, should be able to take care of the parking demand (which I wouldn't mind to encourage to decrease anyways, especially now that the metro crossing halic is opened, increasing the connectivity enormously).

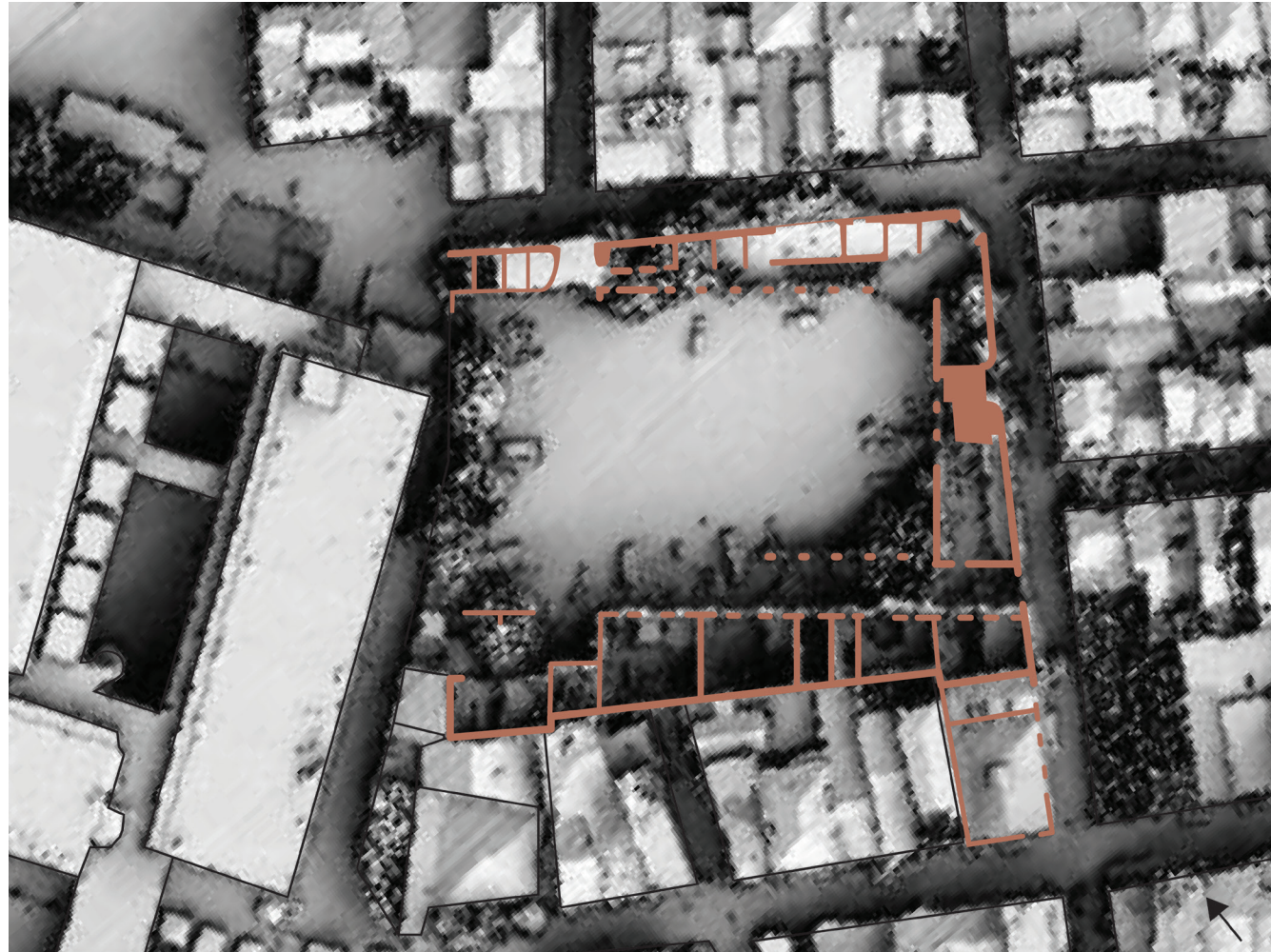
The surrounding streets can give some information on the area. The main entrance is on the Yeni Hayat cd., which ironically means New life/experience street, another street tells about the history meaning flour mill street (Unkapanı Değirmeni sk.) , and the third one (that crossed also on the backside) is Atlamatası cd., which means stepping stone street. It seems that the proposed function of the khan fits even the street names.

The next pages contain images and photographs of the site as found.

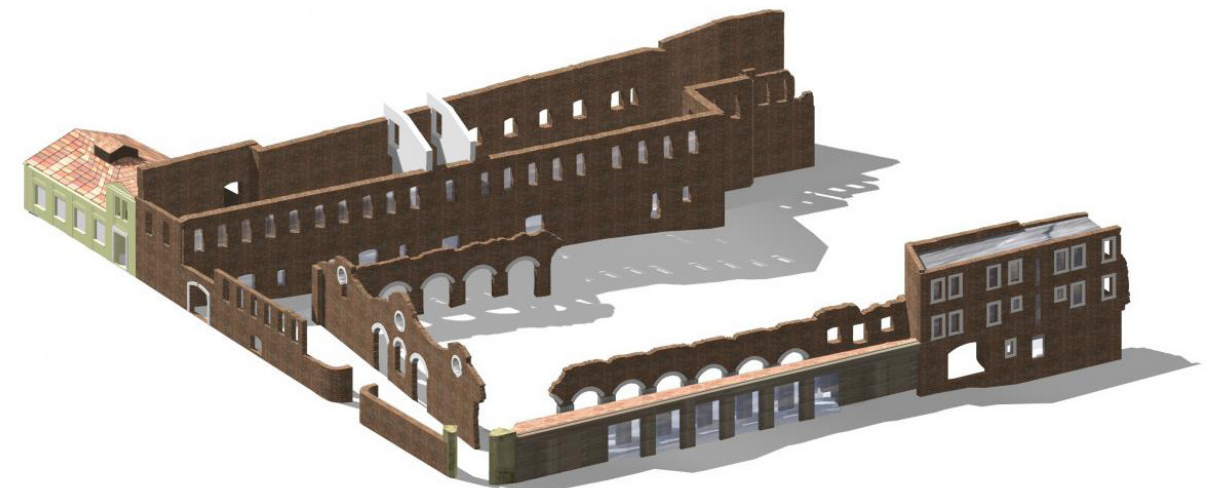




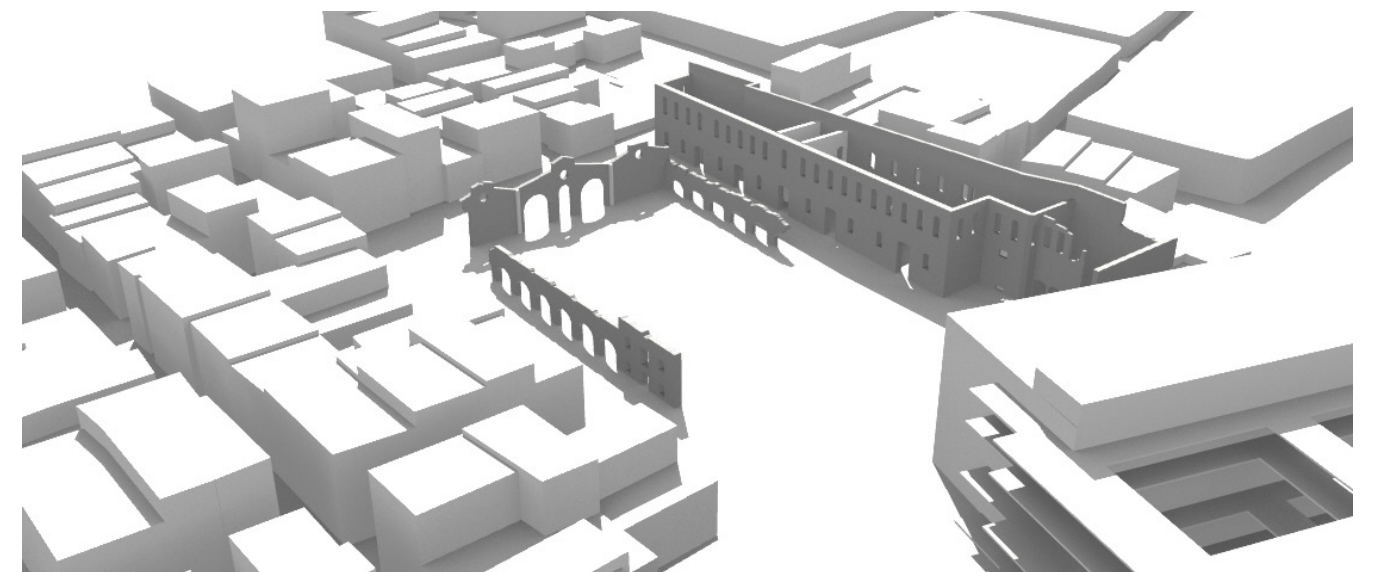




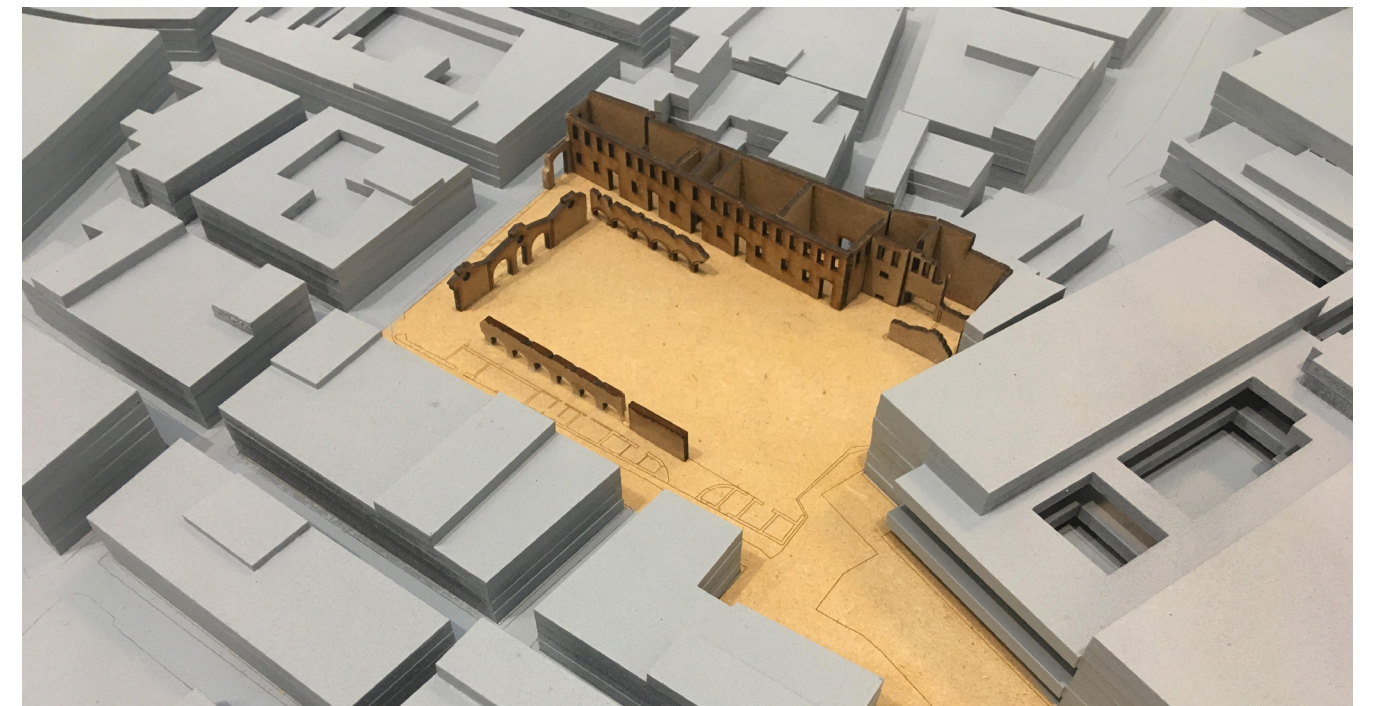
The site & the remains



Digital model of the remaining structures on the site (by A-M architects)



My own digital model of only the valuable remaining structures on the site



Physical model of the context and part of the ruins that will remain.



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Pandocheion (an inn, khan, hotel), neuter of a presumed compound of pas (all/every kind of) and a derivative of

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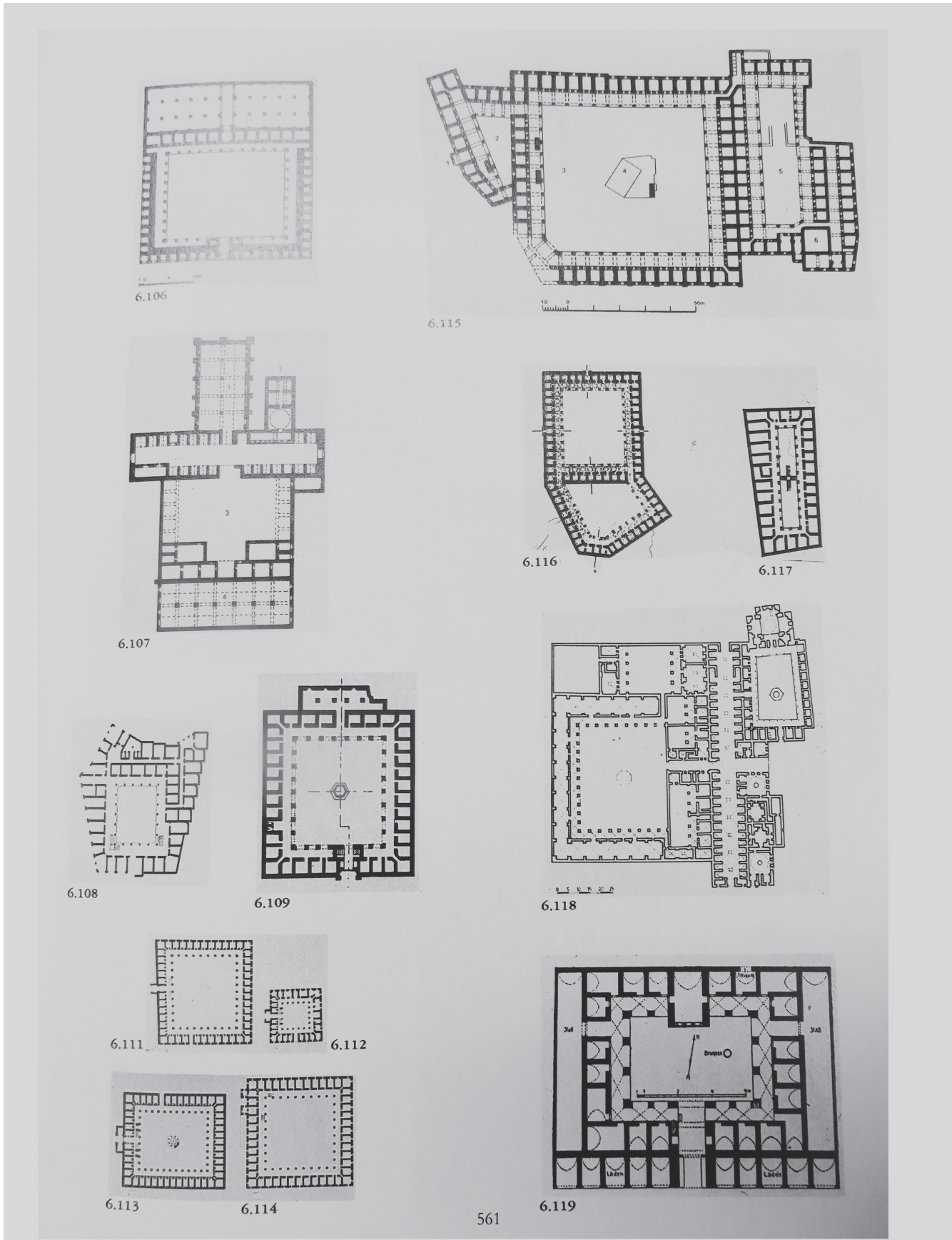
- Hans Theunissen (Specialist in Ottoman (Turkish) history, architecture (in relation to political and socio-cultural developments), referred to for understanding the historical khan, architecturally as well as culturally)
- Fokke Gerritsen (Researcher and director at the Dutch Institute in Turkey), referred to for data and current events related to migration, as well as helping me getting around in my research in general during the fellowship in February 2018.
- Marjanne de Haan (working for PAX voor Vrede, Refugees and Migration, focus on Turkey, formerly forking for Amnesty International), referred to for understanding the situation of refugees in Turkey.
- Berrin Yavuz (Social worker in Zeytinburnu), referred to for understanding the lives of migrants (mostly refugees) in that area, she showed me the public hospital (full of waiting Syrians), a illegal sewing atelier, some of the houses occupied by many migrants together, as well as the impact on the neighbourhood in general.

Precedents:

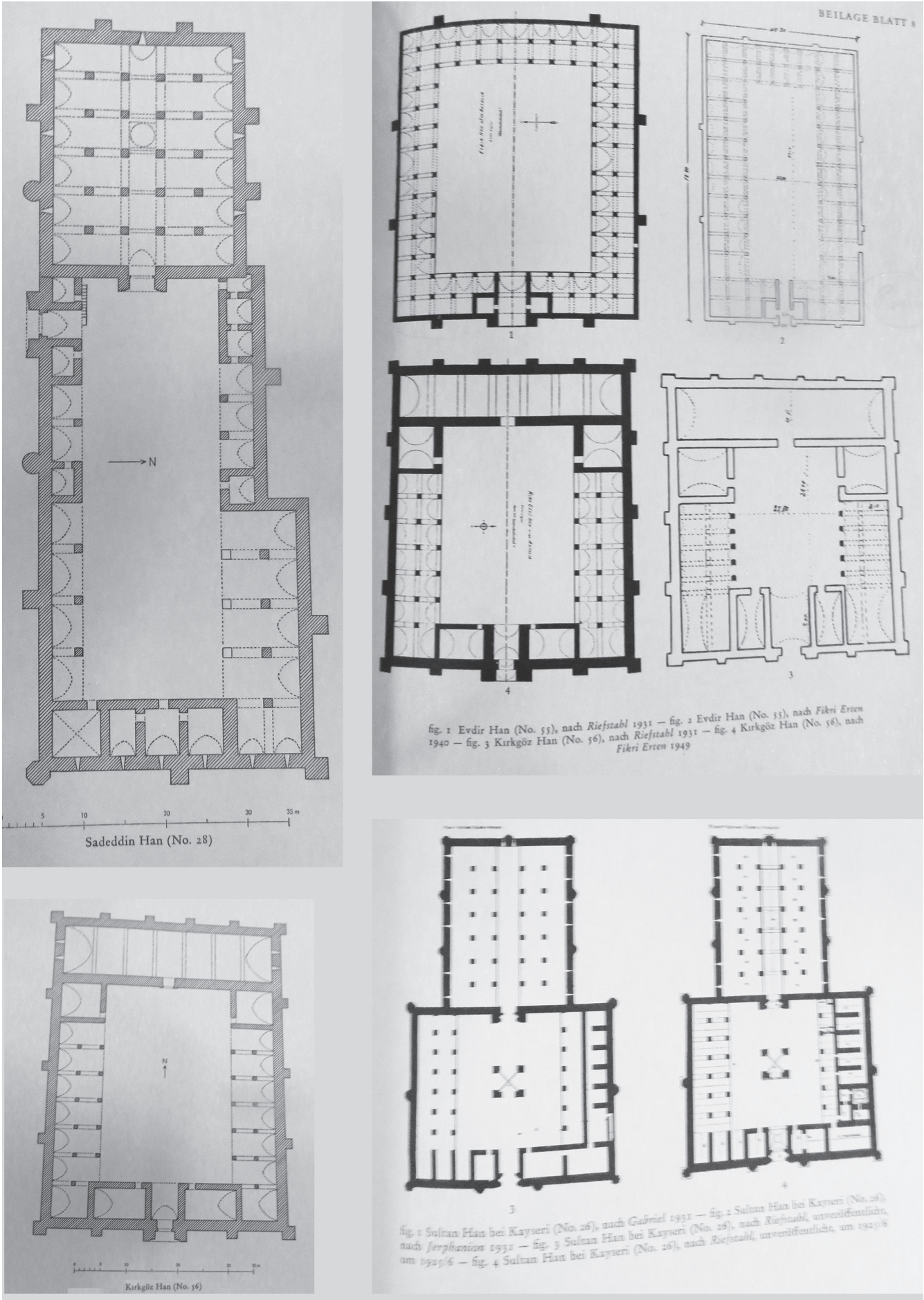
- Caravanserais/khans and their contemporary versions (motels, hostels, hotels)
- Refugee housing in Europe (via reference database from Making Heimat: <http://www.makingheimat.de/en/refugee-housing-projects/database>)
- Artist-in-residencies such as The Wapping Project (Berlin and London, by Jules Wright) and The Swatch Art Piece Hotel (Switzerland and Shanghai)
- Incubator hubs (in a specific theme)
- Co-living communities (student housing, co-living housing, student hotel, kibbutz, boarding school)
- The İMÇ Çarşısı, a modernist building in Istanbul, known as Turkey's first modern mall



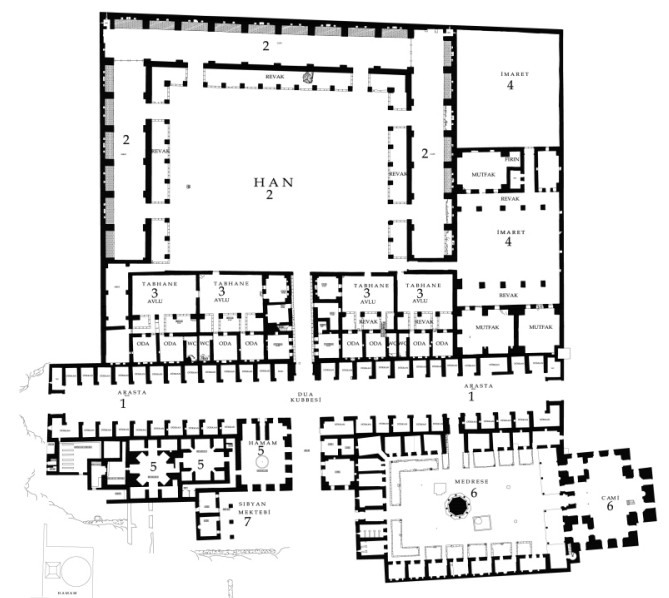
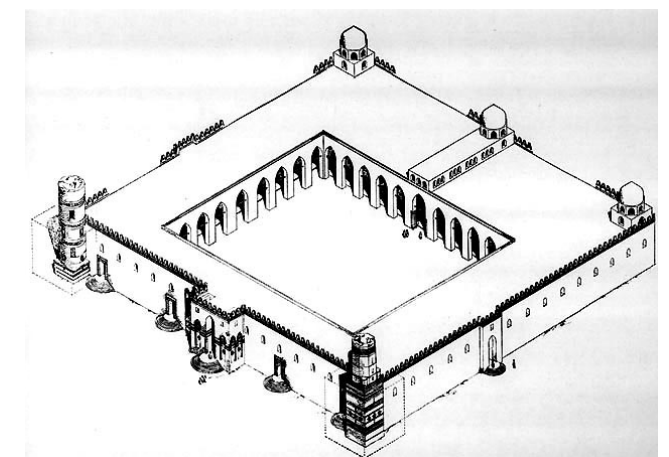
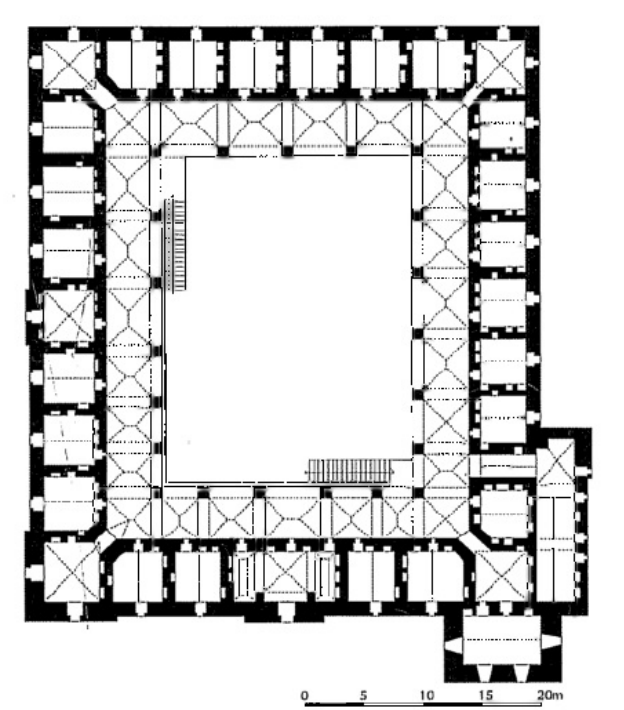
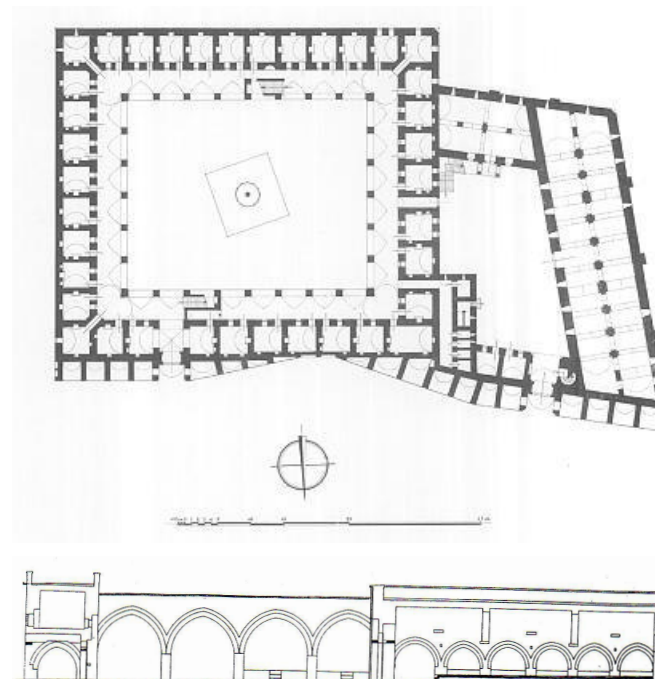
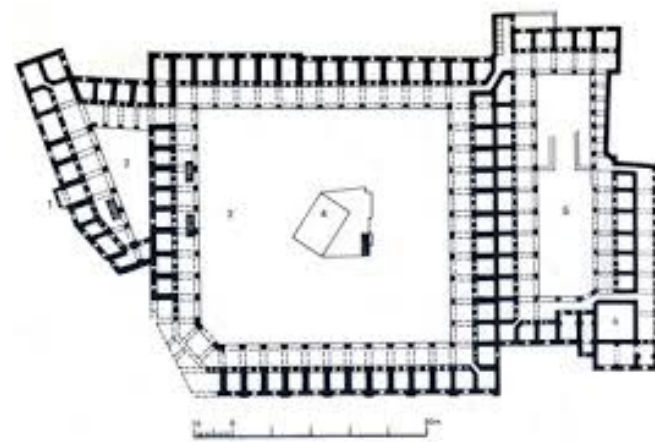
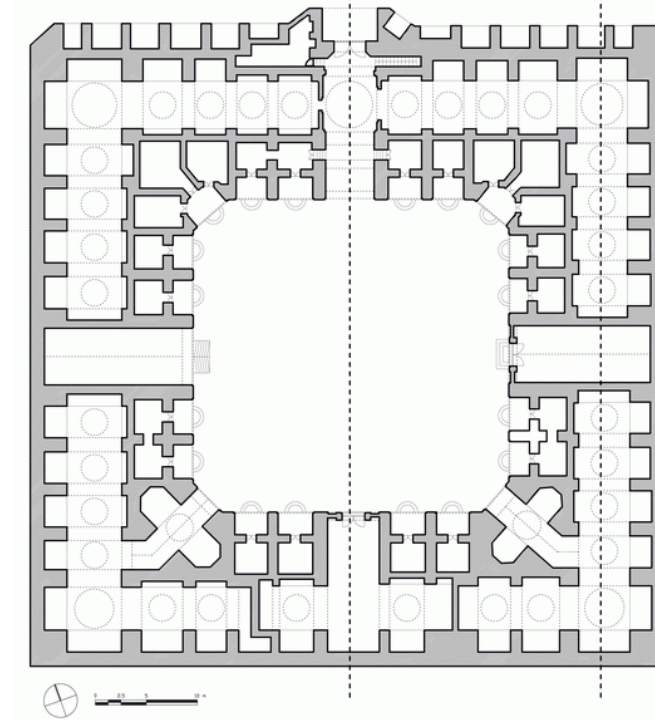
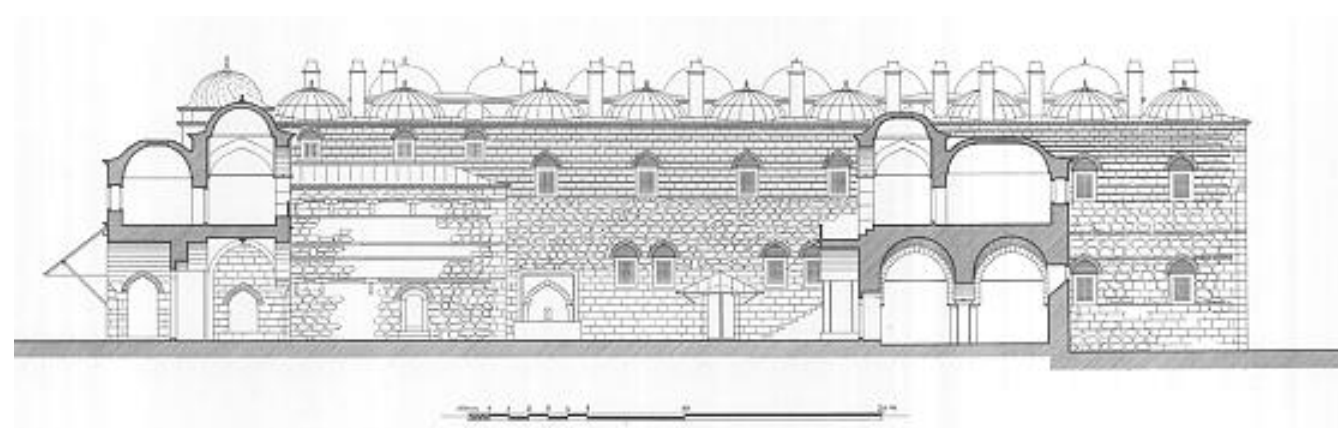
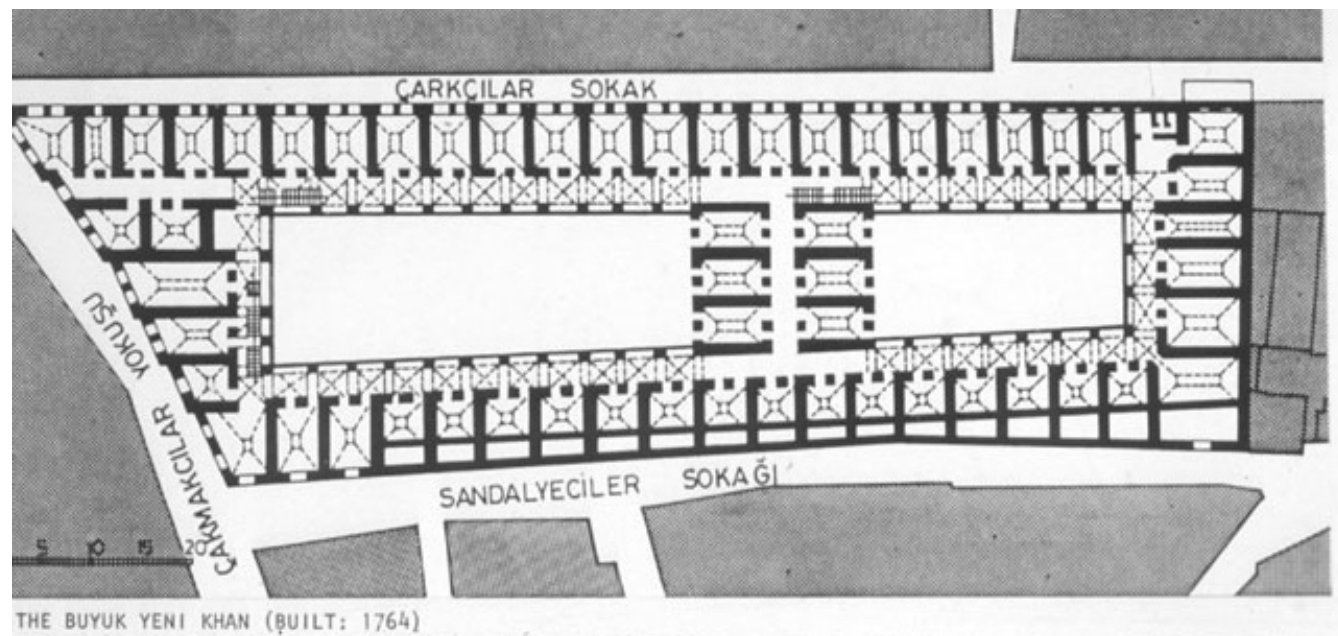
Appendix 1: Khans: drawings & images

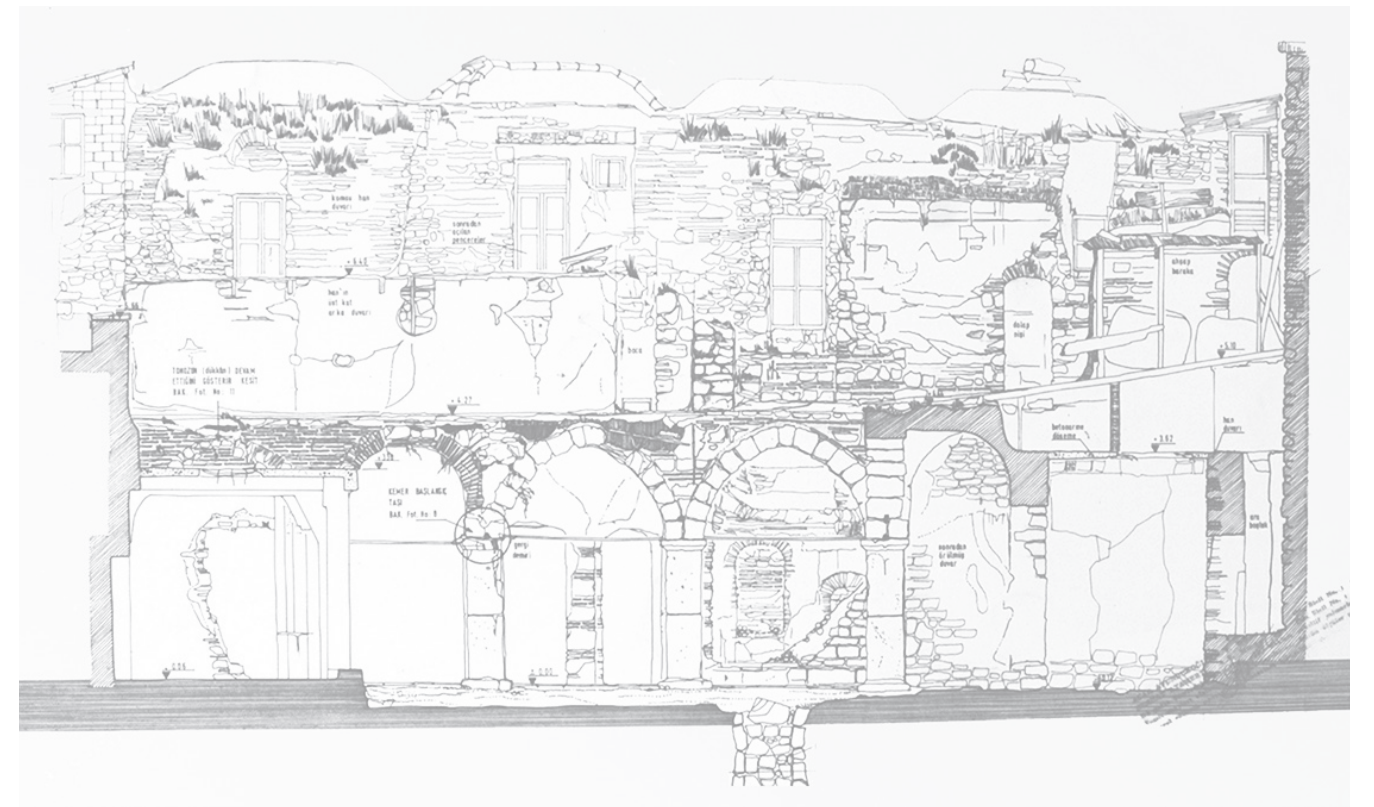
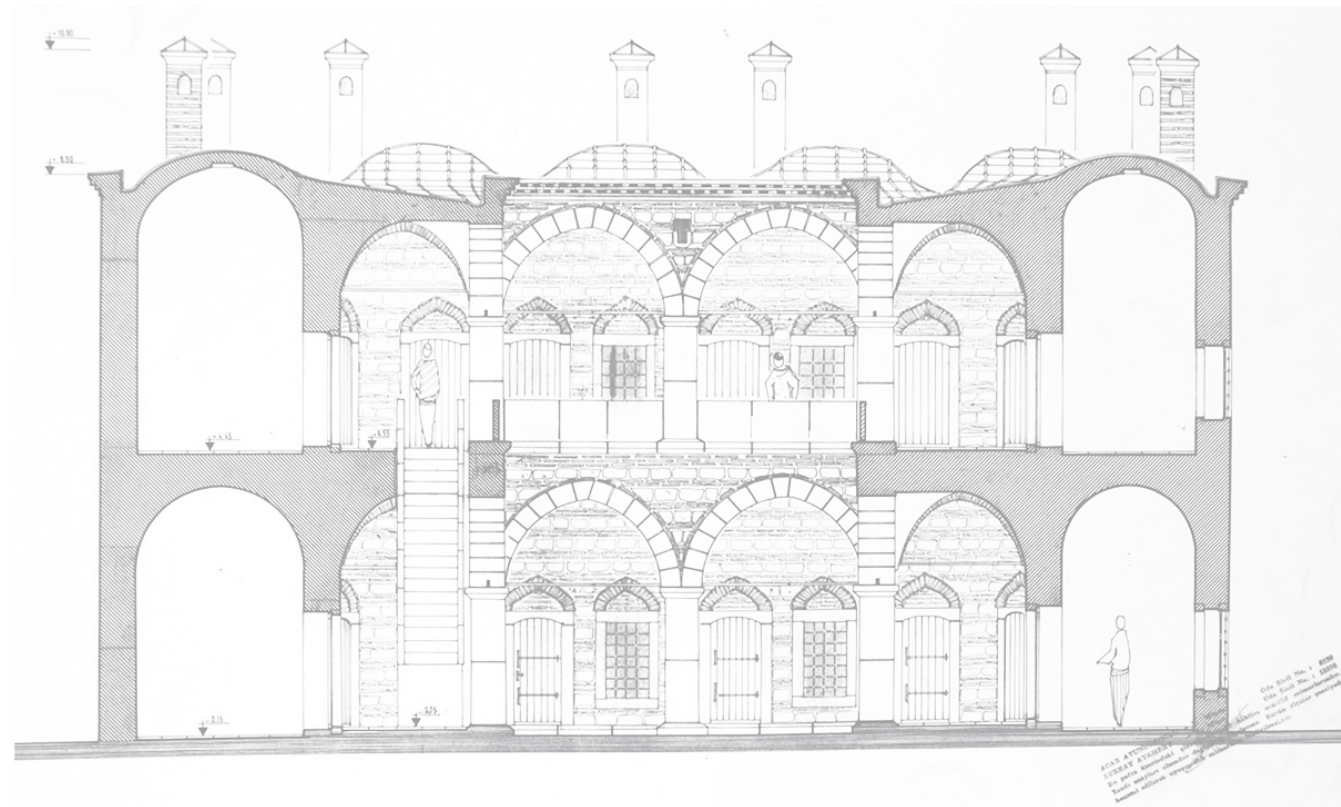
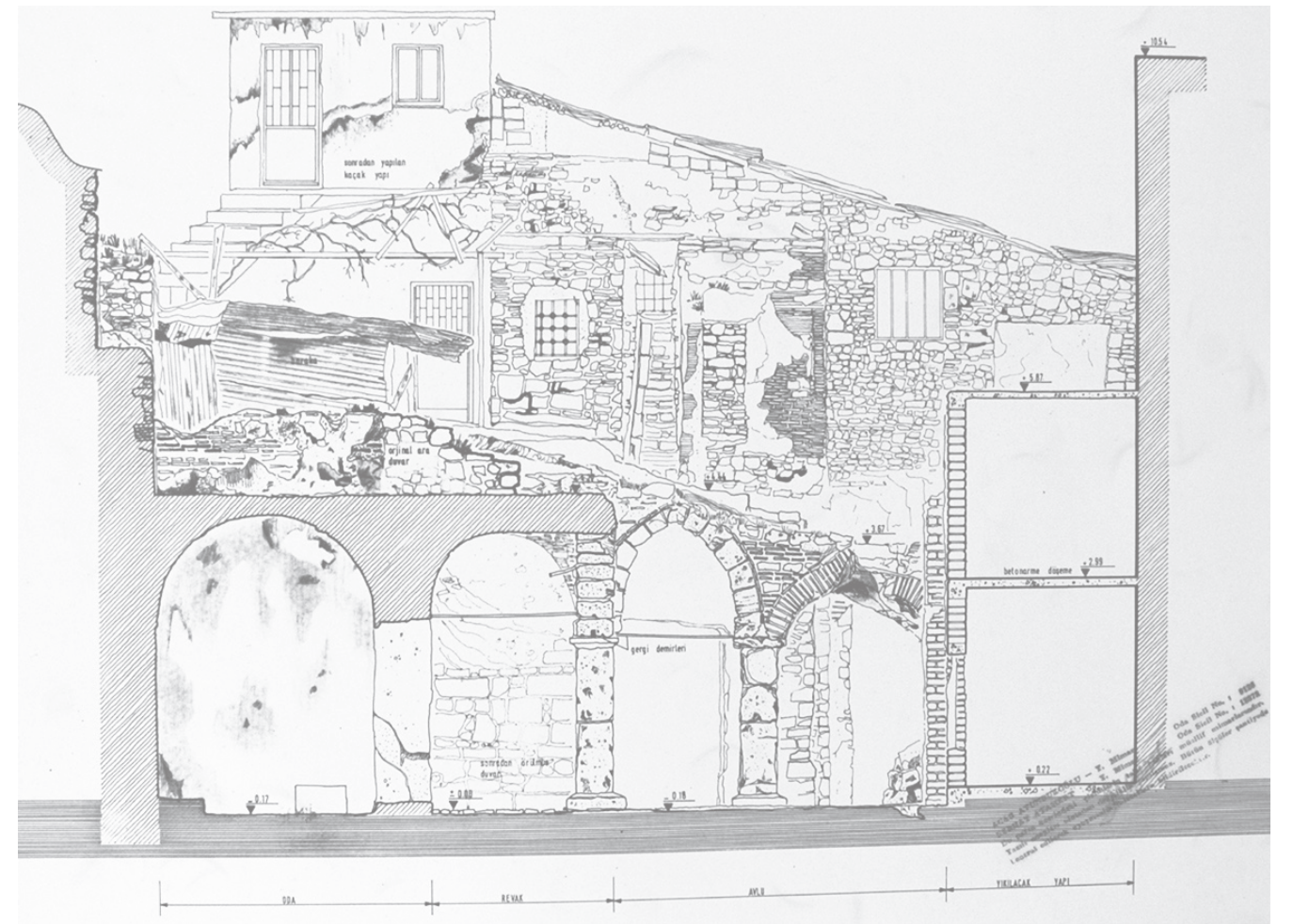
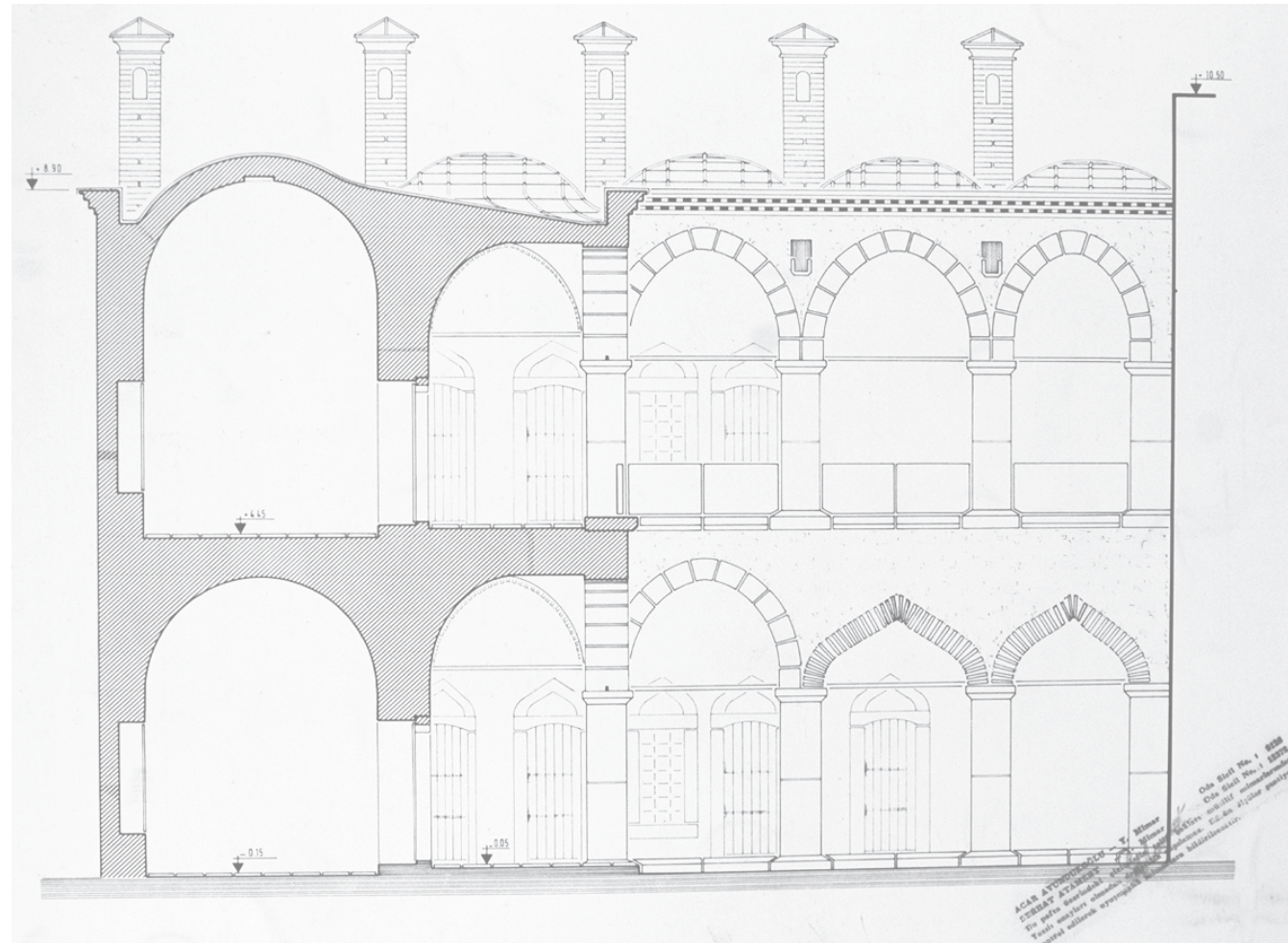


Several plans taken from Erdmann, K., & Erdmann, H. (1961). *Das Anatolische Karavansaray des 13. Jahrhunderts*. Berlin: Mann.



Several plans taken from Erdmann, K., & Erdmann, H. (1961). *Das Anatolische Karavansaray des 13. Jahrhunderts*. Berlin: Mann.







Top row, from left to right: Taş (rock) han, Büyük Vezir ("big vezir") han, Varakçı (gold beater) han
Middle row, from left to right: Ali Paşa han, Zincirli (chains) han
Bottom row, from left to right: Sağır (deaf or foreigners) han, Büyük yeni (big new) han

Top row, from left to right: Kürkçü (furriers) han, Çuhacı (woolen drapers) han, Papazoğlu or Kızıl (rusty) han
Middle row, from left to right: Balkapan (honey-storage) han, Büyük Valide (big mothers') Han,
Bottom row: Rüstem Paşa or Kürşunlu (leaded) Han

Appendix 2: Site maps

*This page, top: satellite image (via Google Earth), bottom: solar map showing the buildings more clearly (via Istanbul metropolitan municipality)
Right page, top: line map of built area (taken from AutoCad file), bottom: line map of built area including height lines (taken from AutoCad file)*



Appendix 3: Reflection

Final reflection graduation process

According to Graduation Manual
May 2018 (before P4 moment)

Research & design

My approach, which is not specifically related to any studio methodology, consisted of researching three aspects: (1) the context: Istanbul, (2) the user: a migrant, and (3) the building: a khan. By overlaying and relating findings on each of them I came to the concept of for a design. Additionally, I looked at these aspects both historically and in the present. This gave me a huge toolbox of input for my design. On the one hand that is valuable, it gave me the freedom to relate the design choices as I wanted. On the other hand this approach perhaps gave me too many conditions, too many things to refer or to grasp onto. The scope was too wide and therefore not as concrete as I wanted it to be. It has resulted in the projects main idea being too complex to explain it briefly.

‘Overlaying’ these aspects, as I called it, was not really how you go from research to design. It is more like taking separate parts of information and relate them to other kinds of information, when these come together logically, I could use it in my design. That meant also that the aspects would clash, for example when my aim is to embed the dwellers (the migrants) in the context (Kucukpazar in Istanbul), but the fortress-like structure of the khan does not really allow that. In that case I had to judge and choose or make a compromise to reconcile the different aspects in a design. That is the challenge, and once I let go of the rigidity of the khan, the stubborn Istanbul practice and the unspecified migrant, it was easier to do so.

During the design process I kept going back to the research (mostly into the khans, because that input was largely architecturally). This was a good method to make and verify design choices, even if they could be made in many ways (as described in the first paragraph here).

Finetuning the design was more difficult (going into the details, connections and grounding), and needed a lot more attention than I had accounted for. In that sense my planning was always behind: I should have gotten to design earlier.

Relation to studio and course

The Design as Politics studio takes on a societal issue, and combats or answers to this with a design. This years theme was migration, a very hot topic anywhere in the world. However, we tend to forget that this issue is not something new, and we can actually learn a lot from history to deal with it. What should we do different? What did past policies result in? Why not even attempt to project successful historical schemes to the present? Using the past as a referential framework as I did, is not a typological approach for the often activist/controversial character of the studio. But I did not want to make something revolutionary, I wanted to create something that is relatable. Both architecturally as socio-culturally, heritage can set some sort of base to relate to for the projects identity and feasibility. Whether the project would be successful in reality, remains an unanswered question, in that sense the project is still rather idealistic. But I also don’t think it is wrong to be an idealist when taking on a social issue.

As mentioned, migration is an issue almost anywhere in the world. The fact that I choose Istanbul as the location not only for practical reasons (I know the city quite well) and/or passion (I find it very fascinating). Istanbul as a hinge city between east and west has proven in the history to be resilient and to adjust itself to change. It is not only built up by migrants, it still thrives on them. Istanbul is the example of a city which gained strength from contri-

butions of migrants allows it as a case study for migration as something permanent and enhancing rather than temporary and threatening. And because this is not always acknowledged, I really wanted my project to focus on that enriching element of migration. That meant most importantly seeing the migrant as a skilled professional with knowledge than by where they come from and why (refugee/in seek of work/cosmopolitanism/etc.).

The project belongs in a rather specific corner of the master course. This is probably because initially nothing was given (except for the very broad interpretable migration topic), and my project became very specifically in a certain direction (almost as in explore lab), chosen by myself. I have definitely missed some of the structure (as in more deliverables and deadlines) that other studios provide, but I did enjoy the complete freedom to do as I went (methodologically and time-planning wise). I realize a structured studio would have guided my progress better (I would have come further, and it would have been easier perhaps), but I feel I might learn more from it on the long run now that I have been kind of lost.

What I really appreciate during the graduation trajectory is that for once during the education there is more time (never enough, though) and the fact that I only have to focus on one project for a whole year. Even while I am not studying, I have the project in the back of my mind, getting inspired all the time. It gave me some sort of unlimited passion for the project, allowing me to taking distance but still develop my ideas further.

Research method

Throughout the research phase I spend much time finding the direction I wanted to go towards. Once I did, I should have reduced the historical research to a limited scope. Instead, I kept those undefined and super broad topics: Istanbul in present and past, the migrant in present and past and the Khan in present and past. I obviously took bits and pieces specif-

ically from each, but I never clarified where the boundaries were, even though I obviously did not research all of those in full depth. This resulted in my thinking that the research should still be ‘completed’, as if the research should be a complete history thesis(as done in the 1st year of the master). It frustrated me that I could not complete as much of the research as I wanted, but when I look back now, I realize that the aim of the research is not to have a complete written dissertation, but to have a base, or backbone to build upon when designing a project. While I still feel like the written research part is unfinished, I do think in hindsight that my gained knowledge itself, of which most is not written down or documented at all, gave me a good set of tools for the design. What I mean with this undocumented research is all the information I took from what I knew about Istanbul, Turkish culture and the present situation already, what I learned from buildings I visited there and elsewhere, and things I had noticed during my stay in Istanbul. It is a pity that I haven’t been able to document that all, as well as not clearly documenting facts which I argue with. I should have had more structure in documenting sources, surveys, conversations etc. That would also have given the theoretical part more scientific relevance.

My longer visit to Istanbul (in February) was in the sense of experience and gaining knowledge very fruitful, but I regret not making the step towards a design while I was there. It didn’t seem logical, because I felt I was there to gather more information to eventually start the design with this gained expertise. But not starting with the design there meant that I still had a research mindset, instead of the point of view of a designer. Of course they should be the same, but I had some difficulties connecting both until I actually ‘dared’ to design. That was when I forced myself to produce something for the P3, even if it was not a design but more a scheme. When I finally did, I was actually quite relieved and satisfied, I became aware that my ideas were there but I just had to put them in an actual drawing. I think this moment was an important moment for my project, and from then I could really use the research work as a reference instead of trying to ‘complete’ that.

Elaboration & discussion

Taking on a societal issue from the perspective of the architect (to be), but as a conceptual project, so not definitely tied by reality, can be interesting for the wide social and professional framework. I have received a few questions about who would pay for the building, what organization would run it, and would Turkey allow it? To be honest, I still do not have a convincing answer, but luckily this is not necessarily the question for the architect. This means that the imagined function of the building might have become be a bit utopian, but perhaps it is not meant to be a realistic function, more like: 'What if a function like this would exist, how should it look?'. However, it can still serve as an example and can spring up discussion. I think especially by looking at the migrant as a potential instead of a threat or burden (or even something that should be protected or catered to), changes the complete way to deal with migrants. An important question to ask is, what does the migrant need in order to reach full potential (which will benefit the host city/country, both socially and economically)? While the project is in the end an architectural project, the idea behind it, another way for naturalization (or 'inburgeren', embedding in the new culture) gives room for thought in other fields (such as politics) as well.

One of the ethical dilemmas I dealt with was exactly this as well. By seeing the migrant as a potential, more or less ignoring their roots and motives, sounds not beneficial for the migrant himself at all. It might even remind the way foreign workers were invited (and exploited..) as 'gastarbeiter' in the Netherlands in the past century. They were put all together in neighborhoods, and given just the basic needs to survive. As we know now, after most of these former labor migrants (from Turkey, Morocco for example) stayed, the clustering did not do much good for the acclimatization in the Netherlands. The question is, once again in reference to the past, what should be done differently? The difference I hope to have achieved is two folded: (1) by variety, by taking a more diverse group of migrants, not allowing a homogeneous group (in sense of origin) to

be clustered, and (2) embedding in the existing structures of the professional fields in neighborhoods and thus grounding between.

Conclusion

All in all I think my graduation trajectory did not go very smooth. I have set my own ambitions and goals too high and too broad. When I look back at earlier notes on what all I planned to do, I realize it was way too much. But mostly because I have not been precise and concise enough. I guess that is part of the search, but so many effort (especially during the first semester) feel like a complete waste of time. I did not see my tutors much during that period, which led to me taking so many random paths but not moving any further. The feedback I got during the research sometimes made distractions rather than focus on a smaller part. During the design phase, I felt like the feedback was better to employ and translate it to design decisions. It was good to see my design tutors more frequently and speak about more concrete things that the ongoing research.

The fact that the research still feels lacking (not feeling completed) makes me dislike the research part now (which makes it also harder to conclude it). However, I do have to realize that it is a master of architecture, and not a PhD. Therefore, the design project is the final work, not the research. I do think the final architectural project has the potential to be adequate and of high quality, and I did enjoy the actual designing a lot. As mentioned earlier, I think I should have started to design earlier, while I was in Turkey. Then I could also work it out more detailed in this final phase.



Me on the rooftop of the Büyük Valide Han, back in 2014 during my study semester in Istanbul (own material, February 2014)

Appendix 4: Time-working plan (P2)

Week 1-5

Choosing and defining the topic in the theme of migration (after consideration of several options) according to own interest and ambitions for the studio. Making sure that it is feasible.

General research into Istanbul, migrants (in Turkey but also general), new developments.

Researching the historical typology of the khan.

Analysis of reference works, architecturally and socio-spatially.

Gathering material: literature, maps, CAD-files, etc.

[In parallel: Research Methods, Design as Politics lecture series, and extracurricular project TU Delft Global]

Week 6-10

Defining research proposal and relevance of research

First translation of a contemporary version of the khan (program of requirements)

Preparing P1 presentation with defining the exact aims for the graduation project

P1 presentation (2nd of November, 2017).

[In parallel: Research Methods, Design as Politics lecture series, Design as Politics workshop course, and extracurricular masterclass Cultural professor]

Week 11-15

Reflection on feedback P1. Improving the research, additional research according to the comments.

Preparations for first field trip to Istanbul in December

Focus on work as an emancipation tool for migrants/newcomers, research on topic.

[In parallel: Research Methods, Design as Politics lecture series, Design as Politics workshop course, and extracurricular masterclass Cultural professor]

Week 14-20

First field trip (14th - 20th of December, 2017) to Istanbul. Interviewing people, visiting organisations, researching the khan in the contemporary setting, choosing and defining the location.

Translating field trip findings into program and design.

[Christmas break – part-time working on graduation]

Summarizing the survey of khans in Istanbul into a catalogue for reference.

Mapping the specialty areas of Istanbul, marking the locations of the contemporary khans.

Preparing the draft research report for P2 presentations

Proposing interventions in draft design.

P2 presentation (18th of January, 2018).

[In parallel: Design as Politics lecture series, Design as Politics workshop course]

Week 21-23

- Reflection on feedback P2. Improving the work according to the comments.
- Integration/feedback on all levels of research.
- Specifying the translation from the researched khans into my contemporary design, further developing the design to become more detailed (on a smaller scale).
- Involving the technical parts of the design: materials, construction, building technology.

[In parallel: Design as Politics lecture series]

Planning from P2 onwards:

Week 24-27

Second field trip (3 weeks, 12th of February until 3rd of March) to Istanbul, which is a fellowship at the Netherlands Research Institute in Turkey (Istanbul), and will most probably include the hosting of a workshop or seminar on my topic (enhancing involvement from other academics).

Diving deeper into the specific location (while in Istanbul) to improve the embedding of the design elements in its context.

Development of the preliminary design up to scale 1:100 (in plans, elevations and sections and sketching models)

Preliminary details 1:20 façade fragment

Preliminary details 1:5

Week 28-32

P3 presentation (22/29th of March).

Reflection on feedback P3. Improving the work according to the comments.

Re-evaluation urbanism throughout scales, fitting in the bigger khan network as well as the details into the neighbourhood.

Further development of the design (into the details, building scale 1:100, façade 1:20, details 1:5)

Week 33-35

Development of integrated technical design

Further development of the design (into the details, building scale 1:100, façade 1:20, details 1:5)

P4 presentation (22nd/31st of May).

Week 36-40

Reflection on feedback P4. Improving the work according to the comments.

Improving presentable work: model, renders or collages, presentation

P5 presentation (between 25th of June – 6th of July).

Appendix 5: Field work plan (December 2017)

Excursion objectives

Istanbul, 14-20 dec

Mapping and getting insight on in the ‘specialties’ neighborhoods

- Walking around and documenting
 - o Marking on a good map
 - o GoPro material ‘streetview’ to make a elevation of a street
 - o Listing the subspecialties in the category in Turkish and English (attempt already)
- Asking around ‘where do you go for...?’ (along a survey?)
- Asking shop owners where & why there

Choosing a location

- Finding voids in the specialties neighborhoods (attempt with google maps)
 - o Focus on: parking lots, undeveloped land, ruin buildings
 - o Look into to be planned areas
- Choosing one that fits to a topic and a site (preferably near Eminonu)
- Mapping and documenting the void and its specific surroundings (!!!)
- Asking around near the site for speculations, events, etc.

Analysis of the use of the Khans (Caravanserails)

- Visiting existing Khans:
 - o Buyuk Valide Han (crossing of Tarakçılar/Çakmakçılar Caddesi, place for 3000!)
 - o Sair/Sağır Han (backside of Buyuk Valide Han)
 - o Kucuk Yeni Han (birdhouses in walls, mosque on top, across Buyuk Valide Han)
 - o Tarihi Kürkcü Han (old furrier, Mahmutpaşa Yokuşu)
 - o Buyuk Yeni Han (1764 big double courted Han on Sandalyeciler Sokak)
 - o (Buyuk?) Yıldızlı Han (Tıgçılar Sk. Mercan)
 - o Zincirli Han (inside Grand Bazaar, Acı Çeşme Sokak)
 - o Kızlarağa Medresesi / Kızlar Agasi Han (remelting gold for jewelry, Hoca Rüstem Sk. 6)
 - o Caferiye Han (apparel, hats, and uniforms , Mercan Cd.)
 - o Alipaşa Hanı (aan de Gouden Hoorn, Kible Çeşme Cd 25)
- Perhaps more Khans in the Grand Bazaar: Ağa, Alipaşa, Astarçı, Balyacı, Bodrum, Cebeci, Çukur, Evliya, Hatipemin, İçcebeci, İmamali, Kalcılar, Kapılar, Kaşıkçı, Kebapçı, Kızlarağası, Mercan, Perdahçı, Rabia, Safran, Sarnıçlı, Sarraf, Sepetçi, Sorguçlu, Varakçı, Yağcı, Yolgeçen, Zincirli.
- Walking around finding random Khans
 - o Using the overview I have
 - o Mapping them once found
 - o Finding out history
 - o The other side of Golden Horn (at least the two I know)
- Visiting transformed Caravanserail at Beyazıt Devlet Kütüphanesi – Library (Çadırcılar Cd. 4)
- Documenting for each: state, size, current use, room types

Understanding the Migration situation

- Meeting people from NGO Small Projects Istanbul (Syrian Refugees)
- Mapping where which migrants live and why
- Defining who are the migrants (asking around, talking to people)
- Visiting the shelter or Syrian community centre
- Talking to different kind of migrants (via Couchsurfing)
- Mapping journeys or nodes of new arrivals in Istanbul

Khan survey

Name: _____

Translation: _____

Location: _____

Specialty area: _____

Visit: _____ December, 2017, at _____

Sketch:

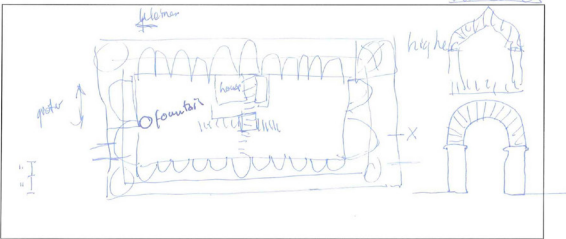
History (former trade, building year, alterations, use in the past, ownership in the past):

Current use(s) and owner, renters and caretakers (actors):

Remarks (own or if others, indicate):

Khan survey

Name: Küçükhan
Translation: lead-covered
Location: Karakoy
Specialty area: hardware
Visit: 16 December, 2017, at 3.30
Sketch:

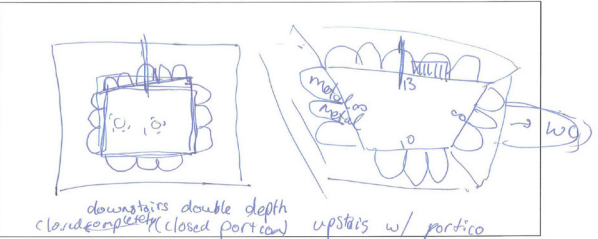


History (former trade, building year, alterations, use in the past, ownership in the past):
genovese ±1200 (bottoms by genovese) - through time
brick
upstairs 1544-1550 → Timur's son's workshop
looks were: lead → stone
Current use(s) and owner, renters and caretakers (actors):
mechanical shops, leather, hardware
storage, craft, artplace
total 60 → 3 to foundation (vakkıf)
12 about

Remarks (own or if others, indicate):
Trees in courtyard (part grapevine)
Island → diving genovese
→ remaining of
tunnels below! No one know what is

Khan survey

Name: Ali paşa han
Translation: 1 person
Location: Küçükhan
Specialty area: carpet
Visit: 16 December, 2017, at 4
Sketch:



History (former trade, building year, alterations, use in the past, ownership in the past):
1717 by a family → Genco Erkal temporary
he owns it
Current use(s) and owner, renters and caretakers (actors):
car house + workshop
upstairs public toilet

Remarks (own or if others, indicate):
car house grapevine pergola, seating in middle
very small
www.aksi-sozluk.com

Above: excursion objectives for the field trip in December, 2017. Right: Survey form for documenting the khans (with 2 examples).

Appendix 6: Field work plan (*February 2018*)

Note: *This is a brief summary of my planning, logging and agenda during the period of a month (8th of February - 5th of March) in Istanbul as a fellow at the Netherlands Institute in Turkey (NIT).*

Location visits (8 times), specifically to research:

- The position in the city, (new) public transport, routing
- The characterization of the area, architecturally (including state), culturally and in atmosphere
- A small analysis of the İMÇ Çarşısı, a modernist building in Istanbul, known as Turkey's first modern mall, next to the site
- What the role of the group individual migrants is in the area
- The future of the site itself as well as the surrounding area
- The progress/result of the 'revitalization' in the area south of the site
- The site itself, the state, the character, the use. Documenting in drawings, images and filmed material at several moments of the day and on different days.
- The general thought on the neighbourhood and site by speaking to locals
- The future of the site (the property is sold to Ibn Haldun university), what will happen

Gathering material:

- Visits to Istanbul Technical University and Yildiz Technical University for gaining insight in earlier projects related to the site or the khan
- Visits to the ITU architectural library, Beyazit public library, Koc university library, the library of the Netherlands institute in Istanbul, Salt institute library, Yildiz University library and the Ottoman state archives. All of these visits were for the further or specific research into khans and the history of the area of Unkapani.
- Photographic and film material of the site and neighbourhood during the site visits
- Photographic and film material of the remaining khans for the initially intended catalogue
- Retrieving official plans and documentation of the site from the Fatih Municipality (2 visits)

Meetings and presentations

- Presentation professor Birgül Çolakoğlu at Istanbul Technical University
- Meeting and walking around Zeytinburnu with Berrin Yavuz (Social worker with migrants)
- Presentation for professor Hülya Arı and her 3rd year students at Istanbul Technical University
- Meeting (3x) with Mustafa Burul, current caretaker and guard of the site
- Presentation at the Netherlands Institute in Turkey (NIT) for students and scholars at the institute and representatives from the dutch consulate in Istanbul, followed by a round-table discussion.
- Meeting with Hüseyin Tok the head of urban planning and restoration of the municipality of Fatih
- Meeting with Kerim Altug, archeologist (2x) specialized in Istanbul (late Byzantine structures)
- Meeting with Defne Altinkaynak, restoration architect for the municipality of Fatih
- Meeting with Esra Fidanoglu, architect and professor at IKU
- Several meetings with Fokke Gerritsen, researcher and director at the Netherlands Institute in Turkey (NIT)
- Several meetings with other scholars at the Netherlands Institute in Turkey (NIT)

Field trips:

- Visiting the historic centre of Bursa, including the numerous khans that are characteristic to Bursa today
- Visit to the study halls of the Beyazit library, which is housed in a former khan
- Visiting the ruins of a former caravanserai on the outskirts of the Asian side of Istanbul
- Visiting a former khan in Edirne which is transformed into a hotel
- Walking around Zeytinburnu, including a visit to the illegal sewing ateliers where many migrants work as undocumented cheap labourers

October 2018
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This booklet contains a summary of the research done for of an architectural graduation project at the faculty of Architecture at Delft University of Technology and was done as a final work to obtain the Master of Architecture. The project is part of the studio Design as Politics (2017-2018), within theme of the design studio: Migration - a city of comings and goings. The aim of the project is to create a contemporary version of the historic khan for new arrivals in present-day Istanbul.

Jorien Cousijn, October 2018

