

## **BURSA KHANS REGION AS URBAN MONUMENT ARTIFACTS**

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### **ABSTRACT**

The important initial stage of the design process is reading the texture of the new building's place, the location in the city, the typologies of buildings around it and understanding the urban morphology. For the sustainability of the urban texture, the analysis of the urban environment is essential in the design process.

Monuments from Rossi's (1984) urban artifacts are the primary elements of the city. Monuments cannot be read and analyzed alone or separated from the surrounding urban morphology. Monuments belong to a system that depicts the city, and by controlling the system, they form a model for the structures to be built later. The monuments accelerate the process of urbanization, remain in the center, form around the buildings and the city begins to grow around these. Monuments become a reference point in urban memory, give the city an identity and the city is referred to as monuments. Urban artifacts often coexist as split in a particular order.

When the Bursa Khans Region is analyzed in the context of Rossi's urban artifacts, it is understood that the city began to form around the first monumental buildings built by Orhan Ghazi. Bursa was a small city within the castle when conquered by the Ottoman State. Then, it became the capital city and in the historical process, the city was built as a commercial center of the Ottomans. The first buildings which are Orhan Social Complex were built in the place of the market outside the city within the city fortress. The development of the city began with these monumental buildings formed a model for other monuments and urban texture. Bursa Khans Region is a split consisting of primary elements in the city. For centuries, the Region had become the identity of the city, which contains monuments in the memory of the citizen. The region became the intersection of significant trade centres and continued to maintain its commercial importance after the conquest of Istanbul. The first buildings of the republic period were also built in this region.

This paper's subject is the analysis of the Bursa's development, where it continues to grow rapidly, around monuments in time. The aim is to

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remind the monuments which are the symbols of the city and the protected urban morphology for the new buildings' design process which has to be respectful/ compatible with the urban texture, especially buildings constructed/ to be built near the Khans Region.

**Keywords:** Bursa Khans Region, Urban Morphology, Urban Monument Artifacts, Landmarks, Urban Development

## 1. INTRODUCTION

Bursa is one of the largest metropolitan cities Turkey. The city was also the first capital of the Ottoman State. After the Ottoman conquered Bursa and made it the capital, Bursa was ceased to be a small city and started to develop. With the Ottoman conquest of Istanbul, Istanbul became the capital. Although Bursa lost its capital feature, it had continued its development in this area due to its trade routes. Republican period showing improvements in the industrial sector in the city due to its proximity to Istanbul is one of Turkey's major metropolitan areas.

In this study, the condition of Bursa city during the Ottoman State and the history of the Republic until the 1970s were examined. Today's morphology of cities can be understood by examining how urban texture has changed in the historical process.

Urban morphology has guiding traces to understand the history of the city and the current situation of the city. The formation of urban identity and culture; it is realized by the joining of the urban spaces with the experiences throughout history. The historical background of each place in the city's memory constitutes the urban identity. Aldo Rossi (1984) argued that human activities in the city have been forgotten, but urban spaces continue to live in the city, even though sometimes changes its function. The city artifacts of Rossi (1984) are the buildings that provide the urban identity, are the landmark of the city and provide the development of the city. Monuments from Rossi's (1984) urban artifacts are the primary elements of the city. Monuments cannot be read and analyzed alone or separated from the surrounding urban morphology. Monuments form a model for the buildings to be built later.

This paper's subject is the analysis of the Bursa's development, where it continues to grow rapidly, around monuments in time. The aim is to remind the monuments which are the symbols of the city and the protected urban morphology for the new buildings' design process which has to be respectful/ compatible with the urban texture, especially buildings constructed/ to be built near the Khans Region.

## **2. BACKGROUND OF CONTEXTUAL FRAMEWORK**

### **2.1. Urban Morphology**

Moudon (1997) defines urban morphology as the analysis of the city as a human habitat. Street patterns, forms and scales of buildings, settlement textures, open and green areas are the main elements of morphological analysis. Examining the physical forms, buildings and components of the city and correlation them, is called that 'urban morphology'. These correlations and components are analyzed from the origin of the city to the present. Urban morphology provides to understand that the physical form produces the social structure. The evolution of the space is examined as the change of streets, buildings, parcels and open spaces from origin to the present, so the relationship with history and the city is understood. The combination of these elements constitutes the structure of the city. The different characteristics of parcels and buildings, which are the smallest elements of the city, define the city form and density. The way of their come together reflects the urban form and the socio-economic status of the inhabitants. These elements are constantly changing with function, culture and economic changes over time (Moudon, 1997).

One of the urban morphology approaches British School's pioneer Conzen was interested in the physical structure of the urban area. The settlement layers with all the systems and streets, the building textures and the landscapes that have evolved throughout history are important for understanding to changing of the urban form. Conzen focused on the development and process of the city. Conzen examined the city block and the changes in there over time and focused on the change of the parcels to the building structure, the change of the building structures and the changes in the city form (Whitehand, 2001).

The Italian School explores urban morphology associating it with urban design in a sub-scale from the English school. The Italian morphological tradition has always acknowledged a close link between tradition and innovation (Marzot, 2002). The reason why architecture and city planning are brought together during the historical process is the problem of transition between the historical core areas that have existed from the past to the present and the new urban textures created with the effect of modernization. Italian School's systematic concept was aimed to solve this problem and integrate the city. According to Panerai, (1979) and Moudon (1997), the urban form is only understood historically because of the continuous transformation of the city elements and a building replacement to another. Building typology is the basis of urban research. City form and structure consist of many actions, choices and ideas that occur in buildings and open spaces (Franck, 1994). Muratori considers cities as a living

organism and while expressing the urban form, it progresses from a single building to the entire region with an induction concept and defines the city form in all its aspects.

The Versailles School of Architecture in France emerged during the 1968 events. The school follows the philosophy of Muratori and focuses on the rediscovery of the roots of the architecture of past traditions. While urban morphology discussions between architects and geographers in England and Italy, sociologists, geographers, historians and planners work together to make sense of the city form in France (Moudon, 1994). Panerai, one of the important names of the school, examines urban analysis under four headings: a typology of elements, urban growth, articulation of urban space, landmarks and legibility. Panerai points to an understanding of the overall urban landscape and road scale, similar to Lynch's urban image (Panerai & Castex, 1970). The monuments that Aldo Rossi (1984) pointed out in the "Architecture of the city" are also important for Panerai. The pattern of the monuments in the city space, their inclusion in the city life, their contribution to the image of the city is important. According to Rossi, urban form is the result of a patchwork in which different features are stitched together. He envisages a coexistence of different features, each of which belongs to a clearly identifiable interpretation of city form; yet no one interpretation is able to encompass all the others within a single image, and no urban strategy is able to erase the pre-existing interpretation. New and existing views cannot then be gathered together into a unique morphological perspective (Marzot, 2002).

Cities as an organism are constantly changing over time. The urban monument artifacts are the significant effect of changing urban space.

## **2.2. Urban Monument Artifacts in Urban Morphology**

Aldo Rossi was one of the leading architects and theorists who reacted to the multifaceted crisis of architecture that surfaced in the 1960s. A. Rossi, V. Gregotti, F. Tentori and C. Aymonino's group of 'Casabella-continiutà' which led by E. N. Rogers; J. Castex, J. C. Depaule and P. Panerai's group of 'Association pour le Developpement de la Recherche sur L'Organisation Spatiale' studied about urban, morphology and typology. With the emphasis on these tendencies, the concept of morphology, which has the meaning of lexicography, form knowledge, has been used in the sense of texture knowledge since the 1960s (the texture of the city, space, such as the texture of fabric, tree, leather). The concept of typology, which generally means categorization, has been used since the 1960s, with the emphasis on recurring patterns of habit (Bilgin, 2002).

Rossi's (1984) discourse is about urban which has become an important problem of architecture, especially with modernism. His book "The Architecture of the



City" is not a design methodology of architecture, it aimed to understand the dynamics of the city (Özkaya, 2006). The La Tendenza (neo-rationalist) movement, including Rossi, emphasizes that invariable rules that define architecture must be removed from the city and architecture's past. Rossi aimed to define the invariant rules of a timeless typology in his book (Bilgin, 1992). For Rossi, architecture is based on permanence and memory with typology. Rossi criticizes modern architecture for classifying the building only by its function. He supports his critique by showing examples of buildings that have existed for years and have become the collective artifact of the city. Citizens continue to appreciate some buildings that have lost function over time. Generally; the value of these artifacts is often hidden only in their form, which is an integral part of the general form of the city, its constant element. Often these artifacts depend on the elements of the city, the origins of the city and are counted among its monuments. This shows the importance of time parameter in the study of urban artifacts; it is one of the greatest mistakes of urban science to think of a continuous urban artifact as a single historical period. Rossi's collective artifacts which are monuments, complete to persistence and memory. Permanent spaces are more effective than transient events, for example, human activities. Urban artifacts, the source of the relationship between the past and the future, are physical buildings that include the entire history of the city, its geography, its connection with the general life, and the persistence of these urban artifacts ensures continuity between the past and the future (Rossi, 1984).

According to Rossi, architecture is a historical interpretation of a universal concept of type. Architectural history can then be considered nothing but a repetition of such archetypal configurations and their permanence over time is an implicit legitimization of their strength. According to this interpretation, the form should be considered as a permanent, universal and static matter (Marzot, 2002).

Monuments from Rossi's (1984) urban artifacts are the primary elements of the city. Monuments cannot be read and analyzed alone or separated from the surrounding urban texture. Monuments belong to a system that depicts the city, and by controlling the system, they form a model for the structures to be built later. Monuments become a reference point in urban memory, give the city an identity and the city is referred to as monuments. The city begins to grow around the monuments. Urban artifacts often coexist as split in a particular order.

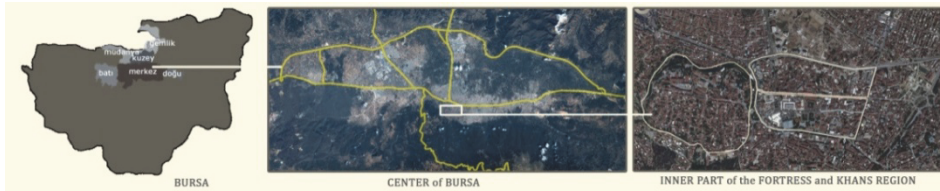
### **3. METHODOLOGY**

The important initial stage of the design process is reading the urban morphology of the new building's place, the location in the city, the typologies of buildings around it and understanding the urban texture.

Bursa Khans Region is an important commercial center in Bursa. The buildings in the Khans Region are landmarks and influence of the city identity. The khans and mosques in this area were referenced the other khans and mosques built after them. Rossi argued that monuments belong to a system that depicts the city, and by controlling the system, they form a model for the structures to be built later. This paper's subject is the analysis of the Bursa's development, where it continues to grow rapidly, around monuments in time as Aldo Rossi's urban artifacts.

#### 4. FINDINGS OF THE STUDY

In this study, Bursa Khans Region is examined. Bursa, which has been on the commercial ways throughout history, is still an important commercial center, and this exclusive situation is still effective. The Grand Bazaar and the Khans Region around the Grand Bazaar still exists.



**Figure 1 Bursa, Center of the Bursa, Inner Part of a Fortress and Khans Region**

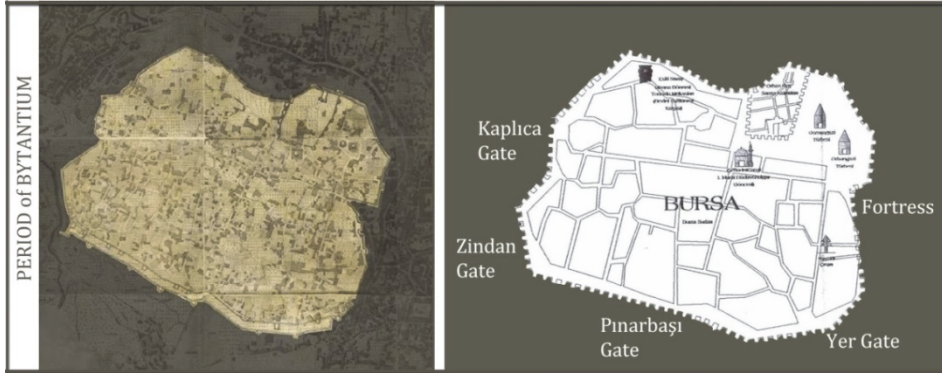
Bursa was a small city within the castle when conquered by the Ottoman State. Then, it became the capital city and in the historical process, the city was built as a commercial center of the Ottomans. The first buildings which are Orhan complex were built in the place of the market outside the city within the city walls. The development of the city began with these monumental buildings formed a model for other monumental buildings and urban texture. When the Bursa Khans Region is analyzed in the context of Rossi's urban artifacts, it is understood that the city began to form around the first monumental buildings built by Orhan.

Bursa Khans Region is a split consisting of primary elements in the city. For centuries, the Region had become the identity of the city, which contains monuments in the memory of the citizen. The region became the intersection of significant trade centers and continued to maintain its commercial importance after the conquest of Istanbul. The first buildings of the republic period were also built in this region.

##### 4.1. Bursa Grand Bazaar and Khans Region at Ottomon Period

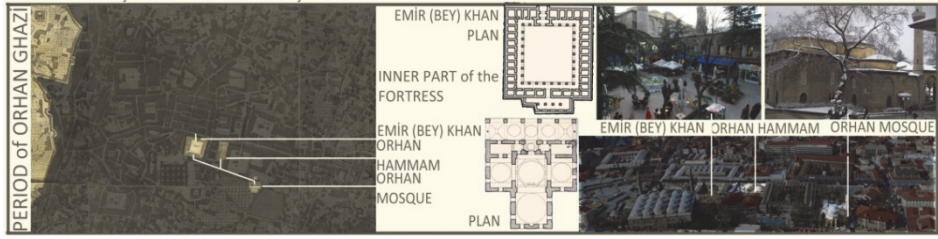
When the conquest of Bursa by the Ottoman Empire, the city was inhabited the inner part of the fortress. (Tanyeli, 1987). With the rapid development of the

Ottoman Empire during the foundation years, there was a development outside Bursa. In contrast to the castle interior, these new settlements which show a continuous development and change scheme; It has formed an alternative center with the buildings consisting of mosques, madrasas, imarets, khans and hammams, which are called as social complexes, where the Ottoman State gathered various functions together.



**Figure 2 Bursa at Byzantium Period (Left Map was drawn up from Suphi Bey Map from Bursa Metropolitan Municipality, which was drawn in 1862, Right map was drawn up from Bursa Haritaları, n.d.)**

In the first and middle ages, the most important condition for a settlement to be a city was that there was a market. Therefore, during the Ottoman period; the social complex consisting of mosque, khan, hammam, cafe, imaret and madrasah was the first building complex of Bursa city center. Orhan Social Complex was built at the second half of 14th century in the reign of Orhan Ghazi. Among these buildings that have survived to the present day, the khan is the Bey Han, or called Emir Khan, and was the largest commercial building of that period. The hammam is called Orhan Hammam and the mosque is Orhan Mosque still exist. The commercial building of the city was shaped around this complex. The mosque, built in 1339, has a "T" type plan and was the first mosque of the Ottoman State. The last section of the mosque was built with five sections, three small domes in the middle, a mirrored vault on each side is covered (Bursa Tarihi Çarşı ve Hanları, n.d.).

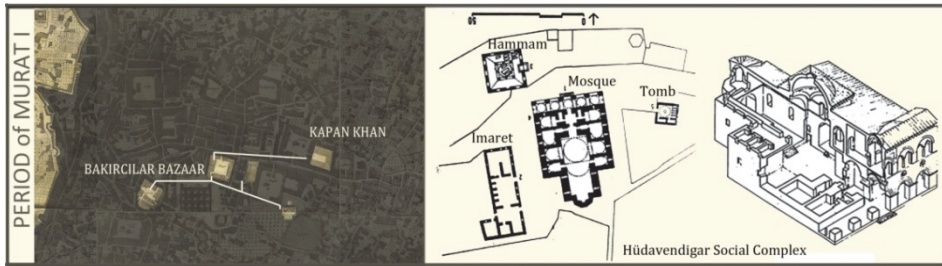


**Figure 3 The Artifacts in Period of Orhan Ghazi (Buildings' Plans are from Bursa'da Erken Dönem Osmanlı Yapıları, n.d.)**

After the Byzantine period, Emir Han, the first settled building, was built in the Horse Market area outside the city wall and the region became a commercial center.

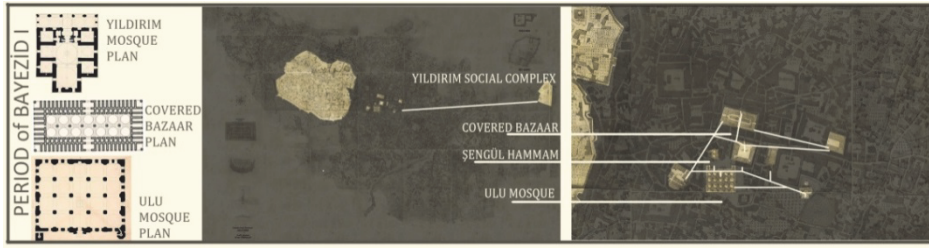
Emir (Bey) Khan was known as old covered bazaar until 1522. Emir Khan, which consists of two-storey cloister and rooms, which opens to this cloister, is the first sample of Ottoman khans. Apart from the four square domes, the other parts are covered by vaults. There are 36 vaults, which are used as warehouses for the stuff, on the ground floor and there are 37 rooms on the top floor. The Khan, which is the center of Bursa Bazaar, has a water-tank with fountain and historical plane-trees in the middle of the Khan (Bursa Tarihi Çarşı ve Hanları, n.d.).

The artifacts of Orhan Bey period were gathered in the castle and in the lower city and this area determined the direction in which the city would develop. There are mosques and hammams in the castle, and in the new city, there were buildings related to social life such as mosques, khans and imarethanes. After this period, Bursa became the center of Anatolia.



**Figure 4 The Artifacts in Period of Murat I (Hüdavendigâr Complex' Plan from Gabriel, 1958)**

Kapan Khan and Bakircılar (Coppersmiths) Bazaar were built in the 14th Century in the period of Murat I. The Khan consists of a rectangle atrium, which contains cloisters and rooms around (Bursa Tarihi Çarşı ve Hanları, n.d.). The khan's plan is taken on the Emir (Bey) Khan's plan. Bakircılar (Coppersmiths) Bazaar was used for coppersmiths. The bazaar was not planned as a khan and it has some shops.



**Figure 5 The Artifacts in Period of Bayezid I (Yıldırım and Ulu Mosque's Plans are from Bursa'da Erken Dönem Osmanlı Yapıları, n.d., Covered Bazaar's Plan from Osmanlı Mimarlığı, n.d.)**

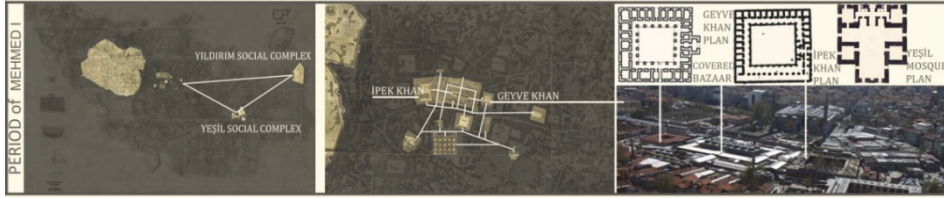
The area gained a central qualification with Covered Bazaar and Ulu Mosque which were built in the reign of Sultan Yıldırım Beyazıt, at the two sides of Emir (Bey) Khan as a part of Orhan Social Complex and it is one of the samples of Ottoman Khan. The trade building built after the Bey (Emir) Khan, was the Bedesten in 1400 during the Yıldırım Bayezid period, thus the region became a trade center. The Covered Bazaar's plan is unique in the whole trade area. The Covered Bazaar, which was covered by the same size domes and done business for the cloth, silk, valued goods and jewels, was very important in terms of being the first Covered Bazaar of Ottoman Empires. The inside sizes of the Bazaar are 15 meters and 56.6 meters and it is covered with fourteen domes, which stand on six feet. There are fifty-six ranged shops and thirty-two vaults in the Bazaar.

The Grand Bazaar has developed with Sipahi (Cavalryman), Bakırcılar (Coppersmiths), Yorgancılar (Quilt Makers), Sandıkçılar (Chest Makers), İplikciler (Yarn Makers) Bazaars and Aynalı (Mirrored) Bazaar day by day (Bursa Tarihi Çarşı ve Hanları, n.d.).

Ulucami was built in 1396-1399 in the period of Yıldırım Bayezid. Ulu Mosque, the largest mosque in the country, consists of 5 sections, each with four domes. In the middle of the 20 domes of similar size, the dome was made open and covered with wire, the raindrops were collected in the pool and the light illuminated the mosque. Today, when the dome is covered with glass, it has lost the function of collecting rainwater. There is an 18-corner fountain with a pool under the central dome (Bursa Ulu Camii'nin Tarihi, n.d.).

Also, The Yıldırım Social Complex was built by Sultan Bayezid I (Yıldırım); mosque, madrasah, hospital, hammam and tomb. The mosque is a monumental example of an inverted T-type (tabhaneli) mosque which's plan is similar to the Orhan Mosque's plan. There are two domes placed one after the other, small domed iwans on the sides and a room covered with vaults on both sides. The last congregation has five domes on strong feet. It is opened with five Bursa arches

on the sides. The first dome is 12 m in diameter and 22 m in height. The dome of the mihrab section rests on almonds. The two spaces are connected to each other by a magnificent marble arch of Bursa based on twelve rows of muqarnas consoles (Bursa Yıldırım Külliyesi, n.d.).



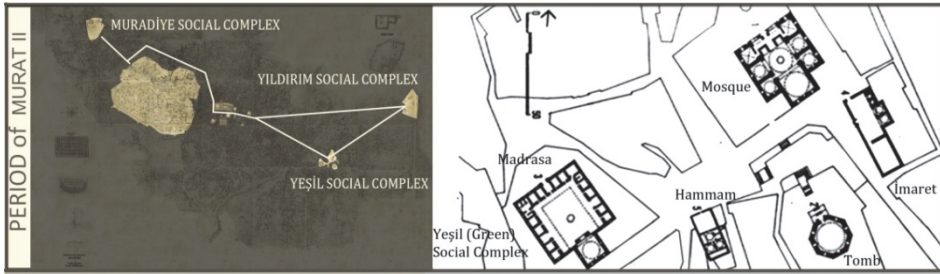
**Figure 6 The Artifacts in Period of Mehmed I (Buildings' Plans are from Bursa'da Erken Dönem Osmanlı Yapıları, n.d.)**

During the reign of Mehmed I, the site of the Green Complex opened up a major development path (Ergenç, 2006). The Green Social Complex, which consists of a mosque, madrasah, tomb, imaret and hammam, was built on sloping land. The mosque was built by Çelebi Sultan Mehmet for the architect Hacı İvaz (Değerbilir, 2012). The building has an inverted "T" type plan. The harem consists of two sections, the prayer room in the south and the dome sofa adjacent to the north, and the covering system of both sections are in succession two large domes. There is an iwan opening to the domed hall to the east and west of the northern section and tannery rooms to the south and north. The northern side of the harem has two floors (Değerbilir, 2012).

İpek (Silk) Khan was built to provide income for Yeşil (Green) Social Complex in the period of Mehmet I. The Khan, which is known as Arabacılar (Carters) Khan, is one of the biggest khans of Bursa. There are thirty-nine rooms on the ground floor of the Khan and forty-two rooms on the first floor of the Khan.

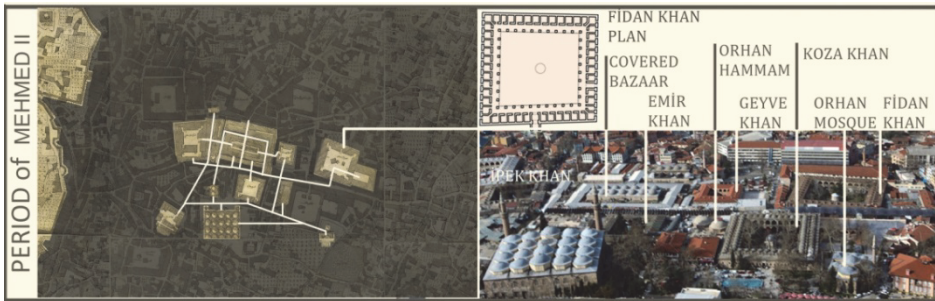
Geyve (Lonca) Khan was built in the 15th century to provide income for Yeşil (Green) Mosque in the period of Mehmet I. There are cloisters, which are lined around atrium, and rooms, which are opened to those cloisters, in the building. There are twenty-six rooms on the ground floor and thirty rooms on the first floor. There is a water tank with a fountain in the middle of the Khan. The Geyve (Lonca) and İpek (Silk) Khans were made as classical Ottoman styles. The Khans' plans were referred to Emir (Bey) Khan's plan, and they have cloisters, which are covered with domes and vaults, in the front rooms (Bursa Tarihi Çarşı ve Hanları, n.d.).





**Figure 7 The Artifacts in Period of Murat II (Yeşil Social Complex' Plan from Gabriel 1958)**

Muradiye Social Complex is the last complex built by the Ottoman Sultans in Bursa. The complex was built by Murad II in the 15th century and named after the district. Muradiye Social Complex, which consists of a mosque, madrasa, hammam, hospital and tombs. The tombs are known to built during the reigns of Fatih Sultan Mehmet, Bayezid II and Kanuni Sultan Süleyman (Muradiye Külliyesi, n.d.). The mosque has two large domes and large iwan. The mihrab section was raised. The last congregation place has five sections (Degerbilir, 2012).



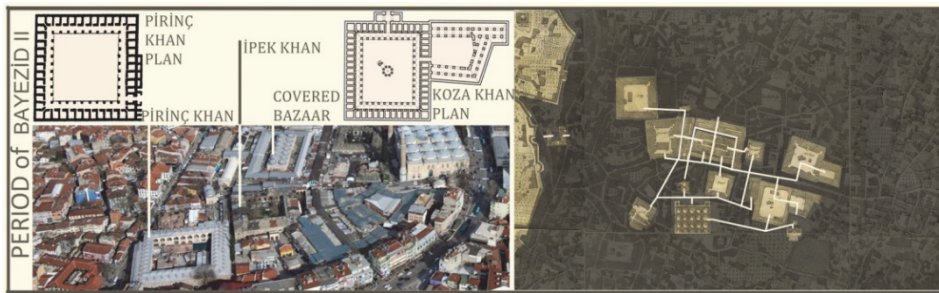
**Figure 8 The Artifacts in Period of Mehmed II (Fidan Khan's Plan is from Bursa Erken Dönem Osmanlı Yapıları, n.d.)**

In the Murad II period, the western side of the city, which was opened from below Hisar to Çınarönü, was fully settled along with the Muradiye district. The development that started with the Green Mosque on the eastern side of the city completed with small mosques further progressed with Emir Sultan and Zeyniler districts (Ergenç, 2006).

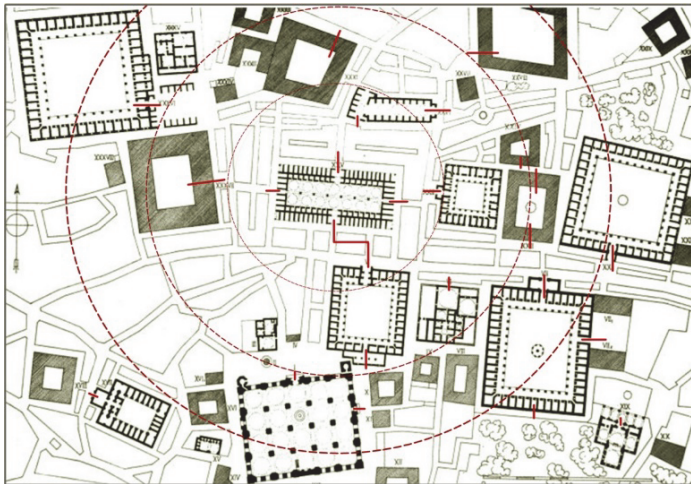
Fidan (Sapling) Khan was built in the 15th century in the period of Fatih Sultan Mehmet. The Khan is in the long Bazaar and has two atriums. There are a pool and a prayer room in the middle of the rectangle atrium. The Khan has 48 rooms are on the ground floor and 50 rooms are on the top floor.

Koza (Cocoon) Khan was built-in 1490 in the period of Bayezid II. There is an atrium part in the east of the khan that barns and warehouses are located. A crown door at the side of the Grand Bazaar has a monumental appearance. The Khan has three more doors, which open to south from the top floor, to warehouses in the atrium and to Orhan Mosque. The Khan has forty-five rooms on the ground floor and fifty rooms on the top floor. The Khan has a prayer room and a water tank with a fountain underside of the prayer room in the middle of the atrium.

Prinç (Brass) Khan was built in 1508 in the period of Bayezid II. The Khan consists of an atrium. There are thirty-eight rooms on the ground floor and forty rooms on the top floor (Bursa Tarihi Çarşı ve Hanları, n.d.).



**Figure 9 The Artifacts in Period of Bayezid II (Building's Plans are from Bursa Erken Dönem Osmanlı Yapıları, n.d.)**



**Figure 10 The Artifacts' development in The Bazaar (Market Neighborhood, n.d.)**

Some of the researchers who studied Ottoman cities suggest that the bazaars develop around the central mosque, while some researchers suggest that the



city develops around the bedesten, which constitutes the most important commercial building (Grunebaum, 1955 and Ergenç, 1977). Some examples support both views in the Ottoman cities. Bursa city's development started around Orhan Mosque and Emir (Bey) Khan, continued with Ulu Mosque and Covered Bazaar.

Bursa became an important trade center in the 14th century and became the most important center of transition and connection between Europe- Asia and East-West. In the 15th century, Bursa has been one of the largest centers of the silk industry and trade (Çiftçi, 2005). In the 16th century, the construction activities in Bursa decreased, and the commercial and social buildings, which increased intensively. In the second half of the 16th century, it completed the development of a commercial and religious center, and the silhouette of the city became completely evident (Dörtok Abacı, 2005).

Bursa has become a big city from a small city, step by step, with its commercial buildings and social complexes during the Ottoman period. By following the urbanization policy of the Ottoman Empire, with the social complex built during the period capital of the Ottoman, from the first example of the social complexes with the mosque and the commercial building which was khan; the city had grown around and became a settlement where were not settled in the city. After Istanbul became the capital of the Ottoman, khans continued to be built, so that the city maintained its commercial superiority. The city grew, developed and commercial center in the Ottoman Period.

#### **4.2.19<sup>th</sup> Century and After Republic**

By the 19th century, technological developments in the world had a positive effect on the industrialization and economy in Bursa. The industrialization movement has shown its effect from the zoning of the city to other areas (Kağitçibaşı & Yaşar, 2005). In the 19th century, an earthquake was effective in the emergence of the transformation of urban space in Bursa, so Ahmet Vefik Pasha made plans for Bursa. The main target in these studies; to create the connection roads between the central and newly formed regions. These axes aim to reinforce the already existing urban focus identity of the Khans Region. During this duty of Ahmet Vefik Pasha (1863-64), who was influenced by the urban arrangements of the Haussmann period in Paris, and later during his stay in Bursa (1879-82) as a governor, he emphasized the transportation within the city and the factories. It has built new buildings and institutions that have opened new roads connecting the center with its region, restored historical monuments (Aslanoğlu, 1998).

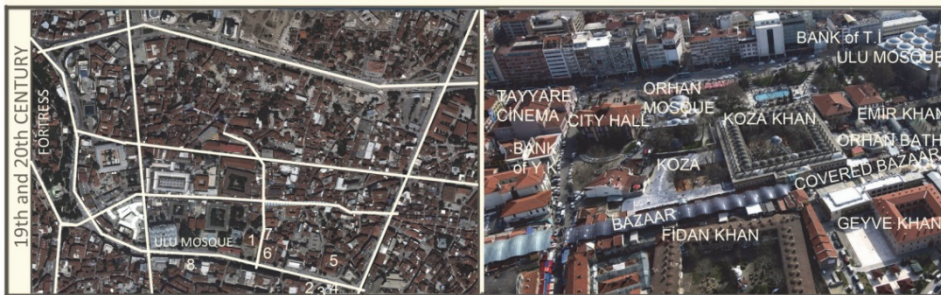
Bursa Municipality Building is one of the institutions built by Ahmet Vefik Pasha as the First National Architecture Movement. The building's plan is similar to the Ottoman khans, and has large eaves covered with Turkish-style tiles.

The Government Building was built in the earlier of the Republic in 1925 and was one of the buildings built in the I. National Architecture movement.

The Courthouse was built by Ekrem Hakkı Ayverdi in 1926, opposite the Government Building. Courthouse Building consists of basement and 2 floors. The Courthouse has the feature of National Architecture Period (Kaprol, 2002).



**Figure 11 The Artifacts in 19<sup>th</sup> century and Republic Period**



**Figure 12 The Artifacts in 19<sup>th</sup> century and Republic Period**

A Community Center building, now known as the Ahmet Vefik Pasha Theater, was built across the Courthouse and Government Buildings. Because of Community Centers' anniversary of the 6th year, an architectural competition arranged in 1938 for the community center building in Bursa, and one of Turkey's first female architects Münevver Belen's project was selected. In the project, there were a large movie theater and classrooms on the ground floor of the building, and administrative departments on the first floor (Ahmet Vefik Paşa Tiyatrosu (Halkevi Binası), n.d.)

The project of Tayyare Cinema and Theater, which was opened in Atatürk Street near te community center, in 1940, one of the other important buildings of the Republican period, belongs to Arif Hikmet Koyunoğlu.

Türkiye İş Bank was designed by Arif Hikmet Holtay, as the formation of Neo-Classical facade and, classic roof coverings and building stone pediment.

Yapı Kredi Bank, designed by Emin Onat, was built in 1948. The Bank was designed as traditional and modern architecture (Kaprol, 2002).

With the Republican era, as in all of Turkey, an important commercial functions were located in Bursa. In the following process, with the development of transportation opportunities, industrial areas started to develop towards the north of the city. With the opening of İpek-iş and Merinos factories in 1933, Bursa, which is an industrial city today, gained this feature with these established factories. Besides, the development of the city towards the plain became more evident with the construction and subsequent urban development of Merinos and İpek-İş factories (Dostoğlu, 2005; İlkme, 2009; Kaprol, 2000 and Nazım Plan Office, 1999).

After the big fire in 1958, a 1/5.000 scale Bursa Master Plan was prepared in 1960 under the consultancy of Italian architect Luigi Piccinato. With this plan, it was tried to re-establish the development of the city on the east-west axis by creating a new axis on the edge of the plain in the north. Apart from preparing the Master Plan, Piccinato also carried out re-planning studies, considering that the original texture of the commercial center The Khans Region, the heart of the city of Bursa, which was destroyed by the fire, should be kept alive.

The most important point of the Piccinato Plan was that the Khans Region as the heart of the city and evaluated the region as an urban-commercial center (Kirayoğlu, 2004).

In 1966, with the proposal of Piccinato, the establishment of Bursa Organized Industrial Zone has strengthened its commercial identity, which has been the dominant identity of Bursa since the first day of its establishment. With the increase in the business area, the labor force needed in the city was provided by immigration from the surrounding provinces and the targeted population densities in the plan were exceeded unexpectedly (Bursa Metropolitan Municipality, 2012).

## **5. CONCLUSION**

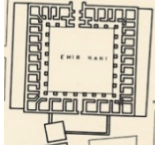
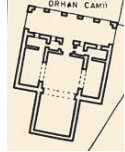
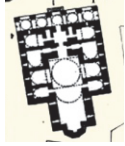
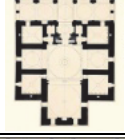
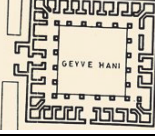

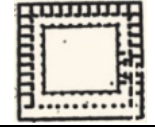

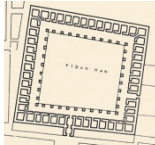
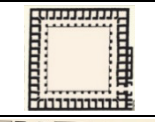
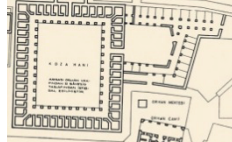
Urban morphology has guiding traces to understand the history of the city and the current situation of the city. The historical background of each place in the city's memory constitutes the urban identity. Rossi (1984) argued that human

activities in the city have been forgotten, but urban spaces continue to live in the city, even though sometimes changes its function. The city artifacts of Rossi (1984) are the buildings that provide the urban identity, are the city's landmark and provide the development.

In nowadays Bursa is one of the largest metropolitan cities in Turkey. Bursa remained a small city until conquered by the Ottoman State. Bursa was declared as the capital, and the first buildings outside the city fortress were the Orhan Social Complex. In the area known as the Horse Market, Emir (Bey) Han was built as the first commercial building. Bursa had become a big city, step by step, with its commercial buildings and social complexes during the Ottoman period. Although the city showed continuity in the housing settlement during the first years of the Ottoman Period from the Byzantine Period, the commercial area did not show continuity. The trade zone, which was in the city fortress during the Byzantine Period, started to form a trade center outside the city fortress with the first commercial building built in the Horse Bazaar in the Ottoman Period. In accordance with the urbanization policy of the Ottoman Empire, the social complex which was included, mosque, the trade building khan, imaret, hammam and hospital with the reference to the Orhan Social Complex, which was built during the period when Bursa was the capital of the Ottoman Empire. Some residential areas started to form with the social complexes. The Horse Bazaar became the center of trade with khans and covered bazaar. The reach of important trade routes to Bursa is an indication of the city's position and superiority in trade. After Istanbul was declared as the capital, khans continued to be built in Bursa so that the city could maintain its commercial importance. During this period, the construction of mosques was not on the outskirts of the city but on the scale of the neighborhood within the city in order to create a new settlement. The city grew up during the Ottoman Period and became an important and developed city. The buildings of the Khans Region cannot be examined alone as Rossi (1984) argued, they can be examined with their relations with other buildings in the region, affecting each other, similarity to the previous building and creating a reference to the next building.

The first buildings built in Bursa with the Republic are administrative buildings. With the construction of cultural buildings, Bursa was turned into one of the modern Republic cities, and these new buildings were designed with an understanding of the modern architecture of the era. Also, these buildings built in the Republic era were built in the Khans Region. In this period, it was given priority to the construction of factories in the city, which was developing in the industrial area, since it was close to Istanbul.

**Table 1. Bursa Khans and Mosques in the Social Complexes**  
**(Building's Plans are From Bursa Erken Dönem Osmanlı Yapıları, n.d. and Eyice, n.d.)**

	Khans	Mosques
Period of Orhan Ghazi, Emir (Bey) Khan and Orhan Mosque in Orhan Social Complex		
Period of Murad I, Hüdavendigâr Mosque in Hüdavendigâr Social Complex		
Period of Yıldırım Bayezid, Yıldırım Mosque in Yıldırım Social Complex		
Period of Mehmet I, Geyve Khan in Khans Region and Yeşil Mosque in Yeşil Social Complex İpek Khan in Khans Region		
		
Period of Murat II, Muradiye Mosque in Muradiye Social Complex		
Period of Mehmet II, Fidan Khan in Khans Region		
Period of Bayezid II, Pirinç Khan in Khans Region Koza Khan in Khans Region		
		

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