

Performance of Interior Space for Historical and Spatial Transformation; Refunctioning of Kula Sungur Bey Bath

Tarihsel ve Mekansal Dönüşümde İç Mekan Performansı Kula Sungur Bey Hamamı Yeniden İşlevlendirilmesi

Dr. Özlem ATALAN

(ORCID:0000-0002-9772-1642)

Manisa Celal Bayar Üniversitesi - Manisa

Öz: Özgün işlevini yitirmiş anıtsal yapıların yeniden işlevlendirilerek kullanılması, tarihi yapıların sürdürülmesi bağlamında önem taşımaktadır. Kültürel turizmin önem kazandığı günümüz koşullarında, tarihi yapıların yeniden işlevlendirilmesi, kentlere tarihsel, sosyal ve ekonomik katkıda bulunmaktadır. Bununla birlikte, yapıları yeniden işlevlendirme en önemli katkısını; hem anıtsal yapıların korunmasında, hem de kentlerin kimliklerinin sürdürülmesinde göstermektedir. Ancak, tarihi yapıların özellikle anıtsal yapıların yeniden işlevlendirilmesinde, yapıya verilecek yeni işlevlerin, yapının özgün niteliklerine zarar vermeyecek, hatta tarihi özelliklerini vurgulayacak şekilde planlanması gerekmektedir.

Tarihi ve kültürel önem taşıyan anıtsal yapıların yeniden işlevlendirilmesi, bu yapıların günümüzde de kullanımını mümkün kılmaktadır. Türk hamamları (çarşı hamamları veya halk hamamları), ısıtma sistemi bakımından eski Roma hamamlarına benzemekle beraber, mimarisinde farklılıklar taşımaktadır. Yıkanma kültürüne önem veren Osmanlılar, imparatorluğun sınırlarının ulaştığı her yerde irili ufaklı hamamlar yaptırmıştır. Bu çalışmada, öncelikli olarak Türk hamamlarının genel karakteristikleri ve mekân özellikleri incelenecektir. Bu kapsamda, Kula ilçesinin kentsel sit alanında yer alan Kula Sungur Bey Hamamı'nın kafeterya ve kısmen sergi mekânına dönüşümünün, yapıya olan etkisi araştırılacaktır. Ayrıca, anıtsal yapıların yeniden işlevlendirilmesinde, koruma sorunları ve işlev uygunluğu tartışılacaktır.

Anahtar Kelimeler: Yeniden İşlevlendirme, Yenileme, Yeniden Kullanım, Sürdürülebilirlik, Türk Hamamı, Kula Sungur Bey Hamamı

Abstract: Re-functioning of historical monumental structures which lost their original functions is important in the context of the continuing use of historical structures. In today's conditions where cultural tourism is important, the re-activation of historical buildings has made a great contribution to the cities in historical, social and economical terms. However, re-functioning contributes the most to the preservation of monumental structures and to the maintenance of the identities of the cities. Re-functioning of historical structures especially monumental structures needs to be planned in such a way that new functions given to the structure will not harm the original qualities of the structure, or even emphasize its features.

Re-functioning of monumental buildings makes possible the re-use of these structures today as well. During the Ottoman Empire period, the Turkish bath (hammam) culture was one of the most significant features of the Turkish custom. It was possible to find a Turkish bath in everywhere within the borders of the Ottoman Empire. Turkish baths (bazaar baths or public baths) are similar to the old Roman baths in terms of their heating system but their architectural features are completely different. In this study, the general characteristics of Turkish baths will be examined. Nonetheless, the re-functioning of the Turkish baths and problems related to their conservation will be studied. Within this framework, we will observe the consequences of the transformation of the Kula Sungur Bey Bath, situated in the historic urban area of the town of Kula, to a cafeteria and an exhibition area.

Keywords: Refunctioning, Renovation, Adaptive Reuse, Sustainability, Turkish Bath, Kula Sungur Bey Bath

Historical and Spatial Transformation; Refunctioning of Sungur Bey Bath in Kula

1. Introduction

As the time went by, cities are exposed to "physical changes". Sustainable protection is necessary to ensure the continuity of the cultural identity of the cities. Re-functioning of the existing cultural heritage is a required restoration method in our country as well as in the world. The reason why of the re-functioning of historical and cultural structures may be listed as follows the loss of original functions of buildings over the time, changes in the urban area, economical and social factors. Especially, monumental structures should be re-functioned.

In order to reuse cultural monumental assets, both urban and structural research needs to be undertaken. Particularly when attributing new functions to the monumental structures which are not in use as in their original functions, the existing features of the structure should be conserved. For sustainable and livable protection of historic buildings, when the building is being restored, architects must consider to protect the original construction and also emphasize the value of the construction.

In particular, many monumental structures, such as palaces, medresseh, inns, bazaars, baths, fountains (generally except for religious buildings) in our country, have often lost their original functions. Today, these monumental structures, which had important functions in earlier times, largely lost their validity. Maintenance of the structures while they are in use is the most important step in sustainable protection

Subject of this research is Kula Sungur Bey Bath situated in the commercial area Kula-Manisa city. In 2006, Kula Sungur Bey Bath was restored by the General Directorate for Foundations. Today, the monumental Bath structure is being used as a cafeteria and exhibition building. While restoring monumental constructions and providing them new functions the important aspect is to preserve their aesthetic and historical values. In this research, following questions have been discussed.

- Is the renewed monumental structure sufficient to meet the needs of the cafeteria and exhibition functions?
- Is the renewed monumental structure able to answer needs of clients in terms of cafeteria and exhibition functions?
- Does the renewed Bath structure reflect its original structure?
- What are the appropriate functions for the renovated monumental structure?

At the same time, the appropriateness of the cafeteria and the exhibition functions will be studied in terms of conservation principles, sustainability and the provision of function services according to the historical structure.

2. Sustainable Conservation; Re-Functioning, Renovation, Adapting Reuse

Each region symbolizes a particular culture. One of the important criteria that make up the identities of settlements is architecture. Architecture best reflects a city as it emerges within the interaction of social structures, habits, activities and relations. Areas that carry traces of the past and comprise natural and cultural values are historical environments. Historical

environments, with their traditional features, are cultural elements that document the continuity of the society, emphasize its identity and form place memory¹

To prevent urban cultures in historical environments from disappearing and to integrate these historical areas with the developing city in a functional way, these areas must to use with new functions. Nowadays, social and cultural changes cause differentiation of urban functions and changes in spatial and urban structure. Widespread impacts of globalization affect identities of cities, as well as their economic, social and cultural lives. Historical area reflecting architectural history of place, building styles, lifestyles and arts, do not adapt well to rapid consumption and technological development and have begun to disappear over time².

The studies which are carried out in order to make international cooperation in the environmental issues were dealt with at the beginning of 1970s. In 1972, environmental evaluations of countries with different socio-economic structures and levels of development were accepted in Stockholm as the "United Nations Declaration of Human Environment". Sustainability is defined by the United Nations Commission on Environment and Development in 1987 as "to meet today's needs and the ability of future generations to meet their needs" (Bruthland report, 1987). In order to ensure sustainable development, the regional identities of the settlements need to be preserved. In fact, today's city identity need to be constantly emphasized because of its rapid development and change. Especially, the city's historical area and buildings need to be constantly emphasized. To prevent disappearing of historical environments under the current conditions and to ensure the functional integration of the sites with the developing city, it is possible to integrate the historical urban areas with the necessities of the current life.

Reuse of cultural assets is a sub-element of the concept of conservation of historical environment and the rehabilitation process of historical structures. To extend the age of historic buildings, reuse and re-functioning can be supported. The way of life, demands and needs that have changed over time can disrupt the historical buildings of functions and use of historical structures. Many historical monumental structures such as caravanserai, inn, covered bazaar (bedesten), bath (hammam) and palace can be used in special situations. For this reason, the adaptation of such structures to the new functions will facilitate the use of the historical structures in today's conditions. For example, historical residential buildings and historical hotels are not designed to suit today's lifestyle. "Renovation, Reuse or Re-Functioning" is a basic restoration technique which allows to adaptation of historical buildings to new lifestyle and today's conditions. However, as Kuban (2000) points out, renovation as a restoration technique goes the historic building back to the new design process. The architectural characters of building and its identity will be a crucial factor which must consider for its redesign³.

Ahunbay (1996) states that while monumental structures such as baths, inns or medresseh are being renovated; their integrity, typological features and spatial relations should not be distorted. Functions to be given to the structures; can be determined according to city-

¹ Zeynep Ahunbay, *Tarihi Çevre Koruma ve Restorasyon*, Yem Yayınları, İstanbul 1996, s. 19-23. Ozlem Atalan, Continuity of regional identity: A case study of facade elements in traditional Çeşme houses, *ITU A/Z*, • Vol 13 No 2, July, İstanbul 2016, s. 121-131.

² Can Binan, *Mimari Koruma Alanında Venedik Tüzüğü'nden Günümüze Düşünsel Gelişimin Uluslararası Evrim Süreci*, Yıldız Teknik Üniversitesi Basım Yayın Merkezi, İstanbul 1999, s.116.

³ Doğan Kuban, *Tarihi Çevre Korumanın Mimarlık Boyutu, Kuram ve Uygulama*, Yem yayınları, İstanbul 2000, s. 25.

buildings-spaces relations and their needs. The Venice Charter article of 3-4-5 specifies this topic in the following manner⁴.

“Article 3. The intention in conserving and restoring monuments is to safeguard them no less as works of art than as historical evidence.

Article 4. It is essential to the conservation of monuments that they be maintained on a permanent basis.

Article 5. The conservation of monuments is always facilitated by making use of them for some socially useful purpose. Such use is therefore desirable but it must not change the lay-out or decoration of the building. It is within these limits only that modifications demanded by a change of function should be envisaged and may be permitted.”

Cultural, historical and spatial continuity of the cultural heritage may be achieved in a balanced way by re-functioning. However, the effort to meet the social needs and to protect and maintain the monumental structure must be carried out together. For example, renovation, which can be carried out only in order to provide social expectations of the city, may cause irreparable damage to the historical structures. The functioning to protect and maintain the building may not be appreciated by the society. These situations may damage the sustainability of the building. As a result, the re-functioning of building decisions has to be made with comprehensive analysis.

It is crucial to preserve monumental structures as original buildings that have lost their old functions. For this reason, it is necessary to plan the new functions of the monumental structures properly, both for today's conditions and the needs of the society. Thus, within the framework of economic and environmental sustainability principles, the existing monumental structure will be used instead of the one of the new structure. Re-functioning methods provides economic and environmental sustainability of the historic buildings while protecting to cultural heritage.

3. Description of Bath (Hammam) as a Monumental Structure

The Bath or Hammam is a significant monumental building which was built to meet people's bathing and cleaning needs. “Hammam” (Bath building) is derived from the Arabic word “Hamm”, is meaning “to warm up, to be warm”. This word is used in the sense that it is the place of heating and the place of washing. It is also known that cleaning of the body contributes to the physical and the spiritual purification in some religions⁵.

According to Eyice (1997), “hammam” or “Turkish Bath” is a building built for cleaning people by heating water. The facilities built for hot healing waters are called “thermal water” or “hot springs”. The difference between “Turkish Bath” and “Spa buildings” is that the spa building is built with pools⁶. According to Hasol (1998), Turkish bath is stone-brick structures which is heated by different systems and having hot - cold water. In addition, the word “bath” was used for the traditional houses, for the cleaning sections⁷.

Turks made thousands of baths in Anatolia after they accepted Islam and after the conquest of Istanbul. The ritual of body cleaning and ablution habit in Turkish Islamic culture was a significant part of worship. However, many celebrations such as “birth”, “henna”,

⁴ Ahunbay, age, s. 20.

⁵ Tülay Taşçıoğlu, “Türk Hamamı”, *Eczacıbaşı Sanat Ansiklopedisi*, Unilever Yayınları, İstanbul 1998, s.54.

⁶ Semavi Eyice, “Hamam”, *Türkiye Diyanet Vakfı İslam Ansiklopedisi*, 15. Cilt, İstanbul 1997, s.402.

⁷ Doğan Hasol, “Hamam”, *Mimarlık Sözlüğü*, Yem Yayınları, İstanbul 1998, s.196-197.

“circumcision” were held in Turkish baths in Turkish culture. For this reason, historically many bath buildings have been used. Even these ceremonies which are held in the some Turkish baths in Anatolia and Istanbul continue today ⁸.

Traditional Turkish baths were simpler than Roman baths. While baths are plain and unpretentious, the interiors are decorated and remarkable⁹. During the Great Seljuk Empire period (11th - 12th. centuries AD), the central dome were located above the “Disrobing Area” (soyunmalık/ camekan) of the bath. “Recesses” (Iwan, eyvan) and “Individual cubicles” (halvet, private room) were located around the main space of the “Hot Area” (sıcaklık). According to Önge (1995), there was narrow warm area that connects these two sections (disrobing area, hot area) together in the 12th and 13th centuries¹⁰. Disrobing area was used for relaxation and breathing space. In the middle of the hot section was the marble platform, which was called the “Heated Marble Slab” (Göbek taşı). Central massage platform made for sweating, peeling, bathing and massage. Toilets and depilatory sections were located next to the warm area (ılıklik) which was relaxation and bathing area.

After the establishment of the Ottoman Empire, a large number of Turkish Baths were built in Anatolia and Balkans. There were many baths made of stone-brick or wooden constructions. These baths were constructed for making income to foundation and usually placed in the Islamic-Ottoman social complex (Kulliye)¹¹.

Some of these special baths and public baths have been reached to date. These baths were usually designed according to their building plot. Public baths consist of two sections which are women's and men's sections in the big cities. Whereas the gate of the men's section was directed towards the main street, the door of the women's section was directed to a side street. Generally, bath structures were designed as one section that used alternately by men and women in the small towns.

In the Early Ottoman Period, the baths were seen cross plan schemes which were formed recesses (iwan) and corner individual cubicles (halvet). In addition to, in the Classical Ottoman Period, the first section where was at the entrance of the baths was a “disrobing area”. Generally, a pool and a coffee shop at the pool's edge were located in the disrobing area. A fountain was located in the middle of this section.

The second section of the bath which is called “coldness” or “warm area” is located between hot area and disrobing area. It is usually covered with a vault or a dome. It was the cooling and refreshing area before going to hot area. In this section, the temperature was not too high. The bathing action may also be done in this section because this section had basins (kurna) for bathing. At the same time, toilets and depilatory sections were designed¹².

The main part of the bath in the Turkish baths was the “hot area” designed for people to bath together. Basins of a bath (kurna) and heated marble slab were located in this hot section.

⁸ Celil Arslan, <http://www.acarindex.com/dosyalar/makale/acarindex-1423939351.pdf> 2012, s. 53-81; Ayla Üdeyçaman, “Türk Hamamı”, *Eczacıbaşı Sanat Ansiklopedisi*, C. 2, Yem Yayın, İstanbul 1997, s. 752.

⁹ Canan Çakmak, *Tire Hamamları*, Kültür Bakanlığı Yayınları, Ankara 2002, s.58.

¹⁰ Yılmaz Önge, *Anadolu'da XII.- XIII. Yüzyıl Türk Hamamları*, Vakıflar Genel Müdürlüğü Yayınları, Ankara 1995, s.158.

¹¹ Eyice, age, s. 405; Büyükdığan, “A Critical Look at the New Functions of Ottoman Baths”, *Building and Environment*, 2003, s. 621.

¹² Eyice, age, s. 410.

According to Eyice (1960), significant sections of the Turkish bath were “hot area” and “individual cubicles (halvet)”¹³. Hot area was main part for plan typology of baths.

Different typology of hot area plans is created with a heated marble slab, recesses and individual cubicles. The most common cross plan type has four recesses and individual cubicles at the corner in the Turkish bath architecture. Each section has about 20-30 cm marble seats (bench) and a small basin (kurnas) on them.



Figure1. Scheme of Classical Ottoman Period Baths¹⁴

In the last section was a furnace (külhan) where the water was heated. This section was connected to the stokehole of a Turkish bath (cehenemlik) below. The heating of the water was provided by the fire which burned in the furnace under the water reservoir. The heated water was supplied to the various places of the bath with the clay tiles, made of terracotta, located in the walls. There was a space (cehenemlik) under the warm area and hot area. This space was formed with arches which were sat on short columns. The fire fumes of furnace were circulated in this space. Bath building was heated. At the same time, the walls of the bath were heated with chimneys in the walls. Fumes were thrown out with chimneys.

¹³ Age, s. 420.

¹⁴ Semavi Eyice, “Hamam”, *Türkiye Diyanet Vakfı İslam Ansiklopedisi*, 15. Cilt, Türkiye Diyanet Vakfı Yayınları, İstanbul 1997, s. 415.

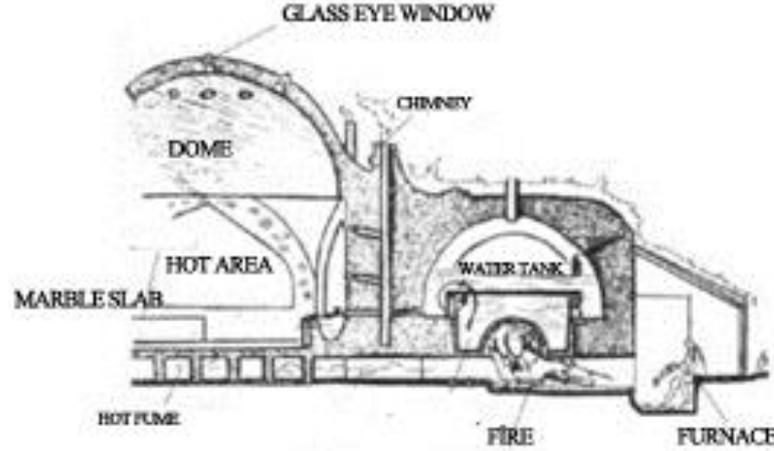


Figure 2. Turkish bath heating system¹⁵

4. Space Composition of Kula Sungur Bey Bath

Kula is one of most important towns of the Manisa with its traditional architecture, ethnographic, archaeological, historical and visual values. Sungur Bey Bath is a significant monumental structure located in the "Kula Urban Conservation Area" (Figure 3). Until 1990, it was used as a bath which was the original function. As mentioned in the building inscription, it was built by Mehmet Bin Mustafa in 1502¹⁶. The building is located at the end of the "Yeni Hamam Street", which is the main trading axis of the Kula Conservation Area.



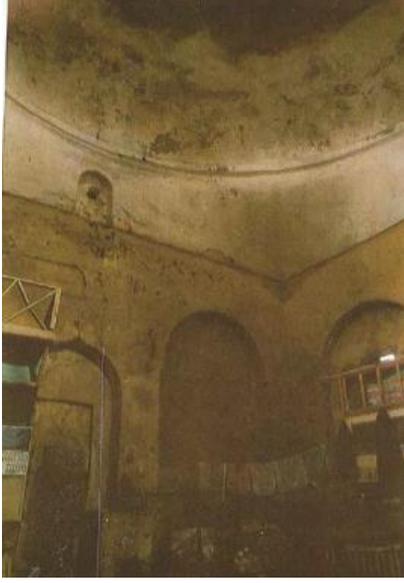
Picture 1. Bath structure before restoration¹⁷. Picture 2. Bath structure before restoration¹⁸

¹⁵ Funda Aşut, *Mevcut Edirne Hamamları ve Zen İbrahim Paşa Hamamı Restorasyonu Üzerine Bir Araştırma*, Trakya Üniversitesi Fen Bilimleri Enstitüsü Basılmamış Yüksek Lisans Tezi, Edirne 2012, s.28.

¹⁶ Rüstem Bozer, *Kula'da Türk Mimarisi*, Kültür Bakanlığı Yayınları, Ankara 1990, s. 9.

¹⁷ <http://www.kula.bel.tr/fotograf-galerisi-detay.aspx?id=36>

¹⁸ <http://www.kula.bel.tr/fotograf-galerisi-detay.aspx?id=36>



Picture 3. Disrobing area” before restoration¹⁹ Picture 4. “Warm area” before restoration²⁰

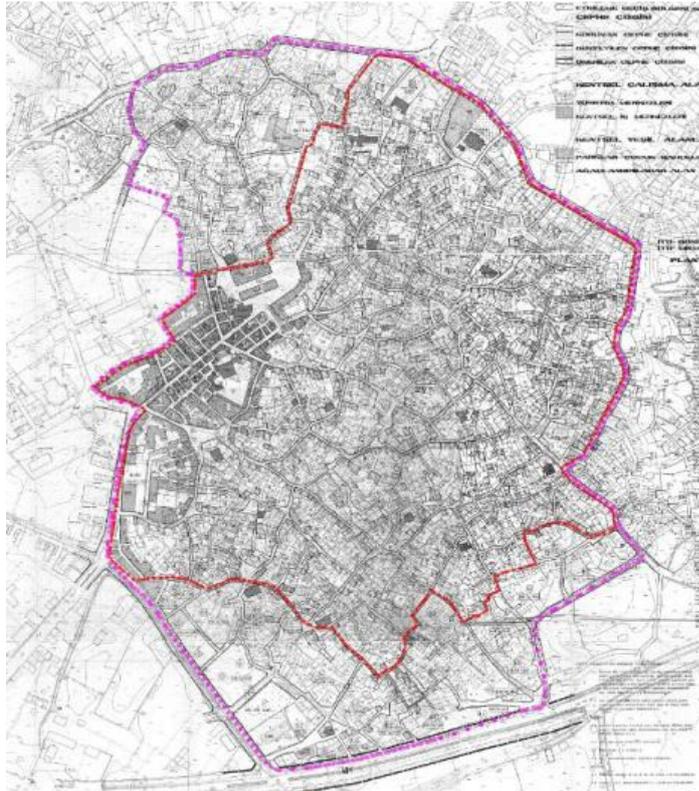


Figure 3. Plan view of Kula Conservation Area, 1/1000

¹⁹ <http://www.kula.bel.tr/fotograf-galerisi-detay.aspx?id=36>

²⁰ Bozer, age, s. 15.

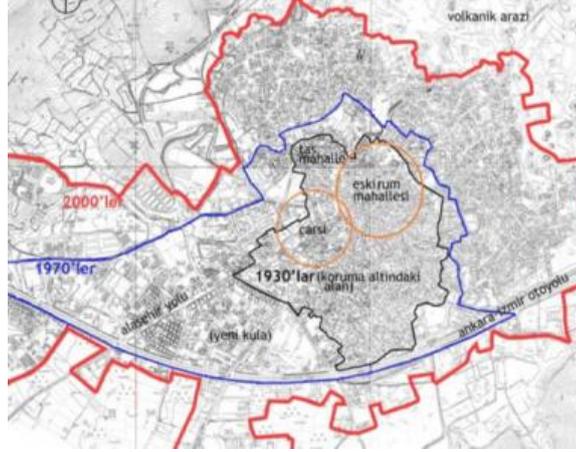


Figure 4. Boundaries of Kula District, 1930, 1970, 2000²¹

Over the past several centuries, the perimeter of the bath building has been raised. The structure is remained approximately one-half to two-meter of low level. The orientation of the bath is the east-west direction. Brick and stone materials are used in the construction. The walls consist of two rows stones and bricks. Several bricks are arranged vertically between stone rows. The building stone walls are joined with the roof where is placed cross brick lines (kirpi saçak). The arches on the facade are built with bricks.



Picture 5. East Facade of Bath



Picture 6. East Facade of Bath

The disrobing section of the Sungur Bey bath covers a square area (Figure 4). The top of the section is covered dome with tambour frame. The lighthouse is at the top of the dome. The transition to the dome is made with Turkish triangles in the disrobing section. The windows and the doors were closed by users that they w converted to their original form after restoration. Separate entrance doors in this section were made for women and men. The entrance gate on the southern side of the bath was made for men. The inscription was located on the southern facade of the structure above the entrance door. The door on the east side was for women to enter.

²¹ Ela Çil, "Kula Tarihsel Kentinin Yirminci Yüzyıldaki Fiziksel Dönüşümünün Mekân Dizim Analiziyle İncelenmesi", *Gazi Üniversitesi Mühendislik Mimarlık Fakültesi Dergisi*, Cilt 23, No 2, 2008, s. 285.

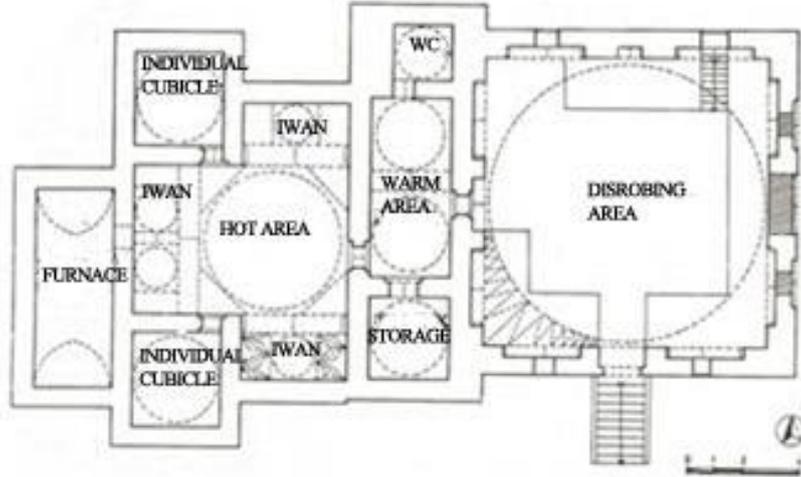


Figure 5. Schematic function plan of Sungur bey Bath before restoration²²

In the Sungur Bey bath, the warm area's entrance was placed at the western part of the disrobing section. Warm area is rectangular type of plan schemes has two domes (Figure 4). This area has a sitting platforms and bath basins (kurna) side of the walls. In addition, depilatory section, toilet and storage were located near the warm area. These small areas were covered with small domes. Transitions to the domes were provided via pendants.

The hot area is third section which has a big central dome. This section has a cross plan type with three recesses (iwan) and two individual cubicles (halvet) at the sides of the central space. Individual cubicles (halvet) which had bath basins (kurna) for bathing were covered with small dome at the northwest and southwest of the hot area. There was a glass lighting system (fiğözü) on the dome (Picture 12). Pendants, Turkish triangles and muqarnas were used at the domes. In the last section was the furnace (külhan) which was covered with a barrel vault.

The inscription was located on the pointed arch of the door on the southern façade. It was written Ottoman language (Picture 7; Figure 6).

“Çünkü hayrile hammâm oldı tamam Ebbe'dallâhu ilâ yevmi'l-haşri'l-kıyam Sâhibü hâze'l-hammâm Muhammed bin Mustafâ târih Sene seman u tis'amie H.908” (Ottoman Turkish Language). Translation: *The hammam was completed with goodness. God, make him eternal until the Day of Resurrection. The owner of this bath is Mustafa, the son of Muhammed. 908 H. (1502-3 M)*²³.

²² Bozer, age, s.10. This plan is re-drawn.

²³ Age, s. 14.



Picture 7. South entrance

جونكه خيريله حمام اولدى تمام
ابد الله الى يوم الحشر القيام
صاحب هذ الحمام محمد بن مصطفى تاريخ
سنه ثمان و تسعمائه

Figure 6. Inscription of bath building²⁴

5. Renovation of the Sungur Bey Bath and Spatial Analysis

Many baths were renovated with different functions in Anatolia and Istanbul. Some of baths are being used with their original function or some of baths are being used as a museum, restaurant, cafe and mosque. For example, Eskişehir Ak Mosque was built as a bath in the end of the 13th-14th Century. The building was turned into a mosque in the 14th-15th Century²⁵. This building might be thought as an example of a bath in early period which was changed its original function. In addition to, the Millet Bath was renovated as a “Cultural House”²⁶ in Afyonkarahisar. Another example of “Cemberlitas Bath “and “Cagaloglu Bath” are being used with their original function in Istanbul.

After the renovated of the Sungur Bey Bath, the building is reused as a cafeteria-exhibition building. The entrance area of the building is designed for sitting and exhibiting. The disrobing area of bath is being using for cafeteria function. Tables and chairs are arranged for the users to sit. The disrobing area of bath is converted to sitting areas which consist of different styles of furniture on raised floors (Picture 8; Picture 9; Picture 10).

²⁴ Age, s. 14.

²⁵ Erol Altınsapan-Cana Parla, “İşlevi Değiştirilerek Hamamdan Camiye Dönüştürülen Özgün Bir Örnek: Eskişehir Ak Cami”, *Akademik Sosyal Araştırmalar Dergisi*, Yıl: 3, Sayı: 12, Haziran 2015, s. 19-35.

²⁶ Dicle Aydın- Ebru Okuyucu, “Yeniden Kullanıma Adaptasyon Sosyo-Kültürel Sürdürülebilirlik Bağlamında, Afyonkarahisar Millet Hamamının Değerlendirilmesi”, *Megaron*, 2009 (4),1, İstanbul 2009, s. 35-44.

In the warm area, the toilets are still used with their original function. Depilatory area which used in the historical building was turned into storage. Main warm area is used as a sitting area. At the same time, bath basins, some of the Turkish bath furniture and copper vessels belonging to the Ottoman periods are exhibited (Picture 11; Picture 12; Picture 13).



Picture 8. Spatial transformation of Disrobing area to cafeteria



Picture 9. Spatial transformation of “Disrobing area” to cafeteria



Picture 10. Spatial transformation of “Disrobing area” to cafeteria



Picture 11. Spatial transformation of “warm area”



Picture 12. Spatial transformation of “warm area”



Picture 13. Dome of “warm area”



Picture 14. Marble slab in “hot area”

The hot section of the building is renovated as a cafeteria and an exhibition area. The marble slab is used as an exhibition object in the middle of the hot area (Picture 14). The recesses (iwan) are used as a sitting area (Picture 15). Bath basins (kurna), Ottoman Period of bathing objects and Ottoman hookahs are exhibited in this section. Sections of individual cubicles (halvet) are used as a kitchen and storage (Picture 16). The doors and windows on the exterior facades are restored to their authentic shapes after the restoration of the Sungur Bey bath.



Picture 15. Recesses (iwan) in “Hot Area”” Picture 16. Individual cubicles (halvet) in “Hot Area

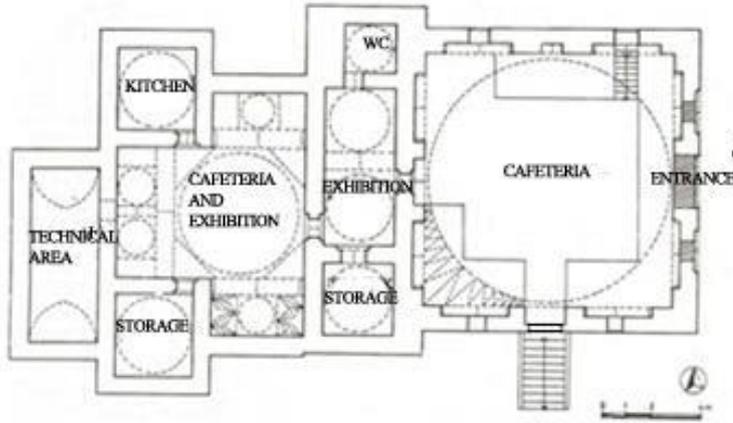
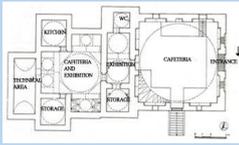


Figure 7. Schematic function plan of Sungur Bey Bath after restoration

CONSERVATION AND SUSTAINABILITY AFTER RENOVATION OF KULA SUNGUR BEY BATH					
	Structure	Building Elements And Materials (Roof, Stairs)	Character of Facade	Elements and Materials of Façade (Windows, Doors, Fringes, Shutters)	Connection of Bath with Historic Urban Areas
Conservation of Originality, After Renovation 	Protected	Protected	Protected	Protected	Protected
Sustainability of Monumental Building 	Sustainable structure	Natural stone and wood are used in the Bath building. Sustainable building elements and materials are used in the Bath building.	Sustainable facade character	Natural stones and wood are used in the building of facade elements. Sustainable form and material is used.	The connection of the monumental structure with the historical texture continues.
Functioning According to Historical Structure 	Appropriate	Appropriate	Appropriate	Appropriate	The monumental structure is connected to its historical

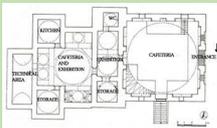
					surroundings with its new function.
Reuse of Monumental Building with Cafeteria Function	Appropriate	Appropriate	Appropriate	Appropriate	Monumental building meets the needs of the cafeteria functions.

Table.1. Conservation and Sustainability after Renovation of Kula Sungur Bey Bath

PERFORMANCE OF INTERIOR SPACE AFTER RENOVATION OF KULA SUNGUR BEY BATH					
	COURTYARD AND ENTRANCE HALL	DISROBING AREA	WARM AREA		
Reuse of Space	Cafeteria and exhibition area	Cafeteria	Warm Area	Toilet-(Restroom)	Depilatory area (Shaving area)
	The entrance area is used as a cafeteria and seating sections. At the same time, Archaeological works are exhibited in the courtyard and entrance area.	Disrobing area is used as a cafeteria section.	Exhibition area	Toilet (Restroom)	Storage
Problems of Reuse	The entrance area is designed as a cafeteria section. This section does not show the historic features of the building.	The exhibition function is not seen in this section. With the interior design, the historical process of the "disrobing area" is not reflected. The furniture used in this section is visually	This area is unfurnished. Warm area reflects its historic features of the building.	This section is used as a toilet.	This section is used as a toilet.

		seen to be very dominant.			
Interior Space for Cafeteria-Exhibition Area Function 	This section is suitable for cafeteria, exhibition function and usages.	This section is suitable for cafeteria, exhibition function and usage. This section does not show the historic features of the building.	This section is suitable for cafeteria, exhibition function and usages.	This section is suitable for toilet function.	This section is suitable for storage function
The Monumental Building Of Interior Space And Preservation Of Originality 		<p>The authenticity of the disrobing section is preserved. The original historical features of this section are preserved.</p> <p>Monumental structure is damaged with much furniture. This section needs to design with relevant furniture and informative board.</p>	<p>The authenticity of the hot section is preserved.</p> <p>The original historical features of this section are preserved.</p> <p>Monumental structure is damaged with much furniture. This section needs to design with relevant furniture and informative board.</p>	The authenticity of the section is preserved.	The authenticity of the section is preserved.

Table.2. Performance of Interior Space after renovation of Kula Sungur Bey Bath (Courtyard and Entrance hall, Disrobing area and Warm area)

PERFORMANCE OF INTERIOR SPACE AFTER RENOVATION OF KULA SUNGUR BEY BATH			
	HOT AREA 		FURNACE 
Reusage of Space	Recesses (Iwan)	Individual Cubicles	

	Cafeteria and exhibition area.	Kitchen	Cafeteria	Storage
Problems of Reuse 	It does not reflected historical process of “recesses area (iwan)” by architectural interior design. It is observed that the furniture used in this section is visually very dominant.	This section does not show the historic features of the building and “individual cubicles (halvet)”.	This section does not show the historic features of the building and “individual cubicles (halvet)”.	Furnace is used as a technical service section.
Interior Space For Cafeteria-Exhibition Area Function 	This section is suitable for cafeteria, exhibition function and usage. This section does not show the historic features of the building.	This section is suitable for cafeteria, exhibition function and usage. This section does not show the historic features of the building.	This section is suitable for this usages and function.	This section is suitable for this usages and function.
The Monumental Building Of Interior Space And Preservation Of Originality 	The authenticity of the recesses section is preserved. The original historical features of this section are preserved. Monumental structure is damaged with much furniture. This section needs to design with relevant furniture and informative board.	The authenticity of the “individual cubicles (halvet)” is not preserved.	The authenticity of the “individual cubicles are preserved. Monumental structure is damaged with much furniture. This section needs to design with relevant furniture and informative board	The authenticity of the “furnace” is preserved.

Table 3. Performance of Interior Space (Hot area and Furnace)

6. Conclusion

Reuses of historical monumental buildings have positive contributions in terms of social, cultural, economic and sustainability. Most of the historical baths from the past cannot usable due to the deterioration of existing structures, social change in life, technological developments and urban transformation. However, the damage which is caused of non-use of structures harms to both the buildings and its elements. The reuse and continual maintenance of the historic building supports the preservation of the building.

It is observed that the characteristics of features of building/facades are preserved after the restoration and refunctioning of the Sungur Bey Bath. The connection between the historical Bath structure and the Kula Conservation Area continues. Because of natural stones and wood are used in the building, the main structure can be regarded as sustainable in terms of materials. It can be said that the historical characteristic features of the Kula region continues.

Sungur Bey Bath is used with cafeteria and exhibition building. Restoration of the new function with minimal intervention may prevent the change of structure. Minimal intervention helps to preserve the originality of building historical character. The monumental structure itself can be exhibited as a work of art.

Within the scope of the study, after renovation of the interior of the bath were evaluated space performances, conservation and sustainability. It is seen that “cafeteria function” is predominantly used in the building. Due to this function, it seems that a large number of furniture blocks the perception of the interior of the structure.

Different parts of the structure do not reflect on the historical features of “disrobing area, warm area, hot area, recesses and individual cubicles”. There are many ordinary furniture and objects in the building. The bath does not reflect that it is a work of art belonging to the 16th century. “Disrobing area, warm area, recesses and individual cubicles” do not show the characteristics of their historical period. The interior of the building must also be designed to reflect its own historical characteristics. It is also necessary to place information board for introduce the bath architecture and to provide information to people about the building. The cafeteria section in the bath structure should be in the limited area. The furniture to be used in the bathhouse must be selected according to its period.

As a result, monumental constructions are artworks that need to be preserved and maintained. The reuse of monumental structures supports sustained preservation. But the reuse of monumental structures should be applied in such a way that it does not detract from its original structure and does not harm to the identity of the building. In addition, interior design and furnishings should be designed so as not to damage the character of the building.

The function to attribute to the structure is significant because the reusing exposes the existing building into a natural architectural design process. For this reason, it is necessary to attribute functions which preserve their aesthetic and historical value in the using of monumental constructions. The original function of building or the museum function may be suggested for historical buildings when reusing. These functions may be one of the using models that require minimal intervention. These two reusing model can prevent to redesign and the necessity of new areas for new functions in the building. Monumental buildings should primarily be exhibited with its external structure and interiors. As in the example in the study, ordinary furniture are placed in the monumental bath building. Furniture are hindered to the perception of the interiors of the building. In order to prevent this blockage, it is necessary to aim to exhibit to the monumental building in priority.

References

1. Books

- AHUNBAY, Zeynep, Tarihi Çevre Koruma ve Restorasyon, Yem Yayınları, İstanbul 1996.
- BİNAN, Can, Mimari Koruma Alanında Venedik Tüzüğü'nden Günümüze Düşünsel Gelişimin Uluslararası Evrim Süreci, Yıldız Teknik Üniversitesi Basım-Yayın Merkezi, İstanbul 1999.
- BOZER, Rüstem, Kula'da Türk Mimarisi, Kültür Bakanlığı Yayınları, Ankara 1989.
- ÇAKMAK, Canan, Tire Hamamları, Kültür Bakanlığı Yayınları, Ankara 2002.
- EYİCE, Semavi, "Hamam", Türkiye Diyanet Vakfı İslam Ansiklopedisi, 15. Cilt, Türkiye Diyanet Vakfı Yayınları, İstanbul 1997, s. 402-434.
- HASOL, Doğan, "Hamam", Ansiklopedik Mimarlık Sözlüğü, 7. Baskı, Yem yayınları, İstanbul 1998, s.196-197.
- KUBAN, Doğan, Tarihi Çevre Korumanın Mimarlık Boyutu, Kuram ve Uygulama, Yem yayınları, İstanbul 2000.
- ÖNGE, Yılmaz, Anadolu'da XII.- XIII. Yüzyıl Türk Hamamları, Vakıflar Genel Müdürlüğü Yayınları, Ankara 1995.
- TAŞÇIOĞLU, Tülay, Türk Hamamı, Unilever Yayınları, İstanbul 1998, s.13- 36, s.54-95.
- ÜDEYÇEMAN, Ayla, "Türk Hamamı", Eczacıbaşı Sanat Ansiklopedisi, C.2, Yem Yayın, İstanbul 1997.

2. Articles and Thesis

- ALTINSAPAN, Erol- Parla, Cana, "İşlevi Değiştirilerek Hamamdan Camiye Dönüştürülen Özgün Bir Örnek: Eskişehir Ak Cami", Akademik Sosyal Araştırmalar Dergisi, Yıl: 3, Sayı: 12, Haziran 2015, s. 19-35.
- AŞUT, Funda, "Mevcut Edirne Hamamları ve Zen İbrahim Paşa Hamamı Restorasyonu Üzerine Bir Araştırma", (Trakya Üniversitesi Fen Bilimleri Enstitüsü Basılmamış Yüksek Lisans Tezi), Edirne 2012.
- AYDIN, Dicle- Okuyucu, Ebru, "Yeniden Kullanıma Adaptasyon Sosyo-Kültürel Sürdürülebilirlik Bağlamında, Afyonkarahisar Millet Hamamının Değerlendirilmesi", Megaron, Nisan 2009, s. 35-44.
- ATALAN, Özlem, Continuity of regional identity: A case study of facade elements in traditional Çeşme houses, ITU A|Z, • Vol 13 No 2, July, İstanbul 2016, s. 121-131.
- BÜYÜKDIĞAN, İlter, "A Critical Look at the New Functions of Ottoman Baths", Building and Environment, 38, 2003, s. 617-633.
- ÇİL, Ela, "Kula Tarihsel Kentinin Yirminci Yüzyıldaki Fiziksel Dönüşümünün Mekân Dizim Analiziyle İncelenmesi", Gazi Üniversitesi Mühendislik Mimarlık Fakültesi Dergisi, Cilt 23, No 2, 2008, s. 283-293.

3. Web Pages

AĞCA, Barçın, “Dünya Sürdürülebilir Kalkınma Zirvesi, Johannesburg”, (26 Ağustos - 4 Eylül 2002). http://www.mfa.gov.tr/dunya-surdurulebilir-kalkinma-zirvesi_johannesburg_-26-agustos---4-eylul-2002_.tr.mfa

ARSLAN, Celil, “Kayseri Konak Hamamları”, Journal of World of Turks, ZfWT Vol. 4, No. 1 <http://www.acarindex.com/dosyalar/makale/acarindex-1423939351.pdf>

EYİCE, Semavi, “İznik’de büyük hamam ve Osmanlı devri hamamları hakkında bir deneme”, Tarih dergisi, cilt 11, sayı 15, s. 99-120
<http://www.journals.istanbul.edu.tr/iutarih/article/view/1023002188/1023001829n>
kara, Ankara 1960.

https://www.icomos.org/charters/venice_e.pdf

<http://kuladan.com>

<http://www.kula.bel.tr/>