

THE ARCHITECTURE OF THE ANTALYA PAZAR BATHS AND  
A SUGGESTION OF EXPERIENTIAL MARKETING MODULES FOR ITS  
RE-FUNCTIONING AS A SHOPPING SPACE

ANTALYA PAZAR HAMAMI MİMARİSİ VE ALIŞVERİŞ MEKANI OLARAK  
YENİDEN İŞLEVSELLEŞTİRİLMESİNDE DENEYİMSEL PAZARLAMA  
MODÜLLÜNÜN KULLANIM ÖNERİSİ

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**Abstract:** Turkish baths, which have played important roles in Islamic Architecture, are a reflection of Turkish society and culture. In this paper, the architectural features and historical characteristics of the Pazar Baths have been examined in all aspects of its historical process and a suggestion is made concerning the dating of the structure. These buildings, which are one of the important elements of cultural tourism, serve as bridges between past and present. It is of great importance to consider the right strategies for the re-functioning of such structures. At this stage, the experiential marketing method, which addresses the interest and perception of the target audience, seems an appropriate approach. The space, environment and services shaped around experiences will meet the objectives of tourism so long as the original features of historical buildings are preserved. For this reason, in this study which deals with the Pazar Hamam in its historical and cultural context, the topic of re-functionalization of the structure with human-oriented approaches is also mentioned. In this detailed examination, functional suggestions have been made regarding the construction and planning of the space.

**Keywords:** Pazar Bath • Antalya • Architecture • Re-functionalization • Experiential Marketing Method

**Öz:** Türk İslam Mimarisi'nde önemli bir yere sahip olan hamamlar toplumsal kültürün bir yansımasıdır. Araştırmamızda, öncelikle bu kültürün bir parçası olan Pazar Hamamı'nın tarihsel süreç içerisinde yer ve mimari özellikleri bütün yönüyle incelenmiş ve tarihlendirmesi üzerine bir öneri ileri sürülmüştür. Kültürel turizmin önemli unsurlarından biri olan bu yapılar geçmiş ve güncel arasında köprü vazifesi görmektedir. Bu tip yapıların yeniden işlevlendirilmesinde doğru stratejilerin ele alınması çok önemlidir. Bu aşamada hedef kitle olan ziyaretçilerin ilgi ve algısına seslenen deneysel pazarlama metodu uygun bir yaklaşım olarak öne çıkmaktadır. Deneyimler etrafında şekillendirilen mekân, çevre ve hizmetler tarihi yapıların orijinal özelliklerinin korunduğu müddetçe turizmin hedeflerini karşılayacaktır. Bu sebeple "Pazar Hamamı"nın ele alındığı bu çalışmada, aynı zamanda insan odaklı yaklaşımlarla mekâna yeniden işlev kazandırılması konusuna değinilmiştir. Bu detaylı incelemede, mekânın yapılandırılması ve planlanması ile ilgili işlevsel önerilerde bulunulmuştur.

**Anahtar Kelimeler:** Pazar Hamamı • Antalya • Mimari • Yeniden İşlevlendirme • Deneysel Pazarlama Metodu

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**Turkish Bath Culture:** Turkish baths have a very special place within the social life of Turkish society. Moreover, due to the importance given to cleanliness in the Islamic religion and especially that given to running water, our baths are one of the indispensable architectural monuments of Turkish social life. There are religious, legal, moral and traditional rules for bathing in Turkish baths which are to strictly followed<sup>1</sup>. Those who serve female customers in baths are called “natır,” and those who serve male customers are called “tellak”. In the baths, there are the staff generally known as bath employees, who are termed: “külhancı”, “meydancı”, peştemelâlı”, “çıkmacı” and “kahveci”. Western travelers who came to Istanbul between the 17<sup>th</sup> and 19<sup>th</sup> centuries also provide valuable information about baths and cleaning customs in the baths<sup>2</sup>. Before the 1950’s, each family was known to have taken a bath day once a week because of the lack of piped water in the houses. In the past, each family went to the baths on a scheduled day, which is why people who wanted to see that family’s daughter at her age of marriage went to the baths on those days. The baths had an important role in Turkish cultural and social life, the places where the most important days, and celebrations such as henna night, bride bath, groom bath, circumcision bath, pilgrim bath, lohusa bath<sup>3</sup> were organized. After 1950’s, with the arrival of piped water in our houses, the baths were dropped from the routine of the lives of the community and bath houses were, therefore, largely abandoned.

**Pazar (Double Bath) Bath:** This bath house is located in the city center of Antalya in Balibey District, Cumhuriyet Street (plate 1). The building inscription of the bath has not survived to the present day. Evliya Çelebi, who came to Antalya in 1671-1672, mentions that there is Pasha Bath in the city center<sup>4</sup>. In addition, the Waqf of Mehmet Aga bin Osman Aga dated 1811 gives the name



Plate 1. *The Roofs Covering the Pazar Bath House from the North*

<sup>1</sup> For further reference to bath culture see; And 1979, 68-77; Önge 1992, 79-92; Uzun – Albayrak 1997, 430-433; Çimrin 2008, 316-317; Denктаş 2000;2010, 176-180.

<sup>2</sup> Grelot, 1680, 187-197; Pardoe 1838, 15-16.

<sup>3</sup> A Turkish traditional celebration among women which memorialized the fortieth day following childbirth.

<sup>4</sup> Evliya Çelebi 2016, 166.

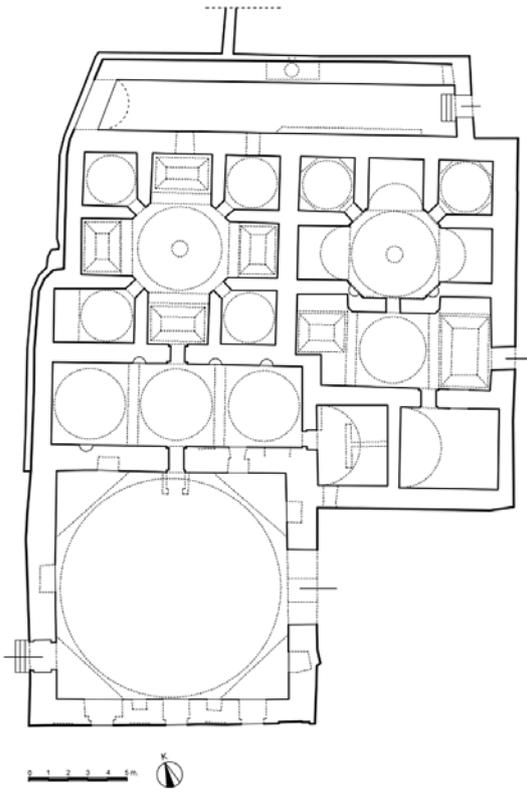


Plate 2. *Plan of the Pazar Bath* (Edited from VGM)

and place of this bath among the waqf properties of the building in the records<sup>5</sup>. H. Çimrin claims that the water used in this bath was brought from the Yedi Arıklar Creek to the flour mill near the Doğu Garajı<sup>6</sup>. Çimrin also mentions that the water coming to the mill was brought to the sides of the road by channels which were as tall as a man's height. The bath was registered as an antiquity and historical monument in 1979<sup>7</sup>.

The structure, which is designed as a double bath, has a section area of men with four iwans and four halvet cells in the corners in the west, and a section for women with three iwans and two halvet cells in the corners in the east (plate 2). The men's section consists of the changing room, frigidarium, toilet, and caldarium to the south. The women's section has not survived in its original form. This section consists of a small front entrance, frigidarium and caldarium with three iwans. The women's section is built smaller than the men's section. The thickness of its wall varies between 1.34 m and 1.51 m.

All the walls of the bath are built with stone and partly with brick material. In the door and window jambs, at the intersection of the walls, smooth cut stone was employed. The upper part of the changing room of the men's section of the building and the parts, other than the domes and vaults of the other sections, are covered with *âl a turca kremits*. In the upper parts of the doors opening to the halvet cells of the bath, brick material was employed. There are traces of plaster on the pendants and dome skirts covering the caldarium. The arches and jambs of the entrance door to the men's section and the pool, which is located in the center of the frigidarium, are entirely of marble.

The changing room and frigidarium, the central space of the caldarium and the halvet cells located at four corners of the caldarium in the men's section of the bathhouse is covered by a dome. The iwans in the caldarium and the toilet section are covered by vaults. The center of the frigidarium reserved for women, the center of the caldarium and the halvet cells located in the corners are covered by domes. The side wings of the frigidarium are covered with a cavetto vault and the iwans in the caldarium are covered by a barrel vault. In these domes, only the dome covering the men's changing room and the central domes of the caldarium sections of the other two baths are built on the cylindrical tambour. The other domes are arranged without tambour. On the backs of the domes and vaults, polygonal and star shaped lights are opened. The domes of the men's section and

<sup>5</sup> According to the foundation information; "total 1 inn, 39 stores, 1 rendering plant and 3 baths" were dedicated. For reference see; Kılıç, 2015, 96.

<sup>6</sup> A central station located in the eastern part of the old city. For further reference see; Çimrin 2008, 316-317.

<sup>7</sup> AVBM, 070001038-BN001 referred letter.

the eaves of the body walls are decorated by a three-step single-row surrounded from side to side.

Apart from the eastern, western and southern walls of the men's changing of the bath, all the remaining walls of the building are largely windowless- blind. A two-stage window arrangement can be seen on the south side of the changing room. There are three windows on the lower level and one window on the upper level. The lower level windows are of a rectangular shape and the upper level window has a round arch. The floor level of the façade is decorated by four pointed arched niches 0.30 m in depth which are placed between and outwards of the lower level windows. There is one round arched upper leveled window on the west side of the changing room and a round arched door located to the south of this facade. In the center of the eastern façade of the changing room, there is a second round arched door, larger than the other door. Directly above this door is located an upper level window with a round arch.

**Men's Section:** The changing room of the bath is entered by three-steps through a 1.52 m wide round arched door which is located to the south of the western façade of the structure. The changing room is of square plan 11.84x11.67. The area is covered by a dome which is constructed using trumps. At the center of the changing room is a marble dodecagonal pool with a fountain. 3.87 m to the center of the eastern façade, there is a wide round arched entrance door. Two niches which are approximately 1.07x0.88 m are on either side of this. There are three lower level windows and one upper level window on the south side. The lower level windows are rectangular and the upper level window has a round arch. Two niches 0.90x0.80 m. in size open on both sides of the lower level in the center. A niche is placed just north of the entrance door on the western front. Just above the niche, one round arched upper level window is located. In the center of the northern façade, there is a wide entrance door of 0.71 m width to the frigidarium. A 1.04 m wide rectangular window is located in the center of the northern façade, is connected to the frigidarium. A niche opens just west of the door.

The frigidarium is accessed through the pointed arched door opening in the middle of the northern facade of the changing room. Immediately above this door, a vent is placed to remove the smell from the bath. The vertex is decorated with a motif reminiscent of a piece of diamond. The door pediment is arranged in the form of a muqarnas kavsara. The frigidarium has a rectangular plan with 12.80x4.23 m width. The top of the room is covered by three domes, which are placed in two pointed arches in a north-south direction. The domes are constructed with pendentives. The pendant surfaces of the central dome are decorated with almond shaped muqarnas pieces. This space is illuminated by a total of 130 polygonal lights opened to the ridges of all three domes. Of the total of three niches of semicircle form, two open to the east of the door in the center of the northern façade and one to the west of the door. In the center of the southern façade of the room, there is a flat arched door that provides access to the changing room. The pediments of the doors in the space are designed in the form of muqarnas kavsara. At each corner of the top of the door that provides access to the changing room is a bulb, reminiscent in form to the passionflower. A semi-circular niche is located to the west of this door and a rectangular window with beveled sides to the east. The toilet of the men's section is accessed through the door located on the south corner of the eastern façade with 3.52 x 4.12 m width. The toilet section is covered by a barrel vault and a total of six polygonal shaped lights are opened in the back of the vault, lighting the area. Two toilets are inside the room.

The caldarium is entered through a rectangular, pointed arched door opening in the middle of



Plate 3. Inner View of the Pazar Bath

the northern façade of the frigidarium section. The pediment of the door is arranged in the form of a muqarnas kavsara. The caldarium section is of plan type with four iwans and corner halvet cells, and its central section and halvets are covered by a dome and the iwans are covered by vaults. All the dome passages are formed with pendentives. Only the surface of the pendentives providing access to the central dome and just below the dome skirt, are decorated with arrays of mukarnas. The intrados of the arches in front of the iwans are designed as slices outward. The entire section is illuminated with 181 polygonal and 10 stars shaped lights opened in the dome and vaults. At the center of the caldarium is an octagonal navel stone. The perimeter has been recently covered in wooden panels. The halvet cells located in the corners are entered through the pointed arched doors. Apart from the halvet cell located in the southeast corner, the other gates are arranged by muqarnas kavsara. The doorway of the halvet cell in the southeast corner is designed in a form that gradually shrinks from down to up and ends with an ornament reminiscent of the eyebrow arch on the hill. The halvet cell in the southwest corner is enlarged with an iwan from the west. One of two niches is opened on the northern wall of the iwan in the north and the other is opened on the halvet cell in the northeast. Very few pieces of marble floor covering of the frigidarium and caldarium sections have survived in their original state (plate 3).

**Women Section:** The women section is located on the western side of the men section. Since the changing room of the women section has been completely destroyed, the women's section is now accessed through two doors opening to the eastern façade. One of these doors opens to the south, which was originally used as toilet in the past, and the northern one opens to the changing room. The place to the south which was originally used as a toilet is 5.03x4.09 m width and covered by a barrel vault. The illumination of this section is provided by 10 polygonal shaped lights opened at the back of the vault. The frigidarium is accessed through a slightly shifted door, just west of the northern wall of this section.

The frigidarium section is entered through both the door opening to the north side of the shaving section and the door opening to the east side. The frigidarium section is rectangular and is 9.92x3.84 m in size. With the sharp arches placed in the north-south direction, the space is divided into three sections by the domes. The middle section is wider than the others and it is covered by a dome. The sections on the side wings have two different dimensions and both sections are covered by vaults. Each section is also enlarged by an iwan from the north. The illumination of this section is provided by a total of 73 polygonal lights opened in the back of the domes and vaults.

The caldarium is accessed through a pointed arched door to the north of the frigidarium. On each side of the door, a niche was opened. The caldarium section is planned as three-iwans and two halvet cells in the northern corners. The center of this section and the dome of the halvet cells are covered by barrel vaults. The dome in the center is constructed with pendantives and the domes of the halvet cells are achieved by means of tromps. The illumination of the caldarium is provided by a total of 102 polygons and one star-shaped light opened at the backs of the domes and vaults. The floor of all, the halvet cells and iwans, is marble and the walls are 1.00 m. height covered by wooden panels. There is an octagonal navel stone made of marble at the center of the caldarium section.

The water tank is 17.70x2.70 m in size which extends along with both caldarium sections. It is covered by a barrel vault. Four lights are opened on the back of the vault. A plain linteled door opens on the east side of the water tank and a window opens to the upper part of the west side. Close to the center of the northern façade of the reservoir is a circular arched *ateşlik*, a space designed beneath the surface for hot air flow. A door opens in the middle of the eastern façade of the warehouse and it is today used for a different purpose.

**Evaluation:** The bathhouse does not have an inscription. The name of the building is first found in the Travelogue of Evliya Çelebi, who came to Antalya in 1671-72. Its name was mentioned in the waqf certificate dated to hijri 1226 / circa 1811-1812 A.D.<sup>8</sup>. The use of the vent, which enables the transfer of dirty smells from the baths, is a method that first appears in the 16<sup>th</sup> century. The practice of placing the toilets and shaving areas out of the baths, putting them in the side wings was one of the innovations brought by Mimar Sinan to Anatolian Turkish bath architecture at the end of the first half of the 16<sup>th</sup> century<sup>9</sup>. Furthermore, when the form and ornamental features of the four original basins, are been examined, it is remarkable that they have the same characteristics as those basins produced in the second half of the 16<sup>th</sup> century. Considering all the architectural features, historical information, and the above-mentioned finds, it is thought that the Pazar Hamam could have been built in the late 16<sup>th</sup> or early 17<sup>th</sup> century.

The original plan of this Turkish Baths has not survived to the present day. The square section of the women's section of the bath, which is thought to have been covered by a dome, and the L-shaped cold water reservoir in the east and north direction of the bath have been completely destroyed. The door to the frigidarium of the women's section of the bath is also not original. The large round arched door to the east of the men's section and the window to the frigidarium are also not originally part of the structure. The elevation, basins, taps, floor and wall tiles of both parts of the bath have not survived in their original state. Furthermore, the rectangular window to the east of the entrance to the frigidarium is not in its original condition (plate 4).

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<sup>8</sup> Kılıç 2015, 96.

<sup>9</sup> Önge 1989, 256.

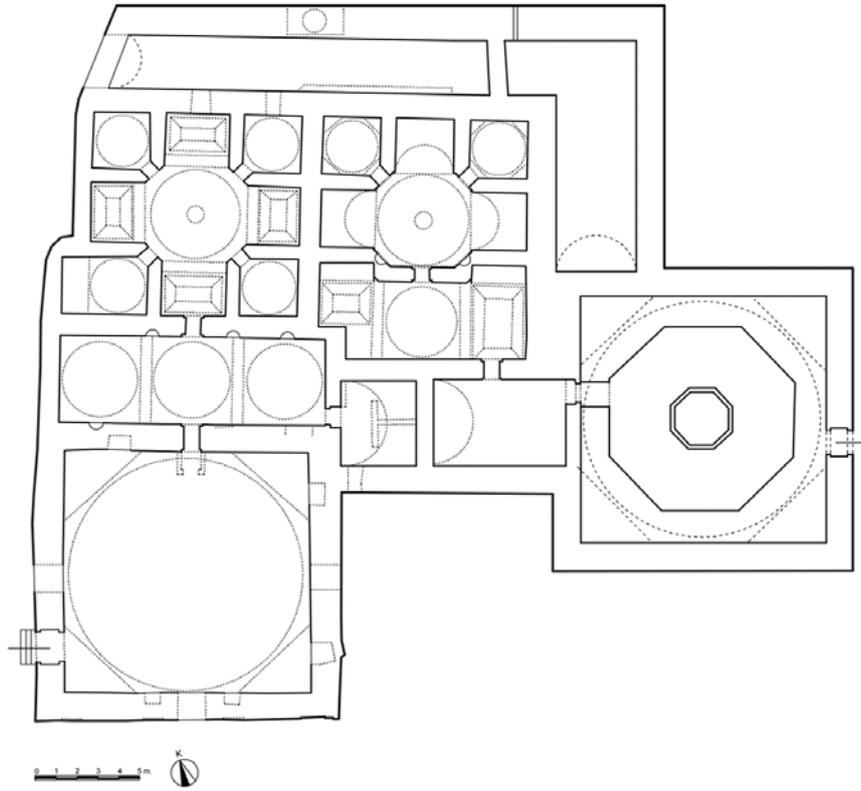


Plate 4. *Restitution Plan of the Pazar Bath* (Edited from VGM)

When the original plans of both parts of the bath are examined, it is seen that the four-iwan or three-iwan corner halvet cell plan type that started in the 12<sup>th</sup> century and continued to be used extensively until 20<sup>th</sup> century in Anatolian Turkish bath architecture was used in this structure. The earliest dated double baths built in Anatolia which is similar in terms of the caldarium of both sections is the Hunad Bath (1238) in Kayseri<sup>10</sup>. Examples of the kind of baths built to this plan type in Antalya are the Nazır Bath (the second half of the 14<sup>th</sup> century)<sup>11</sup> and the Cumhuriyet Bath (1486 or 1494)<sup>12</sup>, the Haseki Sultan Bath in İstanbul (1556-1557)<sup>13</sup> and the Edirne-Mihrimah Sultan Bath (1562 -1565).

The historical monumental buildings of value serve as the transmitters of history and culture, and can open the pages of history as long as their design is protected in their original forms. Preserving monuments is an action involving understanding leading to the vitalizing of the history of humankind. For this reason, the preservation of social and cultural identity during the re-functioning process, is of crucial importance<sup>14</sup>. These buildings should be interpreted as living beings and visitor interaction in such spaces should be evaluated through novel approaches. A possible solution can be embodied through an approach which is able to satisfy the expectations of the visitors. In the model through which visitor and space are related interactively, “experience” becomes a key concept.

<sup>10</sup> Yılmaz 2002, 71.

<sup>11</sup> Yılmaz 2002, 72.

<sup>12</sup> Kuran 1986, 91.

<sup>13</sup> Önge 1989, 257.

<sup>14</sup> Bacon 2001, 173.

Experiences, which are realized through concrete objects, spaces and people, are transformed into permanent and meaningful memories in the human mind. The concept of experience, therefore, has been used in the fields of economy and marketing due to its capacity to create positive imaging in human memory. This approach, which is structured as a method of experiential marketing, proposes human focused solutions. A human perceives the environment through the senses; then, the experiential mode of space is structured by addressing the human senses. The interactive processes do not only increase the numbers of visitors, but they also improve profit. In its traditional structure, tourism does not focus on tourist-centered, specialized and original strategies. When the concept of experience is used in this field, a comprehensive life adventure may be served up to the tourist within a certain time span<sup>15</sup>. During the design of the tourist-oriented experience, the acquisition and management of knowledge are of importance. In order to analyze the tourists' expectations from an authentic point of view, it is necessary to become acquainted with their requirements, desires, needs, socio-cultural levels and life styles. Themes which are developed according to the expectations of tourists are not only entertaining but also educational in terms of the transmission of both history and culture.

The Pazar Bath in Antalya is an example of our cultural values, which has been re-functionalized in the service of public. This study proposes an experiential marketing model which is human oriented. The dimension of design in the experiential module begins with the understanding of the architectural space. And it is followed by defining space requirements and developing creative solutions. Further, in order to attract visitors into the place, its presentation with new and different strategies should be enabled. The reason is that the differentiation of commercial spaces from other spaces as such, increases the frequency and duration of visits to the place and improves the profitability<sup>16</sup>.

Standardized structure of a tour and a didactic introduction are not compatible with the spaces of tourism designed in accord with the experiential method<sup>17</sup>. Instead of this, the space should provide stages where the visitors can find a place for themselves. A strong theme can be developed if a monumental building with new functions can reflect the symbol of its cultural heritage. For this reason, any possible research concerning the space should be conducted, which necessitates scientific data in a vast perspective including cultural, architectural and historical information concerning the space. By doing so, it will be possible to enable buildings to continue their existence as a narrative of their construction periods.

The target market who will use the re-functionalized spaces should be determined. If the target market is determined as everybody, it will be a useful approach for those buildings with a cultural value. When the Pazar Bath is taken into consideration, it is seen that there is a requirement to use those qualities related to the historical past and to construct a consistent identity in accord with the historical data. The tourists' experience and the main theme (concept) of the building should be developed in reference to its original function in history. When the special experience design of the Pazar Bath is structured, positive clues narrating experience should be taken into consideration as

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<sup>15</sup> Stamboulis – Skayannis 2003, 38.

<sup>16</sup> Uygun 2011, 244.

<sup>17</sup> Hayes – MacLeod 2007, 48.

dominant elements, while negative clues should not<sup>18</sup>. Experiences which are designed within the specificity of the space should be integrated with the products served or sold within that space. When the experiences are oriented to the five senses, a strong discursive system can be set up. The design of sensual experience aims to provide an experiential voyage for the visitor within the space.

Although seeing is the most widely used sense in the field of traditional marketing, it is the sense with the lowest capacity to effect visitors<sup>19</sup>. As a result of research conducted in this field, it is known that seeing has the lowest effective capacity due to the fact that it has been widely used for attraction in the past. The main theme stimulating this sense in the model of the Pazar bath is to present a true model of history which is set up through the restored architectural space. An additional secondary effect is the usage of history. The photographs from a specific period, the engravings of the bath and related inscriptions should be placed inside the space. The existence of such details may help the tourist to perceive the space within its historical context. When the employee wears the costumes from previous historical periods, the atmospheric effect is improved considerably. The Renaissance Restaurant located in Visegrad is an example of this sort of structure. The photographs taken by the tourists have the capacity to develop permanent memories of the particular atmosphere<sup>20</sup>. Besides, sharing them through the social media has the role of advertisement for those circles who are not acquainted with the region. The promotion of the use of Instagram (#hashtag Pazar Bath) by offering presents is a useful method of advertisement.

It is known that when tourism addresses senses other than that of seeing, tourists are attracted more intensely<sup>21</sup>. The sense of hearing stimulates powerful associations in the human mind. It is proven that music with a medium level of impetus and tempo contributes to the fixation of the individual's attraction and increases the duration of his or her visit<sup>22</sup>. If music with such quality is performed by musicians in historical costumes, an attractive ambience can be created. The popular ottoman music of the 17<sup>th</sup> century would be appropriate to be played in Pazar Bath. The music of Wojciech Bobowski is recommended to be used for this subject<sup>23</sup>.

The use of sound related to a product during the advertisement of the related product is an effective method employed in the field of marketing. In this context, using the acoustical qualities of the historical space, a deep sound effect of water in the background can enrich the historical ambience created. This sound can be transmitted by using hidden loudspeakers or provided through the reuse of the historical fountain located in the changing space for men. In this way, the space may reflect its period of construction in a more effective manner and offer a more active experience for the visitors. The gustatory sense is one of the most original and active of senses. According to the experts in the field, addressing the sense of taste can provide considerable differentiation from other competitors and can improve recognition<sup>24</sup>. Offering or selling taste associated and integrated with the his-

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<sup>18</sup> Pine – Gilmore 1999, 71.

<sup>19</sup> Lindstrom 2014, 139.

<sup>20</sup> Ek *et al.* 2008, 133.

<sup>21</sup> Perkins – Thorns 2001, 199.

<sup>22</sup> Akin 2011, 46.

<sup>23</sup> Behar 2017a, 17; 2017b, 36.

<sup>24</sup> Güzel 2013, 228.

toric space can improve the happiness and loyalty of the customer<sup>25</sup>. This kind of experience should be designed for the Pazar Baths. Turkish meals associated with the historical period should be served in the interior and exterior space, and traditional drinks like puerperal sherbet<sup>26</sup> should be served by smiling employees in historical costumes.

Research conducted in laboratories has shown that smell and taste are the senses which stimulate the strongest of all reactions among people<sup>27</sup>. The sense of smell has a different quality in human memory<sup>28</sup>. Together with the experience of smell, memories are directly related to the limbic system producing the feeling of happiness. This field of the brain is at the center of experiencing and learning processes. Motivation and control of feelings are ordered by the limbic system<sup>29</sup>. The use of a smell which is indigenous to the particular space may, therefore, provide an experience which is able to make the memories of the space permanent in human memory. For instance, the use of the smell of a soap which was used during the period of building's original construction, may be useful in establishing the permanence of the space in the visitors' memory. When this soap is also sold within the space the memory may be integrated in a holistic experience.

When products to be sold are displayed touchable within a space, the shopping process is realized more effectively. According to the experts the desire for touching should be satisfied before a product may be sold<sup>30</sup>. In the Pazar Bath, the façades of original walls and spatial details should be accessible. For that reason, the walls of the interior space should be restored in a way that represents their original qualities. It has been proved in recent research that addressing multiple senses during spatial experiences increases the capacity for competition among different firms and in this way products may obtain a permanent place in the memory<sup>31</sup>. Therefore, during the design of spatial experiences, all the senses need to be addressed. In the light of this information, constructing an experiential design of this nature moves the Pazar Bath into its proper position for touristic purposes.

In the name of reaching visitors' loyalty, a bond between the visitor and the space should be established. In order to establish such an emotional rapport between the Pazar Baths and the visitors, activities should be realized through a holistic narrative of the historical period of the building's period of original construction. In this framework, it can be useful to organize conferences by inviting experts in the historical period and in Turkish bath culture. In this way the value of the building may be emphasized. Ordering the historical revitalizations within the space is a way of organization which unfolds the value of the space. Selling products which are related to the historical period of the building contributes to the permanence of the memory of place. Products such as oil lamps, waist cloth, soap, Turkish delight, traditional drinks and cups should be presented. What visitors purchase are not simply products or services alone, but also their communications, images, packages, advertisements and other services within an entire package<sup>32</sup>. It is also proposed that an emblem

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<sup>25</sup> Hulten *et al.* 2009, 10.

<sup>26</sup> Altaş 2018, 8.

<sup>27</sup> Lindstrom 2014, 140.

<sup>28</sup> Schmitt – Simonson 1997, 104.

<sup>29</sup> Keleş – Çepni 2006, 72.

<sup>30</sup> Lindstrom 2014, 148.

<sup>31</sup> Lindstrom 2014, 156.

<sup>32</sup> Alemdar 2010, 144.

symbolizing the Pazar Bath should be designed. This emblem should be used on guidance notes, on maps, in printed documents and the packaging employed.

Some puzzling messages are conveyed to the individuals in the design of cognitive experience in order to enable them to connect with the space by solving the given messages<sup>33</sup>. As thinking is necessary to solve the puzzling messages, the experience module is structured to have tourist to keep the messages in mind and at the same time to make it feel special. Thus, creativity and learning are realized by revealing a mystery instead of giving information directly. It can be realized by placing the products and sculptures produced inside the place with abstraction technique that reflects the specific space and time of the Pazar Bath. This technique is applicable to the module of the Pazar Baths. The introduction of information transfer materials (introductory books in different languages, visual information, travel books, maps, brochures, flyers, etc.) to the tourists concerning the space and the region within the newly functioned historical space can provide a strategic direction for the sustainability of tourism<sup>34</sup>. Providing tourists with the information transfer materials prepared by the universities, cultural institutes and research institutes can enable the tourists to make a cognitive connection with the region in question.

Tourists tend to gather information about their destination via different channels. The Internet has become a medium where travel and tourism information is supplied at a high rate. Accordingly, websites have become the center of marketing communication strategies in which all organizational and promotional activities are integrated<sup>35</sup>. In accordance with the opportunities offered by information and communication technologies, tourists have begun to use digital media more intensively in the process of determining their destination<sup>36</sup>. The touristic information, therefore, has turned into a marketing tool that can influence destination preferences in a significant way<sup>37</sup>. Mobile applications, messages and referrals, smart phones, and the use of digital equipment actively for space are also necessary within this process.

Physical experiences with the designs and elements included may lead individuals to experience themselves as imagined selves by engaging them in activities with different fictionalized situations organized in this space. During these activities, role models and famous people are used<sup>38</sup>. The basic objective in social experience design is to make the visitor feel that she or he is approaching the dreams of their own imagination and the personality s/he wishes to construct<sup>39</sup>. Individuals want to see themselves belonging to a group by their nature. Enabling the visitors to take part in activities such as participating in the production of puerperal sherbet, etc. which used to be done in history in the same place can be regarded as an example this objective. The availability of areas where visitors can get together inside and / or outside the Pazar Baths will have positive effects on the visitors.

In the stage of structuring the functional design of the Pazar Bath and the experiential tourism method, the space has been examined as a whole with all its pluses and minuses. The Pazar Bath is

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<sup>33</sup> Schmitt 1999a, 138.

<sup>34</sup> O'Leary – Deegan 2005, 250; González *et al.* 2009, 550; Roque *et al.* 2013, 84

<sup>35</sup> Middleton – Clarke 2001, 240.

<sup>36</sup> Roque *et al.* 2013, 74.

<sup>37</sup> Roque *et al.* 2013, 74.

<sup>38</sup> Genç 2009, 72.

<sup>39</sup> Schmitt 1999b, 62.

located in the city-center at a point to which it can be reached easily. However, it has been observed that the location of the space is not emphasized by any guidance signs. Signs, bookmarks, tourist maps, brochures and flyers should be provided to guide historical tourist attractions structured according to the experiential method<sup>40</sup>. When the Pazar Baths is examined spatially, the necessity for the rendering the outer shell of the structure to make it visible and readable is important. Removing the awnings, signboards and sales benches that cover the exterior texture of the structure will be beneficial. The architectural element that expresses the importance and the function of a building in the most emphatic way is the façade<sup>41</sup>. The façade has the power to guide the visitor to decide whether to make contact the interior space or not. Blocking the visibility and attractiveness of the façade creates the possibility of losing the potential visitor. It is therefore a necessity to make the entire historical texture legible on the facade of the Pazar Bath.

The textural uniqueness and aesthetics of the historic building is emphasized through an entrance that invites people into it. The reception area is the place where the visitor meets the interior for the first time. For this reason, this area must provide the necessary atmospheric effect strongly for the visitor. In order to achieve this effect, instead of using product pools and publicity areas, it is necessary to maintain a comfortable entrance area which is created with a clear and impressive design. It is needed to ensure the perception of the space in the desired way and to place the reception area in a way that can be seen easily. The reception area should reflect the spirit of the place, rather than to display the products to be sold. In the place where an information desk is set up, information is provided to the visitors including maps, brochures and books, etc.

The spatial organization should be structured by designing the shelves and stands located in the space in a way that reflects the spirit of the architectural unit<sup>42</sup>. It is also possible to preserve the atmospheric effect of the space by using hidden illumination sources and loudspeakers that do not harm the integrity of the historical texture which homogeneously spreads inside the Pazar Baths.

Determining the experiential areas within Pazar bath can increase income from the touristic activities held within the space and also maintain a strong platform in which the historical space can be protected. The experiences to be organized in the Pazar Baths should be designed with a theatrical approach which is related to the place where the visitors can participate in. Tourists are delighted to be able to engage in activities within such forms of historical units. It is thought that the use of an area as a *selfie point* where the visitors can take photographs as if they were bathing together with the items which are characteristic of a 16<sup>th</sup> century Turkish baths will be an opportunity to them for a realistic experience. For the organization of such activity, the changing room in the men's section of the bath can be used. A suggestion for another experiential activity is the revitalization of the *lohusa* ceremony. As in all Anatolia, the *lohusa* ceremony has traditionally been applied in Antalya until recently<sup>43</sup>. Designing and presenting experiences can become easier through taking advantage of cultural wealth of Antalya for Pazar Baths, since there is wide range of cultural ceremonies that were held in public baths within Turkish culture (Henna night, bride bath, groom bath, circumcision bath, pilgrim bath, etc).

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<sup>40</sup> Silbergh *et al.* 1994, 123.

<sup>41</sup> Mesher 2013, 142.

<sup>42</sup> Brooker – Stone 2012, 145.

<sup>43</sup> Selçuk 2004, 177.

As there may be difficulties in the daily implementation of the experiential activities such as traditional ceremonies, the animations of these activities can be presented as documentary screenings within the place. Through active use of the products sold in the place within these areas, it will be possible to advertise the product and provide fun activities and games. By determining resting places around the areas of experience, it is also possible to include those who want to participate in the experience as an audience. A sales increasing model can be created by positioning the display areas where these areas are located. While tourists want to experience new places and events, they want to share these activities with their relatives and seek opportunities for socializing by sharing participation within an authentic environment<sup>44</sup>. Therefore, designing spaces for socialization both inside and outside the touristic places will be able to meet these needs. The Pazar Baths has a spatial structure that can provide such facilities.

**OUTCOMES:** There is no doubt that the primary and the most important activity of the re-functionalization of monumental structures is to protect the historical building itself with all of its details in a holistic manner. Still they may need new perspectives in order to gain in function and efficiency to withstand today's economical distresses. Therefore, a new model needs to be used to support the re-functionalized buildings entity. In the name of protecting historical values and composing an attraction point for tourists' a human-centered approach seems to be the favorable method. Understanding human needs and expectations becomes an important issue in achieving this aim. For this reason, making use of interdisciplinary approaches in psychology and marketing stands as a key point. Understanding the needs and expectations of human beings lies behind the question of happiness. What does makes a human happy to do most? This popular question of the age has been answered by scientist through the notion of "experiment". Having understood this scientific data, a new human-centered method has been developed by marketing specialists termed the "Experiential Marketing Method". This method is structured by strategic experiential modules. Sensory, affective, creative cognitive, physical and social identity experiential modules are designed and presented to visitors to satisfy their expectations. In this study the experiential marketing method is used to present effective solutions within the context of the Pazar Baths.

Being a re-functionalized monumental building, the Pazar Baths offers the potential to become a center of attraction with a human-oriented design. The experiential method is considered to be an effective solution in the name of actualizing this transmission. Using the historical identity of the Pazar Baths as a theme of experiential modules can enable highly effective interactive communication systems within the unit. In this way history and culture can be narrated to visitors by means of experiences. Using this strategy can also offer fruitful profits in the name of tourism. Instant touristic popularity can be provided through the strategic experiential designs presented in Pazar Baths. The sustainable popularity can also be supplied through the souvenirs which are designed as reminiscent of the experiences that the Pazar Baths present. This virtue can also be supported by never ending marketing strategies. Making use of the impressive ambience of the Pazar Baths, it is possible to create a memorable touristic magnet with strategically prepared thematic designs. With this tendency: the historical sustainability, popularity and profitability of Pazar Bath can be accomplished and raised up. At the same time, it is imagined that such strongly structured spaces will make a great contribution to local tourism recognition.

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<sup>44</sup> Wang 2003, 364.

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