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the Effect of Culture and New Functions;
'The Case Study on Great Khan'**

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ABSTRACT

Cyprus which is the third largest island in the Mediterranean Sea after the Sicily and Sardinia Islands, has been under the rule of many civilizations throughout the history and has also hosted the architectural styles of these civilizations. The Eastern Mediterranean trade routes which are passing through Cyprus, has also made the island's geopolitical position stronger. On the other hand, in the historical process the people who have traded and stopped here made the accommodation an important issue and with the domination of the Ottoman Empire in the 16th century, the Khan buildings, which are considered to be the most important key of the architecture of this period, have begun to be built. The khans which have built in the various cities of the island have met the need for temporary accommodation in these areas. As a result of the restorations during various periods of the history, the Great Khan still remains in the present time. The building which was built for accommodation has a variety of functions throughout the history and in our day the khan continues its own existence with a restaurant which includes local handicrafts production places and its salesrooms and serves local foods to the visitors. In this paper, both past and present functions of the Great Khan which is the most important symbolic building of the walled city of Nicosia will be examined. Also, how its functional change has returned to today's society will be examined. Once, the Great Khan had a different importance and mission for the city. Analyzes of the value of the Great Khan in the 21st century and positive effects of the Great Khan at the city will be determined on the site, considering the building, the user and the relation with immediate surroundings. As a model for the re-use of other quality historical buildings owned by Cyprus, which is a rich island in terms of cultural heritage, the Great Khan has had many interventions in the design of its spaces as needed and thus has succeeded in reaching the present generations from past generations. In this study, the dimension of the intervention to the interior of Great Khan will be determined, and the function of today's

building with a future design understanding will be discussed. The methods that will be used in the research; an extensive literature review, on-site observation, detection of places, photographing and interviews with business owners and users of building.

Keywords: Great Inn, Culture, Walled City of Nicosia, Cultural Heritage, Function.

Introduction

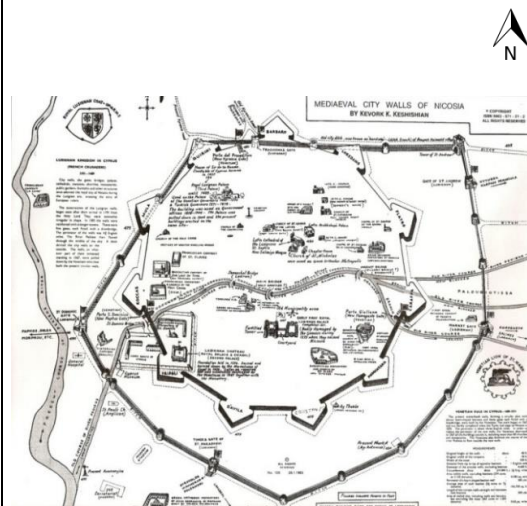
Historical environments are academical as well as intriguing spaces arranged according to different human personas. They encapsulate ambiances that affects social relations positively and helps to consolidate the feeling of unity among individuals. Being in such an environment makes the individual happy. In a world where living conditions, traditions, construction techniques are changing rapidly, historical urban spaces can be considered as open air museums that demonstrate the kind of environments once existed. Historical environments are preserved, besides for their archaeological, historical and aesthetic significance but also for their folkloric costumes (Ahunbay, 2011: 116). The existing and socially prominent monumental constructions within such historical environments are the most important aspects reminiscent of and reflecting the socio-cultural, economic, political and life experiences of the past.

Exploring the historical city gives us clues as towards the architectural solutions and creativity of the artists in the past. Today, we can feel the power of that creative source behind private living spaces that we can not even imagine to design. It is very important for us and future generations to keep the surrounding spaces erect even if there are no longer inhabitants alive. Monumental constructions containing overtones and described as cultural assets, are obliged to provide a continuity between past, present and future and contribute to the formation of the character and identity of the locality where they belong to by connecting people to the past. For this reason, along with the need to protect monumental constructions, such structures are adapted to serve for a very different purpose in time, with changing requirements and needs of the society henceforth losing the original functionality (Yaldız and Aslantekin, 2013: 1; Altınoluk, 1998).

As Cyprus is in a strategic position controlling the countries of the Near East, it has maintained its position as an important island to be claimed in the Eastern Mediterranean throughout the ages (Bagıskan, 2005: 1). Moreover besides being in an important location for Anatolia, because of its geopolitical position, Cyprus was used throughout the history as a military and commercial base between Anatolia, Syria and Egypt (Gürsoy, 1971: 41) (Erdogru, 2008: 15). The island was ruled by Byzantine, Lusignans, Venetians, Ottomans and English. These periods played an important role in the formation of architectural styles as well as the influence within the socio-political and cultural contexts of the island. The effects of all these styles are manifested in Nicosia, a city that has preserved the title of the capital city throughout all these periods.

A ring-shaped fortress was built in 1211 in Nicosia by the Lusignans. A four-mile-long surrounding fortification walls was completed by Peter II in 1372 (Figure 1a) (Charles, 1913: 15). While under the administration of Venice however (1489-1571), the fortification walls constructed by the Lusignans were re-scaled down to the present proportions (Figure 1b) (Charles, 1913: 16). During the reconstruction of the walls, the perimeter was reduced to three miles and the ramparts were completed with eleven bastions (Charles, 1913).

Figure 1a. *Lusignan and Venetian Walls GreatKhan*



Source: <https://mail.google.com/mail/u/0/#sent/15c7f5519da1047f?projector=1>.

Figure 1b. *Today's Nicosia Walled City and The Location of Great Khan*



Source: https://www.google.com/search?q=walled+city+of+nicosia+map&source=lnms&tbm=isch&sa=X&ved=0ahUKEwjZoMi7ncvbAhVByqYKHZ_oBGEQ_AUICigB&biw=1366&bih=613#imgrc=duEREPa_i-4boM.

Following the conquest, by the Ottoman Turks on September 9, 1570 Nicosia's outlook began to change. Even if the city kept its already present gardens and green areas it also rapidly acquired the character of a Turkish city with its mosques, inns, baths and fountains (Gürkan, 1982: 111). From the very early date of Cyprus's entry to the Ottoman administration, the construction of buildings similar to the Anatolian city trade centers, which reflect the Ottoman traditional trade centers of the big cities, had begun (Bağışkan, 2005: 320). The Great Khan located towards the north of the Nicosia city wall is one of the most important monumental structures and has survived till today. After the restoration process, in parallel to the changing living conditions and according to the socio-political and cultural status of the island as a whole and the walled city of Nicosia, the recently restored inn was assigned new functions independent of its main functions of lodging and accommodation in the past. The main scope of this restoration work was for the Great Inn "Han" to maintain an independence status void from its past main functions and to allow for the adaptation of the building for reuse after the restorations were completed.

Literature Review

The History of the Khans in Cyprus and the Great Khan

The word *Han* comes from Persian meaning the household or house. It first appeared in Arabic literature due to the construction of Han-al-Akaba in Syria in 1213. The word *Han* was used for centuries for two different types of structures that differ in terms of its function and architecture. The first one, the caravanserai which is also synonymous with distance inns, and the second the city inns (Gülenaz, 2011: 31). Although *Han* is used to mean caravanserai, it is different in architecture and functionality. Caravanserais are generally located between cities inclusive of baths, bazaars and stables such facilities are partially or totally non-existent in city inns (Güran, 1976: 1). The *Hans* within the concept of Islamic architecture are found in general with Karahanlilar ‘‘Kara-Khanid Khanate’’, Gazneliler ‘‘Ghaznavid Dynasty’’, Selcuklular ‘‘Seljuq Dynasty’’ and finally with Ottomans. The *Han* can be roughly described and classified in the following terms: Buildings which are built on large roads, in cities and towns, constructed of timber, stone, and bricks. In the middle of these buildings there is an open courtyard. There must be plenty of running water and at least a major well. The upper floors of the inns are reached with a stone staircase. This upper floor is surrounded by rooms on all four sides. In front of the rooms there is always a spacious sofa with a portico and the doors of the rooms are opened to this sofa. In each room there is usually a hearth. Depending on the season, it can be heated up by the fuels provided by the owner of the inn or supplied by the the guests (Ergin, 2013).

Structurally the *hans* are divided into two categories as 'passenger inns' and 'commercial inns'. These constructions, specifically in the 15th and 16th centuries, developed as a continuation of the caravanserai's lodging and accommodation functions. The Ottoman Empire, where since the 15th century the central authority got established and attained power, the increasing number of *hans* became meeting points for merchants travelling from various cultures and geographies to meet with other merchants to exchange and store their goods while possibly staying over (Acun, 2002: 19).

The inns built in commercial areas due to the extensive configuration of such areas could acquire square, rectangular or depending on the plot of land organic-plan schemes. However, commercial inns are made up only of commercial stores. Commercial inns, which could be single or multi storied, can be divided into groups as having two or three or even no courtyards. The most important characteristic that distinguished commercial city hans from all other hans was that they were not to be used for stay overs. The commercial city hans consist of striking entrance gates and rooms lined up around the courtyard with porticos. In the commercial hans, besides the stores and overlooking the courtyards, as in closed bazaars ‘‘bedesten’’s there could be stores overlooking the (Atalan and Arel, 2016: 222). It appears that there were two-storied constructions built besides the square or close to square arcaded courtyard plan scheme which was taken as basis for the Ottoman han architecture. More specifically in the 16th and 17th

century works, there were many such examples. Simplicity was sought in the Ottoman period architecture. In the hans and the caravanserais, there was a shift away from a castle appearance and functionality. The outlets to the exterior have increased with stores starting to be incorporated on the facades (Gürkan, 1976: 9).

As from 1571, the beginning of the Ottoman rule till it was leased to the British in (1878), a number of structures that reflected Ottoman architecture with diverse functions were built. The Turks, who carried out a careful and proper settlement policy, relocated in general artisan families i.e. craftsmen to the towns after the conquest of Cyprus. As a result, crafts and business revived in Nicosia (Gürkan, 1989: 147). Inevitably construction of city trade centers similar to those in Anatolia reflecting the Ottoman traditional trade centers of large cities, began. The very first one of these was the Great Inn "*Han*" (Bulutkan, 2005: 320). In the cities for incoming foreign visitors, and especially for merchants inns were built not only to accommodate them but also to safeguard their merchandise, contributing to the city's commercial life (Gürkan, 1989: 159). It is more justifiable with regards to the historical documents to appropriate the construction of the Great Inn "*Han*" for Muzaffer Pasha. As a matter of fact, a decree issued by Sultan Selim II with regards to the construction of the inn still remains (Mühimme Book No: 29, p.135; Bağışkan, 2005: 321). The Great Inn "*Han*" was commissioned to be built by the architect Bostan who designed all the buildings that Muzaffer Pasha is appropriated for. However, it is not certain whether the inn has anything to do with the Bostan's design (Michealides, 2012: 295) (Figure 2).

Figure 2. *Old Great Khan and Nicosia Photograph*



Source: 'Cultural Center Collection of Laiki Bank', Nicosia; The History of The City, A. Marangou, p. 161, 2011.

According to the historian Rupert Gunnis, the Great Inn "*Han*" was already a typical medieval building long before 1570 later to be rebuilt and adapted as an inn. In the 18th century, priest Mariti, who lived in Nicosia: " This inn which was appropriated for Muzaffer Pasha, the entrance of which is constructed of five antique marbles and rooms surrounding its inner garden in the middle, was built by the taxes collected from the Cypriots From the original building, the very interesting octagonal stone chimneys remained. In this Cypriot edifice, we can best observe the most unusual features of the Middle Ages at the south-western corner

of the inn ‘. Likewise according to Jeorge Jeffery, on the outer wall of the Great Inn ‘*Han*’ facing the north, four medieval single row octagonally formed stone chimneys of height 1.5 meters rise from the parapet of the roof. This building feature, which is rare in Cyprus, allows for the escape of smoke from the narrow and long chimney (Figure 3).

Figure 3. North West View of Khan



Photograph by: Ş.Karaderi Özsoy, 2018.

Figure 4. Mosque



Photograph by: Ş.Karaderi Özsoy, 2018.

The Great Inn has sixty-eight rooms lined up around an open square courtyard, with cross-vaulted, covered arcaded galleries and ten shops on the front façade (eastern façade) which subsequently opened to the Asmaaltı square. In the middle of the inner courtyard there is an octagonally formed mosque covered with a dome and a fountain below it, erected on the arches of the marble columns, that was built in 1820 (Figure 4). The entrance into the han is provided by two gates on the east and west sides. The eastern gate leading to the Asmaaltı square is the main entrance gate of the inn (Figure 5) (Andız, 2010: 11). The western entrance of the inn was designed to be higher in order to allow easier access to the camels (Figure 6).

Figure 5. East Entrance of Khan



Photograph by: Ş.Karaderi Özsoy, 2018.

Figure 6. West Entrance of Khan



Photograph by: Ş.Karaderi Özsoy, 2018.

Methodology

The reuse within architecture arose in fact as a result of the needs of both cities and communities. Reuse, which allows for cultural and historical continuity along with the needs, increases the life span of buildings with the concept of retention and re-evaluation instead of a new formation. The correct use of re-use, while affecting the life span of the building in socio-cultural terms, enhances the location and the texture of the building increasing the comfort of the new users and satisfaction of the new users provides an appreciation of the success of the work being done (Aydın and Okuyucu, 2009).

In the Harold Kalman study, adaptation to reuse, describes the architectural structure and the architectural function as mutually indispensable. He points out that a two-part building analysis should be done in order to be able to establish the principles of harmony between structure and function. In the first part, a detailed building analysis, will reveal spatial and structural capabilities and limitations and also the potential for enlargement, and in the second part, a community user needs analysis will define the requirements of organizations and events for new or improved accommodation (Kalman, 2010). Henceforth the analysis planned for the determination of the success of the Great Han in re-use was carried out in two stages, in accordance with the principles stated by Kalman. In the first part, detailed building analysis to reveal the spatial and structural abilities and limitations and the potential for enlargement, and in the second part rather than the analysis of the physical structure of the building, the relationship between the functionality and the user and social and cultural context analysis is carried out.

In order to make every stage of this work more precise, a literary study was carried out at advanced level. In order to analyze the Great Khan and its surroundings, photographing, archive work, sketching and interviews were held with relevant people.

Findings and Results

The Use of Big Han in the Historical Process

The Great Inn ‘Han’ is a structure that hosted different functions throughout the history. It is also one of the rare Ottoman historical sites that has managed to survive till today after a long period of restoration. Chronologically speaking it was initially used as a living space i.e. lodging and accommodation, during the Ottoman period (1572-1878). It was then converted and served as the Nicosia Central Prison for the British which lasted till recently and again as a living space between 1901 and 1925 and during the years 1947-1962 provided shelter and subletted to low income families. In 1963 underwent a period of restoration managed by the Department of Antiquities Cyprus. However with the surge of the intercommunal conflicts in 1963 the restoration came to a hold. As a result it was utilised as a warehouse by the Town Planning and Housing Department until 1967. It then remained as a government office between the years 1972-1973. And by the end of

1982 restoration process was resumed by the Kıbrıs Vakıflar İdaresi ‘‘ *The Cyprus Pious Foundation*’’, the Department of Antiquities and Museums with funding contributed by the Embassy of Germany in Cyprus. Then in 1995 the restoration which lasted till the end of 2002 and undertaken by the Kıbrıs Vakıflar İdaresi ‘‘ *The Cyprus Pious Foundation*’’, the Department of Antiquities and Museums incooperation with the T. C. Yardım Heyeti ‘‘*Republic of Turkey Aid Committee*’’ completed preserving the exterior stores within with the aim of returning the Great Inn as a cultural center where the production and sale of hand crafts of the Turkish Cypriot folk arts as souvenirs would serve the public in large and the tourism industry as a whole.

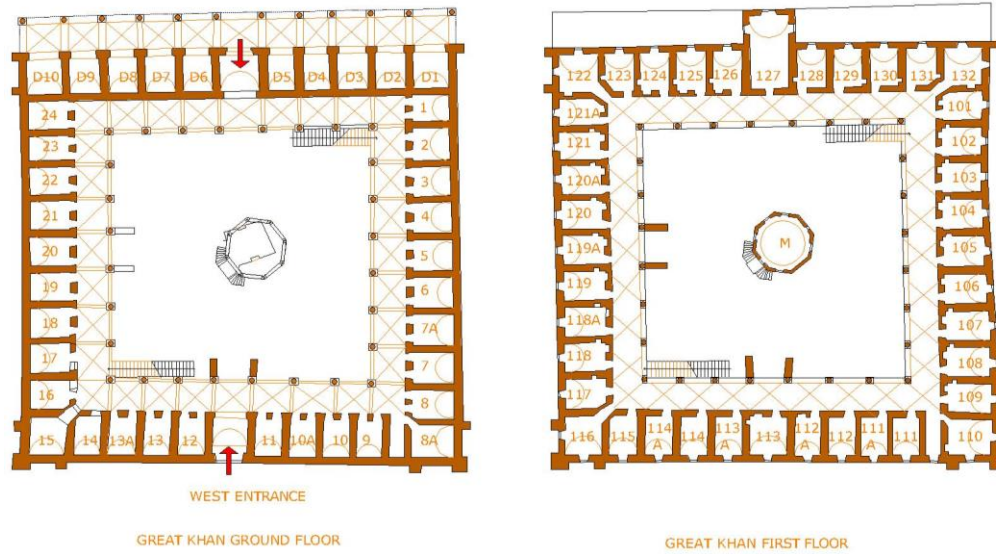
A Study of the Spatial Functionality of the Great Khan

By 2002 the restoration of the Great Inn ‘‘*Han*’’ completes having witnessed and served many diverse uses as a response to the necessities of time since it was first built, a project undertaken by the Department of Antiquities and Museums. Following the restoration the inauguration was held under the auspices of the Kıbrıs Vakıflar İdaresi ‘‘ *The Cyprus Pious Foundation*’’. *The Cyprus Pious Foundation* then chose to sublet each of the rooms on both two floors of the inn to those who would engage in the sales or production of the hand crfats, sale of souvenirs and local products and either serving or selling local dishes and delicacies. Inevitably revived, the inn serves its visitors and hence contributes to the local economy covering its own expenses at the same time.

Since the completion of the restoration over fifteen years ago many of the initial businesses still thrive while others have shifted in to different areas. There are total 78 rooms, 38 of which is on the ground and the 40 on the top second floor including the mosque ‘‘*mescid*’’ in the courtyard. A typical example of the Ottoman architecture porticos composed of arches link the opposing rooms with interior living spaces simultaneously enabling the use by the inhabitants (Figures 9 and 10). The semi-open spaces contribute particularly for the purpose of engaging the store owner with the customer i.e. a more effective interaction is achieved but also counteracting the production problem, a result of a lack of space while allowing a seamless air circulation. The introduction of more of the traditional crafts and the inclusion of other artisans is also influential in the design of spaces. The decorative elements used in some spaces are in harmony with the traditional hand craft products intended for sale and do not contradict the historical texture of the whole structure.

The fixated partition scheme of the Great Inn ‘‘*Khan*’’ with the ground and first floor plans is shown in (Table 1). Throughout the analytical process all the spatial types of the inn (closed-semi open-open) in current use and all the spatial data (determining the business types), the structural elements utilised in line with the operational requirements of all the spaces (doors, windows, furnitures, production units and sales fixture utilities), all the physical attributes affecting those spaces were analysed and the store owners were duly informed consequently finalising the study (Tables 1, 2 and 3).

Figure 7. Great Khan Ground Floor and First Floor Plans



Drawings by: Hasan Altan, 2018.

Table 1. Great Khan-close Space Analysis

The Spatial Analysis Of The Great Khan Close Space		
Space Function	Photograph	Space Features
Mosaic Atelier	Handcraft (Lefkara Work)Atelier	<p>The same space is used concurrently for production and sales. Thin shelves and glass showcases used for the work benches allows for efficient and expeditious sale of goods. The colors chosen for the mosaics are in an aesthetic harmony with the rest of the work space.</p> <p>Hand craft products are exhibited on the walls of both the interior and semi-open spaces as well as on the panels. In addition, on the walls white light is used for illumination and daylight usage was restrained.</p>
Ceramic Atelier	Painting Gallery	





		<p>work space are exhibited in this workshop and then sold. The products are exhibited on the interior facades of the work space. Daylight and ventilation usage.</p>
<p>Textile Atelier</p> 	<p>Accessorise Design Atelier</p> 	<p>Textiles from another work space are exhibited in this workshop and then sold. The products are exhibited on the wooden elements assembled on the interior facades of the work space. Daylight and ventilation usage. The same space is used concurrently for production and sales. The products are exhibited in wooden cupboards with glass fronts and on the elements assembled on the interior facades. Daylight and ventilation usage.</p>
<p>Handcraft (Cocoon and Lefkara Work)</p> 	<p>Wood Work + Pumpkin Work</p> 	<p>The same space is used concurrently for production and sale of traditional hand craft products. The products are exhibited on wooden shelves which are designed in addition to the inner wall facades. A different spatial ambience resulted using lightened traditional hand craft products. Lighter materials were used for display according to the products sold. More artificial lighting was preferred in the work space. The interior was kept cool for the longevity of products sold.</p>

Table 2. *Great Khan Semi Open Space Analysis*

The Spatial Analysis of the Great Khan Semi Open Space		
Space Function	Photograph	Space Features
<p>Handcraft (Wicker)</p> 	<p>Gift Shop</p> 	<p>Products from another work space are exhibited on stands in this workshop and in the front semi-open area. The souvenir store exhibits the products with stands, panels and metal hangers in semi-open spaces to entice its visitors sensually and visually with easy access to their products.</p> <p>Products from another work space are exhibited in this workshop and in the front semi-open area on stands, hangers and wooden shelves mounted on the walls.</p>
<p>Historical Muhallebi Shop</p> 	<p>Restaurant</p> 	<p>The kitchen space that is the interior workspace and the service area of the rice pudding maker is in open and semi open spaces. Traditional wicker chairs are situated to utilise the shade of the porticos.</p> <p>The dining areas of the restaurant, with an interior kitchen space serving traditional cuisine, are in open and semi open spaces. The wooden tables and chairs are organised in two rows.</p>
<p>Souvenir Shop</p> 	<p>Handcraft (Wicker)</p> 	<p>The souvenir store exhibits the products with stands on semi-open spaces and panels hanging from the walls to entice its visitors sensually and visually with easy access to their products.</p> <p>The same space is used concurrently for production and sales while exhibiting its products on wooden shelves and stands in the front semi-open area.</p>

Photographs by: Ş. Karaderi Özsoy, 2018.

Table 3. Great Khan-close Space Analysis

The Spatial Analysis Of The Great Khan Open Space		
Space Function	Photograph	Space Functions
Restaurant 	Courtyard 	<p>The only restaurant with a commanding location serves in the open space as well. The wooden tables and chairs in the courtyard come with shading provided.</p> <p>The courtyard which is in the center of the edifice, features full open spaces, where various cultural and artistic activities are performed. An ensemble awaits its audience for a planned concert as seen in the photograph.</p>
Courtyard 	Restaurant 	<p>There are times when additional social activities are held in the courtyard of the edifice aimed at visiting student groups as part of their cultural and historical sight seeing tours.</p> <p>The demounted wooden structure located in the courtyard of the Great Inn "Han" and belonging to the restaurant, meets the need for completely closed dining areas during the winter months.</p>

Photographs by: Ş. Karaderi Özsoy, 2018.

Great Khan Ground Floor Usage

Despite the highest percentage usage of the ground floor the traditional hand craft stores seconds the dining areas in terms of the number of rooms together with the closed interior space area in square meters which occupy a larger space. Consequently the following were in a descending order of percentage space and closed- space usage, services and utilities (the toilets, the security and the electrical service ducts), painting workshop and the gallery, the souvenir store, the antique shop the barber shop and the tattoo saloon.

Great Khan First Floor Usage

In the first floor, the overall space usage and the closed interior space usage measurements were in parallel. Consequently the following were in a





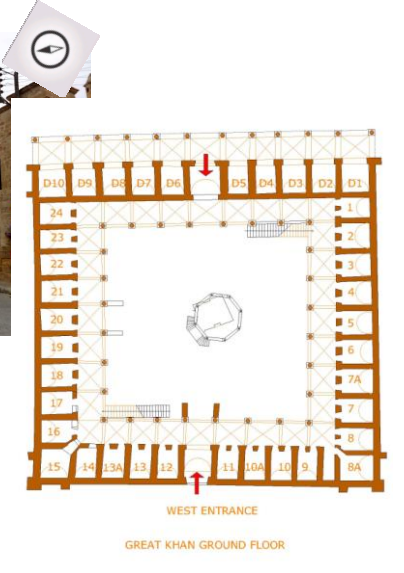



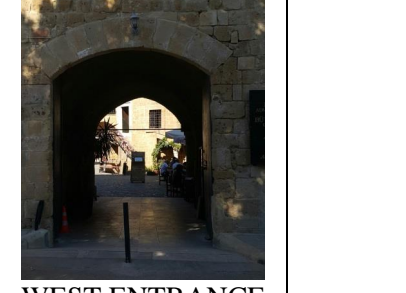
descending order of percentage usage, the traditional hand craft store, the ceramics workshop, the jewelry store, the painting and photography workshop, the antique shop, the graphic design and the tattoo saloon. General use of the edifice as a whole indicates that the largest share of usage on both floors traditional hand craft stores, food & beverage sections, ceramics workshops and finally services and utilities areas.

Great Khan Immediate Vicinity Usage

As one of the most significant symbols of the walled-city Nicosia the Great Khan is historically and as a cultural heritage site substantially noteworthy contributing to its immediate vicinity not only socially but also economically. A very prominent feature of the actively used inn following its restoration, contrary to the other inns is that, it is not inward bound instead the stores on the eastern façade and porticos face the adjacent street.

Stipulating its affiliation to the adjacent street, there is a parallel to the popularity and an increase in the potential use of the adjacent street which led to the opening of a clothing store, a diner and other work spaces. Especially in the recent times, the number of out-of-town bars around the inn has rejuvenated the age of the visitors profile with a more dynamic atmosphere. Live music performances organised by the Nicosia Municipality at weekends, sets the stage for entertainment public at large indulge in social activities with the immediate vicinity of the inn and beyond tables and chairs spreading across (Table 6). By the very impact of the Great Khan the square along the west end of the street duly opened with many cafes, diners, sitting areas and miscellaneous semi-open and open spaces where public at large can spend time and socialize. Opposite the northern façade lies the Gamblers Inn '*Kumarcilar Hani*' the restoration of which was completed a year ago, functionally complimenting and in social unison with Great Khan. An axis was drawn across the inns, the historic Asmaalti Bereket Bakery and many new establishments offering alternative spaces to the public in large with collective employment opportunities to the community. Great Inn's '*Han*' central location within the walled city of Nicosia and its close proximity to the Green Line connects the historic Selimiye Mosque '*St. Sophia Cathedral*', the Bedesten '*St. Nicholas Church*' and the historic Municipal Market '*Bandabulya*' via the western gate inferring the main pedestrian axis.

Table 4. *Khan's Vicinity Usage Photographs*

 <p>EAST ENTRANCE</p>	 <p>EAST FACADE Connecting to shopping streets</p>	 <p>NORTH-EAST CORNER View from avenue with restaurants and Kumarcilar Khans</p>
 <p>NORTH FACADE</p>	 <p>GREAT KHAN GROUND FLOOR</p>	 <p>COURTYARD Evening concert activities at Khan's courtyard</p>
 <p>SOUTH-WEST CORNER</p>	 <p>WEST FACADE</p>	 <p>WEST ENTRANCE</p>

Photographs by: Ş. Karaderi Özsoy, 2018.

Great Khan User Analysis

In order to understand the inn-man relationship and its reflection on the edifice, which is one of the aims of this study, a number of questions were previously prepared and forwarded to the local crafts men who produced and sold in their own stores in continuous contact with the visitors to the inn .

And in order to find out how the current use of the inn affects the individual and how the current use affects the inn itself with answers to questions to discuss the future sustainability of such effects, the benefits of the inn to the community and vice versa were determined with the following conclusions.

Stipulating the benefits of the Great Khan, it is a very significant tourism destination frequently visited by local and foreign tourists, soldiers and students. And being a meeting junction for locals, weekends are favoured by families with children. Art and cultural events are organized every week accompanied with musical programs and permanent exhibitions. The Great Khan contributes to the income of the pensioners through extra work and cash. It also provides employees with a pleasant environment and the opportunity to meet new people. It contributes to the recognition of traditional hand crafts unique to Cyprus as well as to the manufacture of original and patent local products. The past history of the edifice and its mystical ambiance inspire the works of the artists. The diverse nationality profile of the visitors creates a more universal work environment. Finally, every store generates job opportunities for many women working in various hand crafts, in workshops or in their own homes.

While the benefits to the community is examined, it was observed that the building is maintained continuously due to the active use of the inn and minor renovations by the store owners. The craftsmen and their products which emerged as a part of the Great Khan over time, has increased the number of visitors to the building. The store owners of the "*Khan*" provide occasional training to both the visitors and the state institutions. To capture the attention of the new generations more modern patterns and motifs are used in the design of some products produced in the inn. The store owners who work under present conditions have opted to work there so as to be in an authentic environment and to create the sort of art self claimed the true art without serious revenue expectations.

Discussion and Conclusions

Consistent with the historical and physical research and analysis of the Great Khan, the reuse of the edifice together with the outcome of social and cultural analyzes of its spaces, its present state and mission were determined as follows.

The fact that the edifice is of typical Ottoman architecture has strengthened the social interaction of the islands population, a multi-cultural community, with the edifice, welcoming people at hard times, a witness to the past experiences with a protective mission. There were mostly sale of traditional arts in the Great Khan after its re-use indicating common ties between the inn and the community as whole. People felt as if a part of themselves was locked in the building itself, enclaving themselves in spaces that have traditional values, contributing to the current social atmosphere. And hence for that reason alone, the edifice achieved its present popularity.

Great Khan hosts a diverse groups of tourists, shoppers, visiting locals and many more and yet all with one common denominator. It is the common desire to be visiting, spending some time and experiencing the social ambiance of one of

the most outstanding cultural heritage site of the islands long history. – Under the same there is an opportunity to gather for the same purpose, communicate and discover common grounds. Following the restoration and assignments many of the stores revived and in time rose to fame likewise with the inn. There is a strong tie of ownership development to encountering those familiar faces and familiar environments reinforcing their confidence in that particular environment. The restoration took into account the historical significance of the edifice, specially in the design of the interior spaces, utilizing environmentally sensitive, traditional materials to avoid any permanent damage. The interior design has the flexibility to be adapted to future functional changes in the rooms and dictates the priority of the edifice without any loss of identity. The Great Khan recruits staff into the stores for the sale of Cypriot traditional hand crafts and works of art by local artists, as well as providing opportunity to reach out to people through heritage, arts and culture and the ethical values of the community. And simultaneously held regular concerts and exhibitions of photographs, paintings, and cartoons generate social environments where strong relationships among people at large develop.

The current political problems in Cyprus adversely effect the day to day running of the Great Khan in terms of the inadequate number of tourists visiting northern Cyprus moreover the tourists and visitors crossing the border from the south do not contribute much to the economy either. Despite the ongoing political issues in Cyprus, the added value to the city, the Great Khan has not only increased the employment opportunities for the present store owners and their staff but also for its immediate vicinity and beyond evolving in to a symbol not just for the capital city Nicosia but for all the island becoming absolutely indispensable for the tourism sector. Inevitably the Great Khan has become a vital source of economic income for the community as a whole. Great Khan welcomes people of all ages regardless of nationality, religion, languages and ethnicity, exemplifying the core human values for both Cyprus and the world all over despite the political and economic issues post restoration process. As part of our past and today the Great Khan is one of our most significant architectural cultural heritages an incentive for the next generations to discover their identity and culture.

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