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SPATIAL SUSTAINABILITY OF INTANGIBLE CULTURAL HERITAGE: PRODUCTION, REPRESENTATION, AND VISITOR INTERACTION IN THE ODUNPAZARI GLASS WORKSHOPS

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Abstract

The present study investigates the spatial characteristics of craft practice in glass workshops and the contribution of interior design to the cultural tourism experience in a row of historic towns in Eskişehir known as Odunpazarı. While craft workshops are conventionally framed as sites of production, this study argues that they simultaneously function as hybrid cultural interfaces in which making, experience, and narrative are spatially co-produced. This study, which follows a comparative case study design, is specifically crafted around three active glass workshops in Odunpazarı, Eskişehir, Turkey. Supplementing the previous qualitative research framework, data collection included on-site observation, photography, and spatial analysis of the workshops. They were then considered in terms of their spatial organisation, production visibility, thresholds, sensory qualities, and the producer-to-visitor interaction model. The analysis demonstrates that the workshops differ from one another not because of their common regional background, but because each workshop has its own spatial logics: participatory/porous; institutional/pedagogical; and domestic/memory-oriented. The positioning of the workbenches, the circulation routes, and the proximity or distance of the materials to each other turn the craft practice into a site where visitors can observe a performance space for technical practice. It demonstrates that the sensory qualities of the space, such as heat, light, and sound, are part and parcel of shaping visitors' experience with authenticity. In modern life, interior design contributes significantly to the continuity of crafts and transfers cultural heritage from one generation to another. The workshop's spatial organization is a cultural interface between local identity and the global tourism economy. To maintain traditional techniques, it is critical to find spatial environments where crafts can be displayed as living know-how.

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Introduction

In recent years, cultural tourism has moved away from approaches based on the consumption of fixed heritage objects and toward more interactive models that center production processes, experience, and embodied participation. In this context, craft has regained visibility not merely as a mode of producing material goods but as a cultural practice that generates narrative, meaning, and sensory experience.[1] Craft workshops, in particular, form an interface between local knowledge, cultural identity, and tourism, transforming production spaces into sites of observation, encounter, and experience.[2]

While existing studies on craft heritage tend to focus on objects, techniques, or socio-economic dimensions, the spatial conditions in which craft practices take place and are experienced have received comparatively limited attention. Tokat and Doğan examine craft practices in the Ankara Castle area from sustainability and localization perspectives, focusing on supporting artisans' knowledge and skills through design. However, their study does not address the spatial organization of workshop interiors where production occurs, nor the relationship these interiors establish with visitor experience in the context of cultural tourism.[3] Yazıcı and Yalçıner Ercoşkun address the pottery tradition in Avanos within the framework of intangible cultural heritage, emphasizing urban conservation and sustainability, as well as the relationship between production spaces and the urban fabric. Yet their study does not discuss the organization of workshop interiors or how these spaces structure the visitor experience within cultural tourism at the scale of interior architecture.[4] Pınar Yeşil and Ketencioğlu consider Eflani circle weavings in relation to sustainability and cultural heritage, focusing on technical aspects of the craft and its reinterpretation through contemporary design. However, their work does not discuss the interior organization of production spaces, spatial experience, or the relationship with cultural tourism at the scale of interior architecture.[5] As a result, locally embedded, small-scale workshop interiors with active production remain insufficiently examined. The workshop interior tryptic is a key element in depicting how craft is seen, transferred, and maintained. All of these elements come into play in the spatial organization, the level of visibility of production, the carving away of boundaries between producer and visitor, and sensory ingredients such as light, heat, sound, and materials, aspects that emerge from craft's more specialized mode of production to collective expressions of culture. Thus, the conceived interior of the workshop is not only a physical entity but a cultural construction that links craftsmanship with narrative and tourism. Such spaces can be in their right to carry a local identity and contribute to a model of sustainable tourism.

A notable example of this context is the district of Odunpazarı, one of Eskişehir's historical texture.[6] In recent years, amid culture- and craft-oriented transformation processes, Odunpazarı has become a cultural tourism hub, where meerschaum and glass workshops play a prominent role. These workshops operate not only as sites of glass production but also as spaces where the production process

is intentionally opened to visitors and craft is staged in the interior as a performative and sensory experience.[7]

The current study aims to investigate the spatial staging of craft in the glass workshops in Odunpazarı and evaluate the contribution of interior design to the development of local identity and cultural tourism. Focusing on three active glass workshops in the district of Odunpazarı in Eskişehir, the study analyzes the spatial organization, the visibility of craft processes, the interactions between visitors and producers, and the sensory qualities of the interior spaces in terms of interior architecture. By demonstrating that craft workshops operate not merely as production sites but as hybrid cultural interfaces that integrate making, experience, and narrative within a single spatial system, the study contributes to ongoing debates in cultural heritage, tourism, and sustainability in interior architecture.

CONCEPTUAL FRAMEWORK

Craft, Space, and Cultural Experience

Craft theory in contemporary scholarship resists reduction to manual dexterity or technical production alone. Central to this study's analytical framework is Richard Sennett's reformulation of craft as a fundamental human drive toward quality-making - a continuous, recursive dialogue between hand and head in which thinking and doing are not sequential but mutually generative. This dialogue becomes analytically concrete in the glass workshop: the glassblower who rotates a molten gather on the blowpipe, reads its temperature through color and viscosity, and adjusts breath pressure in response to the material's resistance is not executing a pre-formed plan but engaging in what Sennett terms tacit knowledge - understanding that exists only within the act of making, inseparable from the material conditions and spatial environment in which it is produced.[8] In this sense, craft constitutes not merely the production of aesthetic objects but a situated, embodied practice in which the relationships among material, technique, body, and spatial environment are irreducible - a framing that repositions the workshop interior not as a neutral container of production but as a constitutive dimension of craft knowledge itself.

The survival of craft is not only an economic problem but an epistemological one: if embodied practice ceases, the knowledge system inscribed within it becomes irrecoverable through documentation alone. Although technological development has expanded the possibilities for human life, it has also weakened interaction between academic and craft institutions. The rise of industrialization, rural-to-urban migration, accelerated production and consumption, and globalization are among the main factors that make it difficult for artisans to sustain their livelihoods.[9] In particular, the reliance of traditional craft products on manual labor makes production slow and labor-intensive, creating a competitive disadvantage against mass-produced goods. This situation reduces demand for craft products and leads artisans to abandon the production of cultural heritage that has become economically unsustainable.[10] In contrast, international frameworks for safeguarding intangible cultural heritage, especially UNESCO conventions, emphasize that the sustainability of crafts can be ensured not only

through documentation but also through continued practice.[11] Preserving craft thus requires keeping the production process alive; in other words, sustaining the practice itself. This approach positions craft not only as a heritage element of the past but as a cultural process experienced within contemporary life - one whose continuity is inseparable from the spatial conditions in which practice takes place.

Nimkulrat's concept of "hands-on intellect" illuminates what is at stake in this transmission: craft knowledge is not a body of information that can be codified and transferred through documentation, but a mode of understanding inseparable from the act of making.[12] When craft objects are regarded as cultural assets, they carry personal meaning-making, social relations, and contextual knowledge whose transmission requires active, spatially embedded practice. In this sense, craft is not merely the sum of technical qualities, but a form of embodied cognition distributed across the practitioner, the material, the tools, and the spatial environment of production - one that is sustained only through the living relationships grounded in local cultural heritage.[13]

In this context, the relationship between craft and space takes on a crucial dimension. Craft production is not merely an activity but a physical process in which specific materials, tools, rituals, and body movements are located in an interior space. While the production process is realized through the interaction of the material and the body, this interaction is mediated through the spatial configuration of the workshop, including factors such as light, temperature, sound, and circulation patterns. Therefore, craft is not merely the production of an object but the experience of producing it in spatial confines. The viability of the craft production is immediately related to the spatial conditions in which it is realized.

In the context of cultural tourism, craft production spaces are not merely production spaces but also spaces of experience. The visitor does not merely experience the object, but also the production process, its sound, rhythm, and material changes, and therefore is involved in the cultural experience. This experience is the site in which the notion of craft is relocated from the object to the spatial and sensory experience. Therefore, the notion of craft is realized as the site of material and cultural narratives, and the interior is the site where this narrative unfolds.

Interior Space as a Cultural Construct

This study's theoretical framework positions interior space not as a neutral container of activity but as an active co-producer of social and cultural relations. Henri Lefebvre's theory of the social production of space is foundational here: space is not merely where production occurs but is itself produced through decisions about organization, access, and visibility that encode social values and power relations. In a glass workshop, the placement of the furnace relative to visitor circulation, the arrangement of workbenches, and the presence or absence of spatial barriers between producer and observer are not neutral technical choices but constitute what Lefebvre calls "spatial practice" decisions that produce and reproduce specific social relations between maker, material, and visiting public.[14] Amos Rapoport's complementary framework reveals that the same interior space is perceived differently depending on the cultural codes through which it is

approached: the glass workshop that an artisan reads as a functional production environment structured by material requirements is simultaneously read by a cultural tourist as an experiential stage organized for observation. Space is less an abstract geometric field than a culturally mediated perceptual whole that different observers interpret through distinct frameworks of meaning.[15] Within this framework, interior design is not merely a formal or aesthetic practice but a social and cultural act: the organization of a workshop interior determines who observes, who participates, what is made visible, and what is concealed - and in doing so, actively shapes the cultural meaning of craft itself.

Central to this framework is Maurice Merleau-Ponty's phenomenological account of space as constituted through bodily experience. For Merleau-Ponty, the body is not located within space as an object among objects; rather, the body inhabits space, orienting itself through perception, movement, and sensory engagement with the environment rather than through abstract geometric coordinates.[16] This phenomenological account is analytically decisive for understanding the craft workshop. In the glass workshop specifically, space is not experienced as a geometric volume but as a field of sensory intensities: the radiant heat of the furnace establishes bodily proximity thresholds that determine how close one can approach; the amber glow of molten glass organizes visual attention across the room; the rhythmic sound of the blowtorch creates temporal orientation within the production process. For the artisan, these sensory conditions are not environmental factors to be managed but the very medium through which craft knowledge is enacted and transmitted. McHattie, Champion, and Johnson capture this when they argue that craft is a lived experience realized precisely through the tri-directional interaction of body, material, and environment.[17] Nimkulrat's concept of "hands-on intellect" deepens this account: craft constitutes a distinct mode of thinking through materials, in which understanding does not precede action but emerges within it.[18] Groth's research on embodied cognition extends this further: craft knowledge is distributed across the practitioner's body, the material being transformed, the tools employed, and the spatial configuration of the workshop itself. In this light, the spatial organization of the workshop, the positioning of the furnace, the reach distances between tools and materials, the thermal zones created by heat sources, is not merely a practical arrangement but a cognitive scaffold: space structures how craft knowledge is generated, enacted, and transmitted from one practitioner to the next.[19]

In the context of craft workshops, this embodied experience gains a new dimension through Erving Goffman's dramaturgical theory. The workshop interior presents a hybrid structure with a front region where the artisan's technical skill is displayed and a back region where the technical and raw preparations for production are carried out.[20] The degree to which this front-back boundary is maintained, blurred, or deliberately dismantled is one of the key variables distinguishing the three workshops examined in this study. Interior design, in this analytical register, is not only a visual or formal practice but the spatial staging of craft as cultural performance - an organization of the sensory environment that determines what is shown, what is concealed, and what kind of relationship is constructed between maker and witness.

The third analytical dimension of the framework concerns the relationship between interior space, cultural memory, and place identity. Asiliskender's concept of spatial strata articulates how workshop interiors are not merely physical environments but accumulations of practice: the worn surfaces, the arrangement of tools, and the spatial dispositions formed through repeated production encode the history of craft knowledge that has been enacted within them.[21] The workshop interior thus materializes cultural memory through its spatial fabric. Edward Relph's theory of place identity articulates this dimension: place is not merely a geographic location but a meaningful center of direct human experience, whose identity emerges from the sedimentation of activities, perceptions, and collective meanings over time.[22] The three workshops in Odunpazırı each embody a distinct form of this place identity: the vernacular timber architecture of Workshop 1 anchors craft within the continuity of domestic building tradition; the Ottoman monumental structure of Workshop 2 frames craft within institutional and historical depth; the adaptive domestic space of Workshop 3 makes visible the layering of residential memory with artisanal practice. Place identity is constituted from the interaction of the physical environment, its accumulated activities, and the layers of meaning derived from individual and collective experience[23]. In Relph's terms, the authentic place experience these workshop interiors offer, a direct, unsimulated encounter with a space whose identity has been formed through genuine practice over time, is precisely what distinguishes cultural craft tourism from the commodified representation of heritage in decontextualized exhibition settings. Relph's notion of authentic place experience refers to this direct, genuine encounter with a place's identity.[24] Thus, the vernacular architectural character of the workshops studied here, their timber beams, stone walls, domestic scales, and accumulated material traces, is not an incidental aesthetic quality but a structural condition of the authentic place experience they offer. The interior, in this analytical framework, is neither a neutral backdrop for production nor a decorative container for cultural display: it is an active structure continuously co-produced with craft practice, whose spatial organization directly conditions the transmission, experience, and cultural sustainability of craft knowledge.

Taken together, these four theoretical dimensions, the social production of space, its cultural mediation through perception, its phenomenological constitution through the body, and its formation as place identity through accumulated practice, provide the analytical vocabulary with which this study examines the glass workshops of Odunpazarı. Together, these frameworks enable a reading of workshop interiors not as technical environments but as cultural systems in which the production, representation, and transmission of craft knowledge are simultaneously at stake. The interior emerges as the critical medium through which craft and tourism, tradition and modernity, local identity and global cultural economy are brought into relation - and it is from this analytical position that the spatial configurations of the three workshops will be examined.

Craft-Based Tourism and Sustainability

Cultural tourism has thus moved from the conventional approach, where objects are merely viewed, to a system where participation and knowledge acquisition are integral components. This shift is driven by the modern tourist's interest in not only participating in the final product but also in the story, work, and production involved in it.[25] In this sense, craft workshops could be seen as experiential interfaces that facilitate the search for authenticity, where the spectator may witness the mastery of the craftsman, the transformation of the material, and the materialization of the local memory. With respect to the sustainability of crafts, it may be stated that tourism plays an important role as a mechanism for protecting cultural heritage, despite the risk of commodification that this practice is often accused of promoting. It is a fact that the very survival of intangible heritage depends on its transmission from one generation to the next.[26]

The process of sustainability under consideration offers a holistic model in which the economic, cultural, and spatial factors appear intricately linked. In the economic context, the continuation of production is sustained by the creation of a niche market for handcrafted goods that differ from the standardization of mass production. Cultural factors reveal the social prestige the craftsman gains through appreciation of the craft.[27] This social prestige provides the essential motivation for the transmission of knowledge through the master-apprentice relationship to younger generations.[28] On the spatial dimension of the process, visitors' search for an authentic atmosphere necessitates the preservation and adaptive reuse of the traditional workshop fabric through its integration with contemporary requirements. In this way, the visitor becomes a compatible stakeholder in creative tourism, transforming into an active participant who shares in the smells, sounds, and heat within the workshop[29]. This interaction transforms the workshop from a mere site of production into a performative space in which production itself is staged. The spatial staging of craft production for public audiences is not a contemporary phenomenon. The glass furnaces of Murano, Venice, have operated as sites of tourist observation since at least the nineteenth century, functioning simultaneously as active production spaces and performative spectacles in which the transformation of molten glass constitutes the primary attraction.[30] Similarly, the major international exhibitions of the nineteenth century, including the Great Exhibition of 1851 in London and the 1889 Exposition Universelle in Paris, featured working reconstructions of artisan workshops as pedagogical displays intended to render craft heritage legible to mass audiences.[31] These precedents establish a long history of craft-as-performance in which the spatial separation between producer and observer, and the visibility of the production process, were deliberate organizational choices with cultural and educational intent. Contemporary experiential retail design extends this logic into commercial contexts: the literature on retail atmospherics and experiential consumption demonstrates that spatial configuration, lighting, materiality, sensory stimulation, and the staging of production or preparation processes, directly shapes consumer engagement and perceived authenticity.[32] The glass workshops of Odunpazarı can thus be understood within this broader continuum: they inherit

a spatial tradition of craft visibility that predates contemporary cultural tourism, while simultaneously participating in the experiential economy of the present.

Method

This study adopts a qualitative research approach to examine how craft practices are staged spatially within interiors and how these spaces contribute to the cultural tourism experience. As a comparative case study focused on active glass workshops in Eskişehir's historic Odunpazarı district, the analysis allows for the examination of spatial arrangements, production processes, and experiential qualities in depth within their real-life context.

The research includes three glass workshops in the historic town of Odunpazarı in the city of Eskişehir. The town was selected for the research because, over the last two decades, it has transformed into a craft-oriented cultural tourist destination offering both traditional fabrics and craft practices. The workshops selected for the research were identified through purposive sampling, focusing on workshops where hot glass blowing and cold glass processing occur in front of visitors, thereby imbuing the production process with a dimension of performance. The data collection method adopted for the research was the observation and photography method by the researcher. During the data collection process, the spatial layout, the positioning of the production areas, the circulation patterns of visitors, and the sensory attributes of the interior spaces were systematically documented. The photographs collected during the research process served as the primary tool for data analysis to identify the spatial layout and the relationships between producers and visitors.

In this context, the workshops selected for the research process were identified based on the application of the aforementioned parameters to identify the spatial configurations, the degree to which the production process is visible, the degree to which the workshops offer spatial openness and permeability, the interior circulation and threshold configurations, the sensory attributes, the attributes of local identity and cultural expression, and the visitor-producer interactions.

Glass workshop 1

The selected sample, Glass Workshop 1, is located in a two-story historic building within the traditional residential area of Odunpazarı. The timber-framed and white-plastered façade of the building, which corresponds to the vernacular buildings in the area in both design and material use, suggests that this building is part of the local architectural continuum and not an anonymous commercial building (**fig. 1**). The relationship to the street is very permeable, with large windows and a door that looks directly outwards, allowing the observation of the production process within the workshop from the street. In this way, the distinction between the street and the interior space dissolves, leaving the threshold between the two as a semi-open space.



Fig. 1. Facade View of Workshop 1.[33]

The workbench in the workshop appears to be the heart of the place, right in the middle of everything, which helps create a smooth flow around it, giving everyone a good view of what's going on. Instead of having separate areas for work and display, the workbench handles both. It's where the action happens, and visitors get to see the magic unfold. Upstairs, it creates the impression of a cozy spot for work or even living, adding a touch of mystery to the space.

The seating arrangement and the open layout around the workbench create a cozy space that invites visitors to observe the production process and feel like they're part of it. On the wall across from the workbench, you'll find wooden shelves, jewelry boards, and glass displays showcasing the finished products. The workbench itself is where you'll spot the blowtorch *(şaloma)*, glass rods, sand, and all the tools needed for production, clearly defining the production area (**fig. 2**). The artisan's skills now play a central role in how the space is set up.

The atmosphere of the space is a mix of a traditional historical residential space and the practical and technical needs of craftsmanship. While the wooden beams of the ceiling and posts, and the historical flooring maintain their original characteristics, the gas lines, ventilation, and technical installations make visible the technical infrastructure of glass production. As such, it is a space created through the adaptation of an existing building, not a contemporary studio, and it combines craft production with local architectural identity in a way that sustains continuity in heritage culture. In addition, the lighting scheme of the space reflects its hybrid characteristics, with spotlights for detailed work within the production space and warm-toned lighting that sustains the space's authentic ambiance for general lighting. The lighting of display cases further highlights the craft products. Scintillation in the vitrines, created by light refraction in glass, along with the rhythmic sound of the blowtorch, are the essential elements that create the visual and auditory atmosphere in the space.



Fig. 2. Main Production Areas in Workshop 1.

In Workshop 1, the functions of production, display, and sales are integrated into the same space, as evidenced by the display cases and the jewelry panels placed along the walls and the corners of the workshop (**fig. 3**). This way, the experience of purchase is an extension of the experience of production. This arrangement creates the illusion of an explicit link between the economic sustainability of the craft and the experience of the product, thus transforming the space into an exhibition-retail area.

The workshop is an experience that minimizes the physical and visual distance between the visitor and the artisan. The lack of boundaries between the production area also allows visitors to observe the process closely, enabling them to communicate with the artisan. The experience of the craft is thus transformed from an abstract cultural value into a corporeal experience. The display of colored rods also creates an experience that allows the visitor to make a visual, as well as potential, tactile connection with the raw materials of the craft. The heat of the flame, the chemical change of the material, the sounds of the tools, and the bodily movement of the artisan all work together to enhance the multisensory experience of the craft. The environment thus offers an experience that allows the visitor to learn about the craft not only through the object itself, but also through the act of observing, communicating, and experiencing it.

In this context, Workshop 1 provides a hybrid interior example located within a traditional residential structure, combining production, display, sales, and tourist experience within a single spatial system. The spatial organization makes craft production visible and performative rather than concealed, transforming the visitor from a passive observer into a participant in the experience. In this respect, the workshop clearly demonstrates that craft is not only the production of objects but a cultural practice staged spatially and experienced sensorially.



Fig. 3. Jewelry Display Panels, Vitrines, and Materials in Workshop 1.

Glass workshop 2

Workshop 2, operated under the Odunpazarı Municipality (Open Flame Glass Shaping Studio), is located in a monumental historic structure with thick stone walls, unlike the small-scale craft workshops embedded in the residential fabric. This building is the Kurşunlu Complex, a group of structures from the 16th-century Ottoman period.[34] With its stone façade, arched entrance opening, and heavy iron door, the structure presents an introverted architectural character, turning the transition into the interior into a controlled and dramatic experience (**fig. 4**). In Lefebvre's approach to the social production of space, this threshold concretizes the transformation between the public street and the semi-public production area. Upon entering, the sudden expansion of the space creates an inward-opening spatial effect, intensifying the visitor's sense of place.

The interior is organized around a large, single-volume main hall, defined by a high, vaulted ceiling and thick stone walls. The structural system directly determines the spatial character, while arched passages and wall niches make the building's historical depth explicit. Stone walls, brick arches, and vaulted roofing are demonstrably evidence of historical strata within the building. In contrast, contemporary elements such as display cases, metal framing, and technical equipment are easily readable as contemporary additions within this historical space. As such, the space itself takes on a palimpsest-like quality, signifying the presence of multiple temporal layers.

This arrangement allows the visitor to move through the space and gain different perspectives on the merchandise. The central void area can be seen as the production area, and the vitrines as the display area for the production results. Thus, the space can be seen as providing a holistic experience in the triad of production/display/observation. Compared to craft workshops, the distinction between the producer and the visitor is clearly maintained. The visitor circulation area is separated from the production area by wooden barriers and rope-guided pathways. The clear distinction maintained in the design suggests that the production process is intended to be a controlled observation area, as discussed in the context of Goffman's concepts of the front and back regions. The stations along

the production line and the lighting in the area transform the space into a systematic area intended for education. The spatial separation between the observer and the production process limits direct participation, encouraging concentrated observation. Observing the exact moment when the form develops transforms the process into a demonstration area intended for education. The ordered arrangement of the materials and the tools used in the process reinforces the idea that the production process is a planned event, as discussed in the context of the design process. The display cases occupy a central position in the way the space is perceived.



Fig. 4. Exterior View of Workshop 2[35] and the Interior Entrance Area.

Glass display cases are equipped with lights to enhance the bond between light and the physical objects made of glass, making both light and glass coexist as one and appear as glass artwork rather than glass merchandise. Floor-level exhibit/vitrines allow visitors an opportunity to bend over to see enough detail of each item displayed in that area of an exhibit to create an interest in seeing more, but they cannot physically touch any exhibit within a vitrine. Wall niches and areas beneath arches use the building's original architecture to display exhibits. When items are displayed within an arched area, the object(s) become part of an "exhibit within a museum vitrine," changing the craft from being displayed as craft to being displayed as an "aesthetic representation."

The open-flame glass-shaping stations are maintained in a separate, designated area from the visitor area, using transparent barriers to maintain physical separation between the production process and personal viewing. The use of transparent barriers creates a relationship with the production process, providing a spectacle. The visible combustion furnace, ventilation system, and gas installation provide evidence that this space is both an exhibition space and an active production area. The installation of both furnaces and other technical apparatus in the studio supports the idea of craft as a mode of inquiry that requires the interrogation of the material conditions found there, as proposed by Nimkulrat. The systematic, regimented arrangement of all the equipment in the studio also

suggests a pre-planned studio rather than an improvised production setting (**fig. 5**).

The limited window openings and the large stone walls prevent natural light from illuminating the space, which remains defined by artificial light. The general lighting remains low, while the focused lighting on the vitrines and production areas highlights the clarity and brilliance of the glass materials. Indirectly lighting the vault surface emphasizes the curvature of the arch form of the vault. The environmental quality of the space derives from the contrast between the cold, heavy texture of the stone and the warm, light-working properties of the glass materials used, producing a strong spatial identity in both material and environmental terms. The warm lighting of the stone helps counter its hard surface, producing a museum-like quality to the space.



Fig. 5. Display and Main Production Areas in Workshop 2.

Workshop 2 describes an institutionalized, controlled atelier space that accommodates contemporary craft production within a historic architectural framework. While the production process is visible, the distinction between visitor and producer shifts the space from a master-apprentice relationship to a spectatorial and educational experience. In such a framework, the building may be seen as having a multilayered spatial configuration that accommodates contemporary production practices within a robust spatial framework of historic stone architecture. In such a manner, it may be seen as providing a hybrid of production, display, and observation within a single spatial entity. Through institutional separation and security-oriented spatial separation, it may be seen as a semi-museum and semi-production facility that accommodates contemporary craft production as a controlled, performative process that occurs outside direct production and participation.

Glass workshop 3

Workshop 3, one of the studied examples, presents a craft space formed by the extensive transformation of a traditional residential building in Odunpazarı to accommodate the intensive technical infrastructure required for hot-glass blowing.

While the exterior preserves the building's traditional character, wooden shutters serve as vitrines, product displays, and prominent signage, positioning the space as a semi-commercial art shop that directly addresses tourist circulation. The spill of glass objects and souvenir items, such as evil-eye beads, toward the street turns the threshold into a visual experience area rather than merely a physical entrance, inviting visitors into the interior. In Relph's terms of place experience, this façade functions as a representational surface that establishes place identity directly on the street.

Although the ground floor is small, production, display, and sales functions are interwoven within the same volume. Glass shelves on the walls, vitrines, and the central work table invite visitors into the "kitchen" of production. The absence of a sharp boundary between production and sales areas brings the backstage of craft to the center of the spatial experience. Equipment on the workbench, glass rods, and a blowtorch demonstrates that craft knowledge is shaped through material and action rather than remaining theoretical. Uniform fluorescent lighting gives the space a functional workshop character rather than a museum-like atmosphere, creating the impression of a living production environment (**fig. 6**). A distinctive feature is the vertical spatial organization in which different stages of the production process are distributed across floors. Planters on the wooden staircase and decorative elements on the walls show that the building's original residential identity has not been erased and continues to exist within the interior, which can be interpreted as a multilayered spatial process in which everyday living space is reproduced through adaptation to craft production.



Fig. 6. Display in Workshop 3[36] and Main Production, Vertical Circulation Areas.

The first room on the upper floor is quieter, with more limited visitor access, and is separated as a semi-private production area. The arrangement of colored glass materials and hand tools emphasizes that it serves both as storage and as a work area. Wooden flooring, a low ceiling, and small windows add a domestic warmth to the space, bringing craft into a more intimate register. This atmosphere suggests that craft is a practice nourished by social bonds rather than merely a technical job. The second room on the upper floor is oriented toward community-

based production and education; the large central table and seating arrangement create a collective learning environment rather than individual work (**fig. 7**). This area serves as the spatial counterpart to knowledge transmission, critical for the future of craft. It is clear that hot glass is not only a performance to be watched but a cultural heritage to be experienced and learned, indicating that this part of the workshop contributes to sustaining the master-apprentice learning relationship at the core of craftsmanship. Thus, the workshop's configuration functions not only as a production area but also as a social and pedagogical platform.

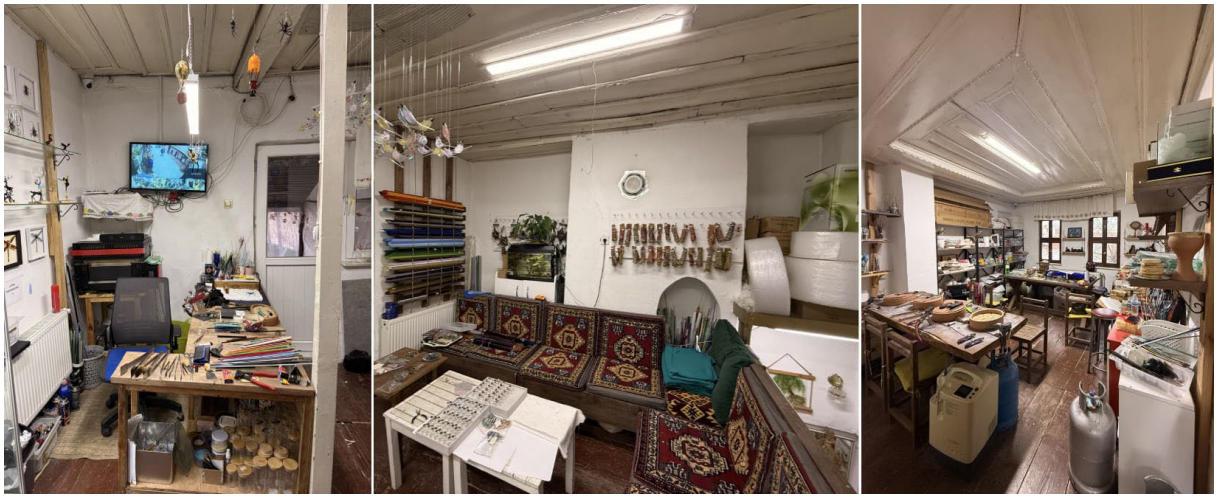


Fig. 7. Semi-Private Work Area and Group Work Area on the Second Floor of Workshop 3.

In this context, it is evident that Workshop 3 represents a unique form of boutique sales space that also operates as a productive and educational space concurrently within a single building. The presence of memory as a residential entity, combined with tourism and business elements, positions this building as not only a sales space but also as a unique experiential space where craft is maintained.

Findings and Discussion

Table 1 provides a comparative overview of the three workshops across the analytical dimensions established in the conceptual framework.

Analytical Dimension	**Workshop 1**	**Workshop 2**	**Workshop 3**
Building type	Vernacular timber-framed residential	16th-century Ottoman monumental complex	Adapted traditional residential
Spatial permeability	High - open threshold, street-facing	Low - controlled, introverted entrance	Medium - commercial façade, layered interior
Production visibility	Full - workbench at centre, no barriers	Controlled - transparent barriers, guided pathways	Partial - ground floor open, upper floors semi-private

Visitor-producer relation	Direct, proximate, conversational	Spectatorial, observational, distanced	Graduated (commercial - participatory - pedagogical)
Front-back boundary	Blurred - front and back overlap	Clearly defined - production separated from display	Transitional - boundary shifts across floors
Sensory quality	Heat, flame, sound - immersive and unmediated	Stone texture, controlled lighting, visual focus	Domestic warmth, fluorescent light, intimate scale
Place identity	Local residential continuity	Institutional-historical depth	Layered domestic-artisanal memory
Spatial logic	Participatory / porous	Institutional / pedagogical	Domestic / memory-oriented
Sustainability model	Experience economy - proximity and immersion	Curatorial - craft as controlled demonstration	Master-apprentice / knowledge transmission through community

Table 1. Analytical Comparison of Three Craft Workshops as Hybrid Cultural Interfaces.

The analysis of three glass workshops illustrates how contemporary craft spaces are more than just a way of making things; they also constitute a system for producing, representing, and consuming. While the three workshops operate within the same framework of cultural tourism, the way the craft workshops are configured spatially creates different opportunities for interaction among artisans, visitors, and the craft in question. This analysis demonstrates that craftspeople's work can be viewed as existing along a continuum of spatial strategies ranging from the highly visible (accessible and meaningful) to the less so. For example, Workshop 1's configuration is representative of a highly penetrable space for production, representation, and social interaction-one that exists within a single spatial location or field. Workshop 1 exhibits significant overlap between the front, back, and production areas, the representation area, and the interaction area. By creating this overlap, Workshop 1 also transforms crafts into experiential activities open to all senses, whereas they often are viewed strictly as a technical procedure. Based on Goffman's argument, such spatial configurations remove the distinction between the performance and preparation of crafts and provide opportunities for visitors to witness not just the craft being produced, but also the doubts, risks, and bodily movements inherent in its production. This closeness creates a fundamental immersion of culture, where the value of a culture is experienced through sensory exploration, rather than through the cultural representation of the museum. Workshop 2 provides a conceptual model for the institutionalized presentation of craft through a model of visibility control, spatial separation, and cultural representation, offering craft production as a means of pedagogic demonstration. In this way, craft production is physically separated from the visitor's area by a barrier or series of barriers, and the visitor is positioned as an observer rather than a participant through a number of lighting conditions designed to create that

observation. Although craft production remains observable, it is mediated by architectural devices designed to create a safe, orderly, and intelligible craft production environment, which ultimately becomes a contemporary model for heritage presentation, where value for an indigenous culture is based on how that culture has been curated, rather than how it's presented directly. Therefore, a workshop can serve as an interface between the studio and the exhibition, enabling craft to be transformed into a didactic performance that focuses on technique, discipline, and continuity. Workshop 3 serves as an intermediary between domestic embodied memory and pedagogical environments. The organization of both materials and activities into tiers (i.e., three separate sections that together form a whole) illustrates that a residential space has been converted into a multi-level artisan setting. The transition from fully open (Workshop 1) or distant (Workshop 2) represents different ways of experiencing privacy and participation levels. Visitors experience a progression from seeing commercially produced items to seeing items as they are being created to participating in the transfer of knowledge within the artisan community. The progression through these spaces reflects the process of master-maestro learning and highlights the fact that crafts can only be sustained through visibility and structured opportunities for both learning and working.

Based on Lefebvre's theoretical model, the workshops may be seen to represent the ways in which space functions both as a product and a producer of social relations. The physical arrangement of tools, paths of circulation, and thresholds plays a significant role in the performance, experience, and evaluation of craft practice. Rather than seeing the physical space of the workshops themselves as passive containers of craft practice, they may be seen to mediate between production and consumption, tradition and modernity, local identity and global tourism. In this way, the space of the workshops may be seen to be a site where the very nature of culture is negotiated on an ongoing basis. Phenomenological approaches to the study of space also provide further insight into the role of experience in the space of the workshops. The rhythm of the tools and the visual effect of the molten glass provide a multisensory experience that cannot be replicated by displaying the final product alone, which further emphasizes the notion that craft knowledge is not contained within the object itself but lies in the process and the experience of that process. It is proposed that the spatial design of the workshops plays a significant role in the maintenance of intangible heritage sites by providing a space where visitors can experience craft practice as a living tradition rather than a static one. Relph's notion of place identity is also seen to be an essential theoretical model to be applied to the present study. Despite their differences, all three workshops have strong links to the local identity of Odunpazarı through their architectural style, historical fabric, or domestic spaces, which further emphasizes that the workshops provide a space where the visitor may experience the authenticity of the craft practice, imbued with cultural meaning. In this way, the workshops may be seen as a nodal point where the very essence of local identity is personified.

The overall results point towards the notion that contemporary craft workshops may be seen as hybrid interfaces of culture, as they concurrently

function as sites of production, performance, education, retail, and cultural heritage sites, with the relative importance of such functions affecting the level of visitor participation, the visibility of labor, and the type of authenticity that is constructed. Finally, the results of the study may be seen as contributing towards the notion that the sustainability of traditional crafts in contemporary society is not solely dependent on the skills of the craftspeople, but also on the spatial frameworks that facilitate the experience, interpretation, and transmission of crafts, as the notion of the interior is presented as an agent for such processes, contributing towards the broader discourse on cultural sustainability and tourism, as the craft workshop is not seen as a simple site of object production, but as an intricate setting that is constantly producing culture.

Conclusion

The present research aims to explore the spatial configuration of craft practices in glass workshops in the historic Odunpazarı district and evaluate the role of interior design strategies in the production of cultural tourism experiences. An investigation of three operational workshops showed that craft environments in contemporary times transcend their role in production and act as hybrid environments in which representation, making, learning, and consumption are simultaneously facilitated. Although these workshops share the same regional context, they differ in their spatial configurations and in how they interact with visitors. For instance, Workshop 1 prioritizes the values of permeability and immediacy; Workshop 2, those of institutional and pedagogic representation; and Workshop 3, those of the home and the transmission of knowledge. Overall, the research shows that the spatial organization of the craft workshop is the primary determinant in the production and appreciation of craft practices. The research also shows the significant role that interior space plays in the production and preservation of intangible cultural heritage. Craft knowledge is not transmitted solely through the object but also through the body and the spatial context in which the craft is made. As such, the preservation of traditional crafts requires safeguarding not only the craft but also the spatial context in which it is made. The research also shows the role of craft workshops in the production and mediation of cultural identity and the global economy. However, this also generates productive tension: excessive institutionalization risks alienating visitors from the authentic place experience that Relph identifies as central to meaningful cultural encounter, while insufficient spatial openness can undermine the embodied, proximate transmission of craft knowledge that Merleau-Ponty's phenomenological framework positions as irreducible to observation alone.

The principal theoretical contribution of this study is the conceptualization of craft workshop interiors as interior cultural production systems - spatial configurations that do not merely contain craft practice but actively co-produce its meaning, transmission, and experience. This framework advances existing literature by integrating Lefebvre's social production of space, Merleau-Ponty's phenomenology of bodily experience, and Relph's theory of place identity into a unified analytical lens applied to interior design and craft heritage. The findings demonstrate that spatial organization, the arrangement of thresholds, the

management of sensory conditions, and the calibration of the front-back boundary, is not incidental to craft but constitutive of it. Interior design, in this study, emerges not as aesthetic decoration but as the primary medium through which cultural knowledge is staged, transmitted, and sustained.

These findings carry concrete implications for heritage conservation policy and cultural tourism planning. The preservation of intangible craft heritage requires attention not only to the skills of individual practitioners but to the spatial environments in which those skills are enacted and transmitted. Adaptive reuse strategies for historic workshop buildings should prioritize the retention of spatial qualities, scale, threshold configuration, sensory atmosphere, and material character, that enable authentic craft experience. Cultural tourism frameworks, similarly, should move beyond the promotion of craft objects toward the design of spatial encounters that make the production process visible, participatory, and sensorially present.

This study is not without limitations. The comparative analysis is based on three workshops within a single historic district, which constrains the generalizability of its findings across different craft traditions, cultural contexts, and spatial typologies. Future research should expand the comparative framework to include a wider range of craft workshops, across different scales, ownership models, and geographic settings, to test the analytical dimensions developed here. Longitudinal studies tracking how spatial configurations evolve in response to tourism pressures and heritage policies would further enrich understanding of the relationship between interior space and craft sustainability.

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