

Aesthetic Evaluation of a Modern Period Architecture: The Case of Çınar Hotel

Modern Dönem Mimarisinin Estetik Değerlendirmesi: Çınar Oteli Örneği

Fatma Ceyda GÜNEY YÜKSEL¹, Azadeh REZAFAR²

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Abstract

New construction methods, which developed with the Industrial Revolution, have changed the evaluation of aesthetics in the built environment. The historical aesthetic attitude has been replaced by the aesthetics of new modern materials and functionalism. This research aims to reveal the aesthetic characteristics of an architectural form based on two fundamental questions: 1. How is aesthetic defined in architecture based on a selected period and its conditions? 2. What is the relationship between aesthetically distinctive architectural form/style and the periodic aesthetic preferences? The theoretical basis of the research was shaped based on the literature study and developed through theoretical analysis of the selected 1950s hotel. The basic aesthetic features are discussed through the characteristics of the modern period architecture. By understanding the aesthetic approaches of architectural forms from different countries' socio-political periods, the research can help improve the quality of their buildings and environments that follow similar aesthetic preferences.

Keywords: *Aesthetics, Aesthetic and Modern Architecture, Visual characteristic, Cinar Hotel, Istanbul.*

Özet

Sanayi Devrimi'yle gelişen yeni yapım yöntemleri, yapılı çevrede estetiğin değerlendirilmesini değiştirmiştir. Tarihsel estetik tutumu, yerini yeni modern malzemelerin estetiğine ve işlevselciliğe bırakmıştır. Çalışma kapsamında, bir mimari formun estetik özelliklerinin iki temel soruya dayanarak ortaya çıkarılması amaçlanmaktadır: '1. Seçilmiş bir döneme ve koşullarına göre mimari açıdan estetik nasıl tanımlanır?', '2. Estetik olarak ayırt edici mimari biçim/üslup ile dönemsel estetik tercihler arasındaki ilişki nedir?'. Araştırmanın kuramsal temeli, literatür çalışmasına bağlı olarak şekillenmiştir ve seçilen 1950'li yıllara ait otel yapısı üzerinden teorik analizlerle geliştirilmiştir. Temel estetik özellikleri, modern dönem mimarisinin özellikleri üzerinden ele alınmıştır. Araştırma, farklı ülkelerin sosyo-politik dönemlerine ait mimari formların estetik yaklaşımlarını anlayarak onların, benzer estetik tercihleri takip eden bina ve çevrelerin kalitesini iyileştirmesine yardımcı olabilir.

Anahtar Kelimeler: *Estetik, Modern Mimari ve estetik, Görsel karakteristik, Çınar Otel, İstanbul.*

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¹ Halic University, Department of Interior Architecture, fatmaceydayuksel@halic.edu.tr | ORCID: 0000-0002-9281-8285

² Istanbul Arel University, Department of Architecture, azadehrezafar@arel.edu.tr | ORCID: 0000-0002-0266-4826

1. Introduction

One significant architect laid down a condition that humans should experience the world in two fundamental ways, logical and aesthetic. Whereas aesthetics was the concern of architecture throughout history and was related to the preferences of the people who built their own structures in the historical process. This also improved the city's imageability (Güngör & Harman Aslan, 2020). The aesthetic has been one of the vital factors and basic human needs for architecture and designers, for centuries. However over time, the urbanization phenomenon, which is the increase in the number and size of cities (Keleş, 1995, p. 1) emerged and developed with human intervention in nature. In this phenomenon, different actors such as the state, developers and designers (Carmona, 2009), changed and exhibited their priorities and their own aesthetic values to shape the urban environment. Through these values, they perceive and adopt cities, leading to crucial changes in the outer view, shape, design, texture, form, identity, and visual quality of cities. The aesthetic aspects of the built environment have become much more prominent on the architecture and urban planning agenda than before. Such that, according to Erinç, the phenomenon of urban aesthetics constitutes the first step in the perception of urbanization (Erinç, 1997, p. 58).

Since aesthetics is a vast subject in urban design and architecture, this study focuses primarily on aesthetics related to the modern architectural form or visual characteristics of a modern building (Jennath & Nidhish, 2015). This is because the architectural form and concept put forth its own meaningful aesthetic life and preferences. It also causes the emergence of new ideas and building up concerns and solutions for complex issues in architectural thinking (Mako, 2016).

The divergence between architecture and a building is not the concern of this research. Since aesthetic value and artistic dimension are inherent in architecture as an art form, it aims to examine the aesthetics of the selected building by considering it as a modern architectural style and form. Therefore, this review can be evaluated through aesthetic values. In addition, it is accepted that just the form is not enough to evaluate the aesthetics of the work, because aesthetics has been composed of different parameters. Actually, aesthetic means the information obtained from the senses, which deals with beauty in nature and its appreciation. There are different definitions of aesthetics while most of them consider the perception of beautiful or pleasurable experience (Lang, 1988). In that case, comprehensive research is needed to reveal architectural aesthetics and its parameters based on different periods and conditions.

This research is looking to reveal aesthetic features of an architectural form and visual construction based on two fundamental questions: 1. How is aesthetic defined in architecture based on a significant period and its conditions? 2. What is the relationship between aesthetically distinctive architectural form/ style and the periodic aesthetic preferences? The theoretical basis of the research was shaped based on the literature study. The research was developed through theoretical analysis of the concept and understanding of the aesthetics based on the selected case study. For this reason, this study, firstly, introduced the changing general conditions and social structure of Turkey in the 20th century and explained its modern architectural approach. Then, the plastic

form within the scope of modern architecture was analyzed in terms of height, form, pattern, mass-space effect, sculptural appearance, lines, façade emphasis, and physical scale. In this context the Çınar hotel of Istanbul was selected as a case study of architectural form. The hotel is one of the best examples of modern artwork, showing the integration of space and form from the republic period of the 1950s.

Analyzing and discussing the aesthetics of buildings in terms of their form and style, considering conditions of the period which were constructed without attention to the texture, culture, and history of the built environment may improve the aesthetic quality of the building and its surrounding. It is clear that having rational aesthetic principles and rational design based on them, creates a homogeneous urban landscape (Loodin & Thufvesson, 2023).

2. Literature Review

Aesthetic

Baumgarten (1750), introduced the term aesthetic as science involving the senses and cognition for the first time (Ahmad Nia & Alpar Altun, 2016). Baumgarten claimed that people experience the world in basically two ways—logically and aesthetically. Hence aesthetics is closely related to the concept of aesthetic experience (Stecker, 2006). In pre-industrial cultures dependent on nature, form was seen as a reflection of content. The source of beauty was also seen as the essence. In the post-industrial period, not only the form was considered beautiful, but also its meaning had become debatable. Aesthetics now refers to not only beauty but also the meaning that form should convey (Erzen, 2012). Form is the primary aspects that is considered and defined in the evaluation of visuality. In order to reveal the visual quality of the architectural work, analyses based on form are important (Çırak Yılmaz & Aydın, 2021).

The aesthetic is considered a branch of philosophy, which deals with the nature and statements of beauty (Vinchu et al., 2017). It is a complex field that can vary with respect to societies and time periods (Onur Işıkoğlu, 2019; Punter, 1999, p. 85). It has different definitions in the literature. According to Nasar (1994, p. 382), the building aesthetics should be evaluated on two characteristics: formal and symbolic. Formal aesthetics relate to aspects such as scale, rhythm, hierarchy, and spatial relations. Symbolic aesthetics, on the other hand, relate to the content of forms and the human's perception of the form as well as the individual's internal representation of the building and meaning. Gomeshi and Mohd Jusan (2013) believed that a set of architectural variables such as building design, spatial configuration, materials, lighting, and pigmentation can have symbolic meaning (Gomeshi & Mohd Jusan, 2013). Consequently, the expression of meaning in architecture involves intellectual, spiritual, formal, expressionistic ideas (Al-Assaf & Dahabreh, 2014).

In this context, the concept of 'meaning' plays a crucial role in the architectural form, which is defined as the formal language by Norberg-Schulz (1965, p. 184). Norberg-Schulz describes it as encompassing all the elements, relationships, and structures that constitute a meaningful system. Therefore, the quality of the built environment should have a tangible positive impact (R. Varkki & Campbell, 2000). On the other hand, as Teymur (1981, p. 81) clarifies aesthetics implies adjectives such as good, beautiful, and

nice and it is invariably a 'positive' attribute at any given time (Teymur, 1981, p. 81). Thus, if the building is attractive, pleasurable, in harmony with its surroundings can be called good design in the sense of aesthetic quality (Beer, 2014, p. 283). Accordingly, good architecture is pleasing in composition through contrasting masses and tonal relationships (Salyan & Thapa, 2000). In the other words, formal aesthetic parameters such as balance, harmony, proportion, unity, and contrast constitute a good design in architecture (Pazooki, 2011). The aesthetic characteristics of the selected building are considered architectural form because, as stated by Jennath & Nidhish (2016), it is the possibility of the existence of certain built form features that make buildings appeal to the masses. In the research, formal aesthetic parameters are addressed in line with this purpose.

Aesthetic Features of the Modern Architecture/ International Style

The concept of aesthetics in architecture considers the objective and semantic structure of architecture. The establishment of the judicial system also is important within this concept. In other words, it is a system of values that identifies content and form (Onur Işıkoğlu, 2019). When aesthetic criteria are adopted by society, they create a common meaning of taste and art. This concept, also defined as social taste, also conveys a cultural value, so the architectural aesthetic understanding of each society is formed and acquires meaning according to various factors (Onur Işıkoğlu, 2019).

The beginning of the 20th century coincided with the development of modernism which permanently changed the traditional and future course of the architectural debate. Rapid changes occurred in all realms of human activity, including society, economics, industry, technology as well as construction and architecture. This period is called the new and modern world. Since the achitectural concept as a form of aesthetic value reflects on social and cultural issues of the time in which it emerged (Mako, 2016), the new construction concepts have also trought new aesthetic features. The design methods and aesthetic theories of the modern era in architecture developed and enriched from scratch, resulting in a huge difference in the image connected to their classical design environment (Jiang, 2019).

Basic geometric forms, lines, unadorned shapes and the use of industrial and technical innovations and materials, as opposed to ornamentation, were now recognized as the aesthetic parameters of modern architecture (Figure 1) (Merwood-Salisbury, 2019).



Figure 1. a) Flagstaff, AZ. The Bank of America Building (Architecture Styles, n.d.)
b) Capitol Center Building (Burlingame, 2014)

These features represented the dominant tendency of the international style of architecture in the mid-century. Although there was some criticism of Modern Architectural Movements, the international style was the dominant trend of Modern Architecture between 1930 and 1970 (Proskuryakov et al., 2018, p. 173). The movement was criticized for its lack of space and refusal of using national culture as well as different kinds of historical decor. Norberg-Schulz argued from the outset that Modern Architecture did not have a regional character but sought to be an ‘international’ language (Norberg-Schulz, 1988, p. 135), which caused the loss of the place’s identity. On the other hand, the essence of architecture is to create a characteristic artistic form with intellectual activity (Al-Assaf & Dahabreh, 2014).

The main ideas, which the International Style of architecture embraces are, the clear-cut form, geometrical shapes, extensive use of concrete, surface with metal and glass, and of course functionality (El Amrousi & Elhakeem, 2018; Hadighi & Duarte, 2020; (Proskuryakov et al., 2018, p. 173)

From the twentieth century onward the International Style of Architecture started to be adopted by architects worldwide, especially from outside of Europe in industrial societies. The style was used in the local context of worldwide cities, which caused the emergence of hybrid architecture in western cities (Hadighi & Duarte, 2020). Turkey was among the countries, affected by the era of Westernization. In this case, the architectural characteristics of Turkey in the middle of the 20th century are close to the international style in terms of modernism.

3. The Effects of Westernization on Turkish Modern Architecture

The change in the living standards after World War II, affected Turkey as well as many other countries. The search for identity in the post-war period is one of the main reasons for the Westernization process that affects societies (Aydeniz et al., 2012, p. 1016). This era coincided with the Early Republican Period in Turkey.

The modernization process started with the early Republican Period in Turkey under the interaction with European countries. This interaction, which continues in the political, economic, and cultural context, closely affected the architecture in Turkey (Kortan 1971, p. 22). With the construction of modern buildings, the process of modernization began to be seen gradually after the 1950s. However, the United States had a dominant influence on the world economy and culture in the 1950s. The conditions of the period brought the construction of hotels due to the development of transportation networks and mobility as well as increasing and emerging consumer culture. American chain hotels emerged as a version of the international style and they spread all over the world. The main reasons for these constructions were competition in the field of architecture in this period.

Before 1950, the absence of imports during the war led to the concept of local production coming to the fore in Turkey. With the emerging understanding of national architecture, the raw materials used in building design and production and furniture manufacturing consist of local materials. This situation attracted the attention of wealthy consumers and led them to orient themselves towards this issue. This process, which maintained its continuity with the nationalism movement after Atatürk's death, started to lose its effectiveness after the war (Sağsöz, Midilli Sarı & others 2014, p. 943). After the war national architecture left its influence on westernization. Travelling abroad, it was aimed to design and produce the inspired buildings and works in Turkey (Kortan 1971, p. 22).

3.1. Turkey's Condition and Architectural Approach until the 1950's

The capitulation process which started in the late Ottoman period affected other countries that had relationship with Western countries. In this scope, even Turkey could not industrialize but was affected by the West as a peripheral country. After the proclamation of the Republican Revolution in 1923, a top-down social transformation program began. This transformation has caused many social, cultural, visual, spatial and constitutional changes for the modernization of the country. The founding purpose of the Republic was to establish a new nation-state and initiate a new transformation within the framework of modernization projects (Sınacı, 2009).

In this context until the 1950s, tourism investments, especially in Istanbul, were limited to the hotels of the late Ottoman period. The popularization of travelling to the Ottoman Empire and other Eastern countries in the 19th century, and the beginning of the Orient Express (Eastern Express) expeditions in 1883 led to the need for hotels in Istanbul., Hotels such as the Grand London Hotel and the Pera Palas Hotel in Beyoğlu were built as a result of this need. The economic shocking process of World War II caused a change in architecture with the effect of Westernization that followed (Demiriz, 2019, p. 79). Before 1950, Turkish architecture was dependent on the bureaucratic system, and

for this reason it was the state that held the financial power and guided it with its functional, formal and aesthetic preferences (Tanyeli, 2007). In the 1930s and 40s, the private sector began to gain strength and, became much more efficient. New balances began to emerge in architecture and the private sector became a part of this balance as an employer (Tanyeli, 2015).

With the realization of the first multi-party election in Turkey after 1946, the civil-consumer society developed. This development also led to a step towards a liberal system in ideology and economy. With the Democratic Party's coming to power, a favorable environment of trust in capital and private investments in the economy and public sectors was created, and architecture became one of the sectors affected by this situation (Çeliköz, 2001, p. 127).

3.2 Turkey's Condition and The Change of Modern Architectural Approach after 1950

After World War II, a pluralist approach to planning began in Turkey in the 1950s. This approach enabled different groups, as well as the private sector, to intervene in the planning process (Ayrancı, 2013, p. 18; Tapan, 2005, p. 105). As mentioned before Turkey was a country, which benefited from the support of Marshal Aid of the United States. The 1950s in Turkey were characterized by industrialization, rapid urbanization, and migration, while there was also a tendency towards a market economy in the country after 1945 (Cantemir, 2013). During this period, a younger generation of Turkish architects established themselves in private practice outside state patronage and produced works that reflect the aesthetic canons of the international style in all its post-war variations: from the American corporate style of the 1950s to works of Le Corbusier and Latin American modernism. Manifested itself primarily in austere-looking government complexes, educational buildings, and cultural institutions, cutting-edge architectural production was most visible in hotels, offices, shopping centers, commercial and recreational projects, after 1950 while taller apartment blocks emerging as the dominant residential typology (Bozdoğan & Ackan, 2012, p. 107; Hassanpour & Soltanzadeh, 2016).

The process of establishing the legal infrastructure of tourism enterprises in the country and the tourism sector becoming effective in the Turkish economy also started in the 1950s. There is a need to expand the facility's built-in international standards in Turkey, which wants to get a share from the tourism movement that emerged in the Mediterranean countries and has made serious contributions to the country's economy and is an important economic resource. Thus, the Pension Fund, followed by the Tourism Bank of Turkey (TURBAN), was established in order to obtain the necessary economic resources for the development of tourism facilities, to establish investments, and to ensure the implementation of exemplary business models. As the tourism sector, which is affected by economic and political conditions, develops, it has become one of the sectors that contribute to the production area of architecture. In addition, government incentives have gained importance in this regard. In this direction, new tourism facilities have started to be designed (Naycı, 2019).

As a result of the necessity of the period and the need for modern hotels, Istanbul Hilton Hotel was the first step taken to meet this demand. The opening of the Hilton Hotel in

Istanbul is considered a first in terms of both modern architecture and tourism. It is known as the pioneering structure of Modern Turkish Architecture, with many consensuses that the building is the beginning of the Americanization process, especially in the architectural context. However, the building, which was designed differently from the known local architectural styles, remained at the center of criticism by the architects of the period.

In fact, Şevki Vanlı, one of the architects of the period, described the building as far from creativity. In the continuation of this process, the construction of hotels such as Çınar Hotel, The Grand Tarabya Hotel, The Grand Efes Hotel known for their structural similarity to the Hilton Hotel, started (Atmaca et al., 2019). The Çınar Hotel is the building bears the most obvious resemblance to Hilton Hotel of its time. The Çınar Hotel, which is considered within the scope of the study, is accepted as one of the examples of modern architecture that developed with Westernization.

4. Methodology

Definition of The Case Study

Çınar Hotel is Turkey's second five-star and biggest hotel after Hilton. Çınar Hotel, a small accommodation facility with 15 rooms owned by Haydar Çınar, was rebuilt after purchasing by Tevfik Ercan and his brothers (Bekercan Company). Located in Yeşilköy, the hotel brought great innovation to the district, which was also known as the summer resort of its time. Yeşilköy was named Ayastefanos until 1924, and in 1930 it was renamed as Yeşilköy. Until the second half of the 19th century, the district, which was preferred for sightseeing, recreation, entertainment, and hunting activities and was known to be far from the central settlements, became a livelier residential area by the middle of the same century. Regular ferry services from the Bosphorus to Yeşilköy have been established since the beginning of 1852, and in 1870 the railway has been started to be used and a station building has been established. Located on the sea in Yeşilköy, the building is in an important location both in its time and today due to its proximity to both the center and transportation areas (Kopuz & Bal, 2023; Yeşilköy'ün Tarihi, n.d.).

Çınar Hotel was designed by architects Rana Zıpçı, Ahmet Akın and Emin Ertam. It is the first airport hotel in Turkey. In this sense, it has been effective in the development of the region. The seafront location of the hotel (Figure 2) both provided a new experience for the users and allowed social activities such as water sports to be implemented in the hotel. The beach was supported by a bar and sitting areas. In addition, there was a restaurant with a large terrace, opening towards the sea. The horizontally dispersed social volumes allowed that the volumetrically high appearance of the building was less perceptible. This feature of the building, which is known to be one of the first examples of Modern Architecture, distinguishes it from many other buildings of the same period.

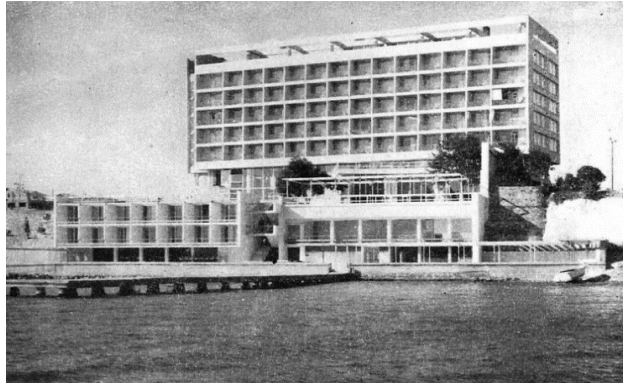


Figure 2. Çınar Hotel - View from the Sea Front (Zipci et al., 1959, p. 133)

The construction of the building started in 1954 and the building was completed in 1958. The project area of the hotel is 9327 m². As of the period it was built, it is known as a hotel where many international meetings were held and important names were hosted. The building consists of 110 single rooms, two large suites with three rooms and eight suites with two rooms in projects in the first period of its design. At the entrance of the hotel, the entrance hall, reception, bazaar section, bar, mezzanine floor, tea and ceremony halls (Figure 3) are located. The restaurant, pavilion and casino sections, the kitchen and also laundry are located at the garden level. On the terrace floor, there is a game room and a bedroom for the staff (Zipci et al., 1959, p. 132).

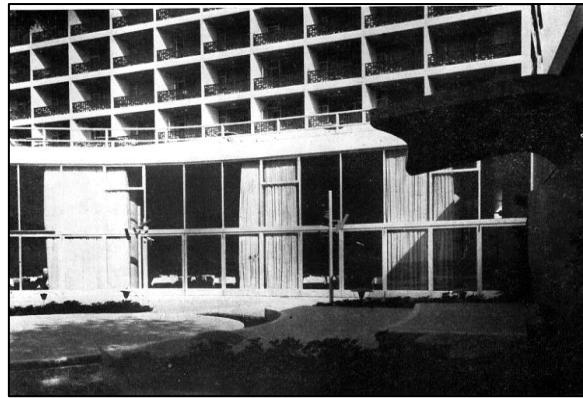


Figure 3. View of the Restaurant Section from the Garden (Zipci et al., 1959, p. 133)

Architectural and Form Features of The Case Study

Considering the architecture of the period, it is possible to say that Çınar Hotel has a contrasting appearance with its surroundings. The building had a foreign appearance to its surroundings in terms of its height, sculptural appearance, pattern, façade emphasis and physical scale (Figure 4). Considering that the building is compared with the Hilton Hotel in terms of its structural character, the grid layout of the rooms on the façade, the lobby and lounge areas on the glass-clad ground floor reveal this similarity (Atmaca et al., 2019, p. 76). In particular, it is seen that the building carries the main principles of the international style. On the other hand, the hotel while dealing with modern architecture in an unfiltered way, has sought a modernity of its own by cautiously

selecting and blending Western impacts both socially and spatially (Atmaca Çetin et al., 2022). The staircase (Figure 5) connecting the transparent main entrance to the mezzanine floor was in the center. The façade of the main block consisted of a rectangular prism raised above the pilotis, in the form of a honeycomb. By changing the grid axis at the other two ends of the mass, larger rooms were accommodated (Atmaca, 2019, p. 184).



Figure 4. Çınar Hotel Entrance Facade -1958 (Böyük, 2008)

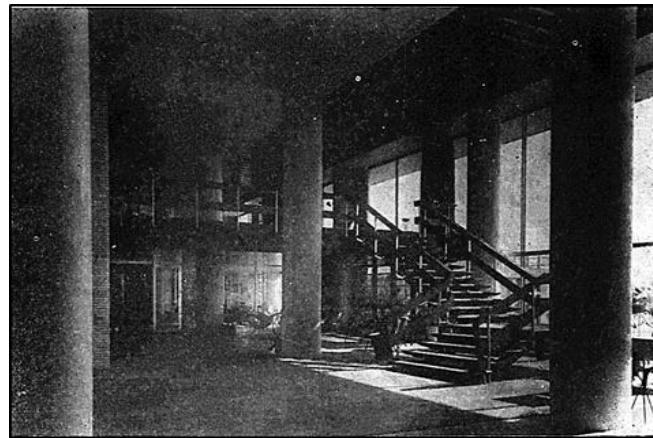


Figure 5. Stairs to Mezzanine (Zipci et al., 1959, p. 135)

With its polished marble columns and unadorned ceilings, the building presents a different approach than traditional decorations in the classical style. Like the Hilton Hotel, the plate glass extending to the outside gave an uninterrupted view of the space. The uninterrupted sea view in the waiting room located on the mezzanine floor was provided by wide glazed walls. The open plan concept, which was also seen in the Hilton Hotel, was applied in the Çınar Hotel with the help of panels and plants (Atmaca, 2019). Behind the reception desk was a wall panel created with a different and new technique, with the support of Kütahya Seramik. The common areas on the floor were covered with travertine carpets and linoleum is used as a covering on the room floors. On the stairs, the parquet was laid on the concrete floor and the upper part was covered with carpet. Wooden material was preferred for windowsills (Atmaca, 2019, p. 189). It was possible to see the aesthetic attitude of modern architecture in most of the common areas of the building. The furniture and interior design were chosen for the interior,

where different techniques were also started to be applied, were completed by the architects of the hotel (Zipci et al., 1959, p. 132). In this context, the hotel, which reflects modern architecture and where imported materials and technology are used at an advanced level, was named the largest and most luxurious hotel of its period.

Today, Çınar Hotel belongs to the third-generation member of the family, Murat Ercan, and it still continues to be used with the same function. The additions in the building and the changes on the facade have caused a qualitative differentiation in the language unity between the blocks. With the effect of the renovations, the decorations of the period in the interior were preserved, but spatial function changes occurred throughout the hotel. Unfortunately, the influence of the holistic modern characteristics that existed in the relationship between the building's facade extension and the street has lost its impact in today.

5. Research Findings and Conclusion

Although its discourse has changed in different periods, aesthetics has been a concern of architecture since the past. Modern attitudes had to eliminate the ornamental attitude of history. However, in the early period of the modern architectural movement, the aesthetic definition of luxury was redefined. The abstraction of basic rectilinear geometric forms such as squares and rectangles, lines, and undecorated shapes were the symbol of aesthetics in the modern era. On the contrary, the rejection of cultural references was the biggest factor that led to the failure of the Modern Architectural movement.

The modern architectural era was influential in Turkey like many other countries in the mid-twenty century. The country was influenced by different socio-political factors that the tourism sector was one of them. The development of tourism pushed the country to construct of several hotels around it, especially in the metropolitan city of Istanbul. The significant portion of these hotel constructions followed the modern attitude of the period from many other countries. Çınar Hotel of Istanbul is one of them. The main modern features of the construction are compared with the modern aesthetic features in Table 1.

Table 1. Features of The Modern Architecture, Formal Aesthetic Parameters and The Case Study

Features of The Case Study, Çınar Hotel	Common Aesthetic Features within the Modern Architecture Attitude	Formal Aesthetic Features
Designing the horizontally dispersed volumes	Basic forms and lines	Rhythm, balance, harmony
Designing the restaurant, pavilion, and casino sections	Functional design	Spatial relations
Designing the grid layout of the rooms on the facade	Shapes without embellishment and ornament, Basic forms, and lines, clear-cut form, geometrical shapes,	Rhythm, harmony, proportion, solid and void ratio in facade design

Rectangular prism raised above the pilot	Technical innovations	Form, shape, hierarchy
Designing mass, larger rooms	Hierarchy, extensive use of concrete	Scale, mass, bulk, proportion, unity
Using polished marble columns	Extensive use of concrete	Material
Designing the open plan concept	Open plan concept	Spatial relations, technical innovations
Using different and new technique	Industrial and technical innovations	Material
The Hotel has a contrasting appearance with its surroundings.	Shapes and lines	Unity and contrast

The most basic feature that distinguishes architecture from other branches of art is the existing function of the architectural product. However, what makes it an artistic product is its aesthetic value. This study shows that the 19th century modernization movement of the led to the reshaping of aesthetic perception. As seen in the table, the aesthetic values that define the modern architectural period are also seen in the construction of the Çınar Hotel, which belongs to that period. These values and features can be briefly defined as the presence of rhythm, harmony, and order, the absence of ornaments, the strong spatial and functional relations, and the establishment of contrast relations with the environment. Therefore, it is seen that the revival of tourism due to the conditions of the period also affected the architectural styles/forms of the hotels. Emerging and preferred architectural forms also indirectly affect the aesthetic appreciation of the period.

It could be said that, since competitiveness among all world cities, is considered indispensable so, newly defined aesthetic parameters affected different cities. While these buildings have worldwide accepted aesthetic parameters, they do not consider the city and environment identity and reflect unique identity which gives different aesthetic reflections from other buildings.

Depending on the changing and evolving structure of perception, aesthetic judgment also develops and changes. A building can be defined as beautiful not only because it responds to functional use, but also because of its form, occupancy and emptiness, scale and appearance that arouses aesthetic pleasure in people. When we examine the Çınar Hotel example, it is seen that the period characteristics of the building in question are still appreciated by today's users. It is concluded that the preservation of such examples is especially important for the aesthetic perception and development of society and the creation of collective memory.

In this process where technology is involved in design, it is understood that the professional boundaries of architecture have become clearer and more flexible at the same time. For this reason, it is thought that it may be possible to make new and

different classifications in the aesthetic evaluation of the built environment in the future. At the same time, it is imperative to provide aesthetic control in cities in order to have a unique aesthetic appearance.

Author Contribution Rate

Order	Name Surname	ORCID	Contribution to Writing*
1	Fatma Ceyda Güney Yüksel	0000-0002-9281-8285	1, 2, 3, 4, 5
2	Azadeh Rezafar	0000-0002-0266-4826	1, 2, 3, 4, 5
*Write the number(s) corresponding to the relevant explanation in the contribution section.			
1. Designing the study 2. Collecting the data 3. Analysis and interpretation of the data 4. Writing the article 5. Critical revision			

Conflict of Interest

The authors reported no conflict of interest related to this article.

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