

Evaluating the Effect of Modern Movement; Facade Design in Hotel Buildings in Varosha, Cyprus

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ABSTRACT

Modern architecture evolved in beginning of 20th century to create appropriate solutions to the upcoming problems of the industrial revolution, which changed the social orders, economic and every aspect of the world. Modernism adopted many rules and ideas that were new to and theory of architecture and the accepted architectural styles were replaced by a new understanding based on function. This architectural movement, which developed after the First World War, is also known as the International Style. Basically, the tendency towards simple forms, simplicity and lack of ornamentation, and the absence of historical elements are the main features of this style. The concept of modernity deeply affected the world of architecture and this style was adopted in many practices in all around the world.

With Cyprus closely following the West at that time, it was a colony of British Empire (1878-1960) and the effects of modern architecture began to manifest themselves on the island. Along with the multicultural social structure, political, economic and technological developments in Cyprus, some changes are also observed in tourism structures, which are the main source of income of the island. The architectural structures where we can clearly observe the reflections of the change in question are hotel buildings, which are the main source of income for the island of Cyprus.

The study focuses on the hotel building in Varosha in Cyprus. Accordingly, the aim of the research is to understand the modern architecture in Cyprus, its changes and effects by examining and analysing the hotel buildings constructed in Varosha,

Famagusta which was the most important tourism area of the that time. 22 accessible hotel buildings built between 1950-1974, when the effects of modernism began to be seen in Cyprus. During the period until the closure of Varosha, were examined, taking into account the Cypriot architecture in general. The effects of modern architecture on the facade are analysed based on basic criteria such as form and shape, material, building structure, color, ornamentation, roof type, balcony and openings. As a result of the study, the effects of modern architecture have shown a significant effect on hotel buildings. Besides, it is possible to come across the basic elements that give Cyprus architecture its identity. The use of arches, wood and brick as materials were continued and as a modern architecture; the minimalist style, intensive use of concrete and steel materials, building structure used into decorative elements and the have contributed to the architecture of Cyprus.

Keywords: Modernization, Modern Architecture, Facade Design, Hotel Buildings, Varosha

ÖZ

Modern mimari, dünyanın sosyal, ekonomik ve her yönüyle değiştiren sanayi devriminin yeni kaygılarına uygun çözümler bulmak için bir asırdan daha uzun bir süre önce gelişti. Modernizm, o dönemde mimarlık kavramı ve teorisi için tamamen yeni olan çok sayıda ilke ve fikri benimsedi. Kabul görmüş olan mimari üsluplar yerini fonksiyon temelli yeni bir anlayışa bıraktı. Birinci dünya savaşı sonrasında gelişmiş olan bu mimari akım, Uluslararası Üslup olarak da bilinmektedir. Temel olarak basit formlara yönelim, sade ve süslemeden uzak olması, tarihi öğelere yer verilmemesi, bu özelliklerin başında gelmektedir. Modernlik kavramı, mimarlık dünyasını da derinden etkiledi ve dünyanın farklı yerlerinde pek çok uygulamada bu üslup benimsendi.

Kıbrıs'ın o dönemde İngiliz kolonisi (1878-1960) olması, Batıyı yakından takip etmesi gibi nedenlerle modern mimarinin etkileri adada kendini göstermeye başlar. Kıbrıs'ta yaşayan çok kültürlü toplum yapısı, politik, ekonomik, teknolojik gelişmelerle beraber adanın temel gelir kaynağı olan turizm yapılarında da bazı değişimler gözlemlenir. Söz konusu değişimin yansımalarını net bir biçimde gözlemleyebileceğimiz mimari yapılar Kıbrıs adası için temel gelir kaynağı olan ve öne çıkan yüzü ile otel binalarıdır.

Çalışma, Kıbrıs Maraş'taki otel binalarına odaklanmaktadır. Bu doğrultuda araştırmanın amacı, dönemin en önemli turizm bölgesi olan Maraş'ta inşa edilen otel binalarını inceleyerek ve analiz ederek Kıbrıs'taki modern mimariyi, değişimlerini ve etkilerini anlamaktır. Kıbrıs'ta modernizmin etkilerinin görülmeye başlandığı 1950

ve Marař'ın kapatılmasına kadar geen sre olan 1974 yılında inřa edilen 22 eriřilebilir otel binası, Kıbrıs mimarisinin geneli gz nnde bulundurularak incelenmiřtir. Modern mimarinin cepheye olan etkileri; form ve řekil, malzeme, strktr, renk, ssleme, balkon, aıklıklar, atı gibi temel kriterlere baėlı olarak analiz edilmiřtir. alıřmanın sonucunda modern mimarinin etkileri otel binalarında belirgin olarak etkisini gstermiřtir. Buna ek olarak Kıbrıs mimarisine kimliėini veren temel unsurlara da rastlamak mmkndr. Yerel mimariye zg elemanlardan arklar, malzeme olarak ahřap, tař/tuėla kaplama devam etmiř, modern mimarinin minimalist tarzı, yapı elemanlarının birer dekoratif ėeye dnřm, yoėun olarak beton ve elik malzeme kullanımı olarak Kıbrıs mimarisine katkıda bulunmuřtur.

Anahtar Kelimeler: Modernizm, Modern Mimari, Cephe Tasarımı, Otel Binaları, Marař

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Chapter 1

INTRODUCTION

Modern architecture is the generic term for all architectural trends that aim to emphasise authenticity, as opposed to the eclectic architecture of the 19th century. Century. And based on this line of thinking, the definition that could apply to modern architecture could be " a new architecture" or "a new approach to architecture" from the definitions of the term "modern".

The starting point of modern architecture was perceived in the 19th century and in the beginning of the 20th century. Designers and architectes started to forward the future rather than the past and concern was about functionalism. Furthermore, the Industrial Revolution and the beginning of mass production and manufacturing brought with it a general rejection of historicism and cultural approaches, an interest in functionalist planning schemes, the use of modern building materials and the development of new technologies and methods. After World War I, these called as the International Style, which is linear forms, light, tight, flat surfaces without any ornamentation, open interiors, and a visual weightlessness achieved through the use of cantilevered structures. Glass and steel are the characteristic materials of the building, along with the generally less visible reinforced concrete. These methods confirmed many commercial and residential project (Birol, 1996).

Cyprus is located in the east of the Mediterranean, as the third largest island after Sardinia and Sicily, in a position dominating the Middle East between Europe and Asia. Due to its strategic location, the island has come under the domination of many civilizations in history and has reached today in the form of a historical mosaic formed with the works of these civilizations. Famagusta city has also been one of the historical stopping points of the island. Closed Varosha opened on October 8, 2020. It was closed since 1974, it provided the opportunity to examine the architectural transition and structures in this process by closely seeing the traces of history in the frozen region. Scarce number of studies in this field on the newly opened region Varosha. The hotels, which bear traces of the Cypriot culture and the colonial period and designed by the respected architects of the period, offer an invaluable opportunity for us to see the effects of modernism.

1.1 Problem Statement

Modernization brought the new life style, culture and technology to Cyprus. Modernism changed the characteristic of the island. Evaluating the changes according to the effects of modernism in Cypriot architecture. Varosha, Famagusta is an important historical point where time stands still and where it is possible to observe the changes that took place between 1950 and 1974. This district was the place of wealthy and famous people before the invasion at that time. Varosha is an important historical point where time stands still and where it is possible to observe the changes that took place between 1950 and 1974. There are many hotel buildings due to the tourism region of the period. For this reason, the facades of the hotel buildings were analysed.

In this study, the aim is to find answers to the questions:

- How the modernism and modern architecture developed in Cyprus?
- What are the main features of hotel building façades in the modern period Varosha?

To answer the main question, it is necessary to analyse the elements of a facade and architectural background of Cyprus.

1.2 Aim and Objective of the Study

Considering the gradual political, economic and cultural changes in Famagusta, Cyprus in the mid 20th century. This study examines the influences of modern movements using the example of hotel buildings in Varosha, Famagusta. The aim of this study is to evaluate the changes in terms of modernity in Cyprus and to examine them through the facade of hotel buildings in Varosha. The study examines these criteria: Form and shape, material, openings, structure, color, ornaments, balconies and roof types. It also focuses on the impact of the modernization in Cyprus architecture by specifically examining the facade of hotel buildings (1950-1974).

1.3 Methodology

This study bases on qualitative research. Firstly, it includes a literature review on modernization, modern architecture, hotel buildings, and facade design. It is followed by a discussion on examples of modern architecture hotel buildings in the world and analyses of facade elements. Then, there is a general review on the architectural history of Cyprus. This consists of the main periods such as the Ottoman period to British period has been searched. Based on, the effects of modernism on facade design of the hotel buildings are analysed. In addition to the influences of the Mediterranean architecture traces has been searched.

This research is a qualitative and descriptive study that focuses on case study examples in architecture. In this study, 22 hotel buildings were selected for case studies conducted in Varosha, Famagusta. The research includes physical analysis, observations, photographs, the use of existing images and drawings of the individual facade elements of the hotel buildings in Varosha, Famagusta. The aim is to gain a thorough understanding of the architectural aspects and features and to evaluate the impact of the modern movement in Cyprus through the facade design of the buildings.

The analyses are described with the help of inventory tables. Analysis criteria have been searched in cited studies and developed from Sara Davarpanah's study of "Analyzing the Characteristics of the British Period Residential Buildings' Façades in the Walled City of Nicosia" and Armaghan Akbari study of "A Study of Transformation of Iranian Modern Architecture: Evolution of Façade Design in Public Building in Tehran Since 1920s to Present" and study of Mahdieh Miryounessi "The Impact of Local Values on Façade Design; A Comparative Study on North Cyprus and Iran Contemporary Residential Buildings". Analysis of eight main factors and features as; form and shape, building material, openings; marking the shape, size and density of openings as doors and windows on the main façade, balcony, building structure, color, ornamentations and roof type.

1.4 Limitations of Study

Varosha is selected as a case study. It is the Southern quarter of Famagusta, known as Cyprus French Riviera. Varosha was the most famous tourist spot in Cyprus before 1974. The area, which was abandoned by the Cypriot population during the 1974 and remained under military control, it was closed to settlement (Torlak, 2016).

The Varosha coastline was reopened on 8 October 2020. This study is limited to the analysis of 22 hotel building facade elements which constructed 1950-1974 (from the modern architecture period) Varosha, Famagusta. The analysis based on form and shape, material, openings, balcony, structure, color, ornament and roof type. Varosha in Cyprus was chosen and it has multicultural structure and where various interactions from this period can be observed and time is still stand to be able to understand the changes and effects. The buildings were selected according to their accessibility, readability of the façade, durability and year of construction. This study contributes to identify these impacts and influences of modern movement and how they were shaped in the context of the Cypriot culture in Varosha.

Chapter 2

MODERNISM AND MODERN ARCHITECTURE

2.1 A General Discussion on Modernism

Modernism is a term belonging to the science of sociology. Modernism can be seen characterize a period or era. The concept of modern, etymologically founded in the 17th and 18th centuries and used in all areas of life until the middle of the 20th century, comes from the word modernus derived from the Latin word modo (Kumar, 1999). The concept of modern has been used continuously since the 5th century to express the transition from the old to the new (Habermas, 1994).

According to Koch (2009), modernism is the concern of Eastern societies and what these societies need to do is to accomplish becoming Westernised. Modernism can be defined as the routineisation of daily life, the decline of belief in religious values, the individualisation and differentiation of lifestyles, the increase in urbanisation, the settlement of science and technology in all aspects of life, and the constant impact of capitalism on economic life. This shows that modernism is present in every moment of life. Modernism, which replaces the past, is a social arrangement that characterises today's societies by creating a new world, a society free of traditions, customs, habits, expectations and beliefs (Giddens and Pierson, 1998).

The concept of modernism originated in the 14th century, representing a departure from traditional thinking and embracing change, influenced by developments in

science, culture, industry, and politics. Movements like the reform-renaissance further fueled this idea. However, modernism as an art movement took shape gradually after the 18th century and had a significant impact (Heynen & Henket, 2002).

2.1.1 Enlightenment and Modernization Process

Modernism was born through step by step. The emergence of modernism was driven by the disintegration of traditional social structures and was influenced by several key factors. The Age of Enlightenment played a crucial role as an intellectual foundation, challenging the existing totalitarian, caste-feudal social order, and oppressive religious beliefs of the 17th and 18th centuries. This movement was led by the growing bourgeoisie and aimed at emancipation from the old societal norms. Additionally, the Industrial Revolution, which occurred in the aftermath of the French Revolution politically and the Scientific Revolution economically, further contributed to the formation and continuation of modernism (Şaylan, 2002)

The mainstay of the Enlightenment movement is the Renaissance and the Reformation environment was born. The Renaissance emerges as having the opposite qualities of medieval thought. Religion is pushed into the back ground and the individual is put in the center. It is stated that in the Renaissance, man is a spiritual individual and with this individualism, Renaissance means modernity (Burke, 2007).

Even though the emergence of individualism has revealed the abandonment of traditional structures, the rupture has not been fully achieved, on the contrary, the door to change and transformation has been opened. The rationalism approach, which argues that its source is based only on reason and that certain and universal

knowledge can only be reached through reason, has an important area in the Renaissance movement. Along with modernism, human was almost rediscovered. Modernism is accepted as a reaction reflecting a complete rejection against the oppressive attitude of the church. The Enlightenment brought about the decreasing authority of the church and the important pillar where the increasing authority of science was experienced. Against the church, which claimed to adapt reason to the truths of religion, in the course of time the truths of religion were contradicted by the truths of the church, and loyalty to the church declined (Ozkiraz, 2003). After the Renaissance, church lost their space in society and spreaded the scientific approach and Europe got rid of church pressure and entered the era of modernization.

In the historical process, the Enlightenment philosophy was replaced by the French Revolution and formed the political pillar of modernisation. The French Revolution destroyed the feudal society and led to the conscious establishment of a new libertarian society. This revolution led to the emergence of new nation states, which constituted the political dimension of the modernisation process. At the same time, the gains of the bourgeois class and the rise of trade laid the foundations of the Industrial Revolution and completed the process with the ideal of earning faster (Kahraman, 2007)

The Industrial Revolution, which is the ongoing extension of the modernization process, has been a long-term process, which started simultaneously with the French Revolution, where production and economy based on agriculture and crafts were replaced by industrial production and economy (Huberman, 2000).

In the Industrial Revolution (1760-1840), which developed with the effect of the Scientific Revolution, it was seen that the technology was used and spread thinly. The Industrial Revolution has brought about different manifestations in every segment of society such as capitalistization, developments in private property, free enterprise, time and spatial change, change in nature and human beings, the importance of matter and money, rationalism and individualism (Stark, 1997).

Modernism refers to the transformation that occurred in areas such as economy, politics, science, art, literature, religion and morality, which led to great changes in many fields. While these changes started slowly at first, they accelerated with the arrival of "division of labour and mechanisation" with the "Industrial Revolution". Under this process, "agricultural, face-to-face" societies were transformed into "industrial, anonymous" societies. Geographical discoveries, reform movements and renaissance strengthened the foundations of modernism by accelerating industrialisation and urbanisation. All the explanation says that modernism is basically rejecting history and looking forward to the future and it was effected the way of thinking and life style in human history (Heynen & Henket, 2002).

The social, political and economic conditions that occurred in the 18th century affected the arts and artists in the cultural field. These conditions first started with the Industrial Revolution (1740-1870) and lasted until the Second Industrial Revolution (1896-1928). These changes have caused class conflicts. The Industrial Revolution is undoubtedly a real revolution that has completely changed Western civilization. Capitalist demands for increased production led to the invention of more efficient fuel-powered machinery. Through the second half of nineteenth century was a period

of new inventions. In this period called the industrial age, technology, science and industry developed and these developments caused changes in the life of society.

The first of these is the Impressionism art movement, which expresses the feeling of speed and change. Impressionism; “It was a painting method in which the sensations evoked by an impression were produced as they were heard” (Serullaz, 1991). Major changes in technological life in this century affected the art of painting and caused formal differences to emerge. The artist started to try new ways of formal expression by destroying the "Naturalist" understanding that tried to reflect the visible in a convincing way. The artists who adopted the expressionism movement took the social order of the Germany of that period, class differences, the frightening traces of the war and the social life in the big cities as their subjects. They used moving lines and intense colors to make the subject more effective. In these years, Descartes' theory of rationality began to be felt in the history of philosophy, as well as in the history of art, and Naturalism left its place to a style that was later called conceptual art. In these years, the influence of the industrial age on art emerged with Cubism. The new form-language is free from subjectivity, it was formed on the basis of simple, geometric shapes at the level of objectivity. Cubism, in addition to being formally connected to nature, also included the conceptual dimension into the picture (Yayman Ataseven, 2018).

2.1.2 Modernism in Philosophy

The concept of modernity requires considering the prevailing mode of thinking that led to modern philosophy. Modern philosophy, it started to show itself with the idea of renaissance, it started in the 17th century in the West and gained great momentum with the 18th century enlightenment philosophy. This philosophical movement

marked a departure from the past, embracing a human-centered perspective and rejecting traditional norms. It emphasized rationalism as the key approach to uncovering the truth, challenging the authority of religion and scriptures (Cevizci, 2017).

Ahmet Cevizci (2017) mentioned in his book *History of Philosophy*, the natural result of the anthropocentric thought, which was abandoned and replaced by the theocentric mentality of the Middle Ages, which opened a brand new and white page in thought, denied the past and ignored the tradition, gave birth to rationalism. Also he added his words, the dominant attitude that marked modern philosophy was rationalism, at least until the 19th century. According to the philosophers of the time, truth is not something transmitted by religious authority or scriptures; Truth is something that is based on reason, discovered through free and impartial research .

Knowledge is power, according to the great philosophers of modern philosophy and especially Bacon Science became the primary catalyst for progress and the essence of modernity. Bacon highlighted the transformative potential of new technological inventions and mechanical discoveries, suggesting that they become the driving force behind historical advancements. This movement philosophical supported by Darwin, Freud, Marx and Nietzsche's ideas and they were the intellectual leaders of Modernism (Zabihi, 2010).

2.1.3 Modernization in Urbanism

Modernism began to manifest itself in the changing and developing European societies. First of all, the emergence of classes, then industrialization, new forms of production and consumption, which were accompanied by economic activities, led to the questioning of hierarchical models in this period. In this context, new ideal social

orders emerged both in theory and in practice, and the physical environment of the city and the way of thinking about the city were also influenced by these changes (Richter, 2012 and Mallgrave, 2006).

The 19th century made significant contributions to the shaping of positive sciences and social-humanities in various fields. The emergence of cities in the modern sense in this period was an important turning point for architecture and related disciplines. The Industrial Revolution created new problems and pressures in the psychology and living conditions of individuals, and in parallel with these changes, socialist utopias and urban sociological studies emerged (Kartal, 2020).

At the end of the 19th century and the first half of the 20th century, various theories were put forward on how cities should be planned. Some of the pioneers of these theories were architects Le Corbusier, Walter Gropius, F.L. Wright, Tony Garnier and Buckminster Fuller. In addition, many thinkers from urbanism, sociology and other disciplines such as Ebenezer Howard, Frederic Le Play, Patrick Geddes, Raymond Unwin, Harland Bartholomew, Benoit Levy have also made important contributions (Frampton, 1992).

Various counter-urbanism approaches have emerged with analyses of the negative effects of urbanisation. The excessive growth of cities since the end of the 19th century led to the emergence of suburbs (Colquhoun, 2005). The emergence of the concepts of 'garden city' and 'satellite city' in order to balance the urban population coincides with these years. For example, Taylor (1915) defines a satellite city as a settlement with economic autonomy, related to but separate from the city (Taylor, 1915).

Le Corbusier tried to implement his ideas in the Pessac Garden and the city of Chandigarh (fig.2), in addition to this, he designed various utopian cities and his utopias influenced many people. Again in this period, Wright, in his works written in the 1930s, advocated the importance of an urban understanding that does not neglect the nature integrated with human beings instead of an artificial and alienating urban understanding (Scully, 2011). Focusing on the negativities of technical progress, Wright, while developing the 'Broadacre City' project (fig.1), argued that as a result of the development of technology, people would turn towards the countryside and regain their relationship with the land (Ragon, 2010 and Uğurlu, 2010)

In his 1934 work *Technics and Civilization*, Mumford was aware that capitalism in the city could not be stopped, but its effects could be balanced through economic and social urban planning (Mumford, 1963). The congresses produced within the scope of the period's approach to solving these problems in relation to the housing problems and demolitions that emerged in the cities after World War I made important contributions to the urban theories, urban design and planning that emerged in the first half of the twentieth century (Kartal, 2020)

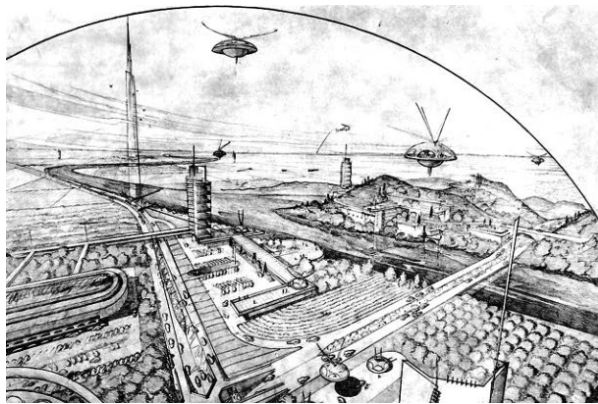


Figure 1: Frank Lloyd Wright- Broadacre city planing
(<https://www.architecturetalk.org/home/6>)

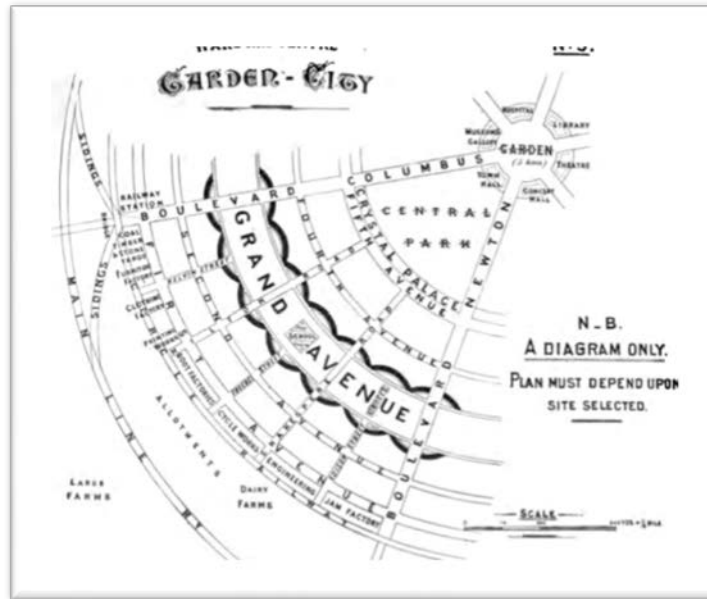


Figure 2: Garden city planing
<http://discoveringurbanism.blogspot.com/2009/06/ebenezer-howards-garden-city-concept.html>

Table 1: Summary About Modern Movement (developed from Zabihi, 2010)

Summary about Modern Movement	
General characteristics of Modern Movement	Rejecting of religious believes. Technological improvements. Growing capitalism, industrialization, urbanization, internationalization in Architecture and Engineering. Development of the cities and increased city populations.
Social Influences	The term of democracy, liberty and equality become popular. New social class occurred as workers. Human health had been considered.
Art and Literary	In the writing of poetry and fiction, traditional writing methods have been consciously abandoned. Innovative Art Movements such as : Cubism, Expressionism, Futurism and Surrealism and etc.
Philosophy of Modern Movement	Knowledge is power. Gave birth to rationalism.
Key Words	Capitalism, industrialism , refusing past

2.2 Modern Architecture in the World

The modern architecture has appeared in the 20th century and especially after the First World War. After World War I (1914-1918), the International Style became the dominant style of Western architecture in the mid-20th century, taking shape in the 1920s and continuing through the 1950s. There were two typical designs of a style characterized by smooth lines, apartment roofs, open interiors, unadorned decoration, and the abandonment of historical references. After World War II (1939-1945). It showed up in high-rise buildings with clean forms, unpainted glass and curtain walls. In the meantime, the ignoring of earlier styles is still noticeable in this part of the world (Migdol, 2020). When the leaders of modern architecture sought to distance themselves from the forms of the past, their concern went beyond ornamental elements. They also aimed to challenge time-honored concepts of space, such as the golden section of the Renaissance or the patterns associated with the Baroque style. Their dissatisfaction stemmed primarily from the "academic" composition prevalent in official European architecture of the 19th century. Traditional and outdated floor plans and design elements of this style were not suitable for the new way of life in the world (Zabihi, 2010).

The rejection of earlier architectural styles therefore required the introduction of a "new canon of forms" that adapted to changing living conditions. This new approach aimed to meet people's need for orientation and identification in the changing world. Accordingly, modern architecture emerged as a means to satisfy these needs by adopting a new perspective on life's issues (Schulz, 2000).

2.2.1 Origins of Modern Architecture

Modern architecture emerged in Western civilizations in the late 18th century, coinciding with the Industrial Revolution. It emerged in response to a avodiance from traditional architectural styles and create something new that emphasized functionality and took advantage of late 19th century advances in technology, engineering, and building materials (Zabihi, 2010)

The revolution in materials played a crucial role in modern architecture, allowing for the construction of stronger, lighter, and taller structures such as glass, iron and reinforced concrete marked a significant change in architectural possibilities. A notable milestone in modern architecture was Joseph Paxton designed the Crystal Palace (fig.5) and unveiled at the London World's Fair in 1851. It featured large expanses of windows and is considered one of the earliest examples of modern architecture. Other notable examples include Dutert's Gallery of Machinery, which was displayed at the 1889 Paris World's Fair, and Gustave Eiffel's iconic Eiffel Tower (fig.3). The Louis Sullivan-designed Wainwright Building in Missouri, USA, also marked the early stages of modern architecture with its steel structure and skyscraper design. These examples demonstrated the initial developments of modern architecture, showcasing its departure from traditional styles and the integration of new materials and construction techniques (Frampton, 1992).



Figure 3: Steel work of Eiffel Tower
(Öztürk,2018)

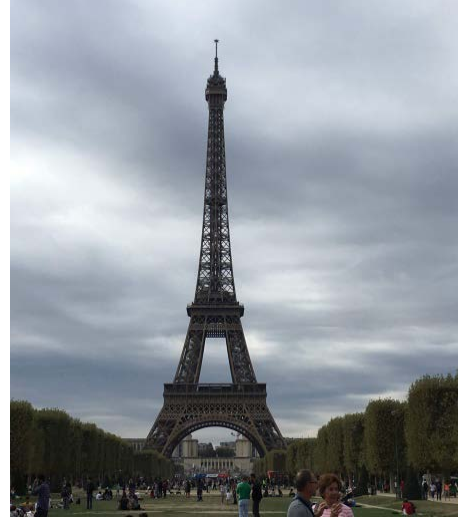


Figure 4: Elevation of Eiffel Tower



Figure 5: Crystal Palace, Joseph Paxton 1851 (<https://blog.inoxstyle.com>)

In the late 19th century, architects began to get away from the traditional styles. This change was driven by the emergence of new materials and techniques that allowed for a departure from old traditions. The sense of moving forward without being bound by old traditions is stated in the 1872 book "Entretiens sur L'Architecture" with the state that traditional architectural patterns are no longer valid and that a new architectural understanding can emerge. It is stated that in the age of possibilities and

information, there are no obstacles to the creativity of architects and they can freely design new buildings. It is explained that architectural designs can now be realised with forms and ornaments appropriate to the characteristics of the material, going beyond the standard moulds that determine only the function (Viatter Du, 1872).

Louis Sullivan, in particular, notion that "form follow function," and emphasized the importance of functional simplicity in modern architecture. Sullivan's architectural contributions included designing buildings for the 1893 Chicago World's Fair, where he pioneered the use of tall steel-framed office buildings in Chicago. His architectural approach became the foundation for modern architecture (Birol, 1996).

In this period, architectural innovation sought to distinguish itself from previous styles, deliberately avoiding imitation, eclecticism, and be avoided from ornamentation that characterized 19th-century architecture. The prevailing titles was, materials, and technologies of the time diverged significantly from those employed in earlier periods. Notably, a variety of structures were constructed, including airports, hangars, numerous industrial facilities, and sports complexes (Rahbarianyazd and Nia, 2020).

Both building materials and building types had changed. Reinforced concrete, steel, aluminium and glass became the prominent materials in the architecture of the new era. Architects started to experiment with new techniques with these new materials that gave them more design freedom. Reinforced concrete became one of the most important materials for modernist architects, replacing stone and brick. Reinforced concrete, which was previously used only in industrial buildings, was used by

Auguste Perret and Henri Sauvage to construct residential buildings in Paris in 1903 and 1904 (Decombo,2022)



Figure 6: Reinforced Concrete Apartment, Auguste Perret, Paris, 1903
(https://en.wikipedia.org/wiki/Auguste_Perret)

The advent of new materials and construction techniques presented opportunities to develop a new architecture that can serve the demands of a rapidly urbanising modern society effectively. Modern architecture emerged with a fresh ideology centered around rationalization and industrialization, departing from the replication of historical forms. It embraced original design approaches that were suited to the contemporary context rather than relying on imitations of the past. The focus shifted towards creating innovative and functional structures that reflected the spirit of the times (Birol,1996)

2.2.2 Pioneers of Modern Architecture

2.2.2.1 Adolf Loos

In 1908, Adolf Loos published a significant composition titled "Ornament and Crime," in which he advocated for the rejection of ornamentation in architecture. He believed that with the stated of mass production, ornaments lost their cultural significance and should not be regarded as expressions of culture. Loos's essay challenged the prevailing notion of ornamentation in architecture and influenced the movement towards simpler, more functional designs (Rahbarianyazd and Nia, 2020).



Figure 7: Villa Müller, Adolf Loos, 1928
(<https://architectuul.com/architecture/villa-muller>)

2.2.2.2 Walter Gropius

Walter Gropius represents beginnings of modern architecture. The Bauhaus School was established in 1919 by Walter Gropius (fig. 8). It tried to combine science with craftsmanship, which led to new perspective to art education (Amen, 2017).

Gropius, a visionary architect also a designer, aimed to unite technology and art, training a new generation of professionals who embraced modernism. He played a

significant role in defining the principles of modern architecture and later on it is called as the International Style. One notable example of his design approach was the suspended glass wall, which emphasized its non-structural purpose by being placed outside the building's supporting columns (Frampton and Futagawa, 1983, Rahbarianyazd and Nia, 2020).



Figure 8: Bauhaus school of art and architecture
(<https://www.themaggar.com/bauhaus-nedir/>)

2.2.2.3 Le Corbusier

Le Corbusier is one of the pioneers in modern architecture, and famously stated that "The house is a machine for living" emphasizing the importance of functionality, standardization, and rationalism in architectural design. Also, viewed houses conceptually as living machines and believed they should be constructed following the principles of machine production, similar to cars (fig 9). This approach led to the concept of standardization, where standardized prototypes were used for construction.

Le Corbusier's ideas extended beyond individual houses and encompassed the scale of cities as well (Evenson, 1969). He believed that function was the most crucial

principle in architecture, and the machine metaphor played a significant role in his design philosophy as in house and the urban planning. In essence, Le Corbusier emphasized that standardization was the key to fulfilling the functions of architecture (Le Corbusier, 1986).



Figure 9: Villa Savoye. (2023)
(https://en.wikipedia.org/wiki/Villa_Savoye)

2.2.2.4 Mies van der Rohe

Mies van der Rohe played a crucial role in establishing the International Style as the central movement of modern architecture alongside Walter Gropius and Le Corbusier in beginnings of 1920s. Mies supported a minimalist architecture characterised by efficient use of space, curtain walls, columns, beams, and the utilization of industrial materials (fig. 10).

Mies referred to the structural elements as "bones" and the cladding as "skin," encapsulated in his famous motto "Skin and Bone." He claimed for maximum

flexibility in space division to maximised the utility of the space. His designs consistently embodied a practical aesthetic, combining beauty and functionality for the benefit of its inhabitants (Rahbarianyazd and Nia, 2020).



Figure 10: Farnsworth House by Mies van der Rohe in 1951
(https://en.wikipedia.org/wiki/Farnsworth_House)

Table 2: Ideas That Effectuated Modernism (developed from Rahbarianyazd and Nia, 2020)

Pionners of Modern Movement	Maxim	Name of the Building	Date of Construction
Louis Sullivan 1856-1924	Form follow function	Chicago School	1895
Adolf Loos 1870-1933	Ornamentation is crime	Steiner house	1910
Walter Gropius 1883-1969	functionalism, with simple geometric shapes and efficient use of space	Bauhaus School	1926
Le Corbusier 1887-1965	.A house is a machine for living in	Villa Savoye	1929-1931
Frank Lloyd Wright 1867-1959	An idea is salvation by imagination	Falling water	1936-1939
Mies van der Rohe 1886-1969	Less is more	Farnsworth House	1951

2.2.4. Features of Modernist Architecture

Modern architecture is characterized by a focus on functionality and pragmatism, utilizing styles and tools that have not been seen to such an extent in history. This architectural style prioritizes fulfilling functional needs and, as a result, tends to reject decoration, beauty, metaphor, historical references, remembrance, and humor. There are two main factors contributing to this situation. Firstly, the physical environment has become a resource that is uncontrollably exploited. Secondly, the emphasis on technological culture has led to an architecture that prioritizes creating "machines for living" rather than considering the needs and desires of the individuals within those spaces (Amiri, 2016).

Modern Architecture General Characteristics:

- Refusing of any historical styles for form and design
- Embrace the machine aesthetic. Some of the modernist architects viewed architecture as a means of expressing the "sleekness," the "energy of the machine," and the function they observed aesthetically in all the "forms" of their "design."
- Exposed structure on facade.
- Concept of total design.
- Clean lines and geometric forms as 90 degrees to each other.
- Emphasizes horizontal and vertical lines and geometric forms such as rectangular, cubic and cylindrical shapes are used.
- Get rid of all unneeded decorations and ornament should be the building itself and main concern materials and effective usage.
- Wide roof overhangs as a large roof terraces.

- Massive glass walls with taped strip windows placed in horizontal stripes are characteristic of the era.
- Open floor plans with free use of space.
- Usage of modern materials and techniques; steel, concrete, iron and glass are used. Steel columns, stained concrete floors, exposed concrete blocks, high span column free areas are used.
- Traditional materials such as wood, brick and stone are used according to local resources with some innovations.
- The relationship of buildings with the natural landscape and environment became important (Millais, 2009, Rahbarianyazd and Nia, 2020 and Zabihi, 2010).

2.3 Hotel Architecture in Modern Movement

Originating from French, "ostel", i.e. hotel, is a place that serves many needs during short or longer journeys and provides temporary accommodation services. The hotel culture, which started with caravanserais in our history, is today divided into various classes within itself and classified according to their qualifications and capacities, locations, service areas and formations. Some of them are characterised under many titles such as city hotels, resort hotels, congress hotels, spa hotels, five-star hotels, boutique hotels (Şamlıoğlu, 2021). Hotels are considered as one of the main structures of the service sector in which communication, promotion and tourism values are reflected significantly in the connection of social, cultural, economic and technological developments (Unansal, 1995).

2.3.1 Beginnings of Modern Hotel Architecture

Hotels have been used for a many different purposes in history, from accommodating travelers to being centers of social and political activity. Today's the modern hotel building is the result of many years of architectural development. In the 19th century, the Industrial Revolution brought a new era to the World also travel and tourism industry, and with it the need for more sophisticated accommodations. Architect John C. Portman (1976) describe in his book "Since the beginnings of civilization, travelers have needed a place to rest and replenish their supplies. The earliest inns and lodgings were usually located near a major route of travel or at a pilgrimage site. These early accommodations were typically modest structures that offered basic amenities, such as a bed and a meal." Here are some key moments and styles of modern hotel architecture:

The Grand Hotels in Europe: The first modern hotels were built in Europe in the 19th century, particularly in Paris, London and Switzerland. These grand hotels main features are their opulent architecture, with features such as grand staircases, decorated facades and ballrooms.

The Chicago School: The Chicago School of Architecture pioneered a new style of architecture that was practical, functional, and aesthetically pleasing in the early 20th century. This style was characterized by the use of steel frame construction, which was for built heigher and maximize the open interior spaces. (Rahbarianyazd and Nia, 2020)

Art Deco: Art Deco became a popular style for hotels in the United States in between 1920-1930. This style was featured by the use of geometric shapes, bold

colors and decorative motifs which is influenced from nature (Rahbarianyazd and Nia, 2020).

2.3.2 Characteristics of Modern Hotel Architecture

1950-1970 was marked by significant changes in the architecture and construction of hotels, reflecting the modernist movement in architecture. Some of the characteristics of modern hotel architecture in this period: Functional, simple, and new materials and techniques. Modern hotels were often designed in harmony with their natural surroundings, with an emphasis on creating a relationship context. Modern hotel architecture emphasized a functional, efficient, aesthetic, while also incorporating a range of new materials, designs, and ideas into their construction in the period of 1950-1970.

As mentioned during this chapter, it has introduced modern movement and effects of architecture and the other fields. Modernism had effected lifestyle and changed current settings with the technological development. Further on, introduced hotel architecture and characteristics depending on moden architecture. In the following section it tries to show characteristics of a facade and facade elements. An Introduction to general architectural background of Cyprus and facade elements was studied in the next sections.

Chapter 3

FACADE DESIGN AND MODERN ARCHITECTURE

FACADE CHARACTERISTICS

The facade is the first thing guests see when they approach the building, and it is a significant aspect for a modern hotel building. The facade not only serves an aesthetic purpose, but also has the function of protecting the interior of the building from the elements.

In this section, the definition and approach to facade design and the reflection of modernity on the facade are explained. In addition, the separation of facade elements is examined as the most important indication of the facade design of hotel buildings in the modern era.

3.1 Role of Facade

Facade one of the essential components of the building and related with human and built environment, not only for a shell for the building, it is also reflection of style, culture, climatic and economic status. Facade should be trigger various experiences and emotion to viewer or user in mind but the main role is protection. As a result of modern architecture facade have been changed; dynamic, void and solid relations based on horizontal and vertical volumes.

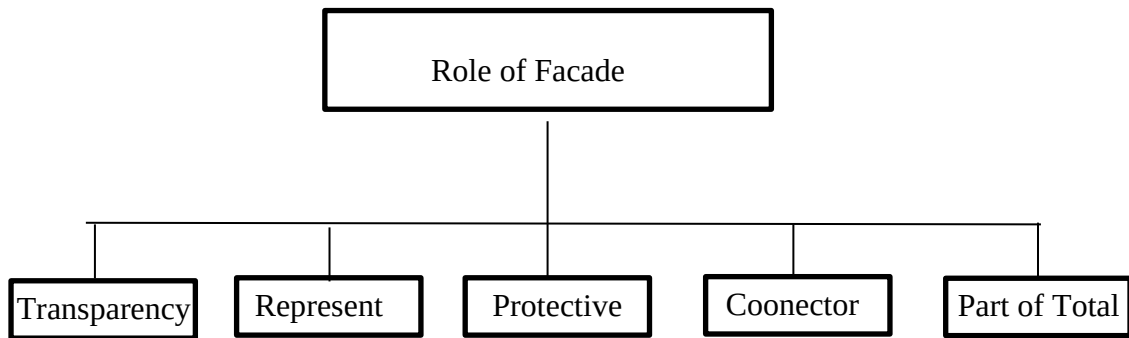


Figure 11:Role of façade (Bickenback, 1987)

3.2 Facade Elements

There are many components of façades such as; form and shape, building material, openings (door, window), building structure, color, ornamentations, roof type and balcony. These elements determine the appearance of the facade.

3.2.1 Form and Shape

Form and shape has divided into organic and geometric forms. Geometric shapes are those that correspond to the named regular shapes cubic, L-shaped, rectangular, spheres, cones and are classified as geometric shapes. Organic shapes are believed to be mostly naturally occurring (Jirousek, 1995). Organic shapes usually have irregular outlines and are often asymmetrical.

Le Corbusier follows the principle of "form follows function" in his designs, emphasizing a thorough understanding of function, construction, and form. To analyze architectural form, one must comprehend the definition of elements and their interrelationships. The elements such as solid voids, openings, balconies, and roofs that influence the façade's shape are crucial considerations in the design process (Salura & Fauzy, 2012).

3.2.2 Building Material

The material used for the building directly affects the characteristic feature and texture of the facade. The type of materials depends on the development of technology, resources and climate. The material varies according to the context in which it is used, giving originality to the structure in the atmosphere in which it is located. In his contextual approach, he used the pattern of rocks in the main part and used only four materials: sandstone, reinforced concrete, steel and glass.



Figure 12: Appearance of Fallingwater House
(<https://www.architecturaldigest.com/frank-lloyd-wright>)

The evolution of materials used in traditional or modern buildings can be distinguished as follows: brick, stone, wood, masonry and load bearing walls were commonly used for buildings until the last years of the 19th century, but with the need for high-rise buildings, steel structures started to be used.

The use of concrete-filled blocks was also an important development in the construction of masonry buildings (Jeff Guh and Altoontash, 2006). The variety of

materials in modern architecture is very large and includes materials such as glass, steel, concrete, composites.

3.2.3 Openings

Doors: Entrances are areas that provide passage between different entities. The entrance of a building functions as a window to the public, offering a strong perspective on public communication and at the same time emphasising the transition from public to private spaces. This effect gives the façade a unique character and creates the feeling of a private entrance when stepping into that space (Marcus & Sarkissian, 1988).

Window: Windows are mainly providing natural light, ventilation and visual continuity for the space. The design of the windows is also important in terms of how the movement on the wall is captured, however, they can become different functions of the building; they support continuity in the facade and can serve as decoration. These holes often lead to a destruction of the form; they emphasise the form (Corbusier, 2008).

3.2.4 Balcony

An exterior addition on an upper floor of a building called a balcony. Balconies may be enclosed with various materials such as solid bands, balustrades, or railings. They serve as an ornament to the building and are not intended to be walked on. A special type, the false balcony or juliet balcony, consists of a door with closing the opening. They increase the living space and provide additional activities in buildings without gardens. The balustrade, a protective band, is made of various materials and is designed to prevent falls from elevated architectural elements (Mecomber, 2013).

Proper design of balconies ensures that they provide functionality that meets the needs of users. Balconies can be used for a variety of purposes, such as an outdoor seating area, a relaxation area, a place for plants, or a place to enjoy the view. Different balcony designs can emphasise the uniqueness of buildings.

3.2.5 Building Structure

Structural systems have a direct impact on shaping the front. For instance, the size and shape of openings or balconies can be changed depending on the building system. The horizontal and vertical elements that make up the building's structural system can be seen on the façade and can be part of the design (in fig. 13). Different building structures require different materials, which can affect the facade depending on the choice.



Figure 13:Skeletal Steel Frame Structure
(<https://buildingtheskyline.org/tag/steel-skeleton/>)

3.2.6 Color

Colors has a significant contribution in regulating the characteristics of a space, creating an external or internal atmosphere. They define unity or diversity. It gives a sense of unity with uniform colour scheme. A varied colour scheme, on the other

hand, creates a sense of diversity (G. Ahmad, 1998). The harmony with the environment and the direct effect of the aesthetics of the building can be easily notice in the colour.

3.2.7 Ornamentation

Ornamentation serves to enhance the aesthetic value and visual appeal of buildings and increase their aesthetic value. Ornamentation one of the important element in emphasising the identity and originality of buildings. They also reflect a style as a reflection of culture as well as representatives of a particular style (Davarpanah, 2013).

Ornamentation can be applied to architectural structures using a variety of materials. Materials such as stone, marble, wood, metal, plaster, ceramic, glass and mosaic can be used. The use of ornaments can vary depending on the architectural understanding of each era and region.

3.2.8 Roof Type

In architecture, the roof is a structural element that covers the upper part of a building, protects it from external influences, shapes the building and plays an important role as an aesthetic element. Roofs protect the interiors of buildings from natural influences such as rain, wind, snow and sun, while contributing to the architectural style and character of the building.

At the same time, roof design is an important element that determines the facade of a building. Different types of roofs are selected depending on the architectural style, environmental impact and structural design of the building. For example, sloped roofs are often used in traditional architecture, while flat roofs or different types of

sloped roofs are found in modern architecture. For the construction of roofs, materials such as zinc, cement tiles, roofing felt, wood, metal, ceramics and roof tiles are used.

3.3 Facade Characteristics of Modern Architecture

1. Use of geometric forms: Cubes, cylinders, and spheres, which were intended to create a sense of modernity and technological progress.

2. Ornamentation: In modernism generally simplicity and minimalism have been used but some of the modern hotel buildings during this period can be seen as ornamental features such as Art Deco-inspired patterns, mosaics, and other decorative motifs. Otherwise, facades became clean, uncluttered, and devoid of excessive ornamentation. Straight lines, geometric shapes, and smooth surfaces were favored, reflecting the minimalist aesthetic.

3. Flat roofs: Flat roofs can be used as an additional usable space and were a departure from the traditional pitched roofs of earlier buildings.

4. Use of reinforced concrete: Reinforced concrete allowed for freedom in design, and it was a popular choice for modern hotel facades during this period. Concrete was often left exposed or finished with a variety of textures and colors.

Overall, the facades of modern hotel buildings during were noticeable by a focus on simplicity, functionality, and clean lines, with an emphasis on the use of glass and steel. Horizontal lines were also common features, reflecting the influence of the International Style on architectural design.

3.3.1 Facade Elements Examples of Hotel Architecture in Modern Movement

İstanbul Hilton Hotel in Turkey

The Istanbul Hilton Hotel, constructed in 1952, was a groundbreaking example of modern architecture influenced by Americanization and Le Corbusier (fig. 14). Its design had a significant impact on other hotel buildings in Turkey during the 1950s, leading to many similar modern hotels with reinforced concrete structures (Atmaca Çetin, Tuna Ultav and Uz, 2019).



Figure 14: Hilton Hotel
(Istanbul Publishing Postcard, 2019)

Foreign architects were invited to Turkey in the 1930s to 1960s, and the collaboration between American architect Skidmore, Owings & Merrill and Turkish architect Sedad Hakkı Eldem resulted in the iconic design of the Hilton.(Kopuz, 2018).

The building followed the principles of the international style, characterized by horizontal rectangular lines and a transparent entrance floor, reminiscent of Le Corbusier's work and Hitchcock and Johnson principles. The Hilton Hotel set the aesthetic standards for the architectural language of the 1950s and became a symbol of the international style, reflecting American influence and modernization (fig. 16).

It is located on a hill provided stunning views of the Bosphorus. The Istanbul Hilton Hotel played a crucial role in shaping modern architecture in Turkey and left a lasting impact on the country's hotel construction.

The Hilton Hotel was defined by horizontal rectangular lines with a reinforced concrete frame system have seen on the facade, a transparent entrance floor with a roof terrace reminiscent of Le Corbusier (Guerel, 2016).



Figure 16 :Unité d'Habitation
side elevation
(<https://www.arkitektuel.com/unité-dhabitation/>)



Figure 15 : A postcard of İstanbul
Hilton Hotel's architectural
model
(İstanbul Atatürk Library Digital)

Le Corbusier's Unité d'Habitation and the Istanbul Hilton Hotel are two examples of significant architectural achievements, but they have several differences and similarities in their design (fig.15).

Similarities:

1. Unité d'Habitation was constructed between 1947 and 1952, while The Istanbul Hilton Hotel was built in 1955. Both of them were constructed in similar periods.

2.Both of them are high-rise structures and designed to maximize space efficiency. Unité d'Habitation was built as a vertical community, while the Istanbul Hilton Hotel was designed to accommodate a large number of guests.

3.According to the modern design principles both of them used horizontal rectangular form raised on pilots and a transparent entrance block, topped with a roof terrace (Bozdoğan and Akcan, 2013).

4.Both buildings have a similar structure as reinforced concrete skeleton reflected as a facade element.

5.Unité d'Habitation is considered an excellent example of Le Corbusier's work, while the Hilton Hotel is one of the first modernist buildings in Turkey. Both of them are remarkable examples of modernist architecture.

Differences:

1.The Unité d'Habitation is a residential building and the Istanbul Hilton Hotel is a commercial building that functions as a hotel.

2.The Unité d'Habitation is designed with shops, services, and community facilities integrated into the building, while the Istanbul Hilton Hotel is designed to the needs of its guests.

3.The Unité d'Habitation has a uniform design for its individual units, while the Istanbul Hilton Hotel has a variety of room sizes and designs to accommodate the needs of different types of guests.

Overall, the facades of both buildings are similar, but both the Unité d'Habitation and the Istanbul Hilton Hotel contributed to the modernist movement in architecture, but their purposes are different, but the design principles are similar. This shows that modern architecture has influenced all types of buildings for different function. The function of the building may change, but the design principles are still the same. The Hilton Hotel the most important example for the 1950s hotel architecture it was influenced by International Style.

As a result, Istanbul Hilton Hotel had a great influence on shaping hotel architecture within the scope of the study. In this sense, it is thought that Hilton Hotel is a learning tool in mid-century Turkey against the copy / imitation debates. Tanyeli (2019) argues that "imitation as a concept is experienced as a normal process in developing geographies and encourages original production ". Bozdoğan (2016), on the other hand, states that the so-called "Hiltonism" is not an imitation, but a logical solution for repetitive buildings such as hotels and apartment blocks. Therefore, it can be said that the architectural production of the 1950s emerged due to Turkey's tendency to follow an international approach and reflection of the parallel developing world understanding (Atmaca Çetin, Tuna Ustav and Uz, 2019).

The Grand Tarabya Hotel Istanbul, Turkey

In cited references, when the owners of the new hotel, İbrahim Gültan and Paçitakis, could not complete the building for financial reasons, the Pension Fund bought the unfinished hotel. The building was originally planned to be finished in year 1961, but the construction took 7 years, until 30 November, 1965. The Grand Tarabya Hotel was built on the Bosphoru region and traditional architectural language and own urban pattern with a high sense of nature, geography, and human scale. The city

silhouette of the Bosphorus remained and the massive volume of the hotel was incompatible with its surroundings.



Figure 17: The Grand Tarabya Hotel (Atatürk Library Digital Archive)

The facade was designed by the renowned Turkish architectural firm which was Emre Arolat Architecture. It has a "curvilinear plasticity" on shape of the building which is similar to Le Corbusier's applications in South America, with a curved form that paralleled the coastline (fig.17). The site inspired the facade and it aims to create a connection between the building and its surroundings. The facade is turning and bending with the natural environment. The hotel's facade the most important feature is the glass curtain wall, providing the best views of the Bosphorus from every angle. The glass panels are arranged in a pattern that creates an interesting visual effect, and they are supported by steel columns integrated into the building's structure. On the other hand, the hotel set the boundary with connection between land and sea and that is a situation of should be avoid (Atmaca Çetin, Tuna Ultav and Uz, 2019).

Hotel Inter Continental in Berlin, Germany

Hotel InterContinental Berlin is a modernist building in Berlin, Germany. Architect Hans Schoszberger designed the hotel and completed it in 1958. It was one of the first luxury hotels built in after war Germany. The building is an example of the International Style of architecture, which was in the mid-20th century (fig.18). The hotel's facade has a simple rectilinear design supported by a grid pattern of windows and metal spandrels which emphasize the vertical and horizontal lines of the building.

In 1980, the hotel added several new wings. The new wings were designed to complement the modernist aesthetic of the original building with clean lines, glass facades, and minimalist interior design.



Figure 18: Hotel InterContinental (<https://realestate.union-investment.com>)

Overall, the InterContinental Berlin Hotel is an excellent example of modernist architecture and a testament to the city's post-war reconstruction and its growth as a cultural and commercial center.

Radisson Collection Hotel, Royal Copenhagen in Denmark

The building, erected in 1960, was designed by the well-known Danish architect Arne Jacobsen, who is one of the leading exponents of modernist architecture (fig. 19). The building owes its lightness to its Lever House-inspired form. The building was inspired by the buildings of New York's Park Avenue.



Figure 20: Facade of the Radisson Hotel (Seier, 2008)



Figure 19: Window details of facade (Nerstu, 2011)

During the design process, the building sketches of the Copenhagen SAS Royal Hotel were published in Danish newspapers. Critics expressed concerns that the building would disrupt the city's original skyline (fig.21). One critic referred to it as the "glass cigar box," and another compared it unfavorably to the Lever House. However, Jacobsen defended his design, stating that it resembled the appearance of the windows when opened on a hot summer day. He even jokingly mentioned that it won first place in a competition for the ugliest building in Copenhagen. Despite the criticism, the hotel became an iconic example of the International Style and stands as a unique architectural landmark in Copenhagen (Chu J.2002).



Figure 21: City silhouette of Copenhagen by (Judith, 2009)

The facade of the hotel is characterized by its simple, minimalist design, typical of Jacobsen's work. The building is clad in light gray precast concrete panels that give the hotel a modern look. The facade has a series of horizontal bands that emphasize the horizontality of the building and give it a sense of unity (fig.22).

Overall, the facade of the Radisson Collection Hotel, Royal Copenhagen is an excellent example of Arne Jacobsen's modernist esthetic, combining form and function to create a timeless and elegant design.

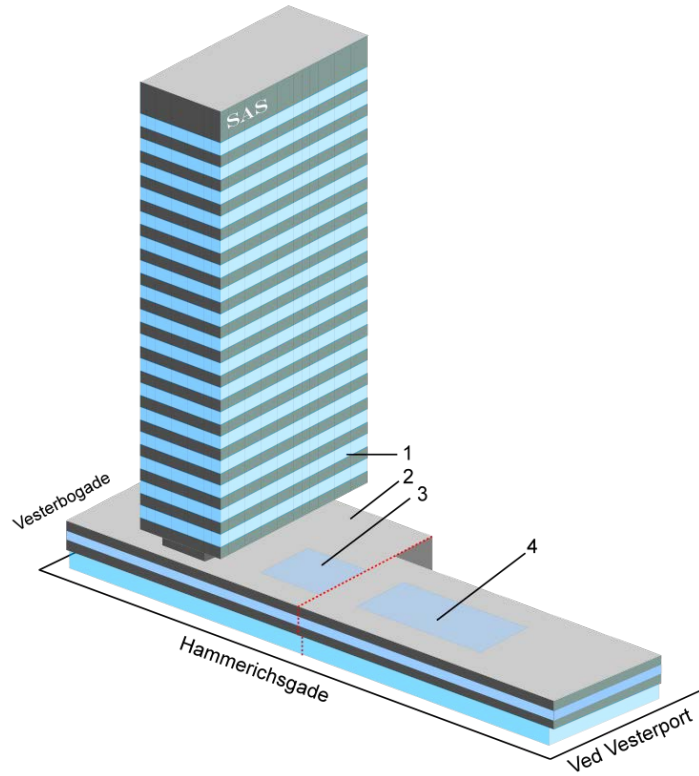


Figure 22: Examination of the hotel
(en.wikipedia.org/wiki/Radisson_Collection_Hotel,_Royal_Copenhagen)

Examination of exterior By Benutzer: Structure of the hotel: arrow one is the tower, arrow two pointed to lower building arrow three is roof of the winter garden and arrow four is roof of the airline terminal (fig.22). Tower had built in reinforced concrete frame structure with a curtain wall which had made of aluminum profiles.

Çınar Hotel, Istanbul, Turkey

The Çınar Hotel was the first buildings which influenced from the Hilton Hotel. It was designed by the architects, Rana Zıpçı, Ahmet Akın, and Emin Ertam and constructed between 1954 and 1958 years (Atmaca Çetin, Tuna Ultav and Uz, 2019).



Figure 23: Çınar Hotel entrance and back side view
(<https://www.sciencedirect.com/science/article/pii/S2090447922002295>)

The Çınat Hotel's architectural features exhibit design principles similar to Hilton aesthetics and the International Style (fig.23). It had a honeycomb facade and was raised on pilotis. The entrance was a distinct double-height volume, linked to the mezzanine level by a grand staircase. The hotel's design included separate planning and a roof garden. The guestrooms offered views, each with their own bathroom and balconies. Additionally, the hotel featured a downstairs bazaar where various Paşabahçe products and local Anatolian products were sold, catering to foreign customers (Durukan Kopuz and Bal, 2023).



Figure 24: A view of Çınar Hotel from the sea (Tuna Ultav Archives)

Structure is same with the Hilton Hotel as reinforced concrete and horizontal form with balconies towards the sea view and the roof terrace similar with the Hilton Hotel (fig.24) (Atmaca Çetin, Tuna Ultav and Uz, 2019).



Figure 25: Magazine cover of Çınar Hotel (Hayat, 37, 11 September 1959)

Table 3: Facade Characteristics of Hotel Buildings in Modern Movement (author,2023)

Indicators	Hilton Hotel, İstanbul	Grand Tarabya Hotel, İstanbul	Hotel InterContinental , Berlin	Radisson Collection Hotel, Copenhagen	Çınar Hotel, İstanbul
Form& Shape	Horizontal and rectangular form raised on pilotis	Main mass attached curved grid block designed on rational	Rectilinear design	Horizontal and rectangular form	Horizontal and rectangular form raised on pilotis
Material & Structure	Reinforced concrete skeleton system	Steel skeleton system	Reinforced concrete frame structure and has a curtain wall made of aluminum profiles	Reinforced concrete frame structure and stainless-steel cutlery used	Reinforced concrete with frame system.
Openings	Grid system formed on balconies and transparent entrance block	Glass curtain Wall of some parts rest is glass doors and windows	Grid pattern windows with metal spandrels without balconies	Transparent green and gray anodized glass.	Grid system formed on balconies and transparent entrance block
Color &Texture	White concrete surface and monocrome color scheme as neutral color	White concrete surface	Thin white slab coating	Light grey precast concrete panel on facade and Shades of green dominate the entire design	White concrete surface and monocrome color scheme as neutral color
Roof	Flat roof with topped roof terrace	Flat roof with roof terrace with greenary	Flat roof	Flat roof with roof terrace	Flat roof with topped roof terrace
Ornaments	Honeycomb facade organization without any ornament	Balconies creates vertical continuity	Grid patterns on facade	Horizontal bands for emphasize the horizontality on surface	Honeycomb facade organization without any ornament

In this chapter, role of facade and facade elements has searched. Modern movement facade characteristics and facade elements examples of hotel architecture in modern movement were examined depending on the facade elements. In the examples examined, horizontal and rectangular forms are frequently used, supported by advanced materials and structural systems (RC frame system and steel frame system), wide openings and light colours, unadorned grid pattern facades and flat roofs are used. The next chapter continues with Cyprus and its architectural history.

Chapter 4

GENERAL CHARACTERISTICS CYPRUS AND ARCHITECTURE

Northern Cyprus is one of the most beautiful islands connecting 3 continents. It is a tourism paradise with its clean beaches and unique nature. The island, which has been ruled by many civilisations throughout its history, is in an important position today with the living historical ruins that contain the works of these civilisations.

Due to strategic importance in the Mediterranean, the island of Cyprus has been subjected to attacks by those who want to control the Mediterranean for centuries.

In 1960, the island was under the government of British Empire between 1878-1960. were established. Mainly, Turkish and Greek Cypriots were living together. In 1965, the struggles between two community started and after 1974, the island divided into two. Turkish Cypriots living in Northern Cyprus and Greek Cypriot living Southern Cyprus. On the other hand, the declaration recognised in principle the existence of two self-governments in Cyprus, namely the Turkish Cypriot community and the Greek Cypriot community (Torlak, 2016).

4.1 Geography and Climate

Cyprus has a unique location between Africa, Asia and Europe. Cyprus is located in the Eastern Mediterranean Sea. The reference list says: "The country has a total area of about 9,250 square kilometers and is the third largest island in the Mediterranean.

The geography of Cyprus is characterized by a central plain surrounded by coastal mountain ranges. The highest mountain on the island is the Troodos Mountains with Mount Olympus as the highest peak at 1,951 meters."

The island is located in the climate zone designated as 'semi-arid' according to the macroclimate classification. According to the Meteorological Office of Northern Cyprus, the summer season is hot and dry and the winter season is mild and less rainy. The average annual air temperature in North Cyprus is 19.0 °C. The warmest month of the year is usually July and between 37. 0°C - 40.0°C. The coldest month of the year is usually January with daytime temperatures between 9.0°C - 12.0°C.

4.2 Demography and Culture

The island of Cyprus, due to its geographical location and its geopolitical and geostrategic importance, has been subject to many changes in terms of population and administration throughout history. The island of Cyprus is considered an important base for all states that want to take control of the Middle East and the Mediterranean Sea (Atasoy, 2011).

The United Nations references and links to Cyprus population data announced for 2023 state, "1.2 million people and a population of Greek Cypriot descent (77%), Turkish Cypriots (18%) and other minorities (5%). After division of the island also splits the culture and way of life. Since 1974, the Turkish Cypriots Northern Cyprus has promoted culture; newspapers, food, bands, etc. Cyprus has a diverse and one-of-a-kind culture, it comes from long history of occupation and colonization. Country is home to several ancient Greek and Roman archaeological sites, including the ancient city of Salamis Ruins and the ancient churches. Overall, Cyprus is a unique and

diverse country with a long history and culture, influenced by its location at the crossroads of Europe, Asia, and Africa.

4.3 General Architectural Background in Cyprus

Cyprus has a unique and oldest history. Island has been ruled by many civilizations beginning from the Bronze and Iron Ages. In addition, traces from the Greeks, Assyrians, Persians, Egyptians, and Romans and many can be found in Cyprus. That gives us to the opportunity to see the traces of different cultures. Every historical period has certain types of buildings, determined by the materials, technologies, and techniques had used. Therefore, each period has its own characteristics and style, and in addition to materials and technologies, was strongly influenced by the constantly changing ideas of beauty and practicality (Davapanah, 2013)

4.3.1 Ottoman Period Architecture in Cyprus (1571–1878)

In 1571 the Ottoman period of Cyprus began, The Ottoman Empire conquered the island from the Venetians. Cyprus first came into contact with Turkish culture in 1570/71 after the Ottomans conquered the island during the reign of Selim II Ottoman ruled Cyprus for over three centuries, until 1878, when the island was leased from the Ottomans to British Empire. (Yıldız, 2001).

Looking at the period of the Ottoman Empire in the context of the historical development of accommodation buildings, the accommodation function continued in caravanserais and hans. In the mid-19th century, during the period of Westernisation, an important change occurred in accommodation architecture to meet the requirements, and hotel structures close to the current understanding emerged (Kayın, 1998).

The inns are among the first architectural monuments of the Ottomans in Cyprus and were built in the style of Anatolian inner-city commercial inns to meet the needs of foreigners coming to Cyprus and villagers coming to town for shopping and trading. The Kumarcılar Han and Büyük Han one of the many inns during Ottoman period located in Nicosia, have survived to the present day.

While the spaces on the lower floors were used for storage, the porticoes and the courtyard were used for sheltering animals, the upper floors were used for accommodation purposes. In the centre of the courtyard of Büyük Han, there is a two-storey mansion masjid with a fountain on the lower floor. These buildings, constructed specifically for caravan trade, were used by civilians on pilgrimages and by the military on expeditions.



Figure 26: Small mosque on the courtyard (Oztürk, 2022)



Figure 27: Büyük Han courtyard with repetitive arches (Ozturk, 2022)

Ulya Vogt-Göknıl describes caravanserais and hans in his textbook (1966) "Persian and Seljuk times were monumental stone buildings with giant pillars and vaults and a small mosque raised on four arches was to be found in the middle of the courtyard. It was usually two storey: lower part is shopping and store and the upper by living

rooms. Each room can be reached from open arcaded galleries set around the rectangular courtyard (fig.26). In the center of the courtyard was a large fountain used for washing before prayer (as in mosque courtyards) " (fig.27).

Büyük Han was built of hewn stones. The inns have two floors and a floor plan consisting of rooms opening to porticoes around the open courtyard, reflecting the typical features of Ottoman inn architecture in Anatolia. Pointed arches based on round columns surround the two-story courtyard. The upper floor is accessed by two stone arches placed on arches at the corners of the courtyard, and the doors of the rooms on the upper floor are low-arched. (Turkan, 2016).

In facade; Ottoman architecture in Cyprus is generally modest and simple in character. Cut stone material and timber was used and arches based on round columns with surround the courtyard. In Ottoman residential architecture, there are more decorative elements, especially wooden ceilings and doors. But lots of them has been been lost (Yıldız, 2001).

4.3.2 British Period Architecture in Cyprus (1878-1960)

In the 18th and 19th centuries, there was a revival of architectural styles from Ancient Rome and Greece. Later, when the British became governors of Cyprus, they introduced ideas and practices of architectural modernism (Pyla, 2009). In the 1930s, as more European-educated architects worked in Cyprus, institutional and residential architecture began to adopt a rational aesthetic while also incorporating local vernacular preferences. The British Empire brought new materials, techniques, culture, rules, and regulations, which influenced the shaping of Cyprus's architecture (Ozay, 1998). However, this period also led to neglect of the island's monuments and traditional villages, resulting in their decay. In the late 1950s and 1960s, Cyprus

faced issues related to thoughtless redevelopment, although it did not suffer war damage in the European sense during that time (Hajifanis, 1993).

4.3.2.1 I. British Period Architecture in Cyprus (1878-1929)

In the early period of the British colony, the existing structures, traditions, cultural values and characteristics of the indigenous population were highly respected. The construction of colonial style buildings used concrete, local yellow sandstone, adobe bricks, and white plaster for the walls, and the materials used were mostly from the nearby traditional environment. In the first period, the color of yellow sandstone dominated and ornaments and extended decorations with flowers and geometric shapes were used in the openings of the facade. Until that time, local materials were used and the architectural identity of the island was not disturbed (Fasli, 1997).



Figure 28: The Courts Building (<https://www.kibrisgazetesi.com>)

The Courts Building is a symbolic example of the first period when the British colonial administration rejected the local architectural forms produced in previous periods and especially the Ottoman architectural identity. The design of the building adopts a side-by-side arrangement of office rooms, while the staircases are

positioned outside the building. Colonnaded verandas decorated with wooden railings are located in front of the office rooms. The tiled roofs of the main building and the porch are designed at different levels (Koldaş and Gürdallı, 2017).

The rectangular main building, together with the outbuildings, is positioned around the inner courtyard. This building is surrounded by low yellow stone walls and decorated with iron railings (Schaar et al., 1995).

4.3.2.2 II. British Period Architecture in Cyprus (1930-1960)

After the First World War, the British showed their domination in Cyprus. They wanted to dominate the island and this is directly reflected in the architectural products of that period. In general, they had eclectic features (Ozay, 1998). The architecture of the administrative buildings constructed in the second period was created with a perspective that ignored the Cypriot nationalism of the rulers at the time. However, in later years, when it was realised that this nationalist movement could challenge the colonial authority, changes were made in architectural policies. The British colonial administration, which did not want the possibility of an organised uprising against the British rule on the island, adopted an inclusive approach and policy by using local cultural elements. This approach was also effective in the field of architecture in time, and a style that synthesised local cultures and the dominant colonial culture came to the fore (Koldaş and Gürdallı, 2017).

As a result of this perspective, a style called "Cypriot collage" was adopted in architectural designs. This style brought together architectural elements from the Byzantine, Venetian, Lusignan, Ottoman and British colonial periods. In this period, the architectural identity of Cyprus was expressed as a synthesis of different forms

and details from the island's history. In the same period, Cyprus also experienced a process of modernisation under British influence. The Art Deco movement, which was influential in the architecture of public buildings, progressed under the influence of the British Modern movement in the 1930s-1940s and became the representative of the Mediterranean Art Deco style in the colonial period (Kiessel, 2012).

In this way, it is clearly seen how the social, cultural and political factors in the history of Cyprus are reflected in architecture and how they create a transformation and synthesis. They also began to use reinforced concrete and concrete as materials. They developed new technologies and new structures and materials. The British period, together with the two world wars, brought changes in world affairs and this situation, of course, also affected Cyprus. However, steps were taken to bring modernism to Cyprus.



Figure 29: The Cyprus Presidential Palace (<https://in-cyprus.philenews.com>)

The Cyprus Presidential Palace (fig.29) ; the Gothic arches at the entrance of the building represent the Lusignan Period, the dome in the entrance tower is Byzantine, and the domes of the office rooms are Ottoman. The Royal coat of arms on the main

entrance wall is also designed to represent the British Period. The Government House was home to the British governors from 1937 until 1960, after 1960 the building was used as the Presidential Palace of the Republic of Cyprus (Koldaş and Gürdallı, 2017).

4.4 Modern Architecture in Cyprus

At the end of the British period, Cypriot architecture traditional structure was began to change through modernism in 1950s. When the governmental change, the socio cultural, economics and technological developments all affected the occurrence of modern architecture on the island. In addition to that, the British Empire brought to the island a different lifestyle and new regulations which was directly affected the design of architecture and move into modernism. Modernization have shown themselves in cultural life, life styles, activities and technological developments, materials and techniques (Ozay, 2005).



Figure 30: Kykkos high school in Nicosia, c. 1960 (Architektoniki 55, 1966)

Kykkos High School was used a new material such as concrete due to the international style trend in 1960. Iakovos and Andreas Filippou, who had studied abroad, used one of the Le Corbusier principles as pilotis that allowed made to easy access to the building, the possibility of transparent, flowing freedom in the space

also allowed to create larger openings within help of reinforced concrete frame as a supporting structure (Phokaides and Fereos, 2006).

On the facade, exposed concrete of the surface of staircase and following continuous windows which had solar control louvers in the form of Brise-Soleils as a standardization that the new material offered. Limestone took on the purely stylistic role of cladding when concrete elements were increasingly emphasized. Limestone is usually used together with concrete, the new hybrid material that spreaded in Cyprus as a result that could be called a local idiom. All the features of the school embodies the functionalist principles of the time (fig.30).

Finally, the British Empire led the way in the usage of new materials and techniques in Cypriot modern architecture. In the late 1950s and 1960s, Cyprus underwent reconstruction, which led to haphazard and often thoughtless redevelopment, but it did not damage because of war in the European sense. Cyprus did not damage by war in Europe or any other country but it suffered from re-construction and redevelopment in 50s and 60s (Hajifanis, 1993). In that period, high-rise apartments and office buildings were built with the concrete frames and load bearing traditional stone was useful (Phokaides and Fereos, 2006).

In this section, general information about Cyprus is given and the architectural identity of the island with the Ottoman period, the British period and the modernisation period is examined. In the Ottoman period, stone arched columns were frequently used, these structures were preserved during the first British period, and then modernised and concrete structures were emphasised. The next chapter continues with the analysis of 22 hotel buildings selected in the Varosha region.

Chapter 5

ANALYSIS OF HOTEL BUILDINGS IN VAROSHA

5.1 Method of the Analysis

In this research, 22 of the 45 hotel buildings in the region were selected as case study. The remaining buildings are inaccessible or cannot be examined due to destruction. The research includes observations, photographs, the use of existing images and drawings of the individual facade elements of the hotel buildings in Varosha.

Table 4: Example of Inventory Table

INVENTORY TABLE No:1		TITLE:		
Building Name:		Location	Street View of Building	Side View
Address:				
Construction Date:				
Number of Floor:				
Color:				
Facade Material:				
Building Structure:				
Form and Shape		Roof	Old Image	Door
Rectangular	☐	Roof Type: Roof line : ☐ Simple ☐ with ornament		
Irregular	☐			
L shape	☐			
Cubic	☐			
Ornamentation		Balcony	Windows	Other Element
Shading Element	☐			
Vertical Lines	☐			
Horizontal lines	☐			
Arch	☐			

The analyses are described with the help of inventory tables. Inventory table includes; building information, construction date, building material and structure, color, drawings of door, window, balcony, roof line and form&shape. Inventory table listed by construction date.

Based on these criteria, the impact of the modern movement can be seen. Selected buildings constructed between 1950-1974 which are Western influence and buildings inspired by local architecture are examined, as well as the impact of modern architecture.

5.2 General Information on Case Study Area; Varosha, Famagusta

Varosha is located hearth of the Famagusta in Northern Cyprus (fig.29 and fig. 30). Since the beginning of the colonial period, Famagusta was the capital of tourism, especially in Varosha on the coast, surrounded by hotels, until the Cyprus operation in 1974. There are a total of 8,394 buildings.105 hotels, 4,649 homes, 2,953 work places, 21 banks, 7 churches, 99 entertainment, 143 official offices, 25 cultural organizations, 14 theaters, 7 cinemas, 8 schools and 2 sports facilities (fig.31). After 1974, the area remained under military control and most of it was closed to settlement and could not be used (Plummer, 2020). With the opening of Closed Varosha on October 8, 2020, 1974 provided the opportunity to examine the architectural transition and structures in this process by closely seeing the traces of history in the frozen region.

Looking at the Ottoman Empire and the British colony in the context of the historical development of accommodation structures, the accommodation function continued in caravanserais and khans for a long time. At the beginning of the 19th century, the

accommodation structures in the colonial period were used in Ottoman hans rather than European standards, and European comfort was not yet accessible.



Figure 31: The hotels analysed are shown on the map above. Most of the hotels located in sea shore (developed from UN map of 1974)

In late 19th century, Western-style hotels were introduced, but this was not for the islanders and Cypriots continued to use similar structures to hans until the first half of the 20th century. In other sources of the Famagusta Maritima textbook by Walsh (2019) ; at the beginning of the 20th century there were five hans and first hotel was the Savoy, which opened in 1903/1904 (Walsh, 2019).



Figure 33: Varosha (Plummer,2016)



Figure 32:Varosha in 1960s
(<https://tr.pinterest.com/pin/111745634495549526/>)

The early 1930s, the concept of "good hotels" in Cyprus referred to catering to wealthy foreign visitors and representatives of the colonial administration. The local Cypriots were not the target audience of these hotels, as they were primarily engaged in agriculture and were unfamiliar with terms like holiday. As a result, before the 1930s, Cyprus lacked upscale hotels due to the absence of a developed tourism industry (fig.33) (Kiessel,2019).

5.3 Analysis of Characteristics of Hotel Buildings Facade in Varosha

In this text, the focus is on analyzing the characteristics of facades to examine the impact of the modern movement in Varosha, Cyprus. The previous chapter provided information that served as the basis for this analysis. Twenty two buildings were selected for study and their characteristics were recorded in inventory tables. The elements considered include the name of the buildings, date of construction, number

of stories, façade material, color, location, images of the building, side elevation, main entrance, doors, windows, balcony and balustrade, and ornamentation. The analysis aims to investigate the relationship between these facade elements by combining data, observations and inventory records and finding similarities and differences between modern movement and local architecture.

5.3.1 Form and shape

The shape of the buildings in this period was carefully selected to understand the characteristics of the facades in this study, which were cubic, rectangular, L-shaped and built in several methods. Combinations of these forms were seen more than in the period after the 1970.

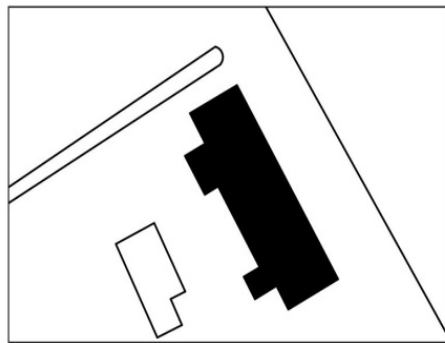


Figure 35: Form of Aspelia Hotel combined with rectangular prism



Figure 34: Rectangular shaped facade of Aspelia Hotel

The ground and mezzanine floors of some buildings are used for commercial purposes as shops or cafés (Appendix table 16). On the upper floors there are guest rooms. The height of the roofs has same heights with balustrades of balconies 90% of buildings. High-rise hotels have increased after 1970 and most of them are located on the coastline. The facade height is 2.5 times the width.



Figure 36: Cubic shaped facade with attachments in Omega Hotel Apartment

Buildings were also designed according to context and layout. Horizontal form and rectangular form had used many of the building. L shaped and cubic forms had used rarel than rectangular form (fig.36). The facade of most of them is positioned towards the sea direction. For hotels located on the coastline, the sea direction (east facade) is an important criterion in form and shape design. The features found in traditional Cypriot architecture have been replaced by modern aesthetics and these lines have come to the fore.

5.3.2 Building Material

Often a new construction technique and traditional methods were used simultaneously, reinforced concrete was also used as a material. Repeated use of glass was a prominent feature for balconies and main doors.



Figure 37: Brick arch for entrance

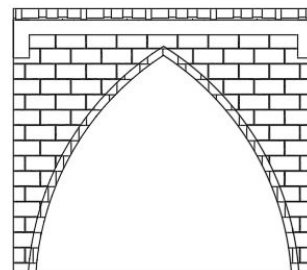


Figure 38: Drawings of gate and top of tile lintel

Aluminum profiles were used for window frames and cladding. Brick, wood and tile were used in traditional architecture. Wood was used for doors and shading elements in the 1950s (fig.37). Tile was used for decorative purposes on the lower eaves and lintels of balconies in hotel buildings. Brick, on the other hand, was preferred on the first floor of buildings in semi-open areas or in the entrance area (fig.38).



Figure 39: Florida Hotel timber shutters and iron railing

In 1950-1965 openings were made of timber and railings made from iron, but bricks were also used in the frames of doors and windows (fig.39). The hotels which built before 1970, traditional materials had used. However, the hotels which built after 1970, modern techniques and materials. The hotels which built after 1970, materials such as wood, brick and brick were used less, but concrete was used more often and with priority. Modern materials are more common in hotel buildings on the coast than in hotel buildings inland.

5.3.3 Openings

5.3.3.1 Doors



Arch frame doorway in
Golden Plage Hotel



Elevated door with
staircase in Golden Sands
Hotel



Extroverted door in
Arcadian Hotel

Figure 40: Different type of the doors

Hotel buildings can be with different types of entrance doors. Some of them appear after passing through a certain entrance hall and are located further inland, or there are doors that can be accessed directly. It was mainly used glass doors as a material (fig.40).

On observation, the entrance doors are designed as semicircular frames or rectangular frames. Rectangular frame door had used of 80% buildings and the rest of the accessible doors had semi-circular frame. Tile decoration on lintel is seen on the semicircular framed doors (Appendix table 13). A simpler design is used for rectangular doors.

The doors open towards the street, but the difference in height between the street and the sea level means that in some of the hotels located by the sea, the entrance doors can be 100-150 cm below the ground to compensate for the level.

Unfortunately, some of the entrance doors of the buildings were destroyed and not accessible.

5.3.3.2 Windows

Mostly rectangular window frames were used, but round windows were also seen. The windows were simplified and had a lintel and sill. At the same time, efforts were made to give the façade a lively appearance by using windows of different sizes (fig.41). Shutters continued to be used, with wood shutters being replaced by simpler aluminium shutters in the late 1960s. For buildings built before 1965, it was common to use wood solar shutters, while one-piece aluminium shutters were often used in later years.



Figure 42: Usage of aluminium shutters



Figure 41: Different size of window in Argolis Hotel

5.3.4 Balcony

Balconies considered as types, direction, design, ornamentation, location.

1. Juliet Balconies: A Juliet balcony is a small balcony that does not overhang from the building's facade. It is often used together with iron railings on facades that do not see the sea.



Figure 43: Juliet Balconies in Golden Mariana Hotel

2. Strip Balconies: balconies that extend along the facade and gives a long, uninterrupted appearing but divided internally, are found in high-rise hotel buildings built after 1970. Concrete railings give the design a rhythmic balance.



Figure 44: Strip balconies in Aspelia Hotel

3. Cantilevered Balconies: It had gave the impression of floating in space on the facade. Between 1950 and 1965, its use was observed in hotel buildings constructed in the period.



Figure 45: Cantilevered Balconies in King George Hotel

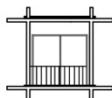
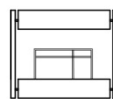
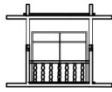
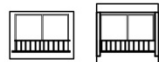
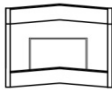
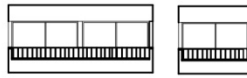
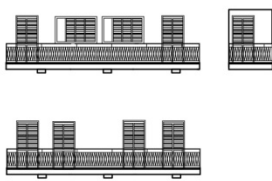
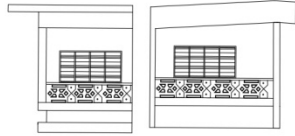
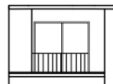
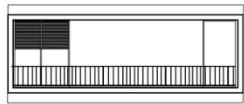
4. Recessed Balconies: Recessed balconies has used set back within the building's facade. These balconies enclosed with cement and iron railing. It also functions as a repeating pattern on the façade.



Figure 46: Recessed Balconies in Kenndy Court

The balconies are used as ornaments on the facades with horizontal and vertical elements (Appendix table 18). Thus, it is possible to see the main elements of the building for decorative purposes. However, when we look at the buildings built before 1965, it is possible to see motifs in different patterns on the balustrades. When evaluating the hotels located on the coastline; balconies are orientated towards the east or designed to give a diagonal angle towards that direction. This is not the case in inland hotels.

Table 5: Balconies of Twenty Two Hotel Buildings in Varosha

Balcony	Inland	Building 1	Building 2	Building 3
				
		Building 4	Building 5	Building 6
				
		Building 7		
				
	Seashore	Building 8	Building 9	Building 10
				
		Building 11	Building 12	Building 13
				
		Building 14	Building 15	Building 16
				
		Building 17	Building 18	Building 19
				
		Building 20	Building 21	Building 22
				

5.3.5 Building Structure

Reinforced concrete construction was widely used in the early 1950. The development of technology replaced the 3 and 4-story buildings with high-rise buildings. Since the coastline developed later, there are more high-rise buildings in this region. Reinforced concrete frame structures were used for these buildings. A curtain wall system was used in the core with elevator and staircase. Reinforced concrete had been used with the load bearing technique.



Figure 47: Low rise hotel buildings (King George Hotel)

5.3.6 Color

The predominant colours are white and pastel shades on the walls. At the same time there are some buildings in pink, yellow and shades of brown and grey. The parapet walls kept the same colour as a continuation of the facade. The entrances of a few buildings were coloured with bricks. The predominant colour in this case study comes from the balcony frames. White and neutral tones are often used for façade decoration and balcony eaves to enhance the character of the façade. The windows and their frames are grey aluminium and the window sills are white. The shading elements were mostly white and some of them were coloured with wood; grey and green. In 13% of the buildings, the colour of the ground floor and upper floors is

different, but a tone is used that matches the colour scheme of the facade and provides integrity (Appendix Tables 8).

5.3.7 Ornamentations

In general pure and minimalistic approach has seen in ornamentation. Honeycomb facades are used in high-rise buildings. However, the voids are solidly compensated by concrete frames on windows and balconies. In other buildings, horizontal and vertical continuity is provided by balcony railings and columns of block concrete that continue from one end to the other, giving the appearance of a grid that transforms the elements of the building into decorative elements and creates a holistic ornamentation. In addition to the concrete railings, a short iron railing was added to the top of the concrete railings to reinforce the horizontal continuity. In general, light colours are preferred or two colours are used. In addition, the balustrades have become part of the design and the eaves are decorated with concave or convex curve.



Figure 48: Eave of balcony in Arcadian Hotel



Figure 49: Horizontal element as a balustrade in Omega Hotel Apartment



Figure 50: Tiles on facade as a horizontal element in King George Hoetel

Arches are frequently found on terraces and in the frames of windows and entrance doors. In some buildings, the arch is made of brick and carries the traces of vernacular motifs and Mediterranean (fig. 50).



Figure 51: Entrance door with arch frame in Golden Plage Hotel

A dynamic appearance was tried to be provided with windows of different sizes and repeating windows, and these elements turned into ornaments on the facade. In the buildings on the seafront, the balconies are positioned facing the sea and the direction of the facade is shifted accordingly to create a pattern.



Figure 52: Shifted balcony in Twiga Tower

5.3.8 Roof Types

Flat roofs were preferred in 95% of the buildings studied. Parapet walls enclosed the are and it was used as terraces. Some of these terraces were used by continuing the beams and columns or were made semi-open by using vaulted ceilings to create a volumetric volume. Tiles were used on the sloping roof and ventilation slots were opened on the roof (fig.53).



Figure 53: Slopped roof in King George Hotel

The pediments of the balconies were continued on the roof eaves, providing continuity with the design on the other floors. In some buildings, the names of the hotel buildings were also included on the parapet walls; they were written on the concrete parapet wall or engraved on an iron panel.



Figure 54: Roof with the name of the building (Oleg, 2020)

5.3.9 Other Elements

As a additional element, curvilinear terrace ceilings had used for creating semi open spaces such as terraces, balconies on top or repetitive arches had used for creating terraces on ground floor.

4.4 Assessment Results of Analysis of Hotel Buildings Facades

The modernism movement that arrived in the British colonial period brought different architectural styles, technology and materials to the island. In some buildings, it was adapted with the existing architectural style or the principles of modernism were used in a pure form. Of the hotel buildings analysed, those constructed in the late 1950s were 2 or 3 storeys, while those constructed towards the 1970s were 7 or more storeys. 60% of the high-rise buildings are located on the coastline. In the inland areas, there are mostly 5 or 6 storey buildings. The forms of the buildings on the coastline are designed in such a way that the view can be seen by

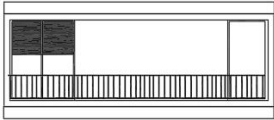
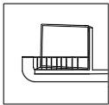
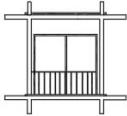
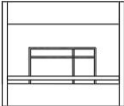
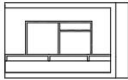
the rooms on the whole facade, and the L-shaped form is included in this part. 55% of the buildings are designed in rectangular form.

The entrances of the buildings are given from the street direction, the elevation difference in the buildings on the coastal part is used as a basement floor in some buildings or the level is balanced by raising the entrance or a short staircase is added. Entrance doors are designed to face inwards or outwards, and some buildings have a canopy over the entrance. Archs are encountered in these parts of the building.

The windows are rectangular and shading elements are used in 31% of them. While wooden shutters were used in two buildings built in the 1950s, metal shutters were used in the buildings built in the following years. In one of them, a diamond pattern shading element made of cement was used.

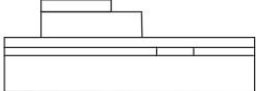
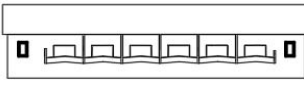
Balconies have a significant role in shaping the character of the facade; in 2 hotels the facades are orientated to face west. Balustrades, balcony eaves and the structure are also used for decorative purposes. Balustrades are also made of iron and concrete and support the continuity of the facade.

Table 6: Most Common Balcony of Twenty Two Buildings

Balcony			
Sea Shore		Inland	
Most common types of balcony		Most common types of balcony	
			
			

The main colours are beige, white and pastel shades. Opposing colours are also used to create contrast. The roofs are flat and one of the buildings has a sloping roof. Generally, a simple roof line is observed.

Table 7:Most Common Roof Line of Twenty Two Buildings

Roof Line			
Sea shore		Inland	
Most common types of balcony		Most common types of balcony	
			
			

Glass in doors, aluminium in windows, brick cladding in entrance hall, wooden, concrete or metal shutters are used. Reinforced concrete frame system is used in high-rise buildings and reinforced concrete structure is used in other buildings. In semi-open areas, roof terraces, mezzanine terraces, semi-open areas opening to the sea on the ground floor, canopies designed with an arch or a curved roof, and sequenced arches were found (Appendix tables 8 and 9).

Chapter 5

CONCLUSION

This research aimed evaluating the effects of modernizm by analysing characteristics of facades in the hotel buildings Varosha in Famagusta. In this study, it is focused on reaching the results through the analysis of the facade elements affecting a facade. It is possible to see the influences of the culture, lifestyles, history, politics, economy, geographical location, climate and the societies we live in in architectural structures. The reflection of all these factors appears as architecture. Every society that has lived on the island from past to present has left their own culture and shaped the architectural understanding of today. The reflections of the Ottoman period continued to exist until the modernization, and then the changing lifestyle, innovations and culture with the colonial period brought new materials and techniques. It was the starting point of modernism.

This research was conducted using the preserved evidence of twenty-two hotel buildings constructed in Varosha region during the modernization period 1950-1974. In this research, the facades of the modernization period were analysed and the facade characteristics of a modern architecture and Cypriot architecture were found. The modernization period created a pattern in Varosha area and allowed us to follow the traces of those years when nothing changed in this area that was closed for many years. After it was opened, it became a popular place for tourists.

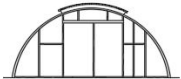
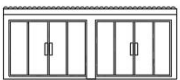
Its characteristics, the requirements of high-rise construction and the introduction of new techniques and materials brought modernism to Cyprus. The widespread use of concrete, the continued use of arches at vernacular entrances and semi-open spaces, the transformation of the structure into a decorative element of the building and the simple and pure balustrades are all minimalist and orderly. The facades of the hotel buildings reflect the modernization period from 1950 to 1974, and are characteristic of the tourist buildings of Varosha.

According to the results of the whole study, during the modernization period (1950-1974), building facades generally became simpler and less ornamented. Secondly, the construction system and materials reached advanced world standards. The colours of the facades also became simpler and monochrome or light colors were used. The examples of hotel buildings in Varosha were evaluated in the period 1950-1974 in terms of the characteristics of modern hotel buildings, taking into account some sub-issues;

Door

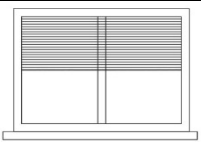
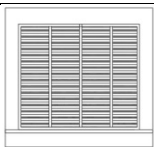
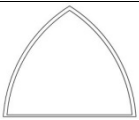
According to the evidence obtained, the main entrance door in this period was generally made of transparent glass, sliding or flush doors were preferred, and the entrance was accompanied by a brick or tile eaves, thus providing a modern appearance and bearing traces of traditional architecture.

Table 8: Door Types

Doors		
Types of doors		Arch shaped entrance with glass sliding door and tile lintel on top. 33% of the existing building doors have these kinds of arch frame in entrance.
		Rectangular entrance frame with glass sliding door. 55% of the buildings have these kinds of entrance doors.
		Rectangular gate with glass sliding door with two sided entrance. 12% of the buildings have these kinds of entrance doors.

Window

Table 9: Window Types

Windows		
Types of Windows		Rectangular, repetitive sizes lintel and sill around windows with shutters. 85% of the buildings have these kinds of windows
		Rectangular window with sill and timber shutters. 20% of the buildings have these kinds of windows
		Arch framed window 5% of the buildings have these kinds of windows

Simple and basic windows with rectangular shutters of different sizes are often in the foreground of modern architectural style. One of the buildings has an arch framed window. Only 2 of them have wooden shutters designed in accordance with traditional architecture.

Balcony

In accordance with modern architecture, overhanging balconies or designs known as honeycomb facade integrated with the facade are frequently used in many buildings. It is possible to see evidence of traditional architecture on the balconies of hotel buildings constructed before the 1960s. Towards the end of the 1960s, pure and minimalistic lines are predominant.

Ornamentation

As in modern architecture, the building itself is designed as an ornamental element. The solid void balance is provided by concrete frames on windows and balconies. In other buildings, horizontal and vertical continuity is provided with block concrete balcony railings and columns that continue from end to end, and the elements of the building, which are given the appearance of a grid, are transformed into decorative elements and a holistic ornamentation is provided. In general, there are buildings that also bear the characteristics of traditional architecture, thus we come across eclectic buildings. The structure, which is the most prominent element of this period, has become an important decorative element and is frequently used for horizontal and vertical continuity.

Roof Type

Flat roofs dominate in 95% of the buildings examined and are one of the features of modern architecture. Roof terraces are also present in 37% of the buildings examined; they were evaluated as roof terrace and converted into semi-open space. The roofs are enclosed with a simple parapet wall and railings.

Table 10: Comparison of facade characteristics of hotel buildings in Varsoha with Modern Movement facade characteristics

Facade Characteristic of Hotel Buildings in Varsoha	Modern Movement Facade Characteristics
Rectangular shaped form	Emphasizes horizontal and vertical lines and geometric forms such as rectangular, cubic and cylindrical shapes are used.
Local material such as brick, stone, tile, wood and combined with concrete	Usage of modern materials and techniques; steel, concrete, iron and glass are used. Steel columns, stained concrete floors, exposed concrete blocks, high span column free areas are used. Traditional materials such as wood, brick and stone are used according to local resources with some innovations.
Arch and rectangular frame wooden window and door	Rectangular shaped doors and windows
Use of cantilever, recessed, strip balconies and grid arrangement can be seen	Massive glass walls with taped strip windows placed in horizontal stripes are characteristic of the era.
Load bearing technique and RC frame structure	RC frame structure, steel frame structure
White, yellow and gray color for walls and frames	White, yellow and gray color for walls and frames
Use green and brown color for shading element or aluminium shading element	Use white plastic or aluminium shading element
Use flower and different shaped ornament or vertical and horizontal elements as ornament	Use less ornamentation and simple geometric shape
Use of slopped or flat roof and roof terrace with curvilinear shading element can be seen	Wide roof overhangs as a large roof terraces.

Although the effects of modern architecture are mostly seen, there are also eclectic examples where the effects of architectural history and Mediterranean architecture are seen in the buildings built between 1950-1960. Especially with development of the coastline in the following years, the characteristics of the modernism movement are more intense in the buildings built in that region.

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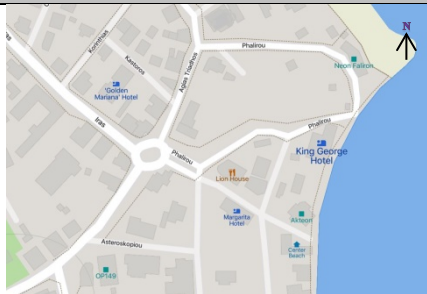
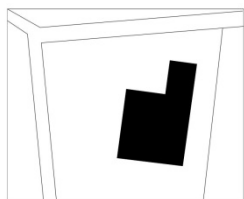
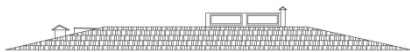
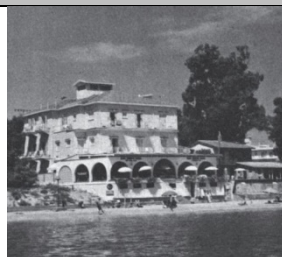
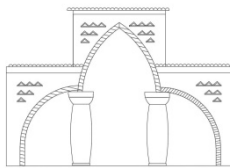
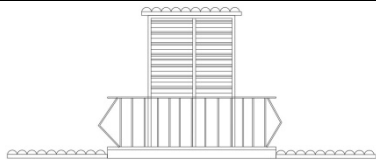
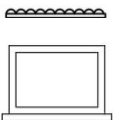
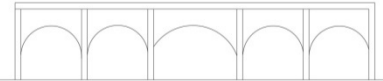
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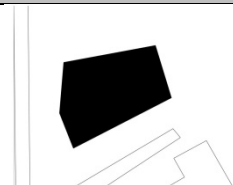
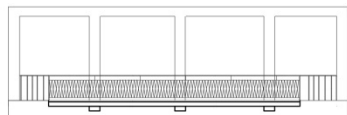
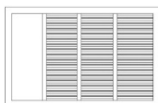
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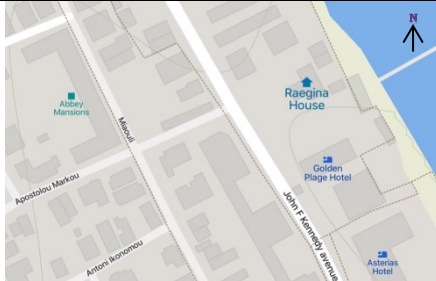
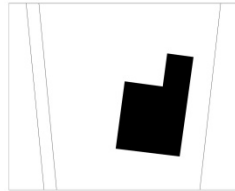
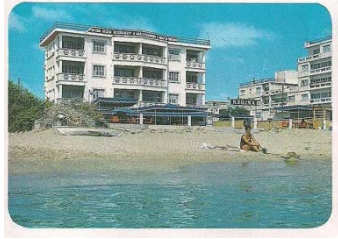
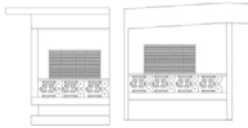
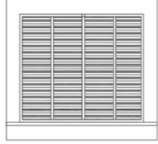
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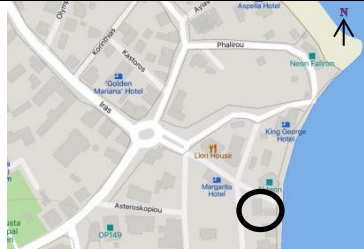
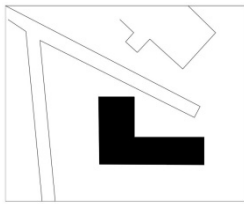
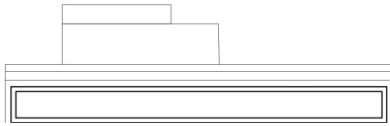
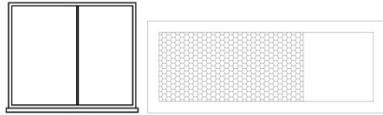
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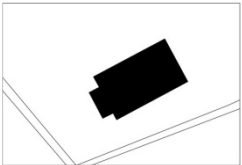
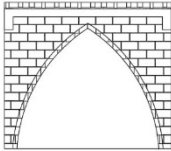
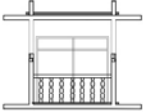
APPENDIX

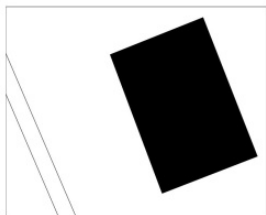
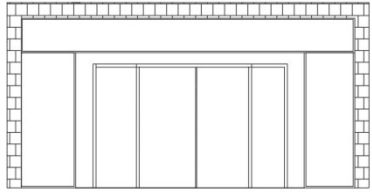
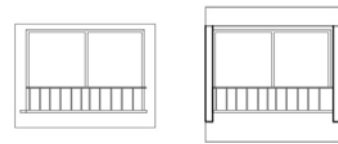
INVENTORY TABLE No:1		TITLE: Analysis of Building 1		
Building Name: King George Hotel		Location	Sea View of Building	Side View
Address: Phalirou St., Famagusta N.Cyprus				
Estimated Construction Date: 1946-1950				
Number of Floor: 2				
Color: White				
Facade Material: Plaster, brick, tile, timber, iron				
Building Structure: Reinforced concrete				
Form and Shape		Roof	Old Image	Doors
	Rectangular☐ Irregular☐ L shape☒ Cubic☐	 Roof Type: Slopping roof Roof line : ☒ Simple ☐ with ornament Tile roof has used.	 (Taken from Robin Plummer archive)	 Entrance gate is remained,designed as arch trilogly with brick tile on top and triangle ornament on the wall.
Ornamentation		Balcony	Windows	Other Element
Shading Element☒ Vertical Lines☐ Horizontal lines☒ Arch☒ Other : The tile continued until the end of the façade	 It has simple French balconies with railing and timber shutters.	 Tiny windows with tile lintel and windowsill.	 Arches had collapsed.	

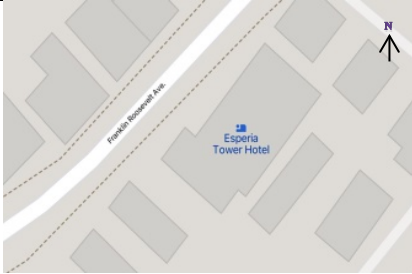
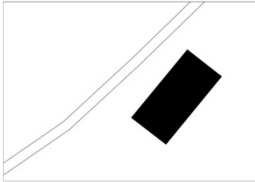
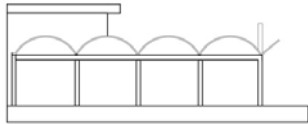
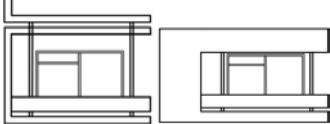
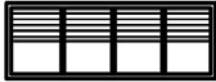
INVENTORY TABLE No:2		TITLE: Analysis of Building 2		
Building Name: Florida Hotel		Location	Sea View of Building	Side View
Address: Kiras St., Famagusta N.Cyprus				
Construction Date: 1950				
Number of Floor: 3				
Color: White				
Facade Material: Plaster, timber, iron				
Building Structure: Reinforced concrete				
Form and Shape		Roof	Old Image	Door
	Rectangular☐ Irregular☒ L shape☐ Cubic☐	 Roof Type: Flat roof Roof line : ☐ Simple ☒ with ornament Enclosure for roof parapet and used as a shading for balcony and frame on top	 (Taken from Robin Plummer archive)	It was collapsed
Ornamentation		Balcony	Windows	Other Element
Shading Element☒ Vertical Lines☒ Horizontal lines☒ Arch☐	 Cantiliver balconies with steel railing.	 Rectangular window has remained.		

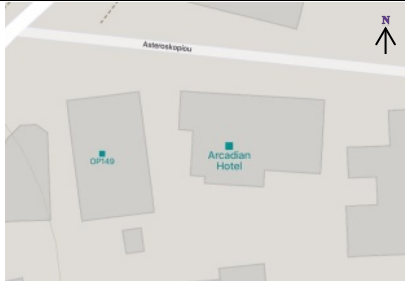
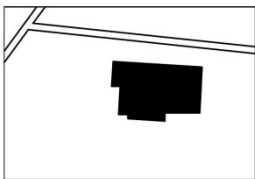
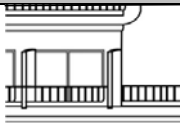
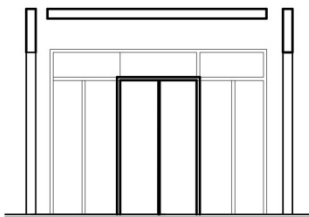
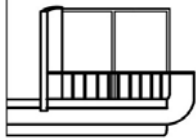
INVENTORY TABLE No:3		TITLE: Analysis of Building 3		
Building Name: Regina House Hotel		Location	Sea View of Building	Side View
Address: J.F.Kennedy St., Famagusta N.Cyprus				
Construction Date: 1958				
Number of Floor: 3				
Color: White				
Facade Material: Plaster, timber				
Building Structure: Reinforced concrete				
Form and Shape		Roof	Old Image	Door
 Rectangular ☒ Irregular ☐ L shape ☐ Cubic ☐		 Roof Type: Flat roof Roof line : ☐ Simple ☒ with ornament It has used enclosure for roof parapet and used as a shading for balcony and frame on top	 (Kyepros Magazine,1971)	Not accessible
Ornamentation		Balcony	Windows	Other Element
Shading Element ☒ Vertical Lines ☐ Horizontal lines ☒ Arch ☐		 Balconies with cement ornamented railings.	 Rectangular window with sill and timber shutters.	

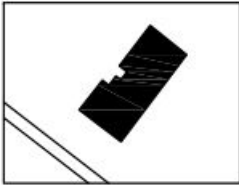
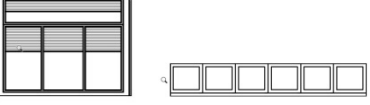
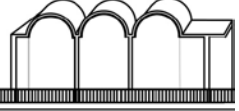
INVENTORY TABLE No:4		TITLE: Analysis of Building 4		
Building Name: Center Beach Hotel&Apt		Location	Sea view of building	Back Side View
Address: Ippokrataus St, Famagusta N.Cyprus				
Estimated Construction Date: 1965- 1970				
Number of Floor: 6				
Color: Beige Colors				
Facade Material: Plaster				
Building Structure: Reinforced concrete				
Form and Shape		Roof	Old Image	Door
	Rectangular☐ Irregular☐ L shape☒ Cubic☐	 Roof Type: Flat roof Roof line : ☒ Simple ☐ with ornament	 (Taken from Robin Plummer archive)	Not accessible
Ornamentation		Balcony	Windows	Other Elements
Shading Element☒ Vertical Lines☒ Horizontal lines☒ Arch☐ Other : Slender column on balconies	  shading element. Rectangular and repetitive cement frames as french balcony and diamond pattern	 Rectangular, repetitive windows with the frame and sill. Diamond pattern shading element used		

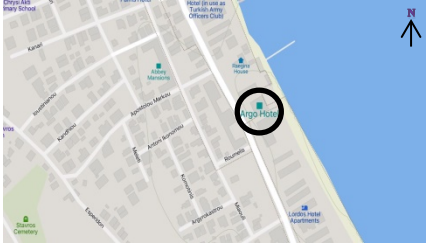
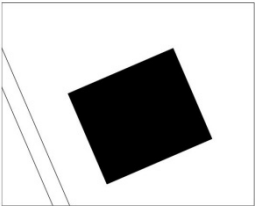
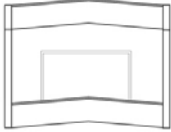
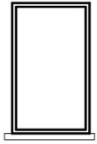
INVENTORY TABLE No:5		TITLE: Analysis of Building 5	
Building Name: Blue Sea Hotel	Location	Street View of Building	Side View
Address: Iras Street, Famagusta N.Cyprus			
Estimated Construction Date: 1965-1970			
Number of Floor: 4			
Color: Yellow			
Facade Material: Plaster, brick, timber, tile			
Building Structure: Reinforced concrete			
Form and Shape	Roof	Old Image	Doors
 Rectangular Irregular L shape Cubic ☒ ☐ ☐ ☐	 Roof Type: Flat roof Roof line : ☒ Simple ☐ ornamented		 Main entrance gate of hotel and door is not remain.It has brick arch frame and tile on top of gate
Ornamentation	Balcony	Windows	Other Element
Shading Element Vertical Lines Horizontal lines Arch Other : Curved tile separator walls ☐ ☒ ☒ ☒	  Curved tile separators on balcony with ornamented railing.	 Arch frame windows had used.	

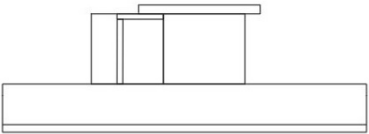
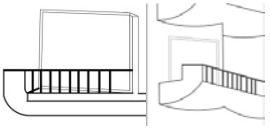
INVENTORY TABLE No:6		TITLE: Analysis of Building 6		
Building Name: Sandy Beach Hotel		Location	Street View of Building	Sea Side View
Address: John F.Kenndy St., Famagusta N.Cyprus				
Construction Date: 1967				
Number of Floor: 7				
Color: Brown				
Facade Material: Plaster, iron				
Building Structure: RC frame system				
Form and Shape		Roof	Old Image	Doors
	Rectangular Irregular L shape Cubic	 Roof Type: Flat roof Roof line : Simple Ornamented It has same horizontal enclosure for parapet	 (Taken from Robin Plummer archive)	 Rectangular framed entry with rectangular glass sliding door had used.
Ornamentation		Balcony	Windows	Other Element
Shading Element		 Grid system formed balconies with cement enclosure.	 Rectangular and repetitive windows has used.	
Vertical Lines				
Horizontal lines				
Arch				

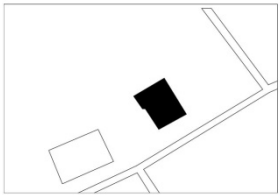
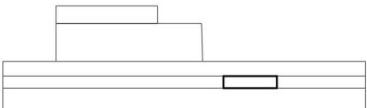
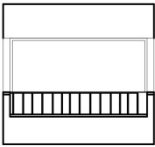
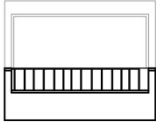
INVENTORY TABLE No.:7		TITLE: Analysis of Building 7	
Building Name: Esperia Tower Hotel	Location	Street view of building	Side Views
Address: Franklin Roosevelt Ave., Famagusta N.Cyprus			
Construction Date: 1967			
Number of Floor: 8			
Color: White and brown			
Facade Material: Plaster, iron, glass			
Building Structure: RC frame system			
Form and Shape	Roof	Old image	Door
 Rectangular Irregular L shape Cubic	 Roof Type: Flat roof Roof line: ☐ Simple ☒ ornamented It has roof terrace with curve volume ceiling	 (Taken from Robin Plummer archive)	It was collapsed
Ornamentation	Balcony	Window	Other Element
Shading Element Vertical Lines Horizontal lines Arch ☐ ☒ ☒ ☐	 Grid system formed on balconies in framed.	 Rectangular with repetitive size window had used.	

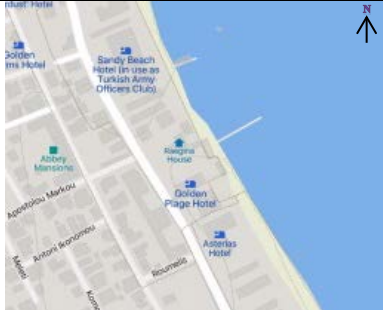
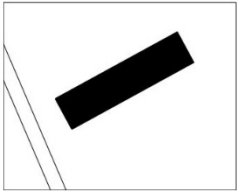
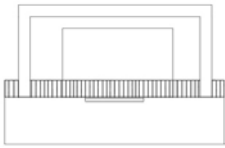
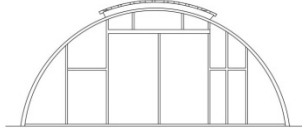
INVENTORY TABLE No:8			TITLE: Analysis of Building 8		
Building Name: Arcadian Hotel			Location	Street view of building	Side Views
Address: Asteroskopiou Street, Famagusta N.Cyprus					
Construction Date: 1968					
Number of Floor: 5					
Color: Yellow and white					
Facade Material: Plaster, iron, glass					
Building Structure: Reinforced concrete system					
Form and Shape			Roof	Old image	Door
 Rectangular Irregular L shape Cubic ☒ ☐ ☐ ☐			 Roof Type: Flat roof Roof line : ☒ Ornamented ☐ Simple It has used same enclosure for roof parapet wall with curve ending.		 Outward entrance door had used.
Ornamentation			Balcony	Windows	Other Element
Shading Element ☒ Vertical Lines ☒ Horizontal lines ☒ Arch ☐			 Grid system formed on balconies had used.	 Rectangular with repetitive sizes windows had used.	

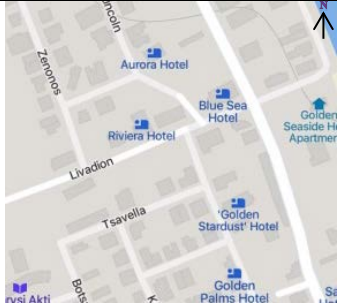
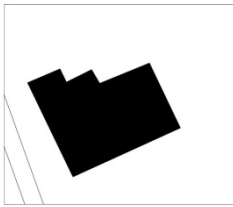
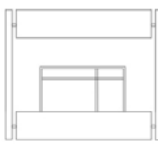
INVENTORY TABLE No:9		TITLE: Analysis of Building 9	
Building Name: Golden Mariana Hotel	Location	Street view of building	Side View
Address: Iras Street, Famagusta N.Cyprus			
Construction Date: 1968			
Number of Floor: 6			
Color: White			
Facade Material: Plaster, iron, glass			
Building Structure: RC frame system			
Form and Shape	Roof	Old Image	Door
 Rectangular ☒ Irregular ☐ L shape ☐ Cubic ☐	 Roof Type: Flat roof Roof Line: ☒ Simple ☐ Ornamented It has used same horizontal line as parapet and railing.	 (Taken from Robin Plummer archive)	It was not accessible because of the bushes
Ornamentation	Balcony	Windows	Other Elements
Shading Element ☐ Vertical Lines ☒ Horizontal lines ☒ Arch ☐	 French balcony had used.	 Rectangular with repetitive sizes windows with shutters	 Curve terrace ceiling with slender columns. Terrace continuing to other facade.

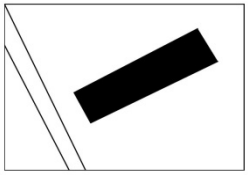
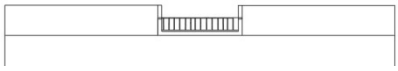
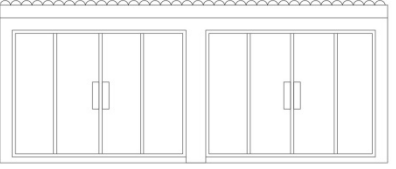
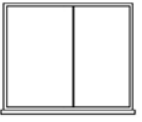
INVENTORY TABLE No:10		TITLE: Analysis of Building 10		
Building Name: Argo Hotel		Location	Street View of Building	
Address: John F.Kennedy St., Famagusta N.Cyprus				
Estimated Construction Date: 1968-1970				
Number of Floor: 7				
Color: Rusty color				
Facade Material: Plaster				
Building Structure: RC frame system				
Form and Shape		Roof	Old Image	
 Rectangular Irregular L shape Cubic ☐ ☐ ☐ ☒		 Roof Type: Flat roof Roof line : ☒ Simple ☐ ornamented It has horizontal enclosure for parapet		It was collapsed
Ornamentation		Balcony	Windows	
Shading Element Vertical Lines Horizontal lines Arch Other : Grid system facade organization ☐ ☒ ☒ ☐		 Grid system formed balconies with angular cement enclosure.	 Rectangular and repetitive windows and it has lintel with sill under	

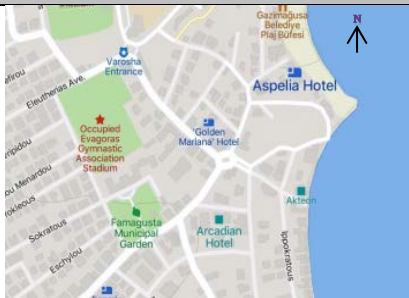
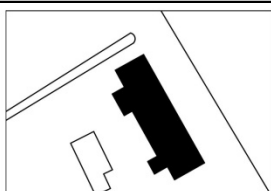
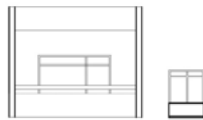
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Building Name: Salamina Hotel	Location	Street View of Building	Side View
Address: Kiras Street, Famagusta N.Cyprus			
Construction Date: 1968			
Number of Floor: 10			
Color: White and brown			
Facade Material: Plaster, iron			
Building Structure: RC frame system			
Form and Shape	Roof	Old Image	Doors
 Rectangular Irregular L shape Cubic ☒ ☐ ☐ ☐	 Roof Type: Flat roof Roof line : ☒ Simple ☐ with ornament	 (Taken from Robin Plummer archive)	It was collapsed
Ornamentation	Balcony	Windows	Other Element
Shading Element Vertical Lines Horizontal lines Arch Other : Honeycomb facade ☐ ☒ ☒ ☒ ☐	 Grid system formed balconies and shifted towards to West	It was collapsed	

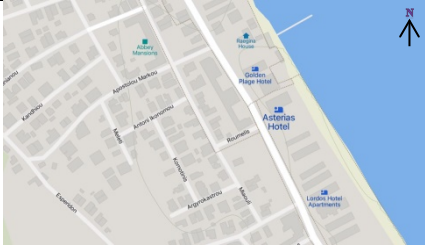
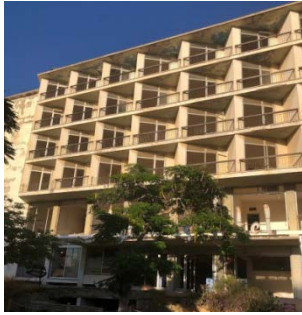
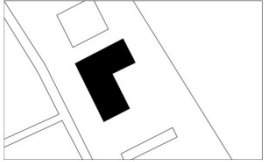
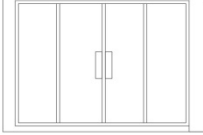
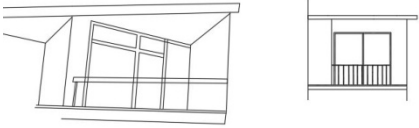
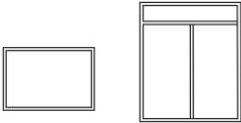
INVENTORY TABLE No:12		TITLE: Analysis of Building 12		
Building Name: Lordos Hotel&Apartments 2		Location	Street view of building	Side Views
Address: Kolovou St, Famagusta N.Cyprus				
Construction Date: 1969				
Number of Floor: 5				
Color: White				
Facade Material: Plaster				
Building Structure: Reinforce concrete system				
Form and Shape		Roof	Old image	Door
 Rectangular ☒ Irregular ☐ L shape ☐ Cubic ☐		 Roof Type: Flat roof Roof line : ☒ Simple ☐ ornamented It has cement enclosure with railing.		Not accessible
Ornamentation		Balcony	Windows	Other Element
Shading Element ☐ Vertical Lines ☒ Horizontal lines ☒ Arch ☐		  It has cement enclosure with railing.	 It has repetitive and different size of windows with lintel and sill.	

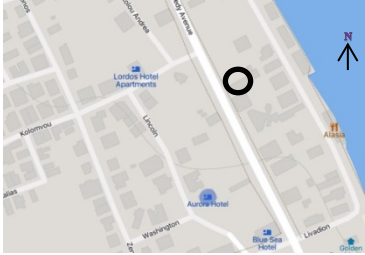
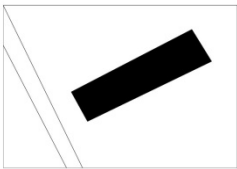
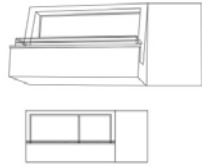
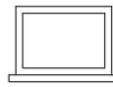
INVENTORY TABLE No:13		TITLE: Analysis of Building 13		
Building Name: Golden Plage Hotel		Location	Street View of Building	Side View
Address: John F.Kennedy St, Famagusta N.Cyprus				
Construction Date: 1970				
Number of Floor: 9				
Color: White				
Facade Material: Plaster, iron				
Building Structure: RC frame system				
Form and Shape		Roof	Old Image	Doors
	Rectangular Irregular L shape Cubic	 Roof Type: Flat roof Roof line : ☐ Simple ☒ with ornament Frame system continued on roof with railing.	 (Taken from Robin Plummer archive)	 Arch door with tiles on top curved shading element.
Ornamentation		Balcony	Windows	Other Element
Shading Element Vertical Lines Horizontal lines Arch	☐ ☒ ☐ ☒	 Arch frame with the steel railing.		

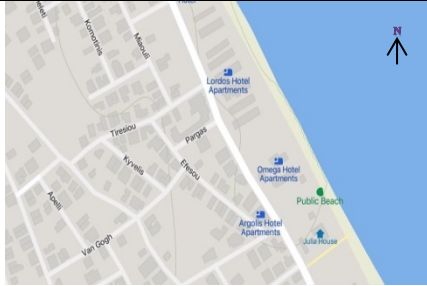
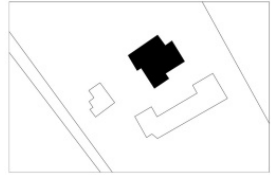
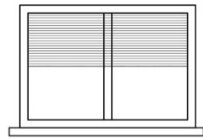
INVENTORY TABLE No:14		TITLE: Analysis of Building 14		
Building Name: Riviera Hotel		Location	Street View of Building	Side View
Address: Livadion St., Famagusta N.Cyprus				
Construction Date: 1970				
Number of Floor: 5				
Color: White cladding				
Facade Material: Plaster				
Building Structure: Reinforced concrete				
Form and Shape		Roof	Old Image	Doors
 Rectangular Irregular L shape Cubic		 Roof Type: Flat roof Roof line : ☐ Simple ☒ with ornament It has same horizontal enclosure for parapet with shadings for balconies.		It was collapsed
Ornamentation		Balcony	Windows	Other Element
Shading Element ☐ Vertical Lines ☒ Horizontal lines ☒ Arch ☐		 It has epetitive balconies and railing till the end of facade.	 It has repetitive and diffrent size of windows with lintel.	

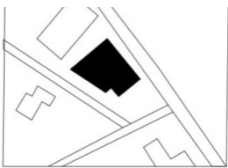
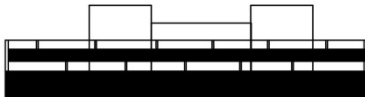
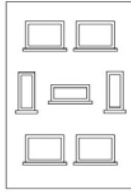
INVENTORY TABLE No:15		TITLE: Analysis of Building 15	
Building Name: Lordos 3 Hotel	Location	Street View of Building	Side View
Address: John F. Kennedy St., Famagusta N.Cyprus			
Estimated Construction Date: 1970			
Number of Floor: 5			
Color: Yellow			
Facade Material: Plaster, tile, iron			
Building Structure: Reinforced concrete			
Form and Shape	Roof	Old Image	Door
 Rectangular Irregular L shape Cubic ☐ ☒ ☐ ☐	 Roof Type: Flat roof Roof line : ☐ Simple ☒ with ornament It has used enclosure for roof parapet and used as a shading for balcony and frame on top		 Double entrance and glass doors with tile lintel on top of it.
Ornamentation	Balcony	Windows	Other Element
Shading Element Vertical Lines Horizontal lines Arch ☒ ☒ ☒ ☐	 Balconies with steel railing.	 Rectangular window with sill has remained.	

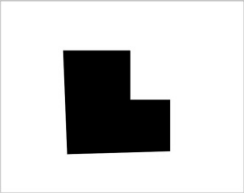
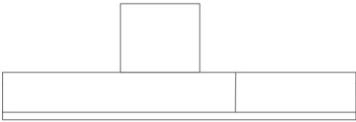
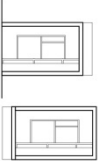
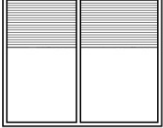
INVENTORY TABLE No:16		TITLE: Analysis of Building 16		
Building Name: Aspelia Hotel		Location	Street view of building	Side Views
Address:Ayiadas Triados St, Famagusta N.Cyprus				
Construction Date: 1970, J&A Philppou				
Number of Floor: 10				
Color: Brown color				
Facade Material: Plaster, iron				
Building Structure: Reinforced concrete frame				
Form and Shape		Roof	Old Image	Door
 Rectangular ☐ Irregular ☒ L shape ☐ Cubic ☐		 Roof Type: Flat roof Roof line : ☐ Simple ☒ with ornament horizontal enclosure for parapet with the core towers	 (https://www.japhilippou.com/projects/hospitality-tourism/aspelia-hotel)	Not accessible
Ornamentation		Balcony	Windows	Other Element
Shading Element ☐ Vertical Lines ☒ Horizontal lines ☒ Arch ☐ Other: Honeycomb facade organization		 Grid system formed on balconies and transparent entrance block has used.	 Rectangular with repetitive sizes with lintel and sill.	

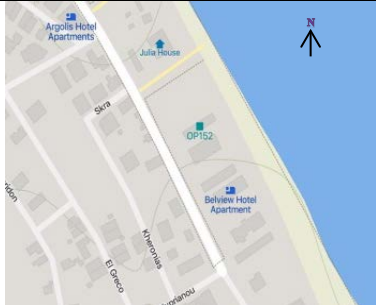
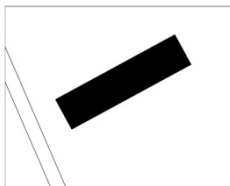
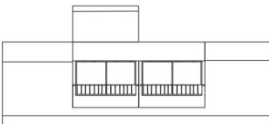
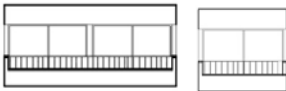
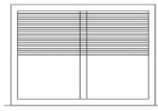
INVENTORY TABLE No:17		TITLE: Analysis of Building 17		
Building Name: Asterias Hotel	Location	Street view of building	Side View	
Address: J.F.Kennedy Ave. Famagusta N.Cyprus				
Construction Date: 1970				
Number of Floor: 5				
Color: Yellow				
Facade Material: Plaster, iron				
Building Structure: Reinforced concrete				
Form and Shape	Roof	Old Image	Door	
 Rectangular ☐ Irregular ☐ L shape ☐ Cubic ☒	 Roof Type: Flat roof Roof line : Simple ☒ with ornament ☐	 (Kyepros Magazine,1971)	 Rectangular glass door.	
Ornamentation	Balcony	Windows	Other Element	
Shading Element ☐ Vertical Lines ☒ Horizontal lines ☐ Arch ☐	 Grid system formed balconies and shifted towards to West direction.	 Rectangular window frame with aluminium frame.		

INVENTORY TABLE No:18		TITLE: Analysis of Building 18		
Building Name : Kennedy Court		Location	Street View of Building	
Address: John F. Kennedy St, Famagusta N.Cyprus				
Estimated Construction Date: 1970				
Number of Floor: 8				
Color: Yellow				
Facade Material: Plaster, iron				
Building Structure: Reinforced concrete				
Form and Shape		Roof	Old Image	
 Rectangular Irregular L shape Cubic ☐ ☐ ☒ ☐		 Roof Type: Flat roof Roof line : ☐ Simple ☒ with ornament Horizontal band with shading on top		Doors It was collapsed
Ornamentation		Balcony	Windows	
Shading Element Vertical Lines Horizontal lines Arch ☒ ☒ ☒ ☐		 Both sides with cement enclosure and steel railing.	 Rectangular and repetitive window with lintel and sill under windows.	Other Element 

INVENTORY TABLE No:19			TITLE: Analysis of Building 19		
Building Name: Omega Hotel&Apt			Location	Sea view of building	Side View
Address: John F.K Street, Famagusta N.Cyprus					
Construction Date: 1971					
Number of Floor: 10					
Color: Orange, white, purple					
Facade Material: Plaster, iron					
Building Structure: Reinforced concrete					
Form and Shape			Roof	Old Image	Doors
 Rectangular Irregular L shape Cubic ☒☐☐☒			 Roof Type: Flat roof Roof line : ☒ Simple ☐ with ornament It has same horizontal enclosure for parapet		Not accessible
Ornamentation			Balcony	Windows	Other Element
Shading Element Vertical Lines Horizontal lines Arch ☒☒☒☐			 Repetitive balconies and railing.	 windows. Rectangular and repetitive window and shutter. It has lintel and sill under	

INVENTORY TABLE No:20		TITLE: Analysis of Building 20		
Building Name: Argolis Hotel&Apt		Location	Street view of building	Side View
Address:, John F Kennedy Ave. Famagusta N.Cyprus				
Construction Date: 1972				
Number of Floor: 8				
Color: Yellow and pink				
Facade Material: Plaster				
Building Structure: Reinforced concrete				
Form and Shape		Roof	Old Image	Doors
 Rectangular ☐ Irregular ☒ L shape ☐ Cubic ☐		 Roof Type: Flat roof Roof line : ☐ Simple ☒ ornamented It has the name and roof terrace on top.		 Outward entrance door had used.
Ornamentation		Balcony	Windows	Other Element
Shading Element ☐ Vertical Lines ☒ Horizontal lines ☒ Arch ☐ Other : Grid system on facade		 In two sides with cement enclosure and supported with columns.	 It has diffrent size of windows through the top on middle of facade.	

INVENTORY TABLE No:21		TITLE: Analysis of Building 21	
Building Name: Twiga Tower Hotel	Location	Sea View of Building	Side View
Address: Kiras St., Famagusta N.Cyprus			
Estimated Construction Date: 1972			
Number of Floor: 11			
Color: Orange and white			
Facade Material: Plaster, iron,			
Building Structure: RC frame system			
Form and Shape	Roof	Old Image	Door
 Rectangular Irregular L shape Cubic ☐ ☐ ☒ ☐	 Roof Type: Flat roof Roof line : ☒ Simple ☐ Ornamented It has horizontal enclosure for parapet.	 (Taken from Robin Plummer archive)	 Entrance of the building but door is not remain.
Ornamentation	Balcony	Windows	Other Element
Shading Element Vertical Lines Horizontal lines Arch Other: Openings had framed and shifted. ☐ ☒ ☒ ☐	 Due to shiftings of facade, repetitive balconies and cement railings has used.	 Rectangular and repetitive windows and remains of shutters in some floors and has lintel with sill under it.	

INVENTORY TABLE No:22		TITLE: Analysis of Building 22		
Building Name: BellView Hotel		Location	Street View of Building	Side View
Address: John F.Kennedy St., Famagusta N.Cyprus				
Construction Date: 1974				
Number of Floor: 9				
Color: Grey				
Facade Material: Plaster				
Building Structure: Reinforced concrete				
Form and Shape		Roof	Old Image	Door
	Rectangular Irregular L shape Cubic	 Roof Type: Flat roof Roof line : Simple with ornament It has used enclosure for roof parapet and used as a shading for balcony	 (Taken from Robin Plummer archive)	Not accessible
Ornamentation		Balcony	Windows	Other Element
Shading Element Vertical Lines Horizontal lines Arch		 Balconies devided and cement enclosure with steel railing.	 Rectangular and repetitive window and shutters . It has lintel with sill under windows.	