



# Traditional and Local Data Usage in Boutique Hotel Design: Kerme Ottoman Konak

Butik Otellerde Geleneksel ve Yerel Veri Kullanımı: Kerme Ottoman Konak

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## Öz

Kendilerine has stilleriyle inşa edilmiş ve döşenmiş olan butik oteller konaklama tesis türleri arasında yer almaktadır. Kaliteli tasarım ve mimari özellikler, butik otellerin sağlaması gereken temel değerler arasındadır. Günümüz mimarisinde, unutulmaya yüz tutmuş geleneksel ve yerel mimarinin yaşatılmasına yönelik adımlar atılması gerekmektedir. Butik otel tasarımında konsept olarak geleneksel ve yerel mimariden esinlenmenin, bazı durumlarda taklit ve kopyalamanın ötesinde, kültürel mirasın yaşatılmasında katkı sağlayacağı düşünülmektedir. Gerek doğal gerekse kültürel öğelerden oluşan veri temeline dayalı gerçekleştirilen tasarım süreçleri, somut ve somut olmayan kültürel mirasın korunmasını ve sürdürülebilirliğini sağlayabilecek yüksek bir potansiyel barındırmaktadır. Çalışma kapsamında geleneksel ve yerel verilerin butik otellerde kullanımı konusu, Muğla Akyaka'da bulunan Kerme Ottoman Konak örneği üzerinden incelenmiştir. Otel, Selçuklu, Osmanlı ve yöresel mimari öğeler ile donatılmış, geleneksel mimari tasarım kültürünü küresel ölçekte tanıtmak amacıyla ve Nail Çakırhan evlerinin gelenekseli başarıyla yorumlayarak ödül alması sonucu imar kurallarına eklenen tasarım parametreleri ile de uyumlu olarak müze niteliğinde tasarlanmıştır. Çalışmada, örnek olay incelemesi yapılmıştır. Veriler; araştırmacılarca yerinde incelemeler yapılarak ve otelin web sayfasından elde edilmiştir. Mekânsal kurgu, Ching'in "mimarlık, biçim, mekân ve düzen" kavramları çerçevesinde analiz edilmiş; yapıdaki Nail Çakırhan'ın müellifi olduğu imar kurallarına değinilmiş; geleneksellik, yerellik ve modernlik harmanlanmasını içeren tasarım prensipleri, şematize edilerek sunulmuştur. Bulgulara göre otelin Selçuklu, Osmanlı ve yerel kültürlerden öğeleri içeren mimari biçimlenişi, iç tasarımı, malzeme ve tefriş kullanımları ile kültürel mirasın korunması ve yaşatılmasında sürdürülebilirlik açısından örnek gösterilebilecek bir butik otel niteliğinde olduğu tespit edilmiştir.

**Anahtar Kelimeler:** Ottoman Konak Butik Otel, Geleneksel Mimari, Yerel Mimari, Kültürel Miras, Nail Çakırhan Mimarisi.

## ABSTRACT

Boutique hotels furnished stylish are one of the types of accommodation facilities. Quality design and architectural features are the basic values that boutique hotels should provide. In today's architecture, steps need to be taken to keep traditional and local architecture alive. In some cases, it is thought that being inspired by traditional and local architecture as a concept in boutique hotel design, will contribute to the preservation of cultural heritage, beyond imitation and copying. Design processes based on data consisting of both natural and cultural elements have a high potential to ensure the protection and sustainability of cultural heritage. In this context, the use of traditional and local data in boutique hotels is examined through the example of Kerme Ottoman Konak in Muğla Akyaka. The hotel was designed as a museum, equipped with Seljuk, Ottoman and local architectural elements, in order to promote the traditional architectural design culture on a global scale and in compliance with the design parameters added to the zoning rules as a result of Nail Çakırhan houses receiving award for successfully interpreting the traditional. In the study, a case study was conducted. The data was obtained through on-site investigations and from the hotel's website. Spatial design was analyzed within the framework of Ching's concepts of "architecture, form, space and order". The design principles, which include the blending of tradition, locality and modernity in relation to Nail Çakırhan's architecture, are schematized

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and presented. According to the findings, it has been determined that the hotel is a boutique hotel that can be shown as an example in terms of sustainability in the protection and preservation of cultural heritage with its architectural shaping, interior design, material and furnishing usage, which includes elements from Seljuk, Ottoman and local cultures.

**Keywords:** Ottoman Konak Boutique Hotel, Traditional Architecture, Local Architecture, Cultural Heritage, Nail Çakırhan Architecture.

## INTRODUCTION:

In the architectural design process of accommodation facilities, the use of local data is of great importance for the sustainability of cultural heritage. Being inspired by traditional and local architecture in boutique hotel design can be seen as an effective method in the context of promoting, maintaining and perpetuating traditional architecture. Both urban and rural settlements have their own unique contextual, cultural and social elements. The designs realized based on these natural and cultural data contribute to ensuring sustainability through tourism. However, this understanding is about to disappear in today's architecture of many tourism regions, and buildings without cultural identity are increasing. In this study, focusing on this problem, attention was drawn to the contributions that the use of traditional and local data will offer to the sustainability of cultural heritage in the design of boutique hotels. In this direction, literature research has been conducted on boutique hotels and interior space usage, traditional and local data usage in architecture. Kerme Ottoman Konak Boutique Hotel located in Akyaka Neighborhood of Ula district of Muğla province was considered as a field study in the study. The reflections of the traces of the local architecture of the region formed under the leadership of Nail Çakırhan on the hotel in question, which is a modern period structure, have been determined. Thus, the study aims to read the local and traditional traces through boutique hotels by looking at the forms of space production, internal and external details, general compositions, and to provide interpretation on the cultural heritage-tourism axis. Within the scope of the study, first of all, space functions and relationships were investigated in order to understand the design principles of boutique hotels. In relation to the subject of the study, literature research related to the use of traditional and local data in tourism architecture, culture, cultural heritage and the effect of these concepts on interior space was conducted. As a result of these research, after the creation of the theoretical infrastructure, the archives related to the architecture of Akyaka and Nail Çakırhan, design parameters in the implementation zoning plan of Akyaka settlement were scanned. Kerme Ottoman Konak (Mansion), which was built as a museum hotel decorated with Seljuk, Ottoman and local architecture in Akyaka in order to ensure the continuation of Nail Çakırhan architecture, which gave Akyaka its identity was examined by conducting a case study from qualitative research methods.

## 2. Boutique hotels and interior usage

In the context of tourism and architecture, the first buildings that come to mind in architectural practice are hotels. Hotel culture, which started with caravanserais in our history, is today divided into various classes, classified according to their qualities and capacities, locations, service areas and formations. They are described under many headings such as city hotels, resort hotels, congress hotels, spa hotels, five-star hotels, boutique hotels.

In Turkey's regulation on qualifications of tourism facilities, Official Gazette Date: 01.06.2019 Number: 30791; In Section 1 of Part 2, the minimum qualifications of accommodation facilities are specified. A19-Hotels are facilities whose main job is to provide the accommodation needs of customers, and in addition to this service, they can also include units for food and beverage, meetings, celebration events, sports and entertainment as an auxiliary business. Hotels are classified as one, two, three, four and five stars. A20-Holiday villages and resorts, A21-Boutique hotels are specified as hotels with at least ten and at most sixty rooms that meet the minimum qualifications specified for tourism facilities and accommodation facilities in this regulation, and provide personalized high standard service with experienced, trained or certified personnel. In boutique hotels; Furnishing, decoration, hardware and

service materials of superior quality, specially designed production for the facility by the artist or consisting of antique products, restaurant providing à la carte service, reception, lobby, seating area at the rate of twenty-five percent of the bed capacity, management room, air conditioning in general areas, customer bedrooms that meet the qualifications specified for five-star hotel rooms, housekeeping office or closet on the bedroom floors, service of preparing the bedroom for night use, room service and information and menu regarding this service, elevator connected to service areas in those where customer elevators are required due to the number of floors, luggage room and left-luggage service and luggage transportation service in this location, laundry, ironing, dry cleaning and tailor services and laundry bags and price tariffs for these services, parking service provided by the staff on duty, experienced, trained or certified personnel corresponding to at least fifty percent of the facility's customer bed capacity, and administrative personnel who are trained in their fields or have at least five years of experience (URL-1).

A22-Private accommodation facilities are qualified facilities that contribute to the country's tourism and are deemed appropriate to be supported by the ministry and have at least one of the following features in terms of their structure or the region they are located: architectural originality, historical value, natural feature, building, furnishing or decoration reflecting local, national or other national cultures. In private accommodation facilities, qualified service must be provided by experienced or trained or certified personnel at least twenty percent of the total bed capacity. Private accommodation facilities shall meet the minimum qualifications specified for tourism facilities and accommodation facilities in this regulation. A23-motels, A24-hostels, A25 is about the specifications of aparthotels (URL-1).

In the international literature, boutique hotels are accommodation facilities that have started to gain visibility in London, New York and San Francisco since 1980 (Nagovitsyna & Ivanova, 2012) and are rapidly increasing in number in popular urban and rural destinations. It is seen that the concept of boutique hotel is often associated with "design" and "lifestyle" by researchers (Quadri-Felitti & Su & Day, 2022). Boutique hotels that respond to the longing for home comfort and the feeling of being at home; welcome their guests as unique experience venues for those who want to escape from the crowds and receive culture, history or authenticity in the form of personalized, high-quality service (Akyol & Zengel, 2014). Unlike large hotels in terms of facility structure, boutique hotels, which can sometimes look like a large mansion or house, emphasize warmth, sincerity, comfort, luxury and a type of elegance that does not seem very obvious (Atay, 2013). Among the aspects that make boutique hotels different from others, especially large and chain hotels; They can be hotels with quality design and architectural features, architecturally unique characters, sometimes leading an art movement, or hotels that resemble a house designed as a whole, with each room furnished with unique equipment in a different style. Natural settings, ambiance and quality services are the general characteristics of boutique hotels. In businesses, personalized quality service can be provided in line with the customer's wishes (Çelik, 2010).

In recent years, the number of boutique hotels in our country, as in many parts of the world, has been increasing day by day. Boutique hotels, in terms of their architectural features, are created as boutique hotels in the world and in our country, either by new constructed buildings or by re-functioning old buildings. Since they belong to the group of small hotels in terms of their scale, they basically consist of three main space groups: common areas, individually used areas and service areas.

**Common areas:** are areas where users within the boutique hotel can spend time individually or together, and they can serve not only users staying at the hotel but also customers coming from outside for daily use. These areas can be grouped as entrance-lobby area, dining and breakfast area, multi-purpose hall areas and recreation areas. Since these areas constitute the most visible and prime

spaces of the hotel, great importance is given to their design. Entrance-lobby space is the most influential(powerful) place of the hotel, describing the hotel and giving the first impression to the user. For this reason, they aim to be designed in a striking way that can be easily perceived by customers. In boutique hotels where users want to experience a home environment, the entrance halls and lobbies are expected to reflect the warmth, sincerity and comfort of the home environment. Lobby spaces are in the central location of the hotel and distribution to other spaces is generally made within this space. The interior design should reflect the identity and concept of the hotel. In these places where circulation is intense, decorative cultural accessories can be used in details.

The dining spaces, which have an important place open to the public within the hotel, also reflect the identity of the hotel. Similarly, recreation areas consisting of outdoor and indoor swimming pools, health clubs, saunas and spas reflect the identity of the hotel and play an effective role in making the hotel preferred by users.

**Individual usage areas** are sleeping spaces and wet spaces in boutique hotels. Sleeping spaces are mostly located on the upper floors of boutique hotels. They are smaller in size than common areas. After the lobby, these are the places where the concept of the hotel can be clearly felt. In boutique hotel units, unlike other hotels, the interior designs of the rooms can be designed different from each other and made more attractive. The fact that the equipment can be designed according to the characteristics of the hotel and the identity of the city in which it is located, may be preferred by customers.

**Service areas** are places that provide service to users within the boutique hotel. Kitchen spaces, laundries, technical areas and warehouses can be placed in these spaces. Since they are places that are not used directly by customers, they are secondary in terms of decoration. These are places where technical equipment is a priority.

## 2. Usage of traditional and local data in architecture

### 2.1. Locality

The similarities in the form of a common language that occur as the textures of a settlement begin to form can be called locality. However, as the additions to the texture grow, the area covered by locality expands and different dimensions of this common language begin to emerge. In this respect, it is important at what scale we examine the concept of locality. The purpose of examining the concept of locality here is the concept of originality in local architecture. When we consider today's architectural examples, it can be said that many examples are far from originality or imitation (Tekeli, 2010). Local data that is inevitable to be used in the formation of a settlement is defined as natural data (climate, topography, landscape, vegetation, mineral resources, fauna and flora, etc.) and cultural data (identity, tradition, social structure and economy, etc.). It will be inevitable that studies or designs made without using this data will not belong to that place, and some problems will occur in the settlements formed.

Local data affecting architectural designs are examined under two main headings: natural and cultural data. Natural data are one of the most important factors in determining architectural style. In the literature research, natural data affecting local architectural design are in the form of climate, geological data, landscape and fauna-flora; Cultural data are examined under four main headings: identity, history, social structure and economy. All these local data are the most important factors in the formation of architectural elements. Just as history can be counted among the factors affecting the formation of local architecture, architectural designs produced taking into account local data can also be seen as a factor that ensures the continuity of history. Based on this idea, the built environment that provides tangible evidence about the past of the settlements, as well as construction techniques

and vital habits, can be considered as facts that strengthen the bond between the past and the present, and between the present and the future (Ceylan, 2007).

Vernacular architecture is known as an architecture that belongs to the place, is specific to the place, and is formed within the framework of the unique topography, climate, culture and materials of that place, and expresses the unique local architectural language of a region (Eyüce, 2005). In other words, vernacular architecture is the way that society creates its own ideal space, within the context of its own needs and accessible environment, without being an expert (Sezgin, 1984). Rapoport's (1969) concept is; and "an architectural language that is compatible with the region, respects people and their living spaces, and therefore the entire environment, whether artificial or natural, and allows changes in a certain order" (Rapoport, 1969; Bayram, 2014). In the literature, sometimes "Civil Architecture" is used instead of vernacular architecture. There are also uses such as "Local Architecture", "Rural Architecture", "Anonymous Architecture", or "Architecture Without an Architect (Şamlioğlu, 2021).

While "Vernacular Architecture" mostly describes the architectural language in rural areas, "Traditional Architecture" is known as an architectural language in urban centers that is transmitted from generation to generation and exists with traditional materials and building culture. When looked at in the context of tourism, it can be seen that these anonymous built environments, which have cultural and historical value, are a matter of curiosity. It is seen that vernacular architectural structures, with their unique architectural texture, are the main destination for tourists who are curious about different cultures (Sümerkan, 1990).

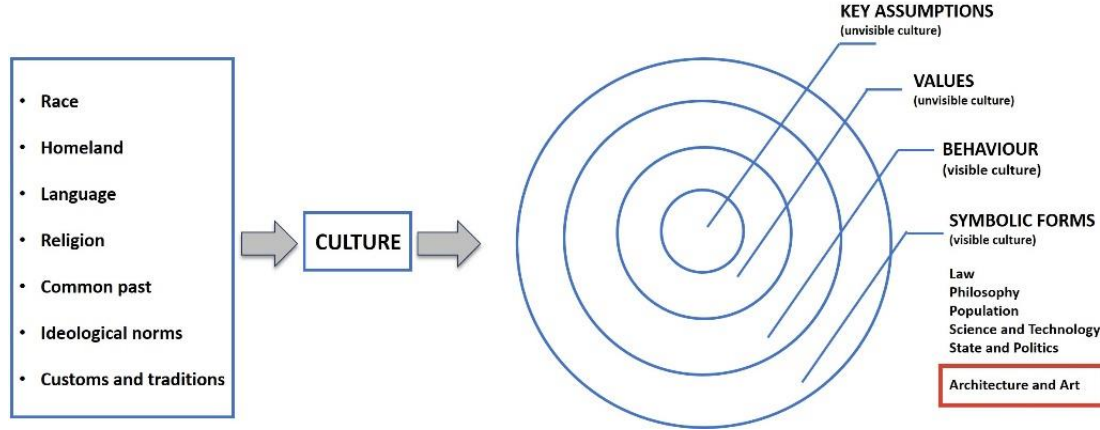
## 2.2. Culture - Cultural Heritage and the Effect of These Concepts on Interior Space

In order to define and recognize the culture of a region in general; components specific to the culture such as eating and drinking habits, traditions, moral and ritual relations, norms, and established spatial relations must be examined. The concept of culture is of great importance in terms of shaping the environment when considered in human-environment interaction. Within the scope of human-environment interaction, housing, settlements and all artificial environments that appear in the physical environment are considered as reflections of cultural values (Turgut, 1990).

The appearance of different cultures in different places is one of the points that bring together culture and geography and develop tourism. Traditional architecture, religious motifs, settlement, land use, clothing style, **handicrafts**, food, music, **works of fine arts** are both a part of the cultural geographical view and the focal point of geography, culture and tourism. People participating in tourism activities live their life in the natural environment and can meet their various cultural needs from different geographical regions for a temporary period (Emekli, 2006). Hotels are businesses where people from all cultures stay. Instead of using common design elements in boutique hotels' interior designs in order to appeal to the majority of users and reflect their corporate identity; they can choose **local designs** in their interiors in order to reflect the culture of their geography to their guests or to appeal to local customers.

At this point, it is seen that boutique hotel designs based on data consisting of both natural and **cultural elements** have a high potential to ensure the protection and sustainability of **tangible and intangible cultural heritage** along with tourism circulation. Since culture is an important factor in shaping architectural design, interior design is also considered a visible cultural element. In a community with common cultural norms, geographical features, lifestyle, ideology-religion and **traditional design approach** affect the formation of interior spaces (Küçük & Bilgiç, 2022: 320). The first of the local identity evaluation criteria in interior design is the traditional design approach formed by the accumulation of a society throughout history (Figure 1). The traditional design concept consists of **architectural styles and art that express the cultural values of societies**. Another criterion is the

reflection of the culture of the society in space. This response can be determined with the help of visual perception elements. **Colour, material-texture, form and light** are the elements that enable the visual perception of cultural symbols in the space (Küçük & Bilgiç, 2022: 320). In this regard, traces of locality in the boutique hotel, which was selected as the sample area of the study, were examined especially based on the design data in the interior.



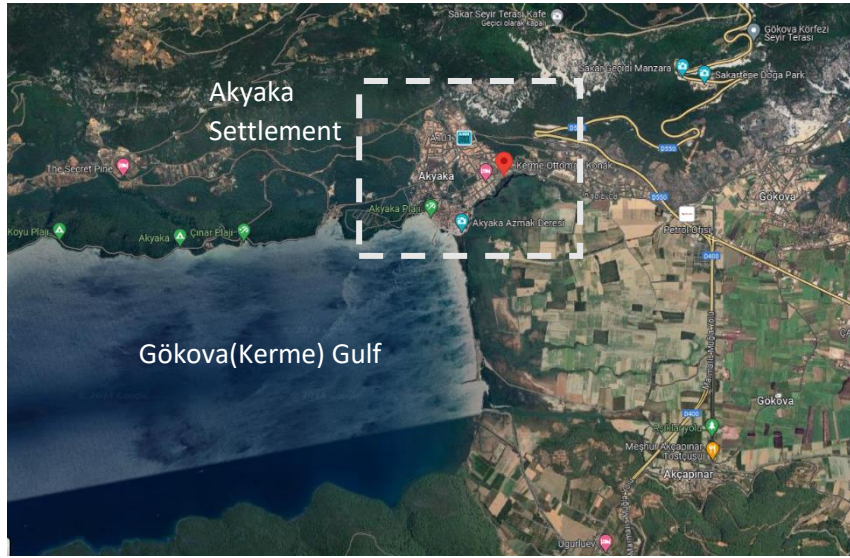
**Figure 1.** Factors that form culture and the culture model (Küçük & Bilgiç, 2022: 320).

### 3. Akyaka Settlement

Akyaka, located within the borders of Muğla province at the southwestern tip of Turkey, is at the eastern end of the Gulf of Gökova. Akyaka, which was a place governed by a headman in 1971, became a town by receiving municipality status in 1991 and became a neighborhood of Muğla/Ula district in 2012. The population of Akyaka neighborhood, located between Marmaris and Muğla, within the borders of Ula district, is around 1,500 in winter and reaches 3-4 thousand in summer. Akyaka is appreciated due to its location, where the Gulf of Gökova (Kerme) ends, with the 1000-meter Sakartepe Mountain to the north and the Gökova Plain to the south. The people of the town, who have been engaged in tourism since 1983, have been developing by operating small apartments, hotels and family pensions for tourism. The basis of the regional economy is agriculture, animal husbandry and fishing. However, recently the natural richness and architectural character of the region has enabled the development of tourism here. With this situation, hotels and hostels have increased in the region, and tourism has developed and become one of the sources of income of the region. Although there are still families in the region who earn their living from agriculture, animal husbandry and fishing, it is not as dominant as tourism. Thus, the main factor that forms the economic structure of the settlement has become tourism (URL 2).

The most important image of Akyaka is the water source called 'Kadın Azmağı', which is famous for its natural beauties. Water sports, bird watching, walking paths, mountain biking, kite surfing and canoeing are possible in the town. Akyaka, which hosts a wide variety of civilizations beyond its history dating back to 8000 BC, is a town full of history located at the corner of the line where the Gökova Plain meets the Gökova (Kerme) Gulf. It is inevitable to think that the settlements formed here should be suitable for this nature and culture (URL 2). The location of Akyaka Settlement can be seen at Figure 2 (URL 3).





**Figure 2.** Google map Photo of Akyaka Settlement (URL 3).

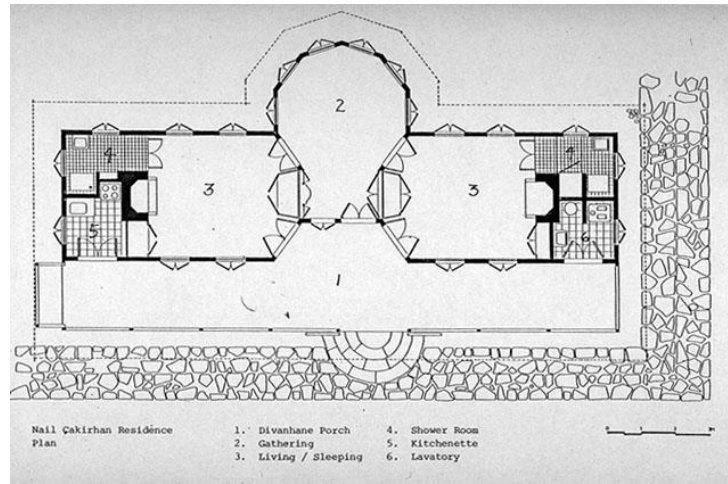
The cultural data of Akyaka settlement can be examined under four headings: identity, history, social structure and economy. The conditions that enable the formation of an identity can be listed as traditions including the architectural culture, society's needs, geography, climate and nature. However, the most important factor that gives identity to Akyaka is Nail Çakırhan Architecture (Ekinci, 2005). Since the architectural texture of the Akyaka village changed with Nail Çakırhan, the settlement pattern formed here developed differently from the texture that existed in Akyaka before Nail Çakırhan. However, there is very little data on the settlement pattern in Akyaka before Nail Çakırhan (Şahin,2014).

As Oktay Ekinci stated; *“Most of sea-side settlements are so similar to each other, that it would almost be impossible to detect any difference between them, unless there are differences in topography and in the presence of some historic monuments. Almost everywhere the same apartment houses, gigantic buildings of the same type and an “urban monotony” that has invaded the whole country. With the integration of economy and ground-rent and the obstacle that traditional architecture began to set against this ground-rent profiteering the traditional was replaced by the present dominating building system. The ugliness of its profiteering attitude against nature and culture were reflected on the landscape, the silhouette and the architectural appearance. Thus, while seaside settlements began to surrender one by one to the first attacks of this invasion in 1970, the victory of Nail Çakırhan, whose single-handed resistance in Akyaka village of the Gökova Gulf, which for those who cast a covetous eye upon nature, was perhaps the most attractive place, this victory is clear when one looks down at the plain and the gulf from Sakartepe. Akyaka lies on a hillslope where the forests and the sea meet, where the waves race toward the steep Kiran Mountain. With its covered elegant houses, its texture that has not turned into concrete blocks, with all its buildings that do not surpass the trees in height, it looks like a little settlement of some 100 years ago that has not been damaged. With his house, which won the Aga Han Award for Architecture and the traditional houses he later built for his friends, Nail Çakırhan characterized the architectural identity of Akyaka”* (Ekinci, 2005).

According to Aladağ, *“During the time when our traditional architecture was being annihilated by concrete, a light flashed from Gökova and halted this massacre. From the administrators to the architect, all those who were in charge have welcomed concrete, which seemed to be a symbol of modernity, and said farewell to traditional architecture. Çakırhan asked two master carpenters of Ula to build a traditional house”* (Aladağ, 2005: 29).

#### 4. Nail Çakırhan and Akyaka architecture

Nail Çakırhan is a poet and journalist who was born in Muğla in 1910. Çakırhan, who actually had no architectural training, began to read about architecture and participate in practices while accompanying the work of his wife, archaeologist Halet Çambel. He worked as a supervisor in building projects, working with masters, and also took part in the restoration of buildings. Thus, Çakırhan, who improved himself in construction techniques, designed a house where he and his wife would live, mixing the features of traditional Turkish architecture with modern architecture, inspired from his childhood's house in Ula. This house built by Çakırhan in 1960; It was awarded the Aga Khan Architecture Prize in 1983 "for the simplicity and elegance of its designs and decorations, which were realized as a result of the continuation and reflection of traditions and customs" (Figure 3, figure 4) (Çakırhan, 2005). Thus, Nail Çakırhan came to the fore as the first person in Turkey to receive this prestigious award even though he was not an architect (Ekinci, 2005 and Akbal, 2005).



**Figure 3.** Plan of Cakırhan Residence (Archnet,2023).



**Figure 4.** Front Elevation of Cakırhan Residence (Archnet,2023).

At Fig. 3; The plan of the residence shows 1-Divanhane-The Porch 2-The Gathering room 3-Living/sleeping room 4-the shower room 5-Kitchen and 6-the Lavatory. At Fig.4; the elevation of the residence can be seen.





**Figure 5.** Divanhane-The porch with traditional wooden details which extends the length of the house (Çakırhan, 2005).



**Figure 6.** Side elevation showing the wooden eaves; Mugla chimney and rectangular wooden Windows (Çakırhan, 2005).



**Figure 7.** Living/sleeping room (Algan & Dalay, 2021)



**Figure 8;** Gathering room (Çakırhan, 2005).

At Fig. 7; Living/sleeping room decorated with a fireplace and divan, at Fig. 8; a large polygonal gathering room decorated with local furniture shows that the understanding of locality is adopted.

The Aga Han jury found the house to be pure and elegant. They noted that "*the design goes well beyond the simple reproduction of past models; its ornaments are judicious, sober and genuine. Its extraordinary harmony with nature, and its multi-purpose use and ambience of inner space give it great distinction. In general, original decorations, compatible with traditional teachings and without exaggeration, were used. In this house, the use of outdoor space is considered important, as in traditional Turkish houses. At the entrance of the house, there is a covered veranda overlooking at the sea and accessible by a few steps. This sheltered entrance area provides additional living space in hot climate conditions*" (Archnet, 2023).

Considered in terms of design and scale, the Nail Çakırhan house is not only a part of the local architecture, but also reflects the traditional Ottoman house culture. The window and door details, as well as the richly ornamented wooden ceiling, also conform to Ottoman custom. After this house, which was integrated with its context and attracted a lot of attention, Nail Çakırhan designed nearly 70 houses in a similar style in Akyaka. Thus, a new texture was brought to the settlement and traces of Nail Çakırhan began to be seen in almost all of the buildings in Akyaka (Çakırhan,2005).

At the end of the 1980s, Gökova was declared "a Special Region of Environmental Protection" by the Government. There upon, the zoning and construction rules in the region were prepared again, some are listed in section 5. In these new zoning rules, Nail Çakırhan houses, led by the award-winning house in figures 3-8, were determined as the main reference due to their harmony with nature and traditionalist attitude. It is understood from here that the most important factor that gives identity to Akyaka's building stock is Nail Çakırhan architecture.

*"This architecture is very valuable not because of imitation, but because of the use of traditional and local data" "up to now texture of traditional architecture had been put under protection, so that they would not be damaged further and to that in new buildings the same character should subsist. In Akyaka, on the other hand, the first case in turkey of putting it under protection was perhaps to "consecrate the victory of the efforts to make the traditional subsist" even before there was such a decision" (Ekinci, 2005: 13).*

## 5. Construction Rules - Design Parameters in the Implementation Development Plan of Akyaka Settlement

When designing a project and constructing a building in Akyaka Settlement, there are limitations that architects must consider. In these new zoning rules, Nail Çakırhan houses were determined as the main reference.

- It is mandatory for buildings to have roofs with a slope of at least 30% and at most 40% and with tile covering, in accordance with the unique architectural characteristics of the region.
- Eaves width in buildings can be made between 0-1.00 meters. It is essential to take into account the architectural characteristics of the region in the forms of architectural elements. It is essential to use wood material. The rain gutter to be constructed in front of the eaves must only be made in the integrity and visuality to ensure compatibility with wooden materials. Parapets cannot be built on roofs.
- Chimneys will be built in accordance with the characteristics of the Muğla chimney and whitewashed, reflecting the architectural character of the region.
- Closed bay windows can be built on all facades, staying within the parcel boundaries, not exceeding 1.00 meters in width, not exceeding the drawing distances specified in the plan, not

approaching the side and rear neighboring parcel boundaries by more than 3.00 meters in any case, and applied primarily on the front facade. The closed bay window area cannot exceed 50% of the area of the facade on which it is located.

- Open balconies can be built on a length not exceeding 40% of the building's facade length and not exceeding 1.25 meters. However, considering the functions and visual solutions of tourism facilities, open balcony lengths are limited to the maximum length of the building only in these facilities can be applied as 50%. It is mandatory to take into account and interpret the architectural features, materials and construction techniques of the region in closed bay windows, stairs, corridors and balcony profiles and railings. Wooden materials will be used in this scope.

- Door and window openings on the facades are limited to not exceed 30% of the total facade area. Windows will be rectangular in shape, the ratio of height to width will be at least 1.50 and not more than 2.00, and the long side will be vertical. For doors to be applied on facades, this ratio is at least 1.25 and at most 2.5. It is mandatory to use wooden materials and wooden-looking materials with the same color and pattern on windows and doors.

- If the building facades are made of bricks, briquettes or other fabricated materials, they will be plastered and whitewashed; if they are in the form of stone walls, they can be left unplastered.

- To encourage the use of unplastered stone walls, which have an important place in the local architecture, but to avoid causing construction losses due to the technique of the stone wall, 20 cm of the stone wall thickness on the exterior is accepted under normal construction conditions and included in the construction area, provided that it complies with the tensile limits provision. The remaining wall thicknesses are not included in the construction area calculation.

- All parts of the parcel boundary where there is no building will first be surrounded by a garden wall. The wall will be plastered or made of rubble stone. Garden boundaries can also be made with plantings or wooden fences.

- Protruding roof windows cannot be opened, excluding the "cihannüma" character ventilations that do not exceed the ridge level brought by the roof slope of 40% and compatible with the project, the decoratively resolved ventilations in the triangular pediment, and the ventilations parallel to the roof plane or within the roof plane that do not disrupt the visual effect (URL-4).

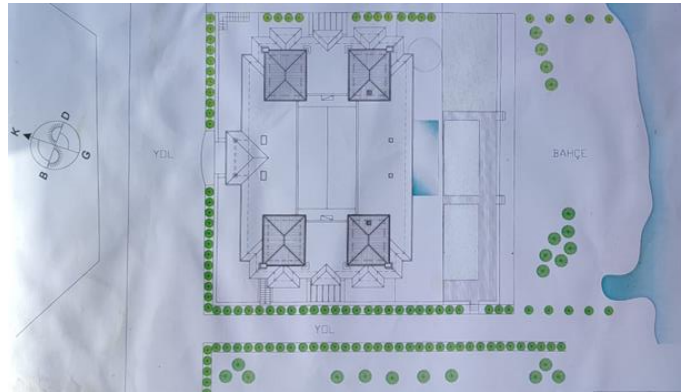
## 6. Kerme Ottoman Konak (Mansion) Boutique Hotel

Kerme Ottoman Konak Boutique Hotel is located in the widest part of Akyaka Women's River (Kadın Azmağı), 10 minutes from the sea by walking and 5 minutes from Azmak road. The hotel is located in an area with a highway behind it, an oleander-lined pedestrian path next to it, and a rustling reeds line in front, where greenery extends to the river. The location of the hotel by the river can be seen at Figure 9. It was designed and constructed at the year 2008 by Tevfik Toprakcı; who is also the owner of the hotel. He stated that they produced projects together with Nail Çakırhan in the 1975s. with the interpretation of traditional Turkish architecture and local architectural elements. In the context of the unity of Turkish cultural values, the formation of an architectural language formed by vernacular architecture details has gained importance.

Kerme Ottoman Konak (Mansion) is serving as a boutique hotel and has the license of private accommodation facilities including 18 rooms (Figure 10). Layout plan of the hotel can be seen and At Figure 11, Plans of the hotel and spaces included at each floor are listed. The hotel was designed as a museum hotel in order to ensure the continuation of this architecture in Akyaka and aiming to popularize and introduce it to the whole world. According to him, the hotel is a cultural artifact that contains interior details from the Seljuk and Ottoman architectural styles, which contributed to the national architecture in the recent past of Turkey's history, and local details of Ula Mansions interpreted including modern period requirements and comfort (Toprakcı, 2024).



**Figure 9.** Location of Kerme Ottoman Konak by the Akyaka Women's River-Kadın Azmağı (URL-3)



**Figure 10.** Layout plan of the hotel (Toprakçı, T. 2008).

When the architectural design approaches of the building are examined in general; on all facades of the building, design parameters in the implementation development/zoning plan of Akyaka Settlement are considered as detailed at 5th section. The door and window proportions, closed protrusion ratios are applied. Handcrafted railings, eaves and buttress details with wooden materials are used. Traditional Muğla chimney, and local ruin stone facade cladding are included. At Fig.10; layout plan of the hotel by the river can be seen with the traditional "cihannüma" character ventilations at the roof level.

With details at different scales, reflections of both the local architecture of Ula and the architectural heritage culture from the Ottoman and Seljuk periods can be seen. Although the building bears local and traditional traces, it is also mixed with modern space setup. It is thought that by analyzing this spatial design within the framework of Ching's concepts of "architecture, form, space and order" the mix of tradition, locality and modernity in the building in relation to Nail Çakırhan's architecture will be most accurately understood (Figure 12).





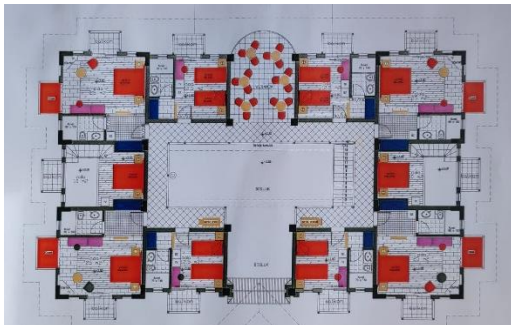
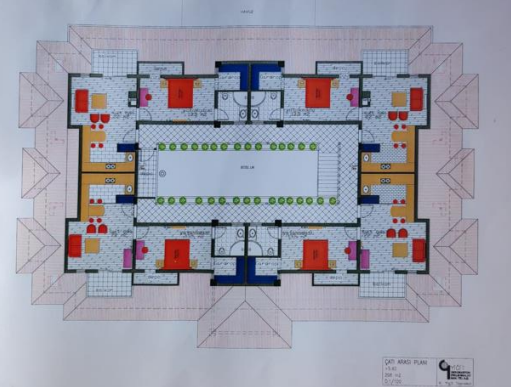
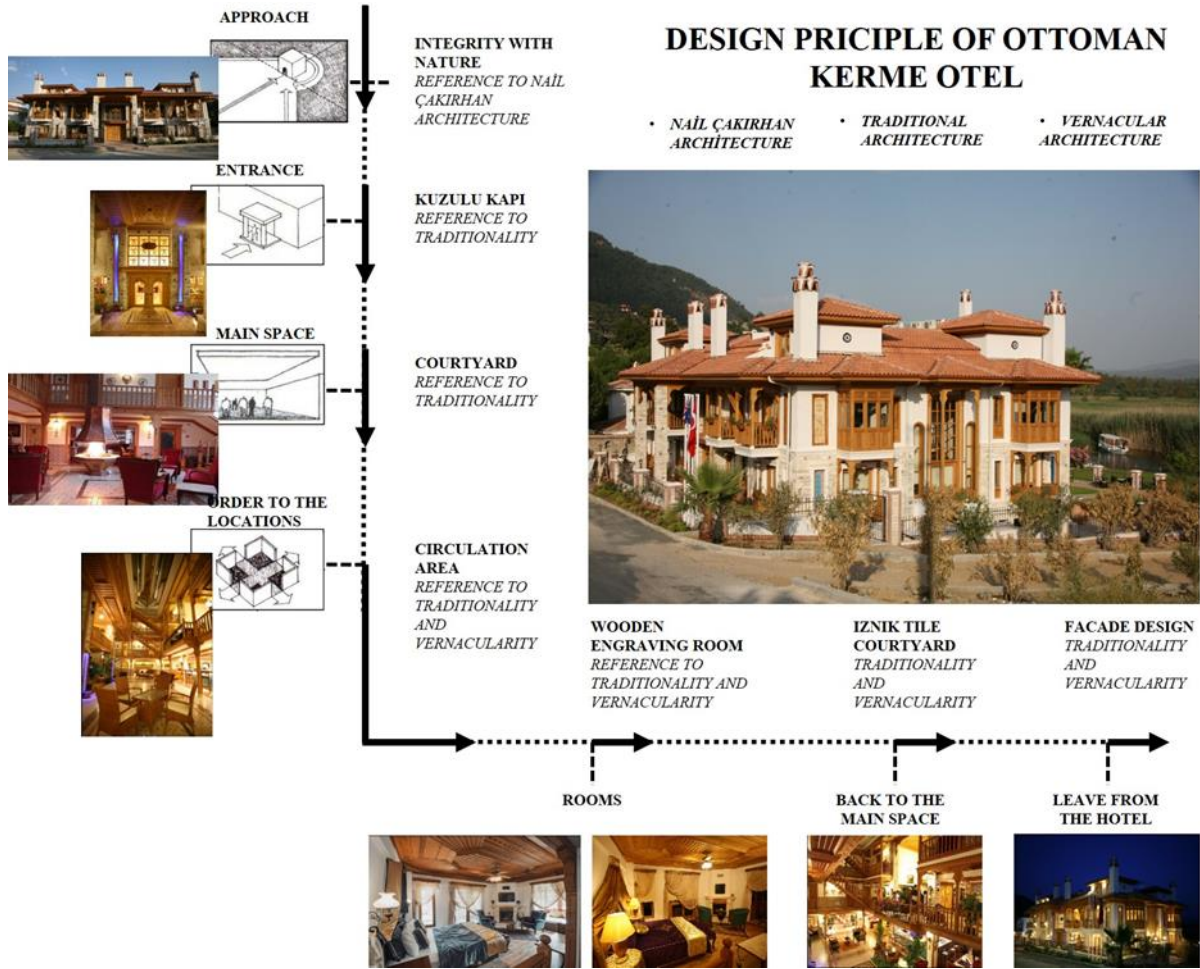
PLANS OF THE HOTEL	SPACES INCLUDED
<p style="text-align: center;"><b>BASEMENT FLOOR PLAN</b></p> 	<p>In the inner courtyard of the basement floor, which can be accessed from the entrance level by a staircase decorated with traditional wooden details.</p> <p><b>Common areas;</b> There are relaxation and recreation areas with a copper fireplace, a dining and breakfast room, a bar and open buffet space decorated with tiles, a sports room, a library and an internet corner, a playground, and customer toilets covered with local marble and tiles.</p> <p><b>Service areas;</b> There are kitchen and warehouses, laundry, manager rooms, staff rooms, technical areas such as machine rooms for the pool.</p>
<p style="text-align: center;"><b>GROUND FLOOR PLAN</b></p> 	<p><b>Common areas:</b> The reception and lobby, which welcomes guests at the entrance through the Kuzulu gate in the north front garden, opens to the inner courtyard. The "pavilion" "köşk" space, decorated with a traditional cushioned elevation, accessed from the south side of the courtyard with a difference in elevation, overlooks the river and the outdoor swimming pool from the south. There are sun terraces around the pool and a garden overlooking the river to the south, where various public events are held.</p> <p><b>Individual usage areas:</b> There are 6 rooms, two of which are duplexes on the first floor. Each is approximately 25 m2.</p>
<p style="text-align: center;"><b>FIRST FLOOR PLAN</b></p> 	<p><b>Individual usage areas:</b> On the 1st floor, there are 10 rooms, two of which are the bedrooms of the ground duplex rooms, arranged around the inner courtyard with gallery spaces. Each room has a balcony.</p> <p><b>Common areas:</b> The staircase and balcony passage-shaped corridors that provide circulation are decorated with traditional and local wooden details. There is a veranda section covered with local materials on the south facade overlooking the Women's River and the swimming pool.</p>
<p style="text-align: center;"><b>ROOF FLOOR PLAN</b></p> 	<p><b>Individual usage areas:</b> On the attic floor, there are 4 apartments of approximately 40 m2 each, accessed through open corridors in the form of wooden detailed balcony passages overlooking the inner courtyard. On the roof plan, "cihannüma"s can be seen above the apartments.</p> <p><b>Common areas:</b> The stairs and corridors that provide circulation are decorated with traditional and local wooden details. All accessories have traditional details.</p>

Figure 11. Plans of the hotel and spaces included at each floor (Toprakçı, T. 2008).



**Figure 12.** Design principle of Kerme Ottoman Konak Hotel analyzed within the framework of Ching's concepts of "architecture, form, space and order".

In this section, the flow in Figure 12 was followed while analyzing the hotel. Accordingly, the approach to the hotel, entrance and circulation areas, common areas and rooms as individual areas will be examined respectively. The service areas of the hotel are not examined within the scope of this study. According to this; Approach to the building; the entrance to the hotel is from the road at the north side and provided through the iron railings-ferforge with motifs copied from old buildings produced by traditional methods. Then seating among flowers when you enter from the road entrance is provided. In this outdoor courtyard, an extroverted, first-reached outdoor patio living culture is presented.

At the facade of the hotel, Construction Rules - Design Parameters in the Implementation Zoning Plan of Akyaka Settlement applied can be seen. The traditional local materials of stone, wood and white paint were used in a balanced manner in the building, and the motifs were created by interpreting the local architecture. The use of Muğla chimneys, wooden eaves and red Turkish style tiles, which are the most distinctive features of the architectural examples of the Ula district, were copied exactly and the wooden eaves were shaped with an interpretation. Bay windows, which are an indispensable element of national Turkish architectural culture, came to the fore in the design of the building and are decorated with Ottoman carved motifs and the Ottoman cage. The stones and jambs used on the facades are local Ören stones (Figure 13).





**Figure 13.** North facade of the building, (Toprakcı's archive)



**Figure 14.** Kuzulu (Lamb) Gate and North and west facade of the building with traditional details and Muğla Chimney. (Toprakcı's archive)

The hotel is entered through a wooden "Road Gate", the shape of which varies depending on the region in many residential areas of Anatolia. This road gate, opening to the inner courtyard, is decorated with local motifs and is called "Kuzulu Kapı" (Figure 14). There are two more small doors inside this local large courtyard gate, which consists of two large wings. This courtyard gate is called "lamb gate" "Kuzulu Kapı" in the local architecture because the opening of the two large wings allows the lambs or animals to enter the courtyard. The small doors opening inside the wing of this door are for human passage, and their height is 140-160 cm. People are forced to bow when entering a house through this door, in the sense of respect for the household. This bowing is a value given to the privacy of the household, the dignity of the household, and the spiritual phenomenon of the household. At the exit of the courtyard, one exits through the same low door and lifts one's foot from the kick plate of the small door, which varies between 20 cm and 30 cm, which is mandatory at the entrance, and one can pass by bowing head, which is reflected as a form of farewell tradition. "Kuzulu Kapı" are important decorations of the roads surrounded by high walls in Turkish streets. In Ottoman Konak, local texture understanding was used with the "Kuzulu kapı", wooden eaves, and red tiled eaves covering. An

attractive facade appearance was achieved with the tulip patterned stained glass, which is the symbol of the Ottoman world, above the door (Figure 14).

In the Kerme Ottoman Mansion facility, which was designed in the concept of an Ottoman Mansion; The concept of reception, which is a cultural content of welcoming and sending off customers with the understanding of guests, is made in the style of a mansion owner's desk. This table was made by copying the marble workmanship motifs frequently seen on the ancient columns unearthed in Akyaka excavations which dates back to B.C. III, and, in a wood workshop with the handcraft of a carving master from Antep for 2 months. It is aged with shellac polish, which is an old technique. An attempt was made to continue the carving culture with carved motifs (Figure 15, Figure 16) (URL 2).



**Figure 15.** Central courtyard at the center of the hotel. (Toprakçı's archive)



**Figure 16.** Circulation areas looking at the courtyard with traditional and local details, handicrafts at the walls. (URL-5)

If we examine the plans at Figure 11 and architectural details of the building; the central courtyard concept, which is the scheme of the "inn" planning used for accommodation in Ottoman buildings that made significant contributions to the shaping of our national architecture, constitutes the main principle in the design of the hotel. The rooms are located around this courtyard. The distribution of the hotel's rooms, which are of different types but mainly with local materials and workmanship and traditional traces, are accessed from this courtyard. When entering the rooms, privacy, which is one of the important values of Turkish Culture, is ensured, and when leaving the rooms, the values of social cohesion of Turkish culture are tried to be reflected by being included in the entire social space.



In the transition from the small entrance of the Kuzulu gate to the inner courtyard; the order of inner courtyard-pool-green-river and reeds was observed. In this transition area, which provides a wide view, Iznik tiles, which are a legacy of Ottoman architectural culture from the 5th century, were used. In the central courtyard of the building, there are 18 rooms opening to the courtyard, as well as a “**köşk**” and a “**veranda**” where the panorama of the stream, reeds and Gökova plain can be observed, furnished with the furniture of old Turkish mansions and integrated with a large stone mirror with old gold leaf (Figure 17, Figure 18).

Common areas are designed around this central courtyard which is covered with a transparent cover with contemporary details. Ottoman Konak also reflected the culture of the Turkish architectural language by keeping the examples of buildings in which all walls are whitewashed, which describes cleanliness, at the interior as well as exterior. There are relaxation/recreation areas with a copper fireplace, a dining and breakfast room, a bar (Fig. 19) and open buffet section decorated with Iznik tiles, a sports room, a library and an internet corner, a playground, and customer toilets covered with local marble and also tiles. Common areas have been furnished with original antique furniture collected over time from mansions in Muğla center and Ula district.

Handicrafts such as needle lace, “**kaneviçe**” are exhibited on the wall panels adorning the white walls of the courtyard. With this exhibition, it can be seen that Ottoman traditions and customs continue to survive in this age, thus ensuring the recognition of lace motif culture. These dowries are accumulated before marriage; They are bundled in wooden chests for the poor, in tin velvet covered chests for the middle class, and in chests decorated with hand-woven fabric with carved mother-of-pearl inlays and carpet motifs for the rich. The red velvet and tin chest example of this tradition, was also exhibited in the courtyard to define this aspect of Ottoman culture. lace, etc. Turkish carving craftsmanship is featured on the wooden details. There are oil paintings made by craft masters bearing traces of local street textures, architectures and clothes. Thus, by including cultural decoration in the Mansion, arts and craftsmen were kept alive and commemorated. It is aimed for people from other countries to experience Turkish streets, even if only in paintings (Figure 11). Thus, this framework of Turkish culture was also introduced (URL 2).

Among the handmade products where Turkish handicrafts are exhibited in every corner; opportunities to observe and examine old telephones, old furniture, old gramophone, madder-dyed carpets and rugs, copper works and even knitted wicker chairs dating back 200 years are offered, and these works aim to introduce the labors and cultures of Turkish masters (URL 2).

Wooden ceilings, workmanship and motifs in our national architecture; are artworks of every region, the essence of which does not change, but the details of which change. Rich wooden ceiling workmanship with quotes from Topkapı Palace ceiling motifs has been diversified for promotional purposes. This culture was exhibited by giving examples of rich house ceilings, poor house ceilings, ceilings of anonymous architectural products of Muğla province, ceiling motifs of Ula mansion, and ceiling motifs of Milas houses.

The symbol of the Ottoman world is the tulip and the symbol of the Seljuk world is carnation. This two-meaningful flower was used intertwined from time to time in stained glass, carvings, covers, walls and tiles, and these symbols engraved in our history became the decorations of the mansion.

The internet corner and library located in the central courtyard are designed for those who want to do research in Turkish culture and want to know the region.

In the wooden pavilion “**köşk**”, which was built to express oriental lifestyle, there are local handmade fabric cushions, copper trays used as coffee tables, and a hand-woven Mevlâna green carpet on the

floor. Cooling is provided by fans and illuminated with beaded mosque lamps. A truly Anatolian corner has been created, surrounded by wooden railings and accessed and descended by wooden stairs. This corner partially reflects this culture with its low seating concept, suitable for cross-legged sitting (a special way of sitting), its hookah, and its handmade content (Figure 18).



**Figure 17.** Wooden pavilion “köşk” between the pool and the courtyard (URL 2)



**Figure 18.** Veranda looking at the panorama of the “Kadın Azmağı”, reeds and Gökova plain (URL-5)



**Figure 19.** Bar desk decorated with İznik tiles at the common area (Toprakçı's archive)

When we look at the rooms of the building, we see that the ceilings are covered with Turkish motifs and the floors are covered with olive tree laminated wood, which is one of the sources of income of the region (Figure 21). Its white-limewashed walls are decorated with handcrafted panels. The thin curtains on the windows are original hand-woven, manufactured in the Ottoman process. The entrance of the rooms is separated by a special wooden banister. Clothes cabinets are made of carved wood. There is a fireplace with a Muğla chimney. Colorful velvet covers are embroidered with Seljuk motifs. The bathrooms are covered with local marble travertine and Iznik tiles as decoration. The interior decoration of the rooms is designed different, but are furnished without straying from the original locality, regionalism and national line (Figure 22). Bathrooms are covered by local marble and İznik tiles. The taps are original handmade and antiqued (Figure 23).



**Figure 21.** Interior decoration of the rooms (Toprakçı's archive)





**Figure 22.** Interior decoration of the rooms (Toprakçı's archive)



**Figure 23.** Interior decoration of the bathroom (Toprakçı's archive)

The swimming pool at Figure 24 is designed at the southern side looking towards "Kadın Azmağı", reeds and Gökova plain is planned to be integrated with the building, and the part facing the courtyard is made completely transparent with glass. A plastic participation in courtyard life and a visual adaptation to life is provided with the aquarium. Thus, a modern adaptation of the national architecture was exhibited in the building (URL 5).





**Figure 24.** The swimming pool at the Southside of the hotel, the “Köşk” resting area and the “veranda” above. (URL-5)

Landscape works designed entirely with local plants and flowers were decorated with mountain stones of the region, thus the principle of locality in the building was also reflected in the green texture (Figure 25). The wooden handrails of all balconies are decorated with flowers. Thus, by inserting green texture into the room, a quote was created from the culture of loving people, animals and green.



**Figure 25.** South view of the building (Toprakcı’s archive)

The balconies are decorated with traditional and local wooden details. Ula type wooden ceiling, railings “tırabzan” and buttress “eliböğünde-payanda” details are dominant (Figure 26). From all these design approaches, the effort to transfer culture and information to the users of the building and to participate in Ottoman, Turkish and local cultural phenomena can be observed.



**Figure 26.** Wooden details of the balconies (Toprakcı's archive)

## CONCLUSION

The concepts of Tourism and Architecture are almost impossible to consider separately, they are two fields that trigger each other. It is obvious that tourism in particular is nourished by architecture. In the context of tourism and architecture, the first structures that come to mind in architectural practice are hotels. Today, hotel buildings are divided into various classes, classified according to their qualities and capacities, locations, service areas and formations. Another indispensable issue in the context of tourism-architecture is the concept of cultural sustainability. In today's architecture, steps need to be taken to keep traditional and local architecture alive, which is about to be forgotten. It can be seen that cultural heritage constitutes our greatest values for cities, under the heading of tourism and architecture. Therefore, our awareness of protecting our cultural heritage, traditional and local architecture is a point that needs to be very sensitive. Urban policies must also accompany these references. In addition, the emphasis in changing tourist activities; especially the increase in cultural and artistic pursuits drives architecture to search for new concepts in a way that serves this purpose.

Boutique hotels are among the types of accommodation facilities built and furnished with their own unique styles. Sometimes it is seen that they are newly built for this purpose, or, depending on the situation, they are built by re-functioning an old structure. In the most general definition, boutique hotels differ from other mass hotels with their unique management units, service quality, original designs, small-capacity rooms and food services. In addition, tourists prefer hotels suitable for them and places with a story. The places they will stay should also be places where they can engage in cultural tourism. These reasons have led to the development of boutique hotels. It is thought that being inspired by traditional and local architecture as a concept in boutique hotel design will contribute to the continuation and survival of the cultural heritage, including architecture and art. Design processes based on data consisting of cultural elements have a high potential to ensure the protection and sustainability of tangible and intangible cultural heritage. Recently, with the increase in travelers' curiosity about the hotel experience, the increase in such design hotels has accelerated. Exploring these hotels is a spatial and cultural experience in itself, and this is actually a phenomenon about the city and urban life. It can be said again; The meaning of the hotel within the perception of tourism is now changing. The perception of pure accommodation in ancient history has been replaced by

discussion of other concepts. Today, the concept of hotel has evolved into an experiential space. For a certain group, experiencing a hotel almost forms a part of the touristic activity. As a result of this trend, the importance of the boutique hotel concept is increasing.

Extraordinary practices have been experienced in Akyaka in this regard. Nail Çakırhan, unlike many coastal cities, early sensed the danger of corruption that would be caused by identityless construction under the name of modernization along with concreting, and with a far-sighted sensitivity, became a pioneer in creating and protecting the identity of the region. Considering this situation, designers were limited by the correct zoning policies implemented by the Ministry of Environment and Urbanization and local governments in Akyaka, which is in the Special Environmental Protection Zone. Design principles in boutique hotel architecture, cultural details of architecture and art, were examined through the example of Kerme Ottoman Konak in Akyaka, Muğla. The hotel was built with the aim of promoting traditional architectural design culture on a global scale, equipped with Turkish Architecture based on Seljuk and Ottoman Empire and local architectural elements under the influence of Nail Çakırhan.

There are many boutique hotels in Akyaka. Compliance with the architectural plan notes on the façade is a necessity in order to obtain a licence from the municipality. The traditionally inspired architectural design concept known as Nail Çakırhan architecture constitutes the common architectural identity on the exterior of the buildings in the whole town. However, the plan notes do not limit the understanding of interior design, as seen in the articles above. This issue is at the initiative of the space designer. The designer and builder, who is also the owner of Kerme Hotel, has transformed his hotel into experience spaces that can support cultural sustainability as a result of his cultural background, his ability to manufacture furniture under his own control, and his endeavour to maintain localism in both interior and exterior spaces. While approaching the hotel building by entering through the garden gate, the sensitive decoration understanding, which is concentrated in the lobby at the first entrance to the building, which allows the customer to recognise and experience the locality, continues in the rooms arranged around the courtyard inn plan type with common spaces. The semi-open and open areas are integrated with nature, dominating the Akyaka Kadın Azmağı.

In the facade and interior design of the entire facility, within the integrity of the concept, efforts have been made to keep the traditional and local architecture, which has been forgotten in today's architecture, alive. This situation, beyond imitation and copying, contributes to the survival of cultural heritage in contrast to the understanding of interior design without identity within the traditional building shell. The design understanding, which is based on the data base consisting of cultural elements and includes the blending of tradition, locality and modernity, is in the desire to introduce the tangible and intangible cultural heritage to tourists and to experience it by living, albeit partially.

As a results, boutique hotels, designed with a sensitive approach to the past, can have an important duty to reflect the historical accumulation of the country and the region and to keep traditional and local architecture alive, to become a part of the local identity in addition to their current accommodation function. The building, which is the subject of the study with its traditional design values, has become an important tool in the promotion, experience and sustainability of the cultural heritage in Akyaka with its boutique hotel function.

### **Compliance with the Ethical Standard**

**Conflict of Interest:** *The author(s) declare that they do not have a conflict of interest with themselves and/or other third parties and institutions, or if so, how this conflict of interest arose and will be resolved, and author contribution declaration forms are added to the article process files with wet signatures.*

**Ethics Committee Permission:** *In this article, ethics committee approval is not required, and a consent form affirming that a wet-signed ethics committee decision is not necessary has been added to the article process files on the system.*

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URL-2 <http://www.akyaka.org/akyaka/index.htm>

URL-3

<https://www.google.com/maps/place/Kerme+Ottoman+Konak/@37.0467662,28.3304771,7198m/data>

URL-4 <https://webdosya.csb.gov.tr/db/mugla/duyurular/mugla-ili--8230-55607-20211008103914.pdf>

URL-5 <https://www.kermeottoman.com.tr/palace.html>