School of Design and Built Environment

The Contributions of Traditional Architecture to Sense of Place: a Study of the Traditional Hotels of Fremantle

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Declaration

To the best of my knowledge and belief this thesis contains no material previously published by any other person except where due acknowledgment has been made.

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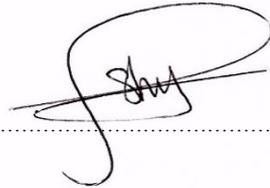
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Abstract

Place identity, or the sense of belonging that people feel for the places where they live and the connections created through their emotions and memories, has received increased academic attention in recent years. In historic areas of Australian cities, such as Fremantle's West End, hotels play a prominent role in promoting and sustaining the identity of heritage places. Although the role played by the form of these hotels in stimulating a sense of place for community members has been acknowledged by various authors, the emotional and psychological nature of this relationship has seldom been examined in detail. In particular, there is a lack of research on how the characteristics of these 'traditional hotels' impact the local community's understandings and emotions in regard to place. Thus, using Fremantle's West End and its traditional hotels as a case study, my research focused on answering the following question: "How do the formal characteristics of traditional architecture contribute to a sense of place identity?"

My research uses multiple methods, namely, three focus groups, a small survey, and thirty interviews, all conducted with residents and frequent visitors to Fremantle. I conducted thematic coding of interview and focus group data, and quantitative frequency analysis of survey data. My research framework draws on Henri Lefebvre's space triad (of lived, conceived and perceived space) to analyse the findings from the Fremantle case study, and to use them to inform a more general theory about the relationships between traditional architecture and place identity, and in particular, the interpretations and emotions that community members ascribe to specific buildings.

In addition to applying Lefebvre's framework to heritage spaces, my research contributes empirical evidence on the relationships between community members' interpretations and emotions, and place identity in a designated heritage space. My research found that community members exhibit strong associations with the exterior physical appearance of traditional buildings and their associated values, both mentally and emotionally, through visual and more general life experiences that influence their cultural values and memories. The ways in which community members experience traditional architecture and traditional hotels in their everyday lives shapes how they perceive and give meanings to these buildings and spaces. Their views and reactions are also influenced by the historical processes through which elites have valorised and

then designated both the hotels and parts of Fremantle as 'historic' and 'heritage'. Finally, I provide recommendations for the preservation of traditional architecture, and the construction of new hotels that mimic traditional architecture in order to protect and foster feelings of place identity.

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Chapter One

INTRODUCTION

1.1 Background of Research

Traditional architecture expresses place identity through representing cultural and historical values in the built environment. The retention of traditional buildings has become recognised as critical to supporting cultural landscape preservation and, more broadly, the identity of places, particularly as the implications of globalization have become more visible in the built environment (Ordonez de Pablos et al. 2012). Across many of the world's cities, there are different types of buildings that reflect globalization, such as hotels, office blocks, and shopping malls. The 'international style' of these buildings supports unifying places and makes them similar. However, this has affected place identity, causing the erosion of communities' attachment to places, and weakening their identities (Craig and Claire 2003; Gu and Ryan 2008; Yang and Wall 2009). Strengthening the identity of places can counter the placelessness that many communities suffer from. While place implies a sense of identity through shared experiences, optimism, and memories, placelessness signifies a lack of a sense of place, and hence, a lack of identity (Brøgger 2011). Returning to or visiting traditional places has become an emotional requirement for many people in recent times (Nagy and Horváth 2012). This is because traditional places help to increase awareness of local culture, and elicit feelings of pride and identity amongst residents (Craig and Claire 2003; Liburd 2006; Yang and Wall 2009).

Traditional tourist-oriented buildings, such as the Surfers Paradise Hotel on the Gold Coast of Australia, can play a major role in preserving the cultural heritage of tourist destinations, and traditional hotels are a significant example of tourist-oriented buildings (Weaver 2011). Their formal characteristics can play a meaningful role in promoting and sustaining the built heritage and cultural identity of destinations for community members by influencing their evaluations and interpretations, and their emotional aspect (Ordonez de Pablos et al. 2012). Australia is one country that has experienced cultural identity issues because of immigration and multiculturalism, as well as globalization and the adoption of international styles (Beynon 2010, 2009; Young 1992). However, local traditional architecture helps maintain Australia's

identity in many locations, such as Fremantle, the location of this study. The traditional hotels of Fremantle are a good example of the traditional architecture of Australia in general, and Western Australia in particular, as they have a significant impact on sustaining the cultural identity of Fremantle as a lived experience for people who reside in and visit the port city (Price 1991, as cited in Young 1992).

1.2   Research Problem, Aim, Questions, and Objectives

While there is a broad acknowledgement of an important relationship between traditional architecture and place identity (see for example, Riley (1984), Craig and Claire (2003), Chang and Teo (2009), Joseph et al. (2009), Lee (2011), Utaberta et al. (2012), and Horvath and Nagy (2012), very little is known about how traditional architecture can shape individuals' understandings and emotional experiences of place. This study sought to address this gap through focusing on the role of the architecture of traditional hotels in shaping community members' understandings and emotional attachments to these places. Hotels have long been a common feature of the built landscape of urban and rural settlements of varying sizes in 'western' countries. Also, they are typically accessible to a diverse cross-section of the public. As such, the focus on traditional hotels potentially allows for the findings of this study to be generalizable beyond the particular case study community.

This study focuses on the role of the formal characteristics of traditional hotels in creating a sense of place, based on the interpretations and emotional responses of local Australian communities, and using Fremantle in Western Australia as a case study.

This research also seeks to examine the applicability of a general theoretical framework for the formal characteristics of traditional architecture that contributes to a sense of place based on the triad of lived space within the spatial theory of Henri Lefebvre (1991) for understanding the relationship between the formal qualities of traditional hotels, and values and emotional attachments attributed to them by community members from residents and frequent visitors (Kerr 1992; Tiwari 2010). Thus, this study examines traditional architecture, and in particular, traditional hotels as a lived experience. Within traditional architecture designated as heritage by governing authorities, which addresses the conceived space of Lefebvre, this study explores the ways that the interaction between the other two spaces identified by

Lefebvre (perceived and lived) can inform interpretations of how community members relate to particular built spaces.

This research focuses on answering the following question: how do the formal characteristics of traditional architecture contribute to a sense of place? Two secondary questions are:

1. What are the formal characteristics of traditional architecture that contribute to a sense of place?

2. What interpretations and emotions contribute to the development of a sense of place in local community members?

The objectives of this study are:

1. Through a comprehensive review of international scholarship, examine how traditional architecture of hotels may contribute to cultural identity, place identity and how individuals emotionally experience places and interpret them.

2. Through a case study of Fremantle Australia, examine how the formal characteristics of traditional hotels influence community members' emotional experiences and interpretations of place.

3. In drawing on Lefebvre's space triad framework, explore how the findings from the Fremantle case study may inform a more general theory about the relationship between traditional architecture and place identity.

1.3   The significance of this Research

This research seeks to provide evidence for a new framework for the study of traditional architecture, particularly traditional hotels, as a lived experience. This framework includes the different formal characteristics of traditional architectural buildings and the values and emotional responses that these characteristics generate when 'lived' or experienced by local community members. The study seeks to identify the different categories of formal characteristics (physical, functional, and contextual) of buildings that can potentially contribute to the maintenance of place identity. Identifying these categories allows for investigations about traditional hotels or other locally dominant buildings in other contexts, to find out their influences on their communities. This framework can be utilized professionally by those who make

decisions about traditional buildings, including designers, urban planners, local councils and heritage managers, and owners, when deciding whether and how to maintain existing traditional structures or construct new hotels in the future, based on the same general principles. These categories of characteristics represent the second generalizable contribution of this research.

Regarding place identity, this research raises questions about peoples' interpretations and emotional responses to the formal characteristics of traditional architecture in general and traditional hotels in particular. Thus, the study provides a platform for further research about peoples' values and emotional responses to heritage buildings.

Finally, this study is as important for its contribution to the scholarship of space and place as it is to that of Fremantle and Fremantle's traditional hotels.

1.4   Research Methods

This research draws upon interpretivist methods, utilizing a combination of qualitative and quantitative methods to meet the thesis objectives. The qualitative methods include individual and group interviews (focus groups) with local residents of Fremantle, and frequent visitors to the area. A quantitative survey is also included to collect the research data from the research sample. The research utilises a combination of qualitative and quantitative data analysis methods, including content and comparative analysis for analysing the qualitative data, and frequency analysis to analyse the quantitative data. The research methods are discussed in more details in Chapter Three.

1.5   Defining the Key Terms used in this Thesis

This section provides operational definitions for the following key terms utilized in this study: culture, identity, place, time, architecture, hotels, aesthetics, community, emotions, context, and formal characteristics. The definitions will be examined by reviewing academic studies tackling these terms and extracting an operational definition for each one. These operational definitions have been developed through the lens of Lefebvre's spatial triad: perceived, conceived, and lived. A full consideration of Lefebvre's space triad is contained within Chapter Two.

The key interconnected terms are:

- Place identity, including culture, place, time, context, and cultural identity.

- Traditional architecture, including traditional hotels and formal characteristics.

- The local community, including the perceptual aspects of community members, their emotional responses, and the values and meanings that emerge from their interactions with the built form.

1.5.1   Place Identity

This section sets out a definition for place identity and interconnected terms including culture, place, time, context, and cultural identity. Although each of these terms is broad, they are discussed specifically in relation to the research objectives.

Place identity is central to peoples' engagement with their built environment, and is a means through which they can develop shared values (Sani and Mahasti 2012). Baper and Hassan (2010) contend that place identity is given meaning through the symbols, values, concepts, and ideas created by people interacting in places, as well as how people emotionally interact with them. Korpela (1989) defined place identity as a conceptual product of the environment embodied in the form of a physical component in a way that contributes to maintaining the emotional balance of environmental users with respect to their sense of place. Place identity is also defined as a 'sub-structure' of the self-identity of people living in place, carrying their past, conceptions, and cognitions in respect to the various physical properties of place, including the physical properties and values of the place (Proshansky, Fabian and Kaminoff 1983a, p. 59; Wester-Herber 2004; Bernardo and Palma-Oliveira 2013). Similarly, Jorgensen and Stedman (2001), Stedman (2002) and Hernández et al. (2007), defined place identity as a component of self-identity generated from the interaction of people with the component elements of the place, which achieves their sense of belonging to that place.

This research establishes that *place identity* is an intellectual association that arises between the people and places in which they live through the reciprocal relationship between the physical characteristics of the place, and peoples' sense of identity, memories, emotions, and their sense of belonging.

Culture is a comprehensive term that has been studied by many scholars from different points of view, including place, identity, and people. From this perspective, Liburd (2006) and Joseph et al. (2009) define culture as a set of beliefs and practices for developing and promoting the spirit, the traditions, the originality, and the cultural identity of the place. Liburd (2006, para. 1452) further defines culture as the sharing of "values, traditions, meanings and beliefs" that are coherent with "identity, language, integrity, local pride and feelings of belonging." According to Tuan (1979), culture shapes how people attach to and organize place/space, and their understanding of place/space influences their behavior and values (their culture).

This study defines *culture* as the source of values and meanings shared by a group of people, which helps them to identify place, and stimulates their feelings of belonging, and, in turn, is maintained through the ongoing relationships with these places.

Place can be areas, spaces, buildings, public squares, streets, and cities amongst other things. From the perspective of Lefebvre, space is a social product, as well as an effective factor on the social relations of people, which can be understood in respect to the duality of time and place, as it provides a background for events that occur through time (Jeyasingham 2014). For Lefebvre, a place has historical and social dimensions, and it usually correlates with the context and society (Lefebvre 1991). Thus, progress and tradition was addressed by Lefebvre as a recommendation to engage with the past of a space and to highlight what was lost and what can remain for the future (Coleman 2013).

The 'concept of space denotes and connotes all possible spaces, whether abstract or real, mental or social' (Lefebvre 1991, para. 299). For Tuan (1979), space is a symbol of freedom, and place is an object that brings security for their users. Space can turn into place when it becomes more enclosed and humanized. Similarly, objects and places define spaces and give them a geometrical personality that identifies a clear shape and design. Similarly, Lefebvre (1991) (as cited in Simonsen 1992) stresses that space should not be seen as an object, but as a series of relationships that contribute to the production process of the space. He argues that space is a social product, which reflects society and has no power by itself. Space has historical, spatial, and social correlations, and has a prominent role in determining the characteristics of places (Tiwari 2010). Kerr (1992) acknowledges that the values of space are a reflection of

the society that plays a significant role in the process of its production. Kief (2015), presents a different perspective; discussing place as an object and defining it according to its tangible and intangible aspects. She writes that the tangible aspects of a place, such as its physical characteristics, are connected with the intangible aspects, including the feelings that people develop for the place. Kief (2015) and The Burra Charter (ICOMOS Australia 2013) emphasize the significance of the relationship between a place and its context (which I examine in more detail below).

Place in this research is space that is comprised of tangible and intangible objects, generating shared experiences that bring feelings of security to its users and establishes a set of essential relations with its context in a way that enhances our understanding of space.

Within the discourse of place identity, *time* is about recalling past and present events, as it frames the connection between what is new (or invented) and what is old (Hobsbawm and Ranger 1983). According to Littlejohn (2009), time identifies continuities from the past, present, and future, and it addresses the idea of identity through traditions and social practices within the space. According to Littlejohn (2009), traditional societies respect their past and appreciate its symbolism, because the past communicates their experiences and perspectives to new generations.

Time, thus, identifies past memories through the traditions of a place that connect past experiences and events with the present in a way that communicates place identity.

English Oxford Living Dictionaries[1] define context as 'the circumstances surrounding an event or idea that makes it understandable'. According to Schilit and Theimer (1994) (as cited in Dey 2001), context is the location and/or identities of nearby objects; it is the nearby resources. Dey (2001) defines context as any settings that distinguish an object and are linked to the object and its users. Dey (2001) described context as the set of characteristics of a particular entity. Tohid (2013) distinguishes the settings of context in terms of the natural and built environments. While Fenner (2008) defined contexts in terms of three categories: social contexts, including the

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[1] (English Oxford Living Dictionaries 2016, accessed August 19, https://en.oxforddictionaries.com/definition/online).

cultural contexts that provide national and cultural messages, moral contexts, and taste contexts.

This research defines *context* as the set of characteristics of nearby objects that characterize place, whether built or natural, and also takes into consideration the interaction between the users and the place.

Oxford Reference[2] describes *cultural identity* as 'the differences between groups based on their cultural or subcultural categories, including ethnicity, nationality, language, religion, and gender, amongst other groupings'. National identity, likewise, has been defined as a "multilayered concept operating as a homogenizing force", as "territory, ethnic, shared values and traditions, common cultural and symbol systems, and dynamism" are the most commonly identified components aligned with national identity, and link the past with the future (Horvath and Nagy 2012, para. 106). According to Bhabha (1994) (as cited in Beynon 2010), cultural identity is integration and reconstruction of both traditional and contemporary heritage as a result of "social solidarity." Cultural identity in architecture distinguishes one place from another through a set of unique characteristics, both physical and non-physical, which make places understandable for different groups of people due to the differing integrations of past and present. Although physical and non-physical elements are significant components of cultural identity in architecture, their significance changes amongst different cultures (Chang 1990). Cultural identity indicates a unique identity characterized by a group of people who express their emotional connection with the place where they live (Baper and Hassan 2010). Cultural identity, according to Mahgoub (2007) and Rutherford (2017), is the process applied by community members to create their unique identity based on the cultural features of the place where they live. Another definition limits cultural identity by being 'location – specific' (Adebayo et al. 2013). Cultural identity is the expression of the customs, origins, and cultures of nations and individuals (Lamb-Faffelberger 2003). Finally, cultural identity is based on ideological and socio-cultural contexts (Vasiljevic-Tomic, Nikezic and Ciric 2013).

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[2] (Oxford Reference 2017, accessed August 19
http://www.oxfordreference.com/view/10.1093/oi/authority.20110803095652855).

Cultural identity, thus, is a sociocultural process that contributes to constructing the unique identity of a group of people through community members' emotional connection with place characteristics, both physical and non-physical, in a way that creates a set of shared connections.

1.5.2   Traditional Architecture

This section defines the terms 'traditional architecture', 'traditional hotels' 'traditionally built environment' and 'formal characteristics', including 'aesthetic and functional characteristics' as used in this study.

Traditional architecture plays a major role in reflecting the cultural and historical values of different localities (Russo and van der Borg 2002). It is coherent with the perceptions of individuals and their collective memories of places (Craig and Claire 2003; Ordonez de Pablos et al. 2012). Traditional architecture can be recognized through buildings that respect the particularity of a place utilizing their formal characteristics (Tohid 2013). For Frampton (2002) (as cited in Tohid 2013), traditional architecture signifies the idea of place and time through utilized technologies, the interaction it shows with the site, and through its formal characteristics. Accordingly, traditions or traditional objects reflect past and present experiences and are recognized by people through their formal characteristics and the interaction with their contexts. Thus, *traditional architecture* is a physical entity that preserves the cultural values of a place.

Besides being a type of traditional building that can construct the identity of places by telling stories, *traditional hotels* are places where people can stay and provide a range of hospitality services (eating, drinking, events, and so on) (Leong and Li 2010). Riley (1984) and Joseph et al. (2009) describe traditional hotels as cultural entities that provide cultural offerings, and they mirror the culture of places and communities (Strannegård and Strannegård 2012). Therefore, they represent significant artifacts of the cultural identities of different localities (Ayala 1991, as cited in Lee 2011). According to some authors, such as Craig and Claire (2003) and Ordonez de Pablos et al. (2012), traditional hotels help preserve heritage and historical values. When attempting to set a definition for traditional hotels, it is crucial to consider their relationship with their contexts. Traditional hotels need to show a level of coherence with the cultural values and the physical features of a place (Lee 2011). Through the

formal characteristics of the traditional hotels, their relationship with their contexts can be analysed (ICT 2011). From the perspective of Erdi (1970), what is significant about this relationship is the consistency between their styles, heights, and materials. Their design is another factor that affects their relationship with their context (Lee 2011). According to Penner, Lawrence Adams and Rutes (2013), traditional hotels that show an acceptable level of consistency with the cultural values of the places in which they are located can help maintain the identity of that place for the local population.

In summary, for the purpose of this study, traditional hotels are places for staying, eating, drinking, and enjoying other recreational services. Traditional hotels are also cultural entities that express place identity due to their formal characteristics, (tangible and intangible components), and are characterized by the following characteristics:

- They are composed of two key elements: physical characteristics, and values that represent their individual character;
- They acquire their values through their relationship with community members;
- Their relationship with their surroundings is part of their identity; and
- They are consistent with their contexts.

When describing the *formal characteristics* of traditional hotels, Lee (2011) contended that functional, aesthetic and physical components of the design of traditional hotels' (such as style, layout, and architecture) could help differentiate them from other types of hotels. Also, Penner, Lawrence Adams and Rutes (2013) observed that hotels enhance the sense of identity of their neighborhood through establishing aesthetic identities that are consistent with their traditional architectural contexts. The formal characteristics indicated in this study, thus, identify the functional and physical components of the hotels in relation to their context (as defined in 1.5.1).

Functional characteristics are the characteristics that identify the ways of using or operating something[3]. For this study, functional characteristics address the ways space is designed, used or operated. *Functional characteristics*, thus, are about the activities that normally occur in space associated with space design and layout.

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[3] (English Oxford Living Dictionaries 2016, accessed August 23, https://en.oxforddictionaries.com/definition/online).

Physical characteristics provide a form of communication that establishes meanings and values based on the visual aspects of an object (Gadamer 1977, as cited in Strannegård and Strannegård 2012). Aesthetics are interrelated with the sensory experience of humans through the physical characteristics of objects such as colours, lines, textures, and so forth, which may generate memories, emotions, and help people to recall previous experiences (Frichot 2007; Fenner 2008; Phuong and Groves 2011; Strannegård and Strannegård 2012). Similarly, Baper and Hassan (2010) defined aesthetics according to the form and physical characteristics of architectural buildings, that establish the meanings and values associated with the emotions and thoughts of community members. Aesthetics is defined by the physical properties of an object, and 'form' is one of these aspects (Pham 1999). According to Crisman (2007), form is the shape and the configuration of a building. According to Pham (1999), form is the building's structure, organization, and composition, while Utaberta et al. (2012) defined form as the architectural style, color, shape, and design. Form is an essential part of any building, as it is not only a skin; it is an integrated system of shapes which create meanings (Riza, Doratli and Fasli 2012). Architects' utilize forms to send intentional messages and provoke peoples' emotions. According to Pham (1999), the emotions of any observer can be stimulated by the form of any design. Form has many roles, as it reveals the function and values of any building and connects the inside and outside. Also, form is an important part of the evaluation of any built environment and place (Huxtable & Hayashi 2004, as cited in Utaberta et al. 2012).

The physical characteristics of a place involve the *values* of place that have been attributed by place makers. According to Riley (1984) and Strannegård and Strannegård (2012), the aesthetic design of hotels reflect the local and cultural values of places and their people, and people are associated with places through these values. The study recognises this level of spaces' values as conceptual characteristics, which identify representations of space or conceived space.

Taken together, these studies have demonstrated that *physical* refers to the visual aspects of objects, which contribute to a sensory experience of community members through motivating their values, emotions, and past memories.

1.5.3 Local Communities

This section defines the terms 'local communities', 'emotions,' and 'values,' as used in this study.

According to English Oxford Living Dictionaries;[4] 'local means belonging or relating to, a particular area or neighborhood'. *Local community* is defined as a group of people who interact with each other and share common, but also conflicting, values about a place. Local community is underpinned by social relationships that inform individuals feelings and experiences of belonging to a world of meanings that can be easily experienced as if it were a place, space or building (Delanty 2010). Local community comprises the people who belong to a particular region or country (geographically local) and share the same cultural and social values or at least some of the same social characteristics (shared understandings linked to one or more locations) (Delanty 2010). For Connor (1993), local community is a group of people who are emotionally connected with a particular place, despite their different origins. Cox (2012) brings attention to the fact that community members are by no means homogeneous, but they consent to live together, sharing some of the same values despite their differences.

This research accordingly adopts the definition that *local community* indicates a group of people who belong to a particular place emotionally and feel its history, regardless of their actual origins and whether they are from the same particular area or neighborhood.

An *emotion* is recognized as a perceptual experience that occurs in the brain and body in response to external stimuli, such as an object, body, environment, or significant event (Adolphs 2010). Smith et al. (2009) and Thrift (2012) identify emotions from a cultural perspective when they acknowledge them as daily responses to cultural stimuli, such as traditions. For Nicholson (2013, para. 21), emotions "refer to feelings or intuitions which are, perhaps, reassuringly less catching." She differentiated between emotions and feelings when she advised that emotions are the effective feelings that are drawn to collective action more than the feelings, which are more bounded and quieter. Communities develop a psycho-emotional association with places (e.g. nations) unconsciously, which is experienced as a feeling that ''we'' are a nation, ''we'' belong together, and ''we'' are all related in some way, "intuitively

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[4] (English Oxford Living Dictionaries 2016, accessed August 19, https://en.oxforddictionaries.com/definition/online).

rather than biologically" (Palmer 2005, para. 10). In summary, this research defines *emotions* as unconscious experiences that happen in the brain and body, and connect people with their places based on their memories and past experiences associated with forms or events, and the study recognises emotions as part of space lived experience.

Values are the second significant aspect included within any perceptual experience of an object, body, environment, or significant event (Adolphs 2010). Riley (1984) and Strannegård and Strannegård (2012) agreed that traditional hotels acquire their meanings and values from everyday experiences and traditions, and people are associated with them through these values that people might accept them as they are, or re-interpret them according to their understandings, culture, and their traditions. As a result, *values* in this study summarise the meanings of an object or a place as defined by their users, and the study recognises it as part of space's lived experience.

1.6   Thesis Structure

This thesis is structured into nine chapters. Following this introductory chapter:

Chapter Two presents the results of the literature review. It is structured into three sections. The first section provides a general background on place identity, traditional hotels, and local community. The primary objective of this section is to provide an overview of scholarly knowledge about the role of formal characteristics of traditionally built environment in contributing to the sense of place of the locals from community members. The second section extends the knowledge about the role of traditional hotels in influencing place identity and emotional attachment. This section centres on identifying knowledge gaps relevant to this study, which focuses on international traditional hotels and traditional hotels in Australia. The third section provides an approach to the theoretical framework of the study, including the formal characteristics of traditional hotels and their associated values and emotional responses of community members.

Chapter Three presents the methodology and provides a description of the research methods. The discussion starts by classifying this research within the interpretivist paradigm. The qualitative and quantitative methods that are utilized are then described, including individual and group interviews (focus groups) and a survey. This chapter also discusses the quantitative and qualitative data analysis methods that were used.

Chapter Four provides background information on the City of Fremantle. The chapter starts by shedding light on the reasons behind selecting the West End of Fremantle to be the site of the research case study, focusing on the conceptual bases that have designated this area as heritage, which identifies the conceived space of Lefebvre. This chapter also examines the different categories of Fremantle's hotels and indicates the reasons behind choosing three of Fremantle's hotels and exploring the historical background of each of them according to the three categories of the theoretical framework (physical, functional, and contextual).

Chapter Five reports on the results of three focus groups with local residents of Fremantle and frequent visitors to the area, to help answer the main research question of the study: How do the formal characteristics of traditional architecture contribute to sense of place? This chapter addresses several objectives, including identifying case study hotels within Fremantle, identifying the formal characteristics of these hotels that contribute to sense of place, and the values and emotional responses of the study sample associated with the hotels' characteristics. The data of the three focus groups and their interpretations assist in providing a broad basis for informing the interview questions.

Chapter Six presents the results of a survey and thirty interviews with local residents of Fremantle and frequent visitors to the area, to inform research questions regarding the formal characteristics of Fremantle's hotels that contribute to place identity, and their associated interpretations and emotional responses of Australian community members. This chapter addresses several objectives, including answering research questions: determining the most significant aspects of the relationship between the formal characteristics of Fremantle's hotels and the values and emotional responses of Australian community members through the survey, which informs analysing the different patterns of values and emotional responses of the interviewees associated with the different categories of the formal characteristics of Fremantle's hotels during interviews, and reporting any new data.

Utilising the hotels selected from the focus group findings, the interview data is analysed based on Lefebvre's triad. Chapter Six analyses the physical, functional, and contextual characteristics as equivalent to perceived space; the interviewees' interpretations and their emotional responses as equivalent to lived space, which take place within space conceived as heritage and historical.

Chapter Seven provides a discussion of the findings from the research, using the data from the case study to address the research questions. The discussion examines how the different categories of the formal characteristics of Fremantle's hotels relate to how people experience these places.

Chapter Eight summarises the specific and general findings of the research. The chapter shows how these findings build on existing scholarship and how they might be used to obtain further knowledge. The chapter concludes with proposed recommendations for further research.

Chapter Two

PLACE IDENTITY, TRADITIONAL HOTELS AND LOCAL COMMUNITY MEMBERS

2.1 Introduction

This chapter reviews the international and Australian literature on the three key terms of my research (place identity, traditional hotels and local community). It explores how these terms relate to each other and influence traditional architecture, the formal characteristics of traditional hotels, as well as the emotional responses of community members to these characteristics.

This chapter comprises three sections. The first section provides a general understanding of place identity, traditional hotels and local communities. This section starts by discussing the idea of place identity and how it relates to traditional architectural buildings, including hotels, the formal characteristics of traditional architecture, and their relationship to place identity. This section concludes by shedding light on the emotional aspects of community members evoked by the formal characteristics of traditional buildings in general, and in relation to Fremantle. The second section of this chapter demonstrates the gap in knowledge within existing studies on how community members experience traditional hotels as a lived place. The final section sets out the theoretical framework for this study. It draws on the space triad identified in the spatial theory of Henri Lefebvre, and incorporates the formal characteristics of traditional architectural buildings, including the physical, functional, and contextual characteristics; the conceptual characteristics that contribute to create these buildings; and, the emotional attachments people have to the formal characteristics of traditional buildings.

2.2 Place Identity, Traditional Hotels and Local Community – General Understandings

2.2.1 Place Identity and Traditional Hotels

According to Wester-Herber (2004), Bernardo and Palma-Oliveira (2005) and Hernández et al. (2007), the features and properties of places are significant for their

relationships with people, as they facilitate how people identify with these places. Traditional architecture supports place identity as it provides people with shared symbols, values and traditions (Smith 1991; Horvath and Nagy 2012). The characteristics of traditional buildings can influence an individual's experiences about the essence of their places through influencing their emotions and feelings (Proshansky, Fabian and Kaminoff 1983b).

Within the extant literature, publications by authors including Waitt (2000), Lee (2011), Nagy and Horváth (2012) and Lee and Chhabra (2015) provide insights into the relationships between place identity and traditional architecture, which are relevant to this study. These authors have concluded that traditional hotels have designs and cultural values that differentiate them from other traditional buildings (Lee 2011). Hotel design has been recognised as an effective way to promote place identity, with research revealing that hotel design can enhance people's experiences of place and encourages people to form particular social and cultural understandings of a place (Lee 2011). According to Horvath and Nagy (2012), traditional hotels have the potential to be a tool to conserve place identity. Penner, Lawrence Adams and Rutes (2013, para 709), also highlights the role of traditional hotels in reflecting place identity, stating that: "hotels that establish their primary aesthetic identity by creating a contextual fit to the architectural heritage of the city they inhabit, reflect this same sensitivity and provide real value to preserving a sense of place in the city."

2.2.1.1 The Cultural Symbols of Traditional Hotels

This section describes the cultural symbols of traditional architecture, focussing on traditional hotels with respect to place identity. Lee and Chhabra (2015) contend that studying hotel design and their cultural values cannot be separated from communities. This is because people's engagement with architecture is generated through engagement with cultural symbols and meanings, as well as the physical form of buildings (Palmer 2005). Palmer (2005) demonstrated that people's attachment to place is a process of negotiation between them and the cultural characteristics of a place, some of which may be consistent with what people remember about their personal identities (Palmer 2005).

The cultural symbols of architecture are influenced by the tangible characteristics (physical) of buildings (Pham 1999; Crisman 2007). As discussed in Chapter One, the aesthetic characteristics of objects can be described in terms of their physical and visual aspects, which include form and physical properties (Pham 1999). These characteristics are essentially the outward appearance of buildings that can stimulate people's emotion and memories (Utaberta et al. 2012).

Two important themes emerge from the literature cited in this discussion so far, regarding the cultural symbols of traditional hotels that influence community members. These are the physical characteristics and the conceptual characteristics of traditional hotels. Physical characteristics refer to the form and physical properties of architectural buildings, including hotels. Conceptual characteristics are defined in terms of the values and meanings that are attributed to traditional hotels.

2.2.2   Local Community and Place Attachment

Drawing on academic scholarship, this section presents a discussion on the concept of local community in relation to place attachment, and how people connect with places in a way that achieves a sense of identity. This section discusses how community members develop a sense of identity with traditional places.

Place attachment is a topic that has received considerable attention from scholars of environmental psychology such as Altman and Low (1992), Brown, Perkin and Brown (2003), Giuliani (2003), Manzo (2003), Kenz (2005), Kyle, Graefe and Manning (2005) and Hernández et al. (2007). Place attachment connects people with places of different functions, sizes and scales (Tuan 1974; Altman & Low 1992; Hay 1998; Hernández et al. 2007). Place attachment is described as the bond developed by individuals with places, which enables people to recognize themselves through a sense of belonging to these places (Stedman 2002; Hernández et al. 2007). This type of attachment includes a set of feelings and experiences, developed through an individual's lifetime (Proshansky, Fabian and Kaminoff 1983b). Attachment to place is interconnected with the idea of place identity (Hernández et al. 2007). People can establish who and what they are through their close association with a particular place (Stedman 2002).

Traditional places provoke connected communities' feelings of nostalgia and tradition (Pretes 2003). This confirms their emotional relationship with these places (Hubbard 1996; Hammit et al., 2004; Pellow, 1992 as cited in Pettigrew 2006). Yet, little attention has been paid to the pattern of this relationship (Leong and Li 2010).

Pham (1999) agrees that emotional attachment influences the relationships that people develop with places. According to Pham (1999, para. 1), the connections between people and 'their' places are best described as individual interpretations that are based on "emotional responses and/or comparison with previous experiences". Palmer (2005, para 10) describes people's emotions as a "the subconscious, psycho-emotional aspects" that help individuals to connect their perception of different cultural aspects, both tangible and intangible, with each other. For Connor (1993), the emotional experience does not require unique origins, but a feeling of belonging to others. It is a process of imagination based on a particular set of identity markers agreed on by a specific group of people, which enables them to maintain their relationships with their important places (Anderson 2006). Similarly, Horvath and Nagy (2012) demonstrated that heritage places stimulate cognitive experiences that connect people with the formal and non-formal characteristics of places (Ashworth, Poria, Butler and Airey 1999, as cited in Horvath and Nagy 2012).

Palmer (2005) indicated that imagination, memory, and emotions are necessary for community identity. Memories are located at the core of the feelings and senses of identity (Haseler 1996, as cited in Palmer 2005). The way that people experience place attachment can be described emotionally, through their abilities to recall either past or present events and connect them with places (Marcus 1992, as cited in Pettigrew 2006). This attachment occurs unconsciously (Brown and Perkins 1992, as cited in Pettigrew 2006), especially in the case of older people. The attachment can happen with individuals or groups (Pettigrew 2006). In addition, Yoon, Gursoy, and Chen (1999) discussed the perceptions of local residents of the traditional built environment, and how those perceptions can affect people positively and negatively. Similarly, Brayley, Var, and Sheldon (1990) point to the fact that people, in general, can have a positive perception when it comes to historical and cultural resources, especially in local communities.

Table 2.1 summarises the nature of attachment (emotional or non-emotional experience), the interpretation of this attachment (an individual or group interpretation), and the pattern of the attachment (including memories, comparison with the past, positive feelings, and so on).

Table 2.1   Scholarship on Place Attachment of Community Members

No.	Researchers	Interpretation	Emotional Experience
1	Brayley, Var and Sheldon (1990)	Group	Positive feelings
2	Pham (1999)	Individual	Comparison with previous experience
3	Yoon, Gursoy, and Chen (1999)	Group	Positive and negative feelings
4	Palmer (2005)	Group	Connect with cultural aspects and memories
5	Marcus (1992), as cited in Pettigrew (2006)	Individual & group	Recall, either past or present, events
6	Horvath and Nagy (2012)	Group	Memories

Source: Table 2.1 derived from Brayley, Var, and Sheldon (1990), Pham (1999), Yoon, Gursoy, and Chen (1999), Palmer (2005), Marcus (1992) (as cited in Pettigrew 2006), and Horvath and Nagy (2012).

In summary, a review of the existing scholarship finds that people experience emotional attachments to place, which are based on the interpretations of individuals and groups regarding the cultural aspects of traditional locales. Scholars have described this connection in terms of the shared memories of past or present events. Despite the fact that there is an indication of the importance of emotional connections between local community members and traditional built environments, few writers have analysed these connections. Previous studies have focused on individuals' emotional connection with traditional places in general, without providing much information about the nature and pattern of these emotions. Thus, there is still uncertainty about the relationship between local populations and traditional hotels.

2.2.2.1   Factors Influencing the Place Attachment of Community Members

The main aim of this section is to investigate factors that influence the way that people experience places. Scholars have explored this issue from different points of view, and have utilized case studies at various temporal and spatial scales to demonstrate that

demographic characteristics influence people's attachment to places, such as Pettigrew (2006), Hernández et al. (2007), Graham and Howard (2008), Gu and Ryan (2008) and Beynon (2010).

For Hernández et al. (2007), it is possible for some people to be attached to a place without having a feeling of belonging to it, and vice versa. Communities can, and indeed often, experience an attachment to places with which they have not had, or only rarely have had, physical contact. For instance, many Australians experience an attachment with Uluru, and consider it an Australian symbol, though not all of them have visited it (Pettigrew 2006). Thus, place of residence is one of the influencing demographic factors, which could refer to people from locals or neighbourhood areas (Pettigrew 2006; Graham and Howard 2008). Place attachment, based on Pettigrew's definition (2006, para159), is an emotional experience which involves people perceiving the shared symbolic meanings of place, cultural beliefs, and memories, which helps them to bond with each other and their resident places socially, based on the role played by the place as "social organisation", such as the involvement in an activity. Pettigrew (2006) argues that the extent of involvement in an activity influences the extent of place attachment, because this involvement promotes human interaction and satisfaction in space, as well as human relationships and interactions with space users. According to Sani and Mahasti (2012), emotional attachment and sense of belonging to place is stronger for local residents who identify different ways of living involving their activities and needs, and the authors emphasise that place needs to respond to these activities and needs for their essential relationship with the cultural aspects of any place. To this end, place attachment has a role in facilitating interaction amongst community members, allowing them to relate to each other and to have a shared sense of belonging and emotional bonds with their resident places that involve their activities, which Lenton (2002), Gu and Ryan (2008) and Horvath and Nagy (2012) specify as place attachment in respect to traditional places.

Hernández et al. (2007) conclude that the relationship between people and places can be strong for local people who were born and raised there and have the same values and ways of living. This is related to people who construct strong attachments and emotional bonds with the "strong, stable and comprehensible environments" which they have become attached to over a long period of time, such as islands or cities, more

so than less important cities where there is greater mobility (Hernández et al. 2007, para 317). Length of residence is considered an important indicator that contributes to people's attachment to places, based on the fact that people who are long-term residents can recognize cultural changes more readily than people who are short-term residents, especially when these changes are a cause for concern to long-term residents because they relate to their heritage, traditions and cultural beliefs (Hernández et al. 2007; Yang and Wall 2009). These concerns are explained by Gu and Ryan (2008) and Yang and Wall (2009) when they address the effects of age of individuals on their attachment with places. Older residents who have lived in a place for a long time are more connected emotionally with these places than younger residents who are looking for change and new ways of living (Gu and Ryan 2008; Yang and Wall 2009). While younger residents in this model have less attachment to places, place attachment, according to Palmer (2005) is related to both older and younger generations.

Some cross-sectional studies suggested an association between occupation and gender, and place attachment. Gross and Brown (2008) claimed that a person's occupation and gender had a significant effect on their level of attachment to any place, focusing on how people's life-styles relates to place attachment. According to Chang (1990), it is necessary to include local people, including laypersons and those with professional interests in places, communities, and architecture, when investigating place attachment and place identity. The findings of his study showed a deviation between the responses of laypersons and professionals, and that laypersons demonstrated more connection with traditional places, and their perception of architectural buildings that represent place identity was higher than the professionals. According to Chang (1990, para 9) laypersons' perceptions that identify place attachment involved their emotional experiences, far from "the economic meanings and sign creation approaches" that interest professional people. Yet a person's profession is not significant from the perspective of Hammitt, Backlund, and Bixler (2004), and Pettigrew (2006).

Other cross-sectional studies suggest an association between certain demographic characteristics and place attachment, for example, Liu and Var (1986), Edensor (1998), Yoon, Gursoy, and Chen (1999), Waitt (2000), Palmer (2005), Hernández et al. (2007) and Yang and Wall (2009). Edensor (1998) for example, emphasised the influence of common factors on the dialogue between people and places, such as gender, class, and

religion. Yoon, Gursoy, and Chen (1999) observed that a person's place of birth in addition to their length of residence influences their emotional attachment to place. Among these factors, gender, income, educational level, place of residence, previous visitations that affect the tourist experience with traditional places, age, and place of origin have the most significant effect (Waitt 2000). Lankford and Howard (1994), Ap and Crompton (1998), Nepal (2008) and Yang and Wall (2009) discussed the significance of communities' attachment in terms of length of residence in the community, age, gender, economic dependency on tourism, and the stage of development. Within the same context, Liu and Var (1986) pointed out the effects of demographics on individuals' attitudes towards the built environment of places, including "age, language, length of residence, the degree of tourist exposure, and personal and locational contacts" (Brougham and Butler 1981, as cited in Liu and Var 1986, para 195). Also, Belisle and Hoy (1980) referred to the significance of distance from tourist activity on an individual's attachment, as well as other demographic information, including place of residence, length of residence, sex, ethnicity, income, and occupation.

A review of existing scholarship provides evidence for the hypothesis that demographic factors influence an individual's bonds with places. There are also significant differences between the findings of different studies. Key findings are provided in the following table:

Table 2.2   Criteria that Influence a Communities' Attachment with the Places they Live in

	Mobility	Employment Sector	Age	Gender	Length of residence	Educational Attainment	Birth of place	Income
Liu and Var 1986		✓		✓				✓
Chang 1990		✓				✓		
Yoon, Gursoy & Chen 1999					✓	✓	✓	
Edensor 1998-2002		✓		✓				
Lenton 2002								
Palmer 2005								
Pettigrew 2006			✓	✓				
Hernandez 2007	✓				✓			
Graham &Haward 2008			✓					
Gross & Brown 2008		✓						
Gu & Ryan 2008			✓		✓			
Beynon 2009								
Waitt 2009		✓	✓					
Horvath & Nagy 2012								

Source: Table 2.2 derived from Hernández et al. (2007), Chang (1990), Pettigrew (2006), Liu and Var (1986), Waitt (2000), Yoon, Gursoy, and Chen (1999), Horvath and Nagy (2012), Edensor (1998), and others.

In summary, the literature suggests that place attachment can be influenced by the following factors:

1. Mobility

2. Employment sector (laypersons and professionals with professional interests in places, identity, communities, and architecture)

3. Age (older and younger)

4. Gender

5. Length of residence (longer residence)

6. Educational attainment

7. Birth place

8. Income

My research will utilize these criteria as a basis for selecting the research sample. This research has also adopted the most significant criteria that influence a person's attachment to place, which are supported by more than one study. These are age, gender, employment sector, educational attainment, and length of residence.

2.2.3 Place Identity and Emotional Attachment to Place through the Lens of Lefebvre

This section introduces Lefebvre's concept of spatial dialectics, and more specifically, his space triad, which I use to analyse and understand space as a social experience (Lefebvre 1991; 2004). Shields (1999, para 119) wrote that "understanding space requires an understanding of the space triad simultaneously, which helps in experiencing the multidimensional social reality of space." Although the objective of my research is not to fill a gap in knowledge addressed in Lefebvre's theory regarding ways of understanding space. Although the objective of my research is not to fill a gap in knowledge addressed in Lefebvre's theory regarding ways of understanding space, it still identifies one of the empirical sources that gives a good insight to the filed in respect to the ways of analysing and understanding spaces, hence attach to them.

Through examining Lefebvre's space triad, this section highlights the consistency between Lefebvre's notion of lived space, and sense of place that has been developed

from the literature discussed earlier in this chapter. This section, thus, is a preparation stage for the construction of the theoretical framework of this thesis.

This section falls into three parts. The first part briefly discusses Lefebvre's Marxist and phenomenological foundations of space, and introduces his space triad. The second part presents operational definitions to the researcher's understanding of Lefebvre's space triad (perceived, conceived, and lived space) and clarifies their meanings in this study. The third part contextualises the space triad in relation to traditional hotels as lived experience, which highlights the theoretical basis for constructing the research framework.

2.2.3.1   Lefebvre's Marxist and Phenomenological Foundations of Space and the Space Triad

Marxist sociology represents the foundation for Lefebvre's thoughts and writings. According to Lefebvre, Marxist sociology's object of inquiry is a historic transformation process of a humanitarian nature that contributes to create the human world (Middleton 2017). Lefebvre was strongly influenced by Heidegger's phenomenology, particularly in relation to what is going on in the world and everyday life (Middleton 2017). Between Marx and Heidegger, Lefebvre launched his critiques and strategies in education and the production of space (Middleton 2017).

Although Lefebvre addresses various spatial vocabularies, architectural and linguistic, such as rhythm of place and the semiotic field (Middleton 2017), what is important to this study is Lefebvre's 'space production', which explores the dialectical relationship which exists within his space triad: (the perceived, the conceived, and the lived) (Lefebvre and Nicholson-Smith 1991; Lefebvre 2004; Jeyasingham 2013; Middleton 2017). The three moments of space, (perceived, conceived, and lived), were translated into spatial terms, which identify the second triad of space, and these are: spatial practices, representations of space, and spaces of representation (Stanek 2011).

Many scholars have investigated Lefebvre's space triad, including Tiwari (2010), Stanek (2011), Briercliffe (2015) and Middleton (2017). Although these scholars translated Lefebvre's theory differently, they have agreed on each moment of space, and the corresponding correlation between the triad of space (Stanek 2011), which will be discussed in turn.

Perceived space, namely spatial practice, is social space that identifies the physical embodiment of social practices that normally occur within space (Lefebvre and Nicholson-Smith 1991; Lefebvre 2004; Tiwari 2010; Stanek 2011; Middleton 2017), which Middleton (2017) exemplifies by the "practical basis" of space perception. Rhythm or the energy that animates everyday life and mediates between nature and culture, is an example of social practices of perceived space, and walking paths, sitting, sleeping, etc. are the physical embodiments of social practices. According to Briercliffe (2015, para 1), "spatial practice, or the perceived space, is the outcome of my choices and practices in space; how I use space."

Conceived space, namely the representation of space, is abstract mental and legal/bureaucratic space that addresses commercial, state, or private property with commodities, money, and political state roots (Lefebvre and Nicholson-Smith 1991; Lefebvre 2004; Tiwari 2010; Stanek 2011; Middleton 2017;). Conceived spaces are generally controlled by those with political power who know how to set the space rhythm of societies through enclosures of time and space (Middleton 2017). Those who typically conceptualise space are people such as planners, urbanists, and scientists, and they do so by generating plans, timetables, and models etc. According to Middleton (2017, para 414) "Representations of space are codified visualizations of the conceived: blueprints [and] timetables."

Lefebvre (2003) argues that conceived spaces are dominated spaces (for example, a heritage precinct, a farming district, etc.), with their abstract and functional style created by a state bureaucracy in a way that can damage their nature as products of many technological processes. However, appropriation assists to re-transfer these spaces into a spatial practice as human property (Middleton 2017). What societies essentially do is adopt spaces that have been previously constructed by people in authority and used to identify particular styles, and change them to appropriate the societies' new uses, imaginations, and feelings, which then turns these spaces into spatial practice (perceived space) (Middleton 2017). Conceived space therefore, "gets at the heart of the history of ideology within a space" (Briercliffe 2015). Thus, calling something 'heritage' or 'traditional' is a form of representations of space (Briercliffe 2015).

Conceived space can affect the spatial practice of space users and inhabitants, and can also be different from their representational space (lived space). Yet, space users can

adjust their spatial practice (perceived space) to fit with the space, and they can keep their ideas about the everyday way of living they want to live through their unconscious resistance to representation space (conceived space) (Briercliffe 2015). Such analysis of the space triad can be an effective analytical tool to assess historical precincts through reconstructing them as they were historically (Briercliffe 2015). Thus, new environments can be constructed based on an historical reconstruction of places; investigating the ways that these spaces were historically and socially practiced (Stanek 2011; Briercliffe 2015).

Lefebvre refers to architecture as a 'mode of imagination', starting from the habitation concept that connects people with a building's different layers, including "actions of building, thought and speech" (Middleton 2017, para 415). According to Lefebvre (2003), "while the building is a conceived space, a dwelling place is lived" (as cited in Middleton 2017, para 415).

Lived space, namely representational space, identifies a layered system of meanings (symbols and images) that people use to understand and contribute to their engagement with their world (Lefebvre and Nicholson-Smith 1991; Lefebvre 2004; Tiwari 2010; Stanek 2011; Middleton 2017). According to Briercliffe (2015), 'lived space' is the realm of history as users and inhabitants' of space negotiate their thoughts and ideas with previous symbols and images. Spaces are only lived when spiritual and unconscious associations emerge with them, contributing to the "emotional, spiritual, historical, cultural or genealogical" meanings of conceived spaces, and turning them into lived experiences (Middleton 2017, para 414).

According to Tiwari (2010), 'living a space' means understanding the values of the place (perceived space), and experiencing it through all senses that trigger an emotional response, a sense of place attachment, which is the key quality of a lived space. Additionally, Soja (2000a) noted that lived space was the result of examining the physicality and mentality of a space.

Lefebvre's space triad interconnects with each other to the extent that each loses their effect if they are treated as abstract aspects (Lefebvre and Nicholson-Smith 1991; Swyngedouw 1992; Lefebvre 2004; Gieseking et al. 2014). Stanek (2011, para 200) stated that: "The lived, conceived and perceived realms should be interconnected, so

that the 'subject,' the individual member of a given social group, may move from one to another without confusion— so much is a logical necessity." However, Stanek (2011, para 200) also noted that "Whether they constitute a coherent whole is another matter. They probably do so only in favorable circumstances, when a common language, a consensus and a code can be established."

What has been addressed regarding the different interpretations of Lefebvre's space triad in this section is summarised in Table 2.3 below.

Table 2.3   Summary of Henri Lefebvre's Space Triad

Lefebvre's space triad	Interpretation of Lefebvre's Space Triad
Perceived space	Social space that identifies physical embodiment of social practices that normally occur within space.
Conceived space	Abstract mental, legal/bureaucratic, and dominated space that addresses commercial, state, or private property with commodities, money, and political state roots.
Lived space	A layered system of meanings (symbols and images) that people use to understand and contribute to their engagement with the world.

Source: Table 2.3 derived from Lefebvre and Nicholson-Smith (1991), Swyngedouw (1992), Soja (1997), Lefebvre (2004), Tiwari (2010), Stanek (2011), Gieseking et al. (2014), Briercliffe (2015) and Middleton (2017).

2.2.3.2   Operational Definitions to the Researcher's Understanding of Lefebvre's Space Triad

The consistent components of place triad discussed in this section establish operational definitions for each, which will be used in this study to identify what each aspect of space means.

Perceived space - spatial practices: is social space that involves practices swinging between context and culture, and perceptions of the physicality of the practices that normally occur within space, including all spatial choices and practices, is categorised within perceived space. Thus, perceived space is about the ways of using space, which include space's rhythm and energy and the physical objects that interact with them.

Conceived space - representation of space: is abstract, imagined and mental, legal and bureaucratic, historically rooted, and dominated space that identifies governmental, political, and economic associations, which contribute to creating such space within a specific time and place in a way that attempts to control or

influence spatial practices. Based on this, designated space values identify conceived space and representations of space.

Lived space - representational space: is a system of meanings (symbols and signs) swinging between the past and present in a way that enables space users to negotiate their unconscious thoughts with their memories, understand space, and engage with it emotionally, culturally, and historically.

Table 2.4   The Researcher's Understanding of Lefebvre's Space Triad

Lefebvre's space triad	The adopted Space Triad of the research
Perceived space	Energy of community members and their rhythm activities
	Physical objects of space
Conceived space	Space values designated by authorities, including government, planners, architects, scientists, etc.
Lived space	Space values adopted and re-interpreted by community members
	The emotional aspects of community members

2.2.3.3   Contextualise Space Triad in Relation to Traditional Hotels as Lived Experience

This study adopts Lefebvre's space triad to examine a particular typology of architecture, traditional architecture, and to experience traditional hotels as lived space. Representing the hotel as heritage or traditional is conceived space, as already mentioned.

The theoretical background discussed earlier in this chapter has demonstrated that the formal characteristics of place, including physical, functional, and contextual characteristics; and, conceptual characteristics, with emotions developed by community members, identify the main components of the relationship between community members and places, which leads to a sense of place. When matching the spatial triad of Lefebvre identified in section (2.2.3.2) with place components identified in the literature review, Lefebvre's notion of living space usefully summarizes the different points of views about place, and identifies what each aspect of space means. Also, Lefebvre's notion of living space usefully identifies new components that must be considered in this thesis. Table 2.5 displays the consistencies and differences between Lefebvre's definition of space triad and the findings of the literature review.

Table 2.5   Lefebvre's Notion of Lived Space and its Relevance to the Theoretical Background of my Research

Theoretical background		Lefebvre's space triad based on the researcher's perspective	consistencies and differences
Formal characteristics of place	Physical aspects of place, including the physical and functional characteristics of the architectural buildings and their surroundings.	Physical embodiment of spatial practices between context and culture	Not consistent. Place's activities and uses is Lefebvre's addition.
Conceptual characteristics of place	Values of place, including the meanings and symbols of place.	Conceived, mental, representation of space	Consistent.
Place attachment	Emotional aspect of community members associated with these characteristics	Lived, social, actions and attachment, representational space	Consistent.

2.3   Extending Knowledge about the Role of Traditional Hotels in Influencing Place Identity and Emotional Attachment

This section uses conversations about the relationship between the three types of space (perceived, conceived, and lived) in the preceding section, to analyse how traditional architecture, and in particular, traditional hotels, are lived space. This section analyses the relevant literature on the relationship between the physical aspects of traditional hotels, place identity, and emotional attachments to places where hotels are located. It starts with an international literature review, which draws on a broad range of case studies and contexts. The section then turns to scholarship on Fremantle, Western Australia (the case study used for this thesis). While the selection of this case study is discussed in Chapter Five, research on traditional hotels in Fremantle has made a contribution to the relationships between traditional hotels' physicality, place identity and emotional attachment, and these publications also assist in positioning Fremantle's hotels relative to the body of international research.

2.3.1   International Research on Traditional Hotels

Numerous authors have sought to explain the interaction between traditional hotels, place identity, and place attachment, and the emotional responses of community members to place, which address the three types of space identified by Lefebvre (the perceived space, the conceived space, and the lived space). These authors include

Riley (1984), Craig and Claire (2003), Chang and Teo (2009), Wadawi et al. (2009), Lee (2011), Horváth and Nagy (2012a), and Utaberta et al. (2012).

Riley (1984) sought to establish an evolutionary theory that could explain the changes in the shape and character of local hotels over the course of time. He started from a hypothesis that was founded on the relationship between the hotels as cultural units, and the identity of a particular social group, which relates to the objectives of my thesis. The work of Riley (1984) is mainly based on visitors' assessments to derive correlations between hotels and group identities. However, Riley (1984) makes no attempt to identify the design characteristics of hotels, instead addressing the relationship between hotels and the community through their eating habits and their social associations, and so only covers some aspects of the perceived space of Lefebvre, highlighting the limitations of Riley's work.

Craig and Claire (2003) conducted a significant study relevant to this research that examines hotels as one of the most popular types of tourist buildings, along with their development to promote local culture and traditions of place for visitors and users. Their work examined the physical characteristics of four hotels which embodied local cultural characteristics, and provided a guide on how to develop existing local hotels, conserve them, and construct new hotels as an attraction for both visitors and tourists through reinforcing the cultural heritage of places. Craig and Claire (2003) looked at adopting the cultural components of place, represented by the physical elements, such as the building materials and form, and the hotel's activities and layout, which addresses the perceived space of Lefebvre. Their work also addressed the role of government in the development process by guiding the design and urban styles, which demonstrates Lefebvre's conceived space. Although Craig and Claire (2003) highlighted the significance of a hotel's users and visitors, a large amount of uncertainty still exists about their relationship with these hotels and the ways that they experience them; a gap in knowledge on the lived space of Lefebvre. In addition, their work appears to be over-ambitious as they tend to describe and analyse case studies, and evaluate the physical characteristics contributing to place identity, without referencing the role of community members in this evaluation.

Chang and Teo (2009) focused on the concept of vernacular and explored it through a particular type of hotel (Shophouse Hotels) in Singapore. These hotels are discussed

from three axes: as a foundation for new hotels; to promote marketing for new hotels through creating new urban spaces; and, discussing different points of view of community members regarding the creation and conservation of vernacular hotels. The work of Chang and Teo (2009) is another important source of information for my research, as they demonstrated shophouse hotels as a conceived space that contributes to place identity through the role played by their stakeholders such as managers and/or marketing executives. The other relevant aspect of Chang and Teo's work relates to finding solutions to develop these hotels to represent place identity based on the opinions of community members, which addresses the lived space of Lefebvre. However, Chang and Teo (2009) fail to acknowledge the emotional aspects of the community, which is a focus of my research. Also, the study fails to identify the broad categories of the spatial practices that occur within these hotels, which highlights Lefebvre's perceived space.

Wadawi et al. (2009) published a paper in which they described the role of hotels in maintaining cultural tourism in Kenya. Their work established several objectives including understanding the role played by people in authority in contributing to promote place identity through the invention to some strategies and means, including architectural features, designs, and layouts, which address the second space of Lefebvre (conceived space). Their work also highlighted the role of local hotels in creating cultural tourism, whether through their design, their connection with the cultural context and surroundings, the type of food they offer, the names of hotels, the traditional uniforms of staff, the layout of hotels, and the formation of lobby groups, which demonstrates the perceived space of Lefebvre (Wadawi et al. 2009). They achieved these objectives by exploring tourists' preferences for hotels and the extent to which these hotels attract them. Despite the usefulness of their work for understanding the contribution of traditional hotels to place identity, Wadawi et al. (2009) provided no evidence about experiencing these hotels as lived, as they did not address how the design of these hotels impacted tourists' experiences, which relates to the third space of Lefebvre (lived space)

Lee (2011) provides a theoretical link between hotel design and destination branding and implies, indirectly, the idea of place identity, and that a hotel is one of the tools which demonstrate the embodiment of local characteristics of place. Lee argues that

hotel design (conceived space) helps portray place culture to a hotel's users and visitors through employing its functional and architectural physical elements, such as style, layout, architecture, atmosphere, and consistent relationship with the architectural context of the place, and these elements portray Lefebvre's perceived space. Despite the importance of Lee's theoretical ideas and the similarity with the general objectives of this thesis, their work is non-generalizable and lacks detail, because the findings are portrayed in the form of recommendations or general propositions. For instance, Lee (2011) acknowledges the need to design hotels in a way that can reinforce utilizing the functional and physical aspects of the hotels without identifying them. The study also agrees to the relationship with the context without defining the vocabularies of this relationship. With respect to the space triad of Lefebvre, Lee (2011) fails to cover the lived experience of community members, which highlights the third space of Lefebvre.

Horvath and Nagy (2012) undertook a practical investigation that highlights a link between castle hotel guests' attitudes and perceptions, and the stakeholders who control the development of these hotels, to satisfy guests' feelings about the national identity of place, which informs the relationship between Lefebvre's conceived and lived space. According to Horvath and Nagy (2012), castle hotels are luxury accommodation destinations that are traditionally owned by a particular class of people, namely aristocrats, and manage to send important messages about identity and history which contributes to reconstructing the cultural identity of place. The physical structure of the hotels (perceived space) is indicated as a crucial factor for providing a holistic experience for hotel guests. Yet, this is not covered by Horvath and Nagy (2012) which highlights a limitation of their work and represents part of the knowledge gap that my research seeks to cover. Finally, their work can be categorized as selective because it focuses on a particular typology of hotels that are connected with a certain class of community members, rather than all classes of community members.

Utaberta et al. (2012) investigated place identity and place attachment by exploring the role of the architectural and urban elements of the exterior facades of traditional buildings in creating the image of Iranian cities, based on people's opinions. Their work references some aspects of Lefebvre's perceived space by focusing on the physical features of building facades, assuming that a building's appearance is an

effective factor in evaluating the image of historical cities. The study names architectural style, colour, shape, and design as the most important features of a building's facade based on people's opinions. Advice for creating a link between community members, and architects and urban makers for future designs and space development is also highlighted, which addresses the conceived space of Lefebvre. Utaberta et al. (2012) also discussed the significance of the emotional aspects of community members when evaluating a city's image, which addresses another space of Lefebvre (lived space). With respect to my thesis' objectives, one of the limitations of their work is that it focuses on the physical features of the exterior facades of traditional buildings only, without considering a wider range of their values and the emotional aspect of community members. Thus, Utaberta et al. (2012) included a practical examination of some aspects of the perceived space of Lefebvre, but without any characterization of both the conceived space and the lived space.

Based on the findings of the abovementioned authors, this research integrates but extends their work due to gaps in knowledge relating to the space triad of Lefebvre adopted in this research. While their work has addressed aspects of traditional hotels that are important for my research, they have not integrated these elements into a holistic framework for understanding community relationships with traditional hotels in relation to place identity. In particular, they have referenced only one or two aspects. In terms of Lefebvre's space triad (the perceived space, the conceived space, and the lived space), these authors have demonstrated the relationship between two spaces, but have failed to demonstrate their relationship with the third space, or have only recommended the role of the third space with respect to this relationship. They have also failed to include the third space of Lefebvre (the lived space) as they have not included the emotional responses of community members when evaluating this relationship, which is the focus of my research.

2.3.2   Research on Traditional Hotels in Australia

A considerable amount of literature has been published on traditional hotels (known colloquially as 'public houses', often shortened to 'pubs') in Australia. Among these approximately 250 studies, only a small number have provided valuable information on Australian traditional hotels, relevant to the Western Australia and Fremantle contexts, in relation to community members. These studies are divided into two

groups: historical descriptive studies by authors including Shaw (2009), and Noyce (2012), and social and cultural studies by authors including Greenaway (1996), Pettigrew (2006), Price Waterhouse Cooper (PwC) (2009), and Carmody (2010) .

Shaw (2009, para 7) investigated how modern forces (political, economic, and cultural) have revived the traditional symbols of port cities in Asia and Australia. Their work introduced Fremantle as a port case study and named it a "historic gem" in Western Australia. The context of the study included an historical description of Fremantle and important historical events, in terms of the rapid growth and development of the city that occurred from 1850, focusing on the period from 1976-2006. Hotels of Fremantle, according to Shaw (2009), characterised the city's attractions which have undergone significant changes, including name changes. Other changes included extensive restoration and reconstruction of these hotels, particularly to their verandas, and replacing their function. As Shaw (2009, para 8) has stated: many hotels have become "pubs with no beer." The aspects of Fremantle's hotels discussed by Shaw (2009), indicates Lefebvre's conceived and perceived space. Shaw (2009) criticized these phenomena due to their adverse impacts on people's identities in relation to their cultural roots, but failed to discuss the main components of the relationship between people and the different aspects of these hotels, apart from the negative impacts of hotel alterations. Using Lefebvre's terminology of space triad, Shaw (2009) fails to adequately address the main components of the relationship between the perceived and conceived space, and the lived space. Although there was a minor discussion of the duality of form and function, it was not thoroughly investigated.

Coffee Palaces in Australia: A Pub with No Beer by Noyce (2012), is an historical study of Australian pubs that did not serve alcohol, called "coffee palaces." They were places which provided coffee as well as a variety of other services, including accommodation. Although the life of these palaces was short, they were part of Australia's cultural landscape and the life of the community (Noyce 2012). Coffee palaces were built in Australia as a response to political and economic forces, including the international temperance movement that reached its peak in Australia in the 1880s and during the gold rush in the 1850s. These forces contributed to hotels reflecting the idea of equality amongst customers, which made these hotels a centre of urban life. These conceptual aspects of hotels address the conceived dimension argued by

Lefebvre (2004). On a physical level, the architectural design and style of these hotels was strongly influenced by the political and economic concepts that contributed to the majestic Victorian style of grand scale and high ornamentation. This typology of hotels was suited to the cultural context and landscape of the time. Also, the hotels' function and the located activities were strongly influenced by political and economic forces. For instance, these hotels used to offer leisure facilities to draw their customer away from pubs, such as ballrooms, chess, and billiard rooms, etc. The physical features discussed by Noyce (2012) highlight different aspects of the perceived space of Lefebvre, and her book is one of the more interesting studies on Australian hotels (pubs). Although it is a non-architectural study (being an historical description instead) it provides a useful reference for my thesis as it demonstrates two spaces of Lefebvre (the perceived space and the conceived space). However, it does not present evidence of the lived space of Lefebvre, as no attempt is made to identify the ways that community members experience these hotels generally, or with respect to Fremantle particularly, which highlights a gap in knowledge.

The social perspective of Greenaway (1996), which was an auto-ethnography that reflected the writer's self-experience about Australian pubs in general, including Western Australia's pubs. Greenaway (1996) emphasized the social role of traditional pubs as places for drinking, socializing, and offering people help and support. Examining hotels' functions, Greenaway (1996) criticized modern pubs as service providers that people are not using as before. He addressed regret about some of the modification applied to pubs, such as moving the bedrooms upstairs. The physical embodiment of hotels as social places, including the hotel's function and the activities that occur in their spaces address the first space of Lefebvre's triad, namely, perceived space. Greenaway (1996) also referred to cultural changes associated with a pub's operating policy, such as relaxing opening hours and allowing female patrons after pubs were previously restricted to men. Greenaway (1996, para 4) highlighted some of his concerns about whether pubs will be comfortable places to go to in the future when he stated: "we are losing the corner hotel as a place of sanctuary." He also said that "A pub is about feeling at home, being able to talk with friends without being assaulted by the publican's version of hospitality", which reflects the fact that Australian communities' demands and requirements have changed. The cultural changes to hotels' values and meanings are associated with various social, economic,

and political changes that generally have been applied to by people in authority from developers and hotels owners, and demonstrate the second space of Lefebvre (the conceived space). Like previous authors, Greenaway's work was a non-architectural study, and not about Fremantle's traditional hotels. It is a social study that focused on the functional and social aspects of the Australian hotels, with no consideration of the ways that people attach to these hotels or develop different emotions to experience them as lived space (Greenaway 1996).

Pettigrew (2006) explored Australians' perception (attachment experience) of pubs (modern and traditional pubs) as places of consumption. Pettigrew (2006) addressed various theoretical aspects, including symbolic meaning, self-concept, and place attachment in an attempt to investigate everyday consumption dynamics in Australian hotels. Their main objective was to explore the symbolic meaning resident in these locations, which mainly addresses Australian hotels as conceived space. To achieve this objective, Pettigrew (2006) explored the ways that Australian people perceive their pubs, which includes an indication to the third space of Lefebvre (the lived space). The question posed to people was "to discuss their own feelings towards pubs and their broader perceptions of the relevance and importance of pubs to Australians" (Pettigrew 2006, para 161). In addition, the physical embodiments of Australian pubs were highlighted in this study, in terms of the activities offered by pubs and the physical characteristics of these locations. It was also revealed that pubs are Australian physical and cultural icons that can be perceived differently by community members. As Pettigrew (2006, para 166) stated, the "pub remains a culturally significant leisure-time activity that is generally believed to be representative of Australians and their lifestyles." It was also demonstrated that Australian pubs represent significant social and cultural activity that contribute to people's identity. Although the objective and the posed question of their study has some consistency with my research, Pettigrew (2006) discussed pubs from a social perspective and not an architectural one. Also, there was no evidence about the broad categories of the physical embodiment of the pubs as physical locations, which highlights a gap in knowledge with respect to the first space of Lefebvre's triad (the perceived space). Finally, there was no evidence about the pattern of emotional responses of Australian people about these pubs, which highlights another gap in knowledge with respect to the lived space of Lefebvre.

A report by PWC (2009, para 1), included multiple surveys to 6807 hotels in Australia in an attempt to understand the hotel industry from an economic perspective. The report included a discussion about different aspects of the industry, such as "size, scope and composition and the extent of some its key activities, which included the training of staff, support for community organisations and the hosting of various community events." The primary objective of the report was to investigate the economic and social role played by these hotels in community life, which addresses some aspects of Lefebvre's perceived and conceived space. The report concluded by saying that the contribution of hotels to Australian community life was demonstrated socially and economically through the income generated from these hotels, employment, and by the hotels hosting community events. However, the contribution of hotels related to the Australian community in general rather than Fremantle specifically. Also, the report did not investigate from an architectural perspective; hotels' associations with the emotional responses of community members.

Another study on Australian pubs in general was conducted by Carmody (2010) and was similar to the PWC (2009) report in that it focussed on the economic benefits of pubs for regional and rural areas. However, Carmody (2010) discussed Australian pubs as social places with multiple functions, including offering food, drinks and other beverages; as shelters when natural disasters strike; focal points to inform visitors; and, representors of place identity, which they identify as the conceived space of Lefebvre. Carmody (2010) also addressed the cultural characteristics of Australian hotels that provide a tourism experience relevant to place and community members, such as cleanliness, provision of meals, cultural and local information, etc. These cultural characteristics address the first space of Lefebvre, namely, perceived space. What were not addressed are the cultural characteristics of Australian hotels that provide a cultural experience relevant to place from an architectural perspective. Most importantly, Carmody (2010) failed to investigate the relationship between community members and the hotels' cultural characteristics and the ways that community members experience these hotels perceptually.

Consequently, the abovementioned authors have investigated one or two aspects of the associations between Australian traditional hotels and the local populations with respect to place identity. Their work has addressed these associations either from a

historical perspective, which provides useful background information, or from a social and cultural perspective. However, none of these authors discuss these associations from an architectural perspective or consider the built characteristics of traditional hotels. The authors discussed here have attempted to select specific aspects in their work and they were documenting and recording the existing condition of the hotels without providing recommendations for future uses. Additionally, none of them investigated the emotional responses of local populations and how they experience traditional hotels of Fremantle as lived experience. In terms of Lefebvre's triad, these authors have focused on discussing the physical aspects of space (the perceived space) and/or the conceptual aspects of the hotels (the conceived space), but none of them have addressed the third space of Lefebvre (the lived space).

2.4   Approach to the Theoretical Framework

This section develops the theoretical framework of the thesis based on Lefebvre's space triad. It was preceded by a discussion that highlighted how Lefebvre's space triad contributes and relates to my thesis. This contribution involves applying his space triad to traditional hotels. The literature review indicated that a more complex account of traditional buildings in general and traditional hotels in particular, that are experienced as lived by community members, is required. Existing knowledge only focuses on one or two aspects of Lefebvre's space triad, which identify some aspects of people's attachment to place, but not all the three spaces of Lefebvre and the ways that they relate to each other.

In drawing on Lefebvre's space triad as an approach to examining traditional buildings as lived space, this thesis develops insights into the major contributions and limitations of the literature on the relationship between the formal characteristics of traditional hotels, place identity and place attachment of community members. In particular, this relates to:

1. The formal characteristics of traditional architecture people engage with, including physical, functional, and contextual characteristics, which are equivalent to the perceived space of Lefebvre.

2. The conceptual characteristics of traditional architecture, including conceived values as being created by hotel makers, planners and heritage professionals, which are equivalent to the conceived space of Lefebvre.

3. The emotional responses of community members, and place meanings and values applied by them to the formal characteristics of traditional architecture, which can be analysed through the lived space of Lefebvre.

Table 2.6 summarises my interpretations of key terms used in this study through the lens of Lefebvre.

<p align="center">Table 2.6　　Key Terms Used in this Study</p>

Interpretations of Key terms used in this study through the lens of Lefebvre		
Formal characteristics	Physical characteristics	Perceived space
	Functional characteristics	
	Contextual characteristics	
Space values as created by space makers	Conceptual characteristics	Conceived space
Community members	Emotions	Lived space
	Values and meanings	

Existing academic knowledge was used to develop and inform my theoretical framework and enhance its potential to facilitate generalizable understandings of different typologies of traditional architectural buildings, and in particular, traditional hotels. This will be discussed in the following sections.

The upcoming discussion elaborates on the theoretical framework for this study, which consists of the three main variables addressed in Table 2.6.

2.4.1　　Formal Characteristics of Traditional Architecture in General, Including Traditional Hotels - Perceived Space

Formal characteristics of traditional architecture and traditional hotels will be discussed next according to their physical, functional, and contextual characteristics, and based on their definitions provided in Chapter One.

Many authors note the importance of formal characteristics, and interpret them differently. One group of authors discuss the form and formal characteristics of products in general, within or outside of architecture, with respect to the ways of observing, perceiving, and evaluating them. This group includes Pham (1999), Crisman (2007), and Utaberta et al. (2012). Other authors tackle the formal characteristics of architectural buildings in relation to the idea of place identity, such as Stevens (n.d.), Waitt (2000), Chang and Teo (2009), Baper and Hassan (2010), and Riza, Doratli, and Fasli (2012). A third category of authors focus on the formal characteristics of traditional hotels, such as the article of *Building Feature* (1989), Craig and Claire (2003), Kerr et al. (2006), Strannegård and Strannegård (2012), ICOMOS Australia (2013), Tohid (2013), Government of Western Australia (2017), and Government of Western Australia (2018).

Addressing form and formal characteristics in general, Pham (1999) discussed shape, composition, and physical properties as the main characteristics of any product, and he references the arrangement and proportion of different parts of any object as secondary variables under the main variable (the composition). In addition, Pham (1999, para 2) categorised the "physical attributes" by variables including "colour, texture, lighting, and material." The study identified nine fundamental principles that can be adopted to analyse the aesthetic characteristics of any object, as well as in the production of aesthetic configurations, which are acknowledged as having a strong effect on people's emotional responses, and the most relevant principles for this study are dynamics and rhythm. Pham (1999) also provided a detailed explanation for each of these principles, making their work particularly valuable for this thesis. It reveals that there is a broad scope of knowledge with respect to the aesthetic characteristics of an object. It also sets the foundations for classifying aesthetic characteristics as well as the main principles of producing them (Pham 1999).

Crisman (2007) also informed the theoretical framework of this thesis by arguing that there are core aspects which should be considered when analysing or designing any object. According to Crisman (2007, para 1), to analyse or design any architectural form, the 'main variables' that should be deliberated upon are: shape, mass, size, scale and proportion, colour and light, and rhythm. According to Crisman (2007), rhythm identifies

the repeated relationships between the physical architectural characteristics of buildings, and also identifies inhabitants' movement and their energy throughout a building.

Crisman (2007) went on to set out many of the secondary variables that can be classified under each of the abovementioned main variables. For shape, he classifies it into three categories: primary shapes (2D or 3D) such as a circle, triangle, cube, cylinder, etc.; volumetric shapes, such as solids, voids, interiors, exteriors, etc.; and, preferential shapes, such as the dome and arch. Crisman (2007) also refers to many other concepts such as size, scale, proportion and rhythm. According to Crisman (2007), mass represents the physical size of any building, which is either the real size of the building or the size comparative to its surroundings. Scale is another distinctive property of any building that is measured compared to conventional elements such as doors and windows, or to the human scale. Scale has a strong relationship with the ideas of simplicity and complexity, and bigger and smaller. For instance, architects can increase the complexity of any façade by increasing or decreasing the size of a façade; architects also can make any building look smaller or larger than its standard size by controlling its scale. Proportion is the third variable that identifies the relationship between the different parts of the building and the building as one unit. Rhythm is the repetitive arrangement of architectural elements, shapes, and structural parts, which can be either regular or complex. Articulation refers to the way that the form interacts by connecting different surfaces with each other. It refers to the "treatment of edges, windows, and visual weight of the building" (Crisman 2007, para 5). Finally, Crisman (2007) addressed the significance of the relationship between any object and its surroundings in terms of its position within the surroundings and whether or not the object has a consistent relationship with them in a way that these surroundings work to identify the object.

The work of Utaberta et al. (2012, para 582) is also relevant to my thesis as it addresses the architectural and urban elements that create an image of historical cities through influencing people's perceptions. Utaberta et al. (2012) provided a detailed explanation for "style, design, colour, volume, material, ornamentation, shape, light, brightness and harmony", which are some of the factors that influnce the evaluation quality of a city's image (Utaberta et al. 2012, para 582).

In summary, the topics explored by these three authors outline a general base of knowledge which I use to build my theoretical framework. However, this knowledge does not follow precise classifications and so requires combination and restructuring. Table 2.7(below) summarises the different aspects that these three authors discuss.

Table 2.7   A Summary of the Formal Characteristics of a Product that Influence the Evaluation Quality as Identified in the Extant Literature

1.   The Physical Characteristics of a Product
1.1. Form
1.1.1.   Shape
1.1.2.   Style
1.1.3.   Design
1.1.4.   Ornamentation
1.2. Composition
1.2.1.   Formation
1.2.1.1. Scale
1.2.1.2. Proportion
1.2.1.3. Arrangement
1.2.2.   Balance
1.2.3.   Dominance
1.2.4.   Interchange
1.2.5.   Gradation
1.2.6.   Structural Coherence
1.2.7.   Simplicity
1.2.8.   Harmony
1.3. Colour
1.4. Materials
1.5. Lighting
1.6. Texture
2.   Contextual characteristics of a Product with its surroundings
2.1. Coherence with its surroundings
2.2. Position of product within its surroundings
3.   Functional characteristics of a Product
3.1. Physical embodiment of a product's rhythm
3.2. Physical embodiment of a products' energy and movement by its inhabitants

Source: Original work of the author drawing on material from Pham (1999), Crisman (2007), and Utaberta et al. (2012).

Addressing the cultural identity and formal characteristics of architectural buildings, there are a number of authors who examined the contribution of the formal characteristics of architectural buildings to place identity. Stevens (n.d.) highlighted the role of designing the building fabric to evoke a sense of place, focusing on historical forms, cultural materials, and functional settings. According to Stevens

(n.d.), building fabric includes structural components, ceilings, doors, walls, floors, staircases, motifs, adornments, and outdoor landscape and planting.

While discussing how tourists perceive the Australian historical precinct 'The Rocks', Waitt (2000) highlighted the role of traditional physical representations of space on tourists' perceptions. Waitt (2000) identified the physical aspects of space by heritage and local materials and colours, such as wooden floors. According to Waitt (2000), the physical character of space activities, such as cobbled lanes and narrow streets, also influence tourists' perceptions of place identity.

Baper and Hassan (2010) thoroughly documented the visual elements of the exterior facades of buildings that contribute to place identity. They addressed the physical aspects of building facades and classified them into seven main categories, including massing and articulation, openings, architectural details and features, facade design, roof and parapets, facade materials, and building structure. Baper and Hasan (2010) also included a detailed explanation of these categories. For example, openings include windows, doors, and services, while architectural details include arches, columns, balconies and porches; etc.

Some authors discussed architectural buildings as images, such as Riza, Doratli, and Fasli (2012, para 295), who focused on the physical characteristics of buildings, including "siting and massing, scale, proportion, material, and rhythm". According to Riza, Doratli, and Fasli (2012), the landscape is one of the contextual aspects that reflects local and authentic experiences, and architectural buildings should be designed in a way that creates a consistent relationship with their context.

The ideas discussed by these authors provide a useful reference in developing a deeper framework for my research, with Table 2.8 (below) summarising their combined findings.

Table 2.8   The Formal Characteristics of Architectural Buildings That Influence Place Identity

1.	**The Physical Characteristics of Architectural Buildings**
	1.1. Shape
	1.2. Scale
	1.3. Materials
	1.4. Location
	1.5. Mass and articulation
	1.6. Colours
	1.7. Openings
	1.7.1. Windows
	1.7.2. Doors
	1.8. Design
	1.9. Style
	1.10. Proportion
	1.11. Structural components
	1.11.1. Ceilings
	1.11.2. Walls
	1.11.3. Floors
	1.11.4. Roof and parapet
	1.11.5. Staircases
	1.12. Architectural details
	1.12.1. Arches
	1.12.2. Columns
	1.12.3. Balconies
	1.12.4. Porches
	1.12.5. Adornments and motifs
	1.13. Composition
	1.13.1. Harmony
	1.13.2. Unity
2.	**The functional characteristics of space activities**
	2.1. Functional settings
2.2.	Activities routes
3.	**The Contextual Characteristics**
	3.1. Identify a consistent connection with the Natural environment
	3.2. Identify a consistent connection with the landscape and planting

Source: Original work of the author drawing on material from Stevens (n.d.), Waitt (2000) and Baper and Hassan (2010) and Riza, Doratli, and Fasli (2012) .

Addressing the formal characteristics of traditional architecture and traditional hotels, Tohid (2013) highlighted the role of design, local construction, structure, and crafts in reflecting place identity, and the ability to create a correlation between the past and present through the intervention of technology. Tohid (2013) also agreed on the harmonic relationship between buildings and their sites, particularly with respect to form, colours, and scale.

Kerr et al. (2006) also discussed local technique and construction but in greater detail, as they mention the roof and fire place as decorative elements that help provide buildings with a traditional style. Besides these elements, local design and style, local adornments, crafts, textiles for both the interior and exterior of buildings, lighting, colour, scale, and their incorporation with the traditional components of a site are a number of variables that specify the cultural foundations of a hotel's design according to Craig and Claire (2003).

Many other studies discuss the different patterns of formal characteristics of hotel facades in relation to place identity. On the physical level, style and design, materials and finishing, and the physical mass are some of the physical aspects of hotels that were noted by ICOMOS Australia (2013), Government of Western Australia (2017) and the Government of Western Australia (2018). Furthermore, these studies include a detailed examination of the exterior facades of hotels, such as their openings, verandas, structural and decorative components, the roof, entrances, materials, and their relationships with each other and with the building as a whole. Finally, Government of Western Australia (2017) and the Government of Western Australia (2018) provide a clear description of techniques to organize and accentuate the physical components of exterior facades.

Besides highlighting similar aspects to what has already been discussed, this group of studies provides a new set of variables, as re-organised and presented in Table 2.9 (below).

Table 2.9   The Formal Characteristics of Traditional Architecture and Traditional Hotels That Influence Place Identity.

1. The physical of Traditional Architecture and Traditional Hotels
1.1. Design
1.2. Style
1.3. Strutural elements
1.4. Decorative elements
1.4.1.   Roof
1.4.2.   Fire place
1.4.3.   Adornments
1.4.4.   Textiles
1.4.5.   Crafts
1.5. Colours
1.6. Lighting
1.7. Materials and finishing
1.8. Scale
1.9. Massing
1.10. Openings
1.10.1. Windows
1.10.2. Entrances
2. The contextual Characteristics between buildings and their sites
2.1. Harmonic relationship
2.1.1.   Forms
2.1.2.   Colours
2.1.3.   Scale

Source: Original work of the author drawing on material from Craig and Claire (2003) and Kerr et al (2006), Tohid (2013), ICOMOS Australia (2013), Government of Westren Australia (2017), and Government of Westren Australia (2018).

In conclusion, Table 2.7 to Table 2.9 present information about the formal characteristics of traditional architecture and traditional hotels that contributes to place identity from the extant literature. Each table lists different vocabularies that are categorized differently. Drawing on the definitions provided in Chapter Two to address 'different vocabularies'; these tables are combined into Table 2.10.

Table 2.10 The Formal Characteristics of Traditional Architecture that Contribute to Place Identity.

1.   The Physical Characteristics of a Product
1.1. Form
1.1.1. Shape
1.1.2. Style
1.1.3. Design
1.1.4. Mass
1.1.5. Architectural details/Decorative elements
1.1.5.1. Arches
1.1.5.2. Columns
1.1.5.3. Balconies
1.1.5.4. Porches
1.1.5.5. Adornments and crafts
1.2. Composition
1.2.1.   Formation
1.2.1.1. Scale
1.2.1.2. Proportion
1.2.1.3. Arrangement
1.2.2. Balance
1.2.3. Dominance
1.2.4. Interchange
1.2.5. Gradation
1.2.6. Structural Coherence
1.2.7. Simplicity
1.2.8. Unity
1.2.9. Harmony
1.3. Colour
1.4. Materials and finishing
1.5. Lighting
1.6. Texture
1.7. Location / position
1.8. Openings
1.8.1.   Windows
1.8.2.   Doors / entrances
1.9. Structural Components
1.9.1. Ceilings
1.9.2. Walls
1.9.3. Floors
1.9.4. Roofs and parapets
1.9.5. Staircases
2.   Functional characteristics of a Product
2.1. Functional Settings
2.2. Activities routes
3.   Contextual characteristics of a Product with the surroundings
3.1. Coherence with the surrounding buildings.
3.1.1.   Forms
3.1.2.   Colours
3.1.3.   Scale
3.1.4.   Position and orientation
3.2. Coherence with the landscape and plantings.

2.4.2 Conceptual Characteristic of Traditional Architecture in General, Including Traditional Hotels - Conceived Space

The **conceptual characteristic (conceived space)** of traditional architecture is the second main variable of my theoretical framework. Traditional places offer many cultural values and meanings that stir the feelings of communities towards place identity. Architectural studies described the cultural values of traditional buildings in terms of being authentic, unique, familiar and local (Stevens n.d.; Chang 1990; Baper and Hassan 2010; Strannegård and Strannegård 2012; Tohid 2013). Baper and Hassan (2010), Utaberta et al. (2012), and Tohid (2013) and established that the mixing of past and present is one of way to consolidate the bonding between people and architectural buildings. Government studies such as Government of Western Australia (2017) and Government of Western Australia (2018), provided a different set of categories to architects, as they identify traditional buildings in terms of being authentic, original, grand and sustainable. Studies on tourism, including Waitt (2000), Palmer (2005), and Liburd (2007)**,** Gu and Ryan (2008), Lee (2011), Horváth and Nagy (2012a), highlighted that heritage tourism sites can offer values of originality, distinctiveness, continuity, old, and sustainability for locals. In tourism studies discussing sustainability, Brayley, Var, and Sheldon (1990) and Yang and Wall (2009) argued that tourism locations, such as hotels, can play a significant role in sustaining place identity. Also, Craig and Claire (2003) stressed the significance of respect value as one of the cultural values of local hotels. Historical studies, along with social and cultural studies, have demonstrated a new set of cultural values for traditional places, including iconic, landmark, authentic, heriatge, old, and attractive (Houghton 1990; Pettigrew 2006; PwC 2009; Shaw 2009; Carmody 2010; Noyce 2012).

Despite the diversity of the propositions above from authors in architecture and other disciplines, they all agree that the conceptual characteristics (values) of traditional buildings relate to place identity in many ways. However, each study referenced different values, which does not provide any clear classification for the variables. Accordingly, these variables are summarized in Table 2.11.

Table 2.11 The Conceptual Characteristics of Traditional Architecture.

Cultural Values that Reflect Place Identity
1. Authentic
2. Unique
3. Familiar
4. Local
5. Continual (mixing between past and present)
6. Original
7. Grand
8. Sustainable
9. Distinctive
10. Respectable
11. Iconic
12. Landmark
13. Heritage
14. Old
15. Attractive

Source: Original work of the author drawing on material from Gu and Ryan (2008), Baper and Hassan (2010), Lee (2011), Tohid (2013), Government of Western Australia (2017), Government of Western Australia (2018), and others.

2.4.3   Emotional Aspects and Understandings of Community Members to Traditional Architecture, Including Traditional Hotels – Lived Space

People's emotions are highly influenced by the physical characteristics of objects (Lefebvre and Nicholson-Smith 1991). However, few studies have covered this particular aspect of human emotions in regard to feeling place identity in relation to the formal characteristics of traditional architecture. A review of relevant literature found that the emotional aspects of individuals were examined apart from the physical aspects of environments. This literature included three groups of studies. The first looked at the general emotional responses of people in relation to an object, such as Mulligan and Scherer (2012). The second discussed the emotional responses of people to place/space in general, such as Lefebvre and Nicholson-Smith (1991), Palmer (2005) and Tiwari (2010). The third group of studies discussed the emotional responses of people in respect to the formal characteristics of architecture and traditional architecture in particular, such as Utaberta et al. (2012) and Strannegård and Strannegård (2012).

Within the first group of studies, Mulligan and Scherer (2012, para 346) attempted to develop a general working definition for emotion, including related terms, such as "feelings, affect, preferences, emotional attitudes, moods, affect dispositions, or even

interpersonal stances." According to Mulligan and Scherer (2012), what is significant about emotions is their connection with either a tangible or intangible object, which can be a physical object, such as an organism (a human, an animal, or a plant); a created object (a painting, or a building); a natural event (a storm, or a volcano); or, a non-physical object such as a behaviour or a memory. The authors included a reference to emotions such as sadness, fear, admiration, like, dislike, shame, and jealousy. While their work is a good source of information about emotions, Mulligan and Scherer (2012) tackled the concept from a general perspective apart from place and sense of identity, which resulted in general categories of emotions only.

The second group of studies discussed the emotional responses of people to place/space in general, such as Lefebvre and Nicholson-Smith (1991). Their work focuses on the idea of memorialization that represents the brain's process to connect past with present based on people's memories, which then creates their mental space. It is about bringing back old images constituted in people's brains about past objects, which can be collective memories with past places or buildings, and then replicating these images on present objects (present spaces). These types of memories, according to Lefebvre and Nicholson-Smith (1991), have lived dimension as they identify past lived experiences and events, which connect the past with the present, and then create a link between different places and times. This is what Lefebvre and Nicholson-Smith (1991) call 'lived space'. What is really significant about this lived dimension is the recalling of past experiences and events experienced by the spectators that are triggered by an object, space or building, which then motivate their emotions regarding this object. Lefebvre and Nicholson-Smith (1991) identified the connection between physical and mental space through developing the lived space that creates a series of connections, which aligns with the main objective of this thesis. However, only minor evidence was provided about emotions (except for the idea of memorialization), namely recalling past experiences and events, which highlighted the connection between people and objects (spaces or buildings).

Palmer (2005, para 10) examined feelings of national identity as evoked by heritage tourism places, focussing on the "intimate social process" that attaches people to their nations. Palmer (2005, para 10) confirmed that this type of attachment is a "psycho-emotional" connection, which helps bond the tangible and intangible components of

culture together. Here, the tangible aspects are considered to be less significant than the intangible aspects. People can experience different types of emotional connections with tourism destinations based on the degree to which the site's components trigger tourists' memories. For instance, some sites trigger general and common feelings of safeness, some trigger memories related to the site itself and events that happened there, and some sites can help tourists' recall old memories through the site's aspects, which are generally consistent with the tourists' worldview. Feeling place identity is coherent within people's imaginations and memories, creating what Palmer (2005, para 22) called a "deep horizontal comradeship". Palmer (2005, para 22) identified a site's tangible and intangible components in terms of cultural vocabularies (values and beliefs), which are "phrases and images of home, family, kinship, ancestors and common blood", and their associated emotional attachments, which were described in terms of sense of place, sense of belonging, and sense of intimacy. While the theoretical contribution of Palmer (2005) was very useful for my research, the emotional themes that Palmer identified were limited, and highlights a gap in knowledge about emotions that will be covered through my research.

Like Lefebvre and Nicholson-Smith (1991), Tiwari (2010) demonstrated that conceiving the city is a perceptual experience that is based on people's mental images saved in their minds about the physical environment of that city. Tiwari (2010, para 28) examined emotional attachments in respect to various stimulations of art such as music, dance, paintings, and pictures, and concluded with the effect of the city on "the emotional and psychological well beings of its citizens." Tiwari (2010) advised that the form of place attempts to stimulate the emotions of the spectators to their past events, focusing on re-calling past images. However, no evidence is provided that explains what these emotions are. Tiwari (2010), thus, confirmed this connection without identifying its variables.

The last group of studies discussed the emotional responses of people in respect to the formal characteristics of architecture and traditional architecture. Some authors focused on the physical aspects of architecture apart from the emotional aspects of the individuals, such as Utaberta et al. (2012). They examined architectural and urban elements, which signify the image of the architectural facades of historical cities, based on people's evaluations. Utaberta et al. (2012) identified people's connections in terms

of their preferences for the architectural elements of facades, and whether people evaluate these facades as 'rich' or 'poor'. However, they made no reference to the emotional connections of people with the architectural elements of building facades. Similarly, Strannegård and Strannegård (2012) investigated how the aesthetics of hotels can be utilized to attract clients. They focus on the design strategies of a specific genre of hotel, namely, boutique or contemporary hotels. However, they made no reference to the emotional aspects of people with regards to the aesthetics of these hotels.

In summary, a review of literature on the emotional responses of place (lived/social space), allowed me to develop the emotions variable of my theoretical framework. Previous studies were limited as they provided a broad definition of people's emotional responses to the formal characteristics of traditional architecture. However, what has been discussed about emotions is summarised in Table 2.12, and will be utilized to inform a framework for investigating the case study data and interpreting them.

Table 2.12 'Types' of Emotional Responses Discussed in Literature about Emotions, Place, and Architecture.

1.   Emotional Responses of People in Relation to an Object
1.1. Sadness
1.2. Fear
1.3. Admiration
1.4. Like
1.5. Dislike
1.6. Shame
1.7. Jealousy
2.   Emotional Responses of People to Space in General
2.1. Safe
2.2. Sense of identity
2.3. Sense of belonging
2.4. Sense of intimacy
2.5. Recalling past experiences and events

Source: Original work of the author drawing on material from Lefebvre and Nicholson-Smith (1991), Palmer (2005), Tiwari (2010), Mulligan and Scherer (2012), Utaberta et al. (2012), Strannegård and Strannegård (2012) and Horvath and Nagy (2012).

Figure 2.1 (below) summarises the formation of the theoretical framework of my thesis. It starts by outlining the approach to the theoretical framework by adopting Lefebvre's' space triad, (perceived, conceived, and lived space). The theoretical framework also outlines space representations for each space of Lefebvre's triad. For instance, perceived space is defined by physical, form, and context space. Conceived space is defined by

images, mental, and representations of space. Finally, lived space is defined by social, actions, and attachment space. Following on from this is the formation of the theoretical framework, which is comprised of three main variables: formal characteristics; including physical, functional, and contextual characteristics; conceptual characteristics; and, emotional bond. The secondary variables of the three main variables of the theoretical framework have been presented in four separate tables, as elaborated previously.
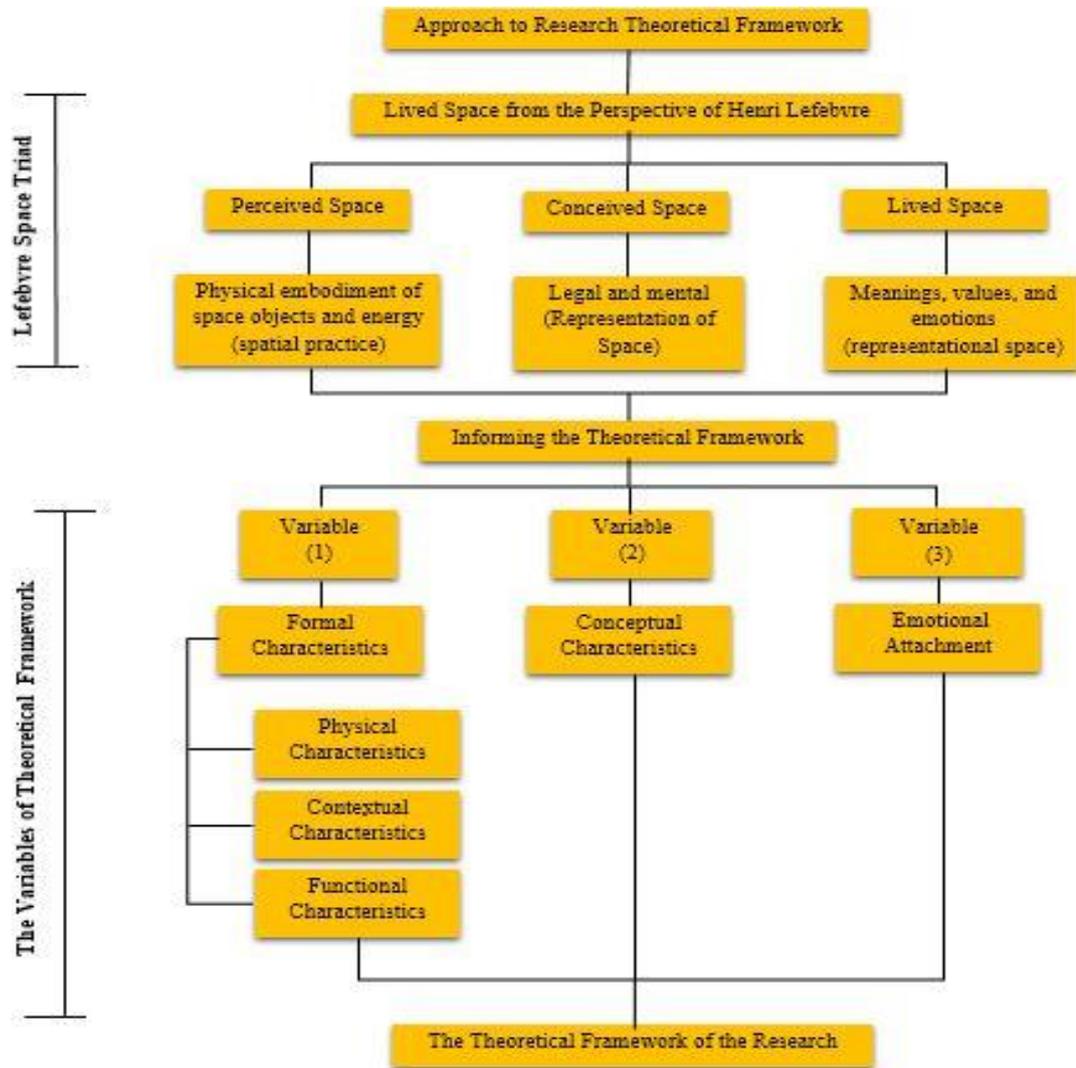
Figure 2.1   Summary of the Theoretical Framework of the Study

2.5   Chapter Summary

This chapter provided a review of the existing literature related to place identity, traditional hotels, and local communities, focusing on summarising the major contributions of existing scholarship and highlighting gaps in current knowledge. This chapter also provided an overview of extant knowledge about Fremantle's traditional hotels – particularly related to their built form and place identity.

The literature review identified support for a relationship between identity of traditional place, the formal characteristics of the traditional hotels, and the emotional responses of community members. Previous studies have revealed the role of the cultural symbols of architectural buildings in creating place identity. Furthermore, traditional hotels have been found to act as cultural symbols, achieved through their formal characteristics (physical and functional in relation to their context from buildings and nature). Research also revealed that visitors and community members have emotional responses to traditional forms, including hotels, and these responses are influenced by age, gender, employment sector, educational attainment, and length of residence. Drawing on Henri Lefebvre's definition of lived space, this chapter adopted the space triad of Lefebvre as a framework for extending understandings of the role of formal characteristics of traditional architecture of hotels in shaping people's emotional responses to place.

This chapter also acknowledged Henri Lefebvre's proposed definition of lived space through discussing his triad of space - perceived, conceived, and lived space. Lefebvre identified space in relation to history, and he confirmed that the space triad plays a significant role in understanding and analysing spaces, and that the space triad cannot be separated, but complete each other and this identifies the proposition base of the theoretical framework. This proposition and the identified gaps in understanding in the extant literature about traditional architecture, place identity, and people's attachments, inform the purpose and approach of this thesis. While this thesis makes use of a particular aspect of Lefebvre's theory of space, represented by his triad, it is important to note that it is limited to people's emotional attachment. So, the thesis does not discuss the broader production of space, issues of class, or the state and capital.

Henri Lefebvre's space triad was discussed according to three main themes: the physical, functional, and contextual as representative of perceived space; the conceptual as representative of perceived space; and, emotional aspects as representative of lived, social and memory space. A review of relevant literature about each particular aspect of Lefebvre's definition followed, which identified other potential variables. While many authors have investigated the formal characteristics of traditional places, which address the first and second spaces of Lefebvre, relatively few have discussed the emotional aspects of people in relation to place identity. The work of various authors was reviewed for information particularly relevant to place identity, traditional architecture, and traditional hotels. Their findings were organized and classified based on the space triad of Lefebvre. The resulting framework included three primary variables: the formal characteristics of traditional architecture (perceived space), the conceptual characteristics of traditional architecture (conceived space), and the emotional aspects of community members (lived space).

The resulting theoretical framework can be categorized as generalizable, making it applicable to different categories of traditional architectural buildings, including traditional hotels. Finally, the theoretical framework informs the data collection instruments and approach to data analysis.

Chapter Three

METHODOLOGY AND RESEARCH METHODS

3.1 Introduction

The purpose of this chapter is to explain the methodology and methods used for my research. The chapter starts by describing the interpretivist paradigm, which informs the philosophical approach to my research. It also sets out the rationale for a case study approach. Following this, the qualitative and quantitative methods used for data collection are described. The chapter then sets out the qualitative and quantitative methods used for data analysis. Finally, this chapter includes an overview of the ethical considerations of my research, as well as a discussion about its limitations.

3.2 An Overview of the Research Methodology and Methods

Deciding on the research approach is crucial as it incorporates many important aspects including research questions, methods, data sources, data analysis, and presentation of results (Wisker 2007). Before determining any research approach, it is essential to acknowledge and clarify the philosophical underpinnings of the research design, approach, methods, strategies, and analysis. This will be elaborated on in the following paragraphs.

My research falls within the interpretivist paradigm. Wisker (2007) provided definitions for different styles of paradigms including interpretivist, which also underpinned the work of Stake (1996), Baxter and Jack (2008), and Yin (2009). According to these authors, the interpretivist paradigm focuses on people as the main source of interpretations and meanings through their experiences and relationships with other people, the environments in which they live, and different events. Interpretivists claim that there is no absolute truth, as the 'truth' varies according to the interpretations of different people. Hence, this approach enables a good level of interaction between a researcher's understanding of a topic or subject and the participants' ideas. The interpretivist paradigm has been adopted in the work of many philosophers and scholars within the social sciences, such as Edmund Husserl and Martin Heidegger (Groat 2002). According to Groat (2002), the main goal of the interpretivist approach is to understand the complex world of lived experience from

the point of view of the people who live in it. As such, the interpretivist paradigm is particularly suited to addressing my research questions and objectives that are drawn from the space triad: perceived, conceived and lived, as identified in the spatial theory of Henri Lefebvre.

The interpretivist paradigm encompasses different methodologies including qualitative research, quantitative research, case study research, action research, historical research and correlation research (De Vaus 1995; Bauer and Gaskell 2000; Groat 2002; Wisker 2007; Atkinson, Baxter and Jack 2008;). It is worth noting that these methodologies are not mutually exclusive and they can be combined in any given research project. After reviewing different points of view about these methodologies, it is evident that each is interrelated with specific types of questions and methods.

3.3   Research Design and Approach

Within the different methodologies that can be classified under the interpretivist paradigm, my research utilizes a case study method. Within the case study, qualitative and quantitative techniques have been adopted. Generally, research methodologies are determined based on the questions that need to be answered, and the objectives that need to be achieved. Wisker (2007) argued that three main aspects decide any research methodology, namely, the topic of the research, the research question(s), and the way that the researcher sees the world. When discussing a case study methodology, the research questions are the most effective factor in determining whether to utilize this particular approach. Yin (1993), Groat (2002), Baxter and Jack (2008) and Yin (2009) claimed that identifying research questions is the first step to the identification of an appropriate case study methodology.

A well designed case study approach gives the researcher the ability to utilize a variety of data sources while exploring the phenomenon under study (Yin 1993; Baxter and Jack 2008; Groat 2002; Yin 2009). Groat (2002) identified five characteristics of case study research:

- Studies may draw on one case or multiple cases

- Case studies can underpin theoretical developments, the formation of new theory or the refinement of existing theory

- Case studies can draw on multiple data sources which involve utilizing a variety of data collection methods

- Case study research can allow for the identification and testing of generalizable theories, if the research is contextualized and described carefully, enabling others to identify the usefulness of the theory in other contexts (also see Taylor and Thomas-Gregory 2015).

- Case study research can be used to discover the causes behind a certain knowledge or behaviour, such as actions and events (Wisker 2007).

For any case study research, it is necessary to consider the number of cases that are required to explore research phenomenon, and whether this phenomenon can be understood by conducting a single case study, a single case study with embedded units (included several units), or multiple case studies. There are two criteria to consider when determining the required number of cases; the nature of research questions and the role of the replications in testing and confirming the results of the study (Groat 2002; Cousin 2005). A case study approach characteristically utilises a small number of cases, as the information on specific topics tends to be repeated across these cases. These cases are selected based on their formal characteristics, the perceived and conceived space of Lefebvre, in representing a version of variation. In some instances, when a case shows different patterns, the researcher can select a case for each pattern within the general case. Then, the researcher must provide sufficient detail about each case study in order to convince the reader of its reliability (Wisker 2001, 2007).

3.4   Research Case Study, Sampling and Units

The phenomenon under consideration in this study is emotional responses to the architecture of traditional hotels under the umbrella of place identity, which outline the relationship between the space triad of Henri Lefebvre: conceived, perceived and lived. This thesis interrogates this phenomenon through a specific case study – the West End of Fremantle. Further information justifying the selection of the West End of Fremantle as the focus of my research is provided in the following section.

Given the nature of my research questions, it is necessary to examine specific traditional hotels using the West End of Fremantle as a case study. My aim is to inform

a generalizable theory that ensures the context of hotels is considered when trying to understand the relationship between traditional hotels and place identity. Therefore, a single case study was selected with several embedded units (traditional hotels). The selection of the embedded units was made after considering the data presented in the literature review. This data allowed me to identify different categories and patterns of traditional hotels that are located in Fremantle's West End. There are three categories:

- Hotels that have retained both their form and function;

- hotels that have retained their function but not their form; and,

- hotels that have retained their form but not their function.

The selection process was also informed by data collected through lengthy discussions between the researcher and experts on Australian architecture and history (from inside and outside Fremantle), which were reinforced by my literature review of Fremantle, Fremantle's West End, and its traditional hotels[1]. This literature, mostly by local authors, identified the most prominent traditional hotels of Fremantle's West End which ultimately formed the 12 embedded units for this study. These units are: the Cleopatra Hotel, the Esplanade Hotel, the Federal Hotel, the Flag and Whistle Hotel, the Fremantle Hotel, His Majesty's Hotel, the Norfolk Hotel, the Oceanic Hotel, the Orient Hotel, the P & O (Victoria) Hotel, the Sail and Anchor Hotel, and the National Hotel (photos of these hotels are located in Appendix D). Three of these hotels were selected for detailed investigation. The purpose and method underpinning this selection is discussed in more detail in section 3.5.1.1 (page 69).

In summary:

- The phenomenon is place attachment to traditional hotels under the umbrella of place identity.

- The case study area of the research is the West End of Fremantle in Western Australia. This is the historic and conservation-listed core of the city. It

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[1] Literature about Fremantle's hotels included studies by Maunsell and Partners (1973); Hitchcock ; Keen (1980); James (1984); Lambert (1985); Shaw (1993); Palassis, Paterson, and Mckenzie (1995); *Register of heritage places* (1997); Gregg (2004); Shaw (2009); Cox (2012); Ouzounian (2012); Pettit (2015); Government of Westren Australia (2017); and Government of Westren Australia (2018), which were discussed in Chapter Two.

includes many heritage-listed buildings and hotels that contribute to the cultural identity and historic amenity of the city.

- The units of the case study research are three of Fremantle's traditional hotels; the National Hotel, the P&O Hotel, and the Esplanade Hotel which are discussed in more detail in section 3.5.1.1 (page 69).

- The thematic boundaries of the case are place identity, the formal characteristics of traditional hotels in Fremantle, and the emotional responses of community members to the characteristics of these traditional hotels.

3.4.1 Case Study Location

Throughout Western Australia, traditional hotels are widely regarded as iconic symbols of the state's identity. My research examines traditional hotels as a distinctive architectural form in Western Australia, and considers the ways in which the hotels' architectural form have contributed to place identity, thereby addressing Lefebvre's notions of perceived and conceived space. The majority of traditional hotels in Western Australia are simple two or three-storey buildings. Typically, they are configured with a public bar and dining space on the ground floor, and guest rooms on upper levels. Before discussing Fremantle's hotels any further, it is essential to explain my reasons for selecting Fremantle from amongst many other possible localities for this study.

Fremantle has both cultural and historical significance. It was by far the most important port in Perth for much of the nineteenth and twentieth centuries and was known as 'Australia's Western Gateway' (Ewers 1971). Demand for the port's services declined with the advent of road, rail, and air transportation (Ewers 1971). According to Pettit (2015), Fremantle is a popular tourist destination that is visited by more than 1.3 million people annually. Many of the buildings in Fremantle were constructed during the three critical periods of Western Australia's early development: first settlement; the convict period; and, the gold rush of the 1890's (ICOMOS Australia 2013). According to Shaw (2009), Fremantle has one of the highest concentrations of heritage buildings in Australia.

Fremantle was named an 'historic gem' by Ashworth and Tunbridge in their book *The Tourist Historic City* (Jones and Shaw 1992). Fremantle went through periods of growth, stagnation, and restoration, which contributed to the city's unique characteristics that

embody the late Victorian and Edwardian landscape of Western Australia. A period of stagnation occurred after the construction boom, which had turned Fremantle into a working-class community. Fremantle flourished again in 1970s; underpinned by investment in tourism and processes of gentrification. Gentrification and tourism investment in Fremantle were driven by significant local events; especially the America's Cup defence in 1986 - 1987. According to Jones and Shaw (1992), Fremantle contains many historically important buildings, is a highly recognised heritage area, and is an important example of a remnant colonial port city.

The following two sections provide a summary of the literature on traditional hotels in Western Australia through a review and discussion of the unique cultural identity of Australia and Fremantle, highlighting the cultural and historical significance of Fremantle's traditional hotels and their contribution to place identity.

3.4.2   Australia and Fremantle: Place Identity

Australia was characterised by a multiplicity of identities even before European colonisation. It now possesses many identities and heritages, and its inhabitants communicate using different languages. This has contributed to the perception of 'Australian cultural identity' as a contested term (Jones and Birdsall-Jones 2008). Despite this multiplicity, Australian cultural identity has long been mainly associated with its British heritage, and with British migrants and the English language from its British settlement during the eighteenth and nineteenth centuries (Jones and Shaw 2007; Jones and Birdsall-Jones 2008).

Australia's heritage and identity's characteristics were, according to Jones and Birdsall-Jones (2008) and White (1981), related to British colonisation, the ongoing cultural links with Britain, early self-governmental authority and their attitudes to the occupation of land. Jones (1995) agreed that English, undisputedly, represented the official 'formal and general' means of communication required of the different Australian inhabitants.

Australia is a country with a large and growing migrant population. It has always been a diverse place for different settler populations, including Irish, Prussian, Italian, Chinese, and, during the nineteenth century gold rushes, diggers from all over the world (Jones and Shaw 2007). Further levels of diversity were added when many

migrants came from Southern and Central Europe, and from the Eastern Mediterranean, East and South East Asia and the Pacific (Jones and Shaw 2007). Although each of these migrant groups brought their own heritages and identities to Australia, they were characteristically seen as subordinate to and Anglo-Celtic 'charter group' (Jones and Birdsall-Jones 2008). Participation with Britain in two World Wars fostered both patriotism and nationalism among the diverse Australian population. But, by the mid-twentieth century Australia had developed a distinctive identity and heritage, which 'ten pound Pom' migrants from Britain saw as 'very familiar and awfully strange.'

Australian cultural identity was also related to its natural environment and the various Geographies of Australian heritage (White 1981; Jones and Shaw 2007). Its physical environments were diverse, unfamiliar and different from those of the British Isles. This eventually led to initiatives to preserve and save distinctive elements of the Australian natural landscape (Bolton1981; Powell 2005).

Since the 1950s, Australian cities have witnessed significant changes because of the influx of migrants from different countries and cultures. Architecture represents one of the physical components of cities that reflect Australia's evolving multicultural society (Beynon 2010). The architecture of heritage buildings provides insights into the historical development of Australia's cultural identity. Given that Fremantle is one of the oldest settlements in Australia, and has a considerable number of preserved or restored heritage buildings, it can provide important insights into historical influences on Australia's culture.

Fremantle is located about 20km from Western Australia's capital city – Perth. It is situated on the mouth of the Swan River and is bounded by the Indian Ocean to the west and the Swan River to the north. In 1829, the Swan River Settlement was established by the British. Fremantle, the port, was one of the three urban centres established in the first period of Western Australian colonization by the European settlers, the others being Perth City and the market town of Guildford (Shaw 1993; Shaw 2009). Fremantle was named after Captain Charles Fremantle, who sailed to Australia with the British explorer, James Stirling, and explored coastal sites near the Swan River mouth where Fremantle is now located (Heritage Council 2015).

Periods of commercial prosperity followed by periods of decline dominated the morphology and identity of Fremantle (Shaw 2009 and Jones and Shaw 1992). The importance of the region was boosted after 1850 when the town started receiving and using British convicts as labourers (Shaw 1993). Fremantle has also witnessed significant economic and cultural prosperity during the Western Australian gold rush that started in the 1890s. Fremantle was given the title of 'city' in 1929 (Shaw 2009), and its built environment retains a mixture of preserved Victorian architecture, which includes houses, shops, cafes, bars and pubs (Ouzounian 2012). While gold was not mined in Fremantle, the city provided a gateway to Western Australian goldfields.

Fremantle's identity is now characterised by the relationships between its built heritage resources which , in terms of their ' drama, size, completeness, and value … are not in question'(Jones 2007, para 169) and the city's roles as a port, service, and tourist centre The individuality of Fremantle as a cultural and historical city comes from a combination of its physical and social properties (landscape, architecture, music, arts and culture, festivals, retail stores and markets, and cafés and restaurants). These properties have contributed to the formation of the city's distinctive character and make it an attractive destination for both local and non-local visitors (Houghton 1990; Government of Western Australia 2017).

In terms of Fremantle's built environment, Fremantle has experienced several economic and social changes that have influenced its built heritage resources, and consequently the local community's perceptions about place and heritage (Jones 2007). Recent economic and tourist growth has been one of the main changes that has profoundly impacted the historic fabric of Fremantle (Shaw 1989). The 'phallicists,' according to Shaw (1989, para 39), gained permission to construct high-rise buildings in North Fremantle. These changes, however, were strongly opposed by Fremantle's local government and community that caused this project to fail. A number of comprehensive and integrated strategies preservation and development were developed in the 1970s, by both state and local governments, to protect and enhance Fremantle's built heritage (Fremantle City Council 1971 and 1980). This shift in values what Jones (2007, para 179) identified as the 'race for survival.'

Although Fremantle's unique physical character was mainly defended by the local community members, they also claimed that the city possessed a strong sense of

identity resulting from Fremantle's strong associations with culture, history, and the arts. These associations were celebrated by Craig Silvey (2005) (as cited in Cox 2016):

> 'We need more places like Fremantle. A place that stands in defence, not on the fence. A place to truly keep the bastards honest. A strong community of culture and care… and an objective finger on the pulse of its own history. It's worth preserving. Worth protecting. Worth holding on to. Worth celebrating.' (Cox 2016, para 3)

Fremantle is a city of difference with a complex identity linked to a unique cultural heritage and built environment that are strongly valued by its community members and especially by the Fremantle Society. This unique cultural identity of Fremantle has been explored here to understand more fully the contributions of the hotels in Fremantle to the formation of the city's cultural identity.

3.4.3   Fremantle's Traditional Hotel (Pubs)

Historically, the development of Australian towns and communities has been associated with licensed public hotels or 'pubs' (Carmody 2010). Pubs were sometimes constructed before streets, bridges, churches and public buildings (Freeland 1966, Hing, Breen and Weeks 2002, as cited in Carmody 2010). Freeland (1966) stated that pubs have always been a symbol of Australia's development and growth and often preceded other social gathering places. Freeland (1966, para 8) declared that "the pub is one of the most socially significant, historically valuable, architecturally interesting and colorful features of Australian society." Pubs have been one of the most significant phenomena in the history of Australia, for both local people and visitors. They play a major role in supporting economic development, they provide a place to meet and socialise, and they provide a location for different forms of entertainment. However, it has been proposed that the value of pubs is the least recognized segment of the tourism industry (Carmody 2010). According to PwC (2009), there is no definite figure for the number of hotels in Australia. However, an Australian Bureau of Statistics survey in 2005 (Balan and Lindsay 2009) reported that there were 3,454 hotel businesses operating in Australia. In 2009 the Australian Hotels Association reported that there were 6,807 hotels in Australia.

Wannan (1972), in his book about stories that connected people with these hotels, points to the decline in hotels' significance when he said, "the life and laughter of our pubs of yesterday have gone for ever, or is in the process of dying out." Since pubs were first established, they have experienced considerable change to their functions and built form. Changes to traditional pubs have been largely in response to social and economic pressures, as well as shifts in government regulations. The most distinctive change has been to the function of the hotels. In regard to Fremantle pubs, some have remained as hotels, some have been used as warehouses, stores, or restaurants, and others have been transformed into educational buildings, most notably for the University of Notre Dame campus (Government of Western Australia 2017; Government of Western Australia 2018).

The Heritage Council of Western Australia has classified Fremantle's West End, where many of Fremantle's traditional pubs are located, as a heritage precinct with a distinct cultural identity that must be conserved (Heritage Council 2015). As this area is located adjacent to the port, pubs were well supported by port workers, mariners, and travellers. A major decline in warehousing and allied port industries during the 1960s and 1970s resulted in considerable decline in the West End of Fremantle, with many heritage buildings, including pubs, falling into disrepair.

In the mid-1980s, numerous buildings in Fremantle were renovated and upgraded in response to major State Government investment related to the city's role hosting the 1986-1987 American Cup defence (Houghton 1990). This investment coincided with a prosperous period in Western Australia and resulted in people of a higher socio-economic status moving into renovated heritage buildings in Fremantle. This new and more affluent cohort of the population supported a considerable increase in local economic activity.

With respect to the gentrification that Fremantle went through, hotels have experienced the largest number of typologically distinctive changes. Intensive modifications and renovations have been applied to them, especially with regards to the hotels' balconies which were seen as one of the most prominent obstacles to traffic movement. Overall, the changes have resulted in modified hotels with new functions, as some became pubs without beers, or hotels without accommodation (Jones and Shaw 1992; Shaw 2009).

Based on the findings of Jones and Shaw (1992) and Shaw (2009), traditional hotels of Fremantle can be divided into three broad categories:

- Hotels that have maintained their function, but are now pubs that offer drinks only;

- hotels that have maintained their function and offer accommodation and drinks; and,

- hotels that no longer operate as they used to and serve completely different functions.

3.5   Research Methods and Strategies

According to Baxter and Jack (2008), a variety of data sources can provide more reliability and objectivity to academic research, as multiple sources can provide a holistic understanding of the phenomenon being studied from different perspectives, and strengthen the findings. This approach works well with the interpretivist paradigm, because it enables the interpretation of phenomenon from different perspectives (Taylor and Thomas-Gregory 2015). Depending on the research questions, researchers use qualitative and/or quantitative research methods (Wisker 2007). This study uses a mixed methods approach which is outlined below.

3.5.1   Qualitative Research Methods (Focus Groups and Interviews)

Individual and group interviews (focus groups) can facilitate a detailed and informed description of a particular situation. The value of individual interviews and focus groups are determined by the topic, objectives, participants, and the ability of the researcher. Atkinson, Bauer and Gaskell (2000) believe that the core object of an interview or focus group is to understand the point of view of the participant(s). This study used both focus groups and interviews to explore how community members are mentally and emotionally connected with the formal characteristics of traditional hotels in Fremantle. Further information on why these methods were chosen, as well as details about how they were employed is provided below.

3.5.1.1   Focus Groups

The focus group is a research method that obtains responses from a group of people and is an excellent way of getting information about peoples' feelings, as long as the topics are not too personal or controversial.2 Linda and Wang (2002) described the focus group method as 'being like a conversation within a small group'. It is effective in restructuring the questions based on the participants' ideas, directing a group discussion for testing, and it helps in refining useful research questions (Linda and Wang 2002).

Structured questions provide a clear structure for the group discussion, and can be very useful to ensure the conversation remains focused. One of the most common problems with this method is that the conversation might extend beyond the subject under study (Wisker 2007). Thus, the researcher (or facilitator) has an important role in managing and regulating the conversation (Wisker 2007). It can be necessary to utilize a suitable recording tool, such as audio or video recording, with the permission of the participants (Wisker 2007).

There are three objectives from conducting the focus groups:

- To identify three of Fremantle's hotels (from the initial selection of 12 hotels) that provoke strong senses of identity;

- to identify critical information about the hotels' formal characteristics that contribute to Fremantle's identity; and,

- to identify broad categories of participants' understandings and emotional responses associated with hotels' formal characteristics.

The focus groups method thus assists in providing the focus for interviews as it allows the utilization of information collected from participants at the introductory stage to refine questions for the next stage of data collection (the interviews).

The three focus groups for this research were conducted with local community members. This included residents of Fremantle and residents of neighbouring areas.

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2 For more information about focus groups as a research method, see Borkan et al. (1995); Morgan (1996); Zöllner (2000); Krueger (2009); Liamputtong (2011); Rakow (2011); OMNI (2013); and,Guidelines for conducting a focus group (2005).

Recruiting participants for my research was a challenging process because well-established social relationships were required, which the researcher – then a temporary member of Australian society who was not a resident of Fremantle – lacked. Nevertheless, the researcher utilized word of mouth and snowball strategies. To start with, the researcher had many discussions with people from different places and areas, including colleagues, friends, neighbours, staff members at Curtin University, relevant websites including official government websites, and people working within the areas of history, heritage, culture, architecture, and journalism. These people were asked to participate in the study, and/or to provide the contact details of someone who could participate in the study, or to pass on details about the study to their contacts.

Based on the results of the literature review regarding knowledge gaps relevant to my research, the following criteria were used to recruit participants so as to ensure that my research extended the knowledge base: age, gender, educational level, occupation, and place of residence. Using this approach, participants for three focus groups were identified. Participants included people who were familiar with the hotels and the cultural aspects of Fremantle, whether they lived within or outside Fremantle, with a good level of variation in demographic characteristics. In total, there were fifteen participants for the focus groups. The five participants in the first focus group lived outside of Fremantle. They were born and lived in different regions in Western Australia, mostly in Perth, but self-identified as having a strong attachment with Fremantle. Two were female and three were male. Their ages ranged from younger than 25 years to older than 55 years. They were postgraduate students from various disciplines, including art, social sciences, architecture and planning, and education.

The second focus group included only residents of Fremantle. Some of these residents were born in Fremantle, and some were born outside of Fremantle, but each has lived in Fremantle for no less than five years. The second focus group contained two males and three females, aged between 35 and 55. The five participants were highly educated as they had PhD degrees in social science, design, and architecture and planning. Similarly, the third focus group included only residents of Fremantle, who were born in or outside Fremantle, but each have lived in Fremantle for no less than twenty years. There were three males and two females in this group, aged between 25 to 56 years

old. They had various educational levels, postgraduate and undergraduate, from art, tourism, social science, and education, as detailed in Table 3.1.

Table 3.1   Focus Groups Participants

Demographics		Focus group 1	Focus group 2	Focus group 3	Total
Place of residence	Locals	0	5	5	10
	Non-locals	5	0	0	5
Gender	Male	3	2	3	8
	Female	2	3	2	7
Age	Younger < 25 years	2	2	1	5
	Older > 65 years	3	3	4	10
Education level	Under graduate	0	0	2	2
	Post graduate	5	5	3	13
Employment sector	Graphic Design	1	0	0	1
	Social sciences	2	1	2	5
	Architecture and planning	1	2	0	3
	Design	1	0	0	1
	Art	0	0	1	1
	Tourism	0	0	1	1
	Education	0	2	1	3

Planning for conducting the three focus groups started by emailing people that might be interested in participating. After sending emails to the proposed participants including an invitation sheet and participant information form, located in Appendix B, potential participants were phoned. This call was used to explain the research and what would be required from involvement in a focus group. Preliminary approval from some of the contacted participants was confirmed, which enabled the researcher to provide them with the information statement that clarifies the activity. After gaining their consent to participate, the days for conducting the activity were organized.

The three focus groups of this study were conducted in two different venues and at different times. The first focus group was conducted between 12 pm and 2 pm on 6th July 2015 in meeting room 107, Building 209, at Curtin University; the second focus group was conducted between 1 pm and 2:30 pm on 5th August 2015 in meeting room 107, Building 209, at Curtin University; and the third focus group was conducted between 12 pm and 2 pm on 11th August 2015 in one of the meeting rooms on Level Two of the Town Hall Centre of Fremantle.

Each focus group commenced with the researcher explaining the information statement in detail, and participants signing a consent form. Copies of the information sheet and consent form are located in Appendix A. Then, the participants were asked to provide demographic information. For the first activity, the researcher utilized 2D photos for the twelve selected hotels, in order to remind the participants about the hotels and facilitate the answering of questions. The buildings were photographed from different angles, including the inside and outside, as well as their locations with regards to the surrounding context, to give the participants an overall image of the hotel and its site context.

The length of each focus group was one and a half hours. This time was divided into three parts, based on the objectives to be achieved. Each part was dedicated to discussing specific aspects. The first part was dedicated to finding out which three hotels of Fremantle provoke the strongest sense of place in participants; the second stage was dedicated to learning about the formal characteristics of traditional hotels that contribute to Fremantle's identity; and, the third stage was dedicated to understanding the interpretations and emotional responses of the participants' associated with the formal characteristics of Fremantle's hotels.

Deciding on the three hotels was determined by the participants' ideas about the cultural identity of Fremantle. Based on key words used by the participants when describing these hotels, the participants were asked to choose three hotels from a sample of twelve hotels of Fremantle that they think represent these key words, and provide the greatest contribution to Fremantle's identity. In addition, they were asked to 'justify' their choices. Three hotels, (the National Hotel, the P&O hotel, and the Esplanade Hotel), were agreed on by all three focus groups, and were used to investigate the participants' ideas and emotional responses associated with the most representative formal characteristics of these hotels following the themes identified by the theoretical framework (physical, functional, and contextual characteristics), which had been utilized as a base to create the questions for this stage.

During the third part of the focus groups, the researcher sought to identify the emotional responses of participants associated with different formal characteristics of the three hotels. To this end, participants were asked to answer the following questions:

1. As one of the local residents of Fremantle or a frequent visitor, what parts of these hotels you are more connected with? Are they the hotels from outside or the interior spaces where the different activities are usually occur?

2. If you experience any connection with the building from outside, what kind of connections do you have with these facades? Can you identify the formal characteristics that evoke the sense of Fremantle identity for you?

3. If you experience any connection with the building from inside, what kind of connections do you have with the interior spaces? Can you identify the formal characteristics that evoke the sense of Fremantle identity for you?

4. How can you identify your connection with the formal characteristics of the hotels that you have answered in questions 2 & 3?

A copy of the focus groups questions is located in Appendix C.

The focus groups were concluded by the researcher acknowledging the participants participation and asking if they would like to add anything. Throughout the focus groups the participants' responses were logged by making notes and audio and video recordings.

3.5.1.1.1   Sampling and Case Study Units of Focus Groups

The data from the focus group participants were used to categorise Fremantle's hotels into three different categories: hotels that have retained the same function and from; hotels that have retained the same form, but not function; and hotels that have retained the same function, but transformed physically.

From the focus group data, it became apparent that participants emphasised the significance of hotels located in the 'West End' of Fremantle. Given this, three hotels from the West End were selected for further discussion during in-depth interviews.

These hotels are:

- The National Hotel is as an example of hotels that have maintained their form and function, but have become pubs (category one).

- The P&O Hotel is as an example of hotels that have changed their function but maintained their form (category two).

- The Esplanade Hotel is as an example of hotels that have maintained their function, but have changed their form (category three).

Further information about the reasons behind choosing the West End of Fremantle as the study area is provided in Chapter Four.

3.5.1.2   Interviews

According to Groat (2002), an interview is an interactive activity between two people which can be classified as an in-depth interview, a key informant interview or an oral history. It is a research method that enables a direct connection between the researcher and the subject of the research, through which the researcher can gain detailed information about what he/she is looking for, as well as other related information (Wisker 2007). As such, interviewing is one of the methods that can be utilized when researching information relating to sensitive issues, such as emotions, feelings, and experiences. According to Wisker (2007), it is possible that interviews can be used to test or strengthen research questions during an exploratory study.

Interviews were used to obtain further detail and a better understanding of the two components of the relationship between Fremantle's traditional hotels and community members (hotels' formal characteristics and participants' emotional responses) in respect to Fremantle's cultural identity. Exploring how these two components are related to each other under the umbrella of Fremantle's identity in more depth provided the focus of interviews. Thirty semi-structured interviews were completed, asking questions that were focused on participants' experiences and understandings of one hotel from each of the three categories of hotels identified by the focus group participants. The participants were asked to provide their ideas regarding the formal characteristics of the three hotels with respect to the physical characteristics, functional characteristics, and contextual characteristics. In addition, they were asked to express their interpretations and describe the emotional bonds that they experience with these characteristics.

The criteria for selecting the participants for the interviews were similar to the criteria for the focus groups. The researcher recruited 30 participants through

recommendations from the focus groups and used snowball sampling. A participant information form and an invitation sheet (Appendix B) were sent to each proposed participant by email. There was no predetermined number of interviews for this study, with the researcher continuing interviews until 'thematic saturation', which indicates to the sufficient numbers of interviews (Guest, Bunce and Johnson 2006), was reached.

The thirty interviews were conducted from 5th October 2015 until 22nd December 2015. Interviews were conducted in the preferred location of the participant including workplaces, private houses, cafés, restaurants, and sometimes in the hotels under study. Each interview commenced with the researcher explaining the information statement in detail, and the participant signing the consent form. Copies of these forms are provided in Appendix A. Then, the participant was asked to provide basic demographic information. Before starting the discussion, the researcher introduced the topic and again outlined the purpose(s) for conducting the interview. Most interviews lasted for about half an hour, although some went for as long as one and a half hours when interviewees expanded their answers. Each interview was 'divided' into three sections – with each section focused on one of the three hotels. The researcher asked the participants a set of questions about the first hotel and also provided photos of that particular hotel to help the interviewee recall memories and feelings about the hotel (The photos of the first hotels are displayed in Chapter Four). This process was then repeated for the other two hotels.

The questions for the interviews were informed by data from the focus groups, with a focus on the most significant aspects of the two components of the relationship (the hotels and community members) from the survey that was conducted before the interviews (to be discussed in section 3.5.2, page 78). For each hotel there were five semi-structured questions (the exact wording and order were determined during the interview in response to the conditions). The researcher used prompting examples, where necessary, to overcome language barriers. These examples were based on the data from the focus groups, which then assisted the researcher to clarify the intention of each question for the interviewees, and assisted the interviewees to respond easily to these questions and allowed for a high degree of flexibility when providing answers. The responses from the thirty interviews were logged by making notes and by recording them electronically with an audio recorder.

Following a question about demographic characteristics, interviewees were asked a question about their ideas on the three aspects of the perceived space of the hotels, identified by the hotels' physical, functional, and contextual characteristics. Starting with the physical characteristics of hotels, the interviewees were asked: With regards to Fremantle's cultural identity, what are the physical characteristics of the hotel that you are more connected with (see Table 3.2)? A copy of the interview questions is located in Appendix C.

Table 3.2   List of Physical Characteristics Used to Guide Interview Participants

Physical Characteristics of Hotels
The little details (for example, the lines, curves, lattice work, names on walls)
Decorative parts (for example, the balconies or verandas, the arches and columns, the towers on top of the buildings)
The materials (for example, wood, limestone, red brick, stone, raw lime)
Colour and painting (for example red brick, off white)
The style (for example, the Victorian and British look, classical style)
The number of levels (for example, two levels, three levels)
The windows (for example, their numbers, shapes, and sizes)
The corner shape (for example, square)
The size of the façade and its proportion to the streetscape
The entrance (for example, the position, the shape, and the size)
The shape of the facades in general (for example, all the previous aspects)

Interviewees then were asked a question about their connection with the functional aspects and activities that occur in the hotels that provoked their sense of place, which addresses the second aspect of the perceived space (functional characteristics). The interviewees were asked: With regards to Fremantle's cultural identity, what are the functions and activities of the hotel that you are more connected with?

The fourth question was: Do the formal characteristics of this hotel fit well with its surroundings, and how?

For the last three questions, the interviewees were asked to identify their emotional bond with the formal characteristics of each hotel, which addresses the emotional aspects of the lived space of Lefebvre's triad. The interviewees thus were asked: Would you please identify your emotional connection by referring to the relevant code from Table A (shown here as Table 3.4).

Table 3.3 Cultural Values and Interpretations

	Values and Meanings
Values and meanings that may emerge from the interaction between the interviewees and the formal characteristics of hotels (examples)	Pretty
	Beautiful
	Charming
	Magnificent
	Gorgeous
	Grand
	Attractive
	Iconic
	Landmark
	Authentic
	Old
	Heritage
	Other

The last question also addresses hotels as lived experience through identifying interviewees' understandings and interpretations of the formal characteristics of the three hotels as representatives of Fremantle's identity. This included asking the interviewees a question about the values and meanings emerging from the interaction with the formal characteristics of hotels and their associated emotional responses. The interviewees were asked: How can you identify your experience with the formal characteristics of this hotel with respect to the meanings and values emerging from your interaction with these characteristics? The researcher again used prompting examples (Table 3.3) and asked participants to identify emotional responses based on the categories in Table A (shown here as Table 3.4).

The factors listed in Table 3.2 to Table 3.4 were identified from the data collected through the three focus groups, based on the theoretical framework table, and were confirmed by the outcome of the survey. The semi-structured questions enabled a good level of flexibility for interviewees to choose from the proposed features, for example: little details, decorative parts, materials, colour etc., and to add new ones. In addition, the interviewees were asked to make a connection between their responses about what formal characteristics of hotels (physical, functional, and contextual) they relate to, and their emotional connection and interpretations through utilizing the descriptors provided in 'Table A' (shown here as Table 3.4).

Table 3.4   Emotional responses to Fremantle's traditional hotels

Emotional Responses of Interviewees	
Emotions of Pleasure	
E1	Indulgence
E2	Like
E3	Love
Emotions of a Sense of Identity	
E4	Pride
E5	Respect
E6	Satisfaction
E7	Appreciation
E8	Nostalgia
E9	Belonging
Emotions of Intimacy and Familiarity	
E10	Relaxing
E11	Interesting
E12	Safety
E13	Affinity

3.5.2   Quantitative Research Methods (Survey)

De Vaus (1995) argues in favour of the use of surveys (or questionnaires) in social research, describing surveys as 'a systematic and very organized method of collecting data'. For my research, a short survey was conducted with the thirty interview participants prior to the start of the interviews. Preceding each interview, the participants were invited to complete a small questionnaire for which there were two objectives: To identify the demographic background of the interviews' participants, and to set up the base for the interviews by presenting the most significant aspects of the three hotels in Fremantle that were addressed during the focus groups, and investigate them in detail. The participants were asked to express to what extent they related to the formal characteristics of Fremantle's hotels emotionally by choosing from 1-5 on a Likert scale; with1 being no emotional attachment, and 5 being a strong emotional attachment). The topics used for the Likert scale are included in Appendix C.

3.6   Data Analysis

This thesis followed a case-study approach with in-depth quantitative and qualitative analysis of data from focus groups, interviews and a survey. This will be explained further next.

3.6.1   Data Analysis of Focus Groups and Interviews

Qualitative content analysis and comparative analysis were used to analyse the data collected from focus groups and interviews. A thematic content analysis was conducted to analyse the responses of focus group participants and interviews systematically – considering each hotel separately, based on Wisker (2007) and LeCompte (2000). Additionally, Mayring (2000) referred to this method of qualitative analysis, as a typical approach and suitable for this type of exploratory social inquiry.

The analysis process included a series of stages, starting with an in-depth reading of the focus group and interview transcriptions and then thematic coding to develop the main themes and classify the data accordingly. Coding was first undertaken manually in Microsoft Word using the tables function, and then the tables were transferred to Excel to count the frequencies.

Gibbs (2007) stated that content analysis is only the first stage in the process of qualitative data analysis, and is usually followed by a second stage such as comparative analysis. The comparative analysis method is important for a number of reasons, such as providing an increased understanding of information, helping to build typologies, and helping with the development of models (Gibbs 2007). Olson (2012) (as cited in Omar 2013) suggested that this type of data analysis can be used in comparative and case study research. Rihoux (2006) identified it as a creative process based on establishing a good level of familiarity with the research cases, and then delivering good quality research tables. Gibbs (2007) defined it as the process of identifying the similarities and differences within a particular case or many cases, with a clear justification of the reason(s) behind it.

Data were analysed comparatively through utilising matrices assembled from columns and rows tables, which Gibbs (2007) and Omar (2013) term cross tabulations. These tables contained full texts or representative quotations that were summarised from the original texts, and which allowed for horizontal and vertical

comparison. The qualitative methods applied in this study were used to compare the multiple units of the research case study, and to identify the similarities and differences between them.

The outcomes of both the content and comparative analytical methods were then subjected to quantitative analysis as described in the next section.

3.6.2   Data Analysis of Survey

Quantitative analysis methods vary depending on the level of complexity of a research question, and whether it investigates one variable or more. It is important to decide the appropriate method of analysis based on that, which then influences the tools used for analysis (statistics) (De Vaus 1995; 2002; 2014). According to De Vaus (2002), statistics may be classified within two categories: descriptive and inferential. Descriptive statistics summarise the responses' patterns, providing information about the average of factors, or the interrelationship between two factors, such as the influence of education level on the voting pattern of respondents. Inferential statistics are broader than descriptive statistics as they generalise the results of a research sample to the wider population. The data collected from the thirty interviewees through the survey were analysed through frequency analysis.

Presenting the quantitative statistics of descriptive analysis can be either in tabular form which involves a simple frequency table; graphical (using graphs), or statistical, which involves summarising data using different measures of information, such as averages (De Vaus 2014).

Through utilizing a combination of Word and Excel programmes, the quantitative data from the interviews were analysed. The statistical data were firstly placed into Word tables, and then converted into an Excel programme. A series of horizontal and vertical regression analyses were adopted to analyse the data in order to find the relationships between the various variables from both the interviews and the respondents' demographic characteristics. The results from the survey are presented in Chapter Six.

3.7   Limitations

This section sets out the limitations to my research:

- Researcher background – limitations as a result of the researcher being a non-native English speaker who sought to minimise this impact by carefully identifying research questions from literature and using literature review findings to inform the focus group questions/interviews. Therefore, the researcher used prompts in the interviews to overcome language barriers.

- Sample size – while the sample enabled the researcher to study the emotional responses of the sample in-depth, the sample is not representative of all Fremantle residents and visitors.

3.8   Chapter Summary

This chapter described the research design and approach with respect to its philosophical underpinnings, methodology, adopted methods, and data analysis methods. Regarding the philosophical underpinnings, this research has been classified under the interpretivist paradigm and utilises the space triad of Henri Lefebvre due to the consistency between the characteristics of this paradigm and the research approach. This research adopts a case study methodology. It is a single case study (Fremantle) with embedded sources (or multiple units, being three of Fremantle's traditional hotels).

The study used a combination of qualitative and quantitative methods to collect data, including individual and group interviews, and a survey. Three focus groups and thirty interviewees were conducted with residents of Fremantle and neighbouring areas, who had different demographic characteristics, to find out the nature and pattern of their attachments with the different formal aspects of traditional hotels in Fremantle (physical, functional, and contextual) with respect to the notion of place identity. Also, a quantitative survey was conducted with the thirty interviewees before each interview to set up a base for the interviews by identifying the most significant aspect of the hotels' formal characteristic to investigate. Finally, in-depth qualitative content and comparative analysis were conducted to analyse the resulting data from the focus groups and interviews, and a basic level of frequency analysis was conducted to analyse the resulting descriptive quantitative data from the survey.

Chapter Four

BACKGROUND ON FREMANTLE'S TRADITIONAL HOTELS

4.1   Introduction

This chapter presents background information on Fremantle, the West End of Fremantle, and their traditional hotels, providing important contextual information for interpreting data presented in following chapters. This chapter introduces the case study locality and the three traditional hotels located within the West End of Fremantle, including their architectural features. The chapter starts by extending the justification provided in Chapter Three for utilizing the West End area of Fremantle as the case study region in parallel with a historical discussion of representations of space. It then applies a chronological framework used in several previous studies on Fremantle and the West End. This includes the processes through which Fremantle became conceived of, and then regulated as a heritage space. Lefebvre refers to this as 'conceived space'. This chapter, thus, contextualises the data chapters that focus on the other two components of the Lefebvre's space triad (perceived and lived).

4.2   Fremantle and the West End

This section provides an historical overview of Fremantle and the West End, and acknowledges the second space of Lefebvre's triad (conceived space) by discussing ways that have contributed to Fremantle and the West End of Fremantle becoming conceived space in terms of what could be conceived as a historic city. This section also discusses the area's development over six historical periods starting with the Aboriginal history of the area.

Fremantle has been traditionally identified as the gateway to Western Australia due to its location at the mouth of Swan River (Figure 4.1). It was one of three original town sites of the Swan River Colony (Perth, Fremantle and Guildford) in Western Australia (Cox 2016). Fremantle was characterised as an "historic gem" by Ashworth and Tunbridge (2000, para 103). The West End of Fremantle, located within the historic CBD of Fremantle, bounded by Market Street to the east, Collie Street and Marine Terrace to the south, Little High Street to the west and Phillimore Street to the north (Jones 2007; Inherit 2017). Fremantle's West End is very significant to the local community and has

been identified as contributing to place identity (Jones 2007). The West End of Fremantle, according to Davidson and Davidson (2010), is the most preserved Victorian streetscape in Western Australia.

Although Fremantle and Perth were spatially separate, their actual boundaries were contested (Cox 2016). Fremantle was the larger settlement of the two during the convict era (mid nineteenth century), yet Perth remained the capital. Fremantle is the state's most important tourist destination, contains a major heritage precinct, and is the major port of Western Australia (Jones 2007).

The identity of Fremantle and West End is more complicated than being described as a historic tourist city (Jones 2007). A multiplicity of claims and contestations constitute Fremantle's identity and the West End framed within the themes of Aboriginal, colonial, convict and working class inhabitants, and the gold rush and port development up until the present day (Davidson and Davidson 2010; City of Fremantle 2017). This journey "crossing from sea to land" is addressed chronologically below.
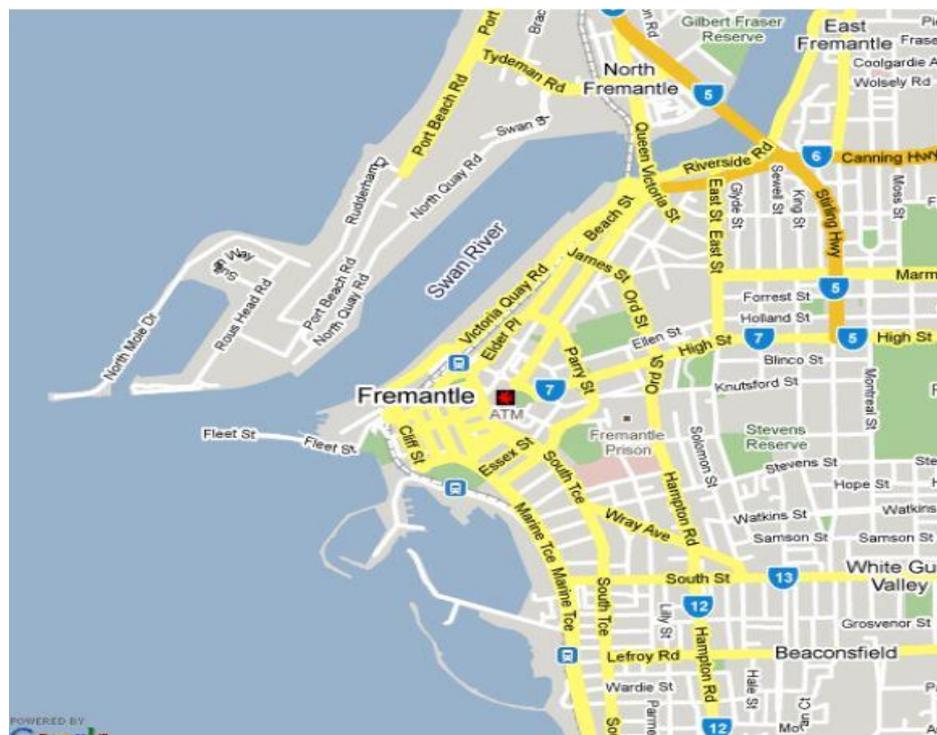
Figure 4.1   **Hotels Accommodation,** *Map of Fremantle, Western Australia*. **2015, Digital Image. Reproduced from: Bing.**

4.3 Noongar Period (50,000 years B.P. – present)

The earliest period of settlement in what is now Fremantle was the Noongar period, when the Australian Indigenous group the Wadjuk Noongar people lived in the cultural region of Beeliar that included Fremantle (Walyalup - the place of walyo; the kangaroo rat).They were the traditional owners of this area (see Figure 4.2) (Government of Western Australia 2017). Jones (2007) and Cox (2012) agreed on the ongoing significance of the Noongar period in that it emphasises the length of Noongar history and settlement in the area. The Wadjuk Noongar people were the traditional owners of the Swan River plains including Walyalup, which they inhabited for at least 50,000 years (Turney et al. 2001). They have been acknowledged as "the original custodians of the land" by most authors of historical literature about Fremantle (Cox 2012, para 51).
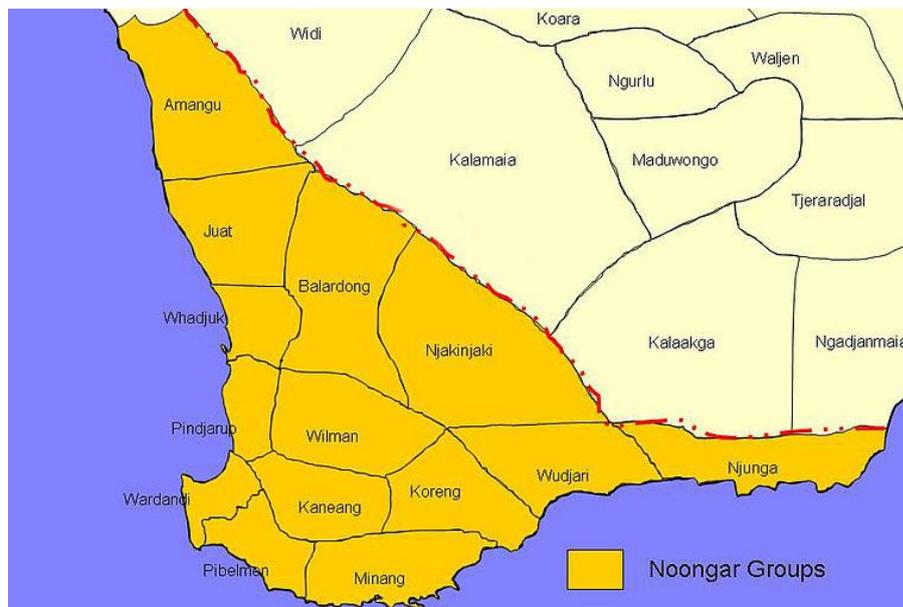
Figure 4.2   **John D. Croft, *Original Groups of the South West of Western Australia*. 2007, Image. Reproduced from: Creative Commons.**

Australian Indigenous peoples have been addressed differently by different authors at different times. The Government of Western Australia (2017, para 1) acknowledged the Whadjuk as a sub-group within the Noongar nation with their own dialect. The Noongar have influenced their descendants, many of whom live in Fremantle and Perth, through their cultural history, including traditional practices and beliefs.

In addition, the Government of Western Australia (2017) agreed on the significance of Walyalup (Fremantle) and how it extended past Rottnest Island to inform as one of the

oldest traditions in human history. Walyalup identified as a place of culture for its Indigenous Australian where they used to celebrate their cultural practices, as well as to its commercial significance (Government of Western Australia 2017). Walyalup is associated with many traditional stories including the fight between the Wagyl (serpent) and the Crocodile spirit at the mouth of the Swan River, where the Crocodile's tail separated the fresh water from the salt water (Government of Western Australia 2018).

Noongar people used to move across the land according to the six seasons of the year that they observed. They tended to spread along the Swan River away from the coast during the cold seasons, and returned when it warmed up, living off an abundance of native fruits, vegetables and seeds, and hunting animals such as the walyo (Government of Western Australia 2017).

By announcing the establishment of the Swan River Colony in 1829, Captain James Stirling ignited the conflicts between the Noongar people and European settlers over land and resources (Jones 2007). This led to the alienation of the Noongar people and a long history of conflicts that kept Aboriginal people excluded from the town (Cox 2012). As a result, the existence of the European built environment of Fremantle and the heritage buildings of the West End of Fremantle reflects this exclusion and conflict (Cox 2012).

4.4   European Exploration (17th century – 1829)

The Western Australian coastline was explored and mapped by the Dutch in the seventeenth century. In 1610 they had started to hypothesise about westerly winds and how they influenced the Brouwer route to the East Indies, their seafaring skills eventually led to Australia's discovery, exploration, and settlement (Appleyard 1979). The safer parts of the western coast became a convenient landfall for Dutch Vessels. Yet, the Dutch expressed a lack of interest toward claiming the western coast of Australia due to an apparent lack of water and food sources, dangerous coastal reefs, barren landscapes, and occasional conflicts with Aboriginal groups (Appleyard 1979). The Dutch were followed by French explorers who expressed their interest in Western Australia during the eighteenth century (Flinders 2010). Australian Dictionary of

Biography[1] referenced French expeditions that commenced in 1738 for the purpose of finding suitable land for settlement. Further exploration of the Western Australian coastline was undertaken by French explorer Phillip Parker King who conducted a nautical survey of North West Cape in 1818. French attempts at establishing a settlement on the Western coast were declared unsuccessful in May 1825, for reasons related to "the unfriendly natives, tropical diseases and the wreck or capture of the Lady Nelso sent from the island to Timer for supplies, sealed the outpost's fate" (Appleyard 1979, para 35-36).

The French were followed by British explorers who decided to establish a settlement near the Swan River mouth, due to ongoing French activity in Australian waters. March 01, 1826 British explorers announced that the selected place might not be the right position for their settlement, and that more exploration to the Swan River should be considered, which then, was elected to be the settlement position and was flagged by the British the day following the Christmas Day, in 1826 (Battye 1924).

According to Battye (1924), the Swan River was explored by Captain James Stirling in the H.M.S Success in 1827. His mission was to investigate the potential of land around the river for establishing a British settlement. A decision was made by the British Government in 1828 to settle in the area. This decision was formally dispatched by Captain Charles Fremantle, and resulted in Captain James Stirling being promoted to Lieutenant - Governor of the colony in the same year.

4.5   Heritage Resource Creation (1829 – 1910)

4.5.1   Initial Free Settlement (1829 – 1850)

The built heritage of Fremantle and particularly the West End was created at the turn (or at least the early part) of the twentieth century. After announcing the establishment of the Swan River Colony in 1829, Lieutenant - Governor James Stirling ignited the conflicts between Noongar people and settlers over land and resources (Jones 2007). According to Jones (2007, para 170), Fremantle by then was characterised as "one it's three inaugural townships and as the colony's port." It was the landing site for the first

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[1] (Australian Dictionary of Biography 2006, accessed October 16, http://adb.anu.edu.au/.)

European settlers in 1829, which contributed to Fremantle's historical value; being the earliest colonial settlement in Western Australia. The townsite and street plan were set out by the Western Australian Surveyor-General, John Septimus Roe in 1830 (see Figure 4.3) (Gentilli 1979).

Figure 4.3   **Roe,** *Plan for Fremantle*. **1833. Image. Reproduced from: Cox 2012.**

The townscape of Fremantle, the street pattern and some of its notable buildings, date from this period, giving the West End a distinctive European atmosphere and identity which is reinforced by the use of local limestone in the construction of these buildings (Cox 2012). Fremantle's identity and the social values started to be realizable through the built environment of Fremantle, in particular, the West End of Fremantle. The

Round House/Whaler's Tunnel is a good example of European built heritage, as shown in Figure 4.4 and Figure 4.5 (Cox 2012).

Figure 4.4   **Paula Nelson,** *Round House – front*. **2011. Image. Reproduced from: Heritage Council: State Heritage Office.**
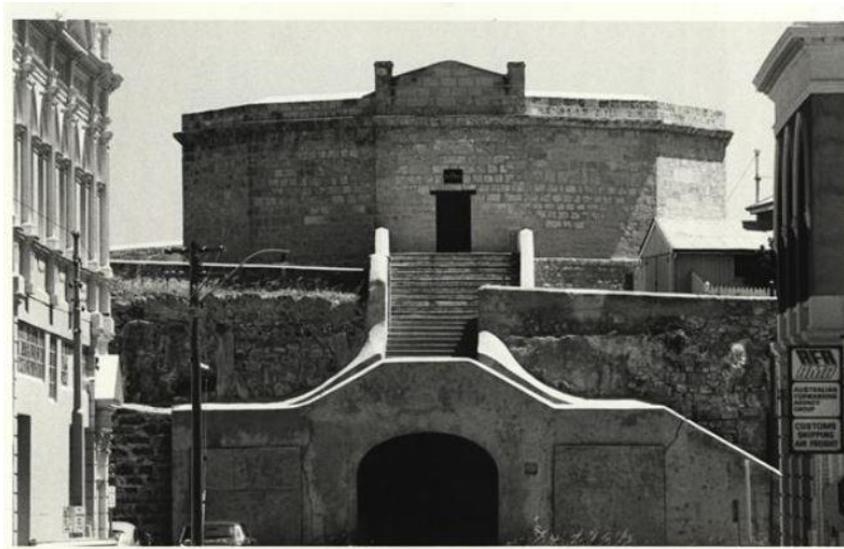
Figure 4.5   **F.A. Sharr,** *Front elevation of the Round House*. **1981. Image. Reproduced from: Heritage Council: State Heritage Office.**

4.5.2   Convict Transportation (1850 – 1868)

The convict and working class period started during the 1850-1860s, when Western Australia took over the responsibility of convicts' transportation from the Eastern

Australian colonies (Jones 2007). Fremantle by that time was experiencing economic crisis and local authorities attempted to overcome that problem by importing convict labours to speed up the development of Fremantle and the rest of the colony (Cox 2016). Fremantle's location and natural limestone deposits made it a perfect site for newly arrived prisoners to construct a prison (Jones 2007). Fremantle Prison (Figure 4.6) along with other buildings constructed during the convict period, such as the Fremantle Lunatic Asylum (Figure 4.7) and the Warders' Quarters, reflect some of the key cultural features and slow social and economic growth of this period of Fremantle's history (Jones 2007).

Figure 4.6   **Government of Western Australia,** *Front view of main building*. **2011. Image. Reproduced from: Heritage Council: State Heritage Office.**
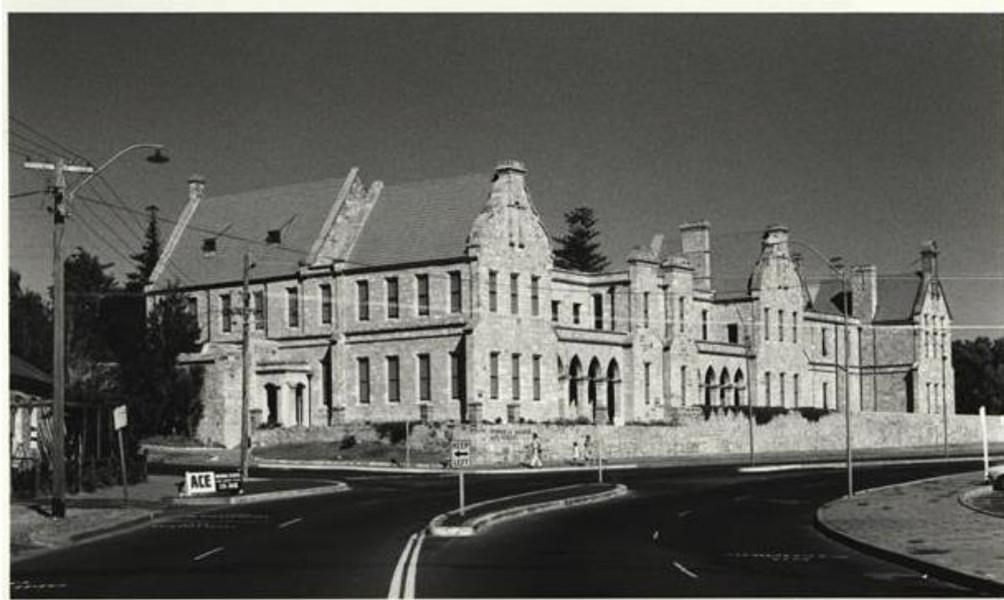
Figure 4.7   **F.A. Sharr,** *Lunatic Asylum - Corner elevation from James Street*. **1981. Image. Reproduced from: Heritage Council: State Heritage Office.**

Fremantle's first convicts arrived in 1850, while the last convict ship arrived in 1868, though many of these convicts served sentences well past 1868 (Battye 1924). All kinds of people arrived and departed from Fremantle, included migrants, convicts, workers, soldiers, merchants, and Aboriginal men and boys who were transported from across the state to Fremantle and then on to a prison on Rottnest Island (Stephen Muecke 2004 as cited in Cox 2016).

4.5.3   The Gold Rush (1880 – 1910)

The gold Rush and development of Fremantle's port from 1880-1910 was the period that had the strongest influence on the contemporary built form of Fremantle, and the West End particularly (Cox 2012). The distinct characteristics of this period include a rapidly increasing population, the opening of the rail line that connected Perth with Fremantle, and the construction of Fremantle's inner harbour, based on the designs of Irish engineer C.Y. O'Connor, and completed in 1897. Fremantle port remains a working port with strong heritage significance that has been modified several times since it was built, including construction of a long jetty for offloading goods from cargo ships (Jones 2007). Victoria Quay was included within the rehabilitation site of the inner Harbour, creating a strong connection between the port and the West End (Dowson 2004b).

The commencement of the gold rush in 1880 had a significant influence on Fremantle's townscape, with a large number of architects drawn to Fremantle during the gold rush era who went on to create the new façade styles of the time that continue to dominate the townscape of Fremantle and the West End, with many outstanding examples having survived (Dowson 2004b). Architects from the eastern states in particular were attracted to Fremantle where they were able to introduce new architectural ideas and facade styles (Hutchison 2006). Fremantle witnessed many demographic changes and the commercialisation of the West End area which contributed to a unique town style; most noticeable in the architectural symmetry of commercial and residential buildings. During the gold rush era, the West End contained various business buildings – offices, warehouses, and hotels etc. which mainly served the port and those who worked there. A lot of Fremantle's traditional hotels were built in the West End during this period, such as the Cleopatra, the Commercial, the Esplanade, the Freemasons, the Fremantle, His Majesty's, the Newcastle Club, the Orient and the P & O (Jones 2007; Cox 2012). Most of the buildings in Fremantle's West End are therefore from the same period and exhibit a relatively consistent architectural style that underpin Fremantle's status as a heritage place (Jones 2007). This was confirmed by Ashworth and Tunbridge (2000) who agreed that the construction of most buildings in the local area over a short time period have given Fremantle an architectural homogeneity that makes it an 'historic gem'.

4.6   Dormant Resource (1910 – 1955)

This is another important period of Fremantle's history because of the lack of economic growth within Western Australia and Fremantle at the time (Jones 2007). Fremantle's economic growth had stagnated as demand for resources based on agriculture and shipped between Fremantle and other ports had declined sharply. During World War Two, Fremantle became a submarine base for the Americans and British, and the lunatic asylum, built for convicts, was used to accommodate American servicemen. The built heritage of Fremantle was also affected by these events (Jones 2007), and in particular, the townscape of the East End of Fremantle (Cox 2012), while the built form of the West End was largely unaffected (Jones 2007, Cox 2012).

The post-war period also brought great industrial and commercial change to areas outside of Fremantle, particularly the major port development at Kwinana, 20 Km to

the south, and the construction of numerous suburban shopping centres which contributed to a distinct decline in local employment due to the importation of various products that were previously manufactured in Western Australia (Jones 2007). However, economic development in Western Australia during the 1930s contrasted greatly with the economic depression experienced elsewhere in the world. Fremantle's economic growth contributed to the development of strong community identities as Italian and Portuguese immigrants set up Fremantle's commercial fishing industry, while many of their traditions including celebrations and festivals that they used to practice in Fremantle during this period, have survived to the present day (Cox 2012).

4.7   The Race for Survival (1955 – 1970)

The period from 1955 to 1970 was named by Jones (2007) as 'the race for survival', while Cox (2012) called this period 'de-industrialisation'. It is another important period of Fremantle's history because much of the architectural heritage in the West End and Fremantle was threatened with demolition/replacement because of renewed economic growth, including the global post-war 'long boom' of 1946-72, and the Pilbara iron ore boom of the 1960s (Jones 2007).

The mid-twentieth century also saw significant construction projects undertaken in Perth's CBD, while Fremantle was neglected. Despite many people fighting to stop the demolition of heritage buildings, the Perth CBD underwent extensive change, including the substitution of large parts of the city's heritage fabric with high rise buildings (Jones 2007, Cox 2012). Following the release of the Stephenson and Hepburn plan in 1955 which provided the framework for future urban development across metropolitan Perth (including Fremantle), and a Fremantle City Council plan around the same time, a new push was made to demolish and re-construct the built fabric of Fremantle and the West End. However, the destruction of 19th-century heritage buildings in central Perth meant that, at a state scale, the scarcity value in heritage terms of the buildings in Fremantle's West End increased greatly (Houghton 1990; Jones 2007). The persevered values of Fremantle attracted many of gentrifiers to move to Fremantle, which led to the gentrification of Fremantle from the 1970's onwards (Ewers 1971; Jones 2007).

There were a number of key events during this period, including the restoration of the lunatic asylum in 1970 which re-opened as a museum and art centre in 1972, the formation of the heritage lobby group, the Fremantle Society, and most importantly, the protection of Fremantle's built heritage which was approved by the City Council, and outlined in the 'Fremantle: Preservation and Change' report in 1971 (Jones 2007).

4.8   Resource Maintenance (1970 – present)

This is another significant period as heritage values in Fremantle and the West End were being increasingly recognised, making it a space conceived of as a historical town through the battle for Fremantle and West End, and the introduction of heritage regulations in which buildings, streetscapes and entire districts were given increased heritage protection. Fremantle right through to Fremantle's West End was eventually designated as Western Australia's largest state registered historical precinct in 2017 (Government of Western Australia 2017).

From the 1970s onward, Fremantle experienced significant gentrification that was strongly influenced by the need for heritage preservation. This period contributed to new demographic and employment structures in Fremantle, and addressed the struggles and fight to maintain a good level of balance between preservation and re-development, and the heritage lobby and developers (Jones 2007). This period thus included many events relating to changes in people's attitudes about Fremantle.

A major gentrification event that boosted Fremantle's profile was the Americas' Cup defence in 1986-1987, which showcased Fremantle as a (heritage) tourist destination conceived as a historic city, but also brought a lot of redevelopment pressure (Jones 2007; Davidson and Davidson 2010).

Another important period of gentrification was facilitated by the Fremantle Society whose appeal to protect Fremantle's heritage lasted for around 20 years from 1970 to the late 1990s (Jones 2007, Cox 2012). The Fremantle Port Authority has also had a significant influence on the townscape of Fremantle, particularly in regard to a proposal (Jones 2007) by the port authority to develop 25,000 square meters of commercial space consisting of contemporary style high-rise buildings up to eight stories high along the port precinct. This upset the Fremantle society as the proposed buildings were almost 'alien' in style compared to the traditional, low height buildings

of West End. The proposed development would also have interrupted the view between the city and the port (Jones 2007). Due to a wave of objections, the mayor of Fremantle and some members of parliament voted to reject the proposed redevelopment, limit the power of the Port Authority, and to consider community input when deciding on any new proposals that would significantly alter Fremantle's built fabric (Jones 2007). Surprisingly, the Fremantle Chamber of Commerce supported maintaining the view between the city and harbour, but did support the addition of high-rise buildings as a means of maintaining Fremantle's economic diversity and local jobs (Jones 2007).

There were increasing demands that the city should have control over Fremantle Port and any redevelopment of it, and there was also a request to list the port as a national heritage site. This proposal is still under considerations since being lodged in 2005. Thus, constant demands for community consultation and heritage preservation and demands to increase business diversity and job numbers have greatly influenced Fremantle's development (Jones 2007).

The most significant wave of gentrification in the West End of Fremantle occurred during the establishment of Notre Dame University in the heart of this historic end of Fremantle in 1990. This upset long-term residents at first who feared a loss of place identity and traditional buildings from the most distinctive periods of Fremantle's history (Cox 2012). However, Notre Dame University effectively re-used and preserved many heritage buildings in the West End, such as warehouses and hotels that were no longer needed for their original purposes. The P & O Hotel and Fremantle Hotel for example, were converted to educational buildings. This layer of modifications contributed to the West End of Fremantle being conceived of as a heritage place, which reflected new character through the two major industries of tourism and education (Cox 2012). Consequently, the West End of Fremantle and the traditional hotels located within this area were designated as the largest heritage precinct by the State Heritage Registry of Western Australia in 2014 (Government of Western Australia 2017).

The complicated events surrounding Fremantle and the West End led to a re-shaping of the cultural identity and heritage landscape of the town, which addressed different representations of place that were entirely heritage-related and influenced by people

in authority. Despite these contestations and fighting for Fremantle, the West End of Fremantle retained its heritage significance and cultural values by identifying as a crucial centre for the most preserved Victorian buildings, particularly hotels, in Western Australia. Through this long historical and social process, the West End of Fremantle has become a conceived space dominated by heritage because of a historical and social process that fought for, which now has robust protection through heritage policy. This history justifies my reasons for selecting it to be the site of the specific units (hotels) of my research case study (Fremantle).

4.9   Traditional Hotels of Fremantle

As discussed in Chapter Three, Fremantle is a home to a large number of local hotels that possess great cultural and historical value. Most of these hotels have been listed as heritage buildings due to their prominent role in defining and preserving the character of Fremantle. The West End of Fremantle is regarded as one of the most important heritage areas in Perth and Australia, with a distinctive historical townscape, as discussed in the previous section. There is a high concentration of traditional buildings and hotels, and the West End is now the largest heritage precinct on the State Heritage Registry of Western Australia (Inherit 2017).

The West End of Fremantle has a long history as a commercial and working-class social hub, and is significant for many of those who came to Fremantle on the ships or to work locally in maritime and other associated industries. The wealth generated during this period, by those working in the heat, and the ensuing demands for places for fun, rest and enjoyment resulted in the construction of several hotels (Register of Heritage Places 1997).

Fremantle's West End is characterised by a large number of Federation Free Classical hotels, such as National Hotel, P&O Hotel, His Majesty's Hotel, Commercial Hotel, Cleopatra Hotel, Orient Hotel, Esplanade Hotel, Quest Fremantle, Hougoumont Hotel, Flag and Whistle Hotel, Fremantle Hotel, Norfolk Hotel, Cleopatra Hotel, Federal Hotel, Rose Hotel, Newport Hotel, Oceanic Hotel, Sail and Anchor Hotel, and Ball and Chain Hotel (Register of Heritage Places, Assessment Documents). Many of these hotels are still intact and functioning as they used to, while some of them are not, such

as the P&O Hotel and Fremantle Hotel (Register of heritage places 1997; Government of Western Australia 2017; 2018).

The hotels of Fremantle's West End were similar in terms of their locations at the corners along the main streets of Fremantle, especially High Street. Fremantle's hotels were two to three storey, highly decorative buildings, constructed from brick or stone, with a zero setback from the streets' pavements, and side entrances featuring the hotels' corners. These hotels were characterised by their verandas and symmetrical facades and were designed with some elements of the Federation Free Classical style of architecture (Register of Heritage Places 1997; Government of Western Australia 2017; 2018).

Historically, the West End hotels represented the development of Fremantle's Old Port City from the gold boom period of the late nineteenth and early twentieth centuries. They are intact examples of Federation period commercial buildings which have contributed strongly to Fremantle's identity (Government of Western Australia 2017; 2018).

Many functional and physical alterations and additions have been undertaken to Fremantle's hotels as many of them have been set up to host different functions, including as a hospital, operating theatre, residential property, or educational building. Some physical alteration and reconstruction has also been carried out to some of Fremantle's hotels due to their being subject to various disasters, such as fire These alterations included some of their main visual characteristics, in particular, their verandas, entrances, domes, towers, windows, columns, materials, and their interior spaces (Government of Western Australia 2017; 2018). The following section provides background information on the three selected hotels of Fremantle that became the subject matter of discussions for the focus group, survey, and interviews. The three hotels were grouped into three categories – one from each of the three categories of hotels. The National Hotel is in category 1, consists of hotels that have been retained physically and functionally as they are still working pubs offering food, beverages, and other services, but no longer offer accommodation. The second category, represented by the P & O Hotel, consists of hotels that were pubs but are no longer hotels or pubs, and now have other functions, yet, as with the first category; they have retained their exterior physical appearance. The Esplanade Hotel belongs to the third

category as it is still a residential hotel serving food and beverages, but its physical appearance has changed substantially. The hotels in this category have undergone many physical changes. They now function as hotels that provide accommodation along with the other services that hotels provide. Further description of each category of hotel is provided in Chapter Three.

4.9.1   Category 1: The National Hotel

The National Hotel is an excellent example of this category, based on data from the focus groups. Many scholars including James (1984), Bauer (2007), Rock (2013), and the Government of Western Australia (2018), have discussed the National Hotel according to its different aspects. This section examines this hotel from an architectural perspective, more specifically; it is conceived of as a heritage place in relation to the other two spaces of Lefebvre (perceived and lived space). This section covers all relevant aspects of the hotel that contribute to Fremantle's identity, such as history, significance, location, functions, and all the alterations made to the hotel since it was first constructed.

The National Hotel represents many of the cultural values of Fremantle (Government of Western Australia 2018). These representations address different periods of Fremantle's development from being a port city, through the gold rush period and up until the present time. The National Hotel is considered a prominent landmark in the city, it has always been a social centre and meeting place for people, and it has been designated as one of the significant heritage hotels of Fremantle (Government of Western Australia 2017; 2018). The National hotel was classified as a heritage hotel with exceptional cultural significance by the National Trust in October 1974, the National Estate in March 1978, the State Wide Hotel Survey in November 1997, the Municipal Inventory in September 2000, and the Western Australia Heritage List in May 2007 (Government of Western Australia 2017; 2018). The National Hotel's significance was neatly summed up when Bauer stated: "the National was part of Fremantle's folklore" (Bauer 2007, para 1).

The National Hotel is located at 98 High St, Fremantle, on the intersection with Market Street (Bauer 2007; Rock 2013). People's views about the origin of the hotel differ. According to the Government of Western Australia (2017; 2018), The National Hotel

was first opened in 1886. After that, the building was renovated and functioned as a hotel between 1886 and 1895. The architectural history of the hotel is associated with several prominent architects such as Allen & Nicholas (1955), the Mulcaby Brothers, and Michael Patroni (1994) (Government of Western Australia 2017). According to Bauer (2007), a local historian on Fremantle's Council, the hotel was owned by Mr. F. W. Welford and it was known as one of the best residential places and one of the most significant hotels in Fremantle. Bauer (2007) also said that the current building was built in 1902 on the site of the original National Hotel built in 1886. According to James (1984) and Rock (2013), it was built in 1886-1895, and the upper level was added in 1902.

Figure 4.8   **F.A. Sharr,** *Front elevation* **[The Old National Hotel]. 1981, Image. Reproduced from: Heritage Council: State Heritage Office.**

Architecturally, representations of the National Hotel have been described in terms of the hotel's spatial practice (National Hotel as a perceived space), including the physical characteristics of the hotel and the hotel's function, in relation to the context.

On the physical level, the National Hotel is a three-story building, highly decorative, with arched windows. The elevation consists of two main parts: the foundation and the upper face which are constructed from different materials. The upper windows of the hotel are connected to the outside verandas with curved metal handrails, and faced

domes over the corners. The hotel also presents different layers of architectural elements, such as curved lintels topping the small windows and the sign containing the name of the hotel, classical verandas, a corner tower, metal work and beautiful stained glass (Government of Western Australia 2017). The building is of a late Federation free classical (Victorian) style (James 1984; Government of Western Australia 2018). According to the Government of Western Australia (2018), the National Hotel has been built from a combination of brick, stone, and metal. However, it is hard to distinguish the original construction materials due to painting or rendering of the hotel's facades, which has hidden their original features.

Figure 4.9   **Photographs of Perth, Western Australia,** *Fremantle - National Hotel.* **2014, Image. Reproduced from: Photographs of Perth and the South West of Western Australia.**

The history of the site is disputed, as James (1984) indicated that the original structure on the site, which is a different building from the existing one, was built to be a bank. An advertisement in a Western Australian newspaper from 1887 referred to this fact: "… Late premises occupied by National Bank of Australasia. W. Conray – prop." (James 1984, para 19). Similarly, the Government of Western Australia (2017; 2018) indicated that the site of the hotel was originally occupied by a shop in 1868, before it became a branch of the National Bank in 1880, which was later transferred to another location.

The first floor of the hotel was badly damaged by fire in 1975, which led to the renovation of this floor and the addition of new balconies designed by architect Michael Patroni. The hotel suffered fire damage again in 2007; this time, the fire gutted

the interior and the roof of the hotel (Government of Western Australia 2017; 2018). The hotel was then closed for a long time for renovation. Many changes were made to the first floor, balconies, roof, and interior spaces of the hotel. Also, the fire caused the hotel to lose a lot of its original decorative features, such as the wooden staircase, interior fittings, and a small tower (Bauer 2007; Government of Western Australia 2018). However, the façade of the hotel was kept intact, being the most significant part of the hotel, as Bauer (2007, para 20) highlighted by stating: "If they could save the facade that would be good, that's the part that's classified by the National Trust."

Figure 4.10 **Government of Western Australia,** *National Hotel Fire***. 2007, Image. Reproduced from: Heritage Council: State Heritage Office.**

Figure 4.11 **Government of Western Australia,** *National Hotel after Fire***. 2007, Image. Reproduced from: Heritage Council: State Heritage Office.**

Figure 4.12 Government of Western Australia, *National Hotel Dinning*. 2017, Image. Reproduced from: Heritage Council: State Heritage Office.
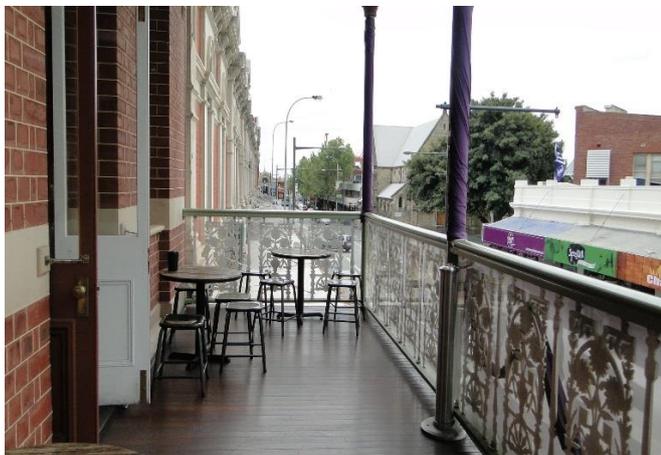
Figure 4.13 Shaymaa Ali, *National Hotel Renovated Balconies*. 2015, Image. Reproduced from: Author.

Figure 4.14 Shaymaa Ali, *National Hotel First Floor*. 2015, Image. Reproduced from: Author.

This discussion confirms that the National Hotel has been conceived of as a designated heritage place that contributes to Fremantle's identity. It has been characterised as a

distinctive landmark due to the period it was built in, its relationship to other developments in Fremantle, for maintaining its function as a working pub from the time of its construction until the present day, for retaining its general physical appearance and style despite many functional changes to interiors spaces, for its location on the intersection of two main streets in Fremantle, and for been classified as a heritage building. Also, the conceived space of the National Hotel was designated as being of heritage significance in relation to the perceived space of the hotel. For all these reasons, the values of this hotel have been retained and it has become an icon of the city and a gathering place for community members, which confirms its significance and the reasons for its selection as one of this research case studies.

4.9.2   Category 2: The P & O Hotel

This category includes hotels that operated as hotels when originally constructed, and used to offer drinks, food, and accommodation to visitors, but now have different functions, such as the P & O Hotel. The following paragraphs provide a brief overview of the hotel's history and heritage significance, the physical characteristics of the hotel in relation to Fremantle's identity, and its location, function, and alterations that have been made to the hotel, which highlights why it is conceived of as a heritage place.

The P & O Hotel was developed during construction of the Old Port City (Fremantle) from the late nineteenth and early twentieth of the gold rush period. The Government of Western Australia (2018) has designated the P & O Hotel as a place that is historically significant. The P & O Hotel was listed as a significant heritage building of Fremantle with the National Estate in March 1978 and the National Trust in October 1974 (Government of Western Australia 2017). The hotel was finally listed on the State Heritage List in March, 2007 (Government of Western Australia 2017; 2018). James (1984) and Government of Western Australia (2018) classified the hotel's façade only as the most significant part of the building. The Federation Filigree style, and stucco decoration of the building help create the identity of the streetscape (Government of Western Australia 2017), which also contributes to the hotel's representation as one of the significant landmarks of Fremantle (Government of Western Australia 2018).

Figure 4.15   **F.A. Sharr,** *Front corner elevation*. **1981, Image. Reproduced from: Heritage Council: State Heritage Office.**

This beautiful building is located in 25 High St Fremantle, place number 0091 within the Metropolitan region (Government of Western Australia 2017). On the site of the P & O Hotel, a small hotel called The Victoria Hotel was constructed in 1870. The Victoria Hotel was retained by Madam Scott, widow of Pat Hagan. This hotel was a favourite place for many maritime workers because of its unique style that reminded them of the sea (Hitchcock 1929; Government of Western Australia 2017). From 1896, the Victoria Hotel was either replaced or renovated, and its name changed to the P & O Hotel (Government of Western Australia 2017).

The P & O Hotel had different owners who made many interior and exterior changes, between 1939 and 1970 (Government of Western Australia 2018). Some of the changes carried out in 1985 and 1986, included removing ground level shopfronts, and the creation of a brand new entrance (Government of Western Australia 2017). In 2002 the P & O Hotel was officially declared one of Notre Dame University's buildings (Government of Western Australia 2017).

Figure 4.16   Shaymaa Ali, *the P & O Hotel*. 2015, Image. Reproduced from: Author.

Architecturally, the P & O Hotel has been described as a two-storey building with a long veranda, a tower, and beautiful stained-glass windows (James 1984). It is known as a Victorian-style building (James 1984). Similarly, the Government of Western Australia (2017) has described the P & O Hotel as a corner two storey building, with long verandas decorated by extensive iron lace work and columns. The windows have decorative stucco around them, the columns and the roof are not original, and the parapet is also highly decorative with the "balustrade, columns and five large pediments featuring stilted arches with columns and decorative stucco (Government of Western Australia 2017). On top of the main entrance of the hotel, at the corner, sits the remaining dome with the name of the hotel in decorative stucco (Government of Western Australia 2017).

Figure 4.17   Shaymaa Ali, *the P & O Hotel – the remaining dome*. 2015, Image. Reproduced from: Author.

In 2002, the P & O Hotel was renovated by Notre Dame University to accommodate cultural exchange students from America. Besides providing food and drink for students, the hotel became a place of residence for them. Since becoming an educational institution, the P & O Hotel has been subjected to other functional changes. For instance, the ground floor has been dedicated to lectures and educational activities for the business school, while the first level is a residence for American students (Wilson-Clark 2001). According to Wilson-Clark (2001), modifications to the function of the P & O Hotel helps add vibrancy and motivates many American students to take part in Notre Dame's cultural exchange program.

In sum, the P & O Hotel has addressed Fremantle's history and the free classical style of the federation period. It has been listed as a heritage building, which has contributed to its standing as a prominent landmark in Fremantle. This in result promotes the interactive relationship between the hotel's representations as a traditional building and the formal characteristics of the hotel in relation to Fremantle's identity, which highlights that the hotel is being conceived of as a heritage space in relation to the other two spaces (perceived and lived). This hotel, like other hotels in Fremantle, has undergone major changes that have contributed to different functional uses, such as being a hotel or pub, to predominately educational functions since been taken over by Notre Dame University. However, its social and cultural values have been retained by preserving its physical exterior and consequently the traditional style of the hotel and the way that it contributes to the city's streetscape.

4.9.3   Category 3: The Esplanade Hotel

This category includes hotels that have always functioned as such, but their form has changed significantly. Currently, hotels in this category offer visitors accommodation, food, beverages, entertainment, and other services. A good example is the Esplanade Hotel, which will be discussed according to its history, the historical significance of the hotel, its designation as a heritage building, its physical characteristics and associated cultural values, and other relevant aspects, such as location, function, and construction materials.

According to the Government of Western Australia (2017), the Esplanade Hotel was named as Fremantle Esplanade Hotel for the years 1875, 1884, 1895, 1903, and 1985,

and Cranworth House, Hall of commence was another name of the hotel in 1875. The Hotel was registered as a heritage building within Statutory Heritage Listings: State Heritage in May 1997, and then the Heritage List in March 2007. The Heritage Council of Western Australia and the National Trust designated the Esplanade Hotel as a heritage building because of its cultural significance and for being an outstanding hotel, and they agreed that maintaining its older built fabric is essential (James 1984; Government of Western Australia 2017; 2018). According to Palassis, Paterson, and Mckenzie (1995), the Register of heritage places (1997), and the Government of Western Australia (2017), the hotel is historically significant as it represents the cultural diversity of the region starting from the arrival of the first convicts, it plays a prominent role in promoting Fremantle's sense of place as a social and entertainment centre, its architectural features make it a distinct landmark, and it has been in continual use since early European settlement.

Figure 4.18   **F.A. Sharr,** *Corner Elevation of Building*. **1979, Image. Reproduced from: Heritage Council: State Heritage Office.**

The Esplanade Hotel is located at the edge of the West End, in the southwest quarter of Fremantle within the Metropolitan area, close to Fishing Boat Harbour (Palassis, Paterson and Mckenzie 1995), on 46 Marine Terrace at the intersection with Essex Street (also part of 4385 Corner Collie Street), place number 00947 (Government of Western Australia 2017; 2018). The hotel was built in 1875 and was significantly extended in 1985. The hotel is associated with architects J. Herbert Eales and J H Eales and Lancelot Oldham (James 1984; Government of Western Australia 2017). It was originally owned by James Henty (in 1875) who used it for a two-storey private residence. The fact that the Esplanade Hotel used to be a residential building was

confirmed in documents held by the Government of Western Australia (2017; (2018). Henty then left his house and travelled to Tasmania, and the building ended up having many other owners. It was later used as a commercial building, and as a hotel, tavern, inn, and warehouse. Yet, documentation held by the Government of Western Australia (2017; 2018) confirmed that the original use of the hotel was commercial, before residential accommodation became another use. The building was listed as a public hotel in 1890, and since then it has provided several services, such as, drink, food, storage, and guest accommodation (Palassis, Paterson and Mckenzie 1995).

The Esplanade hotel represents the federal style, specifically the Filigree style, which represents many of the physical characteristics that hotels in Western Australia have, such as timber balconies and classical detailing (Palassis, Paterson and Mckenzie 1995; Government of Western Australia 2018). According to James (1984), it is a corner building with a Victorian style, decorative tower, and long timber verandas. Similarly, Palassis, Paterson, and Mckenzie (1995, para 57), have described the style of the hotel as a mixture of the free classical and Filigree styles, and identified key features such as "timber slender columns dividing façade into bays, timber balcony railing, timber frieze, timber bracket, [and a] parapet employing classical motifs". James (1984) and Lambert (1985) referenced the architectural characteristics of the hotel only, such as the ornate timber verandas with columns, brackets, friezes, balustrades, an ornate tower, and stained-glass windows. The aesthetic aspects of the Esplanade hotel were described as significant in terms of representing the identity of place through employing physical components of the hotel, such as the balconies, design, scale, and external detailing (James 1984). The main construction materials of the hotel are a mixture of limestone, smooth rendering, corrugated iron, standard brick, and rendered brick (James 1984; Government of Western Australia 2018).

Figure 4.19   Melissa Davis, *Southwest Corner Elevation*. 2011, Image. Reproduced from: Heritage Council: State Heritage Office.

After a period of success, the hotel encountered economic difficulty that pushed the owner to undertake significant renovations to the hotel. One of these changes involved expanding the hotel's mass along Marine Terrace and Essex Street, which was in large part to cater for the influx of tourists during the Americas cup defence (James 1984). The façade was remodelled by the same architect in 1983 (James 1984; Lambert 1985; Palassis, Paterson and Mckenzie 1995; Gibson 2002), as the hotel more than doubled its original size. Limestone blocks were added along the north-western side of the building which became a mixture of residence and commercial buildings. Consequently, the original hotel only makes up a small part of the current Esplanade Hotel. The interior also underwent extensive changes that reduced the sense of belonging the community had for the hotel due to its becoming so modern (Lambert 1985).

Figure 4.20   Spool Photography, *Esplanade Hotel Fremantle*. 2018, Digital Image. Reproduced from: NealPritchard: Timeless Landscape Photography.

Figure 4.21 Grahamswest, *Esplanade Hotel Fremantle*. 2014, Digital Image. Reproduced from: Flicker.

The Esplanade hotel is an exemplar of hotels that have retained their functions despite distinctive physical alterations, as can be seen in Figure 4.20 and Figure 4.21. Despite the massive new scale of the hotel, the recent extension has at least tried to blend in with the style of the original building. This hotel, therefore, has maintained its social and cultural values, being very popular with community members who have a strong attachment to the hotel and its status as a heritage building. It has also been characterised as significant based on its associations with the gold rush era, its classical style, its function as a hotel and pub, and its location at a key intersection in the city. Although the renovations affected some community members negatively, the Esplanade Hotel remains an iconic landmark and contributes significantly to Fremantle's identity.

4.10   Chapter Summary

This chapter has provided an historical background on Fremantle and the West End district and has established the importance of the West End as a heritage representation of Fremantle, which has resulted in the heritage precinct listing by people in authority. This chapter has also provided a general background on the three selected units of the research case study, Fremantle, in terms of representing as heritage. These are: in the first category, hotels that have always functioned as hotels, represented by the National Hotel which has retained its physical characteristics; second, hotels that have changed

their function, represented by the P & O Hotel, but have retained their physical characteristics; and, in the third category, hotels that have remained as hotels, but have experienced considerable physical alterations, represented by the Esplanade Hotel. This chapter also discussed the process through which Fremantle's hotels became conceived of as historical or heritage spaces. Understanding Fremantle and its hotels as a conceived space of heritage is important to the data chapters that follow. This was also discussed in relation to the other spaces of the triad (perceived and lived) through presenting the architectural features of the hotels, their relationship with Fremantle's context, and their representations of Fremantle's identity. This included reviewing their cultural history, and the different formal characteristics that identify them, which are also important to following chapters.

Chapter Five

FOCUS GROUPS RESULTS

5.1 Introduction

This chapter presents the findings from the three focus groups consisting of local residents and frequent visitors to Fremantle, which helps answer my main research question: How do the formal characteristics of traditional architecture contribute to sense of place? This chapter will identify:

- The three case study hotels (the hotels most representative of Fremantle's identity from the 12 proposed hotels) based on the responses of the focus groups' participants;

- Broad categories of the hotels' formal characteristics that contribute to the sense of place; and,

- Community members' interpretations (values and meanings), and emotional responses associated with the hotels' formal characteristics.

5.2 Focus Groups: Initial Findings

5.2.1 Opinions on Fremantle and Fremantle's West End

This section presents the findings from the three focus groups about Fremantle and Fremantle's West End as the traditional hotels' location, and responses about emotional attachments to place and place identity.

Responses from the three focus groups confirmed that Fremantle is an area with a very strong place identity, and that it evokes very strong emotions in the respondents who live or visit there frequently. These emotional responses related mainly to Fremantle's formal characteristics and the values of space. As one participant explained:

> It is the first European settlement in this colony. It has always been a point of return and departure for ships before even being a settlement, and it also has a very strong cultural identity with the Noongar and worker people. So there is a strong cultural identity with the Europeans and the Aboriginal people. You

know; all those old beautiful heritage buildings were built in the East and West End and now are being repopulated and created for useful things from that creative government. (Focus group three, 11th August 2015)

Focus group participants emphasised the importance of traditional hotels in selecting the West End of Fremantle as the site of the case study, and in turn, the importance of the West End to Fremantle's identity. With regards to this point, one participant highlighted that the West End of Fremantle is the core of Fremantle's identity when he stated that:

The identity comes from West End Fremantle; it definitely comes from the Western part of Fremantle. (Focus group two, 5th August 2015)

Similarly, another participant stated:

Fremantle is always associated in my mind with the West End and with these sorts of buildings. I never tend to go into other parts of Fremantle, and if I do, it is East Fremantle in George Street where it is still quite colonial and quite traditional. So, when I think of West Fremantle, I think of this type of architecture. (Focus group one, 6th July 2015)

Several participants highlighted their reasons behind choosing the West End of Fremantle as the site for the case study. For instance, one participant discussed how Fremantle reminded her of the place she used to live before setteling down in Fremantle, stating:

I did my undergraduate degree in a country town in Victoria and they also had big old 20th Century buildings and kind of wide roads. When I moved to Fremantle I resonated with the Western part of Fremantle in particular because I thought here are the same kind of old, beautiful buildings. There is a lot of attention to detail and construction there. It is much more pleasant to walk around and your eyes just look at them and wander around them and all these little details. (Focus group two 2015)

Another participant discussed the role played by the heritage streetscape in strengthening Fremantle's identity, stating:

If you look at the location of that hotel, it's located in the West End of Fremantle, and if you have to look at all the buildings around that area, they

are mainly built around the same period like back in the late 1800's. So, the Council has done a lot of work to protect these buildings because that whole area and those buildings are the iconic point of interest for people who are visiting Fremantle. If these buildings were sitting in the middle of a normal suburb, they would look out of the place, but because these buildings are sitting with other similar buildings, it's like a collection. You have all the connections with other buildings. (Focus group two 2015)

Also, another participant stated:

A lot of these old buildings have played continuous roles in Fremantle, whether that's just by being there, or that's actually by being used and re-generated, or re-used or re-interpreted. They've always been there, and so, that's why they're almost integral to the West End of Fremantle. It wouldn't be Fremantle if wasn't for a lot of these buildings. One of the reasons I do feel so attached to this part of Fremantle, is because it is one of the best preserved Victorian era cities in Australia. (Focus group three 2015)

In a similar way, some participants attempted to define the cultural identity of Fremantle by relating it to a particular typology of architecture, namely, Victorian architecture. Traditional Victorian style buildings, mainly hotels, were discussed as important aspects of Fremantle's identity. For example, one of the participants argued:

The main thing that plays a significant role in representing that identity is the Victorian architecture. I think that the character of the hotels and how that has changed through the years has been fascinating for the city; these traditional hotels and how they have always been part of Fremantle's system. (Focus group three, 11th August 2015)

The majority of participants expressed their emotional attachment to the West End Fremantle as a heritage place with significant cultural and social values. As one of the participants stated:

It is very authentic; not intended to be a brand new city, not clean cut and shining glass buildings. It earns the heritage aspects, the cultural mix. That is why people like it. (Focus group one, 6th July 2015)

While the majority of focus group participants confirmed their strong attachment to Fremantle, importantly, a small number of participants identified a sense of alienation with the place. For instance, one participant stated:

> There were huge changes in Fremantle after the America's Cup and people were happy about that. The buildings were cleaned and the coffee shops established. Until the last ten years though, then everything went down the corporate route. I am not that happy about it, I feel a bit strange about it, the cultural identity of Freo[1] in my age. (Focus group one, 6th July 2015)

The participant responses show that Fremantle is a valid case study area due to its strong cultural identity and the cultural and heritage values that it represents. The architecture of traditional hotels of the West End of Fremantle in particular, has had a significant influence on Fremantle's identity and community members. For instance, some of these hotels are significant to some people because they reflect the structure of Fremantle's community, or because of their traditional Victorian architecture, which represents a unique and essential period of Fremantle's history for visitors and residents of Fremantle.

5.2.2   Opinions on Fremantle's Traditional Hotels

This section discusses the responses of the three focus groups regarding the most representative traditional hotels of Fremantle's identity from the twelve hotels proposed by the facilitator, as discussed in Chapter Three. The selection process used to determine the three hotels that are most representative of traditional hotels of Fremantle took into consideration different categories of hotels based on dual form and function. These are:

- hotels that have retained the same form and function;
- hotels that have retained the same form but have transformed functionally; and,
- hotels that have retained the same function but have transformed physically.

After many discussions between the facilitator and the participants about twelve of the most culturally significant hotels of Fremantle, the participants agreed that three of these hotels were particularly important to Fremantle's identity and consequently, they

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[1] 'Freo' is a colloquialism for 'Fremantle'.

were selected as the embedded (sub-units) of this research case study. The responses varied for each particular hotel based on its significance and representativeness for place identity. Interestingly, the majority of the participants agreed that the Esplanade Hotel embodies Fremantle's identity, because it is an historic landmark of the city. As one participant stated:

> I think the Esplanade has got to be on the list. It does not matter if you like it or not, but it is a massive landmark, and it is an old building. (Focus group two, 5th August 2015)

For the most part, participants also agreed on the cultural significance of the National Hotel and P & O (Victoria) Hotel. For instance, there were some suggestions that the National Hotel is an iconic Australian hotel, a beautiful landmark, and that it represents a prototype for Australian Architecture. As one participant stated:

> The National Hotel will be on my list. It is a landmark; it is really good. (Focus group two, 5th August 2015)

These data from the focus groups provide justification for selecting the three case study hotels from the twelve hotels within Fremantle.

5.3   Focus Groups Results: Research Questions

5.3.1   Opinions on the Formal Characteristics of Fremantle's Traditional Hotels – Perceived Space

This section systematically reviews focus group data on the formal characteristics (perceived space) of the three case study hotels that contribute to Fremantle's identity. Perceived space, as previously discussed, is composed of physical and functional characteristics that interact within, and are influenced by, a broader context.

In analysing the data, it was found that there were two distinctive 'groups' of participants; those who do not usually visit these hotels, and those who frequently visit these hotels. The first group, which comprised just over half of the participants, agreed that the exterior formal characteristics of the three hotels promoted their sense of place, regardless of their function. For example, one participant stated:

> I like the outside of them. I mean some of them, for example, the Esplanade hotel. I don't go inside very often though. The P&O obviously we can't go

inside; it is a Notre Dame one. So, I guess for some of them the significance is only looking on them from the outside, and it is important to me to know these beautiful heritage buildings. (Focus group two, 5th August 2015)

Another participant made a similar comment with respect to the exterior physical characteristics of the hotels:

I don't often go to Fremantle pubs; I mean, I like living here, but I don't actually go into the city much at all. So my connection with the hotels is, you know, with the aesthetics from the outside. (Focus group three, 11th August 2015)

Surprisingly then, the significance of these hotels for some participants (those who frequently do not visit these hotels), is purely aesthetic. In addition, even if these hotels have been occupied by other functions, such as Notre Dame, their exterior characteristics still evoke strong attachments.

The second group of participants (those who frequently visit these hotels) provided various responses based on the function of the hotels. For those hotels that have maintained their original function; comments related to their interior and exterior functional features. As one participant stated:

For me, the outside is important and interesting, and contributes to my identity, but also when I go inside, it is more about security. That is really important whether I would looking to stay there, does it connect to my identity, and so on. (Focus group two, 5th August 2015)

The formal characteristics, and in particular, functional settings and activities occured in the exterior of the hotels that have maintained their functions, were more significant than their interior for two-thirds of the frequent visitors to these hotels. They appreciated that the exterior of these hotels had been preserved and protected from alterations, just like their interior characteristics. The significance of the exterior of these hotels was highlighted by a participant who stated:

I love to be outside more than inside. (Focus group two, 5th August 2015)

Contrary to the previous claim, the interior physical and functional characteristics of the hotels that are working as pubs were more significant than the exterior for one-third of the participants who frequentely visited the hotels. For instance, one of these participants stated:

When you enter one of these old traditional buildings, you will see the wooden staircases, which were there when it was built, and then you will see the interior spaces where the young people are doing whatever they want to do. But, you cannot see this on the outside, because it stays old, like an old lady, while the inside you can see the liveliness although there are bits from the past. (Focus group one, 6th July 2015)

Clearly then, participants who frequently visit Fremantle's hotels that have maintained their function demonstrate different responses including their connections with both the exterior and interior characteristics of these hotels. The connection for most of them is related to perceived space with the hotels' exterior formal characteristics (physical and functional), while a small number of participants had a connection to the hotels' interior formal characteristics (physical and functional). One reason for this variety of responses could be the different demographic characteristics of participants, or the number of times they visit Fremantle.

In regard to the hotels that have changed their function but are not working as hotels or pubs anymore, responses from the second group were restricted to the exterior physical characteristics of these hotels. According to one participant:

The P&O is the outside I guess because that is all you can do with it. It is classic, the regularity of the balconies gets a nice rhythm. It is very iconic. I don't have any memory about ever being in this hotel. Obviously we can't go inside, it's a Notre Dame one, so I guess for some of them the significance is only looking on them from the outside. (Focus group two, 5th August 2015)

Another comment highlighted a respondent's attachment to the exterior formal characteristics of these hotels, with respect to the values and meanings that emerge from the interaction with these exteriors. As this discussion participant commented:

They are a tool to represent Fremantle's history. This is because people used to see these hotels in the area every day, and because they have a very historical significance. (Focus group three, 11th August 2015)

When the participants were asked whether or not the three hotels share any relationship with their contexts, the responses, in general, showed that the surroundings were part of experiencing these hotels as representors of place identity. As one participant stated:

When I visited this hotel ten years ago, it still has the same vibe. It still has that kind of hippies' surroundings and that kind of sustainability. (Focus group three, 11th August 2015)

Another participant addressed the relationship between the hotels and their contexts with respect to the surrounding buildings commenting:

I think the surrounding traditional buildings on Market Street there have something to do with these hotels. There is a relationship. They affect these hotels. (Focus group two, 5th August 2015)

Based on the previous discussion, focus group participants identified broad categories of the formal characteristics of the three selected hotels with examples of each of the formal characteristics of the hotels, which are listed in Table 5.1. The data presented in the table was ordered sequentially based on frequency. This data can be compared with the characteristics of the theoretical framework (perceived space - physical, functional, and contextual), which demonstrates that the main themes of both the reported data and the theoretical framework correspond. These results help confirm the usefulness of the theoretical framework for advancing understandings about the relationship between the formal characteristics of traditional architectural buildings and peoples' emotional responses with respect to place identity. The outcomes of the focus groups varied in that they allowed the classification of these characteristics according to the main variables of the theoretical framework: the physical, functional, and contextual characteristics.

The data from the three focus groups revealed the strong attachments that over half of the participants, both non-visitors (those who rarely, or never visit Fremantle's traditional hotels) and frequent visitors have to the exterior formal characteristics (physical, functional, and contextual) of the hotels regardless their function, with a suggestion that this attachment is largely influenced by the hotels' physical characteristics. More precisely, the data revealed a strong level of attachment with the exterior physical characteristics of hotels that have maintained their original function by over half of focus group participants from the non-visitors. Also, the frequent visitors from the three focus groups highlighted that their strong attachment was with the exterior physical characteristics and their values of the hotels that have changed their function.

The data also revealed a slight level of attachment with the functional characteristics and activities of the hotels that have maintained their function by just under half of focus group participants who are frequent visitors. It was also found that the frequency of visitation influenced participants' attachments with the functional characteristics of these hotels. Participants who visit these hotels frequently can develop an emotional connection with their interior functional characteristics and activities. Some of these participants believe that the interior functional characteristics of the hotels that have maintained their function can play a role in representing Fremantle's identity. The strongest emotional attachment to the exterior functional characteristics and activities of these hotels was from the participants who are not frequent visitors.

Finally, the focus group data shed light on the relationship between the three hotels and their context, emphasising that the relationship between the hotels of Fremantle and their surroundings from traditional buildings assists in sustaining the old spirit of the placewhich therefore maintains the identity of the place.

Table 5.1   Preliminary Analysis of Responses Regarding the Formal Characteristics of three of Fremantle's Hotels that Contribute to Place Identity - Perceived Space.

Responses' frequency	Main characteristics	Examples of characteristics
Physical Characteristics		
The most frequent	Decorative parts	Verandas, arches, columns, and towers
Second most frequent	Style	Victorian and classic style
	Windows	Number of windows, shapes, and sizes
Third most frequent	Location of the building	At or out of the corner of the streets
Fourth most frequent	Materials	Wood, limestone, red brick, and raw lime
	Little details	Lines, lattice work, and names
Fifth most frequent	Colour	Red and off-white
	Number of levels	Two or three levels
Sixth most frequent	Corner shape	Square
	Size and proportion of the façade	
	The entrance	The shape and the size of the entrance
Seventh most frequent	The shape of the facades in general	
	Organization	Regularity, rhythm, repetition and symmetry
Functional Characteristics		
The most frequent	Exterior functional characteristics	
Second most frequent	Exterior activities	Verandas
Third most frequent	Interior activities	
Contextual Characteristics		
The most frequent	Relationship with the surrounding buildings	Coherence with the streetscape

Source: Table 5.1 reproduced from Focus Groups' Outcomes (n=1, 2, & 3), 2015.

In summary, the focus group data showed a strong level of attachment between community members and the formal characteristics of the three hotels, particularly the hotels' exterior physical characteristics. The table above highlights the broad range of characteristics, which in turn, provides a useful data set for more in-depth investigation. Given these preliminary results, the interviews were used to further explore the formal characteristics of these hotels and people's relationship with them.

5.3.2 Interpretations and Emotional Responses Associated with the Formal Characteristics of Fremantle's Traditional Hotel – Lived Space

The focus groups were used to explore the research question: What are the interpretations and emotions that contribute to the development of a sense of place in local community members? The interpretations that may emerge from the interaction with the formal characteristics of the three selected hotels were based on values and meanings of the theoretical framework presented in Table 3.3. Also, the emotional responses with the formal characteristics of the three hotels were based on the emotional responses of the theoretical framework presented in Table 3.4.

5.3.3 Emotional Responses Associated with the Formal Characteristics of Fremantle's Traditional Hotel – Lived Space

Data from the three focus groups revealed broad categories of emotional responses to the different formal characteristics of the three hotels. These are:

- Emotions of pleasure described using the words indulgence, like and love;

- Emotions of a sense of identity described using the words pride, respect, satisfaction, appreciation, nostalgia, and belonging; and,

- Emotions of intimacy and familiarity described using the words affinity, relaxing, interesting and safe.

These emotional responses and the frequency with which they were used are presented in Table 5.2.

Table 5.2   Emotional Responses of Participants Stimulated by the Formal Characteristics of Three of Fremantle's Hotels _ Lived Space.

Frequency of response	Emotional responses	Examples of Emotional Responses
Most frequently mentioned	Emotions of pleasure	indulgence like love
Second most frequently mentioned	Emotions of a sense of identity	pride respect satisfaction appreciation nostalgia belonging
Third most frequently mentioned	Emotions of intimacy and familiarity	affinity relaxing interesting safety

The following sections discuss the three categories of emotions.

5.3.3.1   Emotional Response: Pleasure

Pleasure was the most frequently alluded to category of emotions, and was described using the emotional responses of indulgence, like or love. Table 5.3 presents 'typical' quotes from the preliminary analysis of focus group data which relate to these emotional responses.

Table 5.3   Descriptions of Pleasure relating to the Formal Characteristics of Fremantle's Traditional Hotels.

Emotions of pleasure	Relevant quotes
Indulgence	I think these buildings are quite an indulgence. They are from an era where there was a lot of money, so people wanted to show that. (Focus group one, 6th July 2015)
Like	I am not saying I'm in favor of the façade at all, but I really like these traditional hotels and how they have been part of Fremantle's system. (Focus group two, 5th August 2015)
Love	I love the beautiful architecture of these old buildings. You know, the shape of the windows, the curves, the building being in the corner. (Focus group three, 11th August 2015)

All three hotels stimulated positive emotional responses and participants expressed pleasurable emotional responses with respect to the hotels as both conceived space and perceived space. The cultural value of the hotels as a part of Fremantle's heritage, and

the exterior physical characteristics of the three hotels in particular, contributed to the development of feelings of pleasure in the majority of participants. This demonstrated that focus group participants were delighted about the hotels as traditional precincts and their traditional exterior appearance whether or not they have maintained their original form and/or function.

5.3.3.2   Emotional Response: Sense of Identity

A sense of identity is the second most frequently alluded to category of emotions, and was expressed by three-quarters of focus group participants through the emotional responses of pride, respect, satisfaction, appreciation, nostalgia, and belonging. Quotes related to these responses are presented in Table 5.4.

Table 5.4   Descriptions of Sense of Identity to the Formal Characteristics of Fremantle's Traditional Hotels.

	Relevant quotes
Pride, respect, satisfaction, appreciation, nostalgia, and belonging	Pride, I guess. There are many buildings that are not around anymore in that whole area that has them. I guess respect and belonging would be good ones also. (Focus group two, 5th August 2015)
	Well…pride, respect, satisfaction, nostalgia definitely for [the Orient], which is once again a British colonial thing, and nostalgia for the lovely verandas. (Focus groups one, 6th July 2015)
	Pride definitely respect, satisfaction, appreciation definitely (Focus groups three, 11th August 2015)
	I can identify my connection with the bits of these façades as pride. They are relevant. Respect, yes, satisfaction, yes, appreciation, nostalgia and belonging. (Focus groups two, 5th August 2015)

What is interesting about the data in this table is that pride was mentioned with respect to all three hotels' facades and their exterior physical characteristics regardless of their different categories. This is due to the fact that these hotels are representations of place (conceived space), which makes them exceptional and their existence is rare in the metropolitan area. Additionally, participants suggested that their sense of identity was tied directly to the unique classical style of the three hotels, and traditional hotels also form a key part of Fremantle's identity. A sense of nostalgia was also evoked in some participants by some of the significant exterior functional characteristics of the hotels, such as their verandas and the role they used to play in connecting the interiors of the hotels with their exteriors. This is because the many changes applied in the past to the

exteriors of these hotels have contributed significantly to their present exterior physical appearance and characteristics.

5.3.3.3 Emotional Response: Intimacy and Familiarity

Focus group participants' demonstrated complex emotional responses to the three selected hotels, using the terms relaxing, interesting and safe. These emotional responses were expressed by just over half of the participants.

Table 5.5   Descriptions of Intimacy and Familiarity to the Formal Characteristics of Fremantle's Traditional Hotels.

	Relevant quotes
Relaxing	My connection with the bits of these facades is relaxing. You know, when you walk past, it makes you look at it, and wonder, and makes you think of old things. I think relaxing would be the word that I would choose. (Focus group one, 6th July 2015)
Interesting	I guess, interesting. They're very interesting facades. There is a lot of elements about them. That is all in my mind; it is funny. It is interesting to see what other people cannot see, because I'm quite interested in that [facades] relate to some of that also. (Focus group one, 6th July 2015)
Safety	I identify my connection with these facades as safety. (Focus groups two, 5th August 2015)
familiarity and affinity	Familiarity and affinity. You feel they are familiar, and we like them and are proud of them as well. (Focus group two, 5th August 2015)
	There are intimate emotional connections with these bits, like familiarity and affinity. (Focus group three, 11th August 2015)
	Familiarity. I could walk past them and feel kind of familiar with them. I think familiarity and unfamiliarity in the sense that they are from a different era, and maybe I don't have this much affinity with them. (Focus groups one, 6th July 2015)

Participants expressed strong, complex emotional responses to the exterior formal characteristics of the hotels and their different elements, and in particular, to the exterior physical characteristics of the facades. The hotels' facades stimulated their old memories and reminded them of past events and forms that they might be related to, or identify with. These emotional responses were demonstrated regardless of the category of each hotel (in terms of (form or function).

Half of participants expressed feelings of familiarity with the exterior form of the three hotels and their different characteristics, whether they were working as hotels or not,

or have changed physically or not. The participants' familiarity with these hotels is because they used to see them, pass by them, and/or look at them every day. However, not all of the participants experienced an affinity to these hotels due to the different histories of hotels and/or the participants.

Accordingly, the data from the focus groups provided important insights about the emotional associations between the participants and the formal characteristics of the three selected hotels. The data also revealed three different categories of emotions: pleasure, sense of identity, and familiarity and intimacy. The emotional responses, in general, were associated with the exterior formal characteristics of the three hotels, spread between their designated values as representations of the place and their physical characteristics, with some mention of their functional characteristics.

5.3.4 Interpretations and Meanings of the Formal Characteristics of Fremantle's Traditional Hotel – Lived Space

The data from the three focus groups provided an insight into the broad categories of the participants' interpretations of the different formal characteristics of the three hotels. An analysis of the data revealed various meanings and values, which are presented in Table 5.6 according to their frequency.

Participants of the three focus groups, by consensus, agreed that the three hotels of Fremantle, and in particular, their exterior formal characteristics, are iconic and that these hotels are landmarks of Fremantle.

'Heritage' and 'old' were identified as the second most frequently mentioned terms, and relate to participants' interpretations of the values and meanings of the formal characteristics of the three hotels.

Table 5.6   Interpretations and Meanings Relating to the Formal Characteristics of Fremantle's Traditional Hotels.

Responses' frequency	Main characteristics	
Meanings and Values		
Most frequent	Iconic	The P&O is classic and gets a nice rhythm of balconies. It is very iconic. (Focus group two, 5th August 2015)
	Landmark	The Esplanade Hotel is a massive landmark, and it is an old building. (Focus group two, 5th August 2015)
Second most frequent	Heritage	Fremantle's hotels have that 'heritage feel'. (Focus group one, 6th July 2015)
	Old	The Esplanade Hotel is an old building. (Focus group two, 5th August 2015)

The outcome of the three focus groups regarding the values and meanings that emerge from interacting with the formal characteristics of Fremantle's hotels, and the emotional associations of the participants with these characteristics, provides a useful evidence base for more in-depth investigation. Given these preliminary results, the survey has highlighted the most significant aspects of focus group data as an introduction to more in-depth analysis which will be provided by contrasting this data with that collected during interviews. This will be discussed in the next chapter.

5.4   Chapter Summary

This chapter sets out the results from the three focus groups which provide a general base to answer the research question: how do the formal characteristics of traditional architecture contribute to a sense of place? The data have been analysed according to the objectives of the study, with indicative results highlighted. Specifically, the focus group data enabled the researcher to identify:

- The three hotels that participants valued the most within Fremantle.

- The broad formal characteristics of the three hotels that contributed to participants' sense of identity.

- The broad emotional responses that contributed to the development of participants' sense of place and interpretations of the formal characteristics of the three hotels.

The results from the three focus groups revealed that the exterior formal characteristics of the three hotels contributed the most to the participants' sense of place. These characteristics, particularly exterior physical characteristics, were found to be more significant than the exterior functional characteristics of the hotels. The results further revealed that the reason for this is connected to past events, experiences, forms, or memories that participants remember when observing these hotels, especially with respect to the traditional style of the hotels that represent the heritage values of the area (hotels as conceived space).

The preliminary data gathered through the focus groups and their interpretation also provided a broad basis for informing the survey and interview questions. The next chapter will address the most significant aspects of the relationship between the participants and the formal characteristics of the three hotels, and through analysis of survey and interview data, will explain the relationship between the most prominent formal characteristics of the three hotels, and participants' associated interpretations and emotional responses in more depth.

Chapter Six

SURVEY AND INTERVIEW RESULTS

6.1   Introduction

This chapter presents data from the survey and interviews regarding ways that community members perceive Fremantle's traditional hotels as lived experience under the umbrella of place identity. These data reveal how and what the formal characteristics of these hotels (perceived space) contribute to community members' sense of place through influencing their interpretations and emotional responses (lived space) within the context of representational space (conceived space) that is strongly defined as 'heritage' and 'historical' as demonstrated in Chapter Four. This chapter, thus, examines the ways that the formal characteristics of Fremantle's traditional hotels (physical, functional, and contextual) and the interpretations and emotional aspects of community members, relate to each other with respect to place identity.

As described in Chapter Three, the survey data were analysed using frequency analysis, which identified the most prominent formal characteristics of Fremantle's hotels and the associated interpretations and emotional responses from participants. Interview data were analysed using content and comparative analysis and major themes were identified. This chapter sets out the results for each of the three hotels collected from the survey and interviews, organised into two sections:

- Formal characteristics of hotels and their contribution to sense of place (perceived space).

- Interpretations and emotional responses of community members to hotels (lived space).

The two aspects of space (perceived and lived space) were discussed in the context that the traditional hotels of Fremantle have been designated as heritage (conceived space), as discussed in Chapter Five.

The discussion in the first of the two sections is structured so each hotel can be understood separately. The last of the two substantive sections highlights similarities and differences between the hotels. Following this, data collected from the survey are

presented. These data provide background information about the interview participants, and the most significant aspects of the relationship between the formal characteristics of the three hotels and community members' interpretations and emotional responses based on the data from the focus groups.

6.2 Survey Results

6.2.1 Background Information about Participants

The survey captured basic demographic information about participants to provide an insight into the representativeness of the sample. The survey also gave participants an opportunity to provide some initial insights into the most significant formal characteristics of traditional hotels based on their understandings of place identity and their emotional aspects.

As seen in Table 6.1 (below), 70% of participants were male and 30% female. Just over half were aged 55-64, with five males and no females under the age of 35.

Participants were also asked to provide information about their educational background and employment sector, as presented in Table 6.2. All participants had an undergraduate qualification and more than half had some type of post-graduate qualification. Also, perhaps reflecting the focus of the study, about one third of those who agreed to participate were in the field of architecture.

Finally, participants were asked to provide information about how long they have lived in Fremantle or neighbouring areas. As can be seen in Table 6.3, 18 participants have lived locally for more than 20 years, while only 3 people have lived locally for 5 years or less.

Table 6.1   Participant Age by Gender

Gender	Age				
	25-34	35-44	45-54	55-64	Total
Female	0	3	0	6	9
Male	5	3	3	10	21
Total	5	6	3	16	30

Note: No participants were aged 0-24 or 65+.

Table 6.2   Educational Attainment by Employment Sector

Employment Sector	Educational Attainment		
	Undergraduate	Postgraduate	Total
Architecture	2	7	9
Art/ Photography	1	2	3
Social Sciences	1	6	7
Health	1	1	2
Communications	1	0	1
Business and professional services	0	2	2
Mining	0	1	1
Engineering	1	0	1
Other	4	0	4
Total	11	19	30

Table 6.3   Age and Length of Residence in Fremantle and/or Surrounding Areas

Number of years resident	Participants' Age				
	25-34	34-44	45-54	55-64	Total
0-5 years	0	3	0	0	3
6-10 years	0	0	0	1	1
11-15 years	1	0	1	2	4
16-20 years	0	1	1	2	4
More than 20 years	3	3	1	11	18
Total	4	7	3	16	30

6.2.2   The Most Significant Formal Characteristics of Fremantle's Traditional Hotels

To identify how participants emotionally responded to the formal characteristics of Fremantle's traditional hotels, the survey asked participants about their connection to particular aspects of the three selected hotels' physical, functional, and contextual characteristics. Drawing on data from the focus groups, a list of the formal

characteristics of the hotels of Fremantle was developed. Participants were presented with this list and asked to indicate their level of emotional attachment on a 5-point Likert scale from 1 (no emotional attachment) to 5 (strong emotional attachment).

To gain an insight into why survey participants held strong emotional connections to various formal characteristics of these buildings, they were asked to consider and respond to a series of statements (shown in Table 6.4, 6.5, and Table 6.6 below) about the formal characteristics of the three hotels (the National Hotel, the P&O Hotel, and the Esplanade Hotel). The statements were developed using the findings (and descriptive terms) from the focus group. Table 6.4 to Table 6.6 present the results from the survey about participants' emotional connections to the formal characteristics of the three hotels of Fremantle.

Table 6.4 shows that an average of 90% of the respondents agreed about the significance of the formal characteristics of the National Hotel. The strong connection with the exterior physical characteristics of the hotel was identified by almost all the participants, which included the little details, decorative parts, materials, style, and size and proportion, etc. Less than the half of the respondents identified a strong connection with the functional settings of the hotel, including the interior activities. A strong emotional attachment was also recorded for the majority of participants with respect to the coherence between the formal characteristics of the hotel and surrounding buildings.

Table 6.4   Proportion of Participants Who Identified a Strong Emotional Connection to the Formal Characteristics of the National Hotel

The formal characteristics of the National hotel that influence the emotional responses of the participants	Number (N.) and Percentage (%) of survey participants who identified a strong emotional connection to the formal characteristics (physical)	
	N.	%
1. The physical characteristics		
The little details (for example, lines, curves, lattice work)	25	83
The decorative parts (for example, balconies or verandas, arches and columns, towers)	27	90
The material (for example, wood, limestone, red brick, stone)	28	93
The colour and painting	19	63
The style	29	97
The number of levels	23	77
The windows (including number, size and shapes)	20	67
The building shape	22	73
The size of the façade and its position in the streetscape	27	90
The entrance (including size, position and shape)	20	67
The shape of the façade	22	73
2. The functional characteristics		
Functional settings and interior activities	14	47
3. The contextual characteristics		
Coherence with surrounding buildings	26	87

Note: 30 participants completed this question on the survey

An average of 85% of the respondents identified a strong connection to the formal characteristics of the P&O Hotel, including the hotel's physical characteristics: little details, decorative parts, style, and size and proportion, etc. as shown in Table 6.5. Only a small number of participants experienced a strong connection with the functional settings and interior activities of the P&O Hotel. However, a strong connection was identified by almost all the participants with respect to the coherence between the hotel's formal characteristics and surrounding buildings.

Table 6.5   Proportion of Participants Who Identified a Strong Emotional Connection to the Formal Characteristics of the P&O Hotel

The formal characteristics of the P&O hotel that influence the emotional responses of the participants	Number (N.) and Percentage (%) of survey participants who identified a strong emotional connection to the formal characteristics (physical)	
	N.	%
1. The physical characteristics		
The little details (for example, lines, curves, lattice work)	24	80
The decorative parts (for example, balconies or verandas, arches and columns, towers)	26	87
The material (for example, wood, limestone, red brick, stone)	25	83
The colour and painting	17	57
The style	27	90
The number of levels	21	70
The windows (including number, size and shapes)	21	70
The building shape	20	67
The size of the façade and its position in the streetscape	25	83
The entrance (including size, position and shape)	15	50
The shape of the façade	21	70
2. The functional characteristics		
Functional settings and interior activities	3	10
3. The contextual characteristics		
Coherence between the formal characteristics of the hotel and surrounding buildings	28	93

Note: 30 participants completed this question on the survey

Data from the survey revealed that an average of 65% of the respondents reported a strong connection with the formal characteristics of the Esplanade Hotel (Table 6.6). This included a strong connection with the physical characteristics of the hotel including: little details, decorative parts, style, materials, building shape, etc. As shown in Table 6.6, less than the half of the respondents reported an emotional connection with the functional settings and interior activities of the hotel. Yet, a strong connection was identified by more than the half of the respondents regarding the coherence between the hotel and the surrounding buildings.

Table 6.6   Proportion of Participants Who Identified a Strong Emotional Connection to the Formal Characteristics of the Esplanade Hotel

The formal characteristics of the Esplanade hotel that influence the emotional responses of the participants	Number (N.) and Percentage (%) of survey participants who identified a strong emotional connection to the formal characteristics (physical)	
	N.	**%**
1. The physical characteristics		
The little details (for example, lines, curves, lattice work)	12	40
The decorative parts (for example, balconies or verandas, arches and columns, towers)	21	70
The material (for example, wood, limestone, red brick, stone)	14	47
The colour and painting	10	33
The style	20	67
The number of levels	15	30
The windows (including number, size and shapes)	12	40
The building shape	18	60
The size of the façade and its position in the streetscape	15	50
The entrance (including size, position and shape)	15	50
The shape of the façade	16	53
2. The functional characteristics		
Functional settings and interior activities	9	30
3. The contextual characteristics		
Coherence between the formal characteristics of the hotel and surrounding buildings	20	67

Note: 30 participants completed this question on the survey

The lists developed from the focus groups informed the emotional attachments of the participants to the formal characteristics of the three hotels of Fremantle. The lists were then re-structured based on the survey findings (as presented in Table 6.4 to Table 6.6) before being adopted to assist in setting up the framework for focusing on specific characteristics in the interviews analysis. This provided further insight into the most significant characteristics of the three selected hotels and the ways that they contribute to Fremantle's identity.

6.2.3   The Most Significant Interpretations of Participants Regarding the Formal Characteristics of Fremantle's Traditional Hotels

To examine how participants emotionally interpreted the formal characteristics of Fremantle's traditional hotels, the survey asked participants about their connection to

particular values and meanings. Drawing from the data collected through the focus groups, a list of values and meanings was developed. Participants were presented with the list and asked to indicate their level of agreement on a 5-point Likert scale from 1 (no emotional attachment) to 5 (strong emotional attachment). Table 6.7 to Table 6.9 identify the emotional connections of the participants' to the values and meanings applied to the formal characteristics of the three hotels of Fremantle.

Table 6.7 demonstrates that the majority of the participants agreed that the National Hotel was iconic and a landmark of Fremantle. Participants also strongly agreed that the heritage value of the National Hotel was a significant factor in determining their emotional response to the building.

Table 6.7   Values and Meanings of the formal characteristics of the National Hotel that Informed Participants' Emotional Responses to the Hotel

Values and meanings of the formal characteristics of the National Hotel	Number (N.) and Percentage (%) of survey participants who identified an emotional connection to the values and meanings of the hotel's formal characteristics	
	N.	%
Iconic	23	77
A landmark	26	87
Heritage	26	87
Old	15	50

Note: 30 participants completed this question on the survey

The majority of participants (approximately 90%) agreed that their strong emotional connection to the P&O Hotel was due to it being a heritage listed building (Table 6.8). Around two-thirds of the participants identified a strong emotional connection to the age ('old' value) of the hotel. A strong emotional connection to the hotel's 'iconic' and 'landmark' values was also identified by over half of the participants.

Table 6.8   Values and Meanings of the formal characteristics of the P&O Hotel that Informed Participants' Emotional Responses to the Hotel

The values and meanings of the formal characteristics of the P&O Hotel	Number (N.) and Percentage (%) of survey participants who identified an emotional connection to the values and meanings of the hotel's formal characteristics	
	N.	%
Iconic	18	60
A landmark	18	60
Heritage	26	87
Old	21	70

Note: 30 participants completed this question on the survey

Regarding the Esplanade Hotel, an average of 60% of the respondents (Table 6.9), strongly agreed that the values and meanings emerged from interacting with the formal characteristics of the hotel which in turn informed their emotional connection to it. 25 participants identified a strong emotional connection to the hotel as a landmark, although only 17 identified an emotional connection to the hotel's 'iconic' value.

Table 6.9   Values and Meanings of the formal characteristics of the Esplanade Hotel that Informed Participants' Emotional Responses to the Hotel

The values and meanings of the formal characteristics of the Esplanade Hotel	Number (N.) and Percentage (%) of survey participants who identified an emotional connection to the values and meanings of the hotel's formal characteristics	
	N.	%
Iconic	17	57
A landmark	25	83
Heritage	16	53
Old	12	40

Note: 30 participants completed this question on the survey

The data from the survey revealed that the values and meanings associated with the formal characteristics of each of the three hotels informed participants' emotional responses to these hotels. This finding is further investigated in the following section which examines interview data.

6.3   Interviews Results: Research Questions

6.3.1   Interview Opinions on the Formal Characteristics of Fremantle's Traditional Hotels - Perceived Space

6.3.1.1   Formal Characteristics of the National Hotel - Perceived Space

Interviewees were asked for their opinions on the physical characteristics of the National Hotel with respect to place identity. Overall responses to this question were strong, as the majority of interviewees said that all external physical characteristics of the National Hotel relate to their understanding of Fremantle's identity. Specifically, 24 interviewees agreed on the significance of exterior physical characteristics of the National Hotel, including the little details, decorative parts, materials, colours, number of levels, windows, corner shape, size/proportions, and the general shape. Interestingly, the little details, decorative parts, and the materials were observed to be the most representative aspects of Fremantle's identity. According to one interviewee:

> The details are very important; they are the key I think. (Interviews, 1st December 2015)

Similarly, another interviewee stated:

> The decorative details are often specific to this type and period of architecture. They are attractive, even noticeable. (Interviews, 26th November 2015)

Neither the roof nor the hotel's symmetry was viewed as important by the respondents. Some interviewees noted the significance of the lattice work within the little details, verandas within the decorative parts, brickworks within the materials, and number of levels. One individual highlighted that the original limestone was important, while another referred to the significance of the verandas commenting:

> I think verandas fit the historical development of Fremantle a little bit better. (Interviews, 26th November 2015)

Most of the interviewees, thus, valued most of the exterior physical characteristics of the National Hotel as being significant to understand place identity, focusing on lattice work, verandas, brickworks, and number of levels.

Contrary to expectations (as informed by the literature review); overall, this study did not find that the interior physical characteristics of the National Hotel have made a significant contribution to Fremantle's identity. However, six interviewees did agree

that the interior physical characteristics of the National Hotel were significant to Fremantle's identity, in particular, the style of the interior. As one interviewee stated:

> The interior has been re-shaped. It creates a different feeling inside. This is a Victorian building on the outside; you cannot have a Victorian interior. It just doesn't work because these things are working in a different way. (Interviews, 30th November 2015)

Another interviewee stated that:

> They have kept the style of the outside in the inside. There is a satisfactory appreciation of the character of Victorian design, which has been carried into the interior of the National Hotel. (Interviews, 23rd October 2015)

Accordingly, there was no significant evidence that the interior physical characteristics of the National Hotel influence the emotional responses of most interviewees.

The data concerning the physical characteristics of the National Hotel, thus, demonstrates an exterior physical interaction between these characteristics and community members. This might be related to preserving the exterior of this hotel at the expense of the many modifications applied to its interior.

The functional characteristics of the National Hotel were discussed by almost half of the interviewees who had different points of view. Some of them agreed that the functional settings and activities of the hotel contribute to the overall experience the hotel provides. As one interviewee stated:

> The inside reflects the outside in this particular hotel. The owner has taken a lot of effort to make sure that when you go into it, you get the same experience that you get when you are standing outside; the same experience inside as how it used to be. (Interviews, 1st December 2015)

Other interviewees pointed out changes to the function and activities that used to occur inside the hotel. For instance, one interviewee stated:

> They have added extra functions into it while retaining that look. (Interviews, 23rd October 2015)

Similarly, another interviewee highlighted changes to the functional settings and activities of the hotel, and the way that this impacted their associations, stating that:

> It has character on the outside but not on the inside. The interior has a character different from the exterior…The inside is a big anti-space with different levels and few windows and that is fine, but it is not very beautiful. There is no

atmosphere inside the building. So, it is a very disappointing building. The interior design is very disappointing. (Interviews, 27th November 2015)

Thus, data concerning the functional characteristics of the National hotel was overall, inconsistent, although a small number of interviewees did share similar views on certain aspects. A possible explanation for these contradictory responses might be related to the modernization of the hotel's interior, which has led to some disconnect between the hotel's modern interior and its exterior which retains a traditional style.

Contextual characteristics are the third aspect of perceived space that was discussed by a considerable number of interviewees. More than two-thirds of them agreed that the coherence between the exterior characteristics of the National Hotel and the surrounding buildings and streetscape, and in particular, the Victorian style, contributes to Fremantle's identity. Only three interviewees remarked on the hotel's coherence with its natural surroundings. As one interviewee stated:

> If you look at the location of that building, it is located in the West End of Fremantle, and if you have to look at all the buildings around that area, they are mainly built up around the same period like back in the late 1800s. If this building would be sitting in the middle of a normal suburb, it would look out of the place because these buildings are sitting with other similar buildings. It is like a collection. You have all the connections with other buildings. (Interviews, 27th November 2015)

However, a small number of interviewees disagreed about the relationship between the hotel and the context. Two interviewees highlighted the incoherence between the exterior of the National Hotel and its context with respect to size and orientation since the hotel is taller than neighbouring buildings and has a different orientation which is related to its location at the intersection of two streets.

Together, data on contextual characteristics has provided important insights into the visual experience of interviewees associated with the traditional streetscape that represents a particular period of Fremantle's history.

6.3.1.2   Formal Characteristics of the P&O Hotel - Perceived Space

The exterior physical characteristics of the P&O Hotel were identified by the majority of the interviewees as a significant part of Fremantle's identity. 24 of the interviewees said that most of the exterior characteristics of the hotel were highly significant, such

as little details, decorative parts, materials and brickworks. For example, one resident highlighted the significance of little details, stating:

> The little details around the windows of the P&O Hotel are magnificent. You do not see them in any other buildings nowadays. They are important. (Interviews, 19th November 2015)

Another interviewee highlighted the significance of the decorative parts in terms of Fremantle's identity:

> The decorative parts, this again reminds me of the past. The modern verandas of the P&O Hotel, of course destroyed a little bit, but the top details, the round towers, not only the roof lines, create this outstanding scene. These parts are functional and have windows and they are not just decorative. (27th November 2015)

Revealing how the materials of the P&O Hotel's exterior built form can influence people's emotional responses; one interviewee stated:

> The materials on lots of the old buildings feel safer than glass walls or concrete walls. It is easy to relax in them because it feels a little calmer. (Interviews, 14th December 2015)

These results have shown that the exterior physical characteristics of the P&O Hotel are mostly significant for almost all the interviewees.

Interview data also revealed that the interior physical characteristics of the P&O Hotel had no significant influence on most interviewees' sense of place. However, the interior decorative parts, specifically their traditional style, were identified as significant by three interviewees, one of whom stated:

> The inside apparently is still very much like it was in the old days. It is in keeping with heritage style. (Interviews, 23rd October 2015)

Another of these interviewees pointed out the traditional wooden staircase as a reflection of the traditional style of the hotel's exterior when stating:

> The inside fits well with the outside, quite well from the top to downstairs. (Interviews 27th November 2015)

In summary, only a small number of interviewees believe there is coherence between the interior and exterior functional characteristics of the hotel. This is due to the modified function of the hotel that has prevented people from using it as they used to. Also, interviewees' evaluations were mainly 'hypothetical' as the interviewees had no

access to the hotel. However, this lack of access has not completely restricted people's interaction with the hotel. One interviewee discussed the exterior functional settings and activities of the hotel, and highlighted a positive correlation between the function and the classical style of the verandas when stating:

> Verandas, they make the building different. You can walk comfortably under them because they keep away the sun. So, they are practical, they are important and [they are] classic. (Interviews 2015)

In terms of the contextual characteristics of the P&O Hotel, most of interviewees agreed on the coherence between the hotel and its traditional location, with one interviewee stating:

> It is not trying to tell a different story to be different and it is not a mistake. It is not like somebody did something wrong there. It was very carefully done by a good architect hundreds of years ago. It does fit very well. (Interviews, 9th October 2015)

These interviewees suggested that this relationship is strong and well suited in terms of the physical characteristics of the hotel and surrounding buildings. As one interviewee stated:

> I would say 'yes'; it does fit because nearby buildings are heritage buildings, it is in that area where all the buildings are the same, and because of the heritage qualities, history and the interesting features of the buildings. (Interviews 2015)

Another interviewee stated:

> In a way, the P&O Hotel belongs to the street scape, because these kind of hotels are specifically designed to sit on corners, so the architecture is created in such a way that they look so nice, whether you look at them from this street or that street or the crossing. So, I think that's why it fits. (Interviews, 27th November 2015)

Because all of the surrounding buildings where the P&O Hotel is located are architectural designed heritage buildings, no significant correlation was evidenced between the hotel and any modern buildings or natural surroundings. Together, these results provide valuable insights into the relationship between the P&O Hotel and surrounding buildings in terms of the coherence between their exterior characteristics. These results are due to the fact that the exterior features of the hotel and the surrounding built environment were constructed during the same period and are a valuable reminder of Fremantle's past and some of the different communities that have lived there.

Data provided by interviewees about the formal characteristics of the P&O Hotel as perceived space signify a real love for the building and highlight how it stirs their emotions and brings up old memories, particularly since the hotel has been converted to a different function.

6.3.1.3 Formal Characteristics of the Esplanade Hotel - Perceived Space

Most interviewees agreed that the exterior physical characteristics of the Esplanade Hotel were a significant part of Fremantle's identity, particularly the traditional design of the little details and the windows of the hotel. One interviewee referred to the signage of the hotel as being a particularly important aspect of the hotel:

> The little details, they are all important. Remove the signage and I do not know what that building is. (Interviews, 23rd October 2015)

Another interviewee highlighted that the windows' design worked as a reminder of the past:

> The windows look really nice and they just seem to bring back the past. (Interviews, 23rd October 2015)

A number of interviewees also discussed the importance of other exterior physical characteristics, such as decorative parts, location, and general shape. One-third of interviewees for example, highlighted their connection to the traditional tower of the hotel. As one interviewee stated:

> We have a tower here, really nice on the corner there. You know, it guides the eye. It's something very nice. It fits into the overall streetscape very well. I think that's something to be acknowledged. (Interviews, 27th October 2015)

However, a few interviewees disagreed about the way that the exterior physical characteristics of the hotel influence their associations with it. For instance, one interviewee stated:

> What I am saying here is that the shape of the facade in general; they do not really understand the way that Victorian buildings were built, and they have tried to update what was happening there. They have tried to do the same sort of thing without understanding what the underlying principle is. So, it would probably have been better if they understood it, and then applied it in a modern manner, rather than trying to do something that looks authentic without understanding what the original was intended to look like. So, it would be

better, I think, if they had done something quite modern that is based on the original principle; that would have worked a lot better. (Interviews, 30th November 2015)

Similarly, another interviewee discussed the negative impacts of the exterior colour and size of the hotel on their association, commenting:

Not seeing the details because it is so big, so it is not so obvious; you do not notice all the intricacies. You do not recognize all the intricacies as well because it is all white. (Interviews, 14th December 2015)

Contradictions in the data above are not considerable as the majority of interviewees agreed that almost all of the exterior characteristics of the Esplanade Hotel contribute to their sense of place. These contradictions may have something to do with the exterior physical characteristics of the hotel that brought up memories for some participants or contribute to the hotel's status as a landmark for reasons related to its size or location. This suggests that a strong association was identified by most of the interviewees with the exterior characteristics of the Esplanade Hotel despite the many modifications it has undergone.

Only a few interviewees indicated that the interior physical characteristics of the hotel made a significant contribution to Fremantle's identity. These characteristics are the decoration applied to internal window frames, materials, and colour. As one participant stated:

The decoration of the hotel really refers to the past and history. (Interviews, 27th November 2015)

These results suggest that interviewees' responses were influenced by the distinctive changes applied to the hotel's interior.

In summary, the exterior physical characteristics of the Esplanade Hotel were considered more valuable than the interior characteristics by most interviewees. These interviewees also highlighted that the modernization of the hotel's interior had led to a disconnect with the hotel's exterior.

No significant correlations were identified in regard to the functional characteristics of The Esplanade Hotel and place identity. As one participant stated:

There is nothing from the pub that reflects its history. It has been modernized too much inside. (Interviews, 21st December 2015)

This disconnection with the hotel's functional settings and activities may also contribute to a sense of alienation due to the many modifications applied to the interior of the hotel.

Regarding contextual characteristics, almost half of the respondents agreed that there is an acceptable level of coherence between the exterior physical characteristics of the Esplanade Hotel and surrounding traditional buildings. As one interviewee stated:

> It fits with the old buildings. It is another one of those buildings that if you got rid of it, it will completely change the face of Fremantle. In the wide western conservation area, I think it fits in quite well. (Interviews, 14th December 2015)

Another interviewee stated:

> It fits with the surroundings, including those buildings that have heritage and historical features. (Interviews, 21st December 2015)

Eight interviewees suggested that the hotel also had coherence with the nearby park, Esplanade Park, in terms of the hotel's location. As one participant commented:

> It does fit especially well with the park; when you walk in the park. And they have added several exterior spaces outside the building, so it does fit well. (Interviews, 5th October 2015)

A small number of interviewees do believe there is a lack of coherence between the physical characteristics of the Esplanade Hotel and its surroundings. For instance, one interviewee stated:

> It does not overwhelm its surroundings. I do not think it overwhelms the street scape because it has, you know, the lighter colour. (Interviews, 21st December 2015)

Similarly, another interviewee stated:

> The white washing on these walls and the predominant use of wood on the verandas, I feel clashes a little bit. (Interviews, 27th October 2015)

Overall, the results concerning contextual characteristics indicated that the coherence between the Esplanade Hotel and the surrounding traditional built form and natural landscape contributed to an acceptable level of sense of identity for almost half of the interviewees. These results could be attributed to form over function, as the traditional style allows for more consistency with traditional buildings. They could also be attributed to the hotel's position in front of one of the city's main parks, which may help stimulate old memories.

6.3.2 Interviews Analysis: Interpretations and Emotional Responses Associated with the Formal Characteristics of Fremantle's Traditional Hotels - Lived Space

Interview data were analysed to assess how the interpretations and emotional responses of interviewees were related to the formal characteristics of the three case study hotels with respect to place identity. This addresses the relationship between the two spaces of Lefebvre (perceived and lived space) within Fremantle's hotels designated as heritage (conceived space).

Interview participants were asked to identify their values and meanings, and emotional responses, regarding each aspect of the three hotels of Fremantle (physical, functional, and contextual characteristics). They were provided with examples of values and emotions that were elaborated on using focus group data (Table 5.2 and Table 5.3). Additionally, interviewees were asked to identify any 'new' values and emotional responses that had not been identified in the focus groups.

6.3.2.1 Interpretations and Emotional Responses Associated with the Formal Characteristics of the National Hotel - Lived Space

In terms of the formal characteristics of the National Hotel, the majority of interviewees described the hotel as 'heritage', 'old', 'iconic', or as a 'landmark'. 29 participants agreed that the National Hotel is an iconic part of Fremantle. For instance, one interviewee stated:

> I think it became iconic in the sense that…the other ones were all knocked down. (Interviews, 27th November 2015)

Highlighting the importance of the exterior characteristics of the hotel; one interviewee stated:

> Everyone knows where the National Hotel is. It is on the corner of two main streets (Interviews, 1st December 2015)

There was no consistent pattern in the way that participants emotionally associated with the values and meanings that emerged from their interaction with the exterior physical characteristics of the National Hotel. However, it was found that almost one-third of interviewees developed a strong sense of identity with these characteristics.

They appreciated that the hotel is both a heritage and landmark building. For example, one interviewee stated:

> I think it is appreciation. That is my emotional feeling; appreciation for the values of the building as a heritage building. (Interviews, 14th October 2015)

Similarly, another interviewee stated:

> It dominates that intersection…when look at it from the street you can see it; it is a landmark. (Interviews, 1st December 2015)

Thus, the interviewees' interpretations and understandings of the way that the formal characteristics of the National Hotel contribute to place identity are related to the fact that the National Hotel's exterior physical characteristics have been retained and they contribute to multiple layers of values, including 'heritage', 'old', 'iconic', and 'landmark', which help define Fremantle's identity.

With respect to the emotional responses of interviewees regarding the formal characteristics of the National Hotel; overall, there was no clear evidence that its exterior characteristics influenced the emotional aspects of all interviewees. However, strong emotional associations were expressed by some interviewees who said that they were very connected to the exterior physical features of the hotel. For example, one interviewee stated:

> I think the National Hotel has more detail; the windows and doors, the old limestone there, the little details and the decorative parts. That is how I felt when I came into Fremantle the first time and that is how I feel now. If I go away on holiday and come back, I just love to look at these [buildings], even if I do not go in. (Interviews, 19th November 2015)

Just over one-third of the interviewees reported strong feelings of a sense of identity in regard to most of the exterior physical characteristics of the hotel. More specifically, they reported high levels of 'satisfaction', 'nostalgia', 'pride', and 'belonging' in regard to almost all of the exterior features including little details, decorative parts, number of levels, style, materials, and size of the hotel. For example, one interviewee stated:

> The National Hotel, to me; all the physical elements are part of the whole. It is like so many hotels, it is part of the unique style of hotels in Western Australia. It is all of those elements that I have rated very highly, all part of the whole to me. Because it is just such an exquisite example of this era, they make me feel

happy. I am satisfied by them and a take breath of pleasure when looking at them, and I feel pride too, and I feel nostalgia, and I feel belonging. (Interviews, 21st December 2015)

Only a few interviewees reported a strong sense of identity regarding the way that the interior physical characteristics of the National Hotel influenced their emotional responses. 'Appreciation' and 'nostalgia' were reported regarding the decorative parts, style, design, and interior furniture of the hotel. As one interviewee stated:

There is a satisfactory appreciation of the character of the Victorian design carried into the interior. (Interviews, 4th December 2015)

However, one interviewee expressed dissatisfaction about the interior characteristics of the National Hotel, stating:

Some of them do. The ceilings; they reflect the building and the time, and the furniture reflects the Victorian period. Some of them I didn't like [such as] all these pictures over the wall; but that's how I feel about it. (Interviews, 22nd December 2015)

The strong emotional associations discussed above highlight that less than half of the interviewees were strongly attached to the exterior physical characteristics of the National Hotel. They did however identify a strong sense of identity based on a real love for the hotel, and they love to see all of its preserved physical characteristics when looking at the exterior appearance of the hotel. The interview data also revealed a strong sense of identity with the hotel's interior physical characteristics by a small number of interviewees. These interviewees accept the many alterations that have been applied to the interior features of the hotel.

When interviewees were asked about the emotions that they experience regarding the functional characteristics of the National Hotel; the majority did not believe it to be of significance to Fremantle's identity. One participant highlighted 'intimacy' and 'familiarity' emotional associations with the exterior functional settings and activities of the hotel, stating:

I have not actually been inside it since it was renovated. I have sat outside it and I have found it is relaxing and interesting outside. (Interviews, 21st December 2015)

Another interviewee however, revealed a strong sense of identity with the interior functional settings and activities of the hotel, stating:

> For me the inside does not look like it did when I was a child. You know, when they remodel it they change the inside completely. When walking there now, I have no connection to it. There is some nostalgia. That was very specific for me, because I can remember what it looked like (Interviews, 27th November 2015)

A small number of interviewees expressed emotions of pleasure when discussing the interior functional settings and activities of the hotel. As one interviewee stated:

> I think they have done a good job remodelling it…people are using spaces in pubs differently now than they did 50 years ago. So, the space needs to be different. (Interviews, 27th November 2015)

Similarly, another participant stated:

> I like the way they have done the inside. They have added extra functions to it while still retaining that look. So, I think they have been very conscious of its original form. (Interviews, 23rd October 2015)

In summary, the data highlights contradictory points of view regarding the significance of the functional characteristics of the National Hotel to place identity, and more specifically, between the functional characteristics of the hotel's interior and exterior. This is due to the many changes applied to the interior functional spaces and activities which have led to a sense of disconnection for some, and feelings of pleasure for those who have accepted these changes.

Most interviewees reported low levels of emotional attachment to the contextual characteristics that influence the formal characteristics of the National Hotel. However, a small number of participants expressed a strong sense of identity in regard to the coherence between the exterior physical characteristics of the hotel and surrounding buildings. For example, one interviewee stated:

> Respect, appreciation, nostalgia: if this building was sitting in the middle of a normal suburb, it would look out of the place. But here it doesn't because it is located next to similar buildings. (Interviews, 1st December 2015)

This view was echoed another interviewee who experienced a strong sense of identity, intimacy and familiarity with the exterior features of the hotel; stating:

> So, it is certainly interesting. It certainly gives you a sense of direction, gives you a sense of pride because there is something you can look at, something which is still there. (Interviews, 9th October 2015)

Another interviewee stated:

> The inside looks super clean, and this is weird. Like a mix of industrial interior
> design, with some heritage stuff. (Interviews, 14th October 2015)

These results provide an insight into emotional responses regarding the contextual relationship between the National Hotel and its surroundings. Importantly, the exterior traditional architectural features of the hotel have been maintained physically, and participants regard this as particularly important for their connections to the traditional style of Fremantle's streetscape.

6.3.2.2 Interpretations and Emotional Responses Associated with the Formal Characteristics of the P&O Hotel - Lived Space

When interviewees were asked about their interpretations of the formal characteristics of the P&O Hotel, its heritage and old values were agreed on by all of the interviewees. As one interviewee highlighted:

> Because again, not a lot of the original buildings of Fremantle have survived,
> but the P&O Hotel represents the gold boom period around the turn of the
> century. It was not destroyed. It was not burned down. (Interviews 14th
> December 2015)

Similarly, another interviewee stated:

> This is a heritage building. It is over one hundred years old, and that makes it
> attractive. (Interviews, 21st December 2015)

Of the 30 interviewees, almost all agreed that the P&O Hotel is iconic and a landmark, which makes it a significant part of Fremantle's identity. As one interviewee stated:

> The P&O Hotel is iconic, because it is a symbolic and memorable. (Interviews,
> 16th November 2015)

Only one-third of interviewees indicated that they held positive emotional connections to the values addressed above. Of these participants; some noted that the exterior features of the hotel helped these values to emerge, and stimulated their emotions. For example, interviewees reported strong feelings of nostalgia in regard to the heritage values of the exterior physical characteristics of the hotel. As one interviewee stated:

> I am more connected to the values of this hotel, and Notre Dame. So, thinking
> back to, as you know, kind of the working class and this hotel, I suppose; that
> is nostalgia. (Interviews, 23rd October 2015)

Interestingly, one interviewee related their nostalgic feelings to their childhood memories when stating:

> I would choose nostalgia, because it is similar to buildings in my childhood, you know, the Victorian style and they have similar heritage values. When I first came to Australia I used to spend a lot of time in Fremantle, [so it] reminds me of when I was a little bit younger; nearly thirty years ago. (Interviews, 26th October 2015)

Another interviewee expressed nostalgia in terms of the history of the place, stating:

> It reminds you of the roots of the old settlers. It is all kinds of things that constantly come back to you in Fremantle. It is the old buildings and the heritage site. It is the constant reference to the first settlers and how these people started to come in and construct these early buildings; the most magnificent buildings. (Interviews, 27th November 2015)

Taken together, these results reveal that there is a strong sense of identity for one-third of the interviewees based on the values applied by them to the exterior physical characteristics of the P&O Hotel. The meanings and values that emerged from this interaction demonstrate that this particular hotel still sustains its original values even though it has a much different function now. It seems plausible that these results are due to the hotel having been designated heritage as a conceived space, the history of the area having been designated as a heritage precinct, and the interaction between the hotel and the heritage precinct.

Almost all the exterior physical characteristics of the P&O Hotel motivated strong emotional responses in one-third of interviewees who expressed a strong sense of identity, and intimacy and familiarity with the little details, decorative parts, materials, size and proportion, and traditional style. For example, one interviewee stated:

> I find the P&O Hotel interesting, and hopefully it is safe now. I certainly have an appreciation for it and it belongs there. It has always been there. These responses are about the whole building from the outside. (Interviews, 21st December 2015)

Similarly, another interviewee stated:

> So, there is a Freo style that has got the arches as well as colour brick there. So, I respect that. It has been kept the way that it has always been, even though it has been changed for a different purpose. On the outside they have not

stripped back, and it is quite charming, so I suppose that would be relaxing. (Interviews, 23rd October 2015)

Another interviewee stated:

I think they have done a beautiful job restoring it. I have never been inside it, so it will be hard to say anything about it, but my emotional connection with the exterior is relaxing. I think the architecture is terrific and it has been restored beautifully; all the stuff like the arches and the gable. (Interviews, 2nd December 2015)

Conversely, a small number of interviewees said they were uninterested / uninspired by the exterior of the P&O, with one interviewee stating:

Also, you find other bits like the dome are missing and the juxtaposition with the signage of Notre Dame; that is uninteresting. (Interviews 2015)

In summary, the exterior physical characteristics of the P&O Hotel provoked a strong sense of identity and emotions of intimacy and familiarity in less than half of the interviewees, while negative feelings were expressed by a small number of participants. The reason for these different emotional associations is due to the duality (form/function) of the hotel. Restoration of the hotel's exterior using minor modifications has contributed to sustaining the traditional style and design of the hotel, its coherence with the surrounding (traditional) context, and their associated values and memories.

Most interviewees revealed that the interior physical characteristics of the hotel had a minor effect on their emotions, and they were uninterested in talking about the interior. For example, one interviewee stated:

No relationship with the interior. I did not see any photos, but it would not matter anyway. My appreciation of the building does not relate to its interior – which I imagine and expect has been retrofitted for modern usage. (Interviews, 11th December 2015)

Similarly, another interviewee stated:

This building represents to me: inaccessibility. It is a sad hotel. There is sadness about it. (Interviews, 23rd October 2015)

Only one interviewee reported a sense of belonging to the interior characteristics of the building. This was for reasons relating to old memories:

The physical aspects, they are pretty for me because I took classes in that building, so I have kind of a connection to it; a sense of belonging. (Interviews, 23rd October 2015)

To sum up, changing the interior functional settings and activities of the P & O Hotel has contributed to a feeling of alienation for almost all of the interviewees.

A number of the participants did not note the significance of the functional characteristics of the P&O Hotel in terms of influencing their emotional associations. As one interviewee stated:

It does not really apply because there is no relation with the outside; there is no access by the public. (Interviews, 23rd October 2015)

The limited emotional attachment by almost all of the interviewees to the interior functional characteristics of the P&O Hotel was mainly due to the restricted access the public have to the hotel since it was converted to a space for exclusive use by Notre Dame University.

Although overall emotional responses regarding the contextual characteristics of the P&O Hotel highlighted slight attachments, appreciation and nostalgia were reported with respect to the coherence between the exetrior formal characteristics of the hotel and surrounding buidlings by a quarter of interviewees. As one interviewee stated:

Why? Because it is part of the surrounding heritage buildings, and in a way it belongs to the street scape. It really goes well with the other buildings. The fact they were all built in the same period and that they have the same sense of time and place in that whole street; in that whole area. That is why these buildings all work really well because they have a real sense of place and a real sense of time that makes you aware that you are almost walking into the past, and that makes them special. (Interviews, 27th November 2015)

These results reveal that a small group of interviewees have a strong emotional connection to the contextual characteristics of the P&O Hotel. These associations can be explained by the coherence of the hotel's traditional style with surrounding buildings, which reflects a prominent period of Fremantle's development despite changes to the function of the hotel.

6.3.2.3 Interpretations and Emotional Responses Associated with the Formal Characteristics of the Esplanade Hotel - Lived Space

Most of the interpretations applied to the Esplanade Hotel by the majority of interviewees highlighted how it is representative of Fremantle's identity. 27 interviewees confirmed that this hotel is a distinctive landmark and iconic feature of Fremantle. The positive responses regarding the hotel's values mainly correlated with the exterior physical characteristics of the hotel. For example, one interviewee commented on the location of the hotel and how it contributes to the hotel being one of Fremantle's landmarks they went on to state.

> It kind of represents something classic and iconic. Iconic is probably the right word because of its position. It is an iconic image of Fremantle. (Interviews, 26th October 2015)

Another participant agreed interviewee highlighted that the size of the hotel contributes to making it a landmark, stating:

> Because of its location and size in West Fremantle, you can sort of use it as a landmark if you are trying to direct people into the area. (Interviews, 21st December 2015)

Despite the significant modifications applied to the Esplanade Hotel, the interview data suggests that a considerable number of interviewees have interpreted the Esplanade Hotel as 'heritage' and 'old', and have developed a strong sense of identity with it because of the most prominent exterior characteristics of the hotel. This includes the hotel's size, location, and traditional style that has made the hotel a landmark and iconic feature of the city that reminds people of past memories and the history of the place.

Only a few interviewees discussed their interpretations of the values and meanings of the hotel's interior physical characteristics. More specifically, 'heritage' and 'old' values were highlighted by two interviewees; one of whom stated:

> The history of the place makes that connection, and also for the people. You know, it makes that connection to the past. (Interviews, 27th November 2015)

A strong sense of identity also was reported by an interviewee who acknowledged the role of the hotel's interior designated as heritage (conceived space) in their emotional response:

> That is just an acknowledgment of our history and the heritage values of that building. That is a very respectful change by the owners and the developers and I think the interior works very well with the exterior. (Interviews 2015)

In contrast to previous quotes, one interviewee expressed their emotional association with the interior physical characteristics, stating:

> The interior is so new, and inauthentic feeling and values are inherent in this style of hotel. It is not representative of traditional Fremantle heritage and values. (Interviews, 26th November 2015)

Thus, values attributed to the interior physical characteristics of the Esplanade Hotel by a small number of participants highlighted the lack of representation of place identity.

Overall, the exterior physical characteristics of the Esplanade Hotel had no strong influence on the emotional responses of the majority of the interviewees. For one quarter of participants though, 'appreciation', 'nostalgia', and 'interesting' were expressed in regard to the hotel's exterior characteristics. For example, appreciation was expressed by one interviewee in regard to the size and proportion, and style of the hotel:

> I think it is the style of the building that I really find to be iconic, and I like it because it is beautiful. Yes, 'appreciation' would be my emotional response. (Interviews, 27th November 2015)

One interviewee was interested in the exterior decorative parts, and the colour of the building from outside, stating:

> This hotel is more interesting because it has certain features like verandas, arches and columns. (Interviews, 17th November 2015)

Another participant expressed feelings of nostalgia in regard to the exterior physical characteristics of the hotel when stating:

> I think it looks more sort of late Victorian, but I do not think it was very sensitively done. So, lots of details bother me, the windows' treatment, you know, the signage. I think the Lattice work is not in keeping with its period. Generally, it is sort of has a nostalgic sense, but I do not think it is a good example of that sort of period's hotels. (Interviews, 16th November 2015)

However, some interviewees revealed that they were un-interested in the exterior characteristics of the hotel. For instance, one interviewee stated:

> I think it is not as Victorian in style as the National hotel, as it has been too adjusted. It does not look authentic to me. (Interviews, 21st December 2015)

Some did note a few physical characteristics of the interior as being significant, with one interviewee stating:

> These mirrors and these beautiful ages on them, they sort of tell a story of the harbour that you can see outside of the window, or you should be able to see…or you have seen as you are walking to the hotel. So, people are drawn in; that might give you a feeling of security and appreciation and relaxing. (Interviews, 23rd October 2015)

The emotional associations with the exterior physical characteristics of the Esplanade Hotel, thus, were only strongly identified by a small number of participants, in particular, the sense of identity.

Examining further factors that underpinned emotional responses with respect to the interior physical characteristics of the hotel, one interviewee highlighted the role of the designated interior as representative of space (conceived space) on their emotional attachment:

> They have kept the vertical lines; I appreciate that high and big skylight that brings the light in, which is quite hidden from the outside. Then, at the same time, there are beautiful internal details that really almost look nostalgic and are a way of going back to the past and bridge the old building in two ways. They bridge the modern foyer that is actually quite complementary to the building, but they also continue the old heritage feeling of the building, like digging a spot in the inside that you actually can see the foundation of the building which is really special. (Interviews, 27th November 2015)

The interview data revealed that emotions associated with a sense of identity were evoked in only a few of the interviewees in response to the interior physical characteristics of the Esplanade Hotel, and the ways that they contribute to Fremantle's identity.

These results provide a valuable insight into the way that physical modifications of traditional hotels impact people's sense of identity. Despite the Esplanade hotel being marketed as one of Fremantle's landmarks, the many changes applied to the exterior

and interior appearance of the hotel, which was characterised as modern and not representative of Fremantle's identity, has meant that only a few interviewees confirmed an emotional attachment to the hotel.

In terms of the functional characteristics of the Esplanade Hotel, only a small number of interviewees addressed their attachment to the hotel's functional settings and activities. These interviewees expressed a strong sense of identity in regard to the function of the hotel, with one of them stating:

> It is very important that people appreciate the interior, and it is not just the authenticity of the interior and the quality of the interior and how it has been maintained and used, but also things like the access to it. (Interviews, 9th October 2015)

Clearly, this result relates to the hotel's original function that has been maintained and has allowed continuous access by community members over time.

Although emotional attachments between the interviewees and the contextual characteristics were insignificant, a quarter of the participants did express a strong sense of identity in regard to the coherence between the exterior physical characteristics of the Esplanade Hotel and the surrounding traditional buildings. As one interviewee stated:

> People associate them so strongly with the streetscape, with the place, but that is what buildings do when they have been around for a long time. I think they are looked at all the time and people cannot imagine their life without them. (Interviews, 14th December 2015)

Thus, a sense of identity represented the main emotional connection for by some participants with respect to the relationship between the exterior physical characteristics of the hotel and surrounding buildings, which interviewees see as representing the important history of the area.

6.4   Interviews Insight into Fremantle's Hotels

The interview data provided valuable insights into how people interpret and associate with Fremantle's traditional hotels emotionally, and also, more importantly, with the hotels' formal characteristics. Interview data also provided a valuable insight into heritage issues associated with Fremantle's traditional hotels in a space that is

conceived of as 'heritage'. To more effectively analyse the data for each particular type of hotel; it was ordered into two categories. These categories address the relationship between the perceived and lived space of Lefebvre:

1. Similarities and differences amongst the three categories of Fremantle's hotels in terms of the hotels' formal characteristics that contribute to Fremantle's identity, and the associated interpretations and emotional responses of community members.

2. The most prominent aspects of the relationship between the formal characteristics of Fremantle's hotels (the physical, the functional, or the contextual characteristics), and the interpretations and emotional aspects of community members.

These two categories will be discussed based on the data collected from the interviews. No new interview data is analysed, rather, there is a re-organising and re-structuring of interview data. The following sections expand on the two categories described above.

6.4.1 Similarities and Differences among the Three Categories of Fremantle's Hotels that Contribute to Place Identity

6.4.1.1 Formal Characteristics of Fremantle's Traditional Hotels that Contribute to Place Identity - Perceived Space

Interview results discussed previously suggest that the interviewees' evaluations of the way that the exterior physical characteristics of Fremantle's traditional hotels contribute to Fremantle's identity were mostly similar for two categories of these hotels (the National Hotel and P&O Hotel). Less significant responses were detected amongst the majority of the interviewees for the exterior characteristics of the Esplanade Hotel. Some of these results were similar amongst all three hotels, especially with regards to the significance of the little details. Minor differences amongst the three hotels were revealed through analysis of interview data, particularly with respect to the hotels' materials, number of levels, colour, and style. Additionally, this analysis revealed specific associations that interviewees made between hotels, such as similarities in style, decorative parts, and windows of the P&O Hotel and the National Hotel for example. The single most striking observation to emerge from the

analysis of all thirty interviews was that all of the exterior physical characteristics of the three different categories of Fremantle's hotels, on average, were seen as significant by the majority of interviewees, because these characteristics stimulated their emotional responses to place identity.

Differences amongst the three hotels were evidenced by the minor associations made by a majority of interviewees with the interior physical characteristics of the three hotels, and in particular, with the interior characteristics of the National Hotel. Overall, these results suggest that the associations between the majority of interviewees and the interior characteristics of the three different categories of Fremantle's hotels were insignificant in terms of identifying place identity. The association with the interiors of the hotels that are still accessible to the public, such as the National Hotel and Esplanade Hotel, were stronger than the hotels that are now occupied by contemporary functions, such as the P&O Hotel. Thus, these associations are governed by the extent to which the interior of these hotels have been modified. The results demonstrated that associations with the hotels that have applied an acceptable style of change to their interior characteristics while retaining their traditional spirit, such as the National Hotel, were stronger than the hotels that have witnessed significant physical changes that have distorted their traditional interior style during the process of modifying and modernizing them, such as the Esplanade Hotel.

Significant differences were demonstrated in the interviews data with respect to the associations between the majority of interviewees and the functional characteristics of the three hotels of Fremantle. Data analysis revealed a level of incompatibility amongst the three hotels, as the associations with the functional settings and activities of each hotel were rated differently. Based on the interview data, the strongest associations were made between a small number of respondents and the functional characteristics of the interior and exterior of the National hotel. Weaker associations were made with the interior functional characteristics of the P&O Hotel due to it being occupied by another function in which severely limited public accessibility. Finally, a sense of disconnection was expressed by the majority of interviewees to the interior functional characteristics of the Esplanade Hotel. This is due to the modernization of the hotel's interior being considered 'too much' for these interviewees, which in turn has diminished the association that they feel the hotel has with Fremantle's identity.

Interview data also revealed major differences in interviewees' responses concerning the exterior contextual characteristics that inform the relationship between the exterior characteristics of the three hotels and surrounding buildings and natural landscape. The majority of interviewees highlighted a strong coherence between the exterior physical characteristics of the P&O Hotel and the surrounding traditional buildings, more so than the other two hotels. This is because the P&O Hotel was constructed during the same historical period as surrounding buildings. Also, coherence relationships were highlighted as the strongest between the exterior physical characteristics of the National Hotel and the streetscape, and the Esplanade Hotel and its natural surroundings. A comparison of interview data also revealed that the coherence between the exterior physical characteristics of the National and P&O Hotels and the surroundings traditional buildings was higher than that of the Esplanade Hotel, as the exterior of both the National Hotel and the P&O Hotel have been retained physically in contrast to the significant physical changes applied to the exterior of the Esplanade Hotel.

6.4.1.2 Similarities and Differences amongst the Interpretations and Emotional Responses Associated with the Formal Characteristics of Fremantle's Traditional Hotels - Lived Space

The findings obtained from analysis of interview data regarding the interpretations applied by interviewees to the exterior formal characteristics of the three hotels were reasonably consistent. Amongst the three categories of hotels, complete associations were made by one-third of interviewees in regard to the heritage, old, iconic, and landmark values of the National Hotel and P&O Hotel. Weaker associations were made with the heritage and old values of the Esplanade Hotel. However, the associations with the iconic and landmark values of the Esplanade Hotel were similar to those of the National Hotel and P&O Hotel. The data also revealed associations between a small number of interviewees and the heritage values of the interior of the National Hotel, which were higher than for the Esplanade Hotel. To sum up, these results suggest that interviewees associations with the values expressed by the exterior physical characteristics were mostly similar for hotels that have had their exteriors retained, and they were stronger than the associations made with the values of the hotels that have modified.

Some differences were revealed in terms of the values and meanings of the exterior physical characteristics of the three hotels. For instance, the sense of identity and appreciation of the heritage and old values of the National Hotel were rated as the highest by over one-third of the interviewees. Also, the heritage and old values of the P&O Hotel achieved the highest sense of identity by one-third of the interviewees who expressed nostalgic emotions. Despite these differences, there was evidence of similarities between the three hotels, such as feeling relaxed with the values in general of the National Hotel and P&O Hotel, feeling interested with the values in general of the P&O Hotel and Esplanade Hotel, feeling appreciation with the iconic values of the National Hotel and the Esplanade Hotel, and feeling nostalgia with the heritage values of the National Hotel and P&O Hotel. A sense of place was strong for one-third of interviewees for the values of the three categories of hotels. The least mentioned emotional responses were pleasure feelings for the iconic and landmark values of the Esplanade Hotel.

Interview data also revealed minor differences amongst the emotional responses of interviewees regarding the exterior physical characteristics of the three hotels of Fremantle as being significant to place identity. Differences amongst the three categories of emotional responses (pleasure, sense of identity, and intimacy and familiarity) were insignificant. Sense of identity was rated as the highest amongst the other two categories of emotions by only a small number of the interviewees regarding the exterior characteristics of the three hotels. Some emotional responses were similar, such as relaxing with the decorative parts of the National Hotel and P&O Hotel, appreciation of the size and proportion of the P&O Hotel and the Esplanade Hotel, and nostalgic with the traditional style of the National Hotel and the Esplanade Hotel.

The emotional associations developed by a minority of interviewees to the interior physical characteristics of the three hotels addressed some of the differences amongst the three categories of the hotels. Sense of identity was rated as the highest emotional response with the interior characteristics of mainly the National Hotel, and also the Esplanade Hotel. However, emotional associations with the interior characteristics of the P&O Hotel were the lowest for reasons related to being inaccessible to the public, which influenced their level of emotional attachment as most of their evaluation was based on their old memories of the hotel.

Interview data also revealed a strong sense of identity, which was rated differently with respect to the functional characteristic of the three hotels. The sense of identity expressed by a small number of interviewees in regard to the interior and exterior functional settings and activities of the National Hotel was stronger than the associations made with the Esplanade hotel. These were made with the interior functional characteristics of the hotel only. These findings were influenced by the extent to which the interiors of the accessible hotels have been modified functionally through changing and/or adding new activities and spaces. In the case of the publically inaccessible hotels, interview data revealed that the emotional associations developed with the functional characteristics of the P&O Hotel were the lowest due to the lack of public accessibility after the hotel's function was converted.

Finally, a strong sense of identity was identified regarding the coherence between the exterior physical characteristics of the three different categories of hotels and surrounding buildings, although there was some variation amongst the three hotels. The strongest sense of identity, appreciation and nostalgia, were expressed by quarter of participants in regard to the coherence between the exterior characteristics of the P&O Hotel and surrounding buildings. Coherence with context was rated similarly for the National Hotel and the Esplanade Hotel. Yet, a sense of identity was expressed with respect to the coherence between the traditional style of the National Hotel and the surrounding heritage buildings. A sense of identity was also expressed with respect to the coherence between the style of the Esplanade Hotel and its context which is a mix of heritage and modern buildings, and natural landscape. These results indicate that the associations made by interviewees were influenced by the extent of a hotel's coherence with the traditional streetscape of the Fremantle, which encompasses different layers of historical events, memories, and stories.

6.4.2 The Most Prominent Aspects of the Relationship between the Formal Characteristics of Fremantle's Hotels and the Interpretations and Emotional Aspects of Community Members

Some interesting data was gathered during interviews that related to the most prominent formal characteristics of the three hotels and their associated interpretations, and the emotional responses of community members under the umbrella of place identity. This

addresses the relationship between the two spaces of Lefebvre (perceived and lived space) within the heritage designation of Fremantle's Hotels (conceived space).

The formal characteristics of the three hotels (physical, functional, and contextual), which address the perceived space of Lefebvre, were considered to be a significant part of Fremantle's identity by the majority of interviewees. The strongest emotional associations and sense of identity in particular, were made in regard to the exterior physical characteristics of the three hotels. A comparison of these results with the other two groups of characteristics (functional and contextual characteristics) revealed some significant differences amongst them. For example, emotional associations with the functional characteristics of the three hotels were rated the lowest by less than one-third of the interviewees, compared to the other two groups of characteristics.

Interview data provided detailed evidence of interviewees' strong emotional attachments and sense of identity in particular, with the old, heritage, iconic, and landmark values of the National Hotel and P&O Hotel. These attachments were slightly stronger than their emotional attachments to the exterior physical characteristics of the two hotels. Conversely, the interviewees' strong emotional attachments and sense of identity in particular, were stronger in regard to the exterior characteristics of the Esplanade Hotel, than the hotel's values as an old, heritage, iconic, and landmark building.

Although the sense of identity evoked by the exterior physical characteristics of the three hotels was significant, positive correlations were also highlighted between most of the interviewees who identified a strong sense of identity in relation to the values of the three hotels. Indeed, the values of the hotels that have been retained physically outweigh their physical characteristics in terms of the contribution that they make to Fremantle's identity. This is in contrast to the sense of place that is evoked by the exterior physical characteristics of the hotels that have been modified physically.

6.5 Chapter Summary

This chapter presented the second stage of data analysis. The data was gathered through a survey and interviews that were designed to provide information that could fill a knowledge gap identified during the previous stage of data analysis (focus groups). The survey results revealed the most significant formal characteristics of the

three hotels that contribute to developing a sense of identity, and the most significant interpretations and emotional aspects associated with these characteristics. Frequency analysis was used to interrogate the quantitative data obtained from the thirty participants, which led to two key groups of findings. Firstly, in regard to the most significant formal characteristics of Fremantle's hotels; the survey data revealed the emotional attachments of participants to the formal characteristics of the three hotels of Fremantle. Most participants expressed strong emotional associations with the exterior physical characteristics and contextual characteristics of the three hotels, which were stronger than their associations with the hotels' functional characteristics. Also, the emotional associations expressed by participants varied between the three hotels. Their associations with the formal characteristics of the National Hotel and P & O Hotel were stronger than their associations with the formal characteristics of the Esplanade Hotel. Secondly, results concerning the most significant interpretations and emotional responses of participants in regard to the formal characteristics of Fremantle's hotels. The data from the survey revealed that the formal characteristics attribute to the participants' values and meanings and their emotional responses to the hotels' formal characteristics. Most participants formed strong emotional associations with the values of the National hotel and the P & O hotel (heritage, old, iconic and landmark). Strong emotional associations were also expressed by more than the half of the participants in regard to the Esplanade Hotel's values (iconic and landmark).

This chapter also presented an analysis of interview data. These interviews were undertaken with the same participants who answered the survey and were designed to answer questions about the way that the formal characteristics of Fremantle's traditional hotels contribute to a sense of place. Interview data were interrogated using a combination of content and comparative analysis. As a result of the data analysis, two key groups of findings were extracted: those relating to research questions, and new data that emerged from interviews.

Data relating to the research questions were analysed based on how the two spaces of Lefebvre (perceived space and lived space) relate to each other within a space conceived as heritage, as represented by the traditional hotels of Fremantle. For each hotel (the National Hotel, the P&O Hotel, and the Esplanade Hotel), data were analysed based on the formal characteristics (physical, functional, and contextual) that

contribute to a sense of place, and the chapter identified the interpretations and emotional responses associated with these characteristics.

Interviewees' opinions on the formal characteristics of Fremantle's traditional hotels as a perceived space varied between the three hotels. Strong visual associations were demonstrated by most interviewees in regard to the exterior physical characteristics and contextual characteristics of the National Hotel. These were stronger than their associations with the hotel's functional characteristics for reasons related to the modernization of the hotels interior. Analysis of interview data also revealed that the exterior characteristics and contextual characteristics of the P&O Hotel were mostly significant for almost all of the interviewees, in contrast to the hotel's interior characteristics, which were found to be insignificant due to lack of access to the hotel. Finally, the analysis revealed that the exterior physical characteristics and contextual characteristics of the Esplanade Hotel were considered more valuable than its interior characteristics by most of the interviewees for reasons related to the distinctive modernization of the interior. This contributed to a disconnection with the hotel's functional settings and activities. Overall, interviewees' opinions on the formal characteristics of the National Hotel and the P & O Hotel were stronger than their opinions on the Esplanade Hotel's formal characteristics.

Interviewees' interpretations and emotional responses associated with the formal characteristics of Fremantle's hotels varied from one hotel to another. Most of the exterior physical characteristics of the hotels that have retained their original exteriors, such as the National Hotel and P & O Hotel, motivated a strong sense of identity in one-third of interviewees for the hotel's values (heritage, old, iconic and landmark). This was higher than their sense of identity in relation to the hotel's interior physical characteristics, functional characteristics, and contextual characteristics. These findings can be explained by the fact that maintaining form over function during restoration of the hotel's exterior (aside from minor changes), has contributed to sustaining the traditional style and design of the hotel, which in turn strengthens sense of identity regardless of the current function of the building.

A strong sense of identity was also expressed by a small number of interviewees in regard to the hotels' values that have changed physically such as the Esplanade Hotel which is one of the most significant and iconic landmarks of Fremantle. This emotional

association was higher than the sense of identity that was expressed in regard to the hotel's interior physical characteristics, functional characteristics, and contextual characteristics. These findings provide an insight into the role of form over function, and how people's emotional associations are significantly influenced by the exterior appearance of this hotel and the extent to which it has been modified even though it still functions as a hotel.

Interview data was also analysed in terms of the similarities and differences amongst the three categories of Fremantle's hotels concerning their formal characteristics and the associated emotional responses of interviewees. Their evaluations of the way that the exterior physical characteristics of these hotels contribute to Fremantle's identity were mostly similar for the National Hotel and the P & O Hotel, and were considered stronger than the contribution that the Esplanade Hotel makes to Fremantle's identity. Yet, interviewees' evaluations of the way that the interior characteristics contribute to Fremantle's identity were stronger for the hotels that are still accessible to the general public (i.e. the National Hotel and the Esplanade Hotel).

Functional characteristics were rated differently between the three hotels. The strongest sense of place was expressed in regard to the functional characteristics of the hotels that have modified their interior, but have preserved their traditional style, such as the National hotel. Conversely, the sense of place was considered weaker in regard to the functional characteristics of hotels that have modernized their functional settings distinctively, such as the Esplanade Hotel. The lowest sense of place was expressed in regard to the functional characteristics of the P & O Hotel due to its inaccessibility for the general public.

Also, the contextual characteristics of the three hotels were evaluated differently. The sense of identity evoked by the coherence between the exterior physical characteristics of the National and P&O Hotels and their surroundings was higher than for the Esplanade Hotel, since the exterior of both the National Hotels and the P&O Hotel are relatively original in contrast to the significant physical changes that have been applied to the exterior of the Esplanade Hotel.

Data analysis also revealed the most significant aspects of both of the formal characteristics and their associated interpretations and emotional responses amongst

the three categories of Fremantle's hotels. The strongest emotional associations and sense of identity in particular, were expressed in regard to the old, heritage, iconic, and landmark values of the National Hotel and P & O Hotel. These were slightly stronger than the emotional attachments associated with the exterior physical characteristics of the two hotels. The strongest emotional associations and sense of identity in particular, were made in regard to the exterior characteristics of the Esplanade Hotel. These were higher than their sense of identity in relation to the hotel's values as an iconic and landmark building. The implications of the findings discussed in this chapter will be discussed in Chapter Seven.

Chapter Seven

DISCUSSION OF FINDINGS

7.1   Introduction

This chapter discusses and interprets the findings of the case study elaborated on in Chapter Five and Chapter Six. The main objective of this chapter is to identify how the formal characteristics (physical, functional, and contextual) of the traditional hotels of Fremantle are perceived, and form part of, the lived experience of the respondents'. It also examines how these interpretations affect respondents' emotional responses to the historic West End of Fremantle as a 'place'. In order to answer the research questions presented in the introduction (section 1.2, page 2), this study has been undertaken in the context of an historic space that has been conceived of, and officially designated as, 'heritage'. Three traditional hotels (the National Hotel, the P & O Hotel, and the Esplanade Hotel) were identified as research cases and were studied utilizing an assessment framework based on Henri Lefebvre's spatial triad of perceived, conceived, and lived space.

This chapter discusses the formal characteristics of these three hotels that were identified during the course of focus groups, a survey, and interviews, and how they contribute to a sense of place. This chapter then discusses the interpretations and emotional responses that respondents associated with these characteristics. This chapter also considers new knowledge that arose from analysis of focus group, survey, and interview data, as presented in Chapter Five and Chapter Six. Examining these findings will also assist in testing the validity of my theoretical framework that was explained in Chapter Two, and the extent to which this is generalizable and applicable to other contexts.

This chapter has two sections: the first section discusses the data from the case study, the second section addresses the research questions in relation to this data, and discusses issues that arose from the collection of case study data.

7.2   Discussion of the Initial Findings

This section discusses the initial findings from the focus groups regarding the West End of Fremantle as a valid case study area, particularly in light of its strong place

identity and rich architectural heritage of late nineteenth and early twentieth century buildings. Despite numerous modifications, mainly made for functional rather than aesthetic purposes, the traditional buildings of Fremantle's West End still play a significant role in representing Fremantle's identity to residents and visitors. Many of these buildings continue to be used for their original functions while others have completely different uses. Analysis of focus group data also revealed that the West End's traditional hotels are considered to be some of the most distinctive examples of Fremantle's architectural character and identity. Since these hotels have, both individually and as part of the precinct, been listed as 'heritage' by the Heritage Council of Western Australia, they comprise one component of Lefebvre's triad, (conceived space).

Another notable initial finding to emerge from my analysis of focus group data was that although the way residents characterise the traditional hotels of Fremantle has changed over the years, they remain strongly connected to Fremantle's identity. More precisely, the formal characteristics of these hotels continue to have a significant effect on the ways in which people understand Fremantle and its hotels, and on how they respond to the hotels' characteristics emotionally. The ways in which people interact with and experience the various characteristics of these hotels, shapes their interpretations of and emotional attachments to place. I explore this in-depth, through the lens of Lefebvre, particularly in terms of the relationships between his perceived and lived categories of space.

The initial findings from the focus groups on the contribution of Fremantle's traditional hotels to the respondents' sense of place demonstrated a good level of consistency with research conducted by Proshansky, Fabian, and Kaminoff (1983b), Strannegård and Strannegård (2012), Wester-Herber (2004), Bernardo & Palma-Oliveira (2005), Lee (2011) and Penner, and Lawrence Adams and Rutes (2013). These authors all examined to varying degrees; place as conceived space. However, none of these authors addressed the associations between the formal characteristics of the traditional buildings and sense of place with respect to traditional hotels.

Finally, an important objective of the focus groups was to identify the hotels that were most representative of Fremantle's identity, as these then became my research cases. The findings from the focus groups provided justification for selecting three hotels,

with each representing a different category from the initial sample of twelve hotels (as discussed in Chapter Three, section 3.5.1.1.1, page 73), and that identifies one of the important contributions of this thesis. The first hotel was the National Hotel (an example of a hotel that has largely retained its original appearance and function). The second hotel was the P & O Hotel (an example of a hotel that has been maintained physically but has changed its function). Yet, the P & O Hotel is still accessible by the general public as a restaurant and is well-remembered by many of the focus groups respondents as a hotel for decades, which makes it a suitable case study with regard to Lefebvre's lived space. Finally, the Esplanade Hotel is in the third category of hotels (an example of a hotel that has retained its function but has had significant visual and physical modifications). The cultural significance of the three hotels for the West End of Fremantle and the city in general was agreed upon by the majority of focus group respondents. All three hotels are locally identifiable landmark buildings, are representative of a distinctive Australian Architectural style, and are associated with the town's most important historical period, the Gold Rush.

Furthermore, many prior studies; notably James (1984), Bauer (2007), Rock (2013), Government of Western Australia (2017; 2018), Wilson-Clark (2001), Palassis, Paterson, and McKenzie (1995), and the Register of Heritage Places (1997), all noted the importance of each of these hotels to Fremantle's identity.

7.3 Discussion of Findings According to the Research Question

7.3.1 Discussion of Focus Group Findings

This section discusses the preliminary findings from the focus groups in regard to the main research question: *How do the Formal Characteristics of Traditional Hotels of Fremantle Contribute to a Sense of Place?* Many authors have written about traditional architectural buildings in relation to their formal characteristics, including Riley (1984), Craig and Claire (2003), Chang and Teo (2009), Wadawi et al. (2009), Lee (2011), Horváth and Nagy (2012a), and Utaberta et al. (2012). However, there is a lack of conceptual clarity about the role played by the physical, functional, and contextual characteristics of traditional hotels in creating a sense of place in evaluation of community members. Focus group responses indicated that the formal characteristics of the three case study hotels contributed to the participants' sense of place and to the

ways in which they experience place identity. Responses from the three focus groups also demonstrated a link between participants' use of these hotels and their associated values and emotional responses, which underlined the relationship between their lived experiences of the hotels and Lefebvre's perceived space.

This section also discusses responses from the focus groups in regard to the broad formal characteristics of the three hotels, which addresses one of my secondary research questions: *What are the Formal Characteristics of Fremantle's Hotels that Contribute to Sense of Place*? This was discussed in terms of the physical, functional, and contextual characteristics of Fremantle's hotels.

The exterior physical characteristics of the three hotels were the most important place defining aspect for most of the focus groups' respondents, both for visitors and non-visitors to these hotels. These respondents referred to their constant desire to look at these buildings from the outside because their exterior physical characteristics fostered coherence with the surrounding physical and cultural contexts. Focus group participants highlighted specific features such as decorative parts, style, and windows (see Table 5.1) as the most valued exterior physical characteristics of these hotels. Analysis of focus group data also suggested that less interest was expressed by respondents in the interior characteristics of these hotels such as physical features, spaces, and activities. However, some of my findings were influenced by the respondents' patronage of these hotels. For frequent patrons, the interior characteristics of the National and Esplanade Hotels, were more significant than those of the P & O Hotel, which was no longer accessible to the general public.

Responses from focus groups also provided a preliminary answer to the other secondary question of my research: *what interpretations and emotions contribute to the development of a sense of place in local community members?* Through identifying their interpretations and emotional responses, the respondents drew on their lived experience when interpreting Fremantle's hotels, in terms of these hotels being valued as 'iconic'; 'landmark', 'heritage', and 'old' (see Table 5.6). Iconic and landmark values were the interpretations most frequently mentioned by respondents in regard to the three hotels' exterior physical characteristics. The focus group members also exhibited three categories of emotions with regard to the hotels: emotions of 'pleasure', which were mentioned most frequently, emotions of 'a sense of identity',

and emotions of 'intimacy and familiarity'. The emotional responses of participants were generally expressed with reference to the hotels' values for them and to their exterior physical characteristics. Examples of each category of emotion are presented in Table 7.1 below.

Table 7.1   Emotional Responses of Participants Stimulated by the Formal Characteristics of Three of Fremantle's Hotels _ Lived Space.

Frequency of response	Emotional responses	Examples of Emotional Responses
Most frequently mentioned	Emotions of pleasure	indulgence like love
Second most frequently mentioned	Emotions of a sense of identity	pride respect satisfaction appreciation nostalgia belonging
Third most frequently mentioned	Emotions of intimacy and familiarity	affinity relaxing interesting safety

Findings from my analysis of focus group data revealed that participants identified these hotels as traditional places that exemplified the heritage and historical values of Fremantle's West End.

Data collected from focus groups were then organised into lists of characteristics, before being utilised in the survey to identify and further interrogate the most significant aspects of these characteristics.

7.3.2   Discussion of Survey Findings

Thirty survey participants indicated their level/strength of attachment to particular physical, functional, and contextual characteristics of the three hotels of Fremantle, in order to identify what were, for them, the most significant formal characteristics of the Fremantle's hotels. They also indicated the level of their attachments' nature to the hotels' various characteristics and the interpretations and emotions that they associate with these characteristics.

Analysis of the survey data demonstrated that the exterior physical characteristics of the National Hotel and P & O Hotel produced the strongest associations for most of the thirty participants, particularly the little details, decorative parts, and the buildings' materials, style, and size. The hotels' functional characteristics and interior features and activities, on the other hand, were less significant for most of the respondents. The coherence between the exterior physical characteristics of the hotels and their surroundings was considered more significant than were the hotels' functional characteristics (see Table 6.4 and Table 6.5). In spite of the changes that it has undergone, the exterior physical characteristics of the Esplanade Hotel were also considered significant by over the half of the respondents, particularly its decorative parts, style, and the hotel's general form. As for the other two hotels, the functional and physical characteristics of the Esplanade Hotel's interior were seen as less significant than the contextual characteristics that ensured the hotel's coherence with its surroundings (Table 6.6). As discussed in Chapter Six, as the hotel's physical characteristics of the exterior create a good level of coherence with the physical, cultural, and natural contexts surrounding it.

With respect to the respondents' interpretations and emotions, the survey revealed that iconic, landmark, and heritage were the most significant values that prompted the emotions of most respondents in regard to the National Hotel (Table 6.7). Strong emotional connections were also expressed to the P & O Hotel, with its value as a heritage, old, iconic, and landmark building being identified as the basis for the most significant interpretations by most participants (Table 6.8). Over half of the participants considered the Esplanade Hotel to be a landmark because of its size, and location, and agreed that this was the most significant of the hotel's values and the one that provoked their strongest emotions (Table 6.9).

Any inconsistencies in the responses seemed to be related to the various categories of the three hotels in relation to their form and function. These preliminary findings are elaborated on in the following section which discusses data collected during interviews.

7.3.3 Discussion of Interview Findings

7.3.3.1 The Formal Characteristics of Fremantle's Hotels that Contribute to a Sense of Place Identity

The most important finding from the interviews was that the hotels' external physical characteristics were a highly significant factor in determining participants' sense of place. The relatively small differences of opinion over the contribution of the hotels' external physical characteristics to Fremantle's identity can largely be ascribed to the extent of modifications to the hotels' form and less importantly, function, and to whether the research participants were patrons of the hotels or not.

The National Hotel has retained its function and undergone limited external modification by adhering to the principles of heritage restoration as outlined by the City of Fremantle. Respondents who patronise the hotel agreed on the importance of both the exterior and interior physical characteristics of the building in contributing to their sense of Fremantle's place identity, albeit while prioritising the significance of the hotel's exterior physical characteristics. Respondents who seldom or have never patronised the hotel focused on the significance of the exterior physical characteristics of this hotel. These findings indicate that the participants, in general, appreciate the preservation of the traditional style and character of both the interior and exterior of the National Hotel, and favoured protecting both from significant change, particularly the exterior. The traditional exterior of the National Hotel contributes to the lived experience of most participants, often over considerable time periods, as evidenced by their recollection of old memories associated with past physical and architectural features of the hotel. Even the reconstructed, but traditionally styled, interior space of the National Hotel, contributes to the lived experience of those respondents who patronise it.

The exterior physical characteristics of the P & O Hotel have been retained, while the interior has been transformed to fulfil another function. The hotel's exterior was highly significant for most participants who agreed that they still enjoy interacting with the hotel's exterior and feel that it contributes to the heritage of Fremantle even though they are aware that the building now has a different function from its original one. Nevertheless, several of the participants recalled their interactions with the hotel's interior, based on their memories of the hotel, as a hotel, as lived space.\Also, its current function as a restaurant renders it accessible to the public public twice a

week. This highlights that the buildings' interior is less relevant to most participants. These associations demonstrate the relationship between the building's external physical aspects as perceived space and the participants' everyday interactions with it, which help create their interpretations and emotional attachments and in turn, contribute to their lived experience. However, in the case of the P & O Hotel, the inaccessibility of the interior precludes everyday interactions with it by the general public and therefore, lived experience of the physical characteristics of the hotel's interior.

The majority of participants strongly agreed on the significance of the exterior physical characteristics of the Esplanade hotel in stimulating their sense of place. Although the significant physical renovation of this hotel was criticised by some respondents, given the scale of alterations and extensions, most interviewees acknowledged that the traditional style and design of the hotel's exterior form have been maintained in a way that at least references the Victorian style of the original part of the building. The hotel's size and its location overlooking Esplanade Park make the Esplanade Hotel a significant landmark and one of the most well-known hotels in Fremantle for many participants. The traditional exterior of the Esplanade Hotel contributes to the lived experience of a significant number of interviewees and therefore influences their interpretations and emotional associations, by shaping the respondents' spatial practices and the lived space of their everyday lives. However, the majority of the interview participants felt little connection to the interior physical characteristics of the Esplanade Hotel due to the many changes it has undergone, and the limited attempts to preserve the Victorian style of the exterior in the interior.

The interviewees' perceptions and reactions were influenced by the extensive changes applied to the hotel's interior, and by their demographics. Most of the interviewees agreed that the modernisation of the Esplanade's interior had led to feelings of alienation and disconnect since it no longer reflects place history, the building's original authenticity. This produces a disconnect with their cultural experience and their relatively distant memories. In terms of the interviewees' demographics, the interior characteristics of the Esplanade Hotel were less favourably perceived by the older participants who were born and/or who had lived in Fremantle for a long time, participants who had experienced the hotel's previous incarnation, and participants

with professional interests in places, identity, communities, and architecture. These findings might be related to the fact that these particular interviewees have a real love for the older hotels, love to see them around, and love the past, the preservation, and the heritage represented by them. They are saddened when these hotels are removed or even changed signficantly because these structures and their original functions connect them with a personal and a more general past.

Accordingly, these findings suggest that the exterior physical characteristics of all three hotels evoked the strongest associations and responses amongst respondents, particularly the little details, decorative parts, style, size, and general form of all three hotels. Further findings emerged from the detailed information collected on the significance of hotels' exterior physical characteristics and their role in representing place identity. Some participants agreed on the significance of particular characteristics of each hotel; some of which were considered evocative in terms of shaping Fremantle's identity, such as the style and windows of the P&O Hotel and the National Hotel. These findings partially support the findings made in *Building Feature* (1989), Kerry (2006), Strannegård and Strannegård (2012), Tohid (2013), and Government of Western Australia (2017; 2018) about the architectural features of traditional architecture in general and traditional hotels in particular within the theoretical framework discussed in Chapter Two. These studies address a general categorization of the physical characteristics of traditional architectural buildings, namely 'form', 'building structure', 'organization', and 'properties', which are consistent with the results of this case study.

The functional characteristics of the three hotels, represented by their interior activities, spaces, and flows, were considered important by only a small number of respondents insofar as they contributed to their sense of place. Most of my respondents considered that the interior functional characteristics of the three hotels were relatively unimportant to their sense of place. Of the three hotels studied, the National Hotel's functional characteristics, as a working pub, had a strong influence on the sense of place of a small number of participants and even these were divided between those who approved of the new interior, and those who regretted that the existing interior functional setting and activities could not replicate the historical form of the hotel's interior. The developers and owners of the National Hotel who restored the burnt-out

interior of the building have kept its original uses and activities. This creates some continuity in terms of patrons' ongoing interactions with the building. The owners' intention, at least, was that the interior space in a building designated as heritage could contribute to the recollection of memories by community members and visitors and facilitate their emotional associations through the maintenance of the functional uses and activities of the interior space.

Participant responses in regard to the functional characteristics of the other two hotels were different, but also weak. For example, due to the P & O Hotel's changed function, respondents had lost access to it, leading to a low level of attachment to its interior functions and activities. According to Lefebvre and Nicholson-Smith (1991) and Lefebvre (2004), continuing lived experience and use is essential for people to maintain memories of, and attachments to, space. This is no longer possible with the interior spaces of the P & O Hotel. The respondents also exhibited weak attachments to the functional characteristics of the Esplanade Hotel that may have been influenced by the extent of the changes to the interior of the hotel, including the addition of new spaces and activities and many other features, such as a new bar and modern furniture and fixtures. The majority of respondents were uninterested in experiencing the interior space of the Esplanade Hotel since it has been modernized as they agreed that the hotel's interior functions and activities make little contribution to their sense of place and to Fremantle's identity. Using space triad terminology, their lived experience of the functional characteristics of the Esplanade Hotel's interior was interrupted by its transformation into a large, contemporary hotel, and this perception is reinforced by their disagreement at the hotel being officially conceived of as heritage.

The findings concerning the functional characteristics of the three hotels were not unexpected as they are consistent with the findings of Greenway (1996), Joseph et al. (2009), Shaw (2009), PWC (2009) and Carmody (2010), who introduced functional characteristics as one of the aspects that allow people to connect to the interior functions and spaces of buildings. However, this research adds another perspective to these results in terms of the role of the hotels' functional characteristics in contributing to peoples' connection to space. While connections remained to all three hotels because of their exteriors and the contribution that they make to a sense of place in Fremantle as a heritage city, respondents had stronger connections to the function and

interior of the National Hotel. As a working hotel it has been conserved through heritage reconstruction, whereas respondents felt less connected to the P&O hotel as they were no longer able to access it, and The Esplanade Hotel, which has undergone a more conventional redevelopment.

The contribution of the hotels' contextual characteristics to the respondents' sense of place was influenced by the category of hotel. In general, all three hotels had good coherence with their cultural context. Analysis of interview data found that the National Hotel for example, has good coherence with traditional buildings surrounding it, particularly in respect to their exterior physical characteristics. In turn, this coherence influenced most respondents' sense of place. By contrast however, the National Hotel is located on a street with many contemporary buildings, yet my data shows that it has the highest positive relationship with its surroundings. This finding can be explained by the fact that the National Hotel has been maintained physically, and has been categorized as a prominent example of the original style of the area by the majority of participants. Although it is located within a hybrid modified context that consists of a combination of modern and traditional buildings, it defines the heritage streetscape within which it sits as a prominent historic hotel that has retained its original function.

Analysis of how the relationship between the P & O Hotel and its surroundings influenced respondents' sense of identity, also found that the exterior physical characteristics of the hotel have strong coherence with the exterior physical characteristics of traditional buildings surrounding it. This relationship may be explained in part by the very limited extent to which the exterior of this hotel has been physically changed and its location on High Street, one of the most consistent heritage streets in Fremantle. The heritage qualities, interesting physical features, and original Victorian style of the P & O Hotel have been far better maintained than the other two hotels. Not surprisingly then, the P&O Hotel was identified by respondents as having the strongest coherence with its context, which consists mainly of heritage buildings from the same historical period and displaying similar characteristics, as discussed in Chapter Six (section 6.3.1.2, page 139).

The Esplanade Hotel fits well with its hybrid context of traditional and non-traditional buildings and is in an iconic location; facing a popular public park. Due to a major

renovation in the 1980s, the Esplanade Hotel is less compatible with the traditional buildings near it in comparison to the other two hotels. However it features architectural elements from the Victorian Period, and is often viewed from a distance by residents who make use of Esplanade Park. The memories and events that respondents recalled in regard to Esplanade Park, over time, have become associated with the Esplanade Hotel. Hence the fit between the Esplanade and its surroundings, while weaker than the other hotels, is still strong and has contributed to respondents' lived experience.

Accordingly, these findings suggest that the three categories of Fremantle's hotels exhibit a contextual coherence with the traditional architectural context of Fremantle, and indeed, make a major contribution to it and to the lived experience of residents through influencing their interpretations and emotional responses. The category of hotels that have followed heritage conservation principles and retained their traditional characteristics, particularly their exterior design and style, make the largest contribution to the coherence of Fremantle's streetscape. Evaluations of the contextual characteristics of the three hotels were entirely visual in respect to their exterior physical characteristics. Yet, a strong sense of place was triggered by the coherence between the exterior physical characteristics of the National Hotel and the P&O Hotel and the heritage buildings surrounding them, more so than for the contextual characteristics of the Esplanade Hotel and its surroundings, according to most respondents.

The lived experience of places designated as heritage, according to Lefebvre and Nicholson-Smith (1991), and Lefebvre (2004), requires a coherent relationship with the physical embodiments of the context in order to develop clear understandings and strong emotional associations with places' perceived space. The interpretations of respondents concerning the contextual characteristics support the findings of Lee (2011), Kerr (1992) and Joseph et al. (2009), which demonstrated the significance of contextual compatibility as an essential requirement for fostering a sense of place. Lee (2011, para 709) for instance argued: "hotels that establish their primary aesthetic identity by creating a contextual fit to the architectural heritage of the city they inhabit reflect this same sensitivity and provide real value to preserving a sense of place in the city." This is supported by the interview results.

7.3.3.2 The Interpretations and Emotional Responses of the Local Community Members Evoked by the Formal Characteristics of Fremantle's Hotels

This section discusses the findings from the thirty interviews concerning respondents' interpretations and emotional responses that were evoked by the formal characteristics of Fremantle's three hotels, and how they relate to the space triad, in order to answer the research question: *what are the interpretations and emotions that contribute to the development of sense of place in local community members*? The findings discussed in this section are entirely new as they are based on an analysis of my research data. Even existing literature, such as that discussed in Chapter Two, has not contained such findings.

Respondents' interpretations (values and meanings) emerged from their interactions with the hotels' formal characteristics (physical, functional, and contextual), as discussed in Chapter Six (Table 6.7). This chapter revealed that 'iconic', 'landmark', 'heritage', and 'old' were respondents' most significant interpretations, with minor differences between the significance of each which will be discussed below.

Findings from my analysis of interview data, in general, demonstrated that respondents' interpretations and understandings of Fremantle's hotels result from their lived experience of the hotels within a locality conceived of as a heritage place, and that this is achieved through the strong associations that they have developed with the hotels as perceived space, particularly through their exterior physical characteristics.

Heritage, old, iconic, and landmark were the most significant values applied by a significant number of respondents to the exterior physical characteristics of the National Hotel for reasons related to the hotel's location (dominating the intersection of two of the main streets of Fremantle), which makes it highly visible, and its traditional style, which helps make it an historical landmark of Fremantle. Most respondents also expressed values of 'heritage', 'old', 'iconic', and 'a landmark' in response to the exterior physical characteristics of the P & O Hotel since it represents one of few surviving hotels from the Victorian era, and because of its symbolic and memorable traditional style that is representative of the gold rush period. Finally, landmark and iconic values were applied by a significant number of respondents in regard to the exterior physical characteristics of the Esplanade Hotel. These findings could be attributed to the fact that it is located on a street corner and overlooks a significant open

area, and because of the large extension that has been added to the hotel. Heritage and old values, by contrast, were identified by fewer respondents in regard to the exterior physical characteristics of the hotel. These findings were also influenced by the extent of modifications to the hotel's exterior, particularly in terms of its form and size, which created dissonance with the traditional style of the hotel and the streetscape that is highly representative of the heritage values of Fremantle. These findings also highlighted the fact that the exterior physical characteristics of the National Hotel and the P&O Hotel were interpreted similarly by most respondents as heritage, old, landmark, and iconic, while landmark and iconic values applied to the Esplanade Hotel's exterior physical characteristics were the highest amongst all three hotels.

In summary, my results confirmed that perceiving the exterior physical characteristics of the three hotels as a lived experience is a significant part of the collective memory of respondents, which also influences their emotional associations with these buildings. This is likely to be related to the interactive relationship addressed by Lefebvre's space triad between the respondents' lived experience triggered by the perceived space of the hotels' exteriors, whereby the exterior physical characteristics of the three hotels influenced respondents' interpretations and the different meanings and values they ascribed to these hotels, which were various from one hotel to another. For example, the location of the three hotels (the National Hotel, the P & O Hotel, and the Esplanade Hotel), and the size of the Esplanade Hotel, gave community members a sense of place in their respective streetscapes through influencing and guiding their travel movements 'routes and directions' This in turn contributed to their interpretations of these hotels as iconic and landmark buildings. Also, the traditional style of the National Hotel and the P & O Hotel, and the less representing traditional style of the Esplanade Hotel, contributed to respondents sense of place through reconnecting them with the cultural values and history of the city. The symbolic and unique style of these hotels is a significant reminder of Fremantle's past, which contributes to respondents' interpretations of these hotels.

Similar to the findings of Strannegård and Strannegård (2012) and Utaberta et al. (2012), this study has demonstrated that iconic and landmark values were the most significant interpretations applied by interview respondents to the exterior physical characteristics of the three hotels. This includes the hotels that have been maintained

physically from the outside, and the hotels that have changed physically, but have maintained their function in distinctive locations. This study has also demonstrated that heritage and old values are the most significant interpretations applied by interview respondents to the exterior physical characteristics of the hotels that have been maintained physically from the outside. These values were not applied to the hotels that have changed physically but have maintained their function. Therefore, both conservation of exteriors and continuity of use in prominent locations needs to be taken into account when assessing sense of place in places conceived of as heritage.

Respondent's emotional responses associated with the three hotels' formal characteristics (physical, functional, and contextual) were discussed in Chapter Five (Table 5.2) and grouped into three categories of emotions:

- Emotions of pleasure (refers to feelings of indulgence, like, and love);

- emotions of a sense of identity (refers to feelings of pride, respect, satisfaction, appreciation, nostalgia, and belonging); and,

- emotions of intimacy and familiarity (refers to feelings of relaxing, interesting, safety, and affinity.

In general, a sense of identity dominated the two other categories of emotions, particularly in regard to feelings of appreciation and nostalgia, as expressed by participants in response to the exterior physical characteristics of the three hotels (with a different rating given for each hotel).

My analysis of interview data revealed a strong sense of identity was felt by the majority of respondents for almost all of the exterior physical characteristics of the National Hotel. This involved, in particular, feelings of satisfaction, appreciation, nostalgia, pride, and belonging. The findings also demonstrated a strong appreciation and nostalgic sense of identity expressed by a small number of respondents for the style of the National Hotel's interior, which implies that most respondents did not feel nostalgic about its interior. Sense of identity of the National Hotel's interior and exterior elements, thus, can be triggered by dissonance in the space triad. This is because the redevelopment of its interior at different stages, due to two accidental fires, is perceived as not been sympathetic to the conceived traditional exterior of the hotel. Where the perceived interior space does not completely 'fit' with the exterior space

conceived as a heritage, there is significant nostalgia for the old style that is associated with a strong appreciation for reviving and maintaining hotel's interior. The sense of identity expressed by a large number of interviews respondents then, summarised their sense of love that emerged through their interactions with the traditional exterior space of the National Hotel, whereby they look at it from the outside. The abundance of traditional details on the outside has allowed respondents to perceive the hotel as a particularly fine example of hotels from the Victorian era in general, and part of the conceived unique style of traditional hotels in Western Australia.

A strong sense of identity involved emotions of safety, appreciation, belonging, and respect were expressed by the majority of respondents for the exterior physical characteristics of the P & O Hotel. Strong intimacy and familiarity emotions, involving feelings of 'interesting' and 'relaxing' were also expressed by those respondents for this hotel's exterior physical characteristics. Negative emotional associations were expressed, on the other hand, by a small number of community members due to the missing elements of the exterior, such as the dome. Additionally, no strong emotions were expressed by a majority of respondents for the interior physical characteristics of the hotel, except for a small number of respondents who expressed feelings of belonging and a sense of identity due to the fact that they interact with the hotel through its function as an educational building. Again, the dissonance between the perceived elements of the P & O Hotel's interior and exterior spaces stimulated dissonance emotions amongst respondents. The strong sense of identity with the perceived space of the hotel's exterior, for instance, could be related to community members' appreciation of the fact that the hotel remains intact on the outside, with most of its exterior physical characteristics restored with the greatest of care so that it remains as close as possible to its original state. This is despite the fact that some exterior features were removed (e.g. the dome) which caused some upset to a small number of community members; something that was discussed during interviews. Additionally, interesting and relaxing emotions were triggered by the hotel's perceived traditional style that has been perserved so that it fits within the conceived heritage space of Fremantle, even though the hotel's function has changed. A possible explanation for the weak emotional associations expressed by most respondents for the perceived elements of the hotel's interior is its inaccessibility to the general public. Yet, feelings of belonging for a small number of respondents were triggered by the perceived

elements of the interior as educational spaces, rather than the conceived heritage space of the context, both in terms of the exterior of the hotel and its historical location.

The findings discussed in Chapter Six (section 6.3.2.3, page 153) demonstrate emotional dissonance, particularly in terms of a sense of identity amongst most respondents, which was triggered by contradictions between the exterior and interior physical characteristics of the Esplanade Hotel with the other hotels, and in relation to one another. A considerable number of respondents expressed strong intimacy and familiarity, which involved feelings of 'interesting', and 'strong appreciation', with their sense of identity strengthened due to the preservation of many of the exterior physical characteristics of the original part of the hotel, whereas a small number of community members revealed their nostalgic sense of identity in regard to some of the modified physical characteristics of the hotel's exterior, particularly the style of the hotel's extension. Also, respect sense of identity was triggered in a small number of respondents because the physical characteristics of the interior have been maintained as an acknowledgment of heritage values of the buildings and Fremantle's history. No emotion responses, however, were triggered in a small number of respondents for the new interior physical characteristics of the Esplanade Hotel. The multiple layers of emotional contradictions my respondents expressed for both the exterior and interior physical characteristics of the Esplanade Hotel, and the way that they relate to each other can be triggered by the dissonance between the elements in the space triad. This can be explained in large part by the extent to which the perceived elements vary from the conceived heritage norms of the place, as influenced by the significant changes made to the hotel's interior and exterior perceived spaces; changes which were particularly obvious in the interior. Despite the perceived characteristics of the Esplanade Hotel's outside modifications, its traditional Victorian style was preserved to some extent and fits well with the conceived heritage space and values of Fremantle, which has in turn, contributed to respondents' lived experience. However, the perceived features of the interior were modified extensively, which impacted the lived experience of most respondents.

New findings that emerged from this discussion of emotional responses, demonstrate how a strong sense of identity is involved, in particular, feelings of appreciation and nostalgia were identified by the majority of the respondents for the exterior physical

characteristics of the three hotels. These feelings were rated very similarly for the National Hotel and the P&O Hotel, and were stronger than those relating to the Esplanade Hotel. Also, similar emotional associations were demonstrated with respect to the exterior physical characteristics when comparing any two of the hotels, such as relaxing for the decorative parts of the National Hotel and P&O Hotel, appreciation for the size and proportion of the P&O Hotel and the Esplanade Hotel, and nostalgic for the traditional style of the P & O Hotel and the Esplanade Hotel's interior. Additionally, a sense of identity was stronger with the hotels that have been maintained physically, such as the National Hotel and P&O Hotel, in comparison to the hotels that have modified physically, such as the Esplanade Hotel.

In summary, findings relating to the emotional responses of community members for the physical characteristics of the three hotels demonstrate the influence of the conceived forces of redevelopment on the perceived characteristics of the hotels, which contributed to emotional conflicts in terms of the respondents' lived experience. Positive correlations, however, highlighted that the perceived characteristics of the hotels' exterior are part of many of the respondents' everyday lived experience. They are very familiar with these hotels and see them frequently. Physical changes applied to the perceived elements are associated with the extent to which they vary from heritage norms of the area.

Functional characteristics of the three hotels triggered different emotional responses, which were identified as insignificant by the majority of respondents. A very strong appreciation and nostalgia were expressed by a small number of participants for the interior and exterior functional characteristics of the National Hotel in terms of the coherence between them, whereby respondents had the same experience both on the inside and the outside. In other words, the functional settings and activities of the interior are reflected wisely in the style of the exterior, which then contributes to developing the same emotional experience.

No emotional associations were triggered by the interior functional characteristics of the P & O Hotel in most respondents. However, a strong nostalgia sense of identity was identified by a number of respondents for their inability to respond to the interior function of the hotel. The majority of community members were unable to express with any certainty their feelings in regard to whether the building was well used from

the inside or not except for their memories. These results are likely to be related to the current functional circumstances of the hotel; it is not accessible to the general public. This has contributed to a general unawareness of the extent of changes that have taken place inside, which makes respondents' relationships restricted to their old memories of the interior, unless they study or work there.

Finally, the interior functional characteristics of the Esplanade Hotel also did not evoke strong emotions. A small number of respondents expressed their appreciation sense of identity for the functional activities of the Esplanade in the sense that they are pleased that it has remained a hotel. However, the majority of respondents expressed no emotional connection to the interior functional characteristics of the Esplanade Hotel, due to the redevelopment of the hotel that was discussed earlier in this chapter, particularly in regard to the hotel's foyer and accommodation that represents a modern style; far from the conceived heritage space of the hotel.

The findings discussed above, thus, demonstrate that the perceived interior of the three hotels of Fremantle exhibit functional changes that are experienced differently for each category of hotel based on their conceived space. A strong sense of identity involved emotions of appreciation and nostalgia, which were triggered by the hotels' functional characteristics that are associated with dissonance due to the conflicts within the space triad. Although both the National Hotel and Esplanade Hotel are categories of hotel that have retained their function, appreciation sense of identity for the interior functional characteristics of the National Hotel was stronger than participants' appreciation for these characteristics in the Esplanade Hotel. The contemporary interiors of both hotels, especially the Esplanade Hotel, are large with different levels and few windows. This affects the emotional experience of users (experiencing the space as lived). For hotels that have changed their function, such as the P&O Hotel, nostalgia was the strongest emotional response.

I turn now to the emotional associations attributed to the relationship between the formal characteristics of the three hotels of Fremantle and their surroundings and how it contributes to respondents' sense of place. My analysis of interview data revealed that some respondents experience a strong sense of identity involved feelings of respect, pride, appreciation and nostalgia; and strong intimacy and familiarity involved interesting emotions due to the coherence between the exterior physical characteristics

of the National Hotel and P&O Hotel, and the surrounding traditional buildings. These findings, surprisingly, revealed a strong sense of nostalgia in regard to the relationship between the exterior physical features of the Esplanade Hotel and its traditional context, which was higher than the other two hotels. No emotions were expressed by the majority of respondents for the coherence between the exterior physical characteristics of the Esplanade Hotel and the modern buildings surrounding it.

These findings, thus, highlight respondents' emotional responses within the elements of the space triad and the way that they relate to each other. Emotions are triggered by the way that elements of the triad reinforce or conflict with each other. Where the perceived space fits with the conceived heritage space, there is a strong sense of identity and emotions of intimacy and familiarity as expressed by respondents for the contextual characteristics of the National Hotel and P & O Hotel. Emotions of nostalgia, however, expressed in regard to the relationship between the Esplanade Hotel and the traditional buildings surrounding it, can be triggered by dissonance between the elements in the space triad, because the hotel's 1980s redevelopment is perceived to fit poorly with the conceived heritage space of Fremantle, and its historic buildings. This is reinforced by the location and history of the Esplanade Hotel; it is a landmark and retains links to the gold rush period of Fremantle's past.

In Chapter Two, I reviewed Pham (1999), Crisman (2007), Hernández et al. (2007), and Vasta (2012) who all addressed the associations between peoples' sense of place and place identity. They acknowledged that peoples' interpretations and emotions can be stimulated by any product's form, since that form, according to Pham (1999) and Crisman (2007) works as a tool to reveal the values and function of its product. The findings that emerged from interviews were partly consistent with the results of these studies, as there was agreement among most interviewees about the way that they interact with the formal characteristics of Fremantle's hotels emotionally, and emotions of sense of identity for the exterior physical characteristics of Fremantle's three hotels. These were revealed to be the strongest amongst the other categories of emotions, even when taking into consideration, differences based on the category of each hotel.

Emotions of sense of identity, including pride, respect, and particularly appreciation and nostalgia, were strongly influenced by the physical elements of the exterior space perceived of as traditional and the way that it relates to the other two spaces of the

triad. The exterior physical characteristics of the National Hotel and P & O Hotel, for example, are perceived to have maintained their traditional style and their associated cultural values, and fit strongly with the collective memory of residents, hotels' history, the surrounding buildings perceived as heritage, and the conceived heritage space of Fremantle, all of which contributes to experiencing these hotels as lived space. These interpretations, thus, support the claims of Pham (1999) and Crisman (2007).

A strong sense of nostalgia was triggered by dissonance between the elements in the space triad in relation to the interior physical characteristics of two of Fremantle's hotels (the P & O Hotel and the Esplanade Hotel), which contradicts Pham (1999) and Crisman's (2007) findings. Although the two hotels are within different categories, weak emotional associations were triggered in response to their physical and functional characteristics, due to their interiors being seen as fitting poorly with their exterior, which is perceived as heritage, and consequently, with their conceived heritage space of Fremantle and surrounding historic buildings. This sense of loss is attributed to the changes applied to both of these hotels; a loss of lived experience now that the P & O Hotel is no longer a hotel, and a loss of both perceived and lived experience due to the fact that the Esplanade Hotel has undergone significant physical changes, and no longer 'feels' like a hotel in the way that it used to.

This discussion demonstrates that the physical changes applied to the National Hotel caused less of a loss of a sense of identity in comparison to the P & O Hotel, which has retained its original exterior characteristics. Both were higher than the sense of identity attributed by the physical changes to the Esplanade Hotel. Also, the functional changes applied to the P & O Hotel caused less of a loss of sense of place as did the physical changes to the Esplanade Hotel, both of which were less than the loss of a sense of identity attributed to the physical and functional changes applied to the interior spaces of the National Hotel.

7.4   Chapter Summary

This chapter has elaborated on the findings discussed in Chapter Five and Chapter Six relating to the focus groups, survey and interviews, in order to answer the research questions regarding the role played by the formal characteristics of Fremantle's hotels on creating a sense of place. The findings of the case study demonstrated how the formal

characteristics of traditional architecture contribute to a sense of place. This was achieved by analysing the respondents' associations with the formal characteristics of Fremantle's traditional hotels with a set of complex interpretations and emotions.

My discussion demonstrates that the exterior physical characteristics of the three hotels are most representative of Fremantle's identity. The overall exterior physical appearance of these hotels is what community members consider to be important, rather than a specific characteristic. What is really important about the different categories of the traditional hotels of Fremantle is that their exterior physical appearance creates a good fit with the perceived space of the area's heritage buildings.

My research also demonstrates that the strongest emotions of sense of identity were attributed by the cultural values (heritage, old, landmark, and iconic) applied to the exterior physical appearance of the three categories of Fremantle's hotels. These findings are due to the elements of the perceived space of the hotels' exterior, which stimulate a series of interpretations and emotions through a complex set of relationships with the different elements of the other two spaces of the triad. This can be applied to the values of hotels that have kept their original form, even when their purpose has changed, or even when they have been identified as re-interpretations of the original hotels. According to Strannegård and Strannegård (2012) and Palmer (2005), values and meanings of traditional hotels occupy another significant part of cultural discourse with people. These interpretations support the findings of Horvath and Nagy (2012) and Lee (2011) who explain that traditional hotels employ their designs and cultural values to differentiate themselves from other architectural typologies.

Chapter Eight

CONCLUSIONS AND RECOMMENDATIONS FOR FURTHER RESEARCH

8.1 Introduction

Throughout the research, many previous studies discussed the idea of place identity in relation to different contexts, including architectural contexts. Within architecture, many researchers have studied buildings as places and have examined them from different aspects, either from physical perspectives, functional perspectives, contextual perspectives, or conceptual and emotional perspectives. It is worth mentioning that no evidence was found in previous studies about historic places where these four aspects were discussed together, nor regarding the relationships between them and the ways in which they relate to each other. Also, empirical evidence about the ways that traditional hotels as places are connected to the emotional aspects of community members and the ways in which they interpret and interact with places, have attracted limited academic attention. This thesis is intended to fill this gap in knowledge by drawing from international and local scholarship and the space triad of Henri Lefebvre, and primary data collected through focus groups, a survey, and interviews.

My intent was to establish a new approach to examining how traditional architecture in general, and traditional hotels in particular, as a case study example, via their formal characteristics, can contribute to a sense of place by influencing individuals' experiences, including their interpretations and emotional responses. This new approach underpinned the assessment framework of this thesis, which was formulated to capture and assess community members' associations with the formal characteristics (physical, functional and contextual) of traditional hotels. Adopting Lefebvre's space triad, my framework addressed these broad characteristics of traditional architecture as being related to the perceived space of Lefebvre. These characteristics were also examined in relation to the interpretations and emotional responses of community members, which have some commonality with the lived space of Lefebvre. These aspects were studied under the umbrella concept of place identity which can be linked to Lefebvre's construct of conceived space.

This approach was achieved through a general literature review of studies on various contexts, including place identity, form and formal characteristics, traditional architecture, and traditional hotels. The framework also addressed a definition of some general emotional responses as presented in extant literature on emotions. Finally, the assessment framework was applied to the research case study. Accordingly, my research has contributed to the existing global and local knowledge base of traditional architecture, traditional hotels, and place identity. It also has the potential to be applied to different typologies of traditional buildings within different contexts by utilizing the assessment framework and/or the methodological approach of the research, which will be discussed in the following paragraphs.

This research was divided into three main topics based on the objectives that needed to be achieved. First, the research conducted a comprehensive review of international studies to examine how traditional architecture and traditional hotels contribute to a sense of place for community members and visitors/patrons. Second, the research reflected upon traditional hotels as a particular typology of traditional architecture, and adopted the traditional hotels of Fremantle as a research case study to explore how these hotels relate to place identity and community members' sense of Fremantle as a heritage place. This was achieved by carrying out a review of international and local studies of traditional hotels in order to identify all the contextual factors that affect the inter-relationships between them and community members under the umbrella of place identity, including the hotels' formal characteristics, their functional settings and activities, and the relationship that is developed with their surroundings. In regard to the hotels, my research examined aspects of community members that are associated with the idea of place identity, traditional architecture, and traditional hotels, including the values and emotional responses that emerged from their interaction with the formal characteristics of traditional hotels.

The main objective was to understand how people (particularly local community members from the residents and frequent visitors) associate with the formal characteristics of traditional buildings (mainly traditional hotels) as a lived experience. Finally, in drawing on Henri Lefebvre's space triad, my research explored how the findings from the Fremantle case study can inform a general theory on the relationship between formal characteristics of traditional architecture (perceived space) and

community members' interpretations and emotional responses (lived space) in relation to place identity (conceived space).

Accordingly, my main research question was: how do the formal characteristics of traditional architecture contribute to sense of place?

To answer this question, two secondary questions must be asked:

1. What are the formal characteristics of traditional architecture that contribute to sense of place?

2. What are the interpretations and emotions that contribute to the development of sense of place in local community members?

The research aimed to achieve the following objectives:

1. Through a comprehensive review of international scholarship examine how traditional architecture of hotels may contribute to cultural identity, place identity and how individuals' emotionally experience buildings and places.

2. Through a case study of Fremantle, Australia, examine how the architectural characteristics of traditional hotels influence community members' emotional experiences of place.

3. By drawing on Henri Lefebvre's space triad space framework, explore how the findings from the Fremantle case study can inform more general theories about the relationships between traditional architecture and place identity.

Studying the key terms used in this thesis and extracting an operational definition for each of them was essential in order to explore how they influence and relate to each other. This assisted in creating a theoretical basis for the research. Accordingly, the terms culture, identity, place, time, architecture, hotels, formal characteristics, aesthetics, values, community, emotions, and context, were explored by reviewing the academic studies tackling them.

An examination of philosophical and academic literature was carried out so that the knowledge contained within them could be used as a foundation to inform the assessment framework of the study. The space triad of Henri Lefebvre (Lefebvre and Nicholson-Smith 1991; Lefebvre 2004) was adopted and applied at different stages of

my research, starting from the theoretical framework then on through the data collection stage, data analysis, and discussions and findings. It was noted that the interpretations and emotional aspects that highlight the way people perceive and become attached to places is an area that is not, as yet, well understood. My research seeks to address this knowledge gap by highlighting the integrated relationship between the values and emotional aspects of community members and their lived space, and the different aspects of this space, namely, physical and functional, in relation to their context.

8.2   Addressing the Research Questions

My research thus concludes by answering the research question: ***How do the formal characteristics of traditional architecture contribute to sense of place?***

To address this question, community members' opinions regarding the formal characteristics of three of Fremantle's traditional hotels that contribute to sense of place were investigated in detail. These respondents justified and refined their responses in relation to:

- the history of the city;

- alterations to the buildings on both the physical and functional levels; and,

- the collective memory of community members.

The most obvious factor which explained respondents' connections to the three hotels was their exterior physical characteristics and the values applied by most respondents to the hotels, which contributed to evoking strong sense of identity emotions within them.

The hotels' exterior appearance represents a tool for maintaining place identity for community members. This was the case for all three categories of hotels (whether they have retained their physical appearance and function, retained their function and changed their physical appearance, or retained their physical appearance but have changed their function and become inaccessible to the public). Through the hotels' physical characteristics, the collective memory of community members can be invoked, allowing for the recollection of past experiences and memories, which then influences their understandings of, and emotional responses to, place. This argument

implies that the emotional responses of community members to these hotels are determined by the integration of their conceived, perceived and lived spaces. Although these hotels have experienced different trajectories over the course of time, they convey similar values for community members, which relate to the quality or consistency of heritage. The similarities and differences between the three categories of Fremantle's hotels that were revealed by this thesis will also contribute to people's understanding of traditional hotels and sense of place. This research demonstrates that all three hotels were generally consistent in terms of the role their exterior physical characteristics play in the creation of a sense of place. The most obvious finding is that the majority of community members agreed on the significance of the exterior physical characteristics of the different categories of hotels. However, the influence of the exterior physical characteristics of the hotels that have been changed physically, on community members' sense of place, was slightly less than the other two hotels.

The functional characteristics of the hotels were identified as less significant in representing Fremantle by the majority of community members because they were subject to constant changes commensurate with many influences. These included new attitudes and ideas of the hotels' owners (whether government or developers); community demands; and, changes that needed to be applied to these hotels for reasons related to natural disasters or accidents, such as fire damage to the National Hotel. These changes have led to a clash between the modern interiors and traditional exteriors of Fremantle's hotels, highlighting the inherent conflict in satisfying new demands at the expense of place identity. Although these interior functional characteristics contribute significantly in terms of maintaining the identity of a place when they reflect the traditional exterior of the hotels, they are less significant for local community members in Fremantle when compared to other formal physical and contextual characteristics. Thus, the hotels that have experienced distinctive changes to their functional settings and activities, such as the Esplanade Hotel, generally have a weaker connection to community members than the hotels that have maintained their interior functions in relation to their exterior, such as the National Hotel. This finding also demonstrates that the hotels that have converted to occupy different functions, such as the P & O Hotel, weaken these connections. This set of relationships (how the functional characteristics of these hotels relate to sense of place) descends within the interactive associations of the space triad. My research, in line with what the space triad discusses, demonstrates

that the functional characteristics of the interior spaces of the traditional hotels fail to stimulate the lived experience of community members when they are separated from the representation values of space that are designated as traditional.

Finally, the relationships between the hotels' exterior physical characteristics and surrounding traditional buildings were identified as significant in contributing to the sense of place of a significant number of the community members who were interviewed, depending on the hotel's category. My research concluded by revealing that contextual characteristics were the strongest when the exterior physical characteristics of the hotels have been retained (i.e. they still exhibit traditional style and character), allowing them to fit in well with the Victorian style of surrounding buildings. The more modifications and changes applied to these characteristics, the less coherence these hotels have with their cultural context. However, the contemporary character of the context which includes modern and traditional buildings can influence the extent of coherence between the hotels and their surroundings, even when these hotels have undergone significant modifications to their exterior forms. These findings confirm what was implied by the space triad in regard to the significance of the context in enhancing the space experience for individuals when it demonstrates a good fit with the surroundings. In this case, as hotels have been designated heritage and historically important (space as conceived), the contextual relationships are well addressed within the traditional style of the hotels, as represented by the perceived characteristics of the hotels' exterior. This contributes to the creation of a state of homogeneity within the historical and cultural dimensions of place in a way that enhances people's experiences with these hotels and transforms them from being 'perceived' to 'lived'. These contextual relationships, however, were generally less significant than the role of the hotels' exterior physical characteristics in representing place identity for community members because the hotels were large enough and important enough to define their own context and are an important part of their streetscape.

Thus, my research has contributed to the existing knowledge base by providing empirical evidence about the broad categories of the formal characteristics of traditional hotels that were demonstrated as significant for creating a sense of place, which previous studies have not addressed.

In regard to the second question: ***What are the interpretations and emotions that contribute to the development of sense of place in local community members?***

My literature review revealed a lack of understanding in regard to the broad categories of interpretations and emotional responses of local community members are evoked by the formal characteristics of Fremantle's hotels. Although many studies have discussed people's attachment to places, most of these studies emphasised the ways that people perceive their places. These processes were identified as cognition and perception processes, whereas people's connections are a mental representation of a space, associated with the physical characteristics of places. However, the values and emotions that people develop in regard to places were missing, and a review of academic literature demonstrated this gap.

This led me to conclude that the mental and emotional experience of community members with Fremantle's hotels is a visual experience associated with the exterior physical appearance of the different categories of hotels and their associated values and meanings.

Community members understand and interpret the three categories of Fremantle's hotels based on a mental interaction that they develop with the hotels' exterior physical characteristics, which in turn allows them to apply their values and meanings to these hotels in response to the hotels' and Fremantle's conceived heritage values and history. Most community members who were interviewed agreed that Fremantle's hotels identify as heritage, old, iconic and landmark buildings. The hotels that have maintained their exterior physical appearance regardless their current function, have been identified as significant heritage, old, iconic, and landmark hotels that identify a particular period of Fremantle's history (i.e. the gold rush). Also, they were evaluated as iconic and landmark hotels for reasons related to their location, size, and their unique style, which makes them symbolic and memorable buildings. The hotels of Fremantle that have experienced distinctive physical changes to their exterior such as the Esplanade Hotel, are described as less heritage and old, but more iconic and landmark hotels. These interpretations are essentially related to the hotels' historical values, location and size, and the addition of this typology of hotel must also be examined in terms of the streetscape and Fremantle's identity.

A majority of respondents developed a strong sense of identity, in particular, feelings of appreciation and nostalgia, as well as emotions of intimacy and familiarity, such as interesting and relaxing in some cases, for the exterior physical characteristics of Fremantle hotels and the values that emerged from peoples' interactions with these characteristics. The strongest emotions of sense of identity were developed for the exterior physical characteristics of the traditional hotels of Fremantle that have maintained their exterior form, such as the National Hotel and P & O Hotel, while these categories of emotions were not as strong in the case of the hotels that have modified their exterior form distinctively, such as the Esplanade Hotel. Relatively weak emotions of sense of identity and emotions of familiarity and intimacy were expressed for the other formal characteristics of the three categories of Fremantle's hotels, including their functional and contextual characteristics, in which these emotions were stronger for the hotels' contextual charateristics.

The ways that community members experience the exterior physical characteristics of the traditional hotels of Fremantle and associate with them both mentally and emotionally, summarises the interactive relationship between hotels as perceived, conceived, and lived space. Community members' interpretations and emotions are triggered by the perceived elements of the space triad that fit well with the conceived heritage space. This is also reinforced by the history and cultural values of the place that support the lived experience of community members in relation to these hotels.

Thus, my research has contributed to the existing knowledge base to provide empirical evidence about the broad interpretations and emotional responses of respondents as influenced by the formal characteristics of traditional hotels, which are seen as being significant for creating a sense of place.

Finally, the results of the investigation into the most prominent aspects of the relationship between the formal characteristics of the three different categories of Fremantle's hotels and community members, demonstrated that the three hotels were generally consistent regarding the role played by their formal characteristics in creating a sense of place, with differences addressed in regard to particular characteristics of each hotel. The most obvious finding to emerge from this investigation was that the exterior physical characteristics of the three hotels are the most influential aspect of the hotels' characteristics on the emotional aspects of

community members and their understandings. However, there are differences between the three different categories of hotels in respect to their functional characteristics and the relationship between the exterior physical characteristics of the hotels and their contexts. The other prominent finding from my research was that a minority of community members developed a strong sense of identity (appreciation and nostalgia) with the cultural values that are represented by the exterior physical characteristics of the three hotels in respect to their category. The space triad suggests that the physical features of hotels represent their tangible aspects that community members experience regular connections with every day or every time that they see these hotels, as they are the parts of hotels that are easily perceived, easy to be connected to, and easily remembered. They also represent a significant component of place character that is visible anytime, without interruption.

Thus, my research has contributed to the existing knowledge base of place identity with respect to the most prominent aspects of the relationships between the formal characteristics of Fremantle's hotels and the interpretations and emotional responses of community members, which have not been previously investigated.

8.3   Contribution of the Study

Despite the significant number of studies that have tackled place identity and traditional architecture, no previous study has sought to integrate information on their formal characteristics and their emotional significance in relation to community members. Each of these studies has focused on one aspect or another, but not all of them together. More specifically, no previous study has been conducted on the traditional hotels of Fremantle based on the evaluations of community members.

Therefore, this study contributes to the existing knowledge about the relationship between the formal characteristics of traditional buildings, in particular their physical, functional and contextual characteristics, in promoting a strong sense of place in community members. The assessment framework generated by this research is another contribution that can be utilised by researchers and architects to establish deeper understandings of place identity in relation to typologies of traditional architecture and traditional buildings of local significance, regardless of their function. Additionally, the methods of data collection, questions, and data analysis may be applied to other

traditional built environments to investigate whether the results of the current study can or cannot be replicated elsewhere in the world. And, if replicated, how does this occur?

The findings of this study also have significant implications for future practice, as they can assist in understanding how this typology of buildings (changed or unchanged, in appearance or in function) is perceived, conceived and lived by community members. This can provide detailed and specific guidelines to stakeholders, owners, development agencies, and designers in relation to the means of maintaining the place identity contributions of these buildings without causing damage to streetscape image or place identity.

The findings of this study have also provided new information on the relationships between the formal characteristics of traditional architecture and the emotional responses and interpretations of residents and visitors to these characteristics. The findings have demonstrated how the different characteristics of traditional architecture and traditional hotels can influence sense of place. Furthermore, the findings interrogate how the interpretations and emotional responses of community members are evoked by traditional architecture and traditional hotels. Finally, the findings from this study also make several contributions to current literature. First, they corroborate the premise that architecture and architectural features are fundamental to the creation of the identity of any urban place. Second, what people see as essential and what rules the streetscape in terms of place identity is the overall external form and not the more detailed components, such as windows, corners, arches, etc. Third, the interior form and function of traditional buildings are less significant in representing place identity, and people are less emotionally connected to these features. Fourth, the operational definitions provided in Chapter Three regarding how to adopt the space triad of Lefebvre identify a good theoretical base of knowledge for further studies. Finally, Lefebvre's space triad provides a theoretical framework that can be used as a basis for studies of the construction of new, iconic buildings or the restoration of existing buildings in a way that retains people's prior experiences and place attachments.

Although some of the findings presented in this study support those of previous studies, others contradict them, and/or filled knowledge gaps. All of the findings from this research were original and added new knowledge that has not been discussed by any literature or empirical studies. This is because it was about the traditional hotels of

Fremantle, it built upon community members' evaluations, it integrated all the different categories of the hotels' physical characteristics, and it added many sub-characteristics to a number of them. Thus, this research has the potential to open new research pathways on traditional hotels of Fremantle that can be implemented in other contexts.

Other authors have noted the importance of each of the three traditional hotels (the National Hotel, the P & O Hotel, and the Esplanade Hotel) identified in my research to Fremantle's identity, including James (1984), Bauer (2007), Rock (2013), the Government of Western Australia (2017; 2018), Wilson-Clark (2001), Palassis, Paterson, and Mckenzie (1995), and the Register of heritage places (1997). However, none have addressed these hotels as part of three categories. Thus, my research is original as it uses these categories and draws numerous research findings from them.

8.4   Recommendations for Further Research

Despite the growing interest in traditional architecture and the role that it plays in maintaining place identity, there are still a lot of concerns over the best way to maintain traditional buildings given the increasing requests for change and redevelopment. This research has raised many questions about the impacts of modifications wrought on traditional buildings and therefore on peoples' senses of place over time, given that architectural change can significantly alter the character of places. One possibility is an in-depth study of the relationship between the formal and functional characteristics of the interior and exterior of traditional buildings, how these relate to each other, and how they are viewed by the users of these spaces with respect to place identity. Additionally, a comprehensive analytical study of the blueprints of traditional hotels can be undertaken in order to extrapolate the philosophical characteristics of their design. This can provide the basis for creating designs based on the same philosophy as traditional hotels (conceived space). The duality of form and function (perceived space), and the relationship between them with regards to place identity, is another possible area for future research. Finally, the role of government regulations and future planning on place identity, and how this influences the sense of place of community members, also requires investigation.

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APPENDICES

Appendix A

INFORMATION STATEMENT AND CONSENT FORM FOR THE FOCUS GROUPS AND INTERVIEWS

A.1   Information Statement

Place identity

PARTICIPANT INFORMATION STATEMENT

HREC Project Number:	RDHU-96-15
Project Title:	*The Contribution of Traditional Architecture to Sense of Place: a Study of the Traditional Hotels of Fremantle*
Principal Investigator:	Dr Tod Jones, main supervisor Emeritus Professor Roy Jones, co-supervisor Associate Professor Amanda Davies, co-supervisor
Student researcher:	Shaymaa A. Ali
Version Number:	No.1
Version Date:	22/05/2015

Introduction

Dear participants,

You are invited to take part in this research project because you are from the local residents of Fremantle, or from the frequent visitors to Fremantle. You are well-educated, and interested about the issues that are relevant to the identity and local communities.

The research project aims to explore the formal characteristics (physical, functional, and contextual) of the traditional hotels that contribute to sense of place in general and Fremantle in particular based on your interpretations and emotional responses to these characteristics.

This participants information and consent form explain you this research and what it is involved to help you decide if you are willing to participate or not.

What is the Project About?
- This research is about the significance of a specific type of hotels, traditional hotels and their effects on enhancing community members' sense of place based on their evaluation.
- It is significant because it fills in a gap in knowledge regard the role of this particular type of buildings to enhancing the cultural identity of the place, and Fremantle is an explicit example.

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Place identity

- The aim of this research is to identify the contribution of traditional architecture to sense of place, especially Fremantle's traditional hotels, by exploring the relationships between the hotels' formal characteristics and the interpretations and emotional responses of the residents and frequent visitors to these characteristics.
- The research will provide insights to inform the design of new hotels and/or the restoration and preservation of old hotels in a way that can promote and strengthen the cultural identity of the place including Western Australia. And finally, it has the potential to improve these regions culturally and economically by attracting larger numbers of tourists to these places and to these particular hotels.
- 30 adults will be taking part in the project. This number can be increased.

Who is doing the Research?

- The project is being conducted by the researcher Shaymaa Abbas Ali.
- The results of this research project will be used by Shaymaa Abbas Ali to write a PhD thesis at Curtin University and is not funded by any party.
- There will be no costs to the researcher and participants will not be paid for participating in this project.

Why am I being asked to take part and what will I have to do?

- The study will take place at a mutually convenient location.
1. We will ask you questions about the traditional hotels of Fremantle, such as, what are the physical parts (bits) of the exterior built form that you are connected with them? Would you please identify your connection with them?
- You will be asked to complete a questionnaire.
- There will be no cost to you for taking part in this research and you will not be paid for taking part.
- We will make a digital audio recording so we can concentrate on what you have to say and not be distracted by taking notes. After the interview we will make a full written copy of the recording.

Are there any benefits' to being in the research project?

- There may be no direct benefit to you from participating in this research.
- Sometimes, people appreciate the opportunity to discuss their opinions/ feelings/condition.

Are there any risks, side-effects, discomforts or inconveniences from being in the research project?

- There are no foreseeable risks from this research project.
- We have been careful to make sure that the questions in the survey do not cause you any distress. But, if you feel anxious about any of the questions they do not need to answer them. If the questions cause any concerns or upset you, we can refer you to a counsellor.

- Apart from giving up your time, we do not expect that there will be any risks or inconveniences associated with taking part in this study.

Who will have access to my information?

- The information collected in this research will be non-identifiable (anonymous). This means that we do not need to collect individual names <u>and</u> information is anonymous and will not include a code number or name. No one, not even the research team will be able to identify your information. Any information we collect and use during this research will be treated as confidential. The following people will have access to the information we collect in this research: the research team and the Curtin University Ethics Committee
- Electronic data will be password-protected and hard copy data (including video or audio tapes) will be in locked storage.
- The information we collect in this study will be kept under secure conditions at Curtin University for 7 years after the research has ended and then it will be destroyed/kept indefinitely.
- The results of this research may be presented at conferences or published in professional journals. You will not be identified in any results that are published or presented.
- Whilst all care will be taken to maintain privacy and confidentiality of any information shared at a focus group or group discussion, you should be aware that you may feel embarrassed or upset if one of the group members repeats things said in a confidential group meeting.

Will you tell me the results of the research?

- We are not able to send you any results from this research as we do not collect any personal information to be able to contact you.
- We may make the results available in other sources, such as publication, website, and newsletter.

Do I have to take part in the research project?

- Taking part in a research project is voluntary. It is your choice to take part or not. You do not have to agree if you do not want to. If you decide to take part and then change your mind, that is okay, you can withdraw from the project. You do not have to give us a reason; just tell us that you want to stop. Please let us know if you want to stop at any time so we can make sure you are aware of any thing that needs to be done or so you can withdraw safely. If you chose not to take part or start and then stop the study, it will not affect your relationship with the University, staff or colleagues. If you chose to leave the study we will use any information collected unless you tell us not to.

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What happens next and who can I contact about the research?

- You can contact the researcher Mrs. Shaymaa A. Ali to obtain further information or to answer any question.
- The researcher mobile number: 0405448809
- If you decide to take part in this research we will ask you to sign the consent form. By signing it you are telling us that you understand what you have read and what has been

  discussed. Signing the consent indicates that you agree to be in the research project and have your health information used as described. Please take your time and ask any questions you have before you decide what to do. You will be given a copy of this information and the consent form to keep.

All research in Australia involving humans is reviewed by an independent group of people called a Human Research Ethics Committee (HREC). The ethical aspects of this research project have been approved by the Curtin University HREC. This project will be carried out according to the National Statement on Ethical Conduct in Human Research (2007). If you have any concerns and/or complaints about the project, the way it is being conducted or your rights as a research participant, and would like to speak to someone independent of the project, please contact: The Curtin University Ethics Committee by telephoning 9266 2784 or by emailing hrec@curtin.edu.au.

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A.2   Consent Form

Curtin University

CONSENT FORM

HREC Project Number:	RDHU-96-15
Project Title:	*The Contribution of Traditional Architecture to Sense of Place: a Study of the Traditional Hotels of Fremantle*
Principal Investigator:	Dr Tod Jones, main supervisor Emeritus Professor Roy Jones, co-supervisor Associate Professor Amanda Davies, co-supervisor
Student researcher:	Shaymaa A. Ali
Version Number:	No.1
Version Date:	22/05/2015

- I have read the information statement version listed above and I understand its contents.
- I believe I understand the purpose, extent and possible risks of my involvement in this project.
- I voluntarily consent to take part in this research project.
- I have had an opportunity to ask questions and I am satisfied with the answers I have received.
- I understand that this project has been approved by Curtin University Human Research Ethics Committee and will be carried out in line with the National Statement on Ethical Conduct in Human Research (2007) – updated March 2014.
- I understand I will receive a copy of this Information Statement and Consent Form.

Participant Name	
Participant Signature	
Date	

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Declaration by researcher:

I have supplied an Information Letter and Consent Form to the participant who has signed above, and believe that they understand the purpose, extent and possible risks of their involvement in this project.

Researcher Name	Shaymaa A. Ali
Researcher Signature	
Date	22/05/2015

Note: All parties signing the Consent Form must date their own signature.

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Appendix B

INVITATION SHEETS FOR THE FOCUS GROUPS AND LETTER TO PARTICIPANTS

B.1   Invitation Sheet – Group 1

Invitation sheet

Dear participants,

I would like to thank you for your cooperation.

I also would like to give you a brief overview about what this focus group is about. As being a Fremantle local resident of or frequent visitor, I am seeking your assistance to obtain answers to my research questions based on your information that you are going to share it with us through your discussions.

My research raises the following question; ***how do the formal characteristics of traditional hotels contribute to a sense of place?*** This implies two secondary questions:

1. What are the formal characteristics of traditional architecture that contribute to a sense of place?

2. What interpretations and emotions contribute to the development of a sense of place in local community members?

To obtain the required answers, this focus group consists of three parts, each stage is designed to achieve a specific objective.

- To identify three of Fremantle's hotels that provoke strong senses of identity;

- to identify critical information about the hotels' formal characteristics that contribute to Fremantle's identity; and,

- to identify broad categories of participants' understandings and emotional responses associated with hotels' formal characteristics.

Pizza and refreshments will be available.

The details of the session:

- Wednesday 6th July 2015.
- Time: approximately two hours, from 1:00pm - 2:30pm.
- Venue: Meeting room 107, Ground level, Building 209, Curtin University.

If you have any question, Please feel free to email me or give me a call on 0405448809 to discuss your inquiry further.

Look forward to seeing you soon.

Kind regards,

Shaymaa Abbas Ali
PhD Candidate / Department of Architecture and Interior Architecture
School of Built Environment

Curtin University
Mobile |0405448809

Email |s.ali10@student.curtin.edu.au
Web |http://curtin.edu.au

B.2 Invitation Sheet – Group 2

Invitation sheet

Dear participants,

I would like to thank you for your cooperation.

I also would like to give you a brief overview about what this focus group is about. As being a Fremantle local resident of or frequent visitor, I am seeking your assistance to obtain answers to my research questions based on your information that you are going to share it with us through your discussions.

My research raises the following question; *how do the formal characteristics of traditional hotels contribute to a sense of place?* This implies two secondary questions:

1. What are the formal characteristics of traditional architecture that contribute to a sense of place?
2. What interpretations and emotions contribute to the development of a sense of place in local community members?

To obtain the required answers, this focus group consists of three parts, each stage is designed to achieve a specific objective.

- To identify three of Fremantle's hotels that provoke strong senses of identity;

- to identify critical information about the hotels' formal characteristics that contribute to Fremantle's identity; and,

- to identify broad categories of participants' understandings and emotional responses associated with hotels' formal characteristics.

Pizza and refreshments will be available.

The details of the session:

- Monday 5th August 2015.
- Time: approximately two hours, from 12.00-2.00 pm.
- Venue: Meeting room107, Ground level, Building 201, Curtin University.

If you have any question, Please feel free to email me or give me a call on 0405448809 to discuss your inquiry further.

Look forward to seeing you soon.

Kind regards,

Shaymaa Abbas Ali
PhD Candidate / Department of Architecture and Interior Architecture
School of Built Environment

Curtin University
Mobile |0405448809

Email |s.ali10@student.curtin.edu.au
Web |http://curtin.edu.au

B.3   Invitation Sheet – Group 3

Invitation sheet

Dear participants,

I would like to thank you for your cooperation.

I also would like to give you a brief overview about what this focus group is about. As being a Fremantle local resident of or frequent visitor, I am seeking your assistance to obtain answers to my research questions based on your information that you are going to share it with us through your discussions.

My research raises the following question; ***how do the formal characteristics of traditional hotels contribute to a sense of place?*** This implies two secondary questions:

1. What are the formal characteristics of traditional architecture that contribute to a sense of place?
2. What interpretations and emotions contribute to the development of a sense of place in local community members?

To obtain the required answers, this focus group consists of three parts, each stage is designed to achieve a specific objective.

- To identify three of Fremantle's hotels that provoke strong senses of identity;

- to identify critical information about the hotels' formal characteristics that contribute to Fremantle's identity; and,

- to identify broad categories of participants' understandings and emotional responses associated with hotels' formal characteristics.

Pizza and refreshments will be available.

The details of the session:

- Wednesday 11th August 2015.
- Time: approximately two hours, from 1:00pm - 2:30pm.
- Venue: Meeting room 2, In front of the library, level one, City Hall of Fremantle.

If you have any question, Please feel free to email me or give me a call on 0405448809 to discuss your inquiry further.

Look forward to seeing you soon.

Kind regards,

Shaymaa Abbas Ali
PhD Candidate / Department of Architecture and Interior Architecture
School of Built Environment

Curtin University
Mobile |0405448809

Email |s.ali10@student.curtin.edu.au
Web |http://curtin.edu.au

B.4   Letter to Participants

Dear participant:

I am a PhD student from Architecture and Interior Architecture at Curtin University. I am carrying out my graduate research about the traditional hotels of Fremantle with respect to place identity. This questionnaire is designed to obtain information about the residents of Fremantle and frequent visitors' interpretations and emotional responses in regard to the formal characteristics of Fremantle's traditional hotels, since you identify community members who are familiar with Fremantle's cultural history.

This study identifies cultural identity in architecture by the physical expression of the conceptual truth of a particular place representing by a homogeneous set of place's cultural traits, including place's territory, ethnic, nationality, language, religion, social system, common values and traditions, common cultural and symbol systems, in which this can play a significant role in sustaining places, differentiating them from other, and unifying their components with each other's through connecting the past with the present in a controlled way. Accordingly, the main component of cultural identity is the physical and cultural values of a particular place in relation to places' residents whether from the local or frequent visitors. In addition, this research identifies traditional hotels as the buildings that represent the identity of their places and the cultural values and social practices of their communities through their physical properties and forms in a way they achieve time connection between the past, present and future in respond to their cultural contexts.

This questionnaire is designed to answer the research questions of the study. Fremantle's traditional hotel will be presented utilising 2D photos. As you answer these questions, try to base your personal judgment on the hotels' exterior features, interior features, functions and activities, and the relationship with their surroundings. If you are not sure how to respond to a particular statement, simply leave the response space blank.

Thank you for your help

Participant's name:
Date:
Signature:

Researcher: Shaymaa Ali

Appendix C

QUESTIONS USED IN FOCUS GROUPS, SURVEY AND INTERVIEWS

C.1   Questions Used in Focus Groups

FOCUS GROUP QUESTIONS

Participant number:

1. The demographic information of the participants

Table 1: Participants' Demographic Information

Demographics	
Place of residence	Locals
	Non-locals
Gender	Male
	Female
Age	Younger < 25 years
	Older > 65 years
Education level	Under graduate
	Post graduate
Employment sector	Art
	Social sciences
	Architecture and planning
	Design
	Art
	Tourism
	Education
	others

Note: would you please clarify what you mean when choosing the option (others).

2. Research Topic and Objectives

There are many places which have a distinctive cultural identity, such as Alsace in France, Netherland in Amsterdam, Brighton in UK, Fremantle in Australia, Takayama in Japan, and Venice in Italy.

Fremantle is one of the places that have a big number of heritage buildings, which this research calls them traditional buildings. They all work together to represent the character and identity of Fremantle. Among the many traditional buildings, this research is interested about exploring the contribution of Fremantle's traditional hotels to sense of place.

1

This session consists of three stages, based on the objectives from this focus group:

1. Most representative traditional hotels to Fremantle's identity.
2. Formal characteristics of the traditional hotels that contribute to Fremantle's identity.
3. Participants' interpretations and emotional responses associated with the formal characteristics of Fremantle's traditional hotels.

2.1. Fremantle's Traditional Hotels

This research identifies traditional architecture as a physical entity that preserves the cultural values of a place. Also, this research identifies traditional hotels as places for staying, eating, drinking, and enjoying other recreational services. They also cultural entities that express place identity due to their formal characteristics, (tangible and intangible components), in which they are composed of two key elements: physical characteristics, and values that represent their individual character; they acquire their values through their relationship with community members; their relationship with their surroundings is part of their identity; and they identify a good fit with their contexts.

This research identifies Fremantle's traditional hotels into three categories:

- Hotels that have retained both their form and function;

- hotels that have retained their function but not their form; and,

- hotels that have retained their form but not their function.

The objective: To identify the most representative hotels to Fremantle's identity that are located within the West End of Fremantle.

The questions: I am going to show you photos to 12 of the most valuable hotels of Fremantle's West End, which they have been agreed on their cultural significant by the literature base investigated in this study. Based on your evaluation:

- I would like you to choose three from these 12 hotels presented in Table 2, in which you think they are mostly representative to Fremantle's identity.
- I would like you to justify your choices.

2

Table 2: Traditional Hotels of the Fremantle's West End

Traditional Hotels of the Fremantle's West End		Key words that justify participants' choices
1	Cleopatra Hotel	
2	The Esplanade Hotel	
3	The Federal Hotel (Rosie O'Gradys)	
4	The Flag and Whistle Hotel	
5	The Fremantle Hotel	
6	His Majesty's Hotel	
7	The Norfolk Hotel	
8	The Oceanic Hotel	
9	The Orient Hotel	
10	The P & O (Victoria) Hotel	
11	The Sail and Anchor Hotel	
12	The National Hotel	

2.2. The Formal Characteristics of Traditional Hotels' of Fremantle

The objective: To identify critical information about the hotels' formal characteristics that contribute to Fremantle's identity; and,

The questions: In regard to the three hotels of Fremantle that you have chosen from first stage, I would like you to have a discussion regard the following questions:

1. As one of the local residents or frequent visitors of Fremantle, what architectural features of these hotels you are more connected with? Are they the exterior features of these hotels or the features of their interior spaces?
2. Can you identify these features more clearly and justify that when you can?

2.3. The Interpretations and Emotional Responses associated with the formal characteristics of Fremantle's Traditional Hotels

The objective: To identify broad categories of participants' understandings and emotional responses associated with hotels' formal characteristics.

3

The questions: In regard to the three hotels of Fremantle that you have chosen from first stage, I would like you to have a discussion regard the following questions:

1. Do you experience any connection with any of the three hotels' architectural features?
2. How can you identify your connections to the architectural features of the three hotels of Fremantle?
3. Can you identify the architectural features that you develop an association with, and what type of association you experience?

4

C.2 Questions used in Survey

SURVEY QUESTIONS

1. **The demographic information of the participants**

Table 1: Participants' Demographic Information

Demographics	
Place of residence	Locals
	Non-locals
Gender	Male
	Female
Age	Younger < 25 years
	Older > 65 years
Education level	Under graduate
	Post graduate
Employment sector	Art
	Social sciences
	Architecture and planning
	Design
	Art
	Tourism
	Education
	others

Note: would you please clarify what you mean when choosing the option (others).

2. **Topic and Objectives**

The survey gives you an opportunity to provide some initial insights into the most significant formal characteristics of three of Fremantle's traditional hotels, and these are: the National Hotel, the P & O Hotel, and the Esplanade Hotel. This will investigated based on your most significant understandings of place identity and emotional aspects.

To identify how you respond to the formal characteristics of Fremantle's traditional hotels emotionally, the survey will investigate your connections to particular aspects of the three selected hotels' (physical, functional, and contextual) characteristics. Drawing on data from the focus groups, lists of the formal characteristics of the three hotels of Fremantle and the

1

values and meanings that emerged from participants' interactions with these characteristics were developed.

You will be presented with these lists and will be asked to indicate your level of emotional attachment on a 5-point Likert scale from 1 (no emotional attachment) to 5 (strong emotional attachment).

The Objectives from conducting this survey is;

- To identify the demographic background of the interviews' participants.

- To identify the most significant aspects of the three hotels in Fremantle that were addressed during the focus groups, and investigate them in detail.

The Questions will be raised in this survey: To what extent you are related to the formal characteristics of Fremantle's hotels emotionally?

2

3. Traditional Hotels of the Fremantle's West End

Hotel No. 1: The National Hotel

- **Formal characteristics of the hotel that contribute to sense of place.**

Table 2: List of Physical Characteristics of the National Hotel

Physical Characteristics of the National Hotel	Likert Scale					Why
	1	2	3	4	5	
The little details (for example, the lines, curves, lattice work, names on walls)						
Decorative parts (for example, the balconies or verandas, the arches and columns, the towers on top of the buildings)						
The materials (for example, wood, limestone, red brick, stone, raw lime)						
Colour and painting (for example red brick, off white)						
The style (for example, the Victorian and British look, classical style)						
The number of levels (for example, two levels, three levels)						
The windows (for example, their numbers, shapes, and sizes)						
The corner shape (for example, square)						
The size of the façade and its proportion to the streetscape						
The entrance (for example, the position, the shape, and the size)						
The shape of the facades in general (for example, all the previous aspects)						

Table 3: List of Functional Characteristics of the National Hotel

Functional characteristics of the National Hotel	Likert Scale					Why
	1	2	3	4	5	
1. For example, space functions and activities						
2. For example, motion routes of the interior						

3

Table 4: List of Contextual Characteristics of the National Hotel

Contextual characteristics of the National Hotel	Likert Scale					Why
	1	2	3	4	5	
Coherence with the forms of the surrounding buildings.						
Coherence with the colors of the surrounding buildings.						
Coherence with the scale of the surrounding buildings.						
Coherence with the position and orientation of the surrounding buildings.						
Coherence with the landscape and plantings						

- **Participants' interpretations regarding the formal characteristics of the hotel.**

Table 5: List of Values and Meanings of the National Hotel

Values and Meanings	Likert Scale					Why
	1	2	3	4	5	
Pretty						
Beautiful						
Charming						
Magnificent						
Gorgeous						
Grand						
Attractive						
Iconic						
Landmark						
Authentic						
Old						
Heritage						
Other						

4

Hotel No. 1: The P & O Hotel

- **Formal characteristics of the hotel that contribute to sense of place.**

Table 6: List of Physical Characteristics of the P & O Hotel

Physical Characteristics of the P & O Hotel	Likert Scale					Why
	1	2	3	4	5	
The little details (for example, the lines, curves, lattice work, names on walls)						
Decorative parts (for example, the balconies or verandas, the arches and columns, the towers on top of the buildings)						
The materials (for example, wood, limestone, red brick, stone, raw lime)						
Colour and painting (for example red brick, off white)						
The style (for example, the Victorian and British look, classical style)						
The number of levels (for example, two levels, three levels)						
The windows (for example, their numbers, shapes, and sizes)						
The corner shape (for example, square)						
The size of the façade and its proportion to the streetscape						
The entrance (for example, the position, the shape, and the size)						
The shape of the facades in general (for example, all the previous aspects)						

Table 7: List of Functional Characteristics of the P & O Hotel

Functional characteristics of the P & O Hotel	Likert Scale					Why
	1	2	3	4	5	
3. For example, space functions and activities						
4. For example, motion routes of the interior						

5

Table 8: List of Contextual Characteristics of the P & O Hotel

Contextual characteristics of the P & O Hotel	Likert Scale					Why
	1	2	3	4	5	
Coherence with the forms of the surrounding buildings.						
Coherence with the colors of the surrounding buildings.						
Coherence with the scale of the surrounding buildings.						
Coherence with the position and orientation of the surrounding buildings.						
Coherence with the landscape and plantings						

- **Participants' interpretations regarding the formal characteristics of the hotel.**

Table 9: List of Values and Meanings of the P & O Hotel

Values and Meanings	Likert Scale					Why
	1	2	3	4	5	
Pretty						
Beautiful						
Charming						
Magnificent						
Gorgeous						
Grand						
Attractive						
Iconic						
Landmark						
Authentic						
Old						
Heritage						
Other						

6

Hotel No. 1: The Esplanade Hotel

- **Formal characteristics of the hotel that contribute to sense of place.**

Table 10: List of Physical Characteristics of the Esplanade Hotel

Physical Characteristics of the Esplanade Hotel	Likert Scale					Why
	1	2	3	4	5	
The little details (for example, the lines, curves, lattice work, names on walls)						
Decorative parts (for example, the balconies or verandas, the arches and columns, the towers on top of the buildings)						
The materials (for example, wood, limestone, red brick, stone, raw lime)						
Colour and painting (for example red brick, off white)						
The style (for example, the Victorian and British look, classical style)						
The number of levels (for example, two levels, three levels)						
The windows (for example, their numbers, shapes, and sizes)						
The corner shape (for example, square)						
The size of the façade and its proportion to the streetscape						
The entrance (for example, the position, the shape, and the size)						
The shape of the facades in general (for example, all the previous aspects)						

Table 11: List of Functional Characteristics of the Esplanade Hotel

Functional characteristics of the Esplanade Hotel	Likert Scale					Why
	1	2	3	4	5	
5. For example, space functions and activities						
6. For example, motion routes of the interior						

7

Table 12: List of Contextual Characteristics of the Esplanade Hotel

Contextual characteristics of the Esplanade Hotel	Likert Scale					Why
	1	2	3	4	5	
Coherence with the forms of the surrounding buildings.						
Coherence with the colors of the surrounding buildings.						
Coherence with the scale of the surrounding buildings.						
Coherence with the position and orientation of the surrounding buildings.						
Coherence with the landscape and plantings						

- **Participants' interpretations regarding the formal characteristics of the hotel.**

Table 13: List of Values and Meanings of the Esplanade Hotel

Values and Meanings	Likert Scale					Why
	1	2	3	4	5	
Pretty						
Beautiful						
Charming						
Magnificent						
Gorgeous						
Grand						
Attractive						
Iconic						
Landmark						
Authentic						
Old						
Heritage						
Other						

8

C.3 Questions Used in Interviews

INTERVIEW QUESTIONS

1. Research Topic and Objectives

In this research we are trying to examine the role of the formal characteristics of the traditional hotels of Fremantle on contributing to sense of place for the Australian people from the local residents and frequent visitors of Fremantle.

In regard to the traditional hotels of Fremantle, this research refers to the hotels as the buildings in which the local people are accustomed to their knowledge as hotels. They are places for staying, eating, drinking, and enjoying other recreational services. They also cultural entities that express place identity due to their formal characteristics, (tangible and intangible components), in which they are composed of two key elements: physical characteristics, and values that represent their individual character; they acquire their values through their relationship with community members; their relationship with their surroundings is part of their identity; and they identify a good fit with their contexts.

This research identifies Fremantle's traditional hotels into three categories:

- Hotels that have retained both their form and function;

- hotels that have retained their function but not their form; and,

- hotels that have retained their form but not their function.

The research, thus, addressed three hotels of the Fremantle's West End:

- The National Hotel is as an example of hotels that have maintained their form and function, but have become pubs (category one).

- The P&O Hotel is as an example of hotels that have changed their function but maintained their form (category two).

- The Esplanade Hotel is as an example of hotels that have maintained their function, but have changed their form (category three).

1

Each of the three hotels will be examined in terms of its physical characteristics, its representative meanings and values, and its relationship with the cultural contexts surrounding it.

The objectives: to find answers to the inquiry regard what formal characteristics of three of Fremantle's traditional hotels contribute to respondents' sense of place? And what interpretations and emotional responses of participants associated with these characteristics.

The questions: The questions for the interviews were informed by data from conducting three focus groups, with a focus on the most significant aspects of the two components of the relationship (the hotels and community members) from a survey that was conducted before the interviews. I have arranged lists to most of the hotels formal characteristics and have used prompting examples, where necessary, to overcome language barriers. You can add to these lists according to your knowledge.

2. Traditional Hotels of the Fremantle's West End

Hotel No. 1: The National Hotel

- **Formal characteristics of the hotel that contribute to sense of place, including:**

    Question 1: With regards to Fremantle's cultural identity, what are the physical characteristics of the hotel that you are more connected with (see table 2).

Table 2:   List of Physical Characteristics of the National Hotel

Physical Characteristics of the National Hotel
The little details (for example, the lines, curves, lattice work, names on walls)
Decorative parts (for example, the balconies or verandas, the arches and columns, the towers on top of the buildings)
The materials (for example, wood, limestone, red brick, stone, raw lime)
Colour and painting (for example red brick, off white)
The style (for example, the Victorian and British look, classical style)
The number of levels (for example, two levels, three levels)
The windows (for example, their numbers, shapes, and sizes)
The corner shape (for example, square)
The size of the façade and its proportion to the streetscape
The entrance (for example, the position, the shape, and the size)
The shape of the facades in general (for example, all the previous aspects)

    Question 2: What are the functions and activities of the hotel that you are more connected with?

Table 3:   List of Functional Characteristics of the National Hotel

Functional characteristics of the National Hotel
1. For example, space functions and activities
2. For example, motion routes of the interior

3

Question 3: Do the formal characteristics of this hotel fit well with its surroundings, and how?

Table 4:   List of Contextual Characteristics of the National Hotel

Can you identify any coherence with the surrounding buildings?
1.   For example, with their forms
2.   For example, with their colours
3.   For example, with their scale
4.   For example, with their position and orientation
Can you identify any coherence with the landscape and plantings?

- **Interviewees' interpretations and emotional responses associated with these characteristics.**

Question 1: How can you identify your experience with the formal characteristics of this hotel with respect to the meanings and values emerging from your interaction with these characteristics presented in Table 5?

Question 2: Would you please identify your emotional connection by referring to the relevant code from Table A.?

Table 5:   Cultural Values and Interpretations

	Values and Meanings
Values and meanings that may emerge from the interaction between the interviewees and the formal characteristics of hotels (examples)	Pretty
	Beautiful
	Charming
	Magnificent
	Gorgeous
	Grand
	Attractive
	Iconic
	Landmark
	Authentic
	Old
	Heritage
	Other

4

Table A: **Emotional responses to Fremantle's traditional hotels**

Emotional Responses of Interviewees	
Emotions of Pleasure	
E1	Indulgence
E2	Like
E3	Love
Emotions of a Sense of Identity	
E4	Pride
E5	Respect
E6	Satisfaction
E7	Appreciation
E8	Nostalgia
E9	Belonging
Emotions of Intimacy and Familiarity	
E10	Relaxing
E11	Interesting
E12	Safety
E13	Affinity

5

Hotel No. 2: The P & O Hotel

- **Formal characteristics of the hotel that contribute to sense of place, including:**

Question 1: With regards to Fremantle's cultural identity, what are the physical characteristics of the hotel that you are more connected with (see table 6).

Table 6:   List of Physical Characteristics of the P & O Hotel

Physical Characteristics of the P & O Hotel
The little details (for example, the lines, curves, lattice work, names on walls)
Decorative parts (for example, the balconies or verandas, the arches and columns, the towers on top of the buildings)
The materials (for example, wood, limestone, red brick, stone, raw lime)
Colour and painting (for example red brick, off white)
The style (for example, the Victorian and British look, classical style)
The number of levels (for example, two levels, three levels)
The windows (for example, their numbers, shapes, and sizes)
The corner shape (for example, square)
The size of the façade and its proportion to the streetscape
The entrance (for example, the position, the shape, and the size)
The shape of the facades in general (for example, all the previous aspects)

Question 2: What are the functions and activities of the hotel that you are more connected with?

Table 7:   List of Functional Characteristics of the P & O Hotel

Functional characteristics of the P & o Hotel
3.   For example, space functions and activities
4.   For example, motion routes of the interior

6

Question 3: Do the formal characteristics of this hotel fit well with its surroundings, and how?

Table 8:   List of Contextual Characteristics of the P & O Hotel

Can you identify any coherence with the surrounding buildings?
5.   For example, with their forms
6.   For example, with their colours
7.   For example, with their scale
8.   For example, with their position and orientation
Can you identify any coherence with the landscape and plantings?

- **Interviewees' interpretations and emotional responses associated with these characteristics.**

Question 1: How can you identify your experience with the formal characteristics of this hotel with respect to the meanings and values emerging from your interaction with these characteristics presented in Table 9?

Question 2: Would you please identify your emotional connection by referring to the relevant code from Table A.?

Table 9:   Cultural Values and Interpretations

	Values and Meanings
	Pretty
	Beautiful
	Charming
Values and meanings that may emerge from the interaction between the interviewees and the formal characteristics of hotels (examples)	Magnificent
	Gorgeous
	Grand
	Attractive
	Iconic
	Landmark
	Authentic
	Old
	Heritage
	Other

Table A: **Emotional responses to Fremantle's traditional hotels**

Emotional Responses of Interviewees	
Emotions of Pleasure	
E1	Indulgence
E2	Like
E3	Love
Emotions of a Sense of Identity	
E4	Pride
E5	Respect
E6	Satisfaction
E7	Appreciation
E8	Nostalgia
E9	Belonging
Emotions of Intimacy and Familiarity	
E10	Relaxing
E11	Interesting
E12	Safety
E13	Affinity

8

Hotel No. 3: The Esplanade Hotel

- **Formal characteristics of the hotel that contribute to sense of place, including:**

    Question 1: With regards to Fremantle's cultural identity, what are the physical characteristics of the hotel that you are more connected with (see table 10).

Table 10:   List of Physical Characteristics of the Esplanade Hotel

Physical Characteristics of the Esplanade Hotel
The little details (for example, the lines, curves, lattice work, names on walls)
Decorative parts (for example, the balconies or verandas, the arches and columns, the towers on top of the buildings)
The materials (for example, wood, limestone, red brick, stone, raw lime)
Colour and painting (for example red brick, off white)
The style (for example, the Victorian and British look, classical style)
The number of levels (for example, two levels, three levels)
The windows (for example, their numbers, shapes, and sizes)
The corner shape (for example, square)
The size of the façade and its proportion to the streetscape
The entrance (for example, the position, the shape, and the size)
The shape of the facades in general (for example, all the previous aspects)

    Question 2: What are the functions and activities of the hotel that you are more connected with?

Table 11:   List of Functional Characteristics of the Esplanade Hotel

Functional characteristics of the Esplanade Hotel
5. For example, space functions and activities
6. For example, motion routes of the interior

9

Question 3: Do the formal characteristics of this hotel fit well with its surroundings, and how?

Table 12:   List of Contextual Characteristics of the Esplanade Hotel

Can you identify any coherence with the surrounding buildings?
9.   For example, with their forms
10. For example, with their colours
11. For example, with their scale
12. For example, with their position and orientation
Can you identify any coherence with the landscape and plantings?

- **Interviewees' interpretations and emotional responses associated with these characteristics.**

   Question 1: How can you identify your experience with the formal characteristics of this hotel with respect to the meanings and values emerging from your interaction with these characteristics presented in Table 13?

   Question 2: Would you please identify your emotional connection by referring to the relevant code from Table A.?

Table 13: Cultural Values and Interpretations

	Values and Meanings
Values and meanings that may emerge from the interaction between the interviewees and the formal characteristics of hotels (examples)	Pretty
	Beautiful
	Charming
	Magnificent
	Gorgeous
	Grand
	Attractive
	Iconic
	Landmark
	Authentic
	Old
	Heritage
	Other

10

Table A: Emotional responses to Fremantle's traditional hotels

Emotional Responses of Interviewees	
Emotions of Pleasure	
E1	Indulgence
E2	Like
E3	Love
Emotions of a Sense of Identity	
E4	Pride
E5	Respect
E6	Satisfaction
E7	Appreciation
E8	Nostalgia
E9	Belonging
Emotions of Intimacy and Familiarity	
E10	Relaxing
E11	Interesting
E12	Safety
E13	Affinity

11

Appendix D

TRADITIONAL HOTELS OF FREMANTLE

Shaymaa Ali, *the Sail and Anchor Hotel*. **2015, Image. Reproduced from: Author.**

Shaymaa Ali, *the P & O Hotel*. **2015, Image. Reproduced from: Author.**

Shaymaa Ali, *the Orient Hotel*. **2015, Image. Reproduced from: Author.**

Shaymaa Ali, *the Oceanic Hotel***. 2015, Image. Reproduced from: Author.**

Shaymaa Ali, *the Norfolk Hotel***. 2015, Image. Reproduced from: Author.**

Shaymaa Ali, *the National Hotel***. 2015, Image. Reproduced from: Author.**

Shaymaa Ali, *the Fremantle Hotel*. **2015, Image. Reproduced from: Author.**

Shaymaa Ali, *the Flag and Whistle Hotel (the Australian Hotel)*. **2015, Image. Reproduced from: Author.**


Shaymaa Ali, *the Federal Hotel*. **2015, Image. Reproduced from: Author.**

Shaymaa Ali, *the Esplanade Hotel***. 2015, Image. Reproduced from: Author.**

Shaymaa Ali, *the Cleopatra Hotel***. 2015, Image. Reproduced from: Author.**
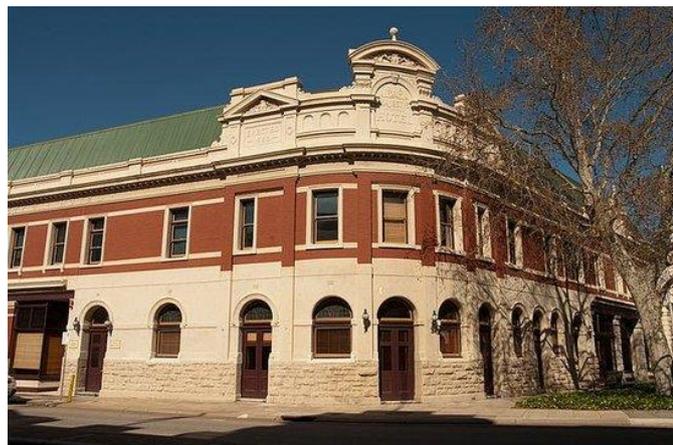
Shaymaa Ali, *His Majesty's Hotel***. 2015, Image. Reproduced from: Author.**