



A Study of How Heritage Characteristics Can Be Incorporated into The Internal Design of Saudi Hotels

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Declaration

I declare that the content of this thesis, which I submit to De Montfort University, is my own work. The work in this thesis has not been submitted for any other award degree, diploma or any other professional qualification at any educational institution.

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Abstract

Saudi Arabia is highly regarded among other societies and is renowned for its oil and wealth. However, the positive impression of the country is not only a reflection of its culture. Saudi Arabia also has a very interesting history and abundant culture and heritage. Every year, a large number of foreign visitors travel to the country for diverse reasons, including business and tourism and mostly for Hajj and Umrah. However, most of the existing hotels do not celebrate the Kingdom's culture and heritage. It is essential for the country to consider developing heritage hotels in order to share its heritage and culture. This would be an excellent opportunity to contribute to the tourism industry, as well as to reflect the country's history accurately. This study examines the role of interior design and the use of heritage elements and motifs in contemporary hotels in Saudi Arabia.

Hotels have a unique opportunity to promote the identity of the city and at the same time they receive different types of visitors with different languages, cultures and religions. Therefore, hotel design should be suitable for all visitors from different backgrounds, while respecting the Saudi Arabian aesthetic, social/cultural, economic and environmental values, relating to concepts of the contemporary. Hotels are among one of the best means for supporting tourism and can add value to the nation's culture, society and economy. Designs for contemporary heritage hotels must include the creation of innovative elements that relate to the surrounding environment and reflect the traditions of the area. Moreover, the focus on the lobbies is a sub-case of the heritage elements within the hotels that will form the basis for insight into other areas.

This study describes the effect of using heritage elements and motifs in the interior design of contemporary hotels in Jeddah in Saudi Arabia. Although a large amount of research has been conducted on interior design, there has not been a focus on the use of heritage elements in hotel interiors by hotel management and customer services. Consequently, a reconsideration of traditional elements and motifs is recommended when designing tourist hotels in Saudi Arabia, in order to take advantage of global

influences rather than resist them, to maintain traditional heritage and to reawaken confidence in heritage and revive and protect it for future generations.

This study aims to explore how heritage characteristics can be incorporated into the interior design of Saudi hotels in the 21st century that describes the heritage elements and motifs of Jeddah in Saudi Arabia, and to develop a framework to help interior designers with this integration. Therefore, this study seeks to fill the gaps in the existing literature to explore the meanings of heritage and traditions that can be represented in the interior design of contemporary hotels. This thesis only covers interior design aspects and is not an architectural guide. A theoretical framework and socio-ecological framework is adopted to identify and anticipate the future of contemporary heritage hotels in the Saudi market.

This thesis develops the consideration of accepted heritage design and its potential link with higher customer sales and higher profits for hoteliers and the government. The findings of the research indicate that hotel visitors view the interior design of hotels in a complete and integrated manner, and express a desire to use heritage elements in accordance with the hotel requirements and development of the era. In contrast, for the owners income and luxury are the most important factors. Therefore, the results highlight that the use of heritage elements in hotels is formed through both the place and the aesthetic appearance of the interior design of the heritage hotel. The results also reveal that the use of heritage elements in the interior design of hotels is very important in meeting customer needs, creating value for the hotel. This study contributes to enhancing the awareness of hotel owners and interior designers regarding the use of heritage in the interior design of hotels, and provides a better understanding of consumers and tourists.

Keywords: *Jeddah, Saudi Arabia, Hotel, Design, Heritage, Hospitality, Contemporary.*

Dedication

To Allah...

To my brilliant saviour... My husband Khalid... To my wonderful daughters... Jomana and Jori

I'm always strong with you; I'm very thankful and grateful to have you in my life, and for your optimism and believing that things will work out... Thank you for everything. During this research, you have been the most essential part; you saw my happiness, my suffering, and what was behind my smile and how I really felt. My endeavour in this study would never have been accomplished without your help, trust, love and support. Thank you all for making everything possible.

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To my superhero... My father Abbas

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Table of Contents

Abstract.....	4
Dedication.....	6
Acknowledgement.....	7
Table of Contents.....	8
List of Figures.....	14
List of Tables.....	20
List of Abbreviations.....	23
Glossary of Terms.....	24
Chapter One.....	25
1. Introduction.....	25
1.1 Introduction.....	26
1.2 Research Background.....	26
1.3 Research Problem.....	30
1.4 Research Aim and Objectives.....	36
1.5 Research Questions.....	38
1.6 Research Structure / Guide to the Thesis.....	39
1.7 Research Methodology Outline.....	42
1.8 Ethics Report and Additional Documents.....	48
1.9 Chapter Summary.....	48
Chapter Two.....	49
2. Literature Review.....	49
2.1 Introduction.....	50
2.2 Islamic Architecture.....	52
2.2.1 Overview of Islamic Architecture.....	52
2.2.2 Middle East and Gulf Architecture.....	56
2.3 Contemporary Architecture.....	59
2.3.1 Defining Contemporary Architecture.....	60
2.3.2 Contemporary Architecture Influenced by Islamic Architecture.....	62
2.3.3 Interior Design.....	65
2.3.3.1 Using Three-Dimensional Modelling in Interior Design.....	67
2.3.3.2 Interior Design in Arabic-Islamic Culture.....	69

2.4	Heritage.....	77
2.4.1	Basic Concept of Heritage.....	77
2.4.2	Methods of Heritage Preservation (Heritage Revival/Heritage Regeneration/Preserving Heritage).....	79
2.5	Hospitality Industry and Nature.....	83
2.5.1	Definition of Hospitality and Hotels.....	83
2.5.2	Hotel History	84
2.5.3	Classification of Hotels.....	84
2.5.4	Determining People’s Reasons for Travelling	86
2.5.5	Heritage Tourism Development.....	88
2.5.6	Sustainability and Sustainable Heritage Tourism	90
2.5.7	Development of Heritage Hotels	93
2.6	Chapter Summary	101
Chapter Three.....		103
3.	The Research Context (The study Area)	103
3.1	Introduction	104
3.2	Jeddah: The Study Area	104
3.2.1	Background and History of Saudi Arabia and Jeddah	106
3.2.2	Jeddah Geography and Spatial Expansion over Time	109
3.2.3	Climate	111
3.2.4	Identity, Tradition, Religion and Culture Over Time	113
3.3	Tourism Industry in Saudi Arabia.....	115
3.3.1	Saudi Arabia Hotels.....	116
3.3.1.1	Jeddah Hotels.....	119
3.3.2	Heritage Tourism in Saudi Arabia	123
3.3.2.1	Classification of Saudi Heritage Hotels	126
3.4	Chapter Summary	129
Chapter Four.....		130
4.	Research Methodology.....	130
4.1	Introduction	131
4.2	An Overview of the Research Methodology and Philosophies.....	131
4.3	Research Methodological Approach.....	139
4.4	The Socio-Ecological Framework (Conceptual Framework)	143

4.4.1	Mixed Methods Research Process	143
4.4.2	Methodological Context	145
4.4.2.1	Perspectives on Defining Mixed Methods Research	145
4.4.2.2	Research Rationale for the Adopted Mixed Methods	145
4.4.2.3	Mixed Methods Research Designs	147
4.4.2.4	Mixed Methods Research Quality	151
4.4.2.5	Personal, Interpersonal and Social Contexts of Mixed Methods Research ..	153
4.5	Choice of Method/Research Methodological Approach	155
4.5.1	Selected Research Methods.....	155
4.5.2	Rejected Research Methods	162
4.6	Selection of an Appropriate Socio-Ecological Framework.....	163
4.7	Quantitative Methods And Analysis	165
4.7.1	Surveys	165
4.7.1.1	Survey Design.....	165
4.7.1.2	Survey Objectives.....	171
4.7.1.3	Duration and Process of the Survey.....	171
4.7.1.4	Piloting the Survey	172
4.7.1.5	Challenges of Surveys	174
4.7.1.6	Survey Application Form	174
4.7.1.7	Data Collection Method and Sampling	175
4.7.1.8	Survey Data Analysis	176
4.7.2	Visual Survey	178
4.7.2.1	Visual Survey Design and Strategies	178
4.7.2.2	Visual Survey Aim and Objectives.....	179
4.7.2.3	Choices of The Visual Survey Studies.....	180
4.7.2.4	Duration of Visual Surveys and Data Collection Process	181
4.7.2.5	Visual Survey Data Analysis.....	182
4.8	Qualitative Method.....	183
4.8.1	Interviews.....	184
4.8.1.1	Design of the Interview	184
4.8.1.2	Interview Objective	185
4.8.1.3	Duration and Process of the Interviews.....	187
4.8.1.4	Pilot Interview	189

4.8.1.5	Data Collection Method and Sampling	190
4.8.1.6	Method of Recording Participant Data	191
4.8.1.7	Interview Data Analysis.....	193
4.8.2	Multiple Case Studies.....	196
4.8.2.1	Jeddah Hotels Case Study Design	196
4.8.2.2	Selection of Case Study Project.....	197
4.8.2.3	Case Studies Protocol.....	198
4.8.2.4	Aims and Objectives of the Case Studies	199
4.8.2.5	Data Collection, Duration, Process and Recording	199
4.9	Ethics Report.....	200
4.10	Summary	201
Chapter Five	.....	203
5. Research Data Analysis and Findings	.....	203
5.1	Introduction	204
5.2	Quantitative Data Analysis.....	204
5.2.1	Structured Survey	205
5.2.1.1	Hotel Guests and Users.....	206
5.2.1.2	Interior Designers.....	219
5.2.1.3	Hotel Managers.....	231
5.2.1.4	Summary of Structured Survey (Phase 1) Findings.....	239
5.2.2	Visual Surveys.....	243
5.2.2.1	Part 1: The Interior Arches.....	244
5.2.2.2	Part 2: Doors	245
5.2.2.3	Part 3: Lunars (Qamariat).....	247
5.2.2.4	Part 4: Mashrabiya	247
5.2.2.5	Part 5: GPAM Motifs	248
5.2.2.6	Part 6: Colours.....	249
5.2.2.7	Part 7: Finishing Materials	250
5.2.2.8	Part 8: Furniture.....	252
5.2.2.9	Summary of the Visual Survey (Phase 2) Findings	253
5.3	Qualitative Data Analysis	253
5.3.1	Interviews.....	254
5.3.1.1	I-H Themes	256

5.3.1.2	I-O Themes	258
5.3.1.3	I-H and I-O Themes	264
5.3.1.4	Summary of the Interview (Phase 3) Findings	268
5.3.2	Multiple Case Studies.....	270
5.3.2.1	Profile and General Information on the Selected Hotels.....	271
5.3.2.2	Hotels Specifications Provided by the Hotel Management Teams.....	273
5.3.2.3	Hotel Lobby Components	275
5.3.2.4	Heritage in Selected Hotels.....	275
5.3.2.5	Competitive Position of Selected Hotels.....	280
5.3.2.6	Summary of the Case Study (Phase 4) Findings	281
5.4	Chapter Summary	282
Chapter Six	.....	285
6. Research Framework (Merged Methods)	.....	285
6.1	Introduction	286
6.2	Pre-Development of the Framework (Merge Results).....	286
6.2.1	Phase 1: Pre-Design (Collecting and Linking Results)	288
6.2.2	Phase 2: Design (Design and Virtual Implementation)	289
6.2.3	Phase 3: Presenting Design (Testing and Collecting Views).....	293
6.3	Developing the Research Framework	303
6.3.1	Introduction to the Research Framework.....	304
6.3.1.1	The Purpose/Rationale of the Research Framework.....	304
6.3.1.2	Research Framework Strategies	306
6.3.2	Heritage Motifs	307
6.3.2.1	Interior Heritage Key Elements Contribution	309
6.3.2.2	Design Key Objectives	317
6.3.3	Framework Core Values	320
6.3.4	Design Process and Final Framework.....	324
6.4	Summary and Conclusion	328
Chapter Seven	.....	329
7 Research Discussion, Conclusion and Recommendation	.....	329
7.1	Introduction	330
7.2	Summation and Conclusion of all Previous Chapters	331
7.3	Research Outputs and Concluding Comments	333

7.4	Contribution to Knowledge.....	337
7.5	Challenges and Recommendations for Further Research	339
7.6	Research Limitations.....	340
7.7	Research-related Activities and Personal Development.....	341
7.8	Summary	342
	References and Bibliography	344
	Appendix.....	368
Appendix A	: Gantt Chart (Time Schedule Management By The Author)	368
Appendix B	: Pilot Study Survey	369
Appendix C	: Ethical Approval	371
Appendix D	: Participant Information Sheet.....	372
Appendix E	: Audio/video Recording Agreement Form	374
Appendix F	: Consent Form.....	376
Appendix G	: Online Survey Form.....	378
Appendix H	: Online structured Survey	380
Appendix I	: Field Visit Report and Check List (For Visual Survey)	387
Appendix J	: Hotel Manager (Semi-Structured Interview)	388
Appendix K	: Officials (Semi-Structured Interview).....	389
Appendix L	: Jeddah Hotels List	390
Appendix M	: Survey Code	392
Appendix N	: The Exterior Architectural Openings.....	408
Appendix O	: Arches Visual Survey Analysis	411
Appendix P	: Outside and Inside Doors (Visual Survey Analysis)	413
Appendix Q	: GPAM Motifs (Visual Survey Analysis)	414
Appendix R	: Case Studies Checklist.....	417
Appendix S	: PhD participations by the researcher 2016-2019	418
Appendix T	: Author Applying for DMU Poster Competition 2018.....	419
Appendix U	: Author Applying for DMU Poster Competition 2017	420

List of Figures

Figure 1-1: Research area. Source: Author.	29
Figure 1-2: Research Problem Tree. Source: Author.	32
Figure 1-3: Jeddah city urban spatial expansion. Source: Aljoufie et al. (2013).	32
Figure 1-4: Sewer network problem in Jeddah’s historical area. Source right to left: Al-Fahmi (2016) on the and Salem (2017).	33
Figure 1-5: Historical buildings destroyed in Jeddah. Source: Marished (2011).	35
Figure 1-6: Neglect of Jeddah’s heritage buildings. Source: Author contribution.	35
Figure 1-7: Development of contemporary heritage hotels. Source: Author.	38
Figure 1-8: Research flow of thought. Source: Author.	39
Figure 1-9: Thesis structure with the objectives of each chapter. Source: Author.	41
Figure 1-10: Research Framework. Source: Author.	47
Figure 2-1: Literature mind map. Source: Author.	51
Figure 2-2: The components of any architecture. Source: Ragette (2003).	52
Figure 2-3: The matrix of Islamic public action in establishing and undertaking public projects and public activities. Source: Ben-Hamouche (2009).	53
Figure 2-4: A map of the Middle East. Source: Worldatlas (2017).	56
Figure 2-5: Example of the traditional architectural techniques used in the GCC. Oman is represented in the top image and Dubai in the bottom images. Source: Hobbs (2017).	57
Figure 2-6: Modern architecture in the Gulf region, specifically Dubai, a city that is dominated by the Western world style. Source: Hobbs (2017).	59
Figure 2-7: Left: Contemporary architecture. Right: Modern architecture. Source: uk.pinterest.com.	61
Figure 2-8: Taichung Red Dot Culture & Tourism Hotel used old brick and pebble to decorate the interior and sustain the interior with the environment. Source: Yu, Bai and Wu (2018). ...	66
Figure 2-9: Creating sequences in the space by using lines in the wall curve. Source: Yu, Bai and Wu (2018).	66
Figure 2-10: The SweetHome 3D application interface. Source: Money (2015).	67
Figure 2-11: Clarification and documentation of buildings through three-dimensional models. Source: Mortada (2014).	68
Figure 2-12: 3D models of Mashrabiya. Source: Almerbati (2016).	69

Figure 2-13: Unity types. (Left: Formation unit; Right: Orientation unit). Source: Kamel (2017).	70
Figure 2-14: Symmetrical and asymmetric balance. (Top: Symmetrical; Bottom: Asymmetric). Source: Kamel (2017).	71
Figure 2-15: Two examples of geometric division stages and constructing patterns. Source: Dabbour (2012).	72
Figure 2-16: Infinite multiple shapes achieved through repeating and overlapping shapes. Source: Ebru and Şener (2009).	73
Figure 2-17: The continuity in the decorative units in Islamic art compared to the continuity in the interior design. Source: Kamel (2017).	73
Figure 2-18: The past, history, memory and heritage. Source: Ashworth (1997).	79
Figure 2-19: The meaning of tangible and intangible heritage. Source: Abd Elghani (2012) and Xie (2015). Chart by the Author.	79
Figure 2-20: Forms of preserving architectural heritage. Source: Mahjob (1995). Modified by Author.	80
Figure 2-21: Lack of balance between the preservation process and losing heritage buildings. Source: Abu Ghazala (2013).	82
Figure 2-22: Using sustainable design by rooting the heritage values of some new projects to activate the balance. Source: Abu Ghazala (2013).	82
Figure 2-23: Methods of dealing with architectural heritage buildings. Source: Author contribution.	82
Figure 2-24: Types of hotels. Source: Modified from Lawson (1995) and Rutes, Penner and Adams (2001). Chart by the Author.	85
Figure 2-25: Reasons for travelling. Source: Modified from Lundberg (1971). Chart by the Author.	87
Figure 2-26: Sustainable development requirements. Source: Caradonna (2014).	91
Figure 2-27: Sustainable heritage tourism development. Source: Obtained from Li and Hunter (2015); Figure by Author contribution.	92
Figure 2-28: The Raj Palace. Source: Rajpalace.com.	95
Figure 2-29: Çırağan Palace Kempinski in Istanbul. Source: Kempinski.com.	96
Figure 2-30: Using "Dallah" instead of stars. Left: The Saudi heritage hotel star. Right: Normal stars used in te star rating. Source: SCTA.GOV.SA (n.d.) and UNWTO (2015), respectively.	97
Figure 2-31: Professional images of Al-Koot Heritage Hotel. Source: Booking.com (n.d.).	97

Figure 2-32: Images of Al-Koot Heritage Hotel (not taken by professional photographers). Source: Google Maps (2019).....	98
Figure 3-1: Five major regions in Saudi Arabia. Source: Almisnid.com (2015).	107
Figure 3-2: Jeddah in 1938. Source: Jeddah.gov.sa (n.d.).....	107
Figure 3-3: Number of foreign pilgrims by means of transportation for the years 2015 and 2016. Source: General Authority for Statistics (2016).	108
Figure 3-4: Geographical location of Jeddah in Saudi Arabia. Left: Jeddah city. Right: Location of Jeddah city in Saudi Arabia. Source: Google Maps, modified by the Author.	110
Figure 3-5: The growth of Jeddah, Saudi Arabia. Source: Vincent (2003).	110
Figure 3-6: Average weather conditions in Jeddah, Saudi Arabia. Source: bbc.co.uk (2016). .	112
Figure 3-7: Sequential images about the damage that occurred due to the rainfall in 2009, 2010 and 2017 in Jeddah. Source Left to right: Al-Omair (2009); Al-Zahrani (2010); Sulaiman (2017).	112
Figure 3-8: Using generators to suction the rainwater. Source: Al-Fahmi (2017).....	113
Figure 3-9: Total population in Saudi Arabia (Saudi and non-Saudi). Source: General Authority for Statistics (2010).	113
Figure 3-10: Jeddah Downtown project. Source: Was (2017).	116
Figure 3-11: Tourism in five-star hotels in the GCC. Source: GCC-STAT (2016).....	118
Figure 3-12: Images of Quraysh Palace Hotel in Jeddah. Source: Arfaj1 (2012) and Qdem (2012).	122
Figure 3-13: Image of Al-Kandara Palace Hotel in Jeddah. Source: Sahat-wadialali.com (2010).	122
Figure 3-14: Images of new hotels in Jeddah. Left: Waldorf Astoria Jeddah - Qasr Al Sharq. Right: Rosewood Jeddah hotel. Source: Booking (n.d.).....	122
Figure 3-15: Jeddah hotel market overview. Source: JLL (2015).	123
Figure 3-16: Cultural tourism in numbers in Saudi Arabia for 2015. Source: Mas (2015).....	125
Figure 4-1: Types of research. Source: Kumar (2014).....	135
Figure 4-2: The socio-ecological framework for the field of mixed methods research. Source: Clark and Ivankova (2015).....	140
Figure 4-3: The integration of qualitative and quantitative methods. Source: Author.....	141
Figure 4-4: Research methodology stages. Source: Author.....	142
Figure 4-5: Components of the mixed methods research process. Source: Modified from Clark and Ivankova (2015); chart by Author.	143

Figure 4-6: Mixed methods designs. Source: Bryman (2015), modified by the Author.	149
Figure 4-7: Mixed methods research design. Source: Author.	151
Figure 4-8: The adopted socio-ecological framework for describing the mixed methods research process, content consideration and contexts. Source: Author.....	164
Figure 4-9: Flowchart to plan a structured survey in Phase 1. Source: Author.	168
Figure 4-10: Survey process. Source: Author.....	172
Figure 4-11: Visual survey strategies. Source: Author.	179
Figure 4-12: Visual survey process. Source: Author.	182
Figure 4-13: Interview categories. Source: Author.	185
Figure 4-14: Interview Process. Source: Author.	189
Figure 4-15: Word cloud of the interviews. Source: Author, generated by NVivo.....	195
Figure 4-16: Nested arrangement of the conducted case studies in this research. Source: Author.	197
Figure 4-17: Multiple Case Study Process. Source: Author.	200
Figure 5-1: Target groups. Source: Author.	206
Figure 5-2: Gender and nationality of the hotel guests. Source: Author.	206
Figure 5-3: Average monthly household expenditure by major expenditure group, nationality and sex of household head. Source: General Authority for Statistics (2013), p.35.....	207
Figure 5-4: Criteria when users (male and female) are selecting a hotel to stay in. Source: Author.	209
Figure 5-5: Hotel guests and their style preferences. Source: Author.	210
Figure 5-6: Hotel guests' selection of agree or disagree options for each statement. Source: Author.	214
Figure 5-7: Visitor preferences of interior design elements. Source: Author.....	217
Figure 5-8: Visitor preferences regarding interior design locations. Source: Author.....	218
Figure 5-9: Comparison of the level of education of Saudi and non-Saudi participants. Source: Author.	220
Figure 5-10: Hotel owners' priorities based on the experience of interior designers/architects. Source: Author.	222
Figure 5-11: Style preferences of Saudis and non-Saudis. Source: Author.	223
Figure 5-12: Participants' knowledge about contemporary heritage hotels. Source: Author.	224
Figure 5-13: Interior designers and architects' selection of agree or disagree options for each statement. Source: Author.	227

Figure 5-14: Negative effects of using heritage elements in contemporary hotels. Source: Author.	228
Figure 5-15: Interior designers/architects' preferences regarding interior design elements. Source: Author.	229
Figure 5-16: Interior designers and architects' preferences for interior design locations in hotels. Source: Author.	230
Figure 5-17: Hotels owners' priorities. Source: Author.	232
Figure 5-18: Style preferences of hotel management teams. Source: Author.	233
Figure 5-19: Hotel management teams' selection of agree or disagree options for each statement. Source: Author.	236
Figure 5-20: Advantages and negative effects of applying heritage elements in contemporary hotels. Source: Author.	237
Figure 5-21: Hotel managers' preferences regarding interior design elements. Source: Author.	238
Figure 5-22: Interior design location preferences. Source: Author.	239
Figure 5-23: Interior parts that emerged from the visual surveys. Source: Author.	244
Figure 5-24: Example of an outline of interior and exterior doors. Source: Author.	246
Figure 5-25: Examples of Mashrabiya obtained from the visual surveys. Source: Author.	248
Figure 5-26: Thematic analysis of interview data. Source: Author.	256
Figure 5-27: A conceptual mapping approach that emerged from the thematic analysis of the interviews. Source: Author's contribution.	269
Figure 5-28: Hotel lobby components diagram. Source: Author.	275
Figure 5-29: Competitive position of the selected hotels. Source: Author.	280
Figure 6-1: Process of developing the research framework. Source: Author.	288
Figure 6-2: Pre-design phase. Source: Author.	289
Figure 6-3: CSH1 and CSH4 floor plans. Source: Author (collected from case study interviews).	290
Figure 6-4: Top: Model 1 (Contemporary model) built in 3ds Max. Bottom: A realistic image. Source: Author.	291
Figure 6-5: Model 2 (Heritage model) built in 3ds Max. Source: Author.	292
Figure 6-6: Design phase. Source: Author.	293
Figure 6-7: Model 3 (Contemporary heritage model) built in 3ds Max. Source: Author.	293
Figure 6-8: Participants' selection. Source: Author.	301

Figure 6-9: The structure of developing the res. Source: Author.	304
Figure 6-10: The structural strategies of developing the research framework. Source: Author.	307
Figure 6-11: The impact of having an attractive design on stakeholders' satisfaction. Source: Author.	307
Figure 6-12: Example (1): Part of the unlimited modification method. Source: Author.	309
Figure 6-13: Example (2) of the modification method in the virtual 3D Model 3. Source: Author.	309
Figure 6-14: Example of interconnected parts in the interior space. Source: Author.....	310
Figure 6-15: Common existing arches in Jeddah's heritage buildings. Source: Author.....	311
Figure 6-16: Examples of the use of arches in the internal space of hotels. Source: Author...	311
Figure 6-17: Example of selecting colour scheme phases. Source: Author.	313
Figure 6-18: Comparison between Model 2 (left-hand side) and Model 3 (right-hand side). Source: Author.	314
Figure 6-19: Invisible heritage motifs. Source: Author.	314
Figure 6-20: Example of balancing the use of heritage motifs within textiles. Source: Author.	317
Figure 6-21: Hierarchy of design objectives. Source: Author.	318
Figure 6-22: Core values of the research framework. Source: Author.	321
Figure 6-23: Design process of using heritage elements and motifs in the interior design of hotels. Source: Author.	325
Figure 6-24: Framework to sustain heritage in contemporary hotel design. Source: Author..	327

List of Tables

Table 1-1: Aspects of the research problem. Source: Kumar (2014), modified by the Author. .	31
Table 1-2: Overview of the research journey (phases, steps and outcome). Source: Author....	43
Table 2-1: The history of Islamic architecture. Source: Modified from Al-Khuraiji (2014). Table by the Author.....	55
Table 2-2: Researched contemporary examples. Source: Modified from Al-Khuraiji (2014). Table by the Author.	63
Table 2-3: Saudi Arabian projects that won the Aga Khan Award for Architecture. Source: Serajuddin (2007) and AKDN. Table by the Author.	64
Table 2-4: The four essentials of modern Arabic interior design. Source: Kaya (2018).	76
Table 3-1: Regions of Saudi Arabia. Source: General Authority for Statistics (2010). Table by the Author.	107
Table 3-2: Statistics of setting-up stage 2014 in Saudi Arabia. Source: stat.gov.sa (2016).	109
Table 3-3: Middle East investments overseas. Source: Middle Eastern Capital (2015).	117
Table 3-4: Consumer price index for restaurants and hotels from 2001 to 2018. Source: Saudi Arabian Monetary Authority (2018), Table by Author.	119
Table 3-5: History of Jeddah hotels. Source: Author.	121
Table 3-6: Lobby part of the Saudi Arabia heritage hotels classification. Source: Translated from Scta.gov.sa (n.d.).....	128
Table 4-1: Research Philosophies. Source: Matthews and Ross (2010); Kumar (2014); Bryman (2015); Clark and Ivankova (2015); Creswell and Creswell (2018). Table by the Author.	133
Table 4-2: Differences between qualitative, quantitative and mixed method approaches. Source: Kumar (2014).	138
Table 4-3: Answering the research questions by using a mixed methods approach. Source: Author.	144
Table 4-4: Rationale of mixed methods research. Source: Adopted with modification from Bryman (2012); Clark and Ivankova (2015); Mayoh and Onwuegbuzie (2015). Table by the Author.	146
Table 4-5: The research methods used to fulfil the research objectives. Source: Author.	156
Table 4-6: The previous key researchers and their adopted methods. Source: Author.....	158
Table 4-7: Details of the sample size of the selected research methods. Source: Author.	161

Table 4-8: Guidelines for constructing a research instrument (quantitative research): a study to evaluate hotel guests, interior designer/architects and hotel managers and their responses towards using heritage elements in contemporary hotels. Source: Modified from Kumar (2014). Table by the Author.	169
Table 4-9: Type of questions in the survey. Source: Author.	170
Table 4-10: Types of variable in the survey questions. Source: Author.	177
Table 4-11: Interview questions and the main objectives. Source: Author.	187
Table 4-12: The thematic analysis stages. Source: Willig and Rogers (2017, p.23). Table by the Author.	195
Table 5-1: Main purposes for hotel guests when travelling. Source: Author.	208
Table 5-2: Hotel guests' understanding of the perceptions of contemporary heritage hotels and their level of acceptance. Source: Author.	213
Table 5-3: Activities that are important for hotel guests while visiting a new city. Source: Author.	215
Table 5-4: Activities that are important for hotel guests while staying in a hotel. Source: Author.	215
Table 5-5: Interior element preferences of hotel guests when applying heritage elements in contemporary hotels. Source: Author.	216
Table 5-6: Location preferences of hotel guests. Source: Author.	218
Table 5-7: The percentage distribution of the level of work experience in the hotel sector. Source: Author.	221
Table 5-8: Hotel owners' priorities based on the experience of interior designers/architects. Source: Author.	221
Table 5-9: Interior designers' understanding of the perceptions of contemporary heritage hotels and their level of acceptance. Source: Author.	226
Table 5-10: Interior element preferences of interior designers when applying heritage elements in contemporary hotels. Source: Author.	229
Table 5-11: Location preferences of interior designers. Source: Author.	230
Table 5-12: Hotel owners' priorities based on hotel managers' experience. Source: Author.	232
Table 5-13: Hotel managers' understanding of the perceptions of contemporary heritage hotels and their level of acceptance. Source: Author.	235
Table 5-14: Interior element preferences of hotel managers when applying heritage elements in contemporary hotels. Source: Author.	237

Table 5-15: Location preferences of hotel managers. Source: Author.....	238
Table 5-16: Summary and findings of participants' answers and their level of agreement in the common questions. Source: Author.	242
Table 5-17: Details of the buildings selected for visual surveys. Source: Author.....	243
Table 5-18: Importance rate of the arch types obtained from the visual survey buildings. Source: Author.....	245
Table 5-19: Scale and proportions of the arches. Source: Author.....	245
Table 5-20: Lunars obtained from the visual surveys. Source: Author.....	247
Table 5-21: GPAM motifs obtained from the visual survey method. Source: Author.....	249
Table 5-22: Colours obtained from the visual survey method. Source: Author.	250
Table 5-23: Exterior and interior finishing materials identified from the visual surveys. Source: Author.....	251
Table 5-24: Furniture types identified in the visual surveys. Source: Author.....	252
Table 5-25: Interview participants' profiles. Source: Author.....	255
Table 5-26: Hotel heritage checklist. Source: Author.	271
Table 5-27: Details on selected hotels. Source: Author.....	272
Table 5-28: Summary of using heritage elements in the hotel case studies. Source: Author..	276
Table 5-29: The compatible way to represent heritage in all selected hotels. Source: Author.	277
Table 5-30: CSH1 and CSH3 analysis. Source: Author.....	279
Table 5-31: Strengths and weaknesses of the hotel case studies. Source: Author.	282
Table 6-1: Using practice in art and design research through the matrix. Source: Niedderer and Roworth-Stokes (2007). Table modified by the Author.....	287
Table 6-2: Model interviews (process, aim and questions). Source: Author.....	295
Table 6-3: Findings from each model. Source: Author.	298
Table 6-4: The most common (like and dislike) responses for each model. Source: Author...	303
Table 6-5: Examples of favoured and disfavoured applications of heritage in furniture. Source: Author using 3ds Max software.....	315
Table 7-1: Summary of the research theoretical sections with practice sections to achieve the research objectives. Source: Author.....	332
Table 7-2: Challenges facing heritage in Jeddah. Source: Author contribution.	339

List of Abbreviations

Abbreviations	Explanation
3D	Three Dimensional
ADH	Art, Design, and Humanities
CAD	Computer-aided design
CHH	Contemporary Heritage Hotel
DMU	De Montfort University
GCC-STAT	Gulf Cooperation Council Statistical Center
GCC	Gulf Cooperation Council Countries, a political and economic alliance of six Middle Eastern countries—Saudi Arabia, Kuwait, the United Arab Emirates, Qatar, Bahrain, and Oman.
IRTS	International Recommendations for Tourism Statistics
KAU	King Abdul-Aziz University
KSA	Kingdom of Saudi Arabia
MAS	Tourism Information and Research Center
MMR	Mixed Methods Research
SCTA	Saudi Commission for Tourism and Antiquities
SCTNH	Saudi Commission for Tourism and National Heritage
SDT	Sustainable Development of Tourism
SPSS	The statistical package for social sciences
UAE	The United Arab Emirates
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNWTO	World Tourism Organization
WTO	World Trade Organization

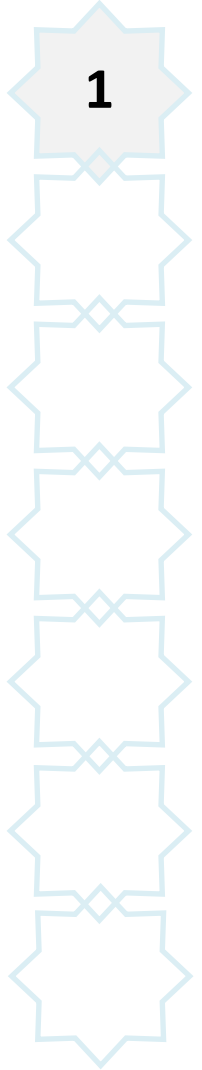
Glossary of Terms

Aramco	Officially the Saudi Arabian Oil Company, most popularly known just as Aramco (formerly Arabian-American Oil Company), is a Saudi Arabian national petroleum and natural gas company based in Dhahran.
Cultural Heritage	Cultural heritage is the way of life of a people and is passed from generation to generation. Furthermore, it demonstrates ways of living developed by communities, including traditions, practices, sites, artistic property, and values. Cultural heritage is often expressed as either intangible or tangible cultural heritage (Vecco, 2010).
Fiqh	The theory or philosophy of Islamic law based on the teachings of the Koran and the traditions of the Prophet.
Hajj	The fifth pillar of Islam is a pilgrimage to Mecca during the month of Dhu al-Hijja; at least once in a lifetime, a Muslim is expected to make a religious journey to Mecca and the Kaaba.
Heritage Tourism	- WTO, as cited by Timothy and Boyd (2003), defines heritage tourism as " <i>an immersion in the natural history, human heritage, arts, philosophy and institutions of another region or country</i> ". - " <i>Heritage tourism will be used to refer to historic sites and buildings and the experiences which people seek to have in them. In this context, the quality of the interpretative experience, the site's collection of antiquities, the environment surrounding the site and the site facilities will all be part of the 'heritage tourism' experience</i> " (Christou, 2005).
Heritage Elements	In this research, it means all the interior elements found within heritage buildings. Such as doors, windows, arches, walls, ceilings, furniture, etc.
Heritage Motifs	"a decorative image or design, especially a repeated one forming a pattern". LEXICO.COM (n.d.)
Hijaz	The Hijaz means Taif, Makkah, Jeddah, and Medina. The Hijaz consists of the cities and those who belong to them (Yamani, 2004; 2009).
Islam	The religion of the Muslims, a monotheistic faith regarded as revealed by Muhammad as the Prophet of Allah.
Khan - Nuzl	In the past, hotels were called by Khan or Nuzl in the Middle East.
Sustainable Tourism	Tourism that takes full responsibility for its current and future economic, social and environmental impacts, addressing the needs of visitors, the industry, the environment and host communities (SDT, 2005).
Tourism	Tourism is a social, cultural and economic phenomenon, which entails the movement of people to countries or places outside their usual environment for personal or business/professional purposes. These people are called visitors (who may be either tourists or excursionists; residents or non-residents), and tourism relates to their activities, some of which involve tourism expenditure (UNWTO, 2014).
Tourist or overnight visitor	A visitor (domestic, inbound, or outbound) is classified as a tourist (or overnight visitor) if his/her trip includes an overnight stay, or as a same-day visitor (or excursionist) otherwise (IRTS, 2008; UNWTO, 2014).
Travel/ traveller:	Travel refers to the activity of travellers. A traveller is someone who moves between different geographical locations, for any purpose and any duration (IRTS, 2008). The visitor is a particular type of traveller and consequently, tourism is a subset of travel (UNWTO, 2014).
Umrah	Umrah is a pilgrimage to Makkah-Saudi Arabia, performed by Muslims that can be undertaken at any time of the year.
Qibla	" <i>The direction of the Kaaba (the sacred building at Mecca), to which Muslims turn at prayer</i> " (Lexico.com, n.d.)
Quran	The Muslims holy book

Chapter One

1. Introduction

1



1.1 Introduction

This chapter sets out the content, focus and expectations of this research, thus providing a general understanding of what this thesis entails. These remaining sections of this chapter are structured as follows: section 1.2 provides information on the research background and an overview of the research. The research problem associated with current hotels in Saudi Arabia is discussed in section 1.3. Section 1.4 demonstrates the research aims and objectives. Section 1.5 provides the research questions. The structure of the research and the research methodology are presented in sections 1.6 and 1.7. Finally, the ethics report and a summary are presented in sections 1.8 and 1.9, respectively.

1.2 Research Background

According to Almarzouqi and Georgoulas (2016), the oil boom in the 1970s in the Gulf region dramatically affected local culture and architecture. Indeed, many modern buildings have emerged, altering the history and tradition of construction and architecture in the region. This has resulted in urban sprawl in modern areas, reflecting a lack of awareness regarding the potential value of traditional heritage. Many heritage buildings were destroyed in the old areas to allow for the construction of high-density cheap housing for foreign workers, leading to neglect and vandalism and slum areas in the region (Exell and Rico, 2016; Hamed, 2016). Bougdah and Sharples (2010) note that the buildings were usually demolished due to the expiration of their normal purpose or due to not being environmentally sustainable. Moreover, Süha Özkan (1994), as cited by Haddad and Rifkind (2014), found that there is disappointment with regard to linking heritage buildings with modernism in Islamic societies.

Additionally, several authors (Du Cros, 2001; Exell and Rico, 2016) argue that problems in many of the traditional areas have affected the construction of infrastructure and created difficulties with preservation. As the Saudi legislation on Antiquities, Article 38, states: *“archaeological sites can be rented for one year, renewable after that period”* (Exell and Rico, 2014, p.146). However, one year is not sufficient to prepare and present

a site for visitors; thus, offering a modern alternative for visitors that reflects its historical image and its place identity creates not only greater safety for visitors but also more sustainable protection of heritage.

The recent palpable growth in the Saudi tourism market, manifested in the need for new hotels, is considered a significant development. The number of visitors is expected to have almost doubled from 47 million in 2008 to 88 million by 2020, partially because of government support to maintain heritage and tourism and reduce dependence on oil (Yusuf,2014). Currently, tourism is considered the second most important source of revenue after oil (ibid). Every year, large numbers of foreign visitors travel around the world for many reasons. Thus, hoteliers need to take this into consideration when attempting to understand their customers' preferences and tastes (Liu et al., 2014). Moreover, providing authentic heritage that suits a variety of tastes from different social backgrounds poses a considerable challenge when developing heritage to suit all stakeholders (Xie, 2015). Funk and Oly Ndubisi (2006) emphasize that to ensure the continued success of any product, it is very important to consider and understand the needs, wishes and desires of the consumers, which is what they are always looking for. To distinguish these hotels, it is possible to focus on expressing the hotels' identity; as stressed in Featherstone's 1991 study (cited in Strannegard et al., 2012), "*consumption patterns have become prime indicators of taste and identity*" (Strannegard et al., 2012, p.1999).

Therefore, the integration of heritage in a contemporary way into the design of hotels is regarded as forging a link with the past and with past communities to create meaning and values in the current time. Heritage is considered a global commodity in most developed countries in Europe, where the use of heritage elements and motifs to boost tourism is widely accepted (Nuryanti, 1996). Tweed and Sutherland (2007) observe that the most important heritage features have the capacity to give a city a unique character and spirit, developing the sense of belonging, which comprises the core of cultural identity. Moreover, Nuryanti (1996) emphasizes that heritage requires more than simply preservation and restoration; it must be transmitted to visitors through the creation of an understanding of the past within the context of the present to develop a correlation

between current needs and future aspirations. The costs of restoring and maintaining heritage buildings are very high due to the need for highly skilled workers, special studies and the possible use of rare materials (Benhamou, 1996, as cited by Benhamou, 2003). It is, therefore, necessary to understand and describe the design first, and then the heritage elements can be applied successfully. Lloyd-Wright, as cited by West and Purvis (1992), describes such design as “art with a purpose” (West and Purvis, 1992, p.15). This description integrates the importance of aesthetic form with the purpose and requirements of the market and profit. Arguably, there are cases of conflict between the requirements of the client and hotel operators, where the interest of the hotel operator is focused on profit, occupancy rates, good return investment and low maintenance costs without considering the wishes of the client (West and Purvis, 1992; Schlup, 2004; Sepehri, 2014), while responding to customer desires stimulates their long-term loyalty. In addition, tourism in Saudi Arabia has not been focused on sufficiently in recent research (Bogari, Crowther and Marr, 2003). The future Vision 2030 of the Kingdom is important. This Vision depends on non-oil sources of income, with tourism being considered one of these sources of income. Tourism is totally linked to the hotel sector. This was especially relevant after Prince Mohamed Bin Salman became the Crown Prince of Saudi Arabia in 2017. This is considered as a distinguishable turning point for the income vision of the country, outlined by the Royal Institute of International Affairs (2017). This Vision justified the following:

“Saudi Arabia has a long-term plan – as part of its wide-ranging Vision 2030 strategy – to reduce the economy’s reliance on oil and the state by boosting investment in the private sector. Vision 2030 essentially continues, in amplified and expanded form, policies that the country has had in place for some decades. These have had some successes in generating non-oil growth and encouraging some Saudis to work in the private sector, but implementation has repeatedly fallen short of the ambitious targets that have been set, with the result that the Saudi economy remains overwhelmingly dependent on oil-fuelled government spending.” (The Royal Institute of International Affairs, 2017, p.2).

The researcher found that the existing focus of hotel research has been on services, consumer satisfaction, hotel renovations, employment and quality management culture. These studies are useful, but there has been no research on evaluating the use of heritage elements or motifs in the interior design of hotels.

The current PhD research is related to the development and improvement of the Kingdom's economy, including increasing the proportion of tourism, taking into account users' preferences while shedding light on the beauty of Saudi heritage and tradition in contemporary heritage hotels in Jeddah, and not relying entirely on oil as a first source of income to the Kingdom (see Figure 1-1). Thus, this research aims to apply a heritage approach to future contemporary hotels in Jeddah as a case study from a professional perspective. To address the existing gaps in knowledge, this research explores how the use of heritage elements and motifs can be applied to capture and translate the consumers' requirements, needs and expectations into the interior design of contemporary hotels, and considers its impact on tourism and consumers. This will be explained in detail in the next chapters.

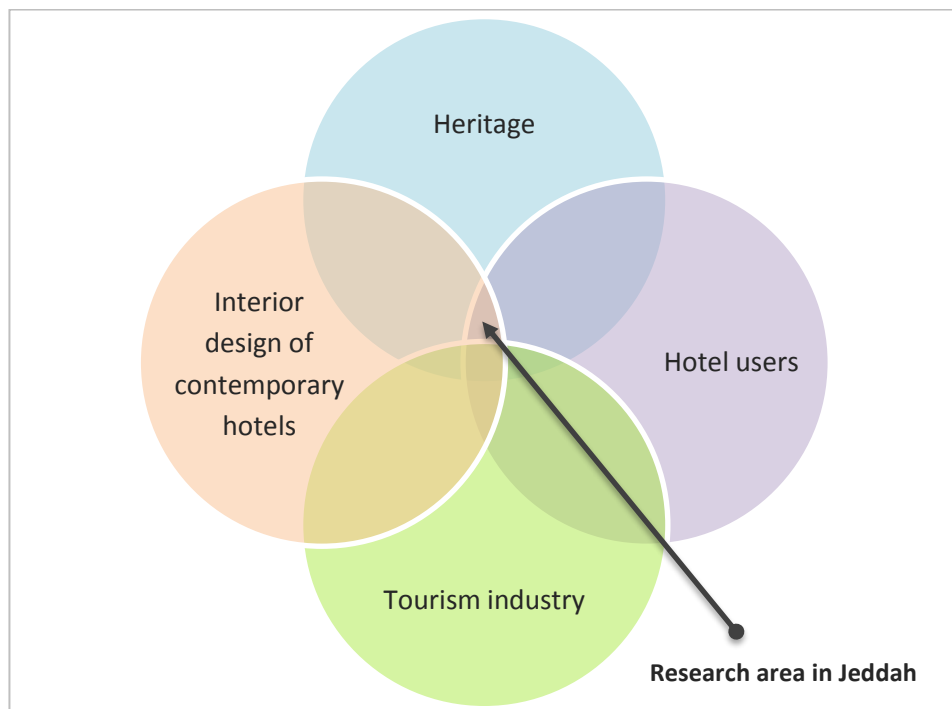


Figure 1-1: Research area. Source: Author.

1.3 Research Problem

This research suggests using heritage elements or motifs in Jeddah contemporary hotels in order to reflect, preserve and sustain the Kingdom's culture and architectural heritage. Furthermore, the aim is to reduce the challenges that face interior designers in designing this type of hotel.

The research problem is a critical part of any research; it leads to the other parts of the research (Kumar, 2014). Saudi Arabia has seen a change in preferred construction styles, especially in hotels (Al-fakahani, n.d.). Even though the region has unique, traditional and heritage architecture, the nation has preferred to build entirely new buildings. This new, modern architecture does not reflect and is inconsistent with the local realities and elements of the country's traditional architectural choices, which has created a negative image of architecture and design in the region (Al-Fakahani, p.369).

Meeting the needs of the present and neglecting the country's heritage is a serious problem. All attempts to preserve heritage buildings stumble in the face of contemporary economic needs, which are considered the most important considerations for officials and hotel owners.

The aim of this study is to examine the viability of contemporary heritage hotels in Jeddah, Saudi Arabia, in order to produce a framework for the design of contemporary heritage hotels in the 21st century that depicts the cultural heritage of the city. Furthermore, the aim is to research hotel components and how they contribute to enhancing notions of national identity in the minds of international and local tourists. Moreover, the relevant aspects of the research study and research problems are people and the subject area, as noted by Kumar (2014) (see Table 1-1). People form a very important part of hotel consumption and they can cause a project to succeed or be thwarted, as detailed in Chapter Four. The target group in this research begins with individuals and expands to communities, which are the following: hotel guests and users, interior designers, hotel managers, and officials. Also, the subject area includes the main problem, programme and phenomenon, which are detailed in Figure 1-2.

Figure 1-2 shows the research problem tree of using heritage elements in contemporary hotels in Jeddah. The researcher divided the tree into three main parts: starting from the main root causes of the problem and extending to the tree trunk, which represents the main problem, to reach the crown of the tree, which shows the effects and results of the problem.

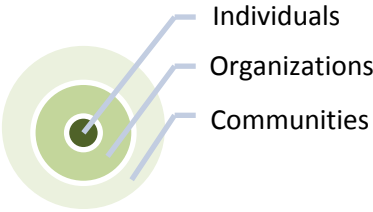
Aspects of a study	Information about	Study of	Importance to the study
Study Occupants	People	Individuals: Hotel users Organizations: - Interior designers - Hotel managers Communities: Officials 	<ul style="list-style-type: none"> - Provide the researcher with the required information - The researcher collects information from and about them
		<ul style="list-style-type: none"> - Issues and problems facing a group of people and their preferences regarding heritage in hotels. - Description of the situation regarding contemporary hotels in Jeddah, Saudi Arabia. - The situation regarding historic buildings and heritage in Jeddah's historical area. - End users' needs. 	Information that the researcher needs to collect to find answers to research questions
		Programme Achieve end users' satisfaction and provide a solution for an interior designer to design contemporary heritage hotels.	
Phenomenon Cause and effect relationships presented in Figure 1-2.			

Table 1-1: Aspects of the research problem. Source: Kumar (2014), modified by the Author.

Understanding the details and reasons that led to the main research problem is very important for understanding how to solve and handle the problem properly from its roots. This is represented by the roots of the tree in Figure 1-2. The researcher found that there are two main causes leading to the research problem, which can be summarized as the beginning of the oil boom in 1950–1970 and the problems with the

sewer network. Akbar (1994), Aljoufie et al. (2013) and many other types of research have noted that the economy in Saudi Arabia grew after the extraction of oil in the 1940s, civilizations grew dramatically and Jeddah city in particular expanded longitudinally (see Figure 1-3). This is one of the factors that resulted in the beginning of the research problem and had an effect on a movement away from heritage and a preference for urbanization.

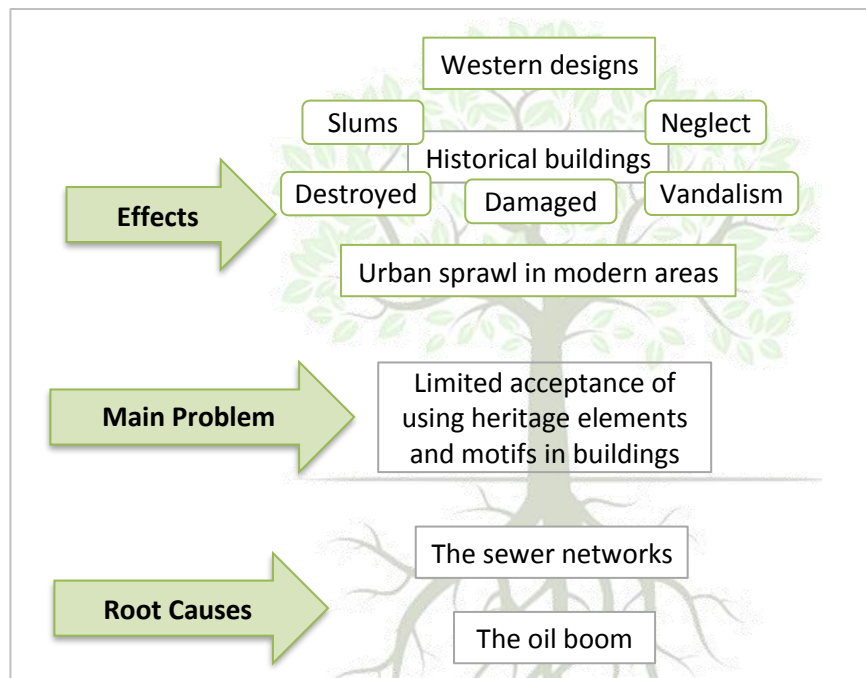


Figure 1-2: Research Problem Tree. Source: Author.

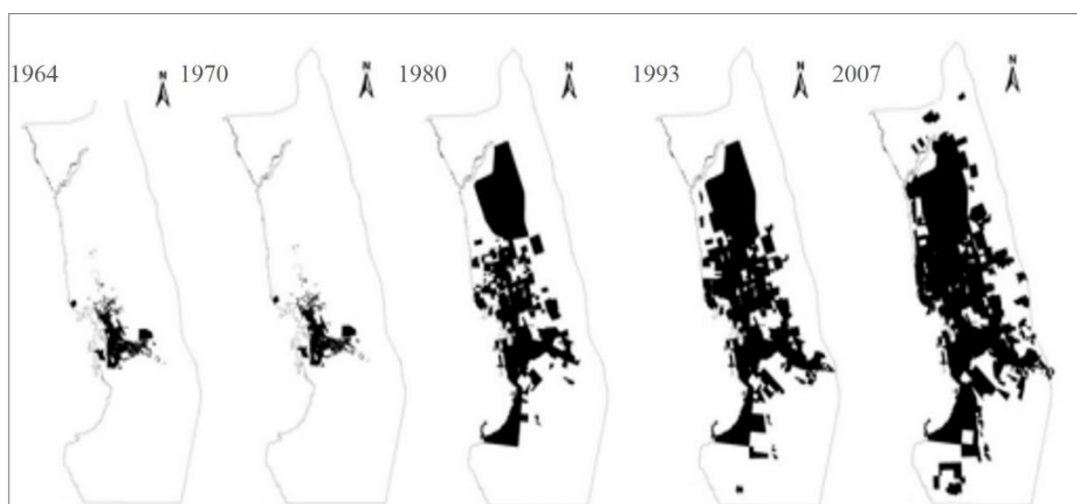


Figure 1-3: Jeddah city urban spatial expansion. Source: Aljoufie et al. (2013).

Another factor contributing to the research problem is the sewer network (see Figure 1-4). Watenpaugh (2017) states that the infrastructure problems directly affect and damage heritage, and it is therefore necessary to give the environment attention to preserve heritage from deterioration and potential destruction. As mentioned by Abu-Rizaiza (2000) and Vincent (2003), this is considered to be one of the environmental problems facing Jeddah city. The historical area of Jeddah located in the south and the development of Jeddah was longitudinal in nature (Aljoufie et al., 2013; Vincent, 2003) (see Figure 1-3). Vincent (2003) stresses that Jeddah has a failure of infrastructure. Most of the inhabitants of north Jeddah have their own septic-tank systems, but the domestic water-supply network has severe leakages, thus threatening the historical area and the heritage buildings of Jeddah. In support of this, Al-Fahmi (2016) and Salem (2017) claim that the citizens and visitors to the Jeddah historical area of “*Al-Balad*” complained of a sewage pool in the streets and in front of the shops frequented by shoppers, which led to discontent and resentment (see Figure 1-4). Therefore, searching for a healthy modern alternative that includes heritage elements and motifs and adapting to the requirements of visitors is one of the reasons for researching the possibility of using heritage elements in modern areas through contemporary hotels, which is the focus of this research project.



Figure 1-4: Sewer network problem in Jeddah’s historical area. Source right to left: Al-Fahmi (2016) on the and Salem (2017).

The main problem identified by the researcher is considered as the gap in this research, which is also connected directly to the causes and effects of this problem shown in Figure 1-2. Therefore, the main problem in this research is the limited acceptance of using heritage elements in buildings and specifically the real need to use heritage elements and traditions in the interior design of contemporary tourist hotels in Saudi Arabia (Jeddah).

The analysis of the causes and effects of the main problem are very important to understanding the problem in depth and helps to provide a basis for the research contribution on the use of heritage elements and motifs in contemporary hotels. However, there are several pieces of evidence on the effects of this problem, which can be summarized in three main parts. The first effect, as stated by many writers and researchers, is that the urban sprawl of Jeddah has evolved significantly over the past four decades after the oil boom to the northern areas of the city due to the massive increase in population (Al-Hathloul and Mughal, 2004; Abdulaal, 2012; Aljoufie et al., 2013; Al-Surf, Trigunarsyah and Susilawati, 2013). Furthermore, the Library of Congress (2011), as cited by Al-Surf, Trigunarsyah and Susilawati (2013), found a significant increase in the proportion of urbanization in the Kingdom of Saudi Arabia from 10% to 75% from 1950-1992.

Subsequent effects included an impact on historical buildings. This view is consistent with views held by academic commentators such as Marished (2011) and Baik et al. (2014), who argue that after urbanization and over the last 30 years, the historical buildings in the old sector of Jeddah have been damaged and a huge number of them have been destroyed as a result of neglect, which has led to the destruction of much of this heritage and history (see Figure 1-5 and Figure 1-6). Additionally, Benhamou (2003, p.255) states that *"if a historical building is transformed or destroyed, it cannot be recreated or restored in its initial shape"*. A similar study by Abdulaal (2012) showed that this neglect and deterioration over the past years is a result of poor management in the past. Also, Rashid and Bindajam (2015) argue that another contributing factor to this problem is the fact that those who live and stay in the historical area of Jeddah are now mostly poor people. This has increased the area of destruction of buildings and

leading to a lack of use and maintenance. This in turn has made the area subject to crime, which reduces the desire to invest in and maintain the area.



Figure 1-5: Historical buildings destroyed in Jeddah. Source: Marished (2011).



Figure 1-6: Neglect of Jeddah's heritage buildings. Source: Author contribution.

The third effect of this research problem, as stated by Akbar (1994) and Rashid and Bindajam (2015), is that these influences and the changes that occurred in the region created a feeling of dissatisfaction with the local styles and designs. This led to the buildings being designed and implemented by Western companies, therefore ignoring the requirement that the local culture must be respected. This led people and society to believe that Western designs represent a high social status and thus the Saudi architects were also affected by believing that the Western style is the best kind of style.

The combination of the parts of the tree (the root causes, the main problem and the effects) poses significant challenges to any interior designer. Part of the challenge of Saudi Arabia's Vision 2030 is preserving the archaeological and cultural heritage of the Kingdom (Al-Sulami, 2017). In addition, one of the goals of the Vision 2030 for Saudi Arabia is to triple the number of foreign visitors and to direct investment towards tourism (Kinninmont, 2017). There is a lack of research that may help in the development of using heritage elements and motifs in accordance with the modern requirements of the era. Hence, in this thesis the researcher is attempting to identify the potential strategies for the development of contemporary heritage hotel design through the creation of a framework that will serve as a design tool for interior designers who want to design this type of hotel in Saudi Arabia.

1.4 Research Aim and Objectives

The main aim of this research is to explore how heritage characteristics can be incorporated into the internal design of Saudi hotels and to develop a framework to help interior designers with this integration (Almerbati, 2016; Alsheliby, 2015; Archnet, 2013). The proposed framework will specify appropriate materials, elements to retain, and specifications to produce modern appealing visual references to the past. Designers of contemporary heritage hotels will be guided to adopt and maintain elements of local heritage, i.e. motifs that add value to new build and retrofitted hotels. This will be of particular benefit in areas such as Jeddah, Saudi Arabia, where there are no heritage hotels currently. This research would be initially best targeted at privately owned/independent hotels, and the future work would be focused on whether the framework could be adopted in the chain hotels. This is because international hotel chains are often contain uniform designs around the world as explained by Ayala (1991), as cited by Strannegard et al. (2012). Figure 1-7 presents the development of contemporary heritage hotels. The specific objectives are:

- 1.** To find out information about the hotels in Jeddah and the contemporary hotels that use/adopt cultural heritage motifs/elements around the world.

Understand the current interior design of hotels in Jeddah and around the world to compare them. Also, identify the needs and desires of hotel consumers with regard to interior design. This will give insights into the views of the hotel owners and visitors and show which elements of the interior design of hotels are more significant, especially in creating values for heritage meanings. Thus, it will enrich the research and determine the stakeholder preferences accurately, which have not been specified in published research before.

2. To identify appropriate cultural heritage elements in historic buildings in Jeddah that create values for the interior design of hotels.
3. To explore the existing guides for the design of cultural heritage hotels and to investigate how and if heritage components could be incorporated into the designs of tourist hotels (new build), the activities of the hotel, and the events occurring within the hotel. This is to determine whether this can enhance the experience of users, providing them with an understanding of the meanings of Arab traditions, creating mutually supportive links between heritage and design.
4. To validate the findings to improve contemporary hotels' performance in the use of heritage elements. This will be achieved by promoting sustainable heritage in hotel design through 3D digital modelling to produce a 2D representation for evaluation of the findings.
5. To produce a framework for the direction of design approaches that can imbue the hotels (and therefore the city) with a unique character (based on its heritage), and to provide an appropriate cultural context for guests to enjoy. In reference to the Jeddah case study and the focus on hotels lobbies within that study.

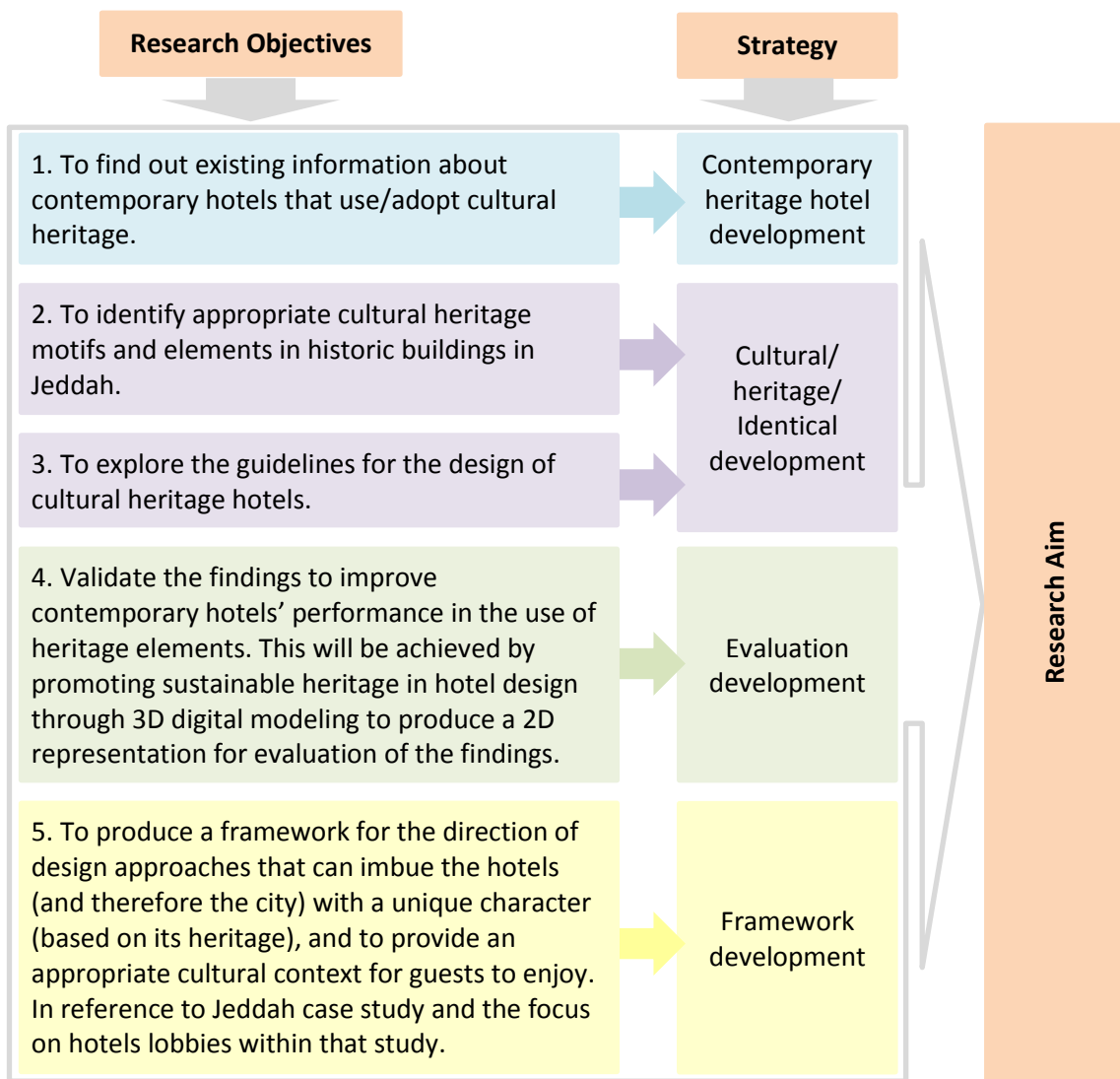


Figure 1-7: Development of contemporary heritage hotels. Source: Author.

1.5 Research Questions

This research focuses on heritage and cultural issues within the context of contemporary hotels in Saudi Arabia. The following chapters will investigate the concept of heritage in general and its relation to contemporary hotel design. Figure 1-8 displays the flow of topics that led to the formation of research questions and then later to the formation of the research structure, which is presented in section 1.6. Crouch and Pearce (2012) note the importance of focusing and clarifying the research questions in order to have a workable plan for the methodology and development of the research. The main

research question is as follows: What are the possibilities for integrating contemporary heritage designs into 21st-century hotels in Saudi Arabia?

The aim of this study is to answer the following questions:

- 1) To what extent can the contemporary design of tourist hotels in Saudi Arabia contribute to enhancing a sense of traditional identity?
- 2) What are the traditional values found in the Saudi buildings?
- 3) How has design identity in the Gulf region changed as a consequence of globalization?
- 4) What is the current situation regarding the interior design of hotels in the Gulf region compared with the Saudi situation?
- 5) What are the components of the hotels, and how do they contribute to enhancing national identity?

Research Background	Cultural and architectural influences that followed the oil boom
Research Problem	The crisis of the use of heritage in contemporary hotels in Saudi Arabia
Literature Review	- Arabian Gulf architecture - Current contemporary hotels in Saudi Arabia
Gap	The gap in designing contemporary heritage hotels
Literature Review	- Hospitality industry - Heritage and heritage hotels - Tourism
Research Aim	(Cover the gap) to explore how heritage characteristics can be incorporated into the internal design of Saudi hotels and to develop a framework to help interior designers with this integration.
Research Questions	Meaning of heritage and its importance within contemporary hotels in Saudi Arabia

Figure 1-8: Research flow of thought. Source: Author.

1.6 Research Structure / Guide to the Thesis

The research core is embedded in seven chapters, as illustrated in Figure 1-9. **Chapter One** introduces the research theoretical framework and the main focus of this research, including the research aim, objectives, questions and the research problem. **Chapter Two** presents a review of the literature under six main headings. **Chapter Three** provides

an insight into the context study area in this research. This chapter highlights the identity, traditions and tourism industry in Saudi Arabia, as well as providing further background information about Saudi Arabian hotels and Jeddah hotels as the specific subject matter of this thesis. **Chapter Four** discusses the research methodology and the importance of the selected method used in this research. Also, this chapter presents the quantitative and qualitative method design, including the objectives of each method, duration, process and method of data collection, and the recording method for participants that would address the research questions. **Chapter Five** presents the results and analyses the primary data. **Chapter Six** proposes the final framework developed through the analysis of the literature review and primary data to assist interior designers in the design of contemporary heritage hotels. **Chapter Seven** presents the research findings and conclusions, as well as providing suggestions and recommendations for other academics and future researchers.

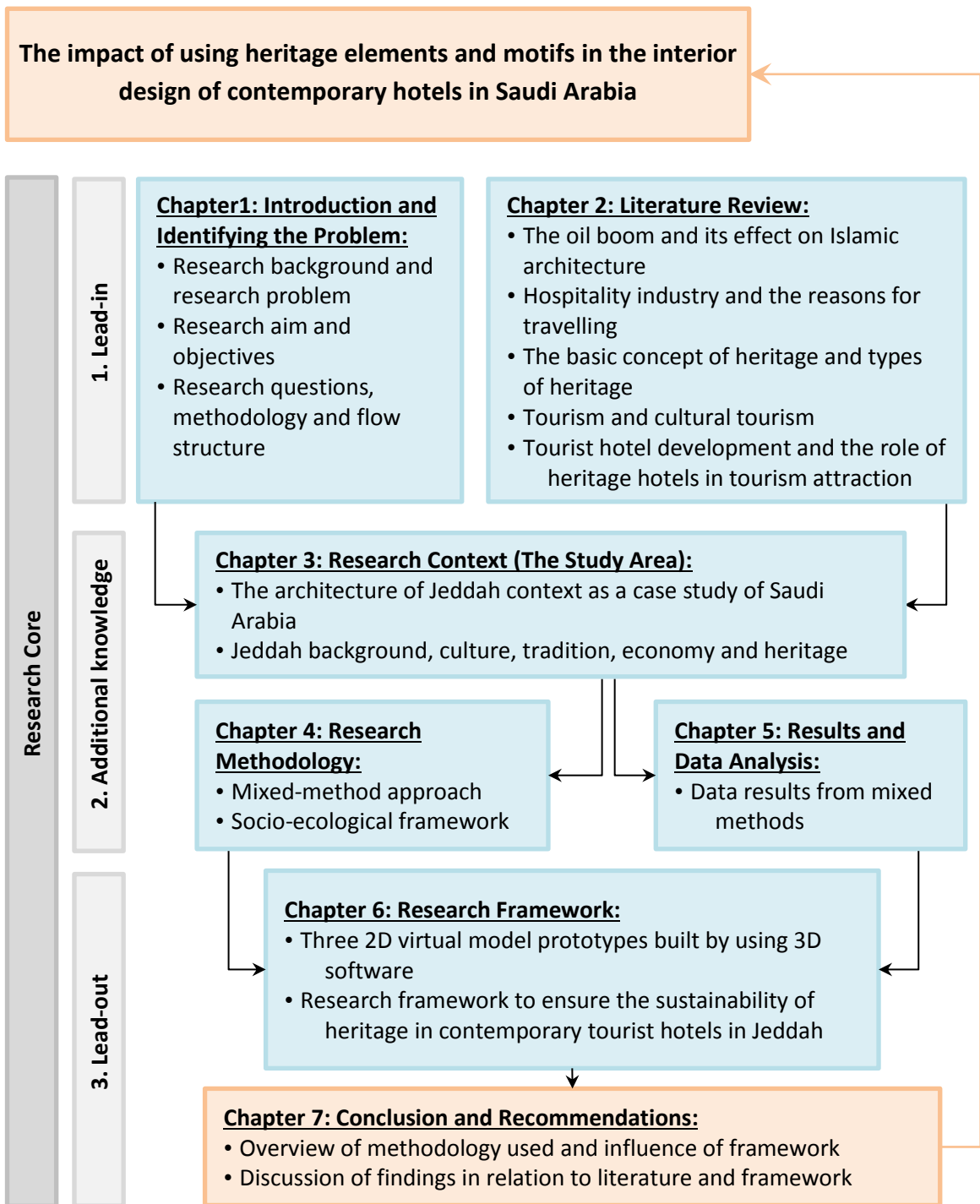


Figure 1-9: Thesis structure with the objectives of each chapter. Source: Author.

1.7 Research Methodology Outline

The methodology is one of the most important elements in any academic research study. The methodology is used to understand the research problem and the consequent issues to answer the research questions and achieve the aim and objectives of the study.

Chapter Four and Chapter Five of this thesis describe the research methodology, specifically detailing various research strategies that were used to gather the information needed to answer the research questions and address the stated research objectives. The multi-dimensional approach gives the research a robust background and scientifically verifiable framework under which data were collected and subsequently analysed.

Kumar (2014) explains that the methodology of any research goes through several different phases; each stage can change the methods and procedure in order to answer the research questions at the end. This research is divided into six phases (Table 1-2), with the phases interlinked with one other. **The first phase** provides an overview of the research, the research problem, research question, aim, and objectives. **The second phase** presents the literature review that was conducted on how design identity in the Gulf region has changed as a consequence of globalization, the oil boom and Western influences. The aim is to identify the current situation regarding the interior design of hotels in Saudi Arabia and to research hotel components and how they contribute to enhancing notions of national identity in the minds of international and local tourists.

In addition, it will examine the traditional values associated with Saudi buildings and review to what extent the contemporary design of tourist hotels can enhance traditional identity; this is targeted at satisfying objective 1.

The Research Process						
Phase	Phase 1	Phase 2	Phase 3	Phase 4	Phase 5	Phase 6
Main steps	Deciding ↓ What	Planning ↓ How	Conducting ↓ Design and Collect	Processing / Interpretation ↓ Analysis	Produce ↓ Finding	Discussion ↓ Conclusion
Sub-steps	<ul style="list-style-type: none"> Identify an opportunity Research problem Research aim and objective Research questions Research methodology 	<ul style="list-style-type: none"> To gather evidence and current knowledge to answer the research questions (Literature Review) Evolution and selection of method 	<ul style="list-style-type: none"> Pilot study Data collection: Collecting the required information (Primary Research) 	<ul style="list-style-type: none"> Data analysis and analysing the qualitative and quantitative data Compare and merge the results to produce the three models and then evaluate these models 	<ul style="list-style-type: none"> A suggested final framework for the direction of the design approach 	<ul style="list-style-type: none"> Research summation, conclusion, contribution to knowledge. Limitations and recommendations
Key outcomes	Issues highlighted	<ul style="list-style-type: none"> Research review and context clarified Methodology framework simplified 	Research method designed and published	Research primary data analysed	Research framework created	Research concludes
Years	YEAR 1 (2016)	YEAR 1 (2016)	YEAR 2 (2017)	YEAR 2–3 (2017–2018)	YEAR 3–4 (2018)	YEAR 3–4 (2018–2019)
Chapter	1	2–3	4	5–6	6	7
Operational steps	Problems			Solutions		

Table 1-2: Overview of the research journey (phases, steps and outcome). Source: Author.

The trends and themes derived from the literature review and secondary data influenced the survey questions, and the data gathered helped in the formation of the third phase of the research. **The third phase** involves applying a mixed-methods quantitative and qualitative approach, which was adopted to contextualize this study. Both quantitative and qualitative research methods need to be used to collect the necessary data to realize the research aims and objectives. The validity and accuracy of the research can be strengthened by combining qualitative and quantitative methods (Kothari, 2004), aiming to deepen and expand the researcher's understanding and to facilitate deeper exploration of different views and experiences (Khan, 2014). As mentioned by Masoudi, Cudney and Paryani (2013), the basic concept of any successful design is to understand the customers and consumers' needs, which can be investigated by using quantitative and qualitative methods. Also, using mixed methods is an effective approach for demonstrating concurrent validity to ensure greater reliability. Data was collected from different sources: from officials, experienced Saudi architects, designers, hotel managers; in addition, users and people from a range of age groups were consulted to discover their different experiences and opinions regarding the traditional values inherent in traditional Saudi architecture and design. Figure 1-10 presents the research framework visually, including the background research, the methods used, and their influence on the next stage of the investigation.

Both quantitative and qualitative approaches have been divided into two fundamental parts (more details are provided in Chapter 4 and 5). The quantitative method involved collecting data using a structured survey (with hotel guests/users, interior designers/architects, and hotel managers) and through visual survey. The visual survey method tools used in this stage of the research were through note-taking, photographic recordings and subsequently analysed by using themes. The visual surveys provided data concerning the environmental heritage elements, and were used to record and analyse the current situation. The visual survey was conducted in the historical area of Jeddah, at Al Tayebat International City Museum and in some heritage buildings in Jeddah such as Nassif House, Matbouli House, and Imam Shafi'i mosque. This method is part of the mixed-methods approach and was used to address objective 2.

Primary data was also gathered via qualitative methods, including face-to-face semi-structured interviews with hotel managers and officials, as well as a case study on hotels in Jeddah, Saudi Arabia (such as Assila Hotel Rocco Forte, Al-Bilad Hotel, Casablanca Grand Hotel, and Elaf Jeddah Hotel Red Sea Mall). These were used to determine occupants' opinions about contemporary heritage hotels and their general satisfaction with the cultural and environmental perspectives afforded by contemporary hotels in Jeddah, Saudi Arabia.

All of these factors usefully informed the research framework. The multi-dimensional approach to data collection provides a robust grounding for the research, and an opportunity to employ a scientifically verifiable framework, within which data can be collected and analysed. This method addressed objective 3.

The fourth phase involves examining the data collected from the third phase and analysing it by using Excel software for the quantitative data while thematic and descriptive analysis was used on the qualitative data. The final results from the quantitative and qualitative data analysis are merged and compared to inform the final three models by producing three 3D virtual prototypes (heritage hotel, contemporary heritage hotel and modern hotel without any heritage), to test the criteria and preferences of using heritage elements in hotels. The three 3D virtual prototypes, based on the data analysis, test the common elements of heritage features. The models were tested through interviews with the end users (hotel users and interior designers/architects), to obtain feedback on the three 3D virtual prototypes. Dong, Feng and Kamat (2013) defined virtual prototyping as computer simulation and an effective alternative to a physical prototype that can be observed, analysed and tested from different perspectives, as if it were a real physical model. Improving the quality of contemporary heritage hotels through interior design will enhance stakeholders' satisfaction in a tourist hotel. Therefore, using a virtual prototype instead of a physical prototype can assist in the planning phase of activities, creating a clearer vision, more extensive structure and alleviate several shortcomings in the design and evaluation process without expending a large amount of money. The outcome of using the 3D modelling technology is very accurate in terms of gathering clear data after identifying

their preferences from the surveys. This technology visually helped the participants to accurately map their preferences, to inform the final framework. This is targeted at satisfying objective 4.

The fifth and sixth phases involve producing the final framework and concerned a discussion and conclusion about using heritage elements in contemporary hotels. In so doing, these phases result in the production of new knowledge, filling the existing research gap in designing a contemporary heritage hotel, which will satisfy objective 5.

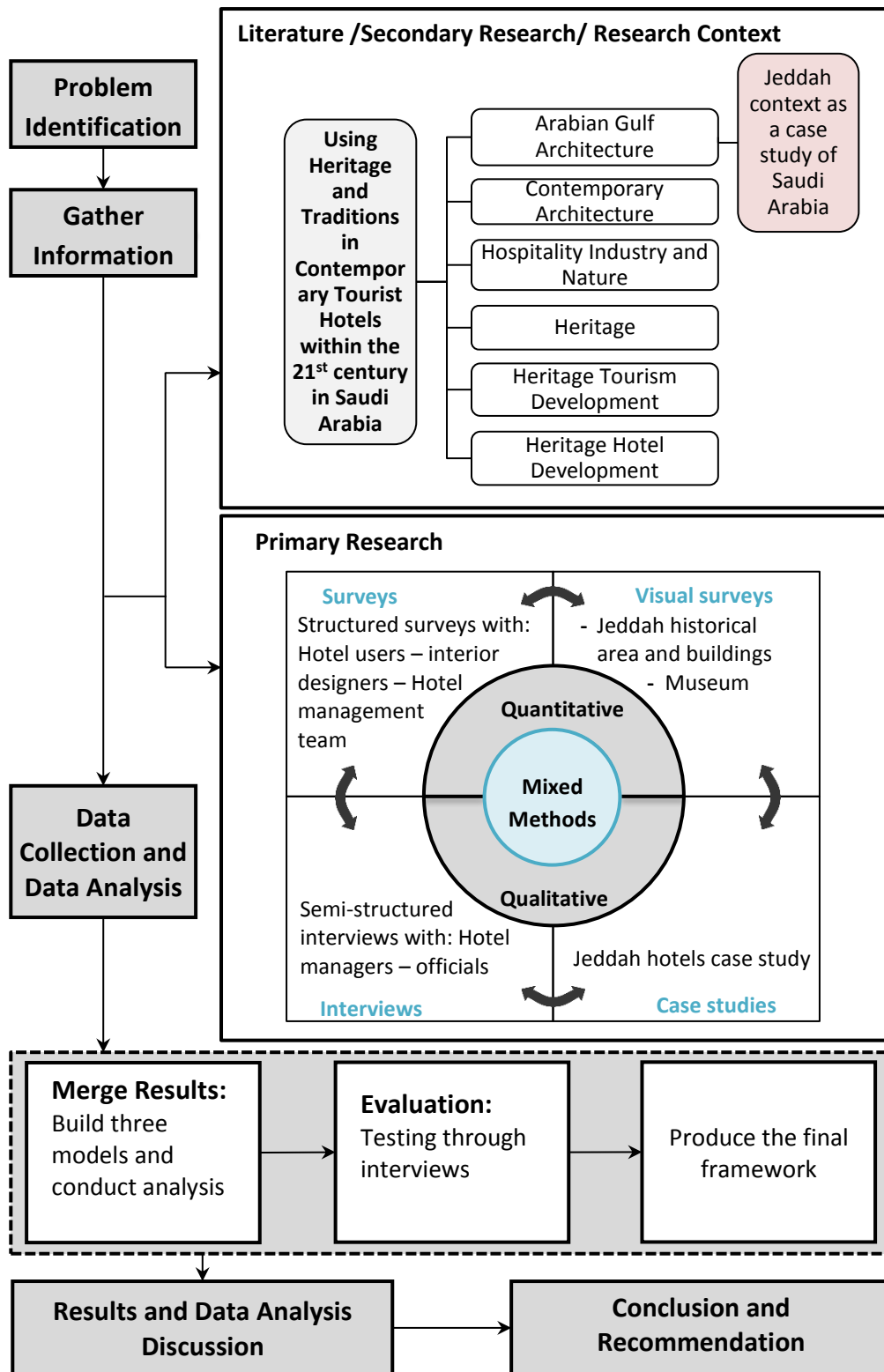


Figure 1-10: Research Framework. Source: Author.

1.8 Ethics Report and Additional Documents

Ethical approval was granted by De Montfort University through the Faculty of Arts, Design, and Humanities (ADH), on 9 September 2016 (Appendix C). Additional documents needed to be attached to the application as follows: Participant information sheet, audio/video recording agreement form, consent form, and online survey form, which were provided by the researcher (attached in Appendix D).

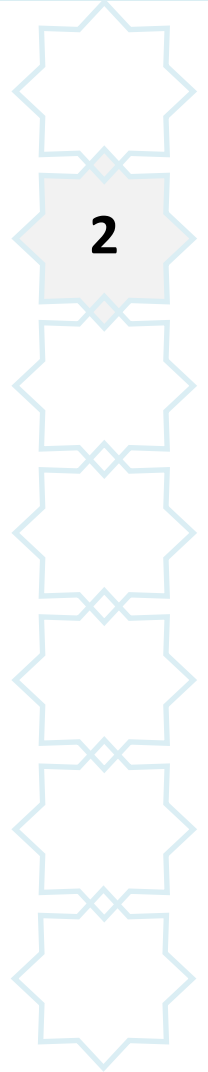
1.9 Chapter Summary

This research was conducted in response to a number of factors currently affecting Saudi Arabia and is focused on Jeddah city. This research aims to raise the issue of applying heritage and tradition to Jeddah tourist hotels to help preserve the culture of Saudi Arabia, which should eventually increase the tourist numbers and preserve heritage in a contemporary way. This chapter began with a general background to the research and presented the research objectives that contribute to achieving the main research aim. Also, this chapter presented the research methodology as well as the research structure.

Chapter Two

2. Literature Review

2



2.1 Introduction

This chapter presents information in support of the research aim and objectives. The literature search and review were carried out over a period of months and, as such, are presented in a continuous manner. Different sources, in both Arabic and English, were used to obtain information related to contemporary heritage hotels in the Gulf region. The rest of the literature review chapter is split into five main sections, as shown in Figure 2-1. Section 2.2 describes the Islamic architecture and provides an overview of Islamic Middle East and Gulf architecture. Section 2.3 provides information related to contemporary architecture, while section 2.4 establishes the basic concept and types of heritage preservation. Finally, information on the hospitality industry is presented in section 2.5, in relation to heritage tourism development and heritage hotels. A summary of this chapter is presented in section 2.6.

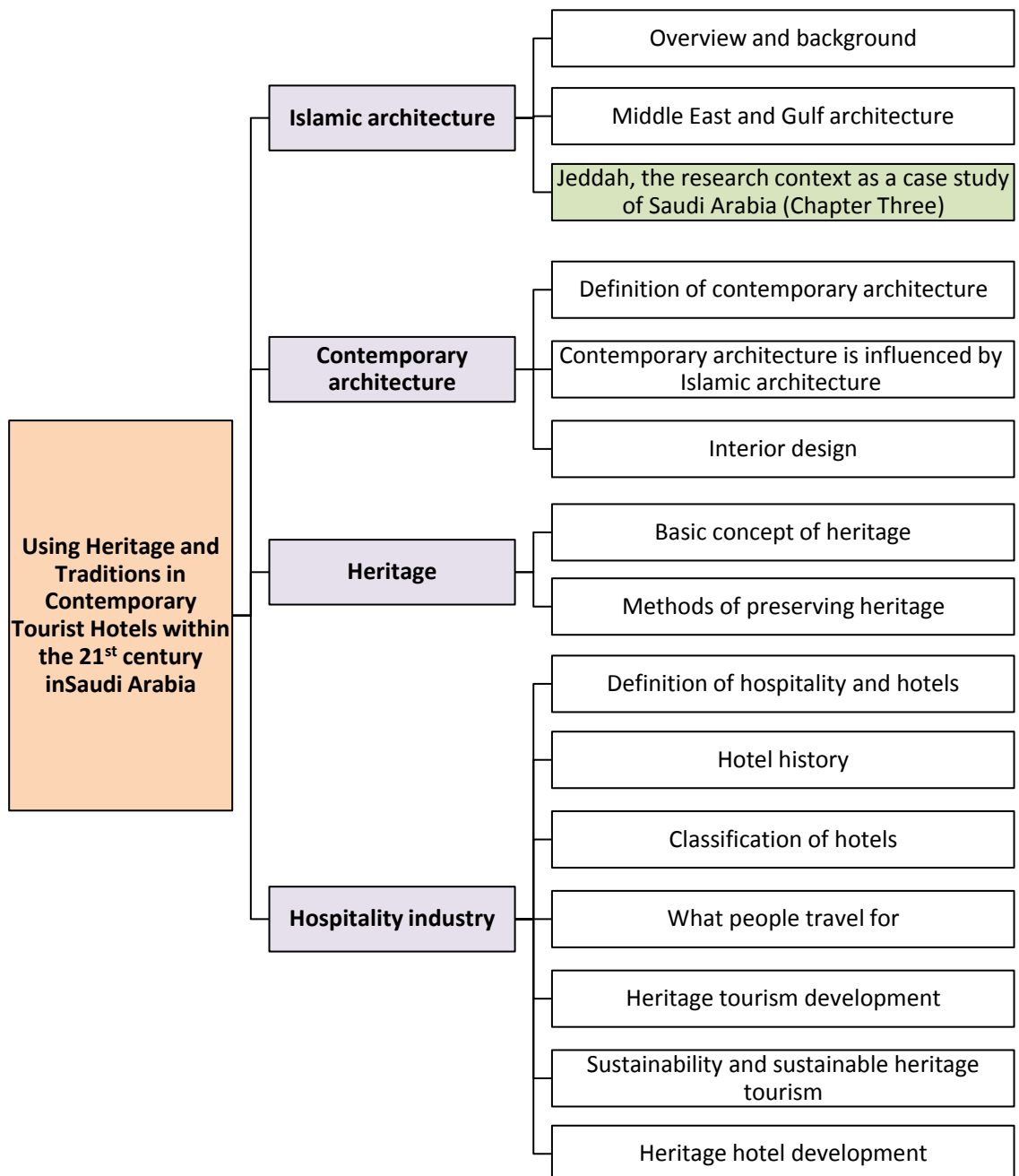


Figure 2-1: Literature mind map. Source: Author.

2.2 Islamic Architecture

The information presented in this section provides a general overview and understanding of the unique Islamic architecture, together with how it emerged and how it continued over the years. Islamic architecture has had a fundamental effect on the research outcome, due to the wide possibilities it offers in relation to raising awareness of Jeddah's heritage and as a source of data for interior designers, and therefore helps to answer the research aim and objectives of this study. Information related to Islamic architecture in general and the Middle East in particular is presented in sections 2.2.1 and 2.2.2.

2.2.1 Overview of Islamic Architecture

Each community has distinct needs for architecture, which evolve depending on the particular culture, economy and the requirements of the surrounding environment. Ragette (2003, p.9) defines architecture as “the combination of construction and design”, which must suit the function of the building and its purpose. Therefore, architecture can be divided into two main components, natural and human, both of which are intrinsically related to the environment (Figure 2-2).

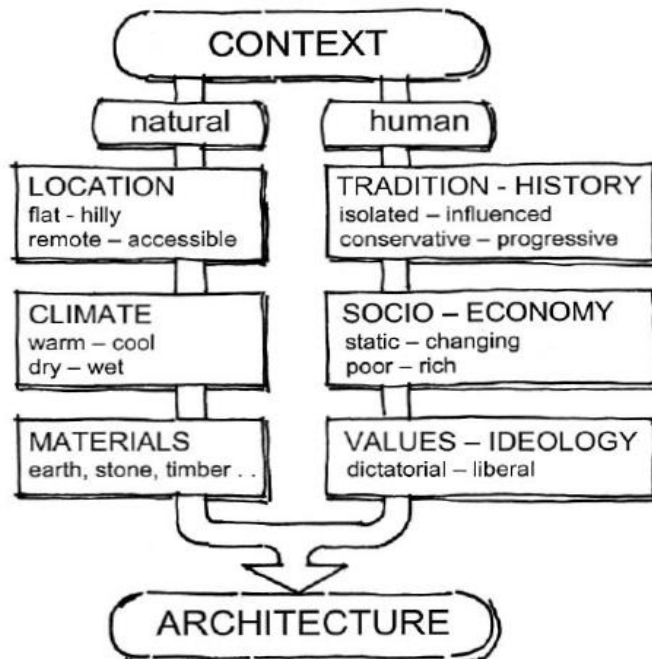


Figure 2-2: The components of any architecture. Source: Ragette (2003).

Islamic architecture has spread across wide areas and influenced architectural practices in many different countries, according to their individual environments. Islamic architecture has been dominant since the 7th century. Ben-Hamouche (2009) explains how the Quran, Fiqh, the customs of the community, and tradition determine every feature in the daily lives of Muslims, including their routines and building design. Grabar (1963, 1976, 1983, 2003), as cited by Rabbat (2012, p.3), defines Islamic architecture as: *“the architecture built by Muslims, for Muslims, or in an Islamic country, or in places where Muslims have an opportunity to express their cultural independence”*.

Both the studies conducted by Ahmad (2010) as cited by Ghasemzadeh (2013) and research by Ben-Hamouche (2009) have shown that Islamic architecture is a unique form of art utilized to identify people, cultures and civilizations and to give a special character to each building in a city. Also, all of the art and architects that can be categorized under the term “Islamic”, as mentioned by Watenpaugh (2017), are generally associated with the Islamic religion. In an in-depth study by Mortada (2003, pp. 47–52, as cited by Ben-Hamouche, 2009) about the importance of concern for the environment in the Quran and Fiqh, it was found to be crucial to *“make the ‘Earth’ an End in itself”*, which effectively describes the matrix of Islamic public action in establishing and undertaking public projects and public activities (Figure 2-3).

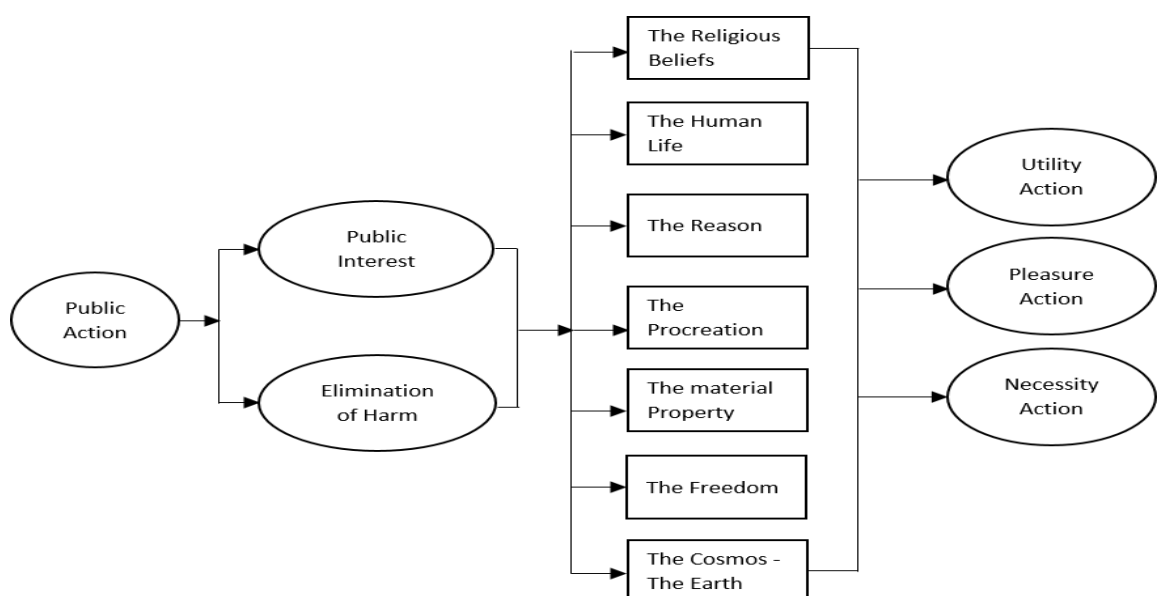


Figure 2-3: The matrix of Islamic public action in establishing and undertaking public projects and public activities. Source: Ben-Hamouche (2009).

Maher (1985) and Al-Khuraiji (2014) also indicate that Arabs who have followed Islam have possessed heritage and creativity since ancient times. The existence and influence of Islamic architecture spread all the way from India in the east to the Atlantic Ocean in the west. Maher (1985) emphasizes that tangible civilization, made up of elements such as buildings, palaces, mosques and schools, is stronger than written or word-of-mouth civilization. An in-depth study conducted by Al-Khuraiji (2014) divided Islamic architecture into four basic periods (Table 2-1). Consequently, the remaining tangible heritage of Islamic architecture is one of the most prominent pieces of evidence of the civilization's existence through the centuries. Al-Khuraiji (2014) also highlights the richness and diversity of the tangible heritage of these countries and their responses to the changes of time and place. However, this architecture has been marked by unity, which is an Islamic way of life and a reference to the government and the administration.

Flooding (2007), as cited by Watenpaugh (2017), states that with the beginning of Western colonialism, the Islamic art movement unfortunately ended around 1800. After that, an evolution towards modernity began in the 20th century, which led to a hesitation between preserving or destroying historic buildings (Watenpaugh, 2017). This therefore produced an unequal outcome that influenced even the most holy Islamic cities such as Makkah and Madinah, which experienced many controversial changes, such as modern additions and demolition. Furthermore, Watenpaugh (2017) has proved the distinctiveness and power of Islamic civilization and art recently, where it is very popular in museums around the world such as the Metropolitan Museum of New York and the Louvre Museum in Paris.

Thus, this research focuses on how to balance these controversial changes as the starting point to achieving a balance between evolution and modernity, and restoring heritage through sustainable heritage development in contemporary hotels in Saudi Arabia. An overview of the Islamic architecture in the Middle East and the strategy of using Islamic art and architecture in contemporary architectural designs will be discussed in the following sections.




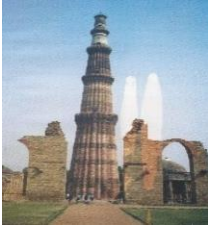


	Period	Description	Uniqueness	Most important architectural work
1	From the mid-7 th century to the end of the 9 th century	The first stage of the Islamic State begun by Prophet Muhammad.	Marked by simplicity and functionality and avoiding affectation and exaggeration.	Dome of the Rock in Jerusalem  Great Mosque of Kairouan in Kairouan 
2	From the 10 th century to the mid-12 th century	-The Fatimid, Umayyad, and Andalusian - Development of architectural works and transformation from copying to innovation, taking into consideration the traditional architectural elements to maintain the principles of Islamic character.	- Characterized by durability, luxury, proficiency and accuracy. - Using round domes and minarets. - The excesses of using luxurious decoration materials such as marble, porcelain, stained glass and mosaics.	Al-Azhar Mosque in Cairo 
3	From the mid-12 th century to the end of the 15 th century.	1. In the far east of the Muslim world (The civilization of the Mogul Islamic State). 2. In the far west of the Muslim world (The architectural style of Morocco).	- Mogul Architecture Marked by building with bricks, cladding with marble and porcelain with heavy motifs and creation of round minarets and long domes. - Developing architecture and making it distinctive, to show the most beautiful images of the mosques and castles.	Qutub Minar Mosque (the power of Islam Mosque) in Delhi, India  Al Hamra Palace of Andalusia in Granada 
4	From the 16 th century to the end of the 18 th century.	The Ottoman Empire from Iraq in the east to Morocco.	- Adding an Islamic character to the local character. - Characterized by complex geometric lines, high-towering minarets and overlapping domes.	Selimiye Mosque Bodrnh, Turkey 

Table 2-1: The history of Islamic architecture. Source: Modified from Al-Khuraji (2014). Table by the Author.

2.2.2 Middle East and Gulf Architecture

The Middle East is a huge region that includes a range of areas, starting from Egypt and ending with Western Asia, including the Arabian Gulf nations. The Gulf Cooperation Council countries (GCC) include Saudi Arabia, Kuwait, the United Arab Emirates, Qatar, Bahrain, and Oman (Figure 2-4). Beaumont, Blake and Wagstaff (2016) state that, during the early days of expansionist rivalry between Russia and Britain, the term “The Middle East” was created in the British India office. Culturally, the Arabic language is the primary and most widely used one in the entire region, where it is God’s revelation and the language of the Quran. Persian and Turkish languages are also spoken.



Figure 2-4: A map of the Middle East. Source: Worldatlas (2017).

The reason for the lack of distinction of the previous traditional architecture in the Gulf is due to the designs reflecting the culture of the region. The use of semi-uniform designs suited the social, environmental and climatic conditions. Furthermore, the current Gulf architecture does not have any special characterization with regard to its architectural form (Al-Garni, 2002). Lila Abu-Lughod (1991), as cited by Hannerz (1996, p.31), describes culture as “*the essential tool for making other*”. This view is consistent with views held by Hobbs (2017), who states that the traditional architectural techniques used in the Middle

East and the Gulf region are efficient and compatible with the surrounding environment and natural conditions (see Figure 2-5).



Figure 2-5: Example of the traditional architectural techniques used in the GCC. Oman is represented in the top image and Dubai in the bottom images. Source: Hobbs (2017).

Further to the above, Maher (1985) explains that the houses and palaces which existed in the Middle East since the beginning of the Islamic era remained untouched by renovation until the second half of the 20th century when a fundamental change occurred after the Middle East lost its independence and was overshadowed by Western influences. In 1938, the American company Aramco discovered the first major oil supply in Saudi Arabia. Aramco constructed many facilities for its staff and their families, which included housing,

medical and educational services, as well as shopping and supplying the region with electricity and sewage systems, paved roads, bridges and airports. Subsequently, architecture became a functional and mixed tradition with new technologies (Isenstadt and Rizvi, 2011). Furthermore, Isenstadt and Rizvi (2011) claim that oil was discovered in the Middle East in the 19th century in 1945 by a British-controlled Anglo-Persian oil company. This caused an emphasis on continued growth in productivity and even greater dependence on oil.

Haddad and Rifkind (2014, p.326) explain that globalization in GCC countries has brought about an intertwining of the cultures of Gulf societies, known as a “foreign architect” culture. Globalization has attracted global architects and investors. The projects in the Gulf region since 1980 can be divided into two categories: out of the 100 projects, 88 were designed and implemented by Western companies, while 12 were designed by local companies. Hobbs (2017) also mentions that a high percentage of manpower employees are non-nationals (approximately more than 70 percent). This led to people having a feeling of belonging to global society, and believing that excellence and innovation only come from foreigners, who possess the vital components of evolution and technology. However, foreigners had not always lived in this environment, and the buildings became Western in style and no longer linked to Islamic traditions, customs and heritage. Maher (1985) argues that while Middle Eastern architecture was undoubtedly appropriate for the climate and traditions, after the development and extraction of oil in the Middle East, less attention was paid to whether the new models of architecture suited the geographical environment or the availability of natural resources.

Ben-Hamouche (2009) and Beaumont, Blake and Wagstaff (2016) observe that, since the discovery of oil, the Gulf countries have moved from being traditional Bedouin states to modern civilized countries over a short period of time. This has led to the creation of direct copies of societies and architecture, regardless of local customs and traditions, in order to keep up with modernity. It is interesting to note that, accompanying the process of modernism is a rise in urban standards of living, related to the introduction of modern facilities. Sarot (2016) points out that for most Gulf citizens, traditional architecture is linked to poverty and underdevelopment, unlike modern architecture, which they believe

to be a symbol of success, development and wealth. Figure 2-6 illustrates an example of modern architecture in the Gulf region that is dominated by the Western-world style. The current research will prove that the use of heritage is not linked to poverty, but that it can distinguish between modernity and contemporary style if it is integrated into the designs fairly. Therefore, as stated by Hakim's (1994) study (cited in Hobbs, 2017, p.63), reconciling heritage and modernity in an innovative way requires *"careful analysis and understanding of the two systems that any fresh strategies can be formulated"*. This is the approach that will be followed in this research.



Figure 2-6: Modern architecture in the Gulf region, specifically Dubai, a city that is dominated by the Western world style. Source: Hobbs (2017).

2.3 Contemporary Architecture

Contemporary and modern design and architecture has notably grown in the Gulf region, as discussed in section 2.2 and in Chapter One of this thesis. The main aim of this research is to explore how heritage characteristics can be incorporated into the internal design of Saudi hotels and to develop a framework to help interior designers with this integration. Therefore, to achieve the overall aim of this research, clarifying the meaning and definition of contemporary design and providing some examples of it in Islamic architecture and interior design is very important. Thus, sections 2.3.1, 2.3.2 and 2.3.3 provide a definition of contemporary architecture, a description of the contemporary

architecture influenced by Islamic architecture and information on interior design, respectively.

2.3.1 Defining Contemporary Architecture

This section explores the main viewpoints in the literature about contemporary and modern architecture. Many scholars have observed that architects use the term “contemporary” as an alternative to “postmodern”. Contemporary architecture consists of multiple elements that have evolved over time. Confusion often arises between notions of contemporary design and modern design, and in this research the difference between them will be clarified. Usually, contemporary architecture uses modern and advanced materials and is highly dependent on creativity at the same time as maintaining everything from the old heritage and culture but realising it in line with the requirements of the time (Bertens, 2003). Contemporary architecture is the opposite of modernity, which rejects everything about old architecture. Frampton and Futagawa (1983) emphasize that modern architecture was established between 1910 and 1960, while contemporary architecture emerged following the mid–1950s culture and in the early 1960s as a dialogue between the past, present and future (Bertens, 2003 and Martin, 2010).

Several authors have contributed to developing an understanding of the differences between modern and contemporary architecture (Figure 2-7). Colquhoun (2002) explains that modern architecture was created after the Industrial Revolution and had a great influence on a later generation of engineers. The most famous modern architects are Frank Lloyd Wright and Le Corbusier (Patteuw and Szacka, 2018). Modern designs relied on the “*rational, functional and technical*” (Klein, 2014, p.6). Evidence presented by Haddad and Rifkind (2014) indicates that, after spreading all over the world, modern architecture faced much criticism and began to struggle in the late 1950s; an example is the Post-Modern reaction, where modern architecture was criticized for utilizing only the modern and disregarding all tradition. Also, Xie (2015) argues that the use of postmodernism in design was an important and effective means of economic

development through the use of heritage. Xie discusses the challenges that faced postmodernism such as losing heritage, not preserving heritage, and the obliteration of traditions.

However, according to Patteeuw and Szacka (2018, p.64), “*postmodernism was ultimately an extension of the modern movement*”. Meanwhile, Haddad and Rifkind (2014) clarify that contemporary architecture represents the designs and buildings of the present time, which depend on creativity and using smooth lines linked to the environment. It also utilizes modern and attractive materials and merges pieces of art and furniture from all eras – particularly from modern architecture – to offer a comforting and sustainable environment. The most famous contemporary architects are Frank Gehry and Zaha Hadid.

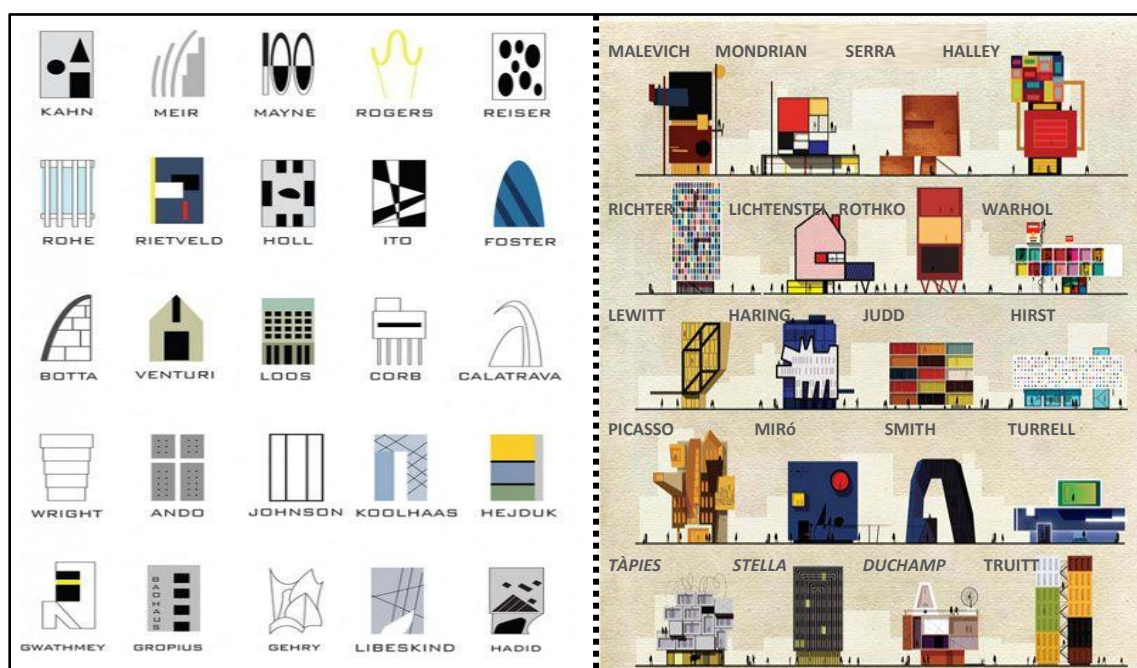


Figure 2-7: Left: Contemporary architecture. Right: Modern architecture. Source: uk.pinterest.com.

Current scholars, such as Haddad and Rifkind (2014, p.313) have called for all “*underdeveloped and developing*” countries in the Middle East to be developed into modern and contemporary nations. However, architects must maintain the traditions and identity of these countries.

In the search for organizations and authorities that are concerned with heritage and preservation, it was found that there are several international organizations concerned with preserving heritage. The most important are: United Nations Educational, Scientific and Cultural Organization (UNESCO), International Council on Monuments and Sites (ICOMOS), International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), Cultural Heritage without Borders (CHWB) and Aga Khan Development Network (AGDN). The most effective organization for the protection of cultural and natural heritage is UNESCO, as noted in Strasser's 2002 study (cited in Frey and Steiner, 2011). This study included Jeddah city, which has been approved in UNESCO world architectural heritage list in 2014 and will be detailed in the next chapter (section 3.2).

The Aga Khan Award for Architecture was created in 1980. Serajuddin (2007) indicates that the buildings from the previous era became incompatible with the civilized values of Islamic countries. They should serve to remind architects of the value of heritage, so they should build contemporary buildings related to Islamic civilization. This award is held every three years to honour outstanding architecture that uses local elements in creative ways, which are both functional and meet the current cultural needs and requirements. Sūha Özkan (1994), as cited by Haddad and Rifkind (2014, p.320), confirms "*the failure of modernism in the Islamic societies*" and clarifies the importance of linking the past with the present, and renovations with foundations.

2.3.2 Contemporary Architecture Influenced by Islamic Architecture

This section discusses the strategies associated with contemporary design, which has been a repeated feature in many great projects around the globe. Therefore, it is essential to consider examples of some unique architectural works that were influenced by Islamic architecture (see Table 2-2). In addition, Serajuddin (2007) presents some examples of Saudi Arabian projects that won the Aga Khan Award for Architecture, as explained in Table 2-3.



Project name and uniqueness	Role of design	Images
<p style="text-align: center;">American University of Sharjah (UAE) 1997</p> <p>Building designs characterized by combining <u>modernity</u> (source terminology) and the direct revival of Islamic architecture</p>	<ul style="list-style-type: none"> - The direct revival of Islamic architecture in arches, columns, and details of wood/plaster. - Using modernity in the site plan and finishing material. - External building processors have provided shade and natural ventilation to give a feeling of welcome to visitors. - Using small windows to reduce solar energy inside the building, thus enabling natural cooling. - Effect of using light colours to reduce the heat load and reduce temperatures. 	
<p style="text-align: center;">Princess Nora bint Abdul Rahman University (Riyadh, KSA) 2008</p> <ul style="list-style-type: none"> - Building designs characterized by combining <u>modernity</u> (source terminology) and inspiration taken from Islamic motifs and local heritage architecture in academic buildings, while using a direct revival of Islamic architecture in administrative buildings and the central library - Using a direct revival of architecture or inspiration depends on the nature of the functional activities in buildings 	<ul style="list-style-type: none"> - Inspired by the design of ceilings and walls from Islamic motifs and local heritage architecture, which provide shadows and support ventilation, thus reducing the cooling load inside the buildings. - The external courtyard contains water and plant elements to provide natural ventilation and lighting. - Using decorative elements in interior design, such as Arabic calligraphy, to make it a significant visual element inside the spaces. 	

Table 2-2: Researched contemporary examples. Source: Modified from Al-Khuraiji (2014). Table by the Author.





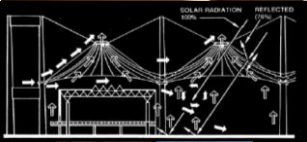




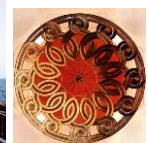
Award	Description	Images
<p>Intercontinental Hotel & Conference Centre Location: Makkah, Saudi Arabia Architect: Rolf Gutbrod & Frei Otto (Germany) Date of Completion: 1974</p>	<p>The complex design is in keeping with the spiritual climate of the holy city. Integrating modern techniques and functionality with the revival of local traditions of Islamic culture.</p> <p>Finishes: characterized by simplicity and clarity.</p> <p>Floors: carpet and local stone.</p> <p>Conference Centre: ceilings shaped like tents hanging from steel.</p> <p>Mosque: made using local basalt stone.</p>	  
<p>Hajj Terminal Location: Jeddah, Saudi Arabia Architect: Skidmore, Owings & Merrill / Fazlur Rahman Khan Engineer (New York and Chicago, USA) Date of Completion: 1981</p>	<p>Innovative design to cover large areas in the form of tents (the largest ceiling in the world).</p> <p>Made using modern technology and materials. The design inspired by the local environment.</p>	  
<p>Corniche Mosque Location: Jeddah, Saudi Arabia Architect: Abdel Wahed El-Wakil (Egyptian / London) Date of Completion: 1986</p>	<p>Combining historical and architectural forms. Bestows the spirituality of Islam on the whole area. Made with traditional methods of construction used in ancient Islamic architecture. Achieve creativity, functionality, spirituality and heritage integrally.</p>	   

Table 2-3: Saudi Arabian projects that won the Aga Khan Award for Architecture. Source: Serajuddin (2007) and AKDN. Table by the Author.

2.3.3 Interior Design

Interior design is one of the fundamental aspects of this research, which focuses on improving the interior design of contemporary hotels. Stevenson (2010, p.912) defines interior design as: *“the art or process of designing the interior decoration of a room or building”*. The primary role of the interior designer is to improve the quality of life for the users of the interior space, make the functionality of the place efficient and ensure consideration of the aesthetics and quality of the internal areas, which in turn leads to the increased productivity and welfare of users (Gibbs, 2009). Despite these determinations about interior design and interior designers (Gibbs, 2009; Slatten et al., 2009; Yu, Bai and Wu, 2018), Gibbs posits and confirms that interior design is mainly focused on helping people *“get to the heart of the client’s requirements”* (Gibbs, 2009, p.39). These requirements affect the behavior of the end consumers, and it is also very important that the designer be a *“good communicator”* (Gibbs, 2009, p.9) to arrive at a final design that satisfies all parties, and brings more economic and social benefits to the hotel. Therefore, this point is taken into consideration in the present research to ensure the choices and preferences of all stakeholders are taken into consideration, as will be mentioned in Chapter Four and Chapter Five of this research.

Further to the above, Yu, Bai and Wu (2018) specified that hotels’ interior design consists of basic elements: materials, components, furniture, colour, ornaments and lighting, and that the interior designer should take advantage of the surrounding environment, whether natural or cultural, when designing a hotel’s interior elements, because it directly affects people’s comfort and determines their enjoyment and satisfaction (see Figure 2-8). The configurations of the interior design can also facilitate mobility in space, or give a sense of order or contrast, or give a perception of the space being narrow or wide through the materials and shapes used in the space (ibid) (see Figure 2-9). Thus, this is strongly related to the research aim and will be taken into consideration when applying heritage in the design of the interior elements in hotels in Saudi Arabia in Chapter Six.



Figure 2-8: Taichung Red Dot Culture & Tourism Hotel used old brick and pebble to decorate the interior and sustain the interior with the environment. Source: Yu, Bai and Wu (2018).



Figure 2-9: Creating sequences in the space by using lines in the wall curve. Source: Yu, Bai and Wu (2018).

2.3.3.1 Using Three-Dimensional Modelling in Interior Design

This section discusses the benefits of using 3D digital CAD models when designing an interior space. Creating 3D models is a new idea that has evolved with the development of advanced technology over time to explore and test design process. It enables any idea to be visually illustrated and imagined. The design can be linked to several different factors: environmental, artistic, functional, aesthetics etc. (Liu, 2017).

As mentioned by Money et al. (2015), when introducing any new idea there is always disagreement about the expected results of the idea. Consequently, the creation of three-dimensional models (as shown in Figure 2-10) helps to clarify and predict the results of any special new idea. It is considered an effective and highly efficient technique to ensure that the views of the target group are more clearly understood and it is easier to compare the expected results.

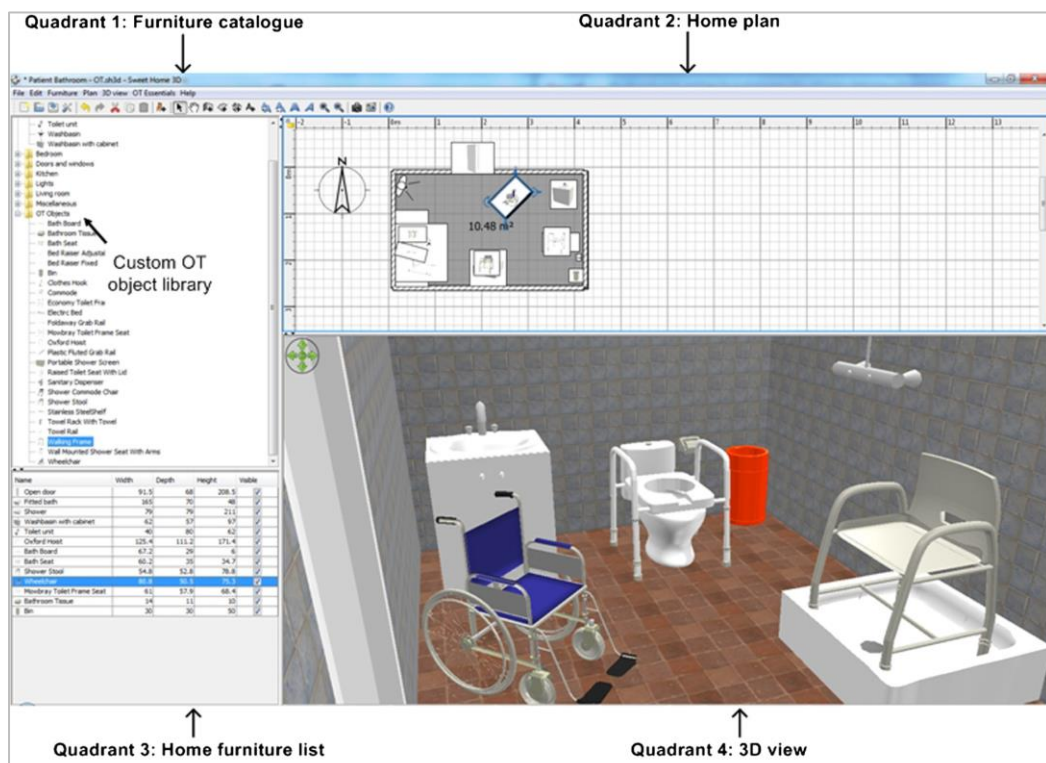


Figure 2-10: The SweetHome 3D application interface. Source: Money (2015).

In addition, Sun (2013) stresses that due to the current development of technology, 3D computer images have improved the efficiency of the interior design. The use of three-dimensional programs helps to shorten the amount of time and effort spent on interior design. It also aids the discovery of any problems that exist in any design and for these to be identified clearly before starting to proceed to implementation. Thus, it improves the design process and meet the needs of users.

A study published by Professor Mortada (2014) explains that modelling any building helps in being able to understand the design accurately; it is also considered as a documentation of designs built using advanced technologies (see Figure 2-11).

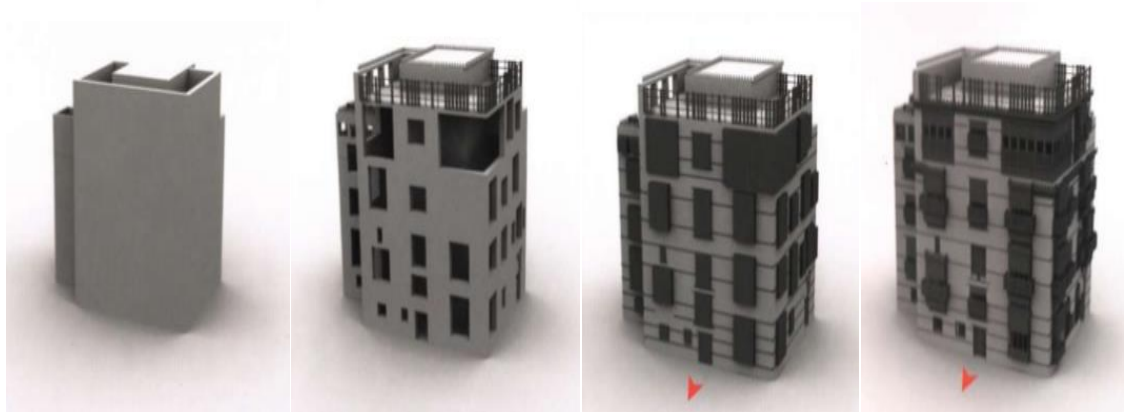


Figure 2-11: Clarification and documentation of buildings through three-dimensional models. Source: Mortada (2014).

Much previous doctoral research has used 3D modelling to facilitate the conclusion and results, and explain these clearly to people. For example, Almerbati (2016) used three-dimensional modelling to create a new style of “Mashrabiya” for use in residential windows in Bahrain (see Figure 2-12). This model was tested with specialized manufacturers and the end-user opinions were explored using “a trial-and-error cycle to reach a coherent design” (Almerbati, 2016, p.161). These models helped Almerbati to convey the design idea, and thus enabled broader feedback to be obtained which benefitted the development of the product before implementation and cost-bearing.



Figure 2-12: 3D models of Mashrabiya. Source: Almerbati (2016).

2.3.3.2 Interior Design in Arabic-Islamic Culture

Islamic art has proved to be very unique over time, and many skills and ideas have been inspired by the Muslim culture and the Arab region. As stated by Kamel (2017), over the years interior design has been influenced by Islamic art, either intellectually or philosophically. This influence has taken the form of attempts to follow the teachings of the Islamic religion and achieve a balance between physical aspects and spiritual feelings, or by reducing the Islamic formal vocabulary and reformulating it in an innovative and contemporary way without obscuring Islamic identity. Therefore, it is very important to balance the historical aspect with modernity so as not to obscure the Islamic identity. Furthermore, Ayse Zekiye, Abali Deniz and Erinsel Onder (1990) as cited by Yusoff et al. (2001) discuss that the use of heritage elements in resorts and hotels make them more meaningful and have more depth, and that it links the new and the future with the past. In addition, Samori and Rahman (2013) as cited by Karim, Ahmad and Zainol (2016) state that Islamic-style hotels make tourists and hotel visitors feel comfortable, creating a distinctive value for the hotel brand. Moreover, Henderson (2010) and Ibrahim and Jamal (2016) as cited by Karim et al. (2016) explain that hotels with an Islamic heritage character are not limited to Muslim users only, but include users of all religions, because it benefits the way of life in general and gives a sense of continuity.

Regarding the requirements of Islamic hotel interior design, Rosenberg and Choufany (2009) as cited by Karim et al. (2016) determined the following: the functional rooms should be separated into rooms for males and females; the direction of the Qibla should be determined in the rooms – toilets or beds should not be located facing the Qibla; and the use of animal or human forms in the hotel motifs or artwork should be avoided. Therefore, the geometric shapes found in Islamic art and architecture have been simplified into three types: Arabic writing, plant motifs called arabesques, and geometric shapes (Ebru and Şener, 2009). Kamel (2017) also identify five important foundations that help to determine the link between interior design and contemporary Islamic identity, which are as follows:

- 1. Unity:** The aim is to achieve aesthetic unity regardless of the number of forms or techniques. Unity is achieved through the use of two types of unit: formation units and orientation units. The first is the main unit from which smaller parts are generated, while the orientation unit consists of a central point around which the shape is formed (see Figure 2-13). Therefore, the unit is very important for the integration of the design elements.



Figure 2-13: Unity types. (Left: Formation unit; Right: Orientation unit). Source: Kamel (2017).

- 2. Rhythm:** Consists of movement, repetition and continuity of elements, whether geometric, plant or written, to create a sense of proportionality in the space.
- 3. Balance:** Considered one of the important bases to achieve comfort and stability, and has several types as follows:
 - Symmetrical: the symmetry around the axis (see example in Figure 2-14).

- Asymmetric: achieved by balancing equal elements around the axis but not in a symmetrical manner, or it may be a dynamic balancing that depends on moving the viewer's eye within the space (see example in Figure 2-14).

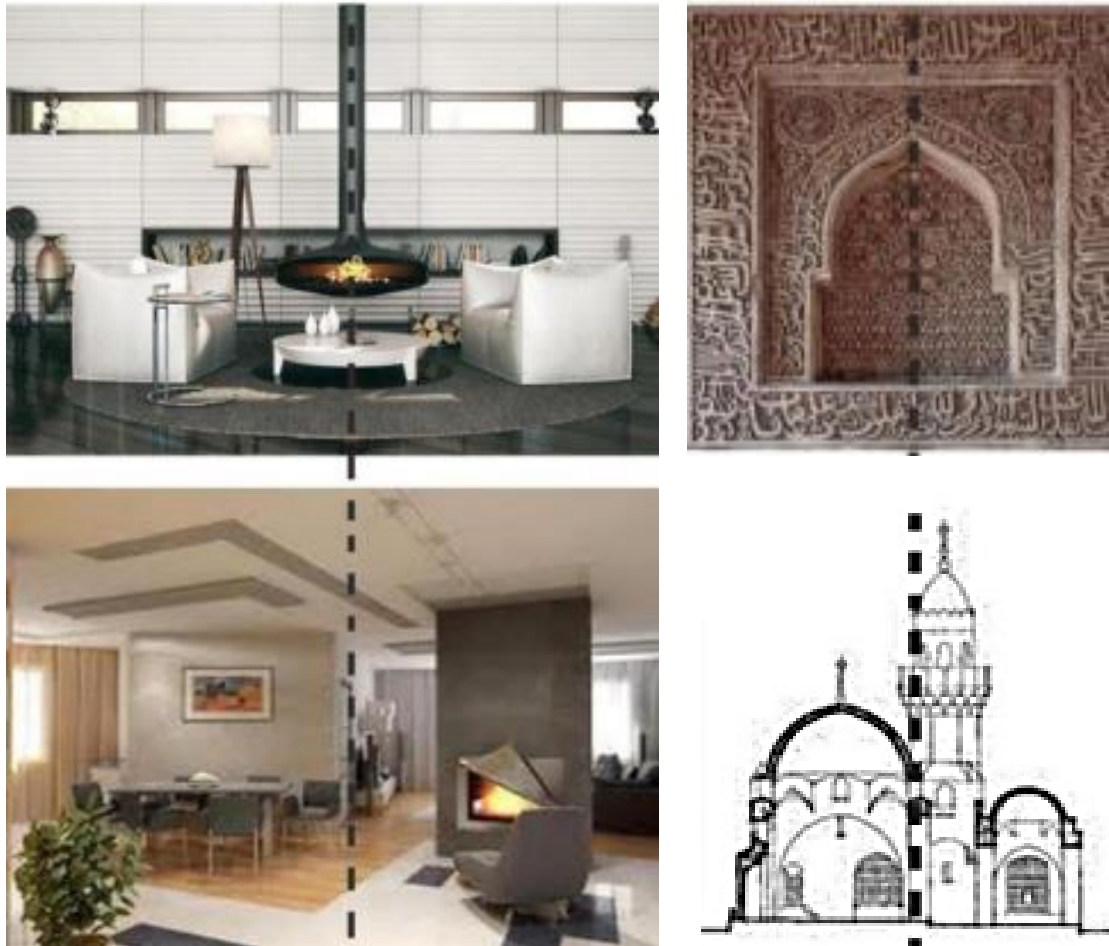


Figure 2-14: Symmetrical and asymmetric balance. (Top: Symmetrical; Bottom: Asymmetric). Source: Kamel (2017).

4. Geometric division: Involves following repeated methods and systems through interlocking, overlapping and interchange between forms and shapes. Furthermore, Dabbour (2012) explain that the geometric proportions formed mainly from nature, which starts from a circle and then creates infinite homogeneous sections and shapes, through four stages (see examples in Figure 2-15 and Figure 2-16). Therefore, these decorations are an essential addition to

Islamic heritage architectural buildings, regardless of the building constructions and the structural components (Yusoff et al., 2001). Also, Ebru and Şener (2009) state that polygons, especially hexagonal, octagonal, and ten or twelve-sided polygons are the most famous in Islamic art, in addition to the Islamic star, from which the geometrical compositions were made, which often build from a central unit that symbolizes the one God.

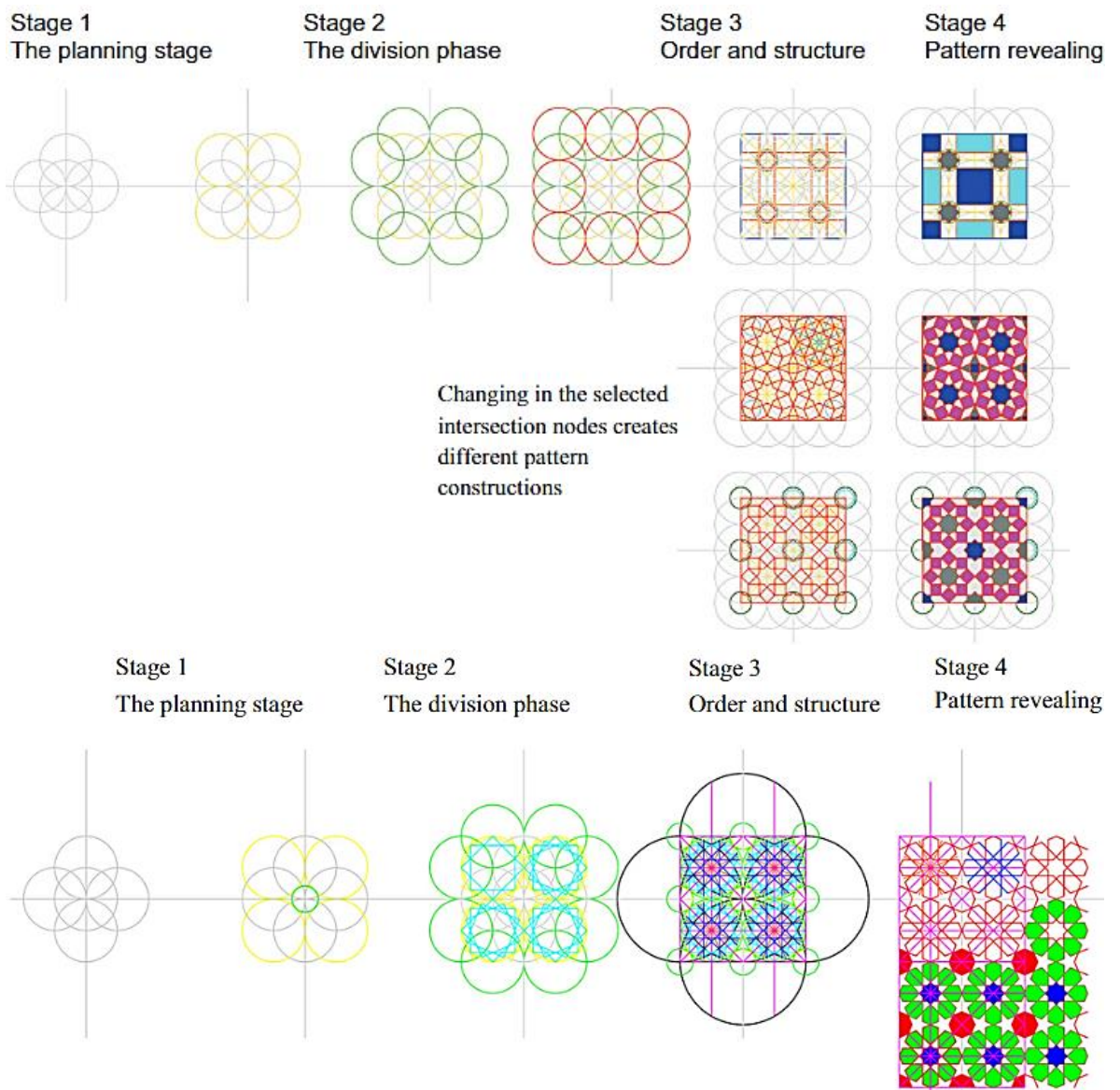


Figure 2-15: Two examples of geometric division stages and constructing patterns. Source: Dabbour (2012).

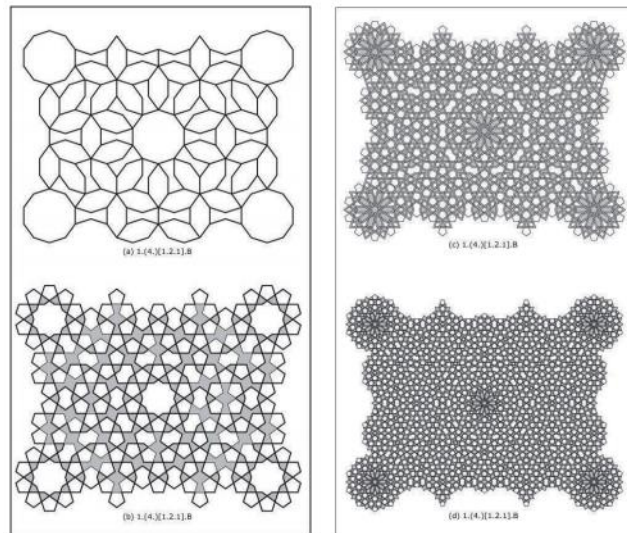


Figure 2-16: Infinite multiple shapes achieved through repeating and overlapping shapes. Source: Ebru and Şener (2009).



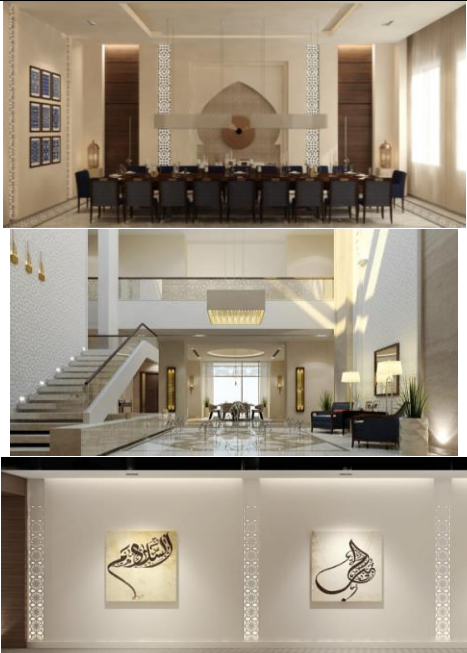

5. Continuity: The continuity of the motif units is achieved when the forms repeat endlessly and then reach a streamlined aesthetic form (see Figure 2-17).








Figure 2-17: The continuity in the decorative units in Islamic art compared to the continuity in the interior design. Source: Kamel (2017).

In addition to the previous foundations, Kaya (2018) notes that contemporary and modern interior design combines several different styles: Islamic, Moroccan,

Mediterranean and Modernism. This combination forms unique and different interior design components that will be summarized in Table 2-4:

Styles	Aspects		Images
Islamic	Geometry	Geometry consists of curves such as mashrabiya and complex flooring	
	Proportion	This is often determined around the dome. But for the small-scale practices, the size of the room is the standard of the proportion and can be designed accordingly	
	Design elements	<ul style="list-style-type: none"> - Arches: Multiple shapes and forms and are often used as the main focus in the interior design of the space - Iwans: <i>"A square niche outside of the depressed arch"</i> - Calligraphy: It is not an essential element but a secondary aspect that enhances Arab identity and culture 	
	Colours	<i>"The colours of Islamic style can be neutral with a tiny hint of bold"</i>	

Moroccan	<p>Bold colours</p>	<p>Bold, vibrant colours such as red, blue and green, which can be used in some paintings or art pieces, taking into account the choice of colour scheme in the space</p>	
	<p>Plush furniture</p>	<p>Moroccan furniture is luxurious furniture that enhances the feeling of luxury and gives a sense of beauty to the place</p>	
	<p>Ornamentation/Motifs</p>	<p>The presence of distinctive Moroccan motifs give a sense of beauty to the place</p>	
	<p>Rugs</p>	<p>Persian carpet is the preferred type of carpet in the Moroccan style</p>	
	<p>Mosaics/Tiles</p>	<p>The use of mosaics is one of the distinctive aspects of the Moroccan style</p>	
	<p>Hanging lanterns/Lights</p>	<p>The use of hanging lights gives a sense of beauty to the place, and can be used in contemporary Arabic designs</p>	





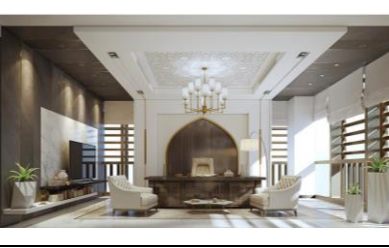


Mediterranean	Open courtyards/ Living areas	These consist of open living areas that create a sense of openness, as well as luxurious furniture	
	Stucco siding	Warm colours such as beige and light yellow are often used, which in turn give a warm feeling	
	Arched openings	Give a sense of luxury and grandeur	
Modernism	Tone variation	Since the Arabic colours in interior design tend to be warm colours, the use of a contrast in colours represents the modern style using different shades of one colour	
	Floor and ceiling	Warm colours are used on the ceilings and in the flooring. It is also possible to use wood in the flooring or tiles, taking into account the use of appropriate lighting that enhances contemporary design	
	Minimal accents	In contemporary and modern Arabic style, the minimum is by refining and minimizing the motifs in a simple way, whether in furniture, curtains or other aspects	
	Clean lines	The use of clean straight lines is very important in the case of combining the Arab or Islamic style with modernity and contemporary style	

Table 2-4: The four essentials of modern Arabic interior design. Source: Kaya (2018).

From all these studies on the interior design of Islamic architecture, the basic elements of the heritage buildings in Saudi Arabia, especially in Jeddah, will be deduced (as will be

explained in Chapter Four and Chapter Five of this thesis) and then the possibility of applying them to the interior design of contemporary hotels in Saudi Arabia will be discussed in Chapter Six.

2.4 Heritage

This section focuses on reviewing existing literature on heritage. The basic concept of heritage is considered in section 2.4.1 while methods of heritage preservation are examined in section 2.4.2.

2.4.1 Basic Concept of Heritage

Heritage has distinctive features in different countries, with nations being characterized by a distinct identity established over hundreds or thousands of years. Al-Jabri (1991), Ashworth (1997), Tirca, Stanculescu and Chis (2009) and Xie (2015) define “heritage” very similarly as *“something transferred from one generation to another”* (Tirca, Stanculescu and Chis, 2009, p.487), *“anything inherited from the past”* (Ashworth, 1997, p.93) and *“what a human inherits from his parents, money or pedigree”* (Al-Jabri, 1991, p.22). Also, Sue Millar (1999) as cited by Jamaludin et al. (n.d.) describes heritage as an effective concept that represents the future through linking to and expressing nostalgia with the past; the continuity of heritage in the future can be ensured through discovering, inventing and reinventing heritage aspects according to need. Thus, heritage is the product of a period located in the past, which is *“part of the cultural tradition of society”* (Christou, 2005, p.4). Furthermore, Al-Jabri (1991) points out that heritage is a cultural, intellectual, religious, literary and artistic legacy. On the other hand, Timothy and Boyd (2003) oppose this view and argue that heritage is not just the past, but the use of elements of the past, whether tangible or intangible, cultural or natural, in modern times. Furthermore, Cass and Jahring (1998), as cited by Xie (2015), state that the historical and cultural resources of heritage should be shared with other communities. Moreover, Ashworth (1997) compared the differences and relationships between the past, histories, memories, relics and heritage (Figure 2-18). From this (Figure 2-18) it can be seen clearly

that heritage does not only exist in the past; it can be used as a commodity for uses in the contemporary. Abd Elghani (2012) and Xie (2015) define the meaning of tangible and intangible heritage by splitting heritage into two main parts: cultural heritage and natural heritage (as seen in Figure 2-19). There is a fundamental reciprocal relationship between tangible and intangible heritage, each of them relying on and complementing the other (Xie, 2015).

Harvey (1997), as cited by Bedate, Herrero and Sanz (2004), defines cultural heritage as the identity of people. It comprises all property, whether real estate or private or belonging to public institutions, and it represents all that has value, whether artistic, cultural or scientific, or concrete or oral.

Benhamou (2003, p.255) defines built heritage as *“the buildings and monuments inherited from the past, with a cultural or historical dimension justifying their preservation for future generations, but also modern monuments whose symbolic or cultural value is high: houses or buildings designed by a kind of international elite of architects”*. Ana Pereira Roders (2004) as cited in Jamaludin et al. (n.d.) expresses that built heritage is comprised of the way of living and construction; it points to the previous tradition, designs and craftsmanship, which in turn contribute to the development of built heritage in succeeding generations. Additionally, Al-Jabri (1991) called for the continuation of heritage, and the need to use modern civilization as an acquired humanitarian, scientific, systematic, renewable and urbane civilization. Moreover, the representation of heritage in museums only through images, figures or sounds is insufficient. There is a lack of any innovation in maintaining heritage, with representations instead resembling *“pastiche or blank parody”* (Jameson, 2011, p.57, as cited by Xie, 2015, p.3). In addition, the interest in museums in Saudi Arabia is facing a problem due to people’s lack of awareness about museums. There is also the problem of losing many archaeological sites (Hamed, 2016). Therefore, people cannot afford to lose their heritage; instead, they must rediscover heritage in line with the modern requirements of the age, and construct a contemporary cultural and authentic design. This thesis is thus a follow-up attempt to identify the impact of using heritage elements and motifs in the interior design of contemporary hotels in Saudi Arabia to enhance sustainable heritage.

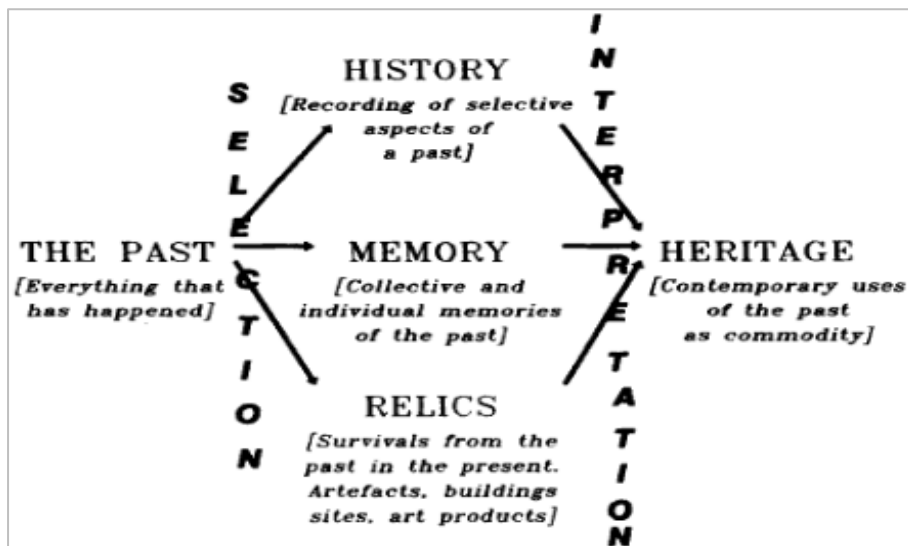


Figure 2-18: The past, history, memory and heritage. Source: Ashworth (1997).

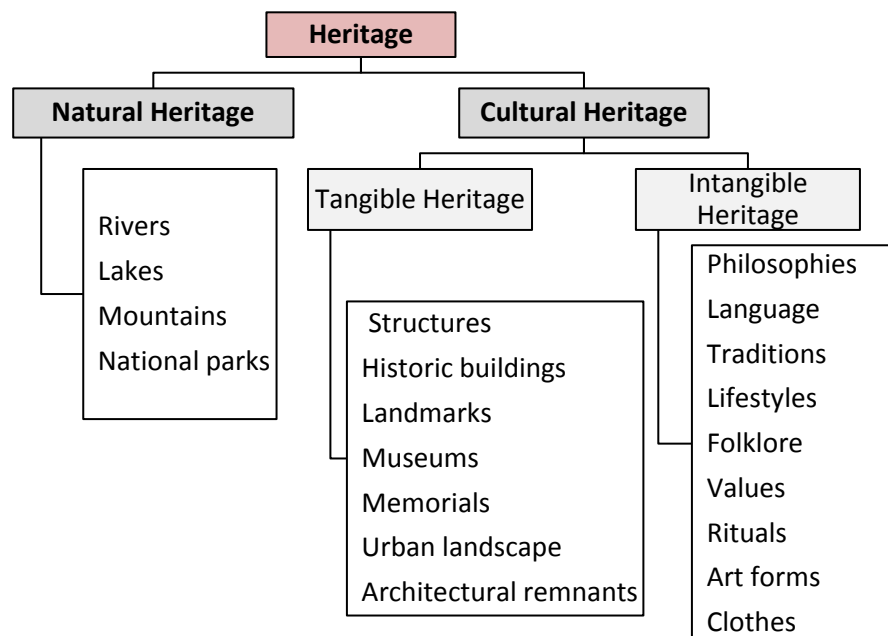


Figure 2-19: The meaning of tangible and intangible heritage. Source: Abd Elghani (2012) and Xie (2015). Chart by the Author.

2.4.2 Methods of Heritage Preservation (Heritage Revival/Heritage Regeneration/Preserving Heritage)

The difficulty in preserving heritage has been widely observed by many scholars: a number of buildings containing heritage elements have been completely removed or have

accidentally been destroyed. Mahjob (1995) cites many reasons for the difficulty in preserving heritage, especially architectural heritage. Unfortunately, although there are many heritage resources open for public use, there is no guarantee that they will continue to be maintained and preserved. In addition, factors such as the distance, budget constraints and time affect the number of visits to heritage or cultural areas due to increasing costs for visitors (Bedate Herrero and Sanz, 2004). Wars and natural disasters have led to the disappearance of many heritage buildings. With advancements in modernity and technological developments, traditional architecture has been ignored and any quality or traditional identity that reflects the cultural and social character of the area has been lost. Several authors, including Mahjob (1995) and Sultan (2013), have classified architectural heritage into several categories, connected by the methods of architectural preservation, such as renovation and revival (see Figure 2-20). It can be seen clearly from the figure that even small heritage elements can be preserved and used; this forms part of the concept and purpose of this research.

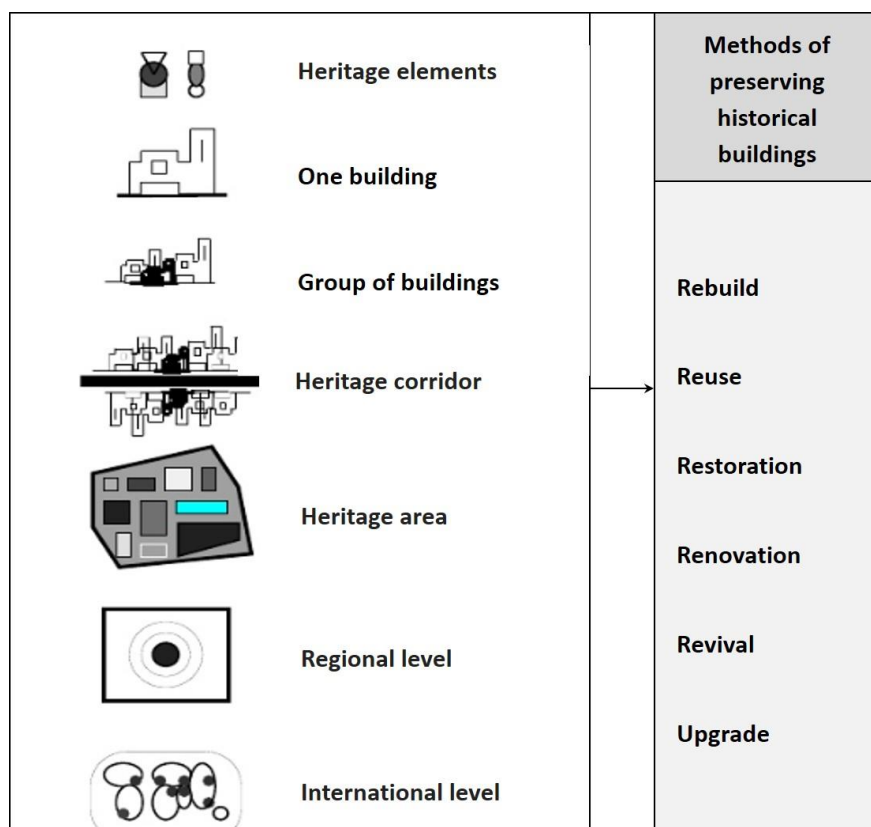


Figure 2-20: Forms of preserving architectural heritage. Source: Mahjob (1995). Modified by Author.

Al-Naim (2013), the general supervisor of the National Architectural Heritage Centre and chairman of the organizing committee of the Forum of National Urban Heritage emphasizes that: *"It is not required to transfer heritage as it is, but to understand the 'cultural feature' The redevelopment of the new contemporary in our houses"* (Al-Naim, 2013, p.11–12). Similarly, Abu Ghazala (2013) stresses that merely preserving architectural heritage is not enough, due to the loss of many heritage buildings. Therefore, Abu Ghazala (2013) proposes a balance between preservation and rooting heritage values in new designs (see Figure 2-21 and Figure 2-22). Süha Özkan (1994), as cited by Haddad and Rifkind (2014), found that there is disappointment with regard to linking heritage buildings with modernism in Islamic societies. Therefore, Bedate, Herrero and Sanz (2004) stress the need for this balance to ensure the preservation of heritage and culture; they searched for the main factors that help in the continuity of culture and heritage.

This theory of balancing between the loss of heritage and the preservation and sustainability of heritage in new and contemporary buildings forms the main base of this research and helped in creating the final framework (see Chapter Six).

It is vital to consider the use of traditional values consistent with technological developments in a manner that is compatible with the modern era to avoid the risk of the extinction of heritage with the passage of time. It is also necessary to take into account Zevi's words (1956), as cited by Warren, Worthington and Taylor (1998, p.24): *"the construction of new buildings in historic areas in Italy has been disastrous"* and that this *"implies an incompatibility between the ancient and the modern"*. Thus, heritage must communicate between the past and the evolution of the present in order to retain traditional values and suit the latest technology. Also, Mossetto (1994), as cited by Benhamou (2003), explains that there are three main levels for preserving heritage: re-use, partial restoration and preservation. The first two have faced some problems, such as reducing the value of heritage due to the loss of historical characteristics over time. Also, the costs of restoring and maintaining heritage buildings are very high due to the need for highly skilled workers, special studies and the possible use of rare materials (Benhamou, 1996, as cited by Benhamou, 2003). The above-mentioned studies can be

utilized to provide methods for dealing with historical architectural buildings in three different ways (see Figure 2-23). Moreover, all members of society should take responsibility for preserving heritage, whether they are residents, owners, employers, authorities, or from the public or private sector (Council of Europe, 2003).

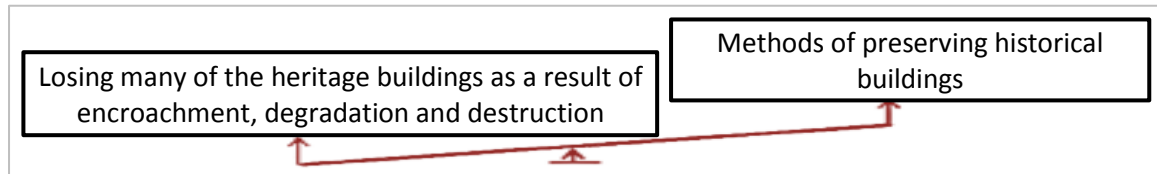


Figure 2-21: Lack of balance between the preservation process and losing heritage buildings. Source: Abu Ghazala (2013).

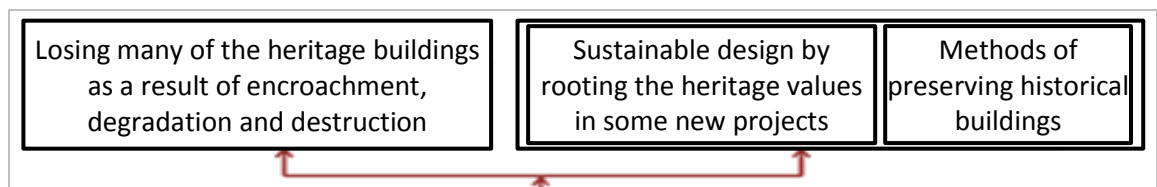


Figure 2-22: Using sustainable design by rooting the heritage values of some new projects to activate the balance. Source: Abu Ghazala (2013).

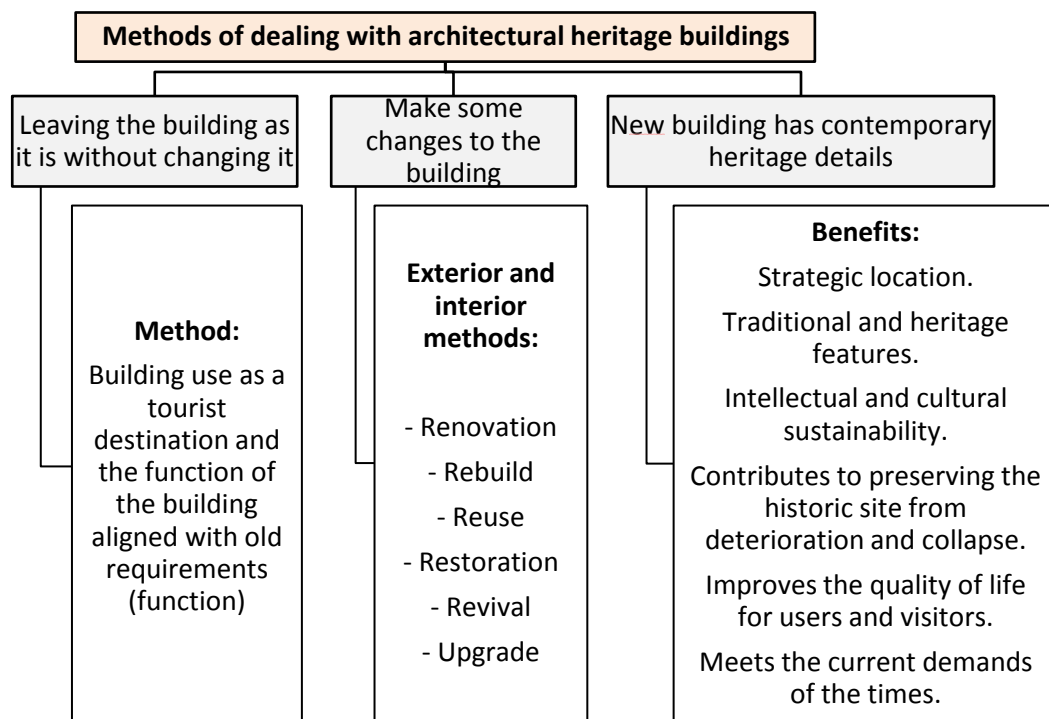


Figure 2-23: Methods of dealing with architectural heritage buildings. Source: Author contribution.

2.5 Hospitality Industry and Nature

This study focuses on the interior design of hotels, which means it would be useful to refer to the hospitality industry and its nature. Section 2.5.1 will explore the definition of hospitality and hotels, hotel history will be discussed in section 2.5.2, the classification of hotels in section 2.5.3, and the interesting reasons why people travel will be discussed in section 2.5.4.

2.5.1 Definition of Hospitality and Hotels

Hotels are among the best means of supporting tourism, and one of the most “global” in the service sector as described by Mace, 1995; Litteljohn, 1997 (cited in Whitla, Walters and Davies, 2007) because they provide rooms and services, including restaurants, shops and halls. The tourism and hospitality sector is considered as a central purchasing power around the world (Cline, 2002). Moreover, as suggested by the President and Chairman of the board for the Saudi Commission for Tourism & Antiquities, HRH Prince Sultan bin Salman bin Abdul-Aziz Al-Saud (Albawaba.com, 2009), a hotel is regarded as an interface for the country, and the services and hospitality that the hotel offers its customers assist in maximizing the value of tourism for the culture, society and economy, in addition to benefitting visitors. Therefore, hotels comprise a unique environment which promotes the identity of the location and emphasizes the originality of its appearance. Cline (2002) emphasizes that international hotels have always been designed to reflect the local culture and offer a unique product for tourists and travellers.

The concept of hotels is defined by Lawson (1995, p.1) as *“a public establishment offering travellers and temporary visitors, against payment, two basic services: accommodation and meals”*. Abd Elghani (2012, p.16) explains that the word “hospitality” comes from “hospice”, which means *“a house of rest and entertainment for pilgrims”*. Brotherton (1999) provides different definitions of the word hospitality: the first by Cassee is a wide and comprehensive definition of hospitality as *“a harmonious mixture of tangible and intangible components - food, beverages, beds, ambience and environment, and behaviour of staff”* (Cassee, 1983, p.xiv, as cited by Brotherton, 1999, p.166), while the

second, by Hanks, shortens the definition to simply, “*kindness in welcoming strangers or guests*” (Hanks, 1989, p.604, as cited by Brotherton, 1999, p.166).

2.5.2 Hotel History

The historical development of hotels has now reached an advanced level of progress. The concept of hotels has existed since ancient times, but with different names. Evidence indicates that the first hotels were built in ancient times, in Greece, Rome, and the Middle East. These early hotels started with boarding houses, resorts, mansions, inns, caravansaries, and Khans; the idea was to provide small-scale accommodation for any travellers (Rutes, Penner and Adams, 2001). Maher (1985) explains that a hotel in the Gulf region was called a “Khan” or “Wakala”, which is a place for visitors from outside the country who do not have any relatives, also known as “*hospitality artificial*” (Maher, 1985, p.445). It is important to acknowledge that the development of hotels has witnessed many events since ancient times. Notably, four major occurrences have caused the hotel industry to boom between the 1920s and 1990s, as indicated by Rutes, Penner and Adams (2001) and Cline (2002). Firstly, economic prosperity occurred in the 1920s. Transportation was developed in this period, which led to great investment in hotels. Secondly, expansion in education and mass travel took place in the 1950s. Many resorts and hotels were developed in this period after World War II. In the 1970s, after the development of transportation, the number of travellers increased and hotels around the world began to improve their services (Rutes, Penner and Adams, 2001). Thirdly, innovations in the marketing development of hotels occurred during the 1980s and they expanded greatly. Finally, there was a boom in hotel development in the 1990s caused by the advancements in technology, design and marketing.

2.5.3 Classification of Hotels

Several authors (Lawson, 1995; Rutes, Penner and Adams, 2001) have classified hotels in different ways, and generally into six main categories (see Figure 2-24). Lawson (1995) and Rutes, Penner and Adams (2001) describe these types in detail. The first category

refers to the location of hotels: the services provided, price, size, atmosphere, and even visitors are different based on the proximity to and distance from the city centre; the closer a hotel is located to the centre of the city, the higher the price, and the greater the size and services offered will be. The second type is based on the quality, standard of space, facilities, and services provided and is officially denoted by 1 to 5 stars. The third type relates to market needs and is divided into three parts. Commercial hotels for vacations are usually located in busy areas, while the conference, convention and business hotels are situated in a wide range of locations in order to ease the burden on travel. All of them have specific planning, development and design considerations. The fourth type refers to hotels created based on a theme, often related to cultures – such as art and history, religion – such as pilgrimages and festivals, or medical activities – such as health and spas. The fifth type depends on size, with the more cost-efficient hotels having from 120 to 200 rooms. The last type is based on the level of service (luxury, mid and budget hotels), demonstrated in the guest room size, facilities, lobby and the services provided.

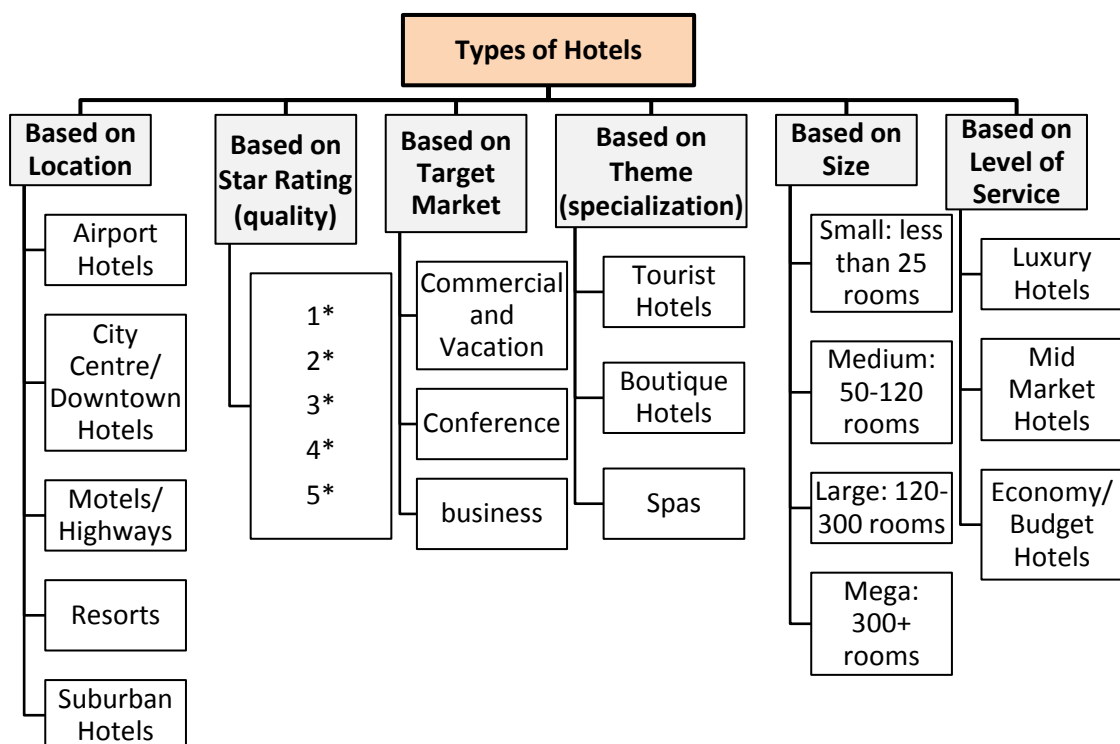


Figure 2-24: Types of hotels. Source: Modified from Lawson (1995) and Rutes, Penner and Adams (2001). Chart by the Author.

2.5.4 Determining People's Reasons for Travelling

Since the beginning of human existence on Earth, humans have travelled and moved from one place to another to search for food and drink. Thus, the notion of travelling is intrinsically related to people's needs. As discussed previously in this research, in recent decades, economic conditions have changed worldwide, and especially in the Kingdom of Saudi Arabia. This led to extensive growth in the travel and tourism sector, which is one of the most important sectors that contributes to the country's economy (further information will be provided in Chapter Three, which is on the research context). This section will provide the reasons for why people travel and its importance for this research. The reasons for travelling are varied but can broadly be categorized into five key areas (Lundberg, 1971) (Figure 2-25). All of the areas must meet the expectations of visitors/travellers and hoteliers should prepare extensively for their visit.

Hoteliers need to take visitors' expectations into consideration when attempting to understand their customers' preferences and tastes (Liu et al., 2014). In addition, Ayala (1991), as cited by Strannegard et al. (2012), explains that international hotel chains often contain uniform designs around the world. This leads to a direct threat to tourist destinations because of their lack of distinction and uniqueness from other hotels; Lee (2011) describes it as a kind of monotony. Also, studies by Rutes, Penner and Adams (2001), Simon (2004), Lee (2011), and Strannegard et al. (2012) recommend to start thinking differently when designing hotels, to have a distinctive brand "*identity building block*" (Strannegard et al., 2012, p.2002), and to have a tourist destination that is commensurate with the society and culture of the place. This involves appropriately reflecting the city's architectural heritage, rather than having a standardized design for all hotels to attract more desired clientele. Further to the above, using heritage is directly related to tourism and returning to have high profits and improving the country's economy. In addition, heritage is related to a particular aesthetic form, which in turn leads to a sense of belonging to the place as a whole and the consolidation of local identity (Council of Europe, 2003).

Furthermore, the way to achieve hotels' identity, as suggested by the Design Hotels mission statement, is to "Be a local, wherever you are" (Strannegard et al., 2012, p.2008). Providing authentic heritage that suits a variety of tastes for people from different social backgrounds (who have different reasons for travelling) poses a marked challenge for developing heritage to suit all stakeholders (Xie, 2015). Papatheodorou (2001) states that the choice of tourist destination is the most important decision for tourism: it must be distinct and compatible with the supply and demand, which in turn provides an accurate interpretation of the tourist product. In this research, the tourism product is the hotel, which must reflect and provide a comprehensive answer to the requirements of tourists, government, owners and whoever has interest, and also represent the city's culture and heritage. Also, it is very important to understand all stakeholders' preferences and the specific reasons behind their travel. This was established in the current research context (Jeddah) through the surveys and interviews presented in Chapter Four, Chapter Five and Chapter Six of the current thesis.

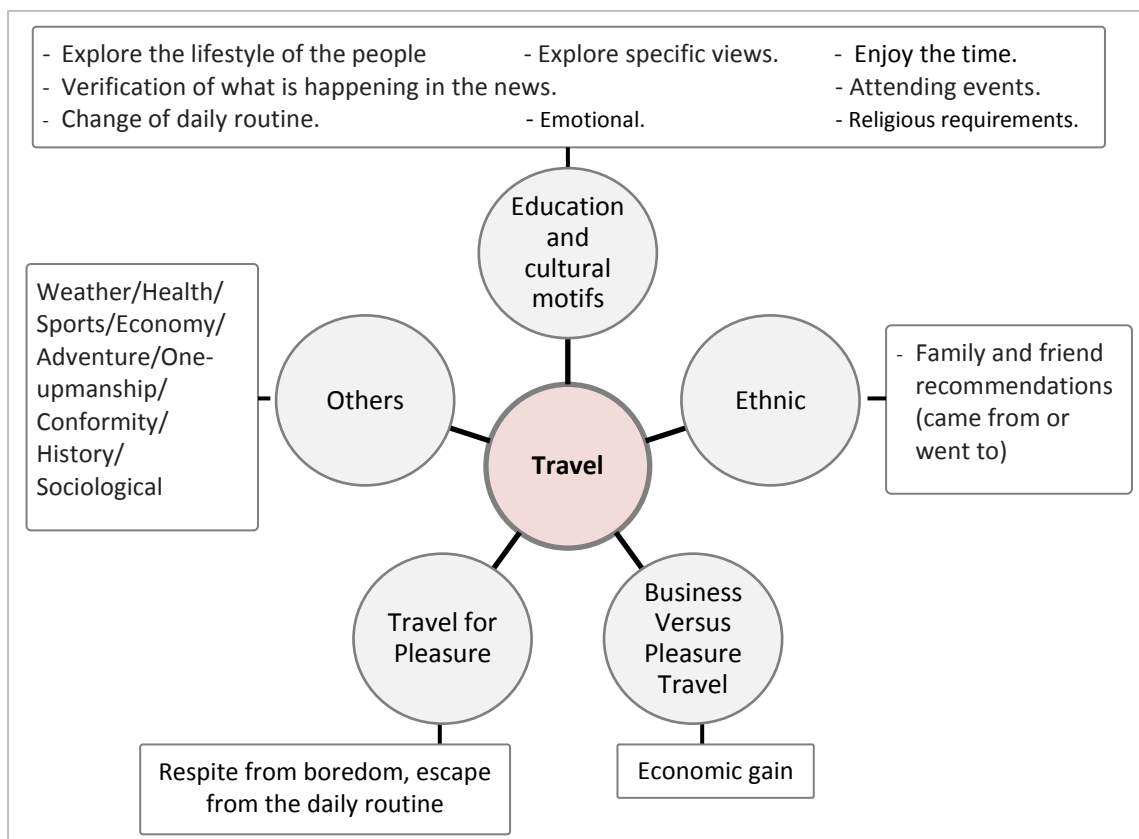


Figure 2-25: Reasons for travelling. Source: Modified from Lundberg (1971). Chart by the Author.

2.5.5 Heritage Tourism Development

The main aim of this study is to explore how heritage characteristics can be incorporated into the internal design of Saudi hotels and to develop a framework to help interior designers with this integration. This aim directed the researcher to explore more literature on the topic of heritage tourism as hotels are an essential part of the services provided to tourists and represent the best means of reflecting tourism.

Section 2.5.4 of this chapter describes why people travel. Today, tourism is very interesting for each traveller, who each have their own different reasons to travel Karim et al. (2009) and Lee and Chhabra (2015) state that heritage and Islamic hospitality are some of the most important tourism resources in the world as they promote national identity and provide a unique experience. Al-Amin (2002) observes that the most important purpose of travelling and tourism today is to gain knowledge. Although the tourists who visit architectural heritage attractions cannot take these attractions home with them, they do not come just to see a particular attraction but also prefer to interact with it and live the human experience based on their visit. From their point of view, it is important for the future generations (Prentice, 1993; Bedate, Herrero and Sanz, 2004; Li and Hunter, 2015). Castro, Ferreira and Ferreira (2016) state that tourism and hotels will face different challenges in the coming decade, including technological development and having different visitors' requirements; therefore, an appropriate strategy must be defined to meet the visitors' requirements by realizing their important characteristics. The use of heritage in this research is one of these characteristics.

Chen and Chen (2010) consider that heritage tourism offers a service that is being experienced like any other recreational activity, and that it provides different reactions and feelings when consumed. Ashworth and Goodall (1990), as cited by Christou (2005, p.8), provides a similar definition, noting that: "*heritage tourism is an idea compounded of many different emotions, including nostalgia, romanticism, aesthetic pleasure and a sense of belonging in time and space*". Fyall and Garrod (1998), as cited by Chhabra, Healy, and Sills (2003, p.703), define heritage tourism as "*an economic activity that makes use of socio-cultural assets to attract visitors*". Furthermore, Madden and Shipley (2012) as

cited by Asmelash and Kumar (2019, p.3) define heritage tourism as *“a niche market of the tourism industry which mostly basis on different legacies including historical buildings”*. Further to the above, Silberberg (1995, p.361, as cited by Li and Hunter, 2015, p.248) defines heritage tourism as *“visits by persons from outside the host community motivated wholly or in part by interest in historical, artistic, scientific, lifestyle, or cultural offerings of a community, region, group, or institution”*. Also, many scholars have argued that gaining visitors’ loyalty and satisfaction requires an important strategic process, which involves creating a high-quality experience marked by authenticity. This can possibly be achieved by providing a good cultural design such as a good location and an interior design that contains particular lighting, furniture, paintings and more (Chen and Chen, 2010; Zhang et al., 2018; Zhao, Zhang and Tian, 2018; Asmelash and Kumar, 2019).

Many researchers have stressed that tourism is linked to heritage and is considered as a powerful option for preserving and maintaining the continuity of heritage. It is also an integral component of tourism, and provides opportunities to describe the past in the present (Christou, 2005; Xie, 2015). Correspondingly, Hollinshead’s 1988 study (cited in Chhabra, Healy and Sills, 2003) shows that heritage tourism is a significant factor in attracting tourists. Heritage tourism includes folk traditions, arts, crafts, history, social customs and cultural celebrations. Furthermore, there are three factors that should be considered and pursued by heritage officials to determine the scale of tourism experience quality related to heritage to meet visitor satisfaction and achieve their expectations: *“involvement, peace of mind, and educational experience”* (Chen and Chen, 2010, p.34).

Huh (2002) and Bedate, Herrero and Sanz (2004) state that using heritage elements in tourism and cultural tourism is very profitable and provides continuity and context for communities, improves quality of life, is a source of wealth, creates jobs and promotes economic benefits. Moreover, the neglect of the site, its poor quality and a lack of interest, care and attention on the part of the heritage or cultural organizations, and the congestion in the historical sites all have a negative effect on the number of visitors to the heritage area or cultural site (Bedate, Herrero and Sanz, 2004). As an example, Haan’s 2011 study (cited in Xie, 2015) shows that there are about 124 tourist attractions in the United Kingdom, which are based on heritage (historical, social or industrial). These have

in turn led to an increase in the number of visitors to about 12.4 million in 2005. Also, Xie (2015) emphasizes that transforming heritage into tourist attractions is an important aspect for global civilization and a reason to rescue heritage through re-narration and conservation. Therefore, the idea of this research which focuses on using heritage elements and motifs in the interior design of contemporary hotels is to achieve the best representation of tourism through hotels, which are a very important attraction for tourists and for the city as a whole.

Heritage tourism includes five major components: culture, physical, product, experience, and sustainability (Xie, 2015).

The culture involves sharing clear information about the past and understanding the past of societies. But the physical component involves highlighting the originality, authenticity and the historical depth. As for the product component, this is about creating and developing an innovative tourist product that serves tourists, attracts them and increases their number. As for the fourth component, the experience, this is linked to the previous component (the product) to create a special experience and to attract tourists through restoring and reviving history and heritage and preventing its loss. Regarding the last component (the sustainability), this is about ensuring the participation of all stakeholders through carefully categorizing them to ensure mutual understanding and to create value for the product in the long term. Therefore, all these components are represented in this research that reflects on heritage tourism through using the philosophy of integrating heritage elements, motifs and culture and applying them in contemporary hotels in the Kingdom of Saudi Arabia. Thus, the aim is to ensure communication with the past, providing authenticity, attracting more tourists, restoring history and sustaining heritage, which will provide or improve many financial and cultural benefits to tourism and society.

2.5.6 Sustainability and Sustainable Heritage Tourism

The word “sustainability” or “sustain” was simply stated in sections 2.3.1, 2.3.3, 2.4.2 and 2.5.5 as the preferred method to sustain heritage in contemporary designs. This section

will explain the meaning of sustainability and its importance for all aspects of life, especially in relation to heritage, tourism and interior design.

Generally, the concept of sustainability essentially sustains the quality of life for as long as possible through the exploitation of three main aspects (see Figure 2-26): equity or social equality, economy and the environment, which in turn sustains life and helps communities develop (Caradonna, 2014; Portney, 2015). Sustainability in Seattle is defined as “long-term cultural, economic, and environmental health and vitality” (Portney, 2015, p.179). Thus, the social and cultural strategies from all definitions fall under the umbrella term of heritage and are considered as a key factor in promoting the interior design environment of hotels.

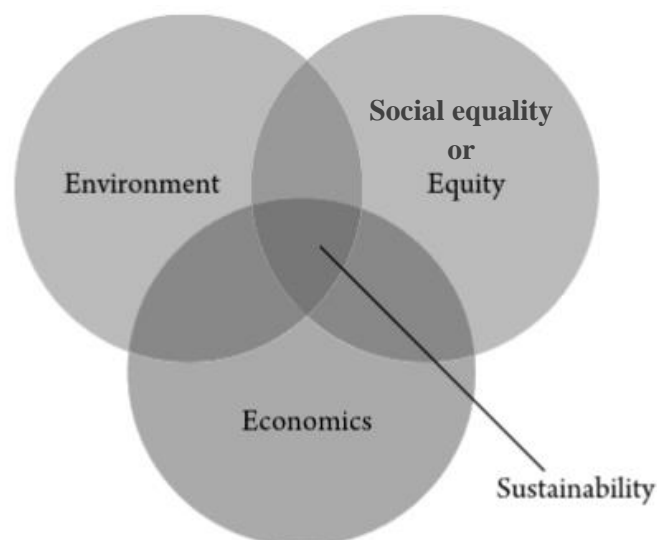


Figure 2-26: Sustainable development requirements. Source: Caradonna (2014).

Garrod and Fyall (2000) and Totten (2016), as cited by Asmelash and Kumar (2019), state that there is insufficient research related to sustainability and heritage tourism, and that researchers need to pay more attention to these topics. The concept of sustainability in relation to heritage tourism is defined by Rozemeijer (2001), as cited by Li and Hunter (2015), as basically an economic process. It generates revenues that exceed the cost of preservation; it is compatible with culture, heritage and the surrounding environment and does not reduce its value; and suits all stakeholders, who are represented properly in

tourism – neglecting them would make the process unsustainable culturally and economically. From this definition, it can be seen clearly that it includes the three main axes of sustainability: the economic, environment and social, but is more dedicated to the sustainability of heritage tourism (see Figure 2-27).

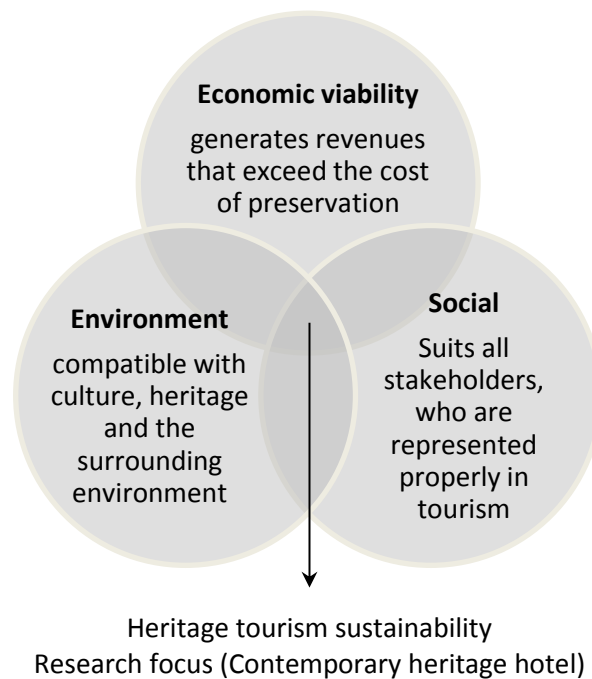


Figure 2-27: Sustainable heritage tourism development. Source: Obtained from Li and Hunter (2015); Figure by Author contribution.

As mentioned in Anderson’s 1991 study (cited in Li and Hunter, 2015), the feelings of individuals and their personal relationships construct identity and influence decision-making with regard to tourism. Also, Bougdah and Sharples (2010) note that buildings were usually demolished due to the expiration of their normal purpose or due to them not being environmentally sustainable.

Therefore, the results of the current research will seek to identify the three components that make contemporary hotels that use heritage sustainable and to make them suitable for this research (see Figure 2-27). Firstly, this involves identifying the heritage elements and motifs within Saudi society to deal with the problem associated with the lack of documentation or guides for use in the interior design of contemporary hotels which take

the environment into consideration. Also, this study will take this into account to obtain as much information as possible from all stakeholders related to heritage and tourism, such as the government, hoteliers and museum officials who are interested in heritage, which will be detailed in Chapter Four and Chapter Five of this research (representing the social aspect). The aim is to achieve economic revenues that are beneficial to the Kingdom and its continuation within the framework of preservation heritage in contemporary hotels (representing the economic aspect).

2.5.7 Development of Heritage Hotels

If there are many tourist attractions, tourist visitors or heritage sites in any city, the construction of heritage hotels in the city is necessary to give a sense of dynamism and sustain the city's heritage. Therefore, this section will examine the available definitions about heritage hotels and provide examples of the most popular heritage hotels around the world together with their features.

There has been increased development and interest in heritage hotels over the world in the last five years; for example, in North Africa, the hotel management company Heritage Hotels & Resorts will set up 11 properties (Hertzfeld, 2019).

The Ministry of Tourism for the Government of India defined heritage hotels as follows:

“Cover running hotels in palaces/castles/forts/havelies/hunting lodges/residence of any size built prior to 1950. The facade, architectural features and general construction should have the distinctive qualities and ambience in keeping with the traditional way of life of the area. The architecture of the property to be considered for this category should not normally be interfered with. Any extension, improvement, renovation, change in the existing structures should be in keeping with the traditional architectural styles and constructional techniques harmonizing the new with the old. After expansion/renovation, the newly built up area added should not exceed 50% of the total built up (plinth) area including the old and new structures.” (Ministry of Tourism, Government of India, p.1).

Another general definition of heritage hotels, put forward by Majid Al Marri, director of hotel classification, the Department of Tourism and Commercial Marketing in Dubai, is as follows:

“Any building described as a heritage building, located within the categories as heritage and historic buildings from the competent authorities” (Alarabiya.net, 2013).

Heritage hotels around the world are classified according to different standards, depending on the conditions of each country. Heritage hotels in India are classified into three categories: heritage basic, heritage classic, and heritage grand. Each category represents a specification. All categories could include: residences/havelies/hunting lodges/castles/forts/palaces) and the general features and atmosphere should align with the overall concept of heritage and architectural distinctiveness. In the first category (basic), the buildings must be built before 1950 and have a minimum of five rooms (10 beds). Buildings in the second and third categories (classic and grand) must be built before 1935 and have a minimum of 15 rooms (30 beds). Besides this, there are different facilities in each category, such as sporting facilities, cuisine, furniture and other facilities and services.

There is also an award (World Travel Awards), which honours excellence in the travel and tourism sectors around the world (worldtravelawards.com). The special award for heritage hotels around the world was awarded to The Raj Palace in India (see Figure 2-28) for seven successive years, from 2007 to 2013, for its luxurious experience with an emphasis on the originality of India. For the last two years (2015 and 2016), the Çırağan Palace Kempinski in Istanbul, Turkey, has won the prize for being an authentic, luxury Ottoman palace (Figure 2-29).

A study of heritage hotels in Penang Island showed that customer satisfaction (represented through providing a comfortable atmosphere, excellent service and staff responsiveness, the right rates for the services provided, location, brand and good design) is important to ensure the sustainability of these heritage hotels (Wong et al., 2014). Choo, Tan and Yeo (2018) point out from another study conducted on Malaysia heritage hotels that heritage hotel owners must consider that the value of price is appropriate and

worthy for the quality and experience value provided. In addition, Samori and Rahman (2013) as cited by Karim, Ahmad and Zainol (2016) state that Islamic-style hotels make tourists and hotel visitors feel comfortable, creating a distinctive value for the hotel brand. Hotels also have to offer competitive value and be compatible with the rates of other hotels of the same category and level. In addition, they should take care of guests' welfare, and develop a comfortable environment for them by providing security and psychological comfort. The reason for the interest in visitors' convenience and welfare (Tasci and Knutson, 2004, as cited in Choo, Tan and Yeo, 2018) is that tourists are often worried about changing their environment or their accustomed place; thus, the visitors' requirements must be identified in order to make them more comfortable and provide suitable services for their needs. Furthermore, through eight case studies conducted by Yusoff et al. (2001) on Malaysian tourist resorts, it was concluded that the use of the heritage elements and motifs in these resorts creates a traditional atmosphere; thus, the visitors feel a sense of appreciation towards the local architecture and Malaysian heritage. As the current research focuses on the interior design and not on the services, in parallel with the previous references, interior designers should ensure that the interior design is comfortable, remove travellers' anxiety and stress, and makes them comfortable and feel happy.



Figure 2-28: The Raj Palace. Source: Rajpalace.com.



Figure 2-29: Çırağan Palace Kempinski in Istanbul. Source: Kempinski.com.

The researcher found only very limited information on heritage hotels in Saudi Arabia. Only two hotels are registered and listed under the category of heritage hotels in Saudi Arabia on the official government website. One has only been established since the middle of 2018 (Al-Koot Heritage Hotel), and the other one is under construction (Prince Abdulaziz bin Mohammed Al Saud hotel) (SCTH.GOV.SA, 2019). The heritage hotels in Saudi Arabia are based under a set of classifications (which will be detailed in Chapter Three, section 3.3.2) and there is not any clear definition of heritage hotels. When the researcher started her PhD journey in 2016, there were no hotels registered or listed, and very limited and general information about establishing this type of hotel. This type of hotel is considered as a new type of hotel in Saudi Arabia. However, the criteria for classifying the heritage hotels in Saudi Arabia was adopted in 2015 by the Chairman of the Saudi Commission for Tourism and National Heritage, Prince Sultan bin Salman, and instead of using normal stars in the star rating, the sign "Dallah" was adopted, which is a star from Saudi Arabia heritage (see Figure 2-30) (Was, 2015). "Dallah" represents the Saudi, Gulf and Arab folklore and means the container used to prepare and serve Arabic coffee. The first heritage hotel in Saudi Arabia (Al Koot Heritage Hotel) is located in Hofuf city and has a 4-stars "Dallah" rating; the building is about 200 years old (SCTH.GOV.SA, 2018) (see Figure 2-31 and Figure 2-32).



Figure 2-30: Using "Dallah" instead of stars. Left: The Saudi heritage hotel star. Right: Normal stars used in te star rating. Source: SCTA.GOV.SA (n.d.) and UNWTO (2015), respectively.



Figure 2-31: Professional images of Al-Koot Heritage Hotel. Source: Booking.com (n.d.).



Figure 2-32: Images of Al-Koot Heritage Hotel (not taken by professional photographers). Source: Google Maps (2019).

Since Al-Koot Heritage Hotel is the only heritage hotel located in Saudi Arabia and because the aim of this research is related to this type of hotel, the researcher sought to obtain more information about this hotel in order to be able to develop this type of hotel in the future and to know the positive features appreciated by visitors and to avoid any drawbacks resulting from this type of hotel. Since this hotel is newly opened, the information and opinions about it are very limited and almost non-existent. Therefore,

the researcher was forced to use the only available method, which was to look at the visitors' views and opinions on hotel booking sites such as Booking.com and Google Maps. As noted from the two figures (Figure 2-31 and Figure 2-32), the images in Figure 2-31 are taken by professional photographers to show that the hotel is very attractive and beautiful. In contrast, the images in Figure 2-32 from Google Maps were taken by random people and visitors, and show some of the weaknesses of the hotel.

According to Booking.com (n.d.), there were many positive reviews about this hotel but were also lots of negative opinions. The most repeated opinions about the pros of the hotel were that the visitors were very impressed with experiencing heritage and heritage designs, which are new and different from the other recognized hotels in Saudi Arabia, in addition to the good service provided by the employees. Despite their admiration of using heritage elements in the hotel, their dissatisfaction was greater, and the reasons that led to their dissatisfaction are as follows (only the common and repeated opinions are provided):

- The high rates in comparison with the value and service provided and the level of hotel; they considered the rates to be very exaggerated.
- Problems with the bathroom water and the repeated interruption of the water supply.
- Problems in the sewer that led to the appearance of a terrible smell in the rooms.
- Problems with the air conditioning and leaking water.
- No lifts.
- Very low level of cleanliness, which is why the visitors think that the rooms are deserted
- Furniture is uncomfortable.
- Dissatisfaction with the level of security in the area.
- Lack of facilities and services, whether in the hotel in general or in the rooms.
- Not enough parking for visitors.
- The hotel does not deserve people staying and sleeping in it; it is nice to visit only.

Since the hotel is new and it is not yet a year from its establishment, the existence of such problems is very dangerous for the hotel and for Saudi Arabia if these problems are

not solved or are repeated in other hotels. Visitors may not repeat the visit again, may not repeat their visits to any other heritage hotel, or may not recommend it to other people and friends. Therefore, the profit and income expected from this hotel will decrease, which affects the economy over the long term. As mentioned in the previous sections of this research, visitor satisfaction and comfort is an important factor for sustaining heritage hotels.

Furthermore, according to scta.gov.sa (2015), the biggest and most luxurious five stars heritage hotel (Samhan Hotel) in Saudi Arabia will start construction in 2018, in the historical Dir'iyah in Riyadh. It will preserve the vocabulary and characteristics of the existing buildings in all its architectural elements, through the original buildings undergoing treatment and restoration, in order to reflect the past life of the city.

According to Timetric (2018), the project will redevelop 41 historic mud buildings within an area of 14340.00 square meters. This will cost USD 48.00 million and the construction is estimated to end in the fourth quarter of 2020, where development will conclude with 114 rooms, 28 suites, banquet halls, a swimming pool, a spa, business centres, three antique shops, a cafe, three special cuisine restaurants, seminar and workshop halls, an event and conference hall, and parking facilities.

From all of the literature about heritage hotels in Saudi Arabia, it is very clear that Al Koot Heritage Hotel is just the beginning and provides an initial experience of the idea of heritage hotels. It enables developers to take advantage of the pros and cons of this experience, learn from it and try to develop Samhan Hotel to make it more satisfying for the visitors. According to Timetric (2018), Samhan Hotel has the best facilities and services, and is considered as the largest in the area.

Finally, from all of the previous definitions mentioned in this thesis, there appears to be a clear gap in the literature with regard to defining contemporary heritage hotels. There is a lack of data and information about this type of hotel and its importance, which this research aims to address and add the heritage sector as a new sector for hotels.

2.6 Chapter Summary

This chapter has provided a comprehensive discussion of the literature review of this study. It has focused on four major aspects and background information related to the concepts of Islamic architecture, contemporary architecture, heritage in the design of hotels and hospitality. This chapter has provided insight into the history of hotels and their rapid development, hotel classification and travel reasons that must be taken into consideration when designing hotels. This chapter also found that there is a clear need to identify the importance of heritage in tourism, and to examine the requirements of sustainability in contemporary heritage hotels. The findings of this literature review indicate that heritage hotels around the world have gained increasing momentum and are constantly increasing in number. An increased focus on them has become evident over the last five years due to their pivotal role in heritage preservation and continuity. In addition, heritage hotels have a significant impact on tourism, increasing the number of tourists, and they are considered as an important source of income. Furthermore, currently there is not very specific research on the idea of using heritage and highlighting it in contemporary or new hotels; the research is very limited and focuses more on heritage hotels that are within heritage sites and heritage buildings. There is some limited research, covered in this chapter, which states the importance of using heritage elements in general contemporary buildings and not specifically in hotels (e.g. Abu Ghazala, 2013; Al-Naim, 2013; Haddad and Rifkind, 2014). Therefore, the current study is an attempt to conduct specific research about using heritage elements and motifs in the interior design of contemporary hotels in Saudi Arabia.

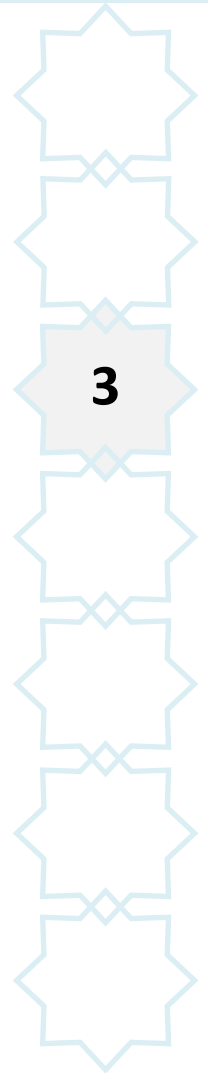
The discussion also pointed out the importance of heritage tourism and its impact on the economy. As well as ensuring visitors' satisfaction and giving them a high-quality heritage experience in all aspects, the interior design, services provided and psychological comfort are important for heritage continuity in hotels. Therefore, using heritage elements and motifs in the interior design of contemporary hotels can help to obtain complete satisfaction, psychological comfort and acceptance by tourists. This can be achieved by developing a framework for interior designers to alleviate the problems that may face these buildings and to sustain heritage in contemporary hotels.

Finally, the chapter has concluded with clear definitions of heritage hotels and examples of its features. Based on the literature review of this research, the next chapter turns to exploring and discussing the study area of this research, before turning in Chapter Four to adopt the appropriate method to fill in the gaps identified in the literature review.

Chapter Three

3. The Research Context (The study Area)

3



3.1 Introduction

This chapter is an extension of the first and second chapters, and focuses on the research context – Saudi Arabia in general and Jeddah city in particular.

The aim is to clearly present the current situation of Jeddah, focusing on the identity and heritage of Old Historical Jeddah. As recommended by Crouch and Pearce (2012), a case study, whether it is of a specific place, location or timeframe, must be clear and detailed. It may include the political, economic and cultural context, and a historical background of the situation under investigation. Also, as Bryman (2015) and Crouch and Pearce (2012) claim, an instrumental/single case study can be conducted or the research can be based on multiple collective case studies.

This chapter presents an overview of an instrumental case study of Jeddah. Section 3.2 provides information on the background and history of Jeddah, its geographical location, and its identity and traditions. The discussion then moves on in section 3.3 to the tourism industry and the situation of Saudi Arabia hotels, Jeddah hotels, and the classification of Saudi Arabia heritage hotels. This information is related to the purpose of the research and helps to provide a better understanding of the current status of Jeddah. Chapter Four and Chapter Five will turn to focus on multiple collective case studies of Jeddah hotels. Four cases will be compared in order to improve the researcher's theory and to determine the possibility of applying heritage elements in Jeddah hotels.

3.2 Jeddah: The Study Area

This section provides an overview of Jeddah, as a case study of a city in the Kingdom of Saudi Arabia. An advantage of selecting Jeddah as a case study is that it is the researcher's home city and so she is aware of the socio-cultural background of Jeddah as well as its various historical areas. Moreover, this investigation will be the first study on Jeddah, Saudi Arabia to consider and explore the aspects of the transformation in the traditional identity of Jeddah hotels. Certainly, many types of research have been conducted on Saudi buildings, environment and heritage, but these studies have not been dedicated to hotels and have not taken into account the opinions of visitors or tourists regarding the

possibility of applying heritage elements in contemporary hotels. Also, in 2015 the researcher focused on the Jeddah historical area in her MA study, to illuminate the use of virtual reality techniques in teaching and studying interior design, thus, adding to the development of knowledge on the city. The fact that the researcher is a resident in Jeddah and because of her annual visits for vacations during the study period, the researcher was able to save in the cost, time and effort required to access the hotels and heritage areas; these would have been greater if she had selected another city.

Furthermore, a very important point is that in 2014, the UNESCO World Heritage Committee registered and approved Historic Jeddah for inclusion on the World Architectural Heritage List (UNESCO, 2014). Frey and Steiner (2011, p.556) note that there are more than 900 sites registered on the UNESCO list and that the inclusion of sites on the UNESCO Heritage List should meet three aspects: *“uniqueness, historical authenticity, and integrity”*. Moreover, the research conducted by Frey and Steiner (2011) showed that the registered sites on UNESCO’s list are unequally distributed between countries: most of them are in Europe (47%), while only 7% are in Arab countries. Therefore, it is necessary to exploit the fact that Jeddah city is one of the few Arab cities that have been evaluated by UNESCO. This can have an influence on tourists and result in increased tourist visits for the purpose of heritage visits. This relates to the main purpose of this research, which concerns the use of heritage elements and motifs in the interior design of contemporary hotels. Wong et al. (2014) provide an example of Georgetown in Penang Island. After the inclusion of the city on the World Heritage list in 2008, the competition between hotel owners became fierce, due to the large number of tourists visiting the city. This was despite the existence of a large number of hotels, and led to the need for a new distinctive type of hotel: heritage hotels. Also, Xie (2015) notes that the inclusion of identity and heritage elements in tourist areas gives them a unique character and creates a source of pride for the local population. In order to fulfil the objectives of this study, it is important to understand the research constraints, and it is possible to use the case of Jeddah to reflect other Saudi cities as well as other GCC countries.

Section 3.2.1 summarizes the background and history of Saudi Arabia in general and Jeddah in particular. Information on Jeddah’s geography and spatial expansion over time

is provided in section 3.2.2. Also, Jeddah's climate is briefly detailed in section 3.2.3. Finally, section 3.2.4 focuses on the identity, traditions, religion and culture of Jeddah city.

3.2.1 Background and History of Saudi Arabia and Jeddah

This section opens with a brief contextualization of Saudi Arabia in general and the Hijaz region specifically. Jeddah is one of the most Arabic cities in Saudi Arabia, and still maintains its ancient palaces (Maher, 1985). It is worth mentioning here that Jeddah progressed through various historical stages starting with the Umayyad, Abbasid, Mameluke, Ottoman and Hashemite eras, and ending with integration into the Kingdom of Saudi Arabia (Al-Fakahani, n.d.). Therefore, the city of Jeddah has been formed over distinct time periods of Arab–Islamic heritage and in different stages of history.

The Kingdom of Saudi Arabia is divided into 13 province areas (emirates). Each region includes several cities, varying in number from one region to another. (Table 3-1). These emirates are split locally into five major regions (Figure 3-1): *Najd* in the middle of Saudi Arabia; the Eastern Region – *Al-Shargiya*; the Northern area – *Al-Shamal*; the Southern area – *Al-Janoob*; and the Western area – *Al-Hijaz*. The Al-Hijaz region includes several major cities: Jeddah, Makkah, Taif and Al-Medina, and its people are nicknamed *Alhijazian*. Every region has a unique architectural identity due to the varied geographical locations, traditions, building materials and weather conditions. The name *Jeddah* has many linguistic meanings: it is pronounced as *Jeddah*, meaning pleasure and happiness, which is more commonly used by residents and visitors; or as *Jaddah*, meaning the extensive road and also meaning grandmother; or as *Juddah*, meaning the Red Sea coast (Al-Fakahani, n.d.; Mannaa, 2011). Also, all Arabs and Saudis know it as 'the Bride of the Red Sea'. According to the Jeddah Municipality (n.d.), Jeddah has the largest seaport on the Red Sea and is considered the economic and tourism capital of the country. It is the second largest city in Saudi Arabia after Riyadh and the largest city in the Makkah Province. Until 1947, Jeddah remained inside a wall to protect it from Portuguese invaders on a quest to control the Red Sea (shown in Figure 3-2).

	Five major regions	Administrative Region Name	Numbers of Cities in the Administrative Area
1	Middle (<i>Najd</i>)	Riyadh	19
2		Al-Qaseem	10
3		Hail	3
4	East (<i>Al-Shargiya</i>)	Eastern Province	10
5	North (<i>Al-Shamal</i>)	Northern Province	2
6		Al-Jouf	2
7		Tabouk	5
8	South (<i>Al-Janoob</i>)	Jazan	13
9		Najran	7
10		Al-Baha	6
11		Assir	11
12	Western (<i>Al-Hijaz</i>)	Makkah	11 (Including Jeddah city)
13		Al-Madinah	6

Table 3-1: Regions of Saudi Arabia. Source: General Authority for Statistics (2010). Table by the Author.



Figure 3-1: Five major regions in Saudi Arabia. Source: Almisnid.com (2015).



Figure 3-2: Jeddah in 1938. Source: Jeddah.gov.sa (n.d.)

Jeddah is regarded as the gateway to the holy cities of Makkah and Al-Madinah, and as the first stop for pilgrims coming to the holy land (A-Fakahani, n.d.). The General Authority for Statistics (2016) observes that up to 13 million people a year arrive in Jeddah through King Abdul Aziz International Airport, for the purposes of Umrah or Hajj, work, tourism, and entertainment (Figure 3-3). Jeddah is one of the most attractive cities for business and has become one of the best Saudi cities for tourism, providing facilities such as hotels, furnished apartments and resorts, as well as restaurants, entertainment centres and museums (Jeddah Municipality, n.d.). In 2015, Stat.gov.sa (2016) observed that Saudi Arabia has a high number of international tourists (Table 3-2). A similar study by Abdu, Salagoor and Al-harigi (2002) also showed that Jeddah plays an important role in the movement of international trade. Thus, Jeddah has experienced a large industrial revolution and development in all fields; it is rich in modernity and grew *“from a small walled town to a regional trade centre in a few decades”* (Abdu, Salagoor and Al-harigi, 2002, p.111). Moreover, Al-Joufie et al. (2013) demonstrate that Jeddah witnessed a remarkably rapid increase in both population and urban mass between 1964 and 2007. This can be classified into two types of development: outward expansion and sprawl development.

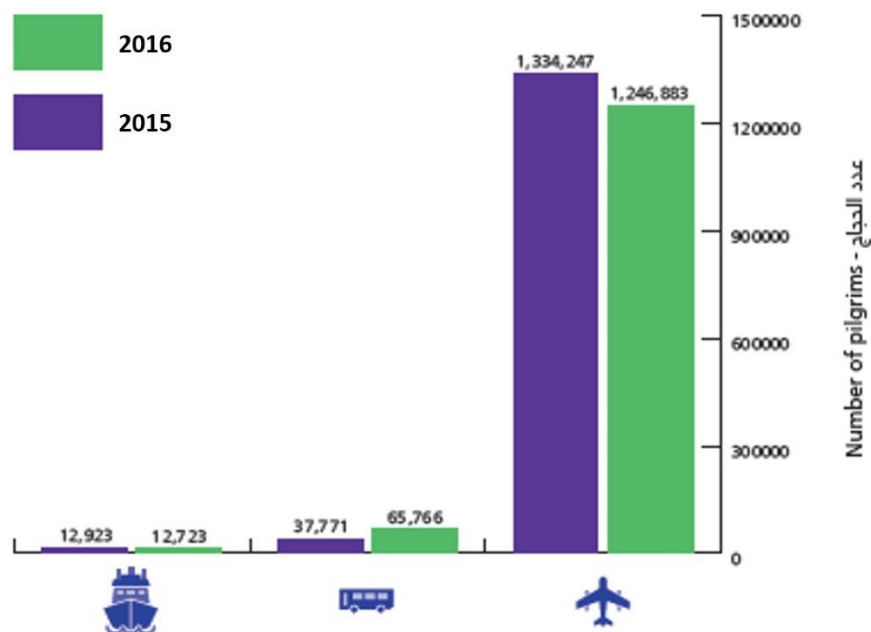


Figure 3-3: Number of foreign pilgrims by means of transportation for the years 2015 and 2016. Source: General Authority for Statistics (2016).

Number of Tourists	
domestic Tourists (Million): 2015 A.D.	39.3
inbound Tourists (Million): 2015 A.D.	19.2
Outbound Tourists (Million): 2015 A.D	20.3
Total Domestic Touristic Spending (Billions): 2015 A.D	47.3
Total inbound Touristic Spending (Billions): 2015 A.D	57.5
Total Outbound Touristic Spending (Billions): 2015 A.D.	82.5
Heritage Sites	
National Heritage Sites	7172
Historic Sites	430
Total	7602

Table 3-2: Statistics of setting-up stage 2014 in Saudi Arabia. Source: stat.gov.sa (2016).

3.2.2 Jeddah Geography and Spatial Expansion over Time

Jeddah is located on the west coast of the Kingdom. It is located at a latitude of 29.21 (north) and a longitude of 39.7 (east), in the middle of the eastern coast of the Red Sea. The total area of Jeddah is 748 square kilometres, as shown in Figure 3-4.

After the oil boom in 1970, Jeddah grew massively and developed a business culture as a result of “*Saudi Arabia's First National Development Plan*” (Vincent, 2003, p.395). Jeddah is regarded as a more relaxed city than the dry and desert areas in the Kingdom. It contains some green spaces, in addition to the coastal cornice that runs from the centre to the north for around 30 kilometres (Vincent, 2003). Several authors (Abdulgani, 1993; Vincent, 2003) have emphasized that most of the urban growth and expansion in Jeddah is northward, and the growth plan is linear (Figure 3-5). Also, what has been accomplished in the new regions of Jeddah is the outcome of the implementation of the city’s comprehensive plan to remove the pressure from the old city by transferring many inhabitants to the new suburbs (Al-Fakahani, n.d.). Despite the beauty of the city, the sewer network is still considered one of the main environmental problems that causes severe pollution, with untreated sewage being discharged into Jeddah’s south sea (Abu-Rizaiza, 2000; Vincent, 2003; Watenpaugh, 2017). This is considered one of the key problems identified by this research; i.e. that the historical area and historical buildings are based in the south area, which has poor infrastructure.



Figure 3-4: Geographical location of Jeddah in Saudi Arabia. Left: Jeddah city. Right: Location of Jeddah city in Saudi Arabia. Source: Google Maps, modified by the Author.

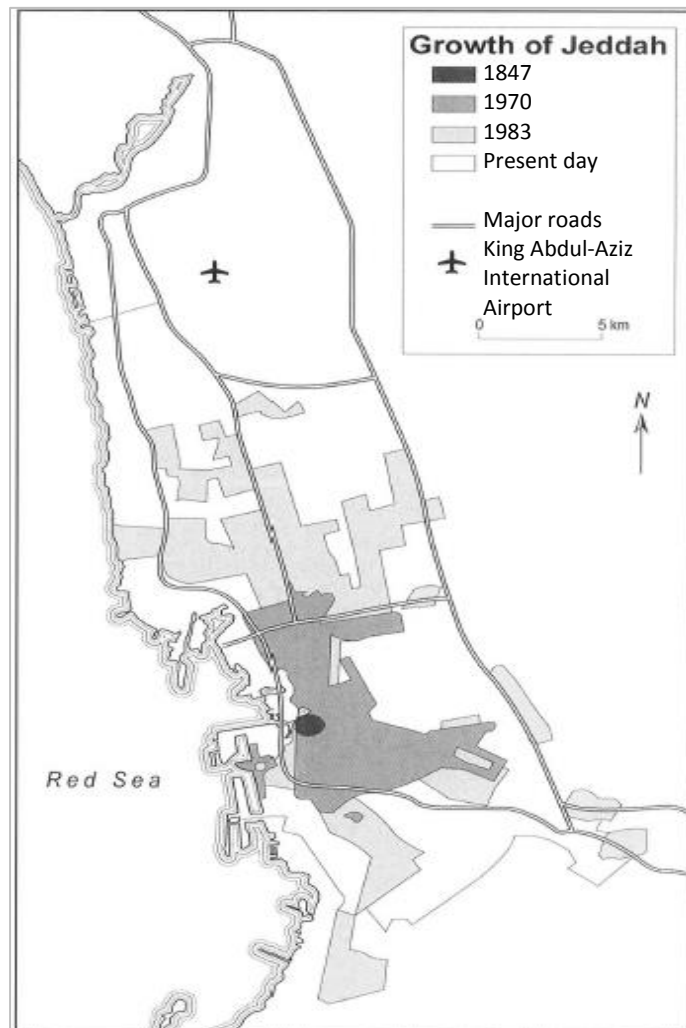


Figure 3-5: The growth of Jeddah, Saudi Arabia. Source: Vincent (2003).

3.2.3 Climate

Jeddah's climate can be classified as falling within the world's hot desert climate zone. Taleb and Sharples (2011) describe the climate during the summer as being hot with high humidity, and at the end of summer there is a tendency for the climatic conditions to feel unbearable. During the winter, Jeddah remains warm, but with reduced humidity, and rain sometimes falls in November and December in small amounts. The analysis presented in Figure 3-6 shows a maximum monthly average temperature of 47°C, seen in August, and a minimum monthly average temperature of 9°C, measured in January. Furthermore, the BBC weather forecast shows the average rainfall in Jeddah and how many months a year there is a specific amount of rainfall (Figure 3-6). Rainfall often occurs between November and January, and the maximum rainfall happens in December with up to 32mm of rainfall. The General Authority of Meteorology and Environmental Protection (2017) also show that the rainfall varies significantly from year to year, due to cases of climate anomalies called extreme weather events. Nabil (2009) published data showing that the rainfall in 2009 reached around 95mm, which was the heaviest rainfall in Jeddah since 1985. The amount of rainfall reached 52mm in 2011 and 22mm in 2015, according to Al-Madina newspaper (Anonymous, 2017), which led to approximately 11849 cases of damage to Saudi Arabia real estates within 5 years. All these sudden changes from natural precipitation led to floods, causing significant damage to the buildings and destroying many roads and buildings, as shown in Figure 3-7 (Al-Omair, 2009; Shraya, Bagazi and Al-Qahtani, 2009; Al-Zahrani et al., 2010). Moreover, as stated by Alawi (2017), Al-Ghamdi, the undersecretary of the Jeddah Municipality for Projects, confirmed that water drainage networks cover only 18% of Jeddah city, which was built more than 30 years ago. In addition, a primitive method is still being used, through "generators", to suction the rainwater and return it to other streets again (see Figure 3-8) (Al-Fahmi, 2017). Since then, despite the billions spent on implementing rainwater and flood drainage projects, Jeddah city is still suffering from poor drainage of rainwater, and no repairs or construction of infrastructure have taken place or perhaps they are being implemented in a different way to the required method (Al-Fahmi, 2017; Al-Rajhi, 2017; Al-Sagaf, 2017; Mkharrsh, 2017; Sulaiman, 2017; Al-Khattaf, 2018). Therefore, this delay

shows a lack of seriousness and slow movement towards addressing the important issue of dealing with rainwater and implementing flood drainage projects.

This thesis is mainly about contemporary hotels, which should be built in the modern and new area of Jeddah city to avoid the problems associated with the sewer network and rainwater drainage. Also, in this research, it is important to determine what is required to provide a sustainable heritage guide for Jeddah hotels. Thus, this research thesis focuses on the possibility of incorporating old heritage elements within new contemporary hotels in order to produce a framework for the use of heritage in the interior design of contemporary hotels and to be able to address the negative impact of rainwater drainage that is being experienced across the city, as mentioned in the research problem in section 1.3. Therefore the research problem provides the main basis for undertaking the literature review on the Jeddah climate as a context area of this research.

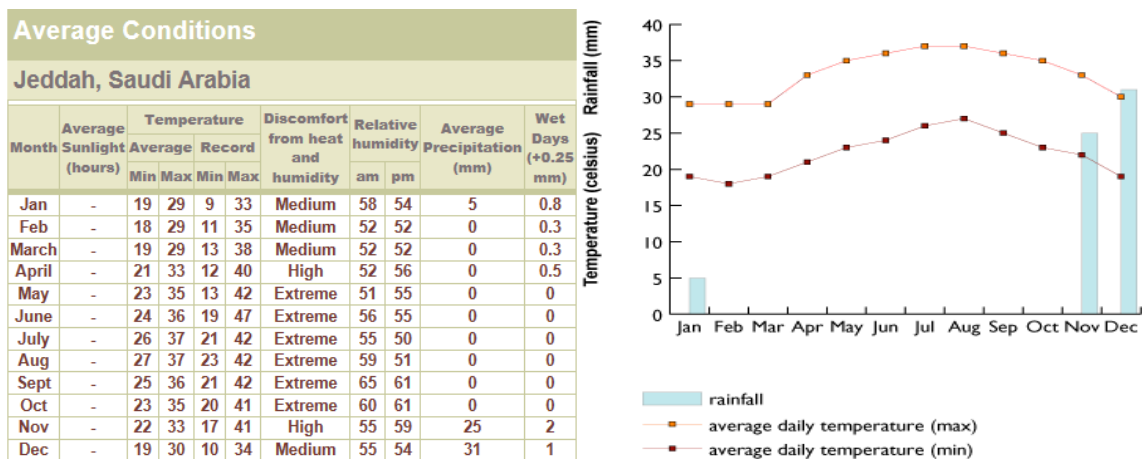


Figure 3-6: Average weather conditions in Jeddah, Saudi Arabia. Source: bbc.co.uk (2016).



Figure 3-7: Sequential images about the damage that occurred due to the rainfall in 2009, 2010 and 2017 in Jeddah. Source Left to right: Al-Omair (2009); Al-Zahrani (2010); Sulaiman (2017).



Figure 3-8: Using generators to suction the rainwater. Source: Al-Fahmi (2017).

3.2.4 Identity, Tradition, Religion and Culture Over Time

Jeddah is one of the largest cities in Saudi Arabia. As a result of its strategic location and establishment as the main port of entry for an increasing flow of pilgrims to holy mosques (Figure 3-9), the majority of Saudi Arabia's people are Saudis, Arabs, and many other nationalities. The main movement to Jeddah was for economic reasons and for job creation after the oil boom in the 1970s. Currently, the population of Jeddah is a mixture of all the ethnic groups who have settled in the city, along with its original people (Al-Hathloul and Mughal, 1991; Al-Essa, 2009). With regard to the city's culture, Salagoor (1990) clarifies that the cultural values, customs, traditions, laws and the people's way of life in Jeddah city are based on the Islamic faith, which forms part of Jeddah's identity.

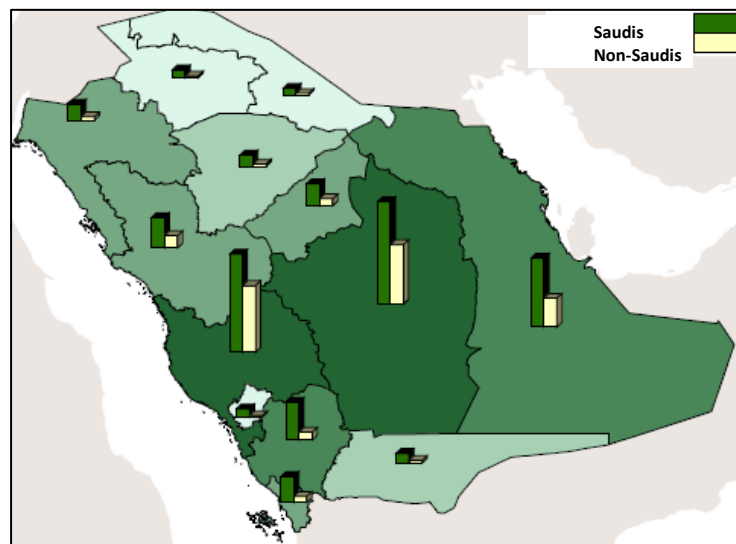


Figure 3-9: Total population in Saudi Arabia (Saudi and non-Saudi). Source: General Authority for Statistics (2010).

There are several definitions of identity stated by The American Heritage Dictionary (1991), as cited by Al-Naim (2012) and also mentioned by Salama (2006). It is certainly a broad concept; nevertheless, identity is one of the most basic human needs. The first definition is *“identity is seen as a collective aspect of the set of characteristics by which a thing is definitively recognizable or known”* (Salama, 2006, p.1; Al-Naim, 2012, p.21). The second definition posits identity as a *“set of behavioural or personal characteristics by which an individual is recognizable as a member of a group”* (Al-Naim, 2012, p.21). Finally, the third definition is of identity as a *“quality or condition of being the same as something else”* (Al-Naim, 2012, p.21).

Generally, GCC countries uphold very similar customs and traditions. However, Saudi Arabia has the largest geographical area of the Gulf countries. Therefore, there is a diversity of customs and traditions in each area. Nevertheless, all those traditions are taken from the Islamic faith, which is considered essential for social purposes. Ragette (2003) clarifies the meaning of tradition, which is derived from the Latin word *tradire*. It means *“the passing-on of knowledge, from generation to generation, within the family and community, by example and the word of mouth, or by apprenticeship from master to disciple”* (Ragette, 2003, p.9). Also, Rapoport (2000), as cited by Al-Naim (2008), states that to ensure the continuity and survival of any communities or groups, there must be a *“continuous flow of tradition”* (Al-Naim, 2008, p.28). Thus, the heritage elements and motifs are considered as traditions of Jeddah city, and this research focuses on these to ensure the continuity and survival of Jeddah’s heritage in its contemporary hotels.

Several authors, such as Al-Naim (2008) and Konash (1980), argue that, after the oil boom, Saudi Arabia was subject to some Western interventions, pertaining in particular to new buildings, which were designed and implemented by Western companies. This led to the destruction of local cultural needs that should be respected. Subsequently, Saudis expressed their social status in the manner described by Akbar (1994), through buying Western products and following Western style, which led to a lack of appreciation of the Kingdom’s heritage and local culture. In addition, Abu-Ghazze (1997) criticizes Saudi architects, because they were also influenced by the Western style, and believed that following this style is a kind of development. Furthermore, Al-Gabbani (1984), as cited by

Al-Naim (2008), describes it as contemporary modern architecture, warning that it was “culturally destructive” (Al-Naim, 2008, p.30). Therefore, this research adopts the idea of having contemporary designs that are not culturally destructive and are in line with modern times.

3.3 Tourism Industry in Saudi Arabia

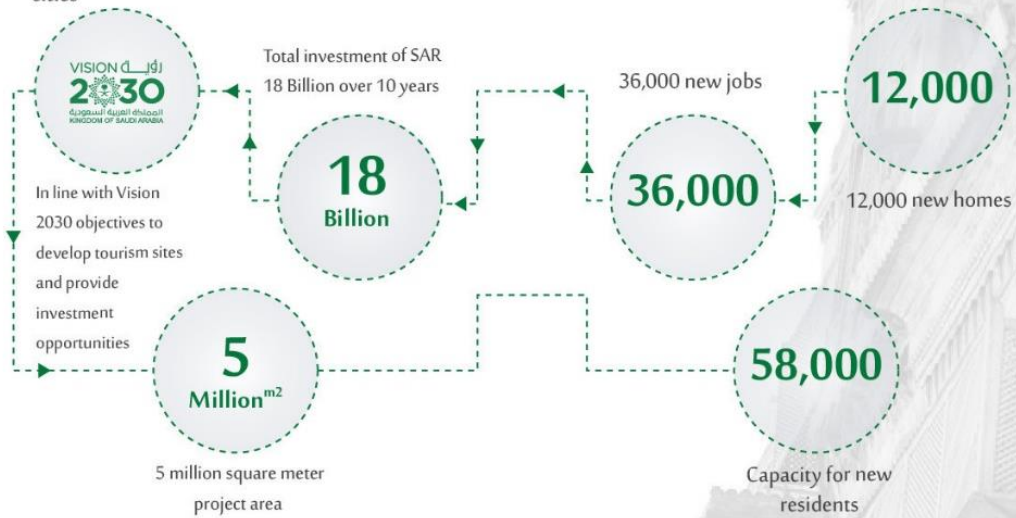
One of the most important elements of the tourism industry in Saudi Arabia are the religious visits for Hajj and Umrah, which result in millions of people coming to visit Makkah and Al-Medina annually. Another important element is the government’s support for the tourism sector which has become an important part of the economy. Fast development of this sector has occurred, and this will increase in the future as an alternative source of income if world oil prices decrease (Companiesandmarkets.com, 2015; BMI Research, 2017; Nouri Kouchi, Zarra Nezhad and Kiani, 2018).

Furthermore, there is a future plan for constructing the new Jeddah Downtown project (see Figure 3-10); the estimated cost is \$4797.00 million and it will be completed in 2027, making Jeddah city one of the top 100 cities in the world (Anonymous, 2017; Owda, 2017; Timetric, 2017; Was, 2017). A total 500 Hectare of land will contain 12,000 homes, 11% hotels, many museums and cultural centres, and space for lots of other social activities, in order to provide a tourist attraction in the region and to enhance the tourism and hospitality sector (ibid). Therefore, all opportunities should be exploited and the appropriate studies should be conducted to ascertain how the newly established hotels could benefit from such a project or any other project.

The following sections will describe Saudi Arabia and Jeddah hotels and the situation of heritage tourism in Saudi Arabia.

PIF TO LEAD DEVELOPMENT OF JEDDAH'S NEW DOWNTOWN

- Project aims to develop a unique tourist, residential and commercial destination on Jeddah's waterfront corniche
- Create a distinctive and attractive environment to support Jeddah's ambition of becoming one of the world's top 100 cities



Distribution of Project Areas

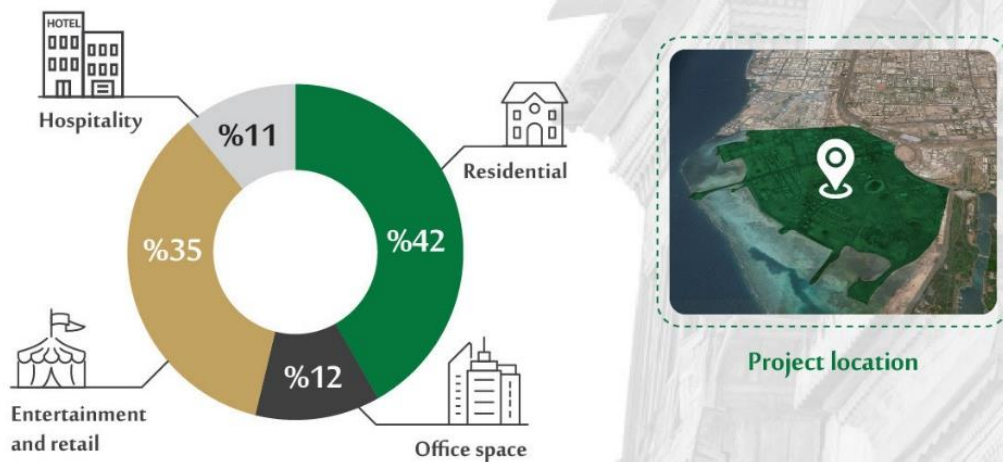


Figure 3-10: Jeddah Downtown project. Source: Was (2017).

3.3.1 Saudi Arabia Hotels

The hotel industry in Saudi Arabia has improved in recent years, to become one of the Kingdom's most important industries, and one which is very popular among investors. The overall economic situation in Saudi Arabia is relatively stable; the global financial crisis

did not have such a strong impact on Saudi Arabia, and the Gross Domestic Product is expected to grow over the next few years (Middle Eastern Capital, 2015). Table 3-3 shows that Saudi Arabia invested \$350 million in hotels in Paris in 2010. This significant investment indicates that the hotel market is essential for Saudi investors.

Buyer Country	Property Country	Property City	Asset Type	Value (USD mn)	Year
Qatar	United States	New York	Hotel	519	2015
UAE	United Kingdom	London	Office	373	2012
Saudi Arabia	France	Paris	Hotel	350	2010
Bahrain	Czech Republic	Kunice	Industrial	187	2008
Oman	Netherlands	Amsterdam	Hotel	56	2008

Table 3-3: Middle East investments overseas. Source: Middle Eastern Capital (2015).

GCC-STAT reports (2016) show that there was a 15% increase in the number of beds and rooms in five-star hotels in Saudi Arabia between 2011 and 2012 (see Figure 3-11). Similarly, the number of overnight guests in the five-star hotels has jumped from 12 million to 31 million (160%) over the same period. This indicates an increase in demand, which has required more investment in hotels in Saudi Arabia. This is an excellent opportunity for investors in their future investment plans to consider investing in heritage hotels, as hotel demand is high and the heritage hotels might be profitable and attractive for specific market areas. It can be concluded that investment in hotels and the number of overnight stays is growing, and experts and economists predict that hotel investment and the number of overnight stays will continue to grow.



Figure 3-11: Tourism in five-star hotels in the GCC. Source: GCC-STAT (2016).

Presently, there is significant investment in and focus on construction, both in the public and private sectors, including domestic housing. This indicates continued employment prospects, and increasing disposable household income, which typically boosts hotel room sales. Table 3-4 shows the consumer price index for restaurants and hotels in Saudi Arabia from 2001 to 2018. This index, based on the Classification of Individual Consumption According to Purpose (COICOP) issued by the UN, “uses the modified

Laspeyres formula in calculating the general consumer price index, which depends on the geometric mean of proportional distribution, in line with the international recommendations in this regard” (Saudi Arabian Monetary Authority, 2018, p.83). The statistics from the Saudi Arabian Monetary Authority (2018) show that the consumer average price index was 73.2 for hotels and restaurants in Saudi Arabia in 2001. This increased to 81.4 in 2008 and there was a significant increase to 100.0 in 2013. The consumption continued to increase gradually until 2018 (Table 3-4). This increase in consumption indicates an improvement in demand for hotels and restaurants in Saudi Arabia.

Period Average	Restaurants and Hotels	Period Average	Restaurants and Hotels
2001	73.2	2010	89.8
2002	74.0	2011	92.3
2003	74.4	2012	95.9
2004	74.1	2013	100.0
2005	74.3	2014	100.8
2006	76.1	2015	102.6
2007	78.9	2016	103.0
2008	81.4	2017	103.6
2009	86.8	2018	111.3

Table 3-4: Consumer price index for restaurants and hotels from 2001 to 2018. Source: Saudi Arabian Monetary Authority (2018), Table by Author.

3.3.1.1 Jeddah Hotels

Jeddah inhabitants recognize a popular aphorism: *“Jeddah’ mother of prosperity and adversity”*, as a way of learning to accept the reality of life in both easy and difficult times. Jeddah has beaches, alleys, lanes and houses reminding all residents about the city’s beauty. Rutes et al. (2001) as cited by Jamaludin et al. (n.d.) state that the hotel industry in the United States and Europe expanded during the Industrial Revolution towards the end of the 17th century. While the hospitality industry in Jeddah is hundreds of years old, and several authors have described it (see Table 3-5 for more details). Jeddah’s contemporary culture is therefore firmly rooted in the Arab Islamic heritage as formed

and transmitted in the different phases of its historical development. However, there was a boom in the development of hotels in Jeddah after the discovery of oil, which contributed to the Saudi economy's improvement and has greatly influenced its current culture (see Figure 3-14) (Almarzougi and Georgoulis, 2016). Following this boom, many international hotels invested and operated in Jeddah. Now, the city contains more than 50 hotels (Jeddah Municipality, n.d.).

As reported by JLL (2015), there was a gradual increase in key supply between 2012 and 2015, from 6,800 keys to 9,000 keys (see Figure 3-15). Despite the growth of investment and demand until 2014, the occupancy rate remained almost stable in 2014 and 2015, at a level of 76%, while the average daily occupancy rate decreased by 1.2% over the same period, from \$260 to \$257. The decrease in the price of oil, which leads to cost reductions in construction projects, could be the main reason for this. However, with strong consumer purchasing power, it is expected that the investment in the hotel industry will continue to grow and containing additional rooms on the market each year to cover demand.

Period	Stage	Sources	Description
1106 - 1202	Ibn Jubayr Geographer, traveller, writer and poet in Andalusian Arabic	Al-Yafi (n.d.) and Al-Amin (2002)	According to Ibn Jubayr's book (<i>The Travels of Ibn Jubayr</i>) as cited by Al Yafi, Ibn Jubayr performed Hajj in 1182 and stayed in Jeddah hotels for a period of time.
1203 - 1299 13 th century	Ibn Al-Mujawir Geographer, traveller and historian	Al-Yafi (n.d.) and Mohamed (1966)	Ibn Al-Mujawir described Jeddah hotels: "Their construction made of stone (Alkachur) and palm leaves. All Jeddah is Khanat (plural of Khan) and the famous khan known by Al-bsr", as cited by Mohamed (1966) and Al-Fakahani (n.d.).
1300 - 1396	Ibn Battuta Traveller, historian, judge and jurist	Al-Yafi (n.d.) And Al-Yafi (2009)	Ibn Battuta emphasized the existence of hotels (Khan) in Jeddah, with the provision of services for travellers, such as Al-Sabeel for drinking water and shops (Al-Hanoot) so the travellers can buy what they need.
1801 - 1900	Johann Ludwig Burckhardt Traveller and historian	Al-Yafi (n.d.) and Burckhardt (2005)	Bokhart described Jeddah in <i>Trips to Arabian Peninsula</i> : "There is a big shopping street, which has ten wide Nuzl (hotels) and is always crowded by strangers and goods." These were called Khan or Housh.
Before 1940	The unification of the Kingdom of Saudi Arabia	Khumayes (2013)	Hajj agents were turning their own homes into hotels to receive people. They called them Otel. Among the most famous houses were: Al-Jawkhaddar, Khamis, Mohammed Noor Turki, and Abu Zaid.
1940 - 1959	Post-oil exploration	Khumayes (2013) and Sabbagh (2012)	-Quraysh Palace Hotel had great beauty (see Figure 3-12) . -Al-Kandara Palace Hotel was considered a cultural shift in Jeddah city and as a five-star hotel, it kept pace with the hospitality industry (see Figure 3-13) .

Table 3-5: History of Jeddah hotels. Source: Author.



Figure 3-12: Images of Quraysh Palace Hotel in Jeddah. Source: Arfaj1 (2012) and Qdem (2012).



Figure 3-13: Image of Al-Kandara Palace Hotel in Jeddah. Source: Sahat-wadialali.com (2010).



Figure 3-14: Images of new hotels in Jeddah. Left: Waldorf Astoria Jeddah - Qasr Al Sharq. Right: Rosewood Jeddah hotel. Source: Booking (n.d.).

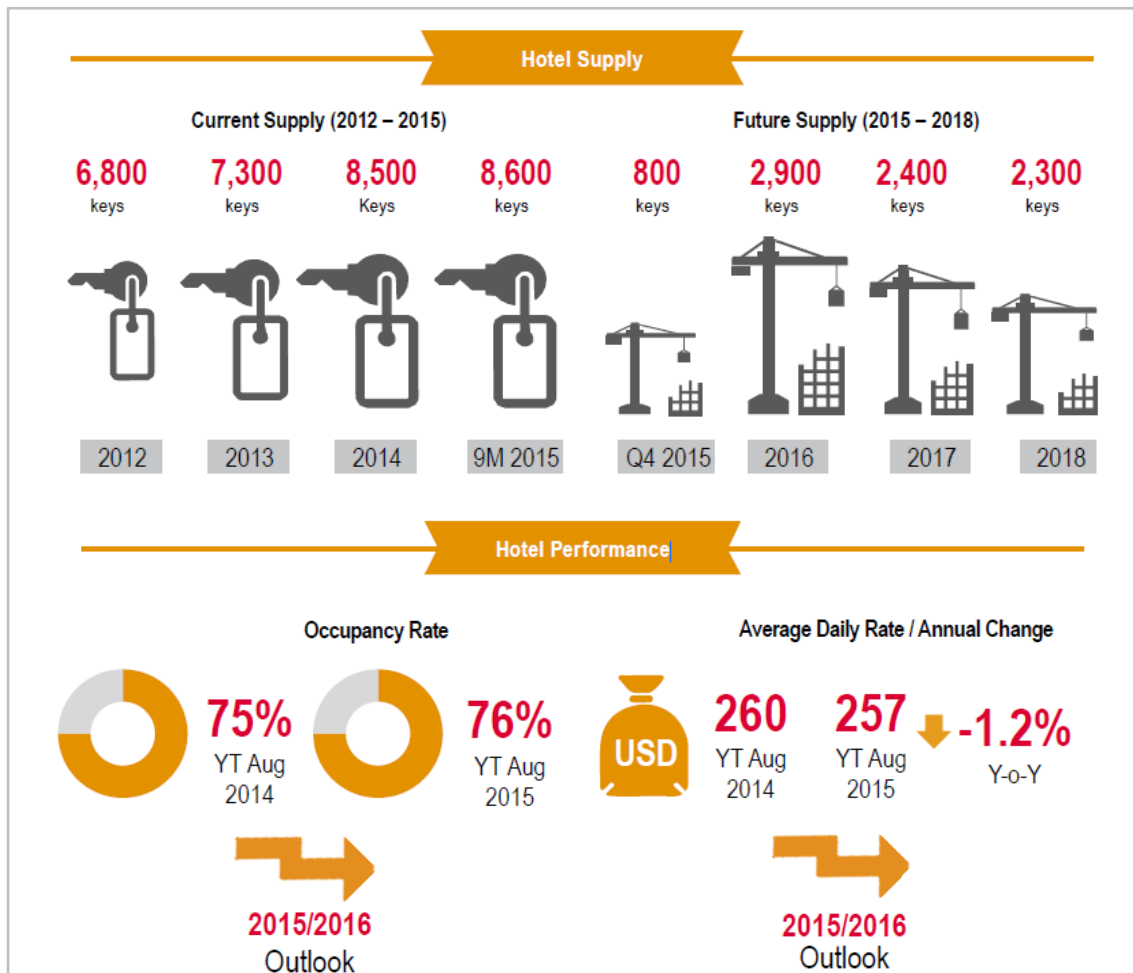


Figure 3-15: Jeddah hotel market overview. Source: JLL (2015).

3.3.2 Heritage Tourism in Saudi Arabia

Tourism in Saudi Arabia originated in ancient times. It began through religious tourism, as Holy Mosques and religious sites exist in the Kingdom for Muslims to perform pilgrimages. The Saudi 2030 vision is dependent on the tourism and heritage sectors and considers tourism as one of the most important sectors that could contribute to future economy plans by improving alternative income channels to oil (The Royal Institute Of International Affairs, 2017).

The Kingdom of Saudi Arabia has been keen to promote national awareness of heritage preservation, as it enables a continuation of the national identity of the Kingdom, and encourages researchers, designers and architects to make heritage part of their research (Scta.gov.sa, n.d.).

An annual prize was launched to highlight the cultural, social and economic dimension of heritage. It is considered the best tourism award in the Middle East: the Prince Sultan Bin Salman Urban Heritage Award (Anonymous, 2014; Scta.gov.sa, n.d.).

According to the Tourism Information and Research Centre (Mas, 2015), there were 7.5 million visits for cultural purposes in Saudi Arabia in 2015. 32% of those visits were conducted by inbound tourists (see Figure 3-16). Around 83% of the inbound visits were to heritage and historical places, compared with 47.2% to such sites by the local visitors. This clearly indicates that the heritage and historical places are more attractive to inbound visitors than to local visitors. This could motivate investors to invest in heritage hotels as the inbound visitor occupancy rate in Saudi hotels was 78% in 2015, although heritage hotels considered as a new sector in Saudi Arabia. Accommodation expenses for the inbound visitors make up 57% of the total average expenditure. This is an excellent opportunity to invest in heritage hotels and reflect the country's culture. Moreover, statistics show that this investment will satisfy consumers.

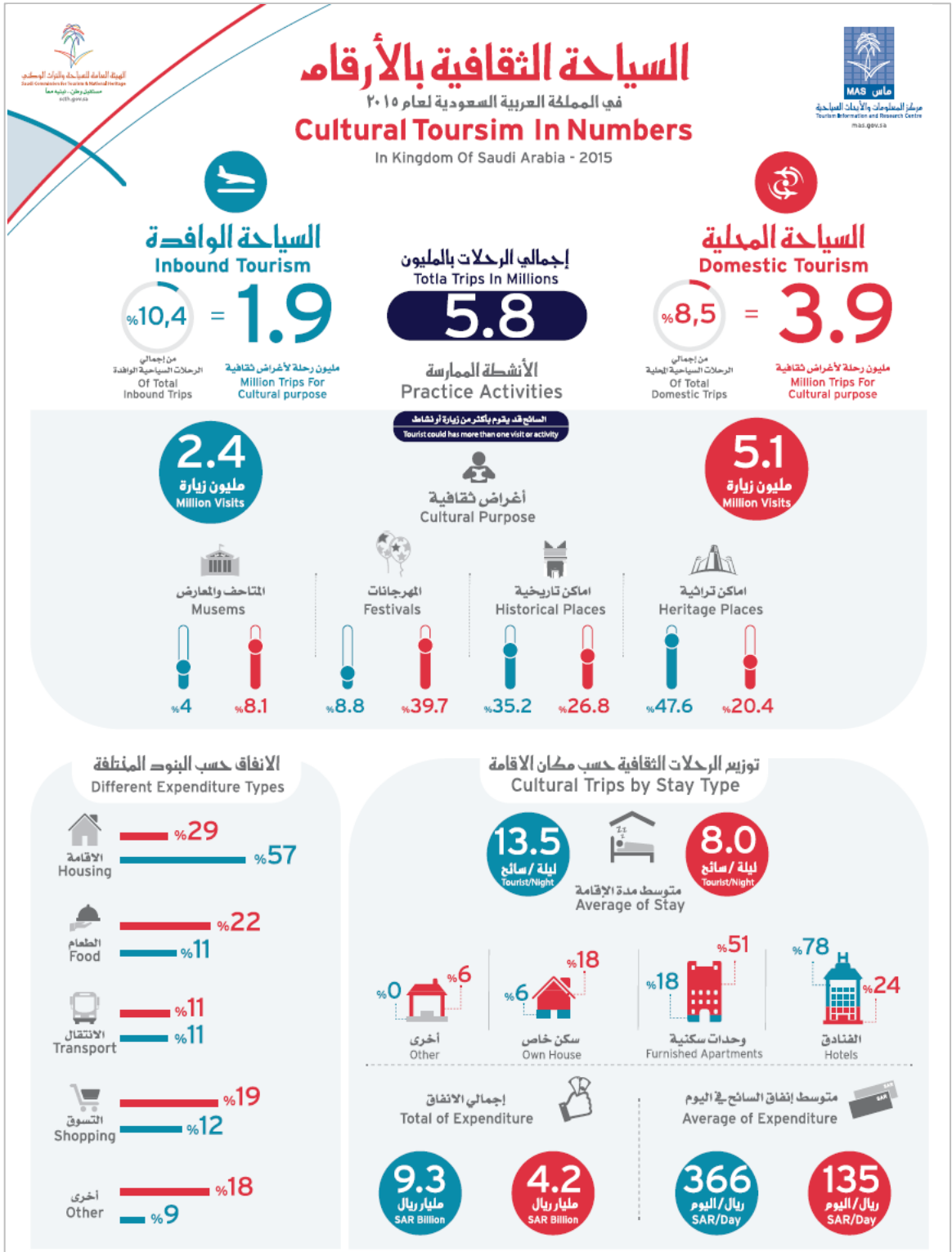


Figure 3-16: Cultural tourism in numbers in Saudi Arabia for 2015. Source: Mas (2015).

3.3.2.1 Classification of Saudi Heritage Hotels

In Chapter Two of this thesis, section 2.5.7, the researcher discussed the development of heritage hotels in Saudi Arabia.

As heritage hotels comprise a new hotel sector in Saudi Arabia, the researcher sought to find the most important elements to take into consideration when building any heritage hotel. As explained in the previous chapter, these heritage hotels have no specific definition but are based on several classifications depending on the star rating of the hotel from two stars to five stars (Scta.gov.sa, n.d.). These classifications are a general guide to ensure that the hotel can get the licence to start construction (see the lobby example in Table 3-6), and take 14 parts of the hotel into consideration as follows:

- Location and building
- Entrance
- Parking
- Reception
- The lobby
- The corridors
- Guestrooms
- Ensuite bathrooms
- Public utilities
- Recreational facilities
- Public bathrooms
- Café (cafeteria)
- The restaurant
- Management and staff

	2 stars	3 stars	4 stars	5 stars
Lobby	Provide air conditioning (cooling/heating) according to weather conditions in the area	Provide air conditioning (cooling/heating) according to weather conditions in the area	Provides air conditioning (cooling/heating) according to weather conditions in the area (provides a central cooling system; split if possible)	Provides air conditioning (cooling/heating) according to weather conditions in the area (provides a central cooling system; split if possible)
	Provide enough lighting	Provide enough lighting	Provides distinctive lighting with touch of creative heritage	Provides distinctive lighting with touch of creative heritage
	Have explanatory panels and expressive symbols in the lobby to indicate hotel facilities	Have explanatory panels and expressive symbols in the lobby to indicate hotel facilities	Have explanatory panels and expressive symbols in the lobby to indicate hotel facilities	Have explanatory panels and expressive symbols in the lobby to indicate hotel facilities
	Provide distinctive sculptures and special aesthetic panels of the national heritage nature	Provide distinctive sculptures and special aesthetic panels of the national heritage nature	Provide distinctive sculptures and special aesthetic panels of the national heritage nature	Provide distinctive sculptures and special aesthetic panels of the national heritage nature
			Internet access (free Wi-Fi)	Internet access (free Wi-Fi)
	Use suitable materials for all equipment, furniture, decoration and accessories, consistent with the national heritage character	Use suitable materials for all equipment, furniture, decoration and accessories, consistent with the national heritage character	Use suitable materials for all equipment, furniture, decoration and accessories, consistent with the national heritage character	Use high-quality materials for all equipment, furniture, decoration and accessories, consistent with the national heritage character
	Elements in the lobby (ceiling, floors, walls, furniture, fittings) and all its contents are free of defects	Elements in the lobby (ceiling, floors, walls, furniture, fittings) and all its contents are free of defects	Elements in the lobby (ceiling, floors, walls, furniture, fittings) and all its contents are free of defects	Elements in the lobby (ceiling, floors, walls, furniture, fittings) and all its contents are free of defects
	General cleanliness of the ceiling, floor, walls, furniture and fittings in the lobby and all its contents	General cleanliness of the ceiling, floor, walls, furniture and fittings in the lobby and all its contents	General cleanliness of the ceiling, floor, walls, furniture and fittings in the lobby and all its contents	General cleanliness of the ceiling, floor, walls, furniture and fittings in the lobby and all its contents
				A 52-inch flat screen or 64 new similar technology
	Minimum lift size: width (84 cm), length (1.05 m), height (2.20 m)	Minimum lift size: width (84 cm), length (1.05 m), height (2.20 m)	Minimum lift size: width (84 cm), length (1.05 m), height (2.20 m)	Minimum lift size: width (84 cm), length (1.05 m), height (2.20 m)

Provide two lifts in buildings consisting of four floors or more and containing 50 to 100 guest rooms/apartments/studios. A lift for every 50 additional units is required	Provide two lifts in buildings consisting of four floors or more and containing 50 to 100 guest rooms/apartments/studios. A lift for every 50 additional units is required	Provide two lifts in buildings consisting of four floors or more and containing 50 to 100 guest rooms/apartments/studios. A lift for every 50 additional units is required	Provide two lifts in buildings consisting of four floors or more and containing 50 to 100 guest rooms/apartments/studios. A lift for every 50 additional units is required
All lifts have an intercom connected with the reception (for emergency)	All lifts have an intercom connected with the reception (for emergency)	All lifts have an intercom connected with the reception (for emergency)	All lifts have an intercom connected with the reception (for emergency)
Effective ventilation system (no foul odours)	Effective ventilation system (no foul odours)	Effective ventilation system (no foul odours)	Effective ventilation system (no foul odours)
Provide a warning plate to not use the lifts in case of fire, attached to the lift door from the outside on all floors in Arabic and English	Provide a warning plate to not use the lifts in case of fire, attached to the lift door from the outside on all floors in Arabic and English	Provide a warning plate to not use the lifts in case of fire, attached to the lift door from the outside in all floors in Arabic and English	Provide a warning plate to not use the lifts in case of fire, attached to the lift door from the outside in all floors in Arabic and English

Table 3-6: Lobby part of the Saudi Arabia heritage hotels classification. Source: Translated from Scta.gov.sa (n.d.).

It can be seen clearly from Table 3-6 that the classifications are very general and cannot guide interior designers in designing the hotel. Even with this classification, the Al-Koot Heritage Hotel, discussed in Chapter Two, section 2.5.7, did not follow the guide/rules and still got its licence. This could mean that there is a weakness in following the ethics of the profession, or maybe there is a weakness in the government monitoring system, or there could be some exceptions in some cases. However, from the researcher's point of view, it is very important to clarify and follow all rules, in order to preserve the rights of individuals in the community, and ensure the performance of the hotel is as good as possible.

Therefore, as discussed earlier in this thesis, this research contributes by producing and designing a framework for interior designers to support the effective integration of traditional heritage motifs and elements when developing contemporary hotels.

3.4 Chapter Summary

The review of the literature in this chapter about the research context in Saudi Arabia, with a particular focus on Jeddah, shows that there has been an increase in the population, an ever-increasing vertical expansion in Jeddah and, in particular, an increase in tourists for the purpose of Hajj and Umrah pilgrimages each year. This in turn leads to a marked increase in demand for hotels. In order to preserve the identity of the region, especially given that Jeddah has been registered on the UNESCO World Heritage List, the use of heritage elements in hotels would enhance the national identity and increase the demand for heritage tourism, thus increasing the rate of tourism and expanding the economy. Although there are some problems with the Saudi heritage hotels specification and a lack of applying it carefully, these problems are a lesson for what should be avoided in the future and form the basis of this research, which will be developed to assist interior designers in designing heritage hotels.

Chapter Four

4. Research Methodology

4



4.1 Introduction

This chapter presents the key research strategies and philosophies in this academic research that underlie the methodological approaches used to collect, analyse and understand the research findings. Section 4.2 introduces an overview of the research methodology, while section 4.3 discusses the methodological approaches. Furthermore, section 4.4 highlights the socio-ecological framework of this research and section 4.5 details the selected and rejected research methods. Section 4.6 presents the adopted socio-ecological framework and the types and design of the selected mixed methods. Finally, the chapter concludes with an overview of ethical considerations and a summary in sections 4.9 and 4.10, respectively.

4.2 An Overview of the Research Methodology and Philosophies

The use of heritage elements and motifs in contemporary hotels is the focus of many major disciplines: architecture, interior design, the hospitality industry, heritage, culture, tourism, and traditional identity. After conducting a thorough literature review, as discussed in Chapter Two, there is a need to take an integrated approach to answer the research questions and solve the research problem (presented in Chapter One). The research problem is based on the change in preferred construction styles in Saudi Arabia, and the limited acceptance of using heritage elements and motifs in buildings, especially in hotels.

It is very important before starting any research to consider and understand the research philosophy and the research methodology in order to develop knowledge and produce valid research results. Having gained an understanding of these philosophies and methodology, the researcher can choose the appropriate method and methodology for the research. Research methodology refers to a general approach, different processes and analysis that reflect the strategy of the research. Kumar (2014, p.7) defines research as *“using methods to find answers to your questions”*. Also, Merriam and Tisdell (2015, p.5) describe research as *“a systematic process by which we know*

more about something than we did before engaging in the process". Furthermore, Redman and Mory (1923, p.10) as cited by Kothari (2004, p.1) define research as a *"systematized effort to gain new knowledge"*. Crotty (1998, p.3), defines research methodology as a process as *"the strategy, plan of action, processor design lying behind the choice and use of particular methods and linking the choice and use of methods to the desired outcome"*. Clark and Ivankova (2015, p.57) define a method as *"procedures or techniques used to implement the sampling, data collection, or data analysis steps within a research study"* and they describe methodology as *"the process of research from formulating questions to drawing conclusions in a study"*. In addition, Creswell and Creswell (2018) consider the research approach as a plan or a set of plans that begin with a broad assumption and end with solving a problem by collecting, analysing and interpreting data. Therefore, all of these definitions of research methodology and the approaches have been taken into consideration. Methodology is a valuable phase in this research and it is important to carefully select the most appropriate methodology for achieving the aim and objectives of the study stated in Chapter One: to explore how heritage characteristics can be incorporated into the internal design of Saudi hotels and to develop a framework to help interior designers with this integration. The detailed method, framework and design used in this research are discussed in sections 4.3, 4.4 and 4.5.

The differences in the definition of research reflect several different philosophies. As indicated by Creswell and Creswell (2018), the nature of any research differs in philosophy from one research study to another, and this affects the research formulation and the selection of the research methodology. Researchers and academics differ in how they group these philosophies. Clark and Ivankova (2015) categorize the research philosophies into three groups: postpositivism, constructivism and pragmatism. On the other hand, Matthews and Ross (2010) and Bryman (2015) separate the research philosophies into two main types of social research: epistemological and ontological research. Epistemological research is associated with positivism and interpretivism (Matthews and Ross, 2010; Bryman, 2015), while ontological research refers to objectivism and constructionism (Matthews and Ross, 2010; Bryman, 2015).

These researchers also add a further philosophy which combines epistemology and ontology in a pragmatic manner. This approach, known as “abduction”, combines deduction and induction to give the researcher more flexibility and enables them to have a better understanding of any phenomenon (Matthews and Ross, 2010; Bryman, 2015). Table 4-1 compares these philosophies in more detail.

Philosophies	Definition	Position	Characteristics	Method	Direction
Epistemology	-About knowledge and determining what kind of data researchers collect and how they communicate findings -“The theory of knowledge and how we know things” (Matthews and Ross, 2010, p.18)	Positivism	-Descriptive -Measured -Statistical analysis	Quantitative	Deductive
		Interpretivism	-Subjective -Interpretation -Understanding	Qualitative	Inductive
Ontology	-About the world -Provide evidence through the participants’ quotations -“The science of what is, of the kinds and structures of objects, properties, events, processes and relations in every area of reality” (Smith, 2003, as cited by Matthews and Ross, 2010, p.17)	Objectivism	-Objectives -Natural science	Quantitative	Deductive
		Constructionism	-Organization -Prescription -Discourse analysis	Qualitative	Inductive
Pragmatism / Paradigms Mixed Methods	-About nature and knowledge -“The entire constellation of beliefs, values, techniques and so on shared by members of a given (scientific) community” (Kuhn, 1970, as cited by Matthews and Ross, 2010, p.34)	Ontology and Epistemology	-Objective and subjective -Critical approach	Quantitative and qualitative Inductive and deductive	Abductive

Table 4-1: Research Philosophies. Source: Matthews and Ross (2010); Kumar (2014); Bryman (2015); Clark and Ivankova (2015); Creswell and Creswell (2018). Table by the Author.

In this research, a pragmatic mixed methods philosophy was selected for several reasons. This research focuses on the use of heritage and tradition in the interior design of tourist hotels in Saudi Arabia, taking into consideration the views of many stakeholders with different ways of thinking, knowledge, experiences and backgrounds. These stakeholders are hotel clients, hotel owners, hotel managers, interior designers and government officials which they have different points of view, have different objectives and different responsibilities. Therefore, the data in this research were derived from gaining access to different points of view through surveys, visual surveys, interviews, as well as case studies, to determine a realistic picture of the research object and for the researcher and participants to co-construct the knowledge.

The research philosophy is based on both ontological and epistemological considerations. The research uses both quantitative and qualitative methods and can be characterized as a mixed methods paradigm. Among all of the available philosophies, a mixed methods paradigm is the most appropriate approach for addressing the research questions. This takes into account reviewing the literature at the beginning of the study to collect the relevant information to generate the research framework. Moreover, the mixed methods approach is the most suitable methodology for understanding the reality and nature of the culture, heritage and environmental needs of the context area and hotels, for justifying the differences between the stakeholders, for solving the main research problem discussed in Chapter One, section 1.3, and for achieving the research aim and objectives.

Different philosophies approach research from different perspectives, as illustrated in Figure 4-1 (Kumar, 2014). According to Kumar (2014), research perspectives can be grouped into three bases of classification: application, objectives, and enquiry mode.

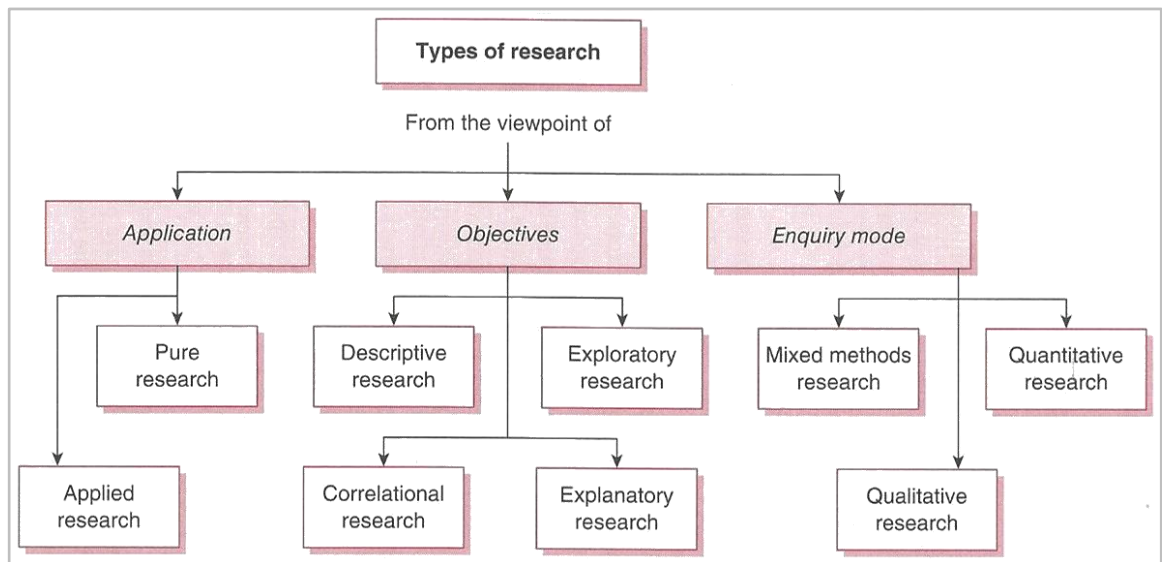


Figure 4-1: Types of research. Source: Kumar (2014).

The application perspective includes two broad categories: pure and applied research (Kumar, 2014). Merriam and Tisdell (2015) define the term “pure research” as a process followed to obtain knowledge and assess the validity of the procedure. Applied research aims for the improvement of the quality of a specific discipline. It consists of three forms: evaluation research, used to evaluate the importance of something by gathering enough information; action research, which focuses on finding an effective solution to the problems; and appreciative inquiry, which assists innovation through the use of organizational stories (Kumar, 2014; Merriam and Tisdell, 2015).

With regard to the objectives perspective, four important types of studies can be used to conduct research: “*descriptive, correlational, explanatory or exploratory*” (Kumar, 2014, p.13). Sandelowski (2000) and Kumar (2014) define a descriptive study as one that provides a comprehensive description of events, a particular situation, problem or phenomenon. The design of this study usually involves selecting samples, a method of data collection and a method of analysis. Furthermore, a correlational study is used to determine the relationship between two or more variables (Fraenkel, Wallen and Hyun, 1993). According to Kumar (2014) and Clark and Ivankova (2015), an explanatory study is conducted prior to a quantitative one and establishes a relationship between two study phases or situations. Creswell’s 2015 study (cited in Merriam and Tisdell, 2015)

shows that in explanatory research, collecting quantitative data takes precedence over qualitative data. Finally, exploratory research is similar to explanatory research but the priority here is on conducting qualitative research (Kumar, 2014; Clark and Ivankova, 2015).

The third perspective to point to as an important research type is enquiry-mode research, which consists of three approaches: the quantitative approach, qualitative approach and mixed methods approach (Kumar, 2014).

Quantitative research is a deductive approach and does not involve defining a particular hypothesis. Instead, it involves collecting numerical data to find a deductive relationship between theory and research and is suitable for use in data collection methods such as survey designs (Bryman, 2015). Furthermore, the quantitative research method mainly uses statistics and measurements as tools to find answers to a problem or phenomenon, collecting data from surveys or any other experimental method. It provides a general understanding of the nature of the research object (Sapsford and Jupp, 2006; Silverman, 2010; Kumar, 2014).

Conversely, qualitative research is an inductive approach that *“usually emphasizes words rather than quantification in the collection and analysis of data”* (Bryman, 2015, p.694). It consists of a set of practices that explain and clarify the meaning of a particular phenomenon through data derived from observations, interviews, conversations, photos and recordings, and results in in-depth research (Grbich, 2007; Davies and Hughes, 2014; Merriam and Tisdell, 2015).

Generally, quantitative and qualitative methods have a different style, language and objectives (Davies and Hughes, 2014). Choosing the appropriate research method should involve addressing the research problems and questions, as emphasized by many writers (Bryman, 2015; Clark and Ivankova, 2015; Kumar, 2014; Merriam and Tisdell, 2015; Silverman, 2010).

The third research method in enquiry-mode research is mixed methods, which combines qualitative and quantitative methods into a single study (Teddlie, 1998, as cited by Kumar, 2014; Johnson and Onwuegbuzie, 2004). Bryman (2015) and Simpson (2011)

emphasize that mixed methods research is more common than the other methods and often outperforms other methods. Moreover, according to Kumar (2014), many experts (e.g. Brewer and Hunter, 1989; Tashakkori and Teddlie, 1998; Teddlie and Tashakkori, 2009; Creswell and Plano Clarck, 2011) recommend using mixed methods in social research. Another argument suggests that using mixed methods within one study can explain and give enough information about the different aspects of the area of study (Clark and Ivankova, 2015). Thus, the mixed methods approach has been adopted in the current research due to the arguments in favour of this method. It is an approach that results in sufficient information being obtained, and can benefit the research results and findings.

All of the above methods are relevant and there is no best research approach; the important point to address is whether a particular method answers the research questions and obtains valid and reliable data (Sapsford and Jupp, 2006; Davies and Hughes, 2014). The different approaches concern the method of data collection, analysis and have different research philosophy and sample size considerations, among other factors, as shown in Table 4-2.

Difference with respect to:	Quantitative approach	Qualitative approach	Mixed methods approach
Underpinning philosophy	Rationalism: 'That human beings achieve knowledge because of their capacity to reason' (Bernard 1994: 2)	Empiricism: 'The only knowledge that human beings acquire is from sensory experiences' (Bernard 1994: 2)	Both are valuable to social research theory and practice. That knowledge can be gained through both the capacity to reason and sensory experiences.
Approach to enquiry	Structured/rigid/predetermined methodology	Unstructured/flexible/open methodology	Can be structured, unstructured or both
Main purpose of investigation	To quantify the extent of variation in a phenomenon, situation, issue, etc.	To describe variation in a phenomenon, situation, issue, etc.	To quantify and/or explore with multiple or mixed methods a phenomenon to enhance accuracy or yield greater depth
Measurement of variables	Emphasis on some form of either measurement or classification of variables	Emphasis on description of variables	Measurement and/or description
Sample size	Emphasis on greater sample size	Fewer cases	Larger sample size for some aspects and smaller for others, depending upon the purpose
Focus of enquiry	Narrows focus in terms of extent of enquiry, but assembles required information from a greater number of respondents/sources	Covers multiple issues but assembles required information from fewer respondents	Narrow or broad, or both, depending upon the methods used
Dominant research topic	Explains prevalence, incidence, extent, nature of issues, opinions and attitude; discovers regularities and formulates theories	Explores experiences, meanings, perceptions and feelings	Both or either, depending upon the methods used
Analysis of data	Subjects variables to frequency distributions, cross-tabulations or other statistical procedures	Subjects responses, narratives or observational data to identification of themes and describes these	Quantitative or qualitative or both, depending upon the objectives
Dominant research value	Reliability and objectivity (value-free)	Authenticity, but does not claim to be value-free	Dominant value of one or both of the paradigms
Communication of findings	Organisation more analytical in nature, drawing inferences and conclusions, and testing magnitude and strength of a relationship	Organisation more descriptive and narrative in nature	Similar to the quantitative and/or qualitative approach

Table 4-2: Differences between qualitative, quantitative and mixed method approaches. Source: Kumar (2014).

4.3 Research Methodological Approach

In accordance with the research aim and to provide a complete picture of the research object to address the research questions (see Chapter One), the researcher selected a socio-ecological conceptual framework, which consists of a mixed methods approach combining quantitative and qualitative methods. The methodology was designed to examine the use of heritage elements and motifs in the interior design of tourist hotels in Saudi Arabia. The research aims to determine the possibility of using heritage aesthetic motifs in the hotel sector in Saudi Arabia, where currently no heritage or cultural references are used in most contemporary buildings. In addition, it considers how the selected hotels differ depending on their opening period, location and their direction in terms of interior design. The perspectives of hotel managers, owners and government officials are also considered, in particular to determine whether these are consistent with the desires of visitors and underlying position of the government with regard to heritage/cultural preservation.

The mixed methods approach was chosen for several reasons in this research. Firstly, the link between heritage and the hotel sector is a new area of research focus in Saudi Arabia. Secondly, exploring the relationship between heritage and the hotel sector is a new development and research direction in Saudi Arabia. Thirdly, many researchers and authors and the government have stressed that there is a need to develop this type of research and to be more precise in conducting the research (Islamicurbanheritage.org.sa, n.d.; Mas.gov.sa, n.d.; Okaz, 2014; Amin, 2015; Al-Tayar, 2016; Spa.gov.sa, 2017). Therefore, as noted by Creswell and Creswell (2018), integrating quantitative and qualitative methods results in a detailed and in-depth picture of the research object.

A socio-ecological framework is used to understand and explain the mixed methods research with regard to its interactions and multiple relationships (Clark and Ivankova, 2015). Furthermore, the socio-ecological model is defined by Clark and Ivankova (2015, pp.4) as *“a conceptual framework that explains the dynamic interrelations that exist among various individual and environmental factors and forms the basis for our*

conceptual framework for the field of mixed method research". It consists of three main levels: research process, mixed methods research content and mixed methods research contexts, as shown in Figure 4-2.

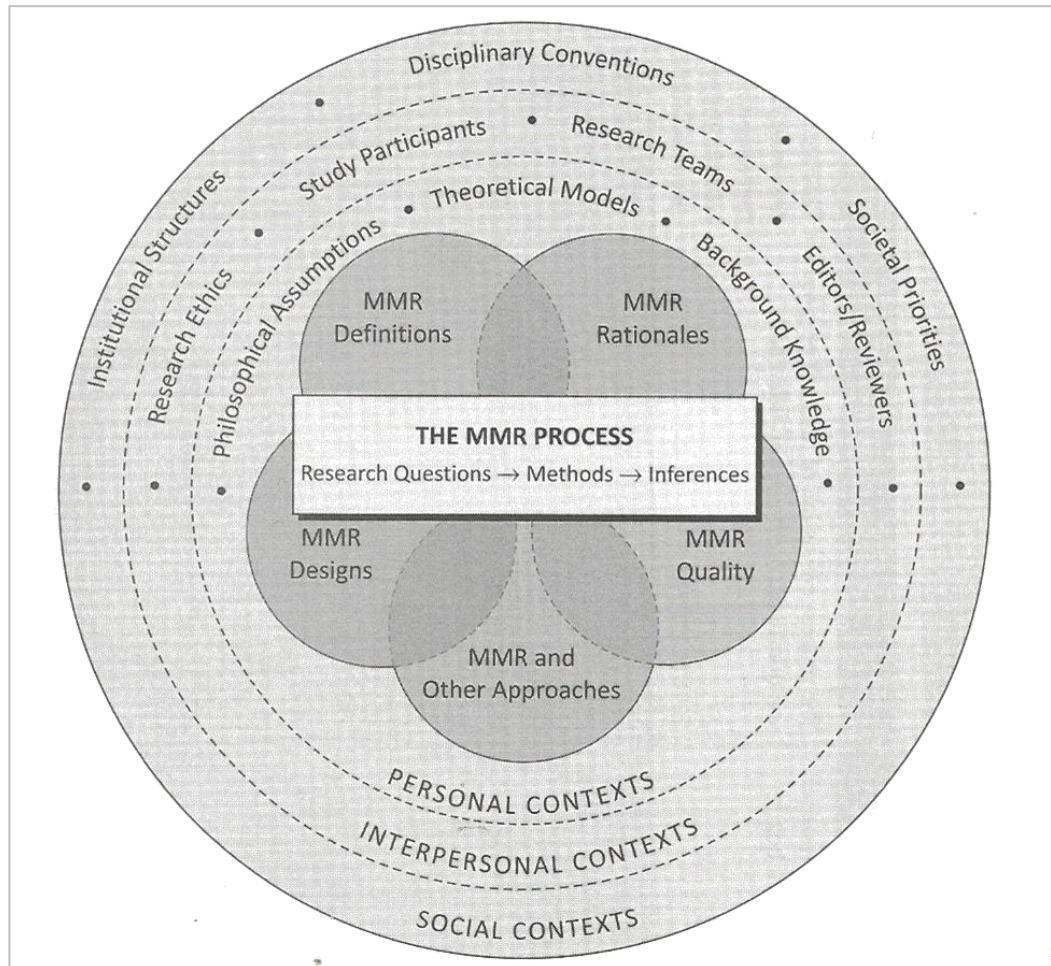


Figure 4-2: The socio-ecological framework for the field of mixed methods research. Source: Clark and Ivankova (2015).

Generally, according to Miles and Huberman (1994, p.18) as cited by Hamed (2016), “a research methodological framework as a process explains either graphically, or in narrative form, the main things to be studied ... the key factors, concepts or variables and the presumed relationship among them”. The integration of qualitative and

quantitative methods in this research to produce the final framework is clearly presented in Figure 4-3.

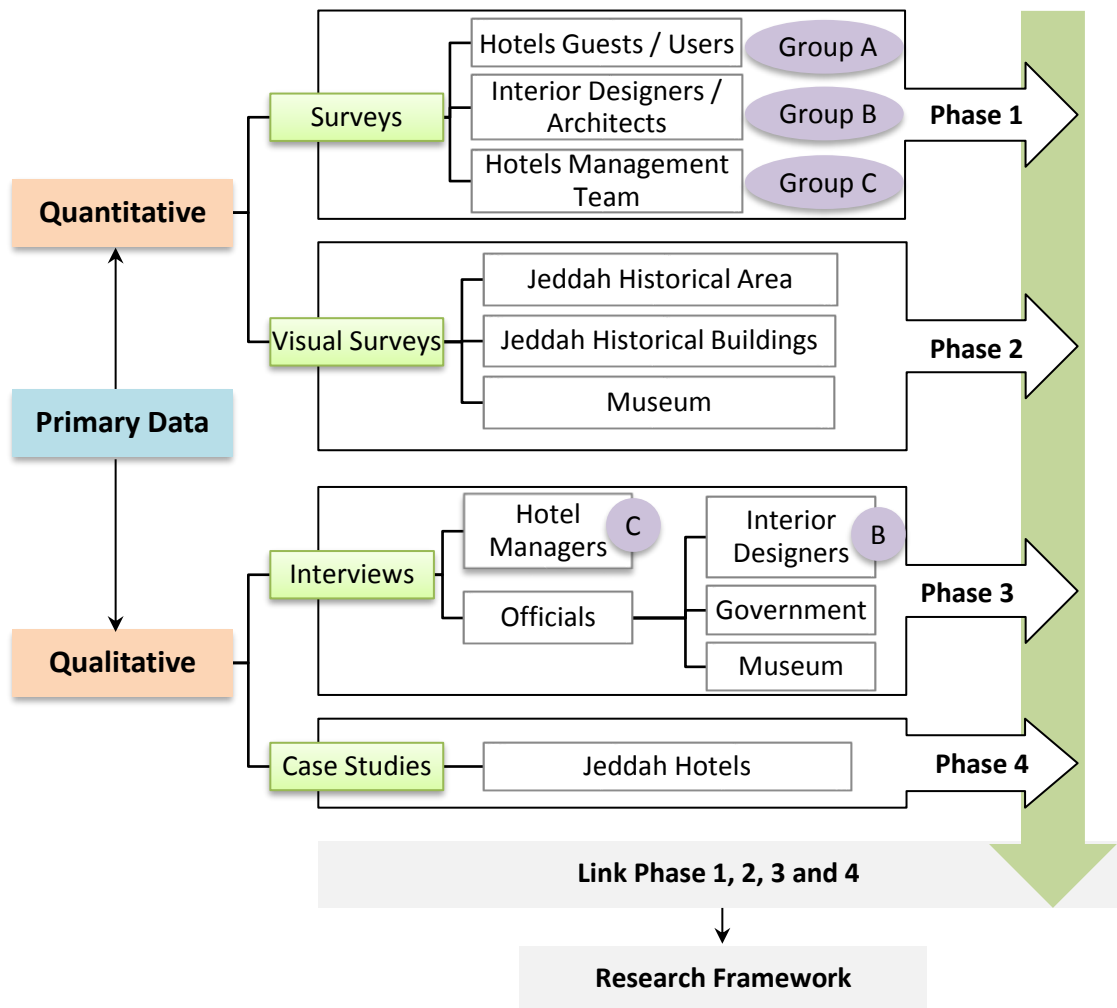


Figure 4-3: The integration of qualitative and quantitative methods. Source: Author.

The major reasons for selecting a mixed methods approach in this research will now be further clarified. Firstly, this research focused on exploring the background and preferences of the target groups (hotel visitors and guests; interior designers and architects; hotel managers) regarding the use of heritage elements in contemporary hotels. The quantitative approach was used to gather important information and investigate multiple facts that determined the target groups' preferences and desires regarding heritage. Secondly, this research also explored and visually surveyed heritage elements, heritage buildings, historical areas and heritage museums to collect the most

important heritage features and the main architectural elements that characterize them, due to a lack of reliable references on these heritage elements and features. Therefore, the quantitative method used visual surveys. Thirdly, the use of heritage elements in Saudi Arabia's hotels is somewhat new and complex, and not enough information or sufficient sources are available about the use of heritage in hotels. Therefore, a qualitative approach was used to gather information from both hotel managers and officials by conducting interviews with them. Therefore, in this qualitative study, the focus was on covering the subject in greater depth rather than just superficially. Finally, the research focused on understanding the current situation of tourist hotels in Jeddah by conducting a qualitative case study and trying to determine the contribution of heritage in hotels from the point of view of hotel managers in fulfilling the desires of the government, hotel visitors and hotel owners.

This mixed methods research consists of six phases, which are illustrated in Figure 4-4; section 4.4 discusses the socio-ecological framework in detail.

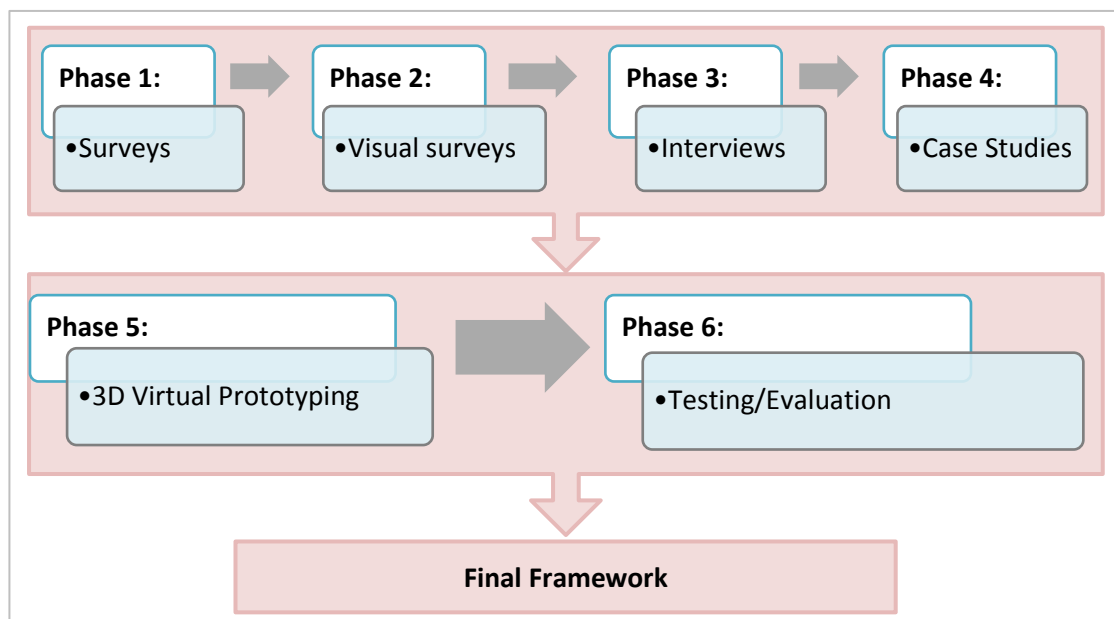


Figure 4-4: Research methodology stages. Source: Author.

4.4 The Socio-Ecological Framework (Conceptual Framework)

4.4.1 Mixed Methods Research Process

The process of undertaking mixed methods research involves first establishing which methods are going to be used to address the research question; it can then be established whether to use a quantitative method first and then a qualitative method, or whether to integrate both methods (Simpson, 2011). Teddlie and Tashakkori (2009) as cited by Clark and Ivankova (2015) explain that the mixed methods research process has three phases: conceptualization, experiential and inferential phases. This process can be defined as follows:

“A process of research where researchers integrate quantitative and qualitative methods of data collection and analysis to best understand a research purpose. It is the core of mixed methods research practice” (Clark and Ivankova, 2015, p. 32).

Table 4-3 describes the mixed methods approaches used in different stages of the research study in order to answer the research questions, while Figure 4-5 illustrates these stages as components of the mixed methods process.

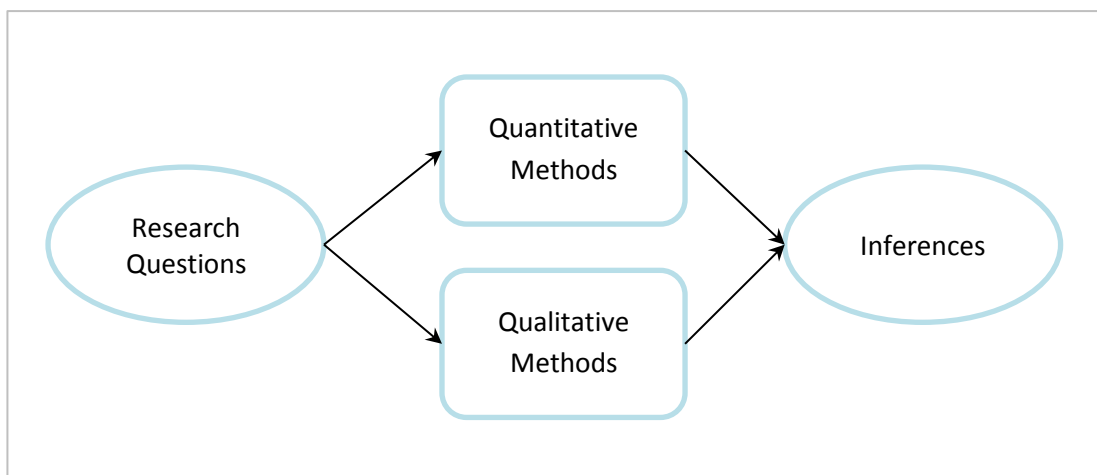


Figure 4-5: Components of the mixed methods research process. Source: Modified from Clark and Ivankova (2015); chart by Author.

Research Questions	Stage	Mixed Methods Approach	Data Analysis	Presentation of Research Outcomes
1) The contribution of the contemporary design of hotels to enhance a sense of traditional identity	1	- Surveys with hotel users/interior designers/hotel management team	- Common needs - Statistical and descriptive analysis	- Present options for contemporary heritage design according to the different criteria collected -Target users' needs
2) The traditional values of Saudi buildings	Pre-stage	- Literature review	- Synthesize information/systematic review	Develop a knowledge base
	2	- Visual surveys of Jeddah historical area, historical buildings and museum	- Descriptive analysis - Common heritage elements	- Overview of the historical and heritage area and buildings - Confirm the accuracy of using heritage elements and motifs - Verify the function of each heritage element - Develop the most accurate heritage element
	3	- Interview with government officials	- The range of perspectives	Beneficial impact on many categories: cultural, heritage, economic, social
3) Changing design identity in the Gulf region as a consequence of globalization	Pre-stage	- Literature review	- Synthesize information/systematic review	Develop a knowledge base
	3	- Interviews with interior designers and government officials	- Thematic analysis	- Beneficial impact on many categories: cultural, heritage, economic, social, functional, aesthetics - Compare and contrast the customers' needs with designers; and hoteliers' views
	4	- Case studies of Jeddah hotels	- Descriptive analysis - Identify changes in hotels over time	-Comparing the hotels' interior design in different periods -Development of in-depth description and analysis
4) The current situation regarding the interior design of hotels in the region	Pre-stage	- Literature review	- Synthesize information/systematic review	Develop a knowledge base
	3	- Interviews with hotel managers and officials	- Thematic analysis	- Beneficial impact on many categories: cultural, heritage, economic, social, functional, aesthetics
5) The components of the hotels, and how they contribute to enhancing national identity	3	- Interviews with hotel managers	- Thematic analysis	- Understanding the principle of hotel design - Knowing about development in hotel design
	4	- Case studies of Jeddah hotels	- Identify hotel components - The range of perspectives	- Understanding the essence of interior hotel design - Development of in-depth description and analysis

Table 4-3: Answering the research questions by using a mixed methods approach. Source: Author.

4.4.2 Methodological Context

4.4.2.1 Perspectives on Defining Mixed Methods Research

It is very important to define mixed methods research because the available definitions differ and affect the application of mixed research methods to answer a research question. It is important to choose the right methods from different perspectives such as *“a methodology, as a philosophy, and/or as community of research practice”*, and thus clarify the research inferences more accurately (Clark and Ivankova, 2015, p.60). Many researchers have relied on the common perspective of mixing quantitative and qualitative methods, such as Matthews and Ross (2010), Bryman (2015), and Creswell and Creswell (2018). A second perspective in relation to defining mixed methods research concerns the research philosophy, as discussed in section 4.2, and concerns understanding the nature of the research object and knowledge. The third perspective for defining mixed methods research concerns working in a community of research practice, which consists of a group of scientists and researchers working as a team specializing in quantitative research with people who specialize in qualitative research in mixed methods research (Clark and Ivankova, 2015).

In this research, the research philosophy and integration of methods are the two perspectives used to define the mixed methods of this research. As the researcher did not work with other people as part of a team or specialize in quantitative or qualitative research, this research is not classified as a community of research practice.

4.4.2.2 Research Rationale for the Adopted Mixed Methods

Mixed methods research that combines quantitative and qualitative methods elicits and presents different points of view to answer the research questions. As mentioned previously, the enquiry mode and mixed methods approach were adopted as appropriate for this type of research. The research aligns with arguments made by Bryman (2012) and Clark and Ivankova (2015) concerning the rationale and benefits deriving from the use of mixed methods, as highlighted in Table 4-4.

Complementarity	- Quantitative and qualitative methods are integrated to obtain more complete results and enable researchers to obtain a better understanding. <i>“It implies that the gaps left by one method can be filled by another one”</i> (Bryman, 2012, p.644). - <i>“To enhance the strengths and minimize the weakness of individual methods”</i> (Mayoh and Onwuegbuzie, 2015, p.91).
Credibility	Both approaches enhance the research and make it more believable.
Different research questions	The combination of both methods responds to different and several questions in the research.
Diversity of views	Data are collected using both methods to gain access to different perspectives from participants and to explore these more accurately.
Instrument development	Seeks to use both methods to obtain more accurate results, by first using the quantitative method and then explore, explain, and develop more detailed information from the data using the qualitative method, or vice versa. Both types complement each other: <i>“to help use the results of one method to enhance another”</i> (Mayoh and Onwuegbuzie, 2015, pp.91–92).
Offsetting strengths and weaknesses	The combination of mixed methods is effective because each method has its own limitations, strong points and weak points. Thus, the weaknesses of one approach can be compensated for by the strengths of another to obtain more accurate results.
Triangulation	- <i>“An argument for using mixed methods to obtain more valid conclusions about a phenomenon by directly comparing the results obtained from quantitative methods to those obtained from qualitative methods for convergence and divergence”</i> (Clark and Ivankova, 2015, p.81). - <i>“To increase the validity of data and minimize bias”</i> (Mayoh and Onwuegbuzie, 2015, p.91).
Utility	More beneficial to the researchers.

Table 4-4: Rationale of mixed methods research. Source: Adopted with modification from Bryman (2012); Clark and Ivankova (2015); Mayoh and Onwuegbuzie (2015). Table by the Author.

Many specific factors motivated the researcher to choose the main mixed methods approach in this research to solve the research problem and purposes. Firstly, the researcher wanted to explore the possibility and the acceptance of using heritage elements in contemporary hotels via multiple approaches, obtaining quantitative and qualitative data to offset the strengths and weaknesses of using only one method. Secondly, using mixed methods helped to illustrate the diversity between the

stakeholders (hotel managers, interior designers and hotel users) of the research and to show their different perspectives. Thirdly, the differences in the research questions required the use of mixed methods to achieve rationality in the research. It was appropriate to address each research question with a qualitative or quantitative approach rather than using a single method that would not have been able to address the research questions effectively. Finally, the credibility and complementarity of using mixed methods enables a better understanding of the research object to be obtained and fills the gaps in knowledge.

4.4.2.3 Mixed Methods Research Designs

This section describes the mixed methods research design that was adopted and justifies its selection over other possible designs. This research touches upon the cultural heritage aspects of Jeddah's historical buildings and how this is reflected in contemporary tourist hotels. For this reason, a mixed methods design and linked it with all stakeholders, end users and study area, was explored in order to select the appropriate research design for this study. The research design included quantitative and qualitative methods: surveys, visual surveys, interviews and case studies.

As explained by Clark and Ivankova (2015), a mixed methods design assists the researcher in answering the research questions and achieving the research purpose. Thus, choosing the appropriate mixed methods design is a very important consideration in mixed methods research. Bryman (2015), Clark and Ivankova (2015), and Creswell and Creswell (2018), and many other researchers, have noted and adopted several directions to research design.

Three basic types of mixed methods design have been identified by many authors (e.g. Creswell and Plano Clark, 2007; Bryman, 2015; Clark and Ivankova, 2015; Mayoh and Onwuegbuzie, 2015; and Creswell and Creswell, 2018). Some designs are named differently from author to author, but they all have the same purpose (see Figure 4-6). The three designs are as follows:

The first type is variously named as merge design, convergent parallel design, concurrent design, triangulation design or equal-status design. It involves conducting the quantitative and qualitative methods, analysing the findings separately, and then comparing or merging the findings to produce the final results (Creswell and Plano Clark, 2007; Bryman, 2015; Clark and Ivankova, 2015; and Creswell and Creswell, 2018). As stated by Creswell and Plano Clark (2007), this type is a common type for researchers due to its capability of producing the best understanding of the research problem and addressing the main purpose by obtaining “*different but complementary data on the same topic*” (Morse, 1991, as cited by Creswell and Plano Clark, 2007, p.62). Both quantitative and qualitative methods have the same priority in this type of design, as noted by Clark and Ivankova (2015).

The second type is sequential design or connect-the-data design, which explains the relationship between the qualitative and quantitative methods in terms of the initial sequencing of methods, which depends on the study focus (Creswell and Plano Clark, 2007; Bryman, 2015; Clark and Ivankova, 2015; and Creswell and Creswell, 2018). This design is split into two parts: exploratory and explanatory design. Exploratory design, which Mayoh and Onwuegbuzie term as qualitative dominant, depends on starting with the qualitative method and following this up with the quantitative method (Clark and Ivankova, 2015; Creswell and Creswell, 2018). This design aims to explore the research subject in more detail in the quantitative phase after beginning with a qualitative phase; the hypothesis can be tested in the second phase (Bryman, 2015). Regarding explanatory sequential design, Bryman (2015), and Creswell and Creswell (2018) clarify that this is the opposite to the previously mentioned type, as it starts with a strong quantitative method followed by application of a qualitative method to explain the findings of the quantitative method in more detail. It helps the researchers to determine the type of participants and type of questions. This design is termed by Mayoh and Onwuegbuzie (2015) as quantitative dominant.

Finally, in embedded design one method of data collection is viewed as secondary in the main part of the study (Creswell and Plano Clark, 2007; Bryman, 2015). For example, if

the quantitative method is essential to the study, then the qualitative method becomes secondary and complementary to the quantitative method, or vice versa.

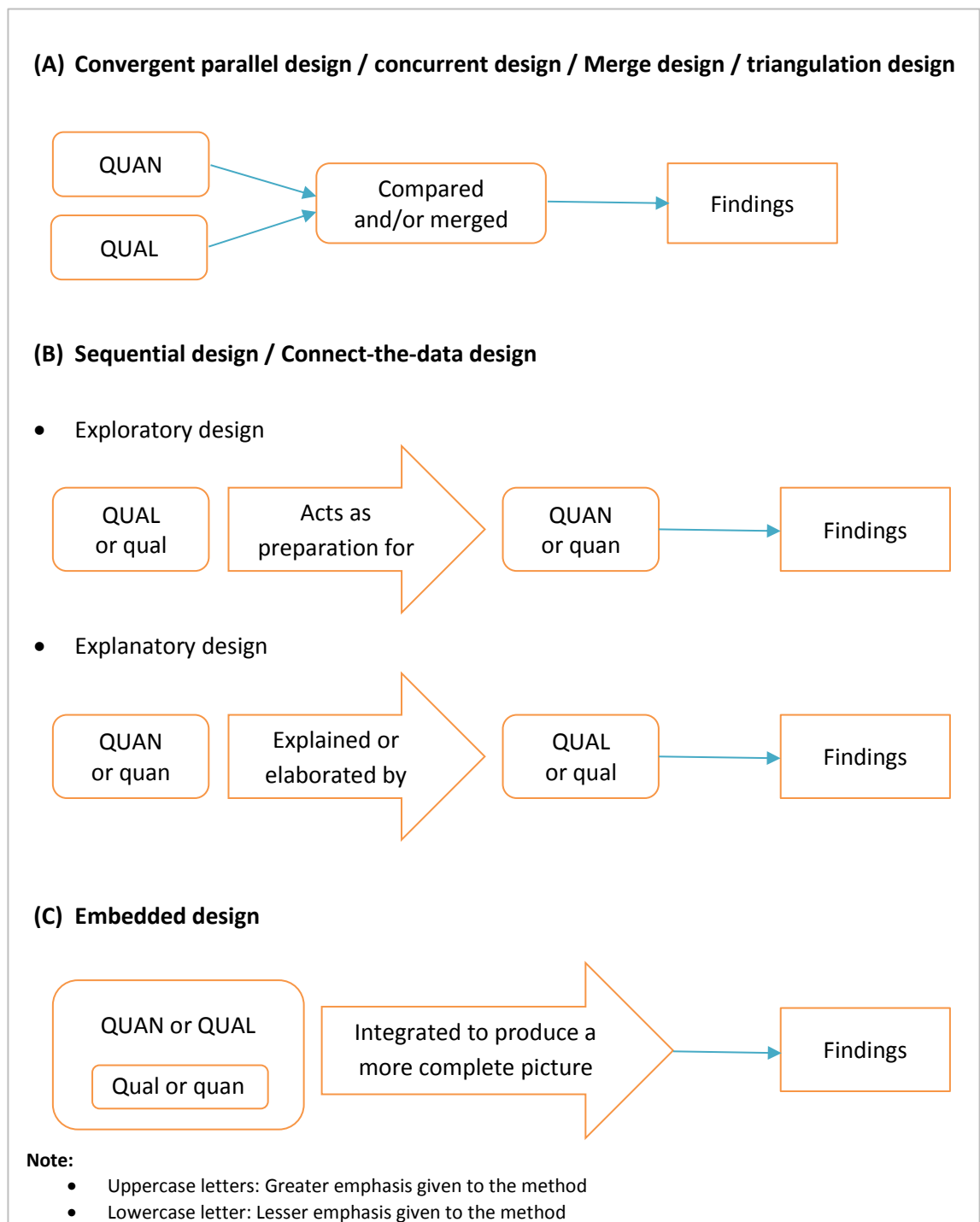


Figure 4-6: Mixed methods designs. Source: Bryman (2015), modified by the Author.

This mixed methods study will address the production of a framework for interior designers to support the effective integration of traditional heritage motifs and elements in contemporary hotels. The mixed methods design adopted in this current research is the first type of triangulation design, which involves collecting different data which complement each other on the same topic (see Figure 4-7). In this research, the quantitative instrument of surveys was used to obtain quantitative results, with later visual surveys of the heritage buildings in Jeddah. This was used to ascertain the end users' interest in using heritage elements in contemporary hotels and to collect information about Jeddah's heritage, elements and motifs. This information helped in predicting whether these elements and motifs will have a positive influence on the implementation of heritage elements in contemporary hotels in Jeddah, Saudi Arabia. Concurrent with this data collection, qualitative data were also collected to elicit perspectives on the possibility of using heritage elements and motifs in the interior design of contemporary heritage hotels. Interviews were conducted with officials and hotel managers and case studies were conducted on Jeddah hotels. The main reason for choosing this mixed methodological design was to elicit in-depth information via both quantitative and qualitative methods, in order to produce a better understanding of the research problem and to produce a well-validated conclusion. In addition, the researcher wanted to preserve time, cost and effort by collecting and analysing both types of data together without waiting for the final results of one method, especially since the study is about Jeddah city in Saudi Arabia and the researcher is resident in the United Kingdom.

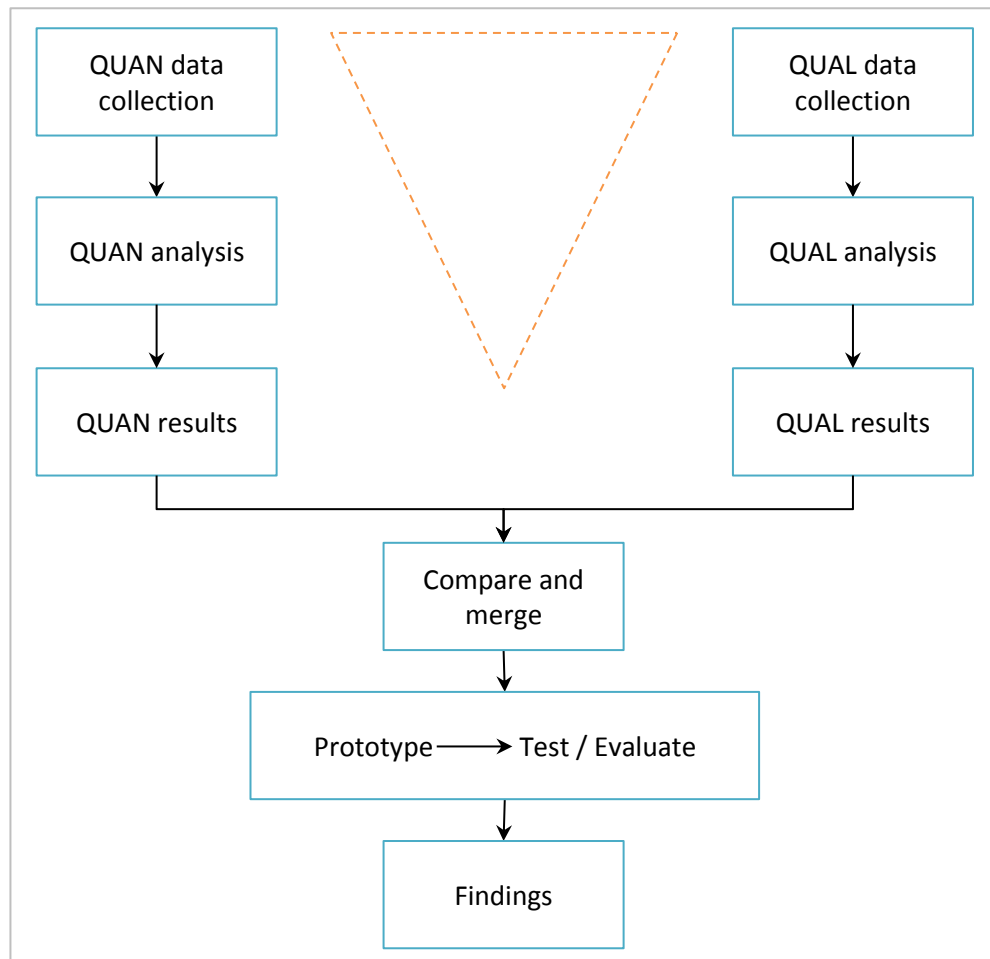


Figure 4-7: Mixed methods research design. Source: Author.

4.4.2.4 Mixed Methods Research Quality

The aim of assessing mixed methods research quality is to establish the validity of the accuracy of the methodological procedure used in the study (Clark and Ivankova, 2015). As Maxwell and Mittapalli (2010) explain, assessing research quality in mixed methods research differs in terms of the used criteria, which are influenced by the researcher’s philosophical views in quantitative and qualitative research. Clark and Ivankova (2015) note that quality standards in mixed methods research play an important role. Their absence could affect the research results, which could lead to erroneous conclusions and the reduced credibility of the research results. Many scholars have agreed on differentiating between the quality assessment criteria of quantitative and qualitative approaches (Creswell, 2003; Creswell and Plano Clark, 2007; Kumar, 2014; Bryman,

2015; Clark and Ivankova, 2015). The assessment of the quality of quantitative research is often based on the assessment of validity and reliability through the use of statistical procedures, selecting the appropriate research design to collect and analyse the data, and thus obtaining the appropriate results to answer the research questions. Regarding the qualitative approach, the assessment of quality depends on the accuracy of the results, credibility, and compatibility with the participants' views in the research. Bryman (2015) and Clark and Ivankova (2015) conclude that quality standards in mixed research must be based on several key indicators:

- The design of mixed methods research should be appropriate to answer the research questions and understand the research problem.
- The design of the research should be accurate and integrated into all stages of research, beginning with sampling and collecting the information, and ending with the analysis stage, with justification for each stage, and thus integration of the results.
- Clear reasons and rationale for using mixed methods should be provided to establish a strong relationship between the research questions and methods.
- The research design should be consistent and integrated between the qualitative and quantitative approaches; the two approaches should relate to each other to obtain a better understanding of the research problem.
- There should be a sufficient and comprehensive analysis to answer the research questions without affecting the quality of the final results.

The current research focuses on how to use heritage elements in the interior design of contemporary hotels. After conducting the literature review for this research project, a preliminary mixed methods approach was adopted to obtain sufficient data to cover the gaps of the different approaches, to address the research objectives and increase the validity of the quantitative results, and to conduct research in a more in-depth and detailed manner.

The researcher used a triangulation design in the mixed methods approach, through using different methods on the same subject of study. This contributes to gaining an understanding of the research problem and proving its validity, as confirmed by Curry and Nunez-Smith (2015) as cited by Clark and Ivankova (2015). Moreover, having a

greater level of similarity in the results means that the research is characterized by a higher level of accuracy and reliability (Kumar, 2014).

4.4.2.5 Personal, Interpersonal and Social Contexts of Mixed Methods Research

The socio-ecological framework of this mixed methods research, as discussed in section 4.3, refers to three outer layers that represent different fields and constitute the mixed methods in an integrated manner. These layers represent the personal, interpersonal and social contexts; each of these contexts is influenced and linked to the others.

Firstly, the personal context depends on the researcher's philosophical assumptions and basic knowledge which directly affect the research and the chosen mixed methods (Clark and Ivankova, 2015). In this research, the philosophical and rational assumptions which have been explained and detailed in the previous sections provide the basis for applying the mixed methods in this research and of determining the approach used. Background knowledge concerns anything related to the researcher such as his or her personal experiences and knowledge. The researcher has completed different courses provided and arranged by the doctoral college at De Montfort University. These courses and experiences have helped the researcher to interact with other scholars and academics, learn from other people's presentations, and to discover the latest knowledge in this field. Regarding the heritage subject, the researcher has had an interest in this topic for a considerable period of time, starting with experiences from previous design work where the idea and concept of heritage was not clear when dealing with customers. In addition, the researcher previously conducted a master's project on "The ability to display architectural heritage digitally using virtual reality technology (Unity 3D) in a historical site in Jeddah-Saudi Arabia". All of these factors are related and affected the personal context to promote the selection of mixed methods in this research.

Secondly, the interpersonal context shapes the second layer in the socio-ecological framework, and requires interaction in different relationships between participants in the mixed methods studies. Therefore, it is important to understand ethics when dealing

with participants and to think about their needs, obtain prior consent, maintain their privacy and not reveal their identity, as well as protect them from harm (Clark and Ivankova, 2015; David and Sutton, 2011). The researcher will clarify the ethics and procedures of dealing with the participants in section 4.9 of this chapter.

Finally, the outer layer, the social context, involves working in a particular environment that forms the social context of the research, which includes the institutional structure, disciplinary conventions and societal priorities (Clark and Ivankova, 2015). The heritage elements in this research are largely related to the social context. This is illustrated by the vision and objectives of the Kingdom of Saudi Arabia through the reports on the importance of preserving heritage, values and civilization (SCTH.GOV.SA, 2015, 'Vision and mission'). For example, the Saudi Commission for Tourism and National Heritage in Saudi Arabia incorporated heritage within its objectives and vision. The SCTNH called for research and reports related to heritage and archaeology in Saudi Arabia, as well as paying attention to the tourism sector in order to understand and activate its contribution to cultural, economic and social development (ibid). The SCTNH mission also calls for heritage to be preserved "in light of its values and its distinctive components in developing balanced and sustainable tourism" through a partnership between the public and private sectors (SCTH.GOV.SA, 2015, 'Incorporation and objectives'). The public sector undertakes the task of planning and providing the necessary information, studies and research to be implemented through the private sector and maintaining its quality, all within the framework of preserving the environment and originality that characterizes the Kingdom (ibid). Also, since the researcher is the recipient of a scholarship and is sponsored by the governmental institution of King Abdulaziz University, this research aims to relate to society and heritage in a contemporary way, to determine the choices of heritage elements and the possibility of applying these in contemporary hotels. Therefore, the Kingdom's objectives and the SCTNH goals were merged with the researcher's aim and objectives, taking into account the views of different stakeholders. This research covers a range of groups that the researcher engages with from the public sector such as the SCTNH and heritage officials, as well as stakeholders from the private sector such as hotels, hotel

managers and interior designers. All of the previously mentioned layers are affected, influenced and directly associated with the societal context, and thus affect the methodological decisions of the research. Therefore, the mixed methods need to be presented in a logical and clear manner for all the research topics.

4.5 Choice of Method/Research Methodological Approach

This section clearly describes the quantitative and qualitative methods used in this research, followed by the design details of each method in section 4.6. In addition, justifications and sources about the selected methods are provided in this section. Moreover, unused methods in this research and the reasons behind this are clarified in section 4.5.2. Finally, all of the selected and rejected methods are presented, based on the relevance to the research idea and objectives, taking into account the timeframe of the research.

4.5.1 Selected Research Methods

As explained in sections 4.2, 4.3 and 4.4, a mixed methods approach combining quantitative and qualitative methods was used to answer the research questions presented in section 4.4.1. According to the main research objectives described in Chapter One, section 1.4, this study targets several different areas which require the application of mixed methods to achieve the research aim and objectives.

Table 4-5 below shows how the research aim and objectives were achieved by using a mixed methods approach to answer the research questions. The quantitative and qualitative design, data collection and analysis are explained in section 4.6 and Chapter Five.

Objective	Chapter	Method Used	
1. To find out information about the hotels in Jeddah and the contemporary hotels that use/adopt cultural heritage motifs/elements around the world.	2 3 4 5	Secondary research and qualitative method	<ul style="list-style-type: none"> - Literature review - Interviews - Case study
2. To identify appropriate cultural heritage elements in historic buildings in Jeddah that create values for the interior design of hotels.	2 3 4 5	Secondary research and quantitative method	<ul style="list-style-type: none"> - Literature review - Visual surveys
3. To explore the existing guides for the design of cultural heritage hotels and to investigate how and if heritage components could be incorporated into the designs of tourist hotels (new build), the activities of the hotel, and the events occurring within the hotel. This is to determine whether this can enhance the experience of users, providing them with an understanding of the meanings of Arab traditions, creating mutually supportive links between heritage and design.	2 3 4 5	Secondary research, qualitative method and quantitative method	<ul style="list-style-type: none"> - Literature review - Interviews - Surveys
4. To validate the findings to improve contemporary hotels' performance in the use of heritage elements. This will be achieved by promoting sustainable heritage in hotel design through 3D digital modelling to produce a 2D representation for evaluation of the findings.	6	Qualitative data	Testing and evaluation through interviews
5. To produce a framework for the direction of design approaches that can imbue the hotels (and therefore the city) with a unique character (based on its heritage), and to provide an appropriate cultural context for guests to enjoy. In reference to Jeddah case study and the focus on hotels lobbies within that study.	6	The outcome from secondary and primary data	

Table 4-5: The research methods used to fulfil the research objectives. Source: Author.

The previous research in the design field over the last decade has helped to raise the profile of the selected mixed methods, resulting in their selection in the current research. Obtaining a general overview of the previous research studies and identifying the methods used in each research study helped to justify the design followed by the researcher and provide a philosophical basis for the use of this mixed methods approach (Creswell and Plano Clark, 2011). Table 4-6 shows some of these research studies and the methods used to obtain their results, taking into account the research problem, questions and aims. These previous research studies focused on heritage in general or on designing hotels and did not focus exactly on using heritage elements in the interior design of hotels; this has created a gap in the available knowledge that this research study attempts to fill. Therefore, all available research related to heritage and hotel design has been reviewed, as well as the use of mixed methods in this research, in order to form more valid conclusions.

Methods Researchers	Research Area	Case Studies	Questionnaire/Survey	Interview	Focus Group	Sampling Techniques	Observation/Visual Surveys	Visual Data	Actual Prototype	Virtual Prototype	Computer Simulation	Graphical Simulation	Site Experimentation	Documents	Total Number
HASSANIEN (2003)	Hospitality	✓	✓	✓											3
THAPA (2007)	Hotel design		✓				✓	✓							3
MOHSEN (2010)	Management culture in hotels	✓		✓											2
ABD ELGHANI (2012)	Heritage and hospitality		✓	✓	✓		✓						✓		5
MARMION (2012)	Heritage meaning and value				✓										1
BISHOP (2014)	Post-war cultural heritage	✓		✓			✓								3
ALFAKHRI (2015)	Hotel interior design			✓											1
ALSHAIBANI (2015)	Service quality in hospitality		✓	✓											2
ALSHELIBY (2015)	Traditional identity	✓	✓	✓			✓	✓						✓	6
ALISMAIL (2016)	Employment in hotels	✓	✓	✓											3
DASKALAKI (2016)	Customer service in hotels			✓			✓								2
ALMERBATI (2016)	Mashrabiya heritage	✓	✓	✓	✓				✓	✓		✓	✓		8
KICHUK (2017)	Talent management hotels	✓		✓											2
AL-KHAFAJI (2018)	Cultural heritage		✓	✓	✓										3
AZHAR (2018)	Localization in hotels		✓	✓											2
Adopted Methods		✓	✓	✓			✓			✓					5

Table 4-6: The previous key researchers and their adopted methods. Source: Author.

After conducting a literature review and considering the context area, the mixed methods methodology was used as mentioned previously (combining qualitative and quantitative approaches) to address the research questions, aim and objectives of this study. The researcher attended several training courses and workshops on using associated methods such as statistics in quantitative research, introduction to quantitative data analysis using SPSS, introduction to NVivo for qualitative data analysis and NVivo for qualitative data analysis to increase her knowledge and intellectual ability. Nevertheless, the researcher found that there are difficulties in using SPSS: the SPSS software is complicated, requires time to learn, follow up, implement and use with expertise. The researcher lacked experience, which would have led to her asking for advice and help from experts all the time, and this was not available to the researcher. To save time, effort and cost, due to having three groups in the survey to analyse, the researcher decided to use Microsoft Excel in coding and analysing the quantitative data (see Appendix M). This was simpler to use and the researcher had a good level of experience in using this software program. In supporting of this, David and Sutton (2011) and Kumar (2014) recommend the possibility of using more basic analysis techniques in analysing quantitative data, such as using Microsoft Excel's pivot tables, tables and charts on data consisting of a reasonably small number of respondents.

The mixed methods research was carried out initially in four main phases as discussed in section 4.3: (1) a survey targeting three groups (hotel guests and users/interior designers and architects/hotel management team); (2) visual surveys of the Jeddah historical area and buildings; (3) interviews with two groups (hotel managers/officials); and (4) case studies about Jeddah hotels. Each method will be clarified in the following sections on the research design (Table 4-7 provides further description of each adopted method, including the method of data collection, the target respondents and the aim of each method). Moreover, Table 4-7 provides more details of each adopted method and the sample size. Choosing the right sample size in mixed methods research is always complex, and differs from single-method research (Onwuegbuzie and Collins, 2007). The selected sample size of each method will be clarified in sections 4.7.1.7 and 4.8.1.5, and in Chapter Five.

Furthermore, each selected method has different advantages. Firstly, the survey aimed to obtain information on end users' interests and views about the impact of using heritage elements in contemporary hotels. Using a survey to collect quantitative data is less expensive than other methods and saves the researcher effort and time, enabling a large sample size to be studied (Kumar, 2014). Also, using an online survey instead of face-to-face delivery saves much effort and time, due to having a variety of ready-made survey designs and multiple question types to choose from (Bryman, 2015).

Secondly, the aim of conducting visual survey of the heritage elements and historical buildings in Jeddah was to obtain the necessary information about heritage elements; this information cannot be obtained through interviews or human research surveys. However, recording this information by taking photographs or making notes made it easy for the researcher to analyse this data and draw conclusions (Kumar, 2014).

Thirdly, the aim of conducting interviews in this research was to obtain in-depth information about hotel managers and officials' concerns about using heritage elements in contemporary hotels. Consequently, the advantages of using this method are that it provides deeper insights into the participants' views about an issue or phenomenon, in order to fulfill the research objectives and achieve the research aim (Kumar, 2014 and Bryman, 2015).

Finally, the aim of conducting case studies in this research was to examine the heritage designs/aspects of different hotels in Jeddah. Accordingly, the major advantages of this method are that it provides in-depth information, enabling an understanding to be reached of the strengths and weaknesses of each case (Gomm, Hammersley and Foster, 2000; Bryman, 2015).

Due to each selected method having certain advantages, it offers an opportunity to develop a better understanding of the research object and to fill the gaps in the research literature.

Research Methods		Aim	Data Collection Method	Targeting	Code	Sample Size Details		Nationality and Study Location				
								Saudi	Non-Saudi			
Quantitative	Surveys	To obtain information on end users' interests about using heritage elements in contemporary hotels	- Structured - Online	Hotel guests and users	S1	141	180	185	131	10		
				Interior designers/architects	S2	33			8	25		
				Hotel management team	S3	6			1	5		
	Visual surveys	Collecting information about Jeddah's heritage	- Site visits - Taking photos - Building plans. - Writing field visit reports	Jeddah historical area in general, including facades, neighbourhoods and markets	O1	1	5		Jeddah			
				Nassif house	O2	1						
				Al-Matbouli house	O3	1						
Imam Shafi'i mosque				O4	1							
			International Taibat Museum	O5	1							
Qualitative	Interviews	To find out the hotel managers and officials' concerns about using heritage elements in contemporary hotels and to compare their opinions with the survey results	- Semi-structured - Face-to-face	Hotel managers	I-H	4	10	14	3	1		
				Officials (I-O)	Interior designers	I-O-IN			6	3	3	0
					Government officials	I-O-G			2	2	0	
					Museum officials	I-O-M			1	0	1	
	Case studies	To examine the cultural and heritage designs/aspects of different hotels in Jeddah	- Site visits - Interviews - Taking photos - Floor and furniture plans - Fill in checklist	Assila Rocco Forte Hotel	CSH1	1	4		Jeddah			
				Al-Bilad Hotel	CSH2	1						
Casablanca Grand Hotel				CSH3	1							
Elaf Red Sea Hotel				CSH4	1							
Total						199		148	42			

Table 4-7: Details of the sample size of the selected research methods. Source: Author.

4.5.2 Rejected Research Methods

Other methods were not adopted in this research, such as the Delphi method and focus groups. The Delphi method usually targets experts through repeated interviews or questionnaires to solve a particular problem (Porta, 2014). However, this type of method was not used because of the difficulty in finding available experts in hotels such as designers or hotel managers who were willing to take part in repeated interviews due to their busy schedules; it would have been time-consuming to conduct more than two interviews with every expert.

Similarly, the option of using a focus group as a method was also rejected. A focus group is a discussion and interaction between a group of participants. It involves asking questions to facilitate the interaction between the participants on the subject matter, and also requires the participants to have enough rapport among themselves to be comfortable in sharing their views with each other (Barbour, 2008). At the beginning of this research journey, the researcher was planning to conduct two focus groups with Saudis and non-Saudis to evaluate the final stage of the three 3D modelling prototypes to evaluate the framework. However, this method was unfortunately rejected by the researcher due to the difficulty of gathering all participants in one location at a specific time due to their busy schedules and lifestyles. Additionally, the high cost and time-consuming nature of this method played an important role in the rejection of this method; it could not be applied during the researcher's annual visits to Saudi Arabia and a mutually suitable time to conduct this method could not be agreed upon. Therefore, the researcher decided that it would be preferable to use one-to-one interviews to evaluate the final virtual prototype and to fit in with the participants' time availability and requirements.

Using one method alone would have been insufficient for this research; for that reason, the researcher used the selected quantitative and qualitative methods to collect enough data from all relevant parties in order to understand and answer the research questions.

4.6 Selection of an Appropriate Socio-Ecological Framework

Drawing on the previously presented literature review regarding the methodological approaches discussed by several key researchers and scholars (see section 4.3, 4.4 and 4.5), this section presents and summarizes the application of the socio-ecological framework adopted in this research; it is conceptualized in Figure 4-8. Mayoh and Onwuegbuzie (2015) encourage researchers to be explicit about the research topic, aims and objectives, methodology, philosophical and technical justifications and to be clear about their chosen approach. Therefore, this section of the research aligns each aspect of the quantitative and qualitative methods with the major research aim and objectives of the study with a clear connection to the research philosophy and justification. It helps to advance the field of using heritage elements and motifs in the interior design of contemporary hotels by clarifying the selected method and approach. In the following sections, the researcher describes the concepts, design and aim of the quantitative and qualitative methods, together with information about the research process, in order to produce a clear mixed methods research strategy.

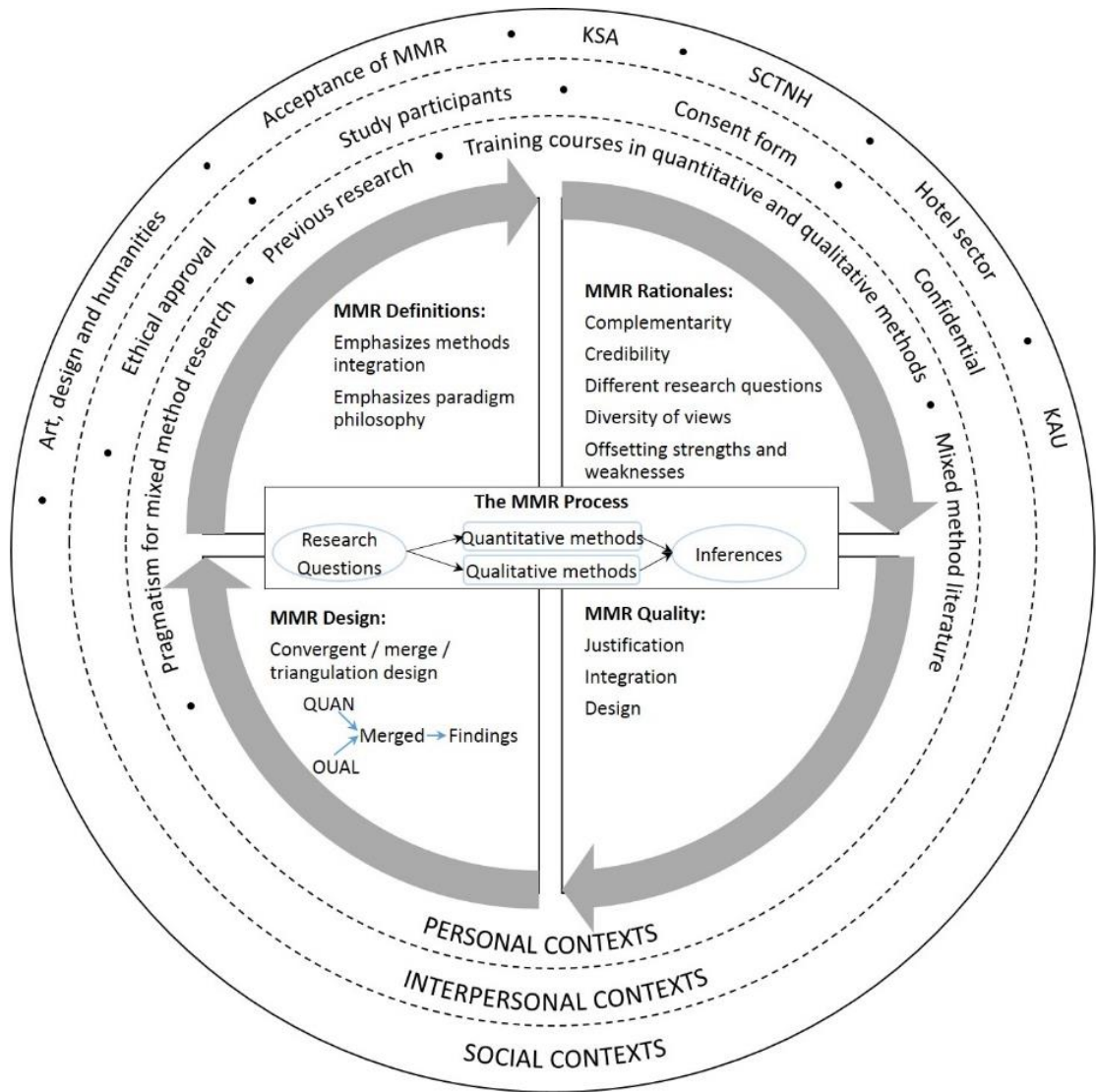


Figure 4-8: The adopted socio-ecological framework for describing the mixed methods research process, content consideration and contexts. Source: Author.

4.7 Quantitative Methods And Analysis

In this section, information will be presented on the quantitative methods applied in this research, including the human research survey and visual survey methods.

Descriptive and statistical analysis were conducted to analyse this type of quantitative data. (Kumar, 2014) categorised descriptive analysis as qualitative data that is part of quantitative research. In addition, tables and diagrams are used to facilitate the description of information, as recommended by Bryman (2015). Also, there is a general rule concerning the sample size in the quantitative method and it depends on the type of relations between the variables: that is, the larger the sample size, the more accurate the results will be (Kumar, 2014).

4.7.1 Surveys

4.7.1.1 Survey Design

The topic of this thesis concerns using heritage elements and heritage motifs within contemporary hotels to improve their cultural identity and to improve the experience of the people using the hotels. The survey is presented in Appendix H. The survey was the first method used to collect primary research data in this research and involved identifying end users' preferences about the use of heritage elements and motifs in hotels. This survey targeted multinational groups by focusing on Jeddah city. Surveys always help to facilitate communication between the researcher and participants (Davies and Hughes, 2014). Structured surveys were conducted in three different phases with three groups: Guests/users, architects/interior designers and hotel managers (Figure 4-9 and Table 4-8). Table 4-8 shows that the survey questions are related to the research objectives and research questions, to enhance the validity of the research.

The flowchart in Figure 4-9 demonstrates that all topics were covered sequentially in the main questionnaire, as suggested by Brace (2013, p.32), who notes that it is better to present the questions *"from most general topics through to the most specific"*. The reason for this is that it is difficult for participants to answer questions directly about the

details of a particular subject, so putting general questions to them first gives them the opportunity to think about their behaviour regarding the subject. Direct thinking about the details of a particular subject may be difficult for them at the beginning and this may be reflected negatively in their response.

To obtain highly reliable data', the survey was divided into non-overlapping sections; each section is a layer and each layer is treated as an independent layer. Consequently, each section of the survey is responded to by a different sample independently. Eventually, all sections are combined to form the total sample. For the purpose of preparing this sampling frame, the survey was divided into three main sections. Each section is described in more detail below:

- The first section of the survey aimed to collect demographic background information about the participants, covering gender for hotel users, level of education for interior designers, hotel type and position for hotel managers and nationality for all participants.
- The second section concentrated on obtaining data about the usual reasons for travelling. It covered the criteria that led the guests to select any hotel from the point of view of visitors and hotel managers. Moreover, it investigated the differences between Saudi and non-Saudi designers and architects in their experiences in the hotel sector and derived information on the hotel owners' priority.
- The third section focused on obtaining data about the perceptions of contemporary heritage hotels by asking the participants about the common styles they prefer and whether they agreed or not with a specific statement about using heritage elements in contemporary hotels, their preferences regarding the adoption of heritage elements in contemporary hotels and their opinions over whether or not they find these elements valuable. It also asked them about the activities that are important to them when they stay in a city hotel, and their opinions about the advantages and the disadvantages of using heritage elements and motifs in a contemporary hotel. The last part of the survey asked the participants about their preferences regarding the interior design elements and locations and for their level of support regarding the idea of using heritage elements and motifs in a contemporary hotel.

The first survey with guests/users (S1) investigated the awareness of heritage hotels as a new sector in Saudi Arabia and clarified the users' acceptance of the idea. The second survey (S2) targeted the architect or interior designer to understand their knowledge about heritage and their preferences to later compare this with the guests/users and hotel managers. The third survey (S3) probed whether the hotel managers know the requirements of the owner and the preferences of customers or visitors, and these preferences were then compared. All survey results helped in setting future forecasts for the contemporary heritage hotel and its users and future design, as analysed in the following sections.

All surveys were distributed online (this is explained in more detail in section 4.7.1.6) and respondents were capable of completing the survey within 7–10 minutes. The surveys included some common questions and some different questions to determine the appropriate questions with both the people who create the environment (architect/interior designer) and the people who use the environment (guests/users and hotel managers).

The surveys included different types of questions (shown in Table 4-9). S1 and S2 used five types of questions: multiple choice, checkboxes, ordinal data, Likert scale and Yes/No questions. S3 used exactly the same types of questions in S1 and S2 together with open-ended questions. The results were analysed using descriptive and statistical analysis to describe the average of some of the data, which will be detailed more in Chapter Five. The descriptive analysis is classified as qualitative data that is part of the quantitative data in the research (Kumar, 2014).

In terms of the validity and reliability of this survey, Cohen, Manion and Morrison (2013) and Bryman (2015) suggest that this involves knowing how well the survey instrument measures and performs its function. This can be achieved through representing the questions clearly by doing pilot testing and having the time to complete the survey, as well as having the correct sample size, which will be detailed more in section 4.7.1.4.

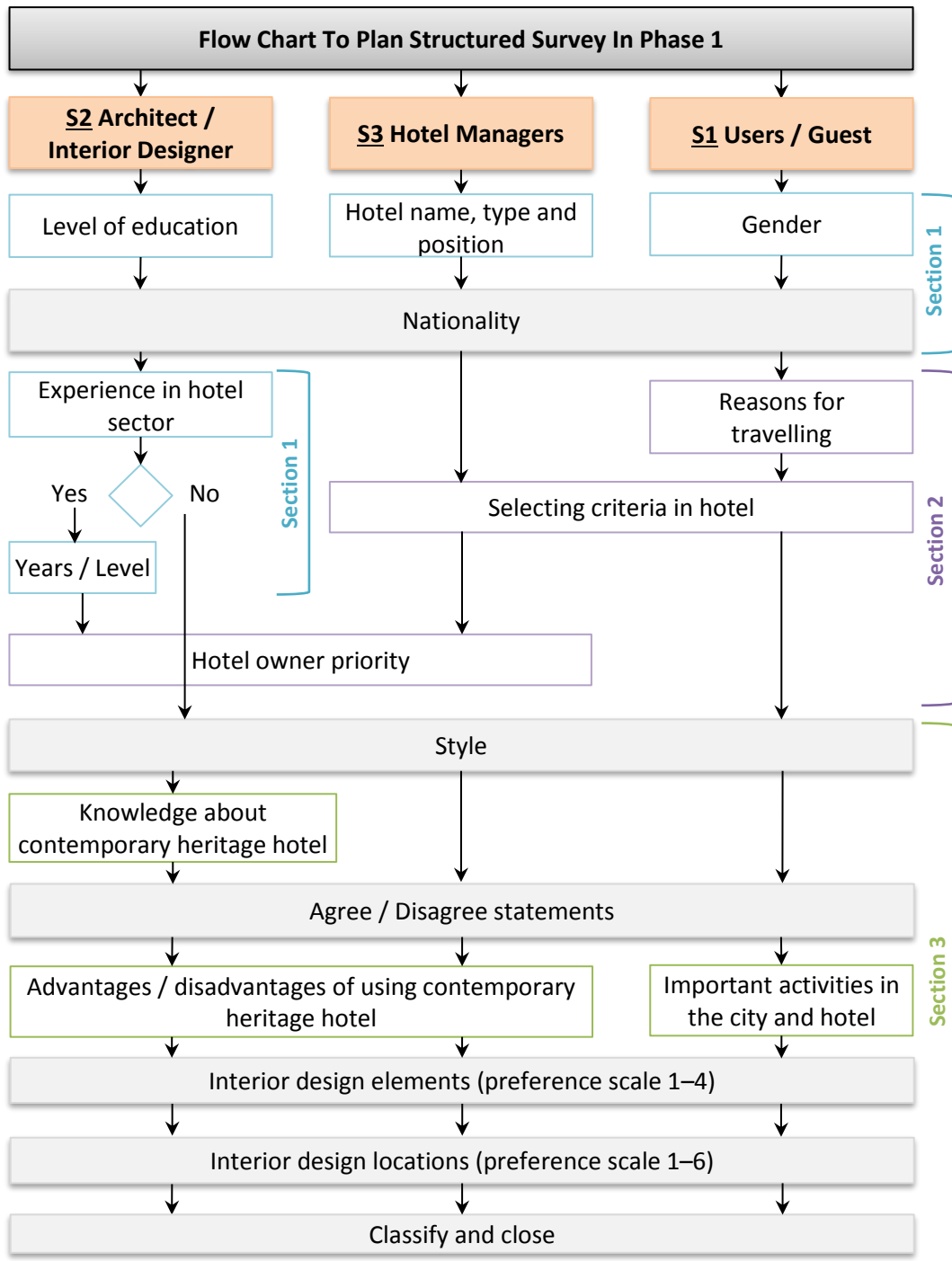


Figure 4-9: Flowchart to plan a structured survey in Phase 1. Source: Author.

Research Objective Step I	Main and Associated Research Questions Step II	Information Required Step III	Questions Step IV					
<p>1. To find out information about the hotels in Jeddah and the contemporary hotels that use/adopt cultural heritage motifs/elements around the world.</p> <p>2. To identify appropriate cultural heritage elements in historic buildings in Jeddah that create values for the interior design of hotels.</p> <p>3. To explore the existing guides for the design of cultural heritage hotels and to investigate how and if heritage components could be incorporated into the designs of tourist hotels (new build), the activities of the hotel, and the events occurring within the hotel. This is to determine whether this can enhance the experience of users, providing them with an understanding of the meanings of Arab traditions, creating mutually supportive links between heritage and design.</p>	<p>1. What are the traditional values found in the Saudi buildings?</p> <p>2. How has design identity in the Gulf region changed as a consequence of globalization?</p> <p>3. What is the current situation regarding the interior design of hotels in the Gulf region compared with the Saudi situation?</p> <p>4. What are the components of the hotels, and how do they contribute to enhancing national identity?</p> <p>5. What extent can the contemporary design of tourist hotels in Saudi Arabia contribute to enhancing a sense of traditional identity?</p>	<p>Participation status</p> <p>Section 1 Age, gender, education, hotel type, nationality,</p> <p>Section 2 Preferences</p> <p>Section 3 Perception of contemporary heritage</p>	Are you • Hotel guest/user (S1)	• Interior designer/architect (S2)	• Hotel manager (S3)			
			Q1.1 Are you: Female/Male/I'd rather not say	Q1.1 Level of education: Graduate/Postgraduate	Q1.1.A Hotel Name – B Hotel Type: (Chain/Independent) – C Position			
			Q1.2 Nationality? Saudi Non-Saudi			Q2.1 What are the main reasons for travelling usually? Q2.2 What are the main criteria you look for when selecting a hotel to stay in usually?		
			Q2.1 What are your main reasons for travelling usually? Q2.2 What are the main criteria you look for when selecting a hotel to stay in usually?		Q1.3 Do you have any work experience in the hotel sector? Yes/No	Q2.1 What are the main criteria tourists look for when selecting a hotel to stay in?		
					Q2.1 If 'Yes', state your level of experience	Q2.2 What is the hotel owner's priority?		
			Q3.1 Which of these styles of hotel design do you usually prefer? (with short descriptions) Modern/Classic/Retro/Contemporary/Elegant country/Heritage					
						Q3.2. Do you have knowledge of contemporary heritage hotels? Yes/No/Not sure		
			Q3.3 Based on your experience, to what extent do you agree or disagree with the following statements					
			Q3.4 Which of these activities are important to you while you are visiting a new city?		Q3.4 Thinking about the advantages of protecting historic heritage in a contemporary hotel, which of these phrases would you say describes it?			
			Q3.5 Which of these activities are important to you while you are staying in a hotel?		Q3.5 Thinking about the negative effects of using heritage elements in contemporary hotels, which of these phrases would you say describes it?			
Q3.6 Please put the following (interior design elements) of contemporary hotels in your preferred order for reflecting Jeddah's heritage								
Q3.7 Please put the following (interior design locations) of contemporary hotels in your preferred order for reflecting Jeddah's heritage								
Q3.8 Do you support the idea of building a contemporary heritage hotel in the new area of Jeddah?								

Table 4-8: Guidelines for constructing a research instrument (quantitative research): a study to evaluate hotel guests, interior designer/architects and hotel managers and their responses towards using heritage elements in contemporary hotels. Source: Modified from Kumar (2014). Table by the Author.

Surveys		Descriptions	S1 Guests/Users	S2 Architects/ Interior Designer	S3 Hotel Managers	Nonparametric Analysis and Test	Total
Question Type							
Closed Questions	Multiple choice	Questions with one answer	Q 1.1		Q 1.1. B	Statistical Analysis	5
			Q 1.2			Statistical Analysis	
				Q 2.1		Descriptive Analysis	
			Q 3.1			Descriptive Analysis	
	Checkboxes	Questions with more than one answer	Q 2.1		Q 2.1	Descriptive Analysis	5
			Q 2.2			Descriptive Analysis	
			Q 3.4			Descriptive Analysis	
			Q 3.5			Descriptive Analysis	
	Ordinal data	Known as “ranking scale”. The respondents need to put their answers in order of preference (Brace, 2013).		Q 2.2		Descriptive Analysis	3
			Q 3.6			Descriptive Analysis	
			Q 3.7			Descriptive Analysis	
	Likert scale	Known as “Agree and Disagree scale”. The respondents need to select their answers to reflect their attitude (Brace, 2013 and Kumar, 2014).	Q 3.3			Descriptive Analysis	1
Yes/No	Closed questions with yes or no answers		Q 1.3		Statistical Analysis	3	
			Q 3.2		Statistical Analysis		
		Q 3.8			Statistical Analysis		
Open-ended	Known as “free response”. The respondents need to write down the answers in their own words (Kumar, 2014).			Q 1.1. A	Statistical Analysis	2	
				Q 1.1. C	Statistical Analysis		

Table 4-9: Type of questions in the survey. Source: Author.

4.7.1.2 Survey Objectives

Surveys were conducted in three groups, as discussed in section 4.7.1.1, and aimed to determine end users' interest in the use of heritage elements in contemporary hotels. Moreover, all of the surveys had several goals; the most important of which are the following:

1. Elicit general information from the target groups (such as the gender of the hotel visitors, the level of education of the designers and the hotel name and type for hotel managers).
2. Ascertain the desires of both male and female hotel visitors and compare their hotel preferences.
3. Determine the relative distribution of the participating nationalities for all categories to be used in the analysis of participants' preferences regarding contemporary heritage hotels.
4. Measure the flexibility of tourists and visitors to identify the usual reasons for travel and preferences when searching for a hotel. Use this for planning purposes to meet the expected demand regarding this type of heritage hotel in the future.
5. Review the experience of Saudi and non-Saudi designers in the hotel sector and determine the hotel owners' preferences.
6. Study the relationship between all target groups to obtain an estimate of their perceptions of contemporary heritage hotels. Also, recognize their acceptance of this type of design and determine their personal preferences about the interior design elements that are important to them. In addition, identify their favourite locations for reflecting heritage elements in contemporary hotels.
7. Gain access to all target groups to determine their acceptance of the idea of contemporary heritage hotels, especially in Jeddah.

4.7.1.3 Duration and Process of the Survey

The survey process took a total of 8 months to complete from March 2017 to October 2017 (see Appendix A for Gantt chart detail). The first two months were assigned to

designing the questions in the survey and the following month was a trial month to test the quality and accuracy of the data, which is an integral part of the process (this is explained in detail in section 4.7.1.4). The months from June to October were assigned to collecting data from the target groups and the rest of the months were for analysing the collected data. Figure 4-10 explains the survey process in detail.

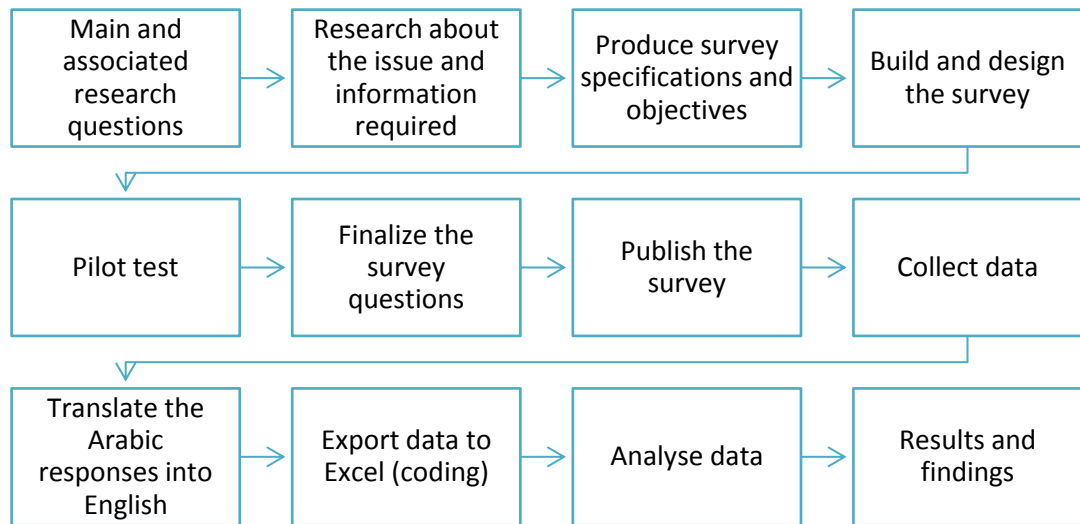


Figure 4-10: Survey process. Source: Author.

4.7.1.4 Piloting the Survey

The researcher completed the pilot test before publishing the final survey to ensure reliability and to validate the coverage of the questions in the questionnaire, to make sure that the questions could be clearly understood, to evaluate the survey effectiveness and to identify any problems within the survey so that these could be corrected before administering the survey to the participants, as suggested by Bryman (2015). Also, a recent study by Brace (2013) shows that it is very important to test the survey by using at least one type of testing. This study also states that pilot tests are used to check if the questions are appropriate, look acceptable for participants and are easy to understand. Bryman (2015) states that using a pilot study is becoming more common, and that they have a pivotal role in ensuring that the research questions and mechanism goals are achieved positively.

The pilot survey took place during May 2017 and was conducted individually with a total of five people; as suggested by Brace (2013), this number was sufficient for the pilot test. Brace (2013) summarizes five types of pilot test; the researcher used two types to make sure that the survey covered all of the purposes of the research and addressed all problems and mistakes. The two types are as follows:

- Informal pilot test: This test supposed to be conducted “*with a small number of colleagues*” (Brace, 2013, p.194). Therefore, the survey was tested face to face with two PhD student colleagues in the Faculty of Art, Design, and Humanities at DMU, as well as the supervision team. Each meeting lasted between 30–40 minutes. The benefits of using this type of testing with known participants is that they are more aware of survey questions, and thus it takes a shorter amount of time to get the results. Diamantopolous et al (1994) as cited by Brace (2013) indicate that colleagues who have knowledge about surveys are more likely to raise problems about the survey than are other people.
- Cognitive interviewing: This test is carried out with specialists who have a good understanding and knowledge of the processes of cognition (Brace, 2013). A cognitive pilot interview with a member from the mathematics and statistical support group at DMU helped the researcher to recognize the problems in the survey and adjust a few of the misunderstood questions.

Feedback from the pilot tests included the following:

- The wording of some questions needed to change so that they could be more understandable and clearer to respondents.
- Some pictures needed to be added to Q3.1.
- A ‘Not applicable’ option needed to be added to the Likert scale question (Q3.2) to exclude people for whom a selected option does not apply, such as non-Saudis, and to be free from bias.
- In Q3.4 in S1 and S2, a ‘no negative effects’ option needed to be added to the response options because this helps the researcher to understand more about the

respondents and to offer more options to people who have the knowledge about the question.

- One question (Q2.2) in S3 needed to change its type from an open question (with short-answer text) to an ordinal question because in the quantitative survey people do not like to think and write and need an option to select.

4.7.1.5 Challenges of Surveys

- Not all surveys that are given out will be returned. To address this, the survey has to be distributed to a higher number of people than the required sample size for the research study.
- The survey in this research was conducted with officials, experienced Saudi architects, interior designers, users and with people from a range of age-groups to reveal differences in experiences and opinions with regard to the traditional values inherent in traditional Saudi architecture and design. However, those people may not engage with interest to answers the survey. The researcher had to prepare for the limitation of the responses and clarify the importance of the research formulation to the participants.

4.7.1.6 Survey Application Form

A survey that is clear and has a good design helps to increase the response rate (Bryman, 2015). For that reason, the researcher was keen to design the survey in an attractive manner so that it could be easily understood by the participants. Therefore, the survey form consisted of four main sections as below:

Section 1: Survey cover sheet: This section is the first screen that participants see. The researcher tried to engage the applicants to fill in the survey by showing the following information: the title, research information, information about the researcher, the purpose of the study, an assurance of confidentiality, informing them that there were no known or anticipated risks to them as a participant in this study, contact details if

they had any questions about the study, explaining the importance of taking part in the survey, thanking them in advance for their cooperation, and finally asking them to indicate their approval for completing the survey or otherwise their rejection.

Section 2: Type of participation: This elicits information on the participant categories: hotel guests/users, designers/architects or hotel managers.

Section 3: The information required: This section is linked to the second section; based on the participants' choices, the survey application will move to a particular part of the survey to answer the three sections, discussed in detail in 4.7.1.1.

Section 4: End of survey message: Closing the survey and displaying to the participants a custom message of thanks.

4.7.1.7 Data Collection Method and Sampling

There are multiple methods of obtaining and publishing the answers to any survey; each method has its own unique features. The researcher chose the online publishing method of Google Forms, which is classified as a very common and quick method. Also, as the current study is a multinational study focusing on Jeddah city, the surveys were produced in both Arabic and English to ensure a better and more nuanced understanding for respondents. The translation was assessed to be very accurate and was reviewed by a specialist in the Arabic language. To be evaluated as reliable and valid, the survey needed to reflect the same meaning in both Arabic and English.

The participants' data were recorded via two-steps: the first step involved uploading data from Google Forms to an Excel file for all participants, while the second step involved producing transcripts, coding the collected data and performing the final sheets separately in Excel files according to the response samples to analyse the data.

Overall, the aim in selecting the research sample is clear, as mentioned in section 4.5.1, which is to achieve maximum precision in determining end users' interest in the use of heritage elements and motifs in contemporary hotels. Therefore, the most appropriate choice for this sample type in this quantitative survey method was a non-probability

sampling design. Kumar (2014) and Bryman (2015) explain that this type of sampling is appropriate for an unknown population and that it depends on the researcher's intervention in the sampling selection based on the conditions of the study. Since the sample in this research does not only represent Saudis but also represents non-Saudis, the choice of the non-probability snowball method was the best and most suitable one for this quantitative survey. This snowball method is often used to obtain a sample when there is no known list that can be used as a sampling frame. It is based on people using their interpersonal contacts to find survey participants. With each participant doing this, the sample becomes large and the snowball increases until it reaches the required sample size (David and Sutton, 2011; Kumar, 2014; Bryman, 2015).

The surveys were distributed through social media and digital devices, taking into account that before starting this process the researcher needed to collect the personal emails and personal telephone numbers of the participants. For the first target group S1, the survey was posted by friends and relatives; each person sent the survey to his relations and so on. Regarding S2, this survey was sent to an interior design department in Saudi Arabia and they sent it to their staff members. It was also sent to some designers in Egypt and Bahrain and to interior design PhD students at DMU, who sent it to their friends etc. Regarding hotel managers, S3 was administered through searching through hotels' official websites and sending it to the hotel managers via email. It was also administered to hotel managers after meeting with them and doing the one-to-one interview, as discussed in section 4.8.1.

4.7.1.8 Survey Data Analysis

The analysis of these surveys covers all aspects and results of the data collection. Before starting the analysis of the survey results, important steps are needed to be implemented to facilitate the analysis, as recommended by Kumar (2014) and Bryman (2015). First, the question variables needed to be identified, followed by clarifying the coding for each question (the coding is presented in Appendix A). The answers vary according to the presented questions, leading to a different classification of variables

(Kumar,2014; Bryman, 2015). Three suitable variables (dichotomous, nominal and ordinal) have been identified in this study, based on the posed survey question (see Table 4-10). As Kumar (2014) and Bryman (2015) note dichotomous variables result from questions that are limited to two categories of answers. Nominal variables usually contain more than two answers and cannot be rank-ordered, while ordinal variables can be rank-ordered but do not consist of equal categories.

Types of Variable		
S1	S2	S3
Q1.1	Q1.1	Q1.1
Nominal variable	Dichotomous variable	Nominal variable
Q1.2		
Dichotomous variable		
	Q1.3	
	Dichotomous variable	
Q2.1	Q2.1	Q2.1
Nominal variable	Ordinal variable	Nominal variable
Q2.2	Q2.2	
Nominal variable	Ordinal variable	
Q3.1		
Nominal variable		
	Q3.2	
	Nominal variable	
Q3.3		
Ordinal variable		
Q3.4	Q3.4	
Nominal variable	Nominal variable	
Q3.5	Q3.5	
Nominal variable	Nominal variable	
Q3.6		
Ordinal variable		
Q3.7		
Ordinal variable		
Q3.8		
Nominal variable		

Table 4-10: Types of variable in the survey questions. Source: Author.

4.7.2 Visual Survey

4.7.2.1 Visual Survey Design and Strategies

Objective number 2 in section 1.4 required fieldwork to be conducted on the historical and heritage sites and buildings that currently exist in Jeddah city, which is considered an important part of the research and the data were not available to the researcher. Visual surveys are reliable and highly efficient, allowing large numbers of visual surveys to assess and detect contrast between them (Koenig, et al., 1994). This research mainly focuses on the use of heritage elements, motifs and tradition in the contemporary interior design of Jeddah hotels, rather than on the emotion or behaviour of people. For this reason, the researcher did not use the participant observation method, which is defined as *“a method of observation in which the observer is involved in the activities taking place and the phenomena studied”* (Collis and Hussey, 2013, p.343). This research instead used simple visual survey, whereby the researcher does not interact with people but is involved with the activities taking place and the phenomena studied. In addition, using visual survey is an important source of information and determines the important design priorities found in Jeddah heritage buildings, and thus their impact on the results of this research.

The researcher implemented a simple visual survey of the historical area. This involved different strategies, and the main strategy was to take photographs (as shown in Figure 4-11). These photographs are a very important part of this research due to the fact that they provide extensive and wide-ranging information, as well as providing an understanding of relationships and changes. The visual survey documented the current status of the heritage buildings, elements and motifs through fieldwork and the changes that had happened to the traditional buildings. Prosser and Schwartz (1998, p.115) state the opinion that photographs are a *“window on the world”* if a research site is not easily accessible; thus, they provide a more in-depth understanding of the situation and thus a more flexible and focused investigation. This method was completed by collecting building plans from government officials, taking photographs as part of a complete visual study of the historical area and building details, and writing a field visit report (see

Appendix I). Regarding taking notes in this research, Piolat, Olive and Kellogg (2005) show that regardless of the reason for taking notes, whether scientific or practical, the goal is often to help the users as an “external memory” source to access the required information whenever they need it.

The elements and important features of each heritage building, such as arches, doors, windows, furniture, colours, lighting units, ceilings and motifs were photographed. The logical reasons and rationale for using quantitative visual survey as one of the mixed methods in this research, as discussed in section 4.4.2.2, is to allow for a more detailed and descriptive analysis of the historical and heritage buildings and museums in Jeddah city. Another reason is that the researcher found it is very difficult to find reference sources that discuss the aesthetic aspects and elements. Therefore, the researcher used the visual surveys method to fill the gaps in the literature review and add a new dimension to knowledge on the important elements of interior design, which had not received desired attention before. The results obtained from this visual survey were combined with the other quantitative and qualitative methods in this research to achieve a balance between all methods, and then all of these methods created and formed the three 3D models, leading to a more insightful study.

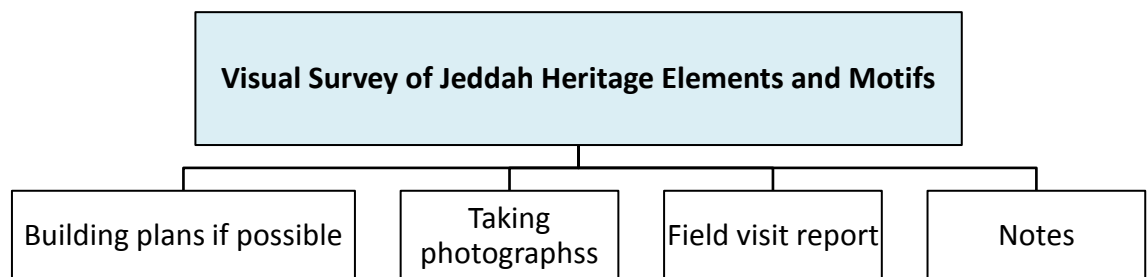


Figure 4-11: Visual survey strategies. Source: Author.

4.7.2.2 Visual Survey Aim and Objectives

This part of the research aimed to define and understand what the historical buildings looked like, discover and collect information about Jeddah’s heritage, determine the history of the building (cultural knowledge), and find out the characteristics of the main

interior heritage elements, motifs and features. Thus, it provided information on the most important aspects to take into consideration to preserve heritage and use it in contemporary buildings. In order to apply the heritage elements and motifs that collected from the visual surveys in the three 3D virtual models (see Chapter Six). The researcher chose visual survey as a method to enable the collection of accurate information and data, which will improve the validity and reliability of the research results. It helps in understanding the existing elements and motifs in the historical and heritage buildings. Also, the research used visual survey as one of the methods in the mixed methods approach to answer the research objectives and questions and to obtain a complete understanding of the heritage area, elements and motifs; it cannot be obtained by the surveys, interviews or case study method alone.

4.7.2.3 Choices of The Visual Survey Studies

In this research, the historical buildings were chosen for visual survey in accordance with their importance, presence of distinctive heritage and their recognizability in Jeddah city and for the western region of Saudi Arabia as a whole, taking into account the easy accessibility and availability of the buildings. The historical area of Jeddah, which is a substantial part of Jeddah city, was chosen as a general part of the visual survey element of this research. In addition, to be more specific, the researcher chose the most famous historical buildings and one important museum for the visual surveys. The buildings selected for the visual survey represented the most famous historical houses and one mosque in the Jeddah historical area. In addition, the Museum of the International Taibat City of Science and Knowledge in Jeddah was selected, which represents the architectural building's saturated with the history of Jeddah. Homes were selected as a key part of these visual surveys, while the choice of the mosque is considered as a secondary part of these visual surveys in this research. This mosque is considered as one of the most prominent and oldest buildings in the Jeddah historical area. In addition, the visual surveys sheds light on the visual study of this mosque, which is part of people's daily life; they pray five times a day in the mosque. All of these visual surveys studies are listed below:

- Jeddah historical area in general, which includes facades, historical buildings, neighbourhoods, the market and commercial buildings (O1).
- Nassif house (O2).
- Al-Matbouli house (O3).
- Imam Shafi'i mosque (O4).
- Museum of the International Taibat City of Science and Knowledge (O5).

4.7.2.4 Duration of Visual Surveys and Data Collection Process

The visual surveys was conducted over a period of 11 months from May 2017 to March 2018 (see Appendix A for Gantt chart detail). The first two months were assigned to designing and planning how the visual survey materials were going to be collected and analysed; this was then checked with the supervision team. The months from July to August were assigned to collecting the data. The visual survey required travelling to Jeddah city, while the main data collection tasks involved recording information through photographs, notes and writing a field visit report. The other months were assigned to analysing the collected data. Figure 4-12 explains the visual survey process in detail.

Before beginning to collect the data in the visual surveys, the researcher always explained the purpose of the study to the officials before taking the desired photographs. All important features of the heritage buildings were captured through a Nikon D3200 camera to ensure the production of clear and high-quality images. 638 images were collected from the visual surveys and serve as this study's source of visual data. To analyse this large amount of quantitative data and to prepare for its descriptive analysis, the data were aggregated into separate tables representing each individual component and element. A summary of the results was then produced through calculating approximate percentages and conducting significance level analysis (SLA).

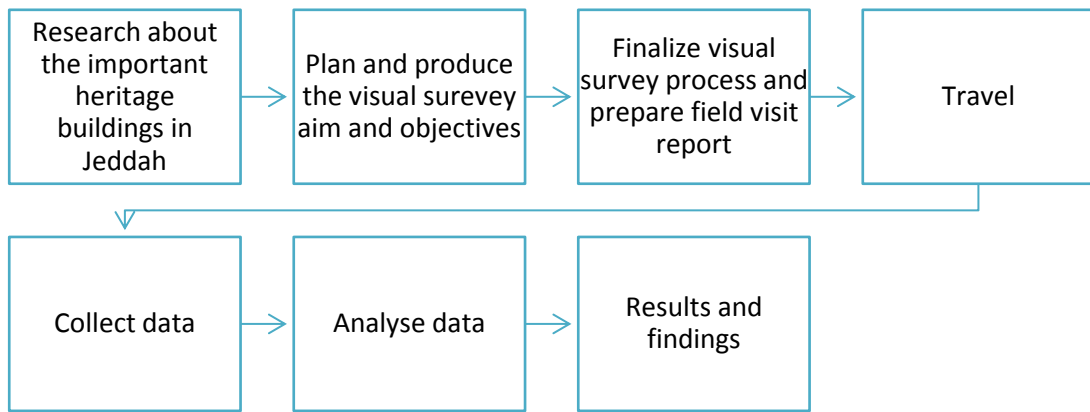


Figure 4-12: Visual survey process. Source: Author.

4.7.2.5 Visual Survey Data Analysis

This section presents a descriptive analysis of the visual surveys conducted by the researcher, together with photographic illustrations. Descriptive analysis will be used to analyse the data collected from the visual survey sites.

At first, all notes and key points collected in the visual surveys through the guide were written down by hand for ease of speed during the visual surveys. One of the noteworthy things that helped the researcher in analysing these visual surveys was writing a field visit report after any visual survey visits to heritage buildings, which reflects all the basic data and general conclusions of each building (see Appendix I). Then, all data were analysed manually through content analysis, where the notes and photographs were carefully compiled together in Word files to organize the information into tables. The relationships between each category and the common features that were characteristic of each historic building were then identified. However, linking images and notes with codes was not as easy as expected due to the large number of photographs collected.

Secondly, relevant floor plans and elevations were highlighted throughout the notes. Related notes were then grouped into categories by type of historic building, and then into broader groups and themes such as present use, original use, ownership, status and

notable architectural features. As mentioned earlier, visual survey was used as a tool to assist in understanding the main heritage and cultural features in the historic area of Jeddah. Additionally, the photographs and notes helped the researcher in verifying the content of each heritage building. The information was then compiled into tables to find the common elements, similarities and differences between all the heritage buildings in the city of Jeddah.

The third step was to filter these highlighted visual surveys lists in terms of what would assist in answering the research questions: namely, the traditional values and the main heritage features of the Jeddah historical visual surveys, and finding the common elements of each heritage building, such as arches, doors, windows, furniture, colours, lighting units, ceilings and motifs. The stages of the visual survey analysis can be summarized as follows:

- 1- Visual surveys recorded through field visits to the historic area of Jeddah city.
- 2- During the visual surveys, photographs were taken and handwritten notes were quickly made.
- 3- After each visit, a field visit report was written, which included the date, location, leader/guide, objectives, methodology and main findings.
- 4- All notes and photographs were grouped into sections and tables. These tables represent the following data: building type, present use, original use, ownership, status and the common elements and features of each heritage building.
- 5- Tables were used to organize and divide each category of each building via coding.
- 6- Manually clarifying the relations between the visual survey parts through approximate percentages and significance level analysis (SLA).
- 7- Clarifying the challenges facing the heritage buildings.

4.8 Qualitative Method

This section examines the selected qualitative methods of this research study, which includes the interview method and case studies.

4.8.1 Interviews

4.8.1.1 Design of the Interview

Conducting in-depth interviews is considered as a central resource in social research (Atkinson and Silverman, 1997 as cited by Seale et al, 2004). Also, from the relevant previous key research presented in Table 4-6 in section 4.5.1, it is clear that the interview is a widely used method to collect data and information related to the research problem. Thus, one part of the important collected data in this research was obtained by conducting interviews to obtain in-depth information, ensure a balance between all methods and obtain accurate results related to the research questions. The interview questions were designed for semi-structured individual in-depth interviews (one-to-one/face-to-face interviews), which targeted a group of people from different fields related to the research. In addition, the interview questions may differ from the questions in the schedule by adding additional questions or changing questions depending on the responses (Bryman, 2015). For that reason, the interview question guides outlined in Appendix J and Appendix K were used to guide the process of the interview but were not followed strictly as a rule. In the end, each interview lasted for a different period of time, had a different style, and covered different ideas and interests; each of the interviews was directed by the nature and route of the discussion. Additionally, all questions were followed sequentially in the interviews, as suggested by David and Sutton (2011), to warm up the interviewee and make them feel more comfortable. This process demonstrated their ability to answer the questions and was used to encourage them to respond to the questions.

A total of 10 interviews with individuals from different categories, backgrounds, nationalities and with different practical experiences were conducted. These interviews were divided into two main categories (shown in Figure 4-13): interviews with hotel managers (I-H) and interviews with officials (I-O), including interior designers (I-O-IN), government officials (I-O-G), and museum officials (I-O-N). The variance in these target groups in the interviews increases the credibility of the research (Seale et al, 2004). The interviews with the hotel managers facilitated the researcher conducting the case

studies on Jeddah hotels, which is discussed in section 4.8.2. In addition, it helped to access the necessary information and made it easy to obtain permission for taking photographs around the hotel areas.

The different interview types included some common questions and some different questions corresponding to the nature of the interviewees. Although the participants were of different nationalities, Saudis and non-Saudis, this difference was not a problem in this research because the non-Saudi interviewees have had more than 20 years of experience in Saudi Arabia and know the country's culture and society in general. In addition, hotel design is an international phenomenon which welcomes all nationalities.

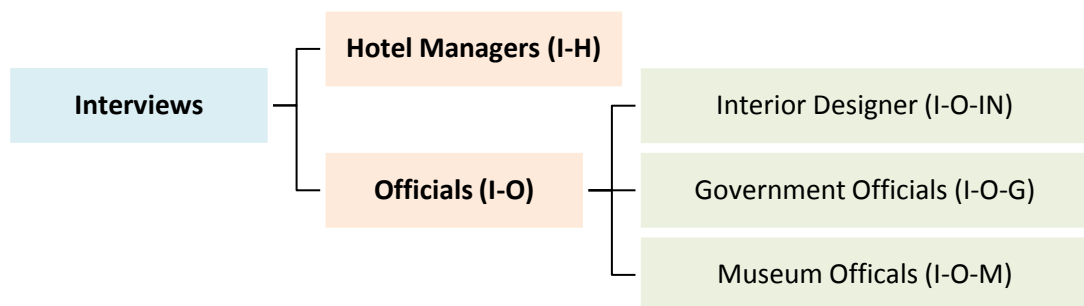


Figure 4-13: Interview categories. Source: Author.

4.8.1.2 Interview Objective

The objective of conducting one-to-one interviews with hotel managers and officials was to find out the hotel managers and officials' opinions regarding the use of heritage elements in contemporary hotels. The questions were closely related to the quantitative inquiry so that their opinions could be compared with the survey results. In addition, interviews enabled the subject area to be investigated in more depth and to obtain clarification, mainly about the use of heritage elements in contemporary hotels.

Developing an organizing plan and suggesting preliminary questions helps the researcher to formulate sub-questions if necessary and makes the interview smoother and clearer (David and Sutton, 2011). Thus, the research questions mentioned in section 1.5 helped the researcher to identify, guide and direct the objective of the interview

questions. The research questions were written in relation to the research themes, as shown in Table 4-11. Therefore, the questions were produced to be suitable for each interview category and in accordance with the main research aim, objectives and questions.

Marmion (2012, p.70) mentions that *“there is little understanding of what heritage means to people outside of professional or academic contexts, and that heritage itself has a multiplicity of possible meanings, values and interpretations”*. For this reason, it is very important to define clear objectives to understand the different views of people related to heritage, other than academics, to obtain a complete, clear and comprehensive description of heritage that differs from that found in academic research.

As explained in section 4.8.1.1, each section of the interviews targets a different group. Similarly, there are specific objectives for each interview group (eight objectives) and the interview may branch out to other questions depending on the direction of the interview conversation, as described in Table 4-11. Objectives 3, 5 and 7 are the common objectives between both interview categories I-H and I-O. The sequencing of questions were taken into account, starting with general questions to warm up, then basic and core questions, followed by getting more details from the main questions and ending with the final and closing questions. This sequencing of questions, as described by David and Sutton (2011), helps the participants to interpret the questions in a flexible manner and builds trust between the participant and the researcher. This leads to more respondents being willing to participate, and thus enables the collection of the information needed to develop the research. Chapter 5.3.1 discusses and analyses the interviewees' views and opinions in detail.

I-H	Interviews	I-O
1. Identify general information about the interviewees and the hotel	Q1	1. Identify general information and the background and experience of the interviewees
	Q2	
2. Find out about the hotel background, type, features and visitors' experience	Q3	2. Identify the first impression of Jeddah Explore the development of recent buildings in Jeddah
	Q4	
	Q5	
	Q6	
3. Explore the hotel guests and visitors' experiences, preferences, and acceptance of heritage and culture in contemporary hotels	Q7	3. Explore the hotel guests and visitors' experiences, preferences, and acceptance of heritage and culture in contemporary hotels.
	Q8	4. Possibilities of using heritage buildings as a hotel
Q9		
4. Hotel promotion of cultural tourism	Q10	5. Culture and heritage in contemporary hotels (importance and effects)
5. Culture and heritage in contemporary hotels (importance and effects)	Q11	6. Culture and heritage in hotels – responsibility and regulation
	Q12	
6. Future plans to enhance heritage	Q13	
7. Support the idea	Q14	7. Support the idea
8. Conclusion	Q15	8. Conclusion

Table 4-11: Interview questions and the main objectives. Source: Author.

4.8.1.3 Duration and Process of the Interviews

The interviews took a period of 11 months from March 2017 to September 2017 to complete (see Appendix A for Gantt chart detail). The first two months were assigned to designing the questions in the interviews and the following month was a trial month to test the quality and accuracy of the data; it is an integral part of the process (explained in detail in section 4.8.1.4). The months from June to September were assigned to collecting the data from the interviewees, while the rest of the months were assigned to analysing the collected data. Figure 4-14 explains the survey process in detail.

Within the interview process, selecting participants was definitely the most difficult phase. Initially, the researcher started to contact some of the Jeddah hotels by sending

emails, but unfortunately none of them replied to the email. Luckily, the researcher found the first interview participant through personal and social communication with community members. Then approval was obtained from the manager of the Assila Rocco Forte Hotel (CSH1), who in turn and through his acquaintances sent the researcher to Elaf Red Sea Hotel (CSH4). After that, the researcher decided to visit other hotels personally, which was difficult due to the lack of time and instability during the research period in a large and crowded city like Jeddah. The researcher faced rejection from some hotels for several reasons, including the hotel managers being preoccupied in their work, not interested in participating, and for security and safety reasons. Some of them shortened the data collection process and agreed to participate only to answer the online quick survey mentioned in Chapter Five, section 5.2.1.3. After several visits, Al-Bilad Hotel (CSH2) and Casablanca Grand Hotel (CSH3) thankfully welcomed participation in this research.

In addition, when the researcher decided to collect the data for the visual survey in Jeddah historical buildings, which is detailed in section 4.7.2, she also encountered many difficulties in entering the heritage buildings, since they were generally closed and opened only in some special seasons. The researcher began to take photographs from outside the buildings, and was attempting to find a way to enter. During the taking of photographs, one of the traders saw the researcher and invited her to visit his shop, and the researcher shared the problem about entering the heritage buildings. After the researcher proved her research student status and showed the necessary papers and documents (such as the confirmation of registration letter from De Montfort University and a letter from the Royal Embassy of Saudi Arabia in London), the trader decided to assist the researcher in reaching the stakeholders in the region, knowing that the researcher had tried many times before to communicate with the Jeddah municipality, but there was always procrastination in co-operating with the researcher. Therefore, communicating with people, sharing research ideas and bringing the necessary documents is considered as a useful strategy that contributed to reaching the head director of the Jeddah historical area. As for the other participants, it was easy to communicate with them (such as the interior designers) as a result of knowing many of

them through the specialization and the practical experience of the researcher in the field.

The interviews with the hotel managers were held in the lobby area. Regarding the interior designers, they were invited to a quiet café close to each participant workplace to ensure their comfort and to create an informal atmosphere conducive to a lively interview, as suggested by David and Sutton (2011). The interviews with the official of Jeddah municipality and the museum official were held in the same places as the visual surveys; this is because the interviews took place during their official working hours. The duration of each interview ranged from 25–60 minutes per participant, due to some being more talkative than others.

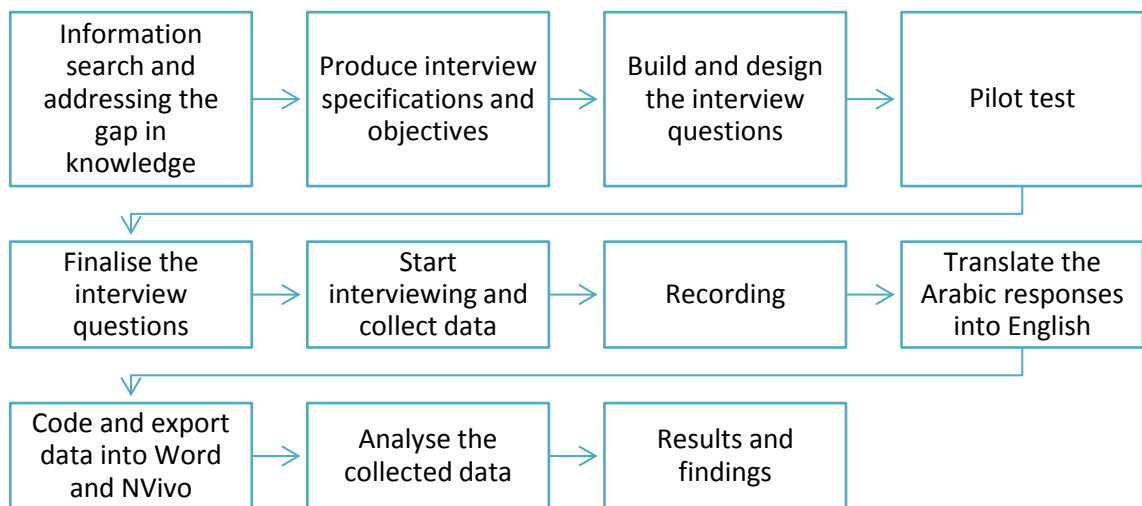


Figure 4-14: Interview Process. Source: Author.

4.8.1.4 Pilot Interview

The researcher completed the pilot test before starting the interview data collection, as suggested by David and Sutton (2011), to ensure the effectiveness and coverage of the questions, to evaluate the question sequencing, to check participants' ability to understand and answer the questions clearly, and to find the problems with the interview questions and correct these before starting to collect responses from the participants.

The pilot interviews took place during June 2017 and were conducted individually with a total of four people; this number was suitable for the pilot test as suggested by Brace (2013). The researcher used an informal pilot test, conducting face-to-face piloting with two PhD student colleagues in the Faculty of Art, Design, and Humanities at DMU, as well as with two members of the supervision team, to make sure that the interviews covered all of the research aims and addressed all problems and mistakes.

Feedback from the pilot tests recommended the following:

- Reorder some questions to make them more logical and easier to understand for the participants.
- One question was misunderstood and its wording needed to change.
- Add a question for the hotel managers about their loyal customers and why exactly they repeatedly visit their hotel, to find out the distinctive features in each hotel.

4.8.1.5 Data Collection Method and Sampling

There are multiple ways of collecting data from interviews, with each having its own unique features. Collecting data and information using the qualitative method differs from the approach used in the quantitative method. The researcher intentionally used semi-structured face-to-face interviews in this research due to several reasons. Semi-structured interviews enable information to be obtained in a more flexible manner and more in-depth content can be produced (Kumar, 2014 and Bryman, 2015). Additionally, Kumar (2014) notes that structured interviews are limited to using the same questions in all interviews, which is not appropriate for this research because of the differences in participants' views and experience. Moreover, semi-structured interviews usually consist of a list of questions asked during the interview to emphasize the depth validity of the interview, but the answers may be extensive (David and Sutton, 2011; Bryman, 2015).

The aim of selecting the interview sample is clear, as mentioned in section 4.5.1, which is to obtain an in-depth picture of the hotel managers and officials' concerns about using heritage elements and motifs in contemporary hotels and to compare their opinions

with the survey results. Therefore, the best choice for this sample type in this qualitative interview method was to use a non-probability judgmental/purposive sampling design. Usually, in qualitative research, it is preferable and more common to use non-probability samples, to ensure accurate information is obtained together with greater credibility (Kumar, 2014 and Bryman, 2015). Judgmental sampling focuses on obtaining information from a limited group of people who have the required information and cooperate well with the researcher (ibid). Therefore, it was an appropriate method for this research in order to obtain an in-depth understanding of the importance and effects of using heritage elements and motifs in contemporary hotels, as well as finding a clear regulation of using heritage in hotels in Saudi Arabia.

4.8.1.6 Method of Recording Participant Data

In this research study, a total of 10 interviews produced over 10 hours of audio recording. This resulted in around 52 pages of transcripts, which were then translated into English and totalled more than 16,000 words. The researcher aimed for the translations to be realistic, accurate and reliable by reviewing them with specialists in the Arabic language to ensure that it reflects the same required meaning in English. The disadvantages of audio recordings are that they may confuse and increase concern in respondents (Bryman, 2015). Therefore, it was clarified to the participants that these recordings will not be heard by any other person except the researcher herself. The importance of these recordings to the researcher was explained, in terms of making the information possible to retrieve at a later date; having this information led to more flexibility and comfort on the part of the participants during the interview. Also, simple precautions were taken, such as filling in the consent forms and explaining them to the participants, informing the participants about the aim of the study, taking the contact details of the participants to follow up the process, and having a spare recorder to avoid any disruption during the interview. Bryman (2015) explains that the good and clear recording of interviews helps in following up the interactions during the interview when it is necessary to retrieve the information, and copying and transcribing the interviews helps with analysis.

In the end, there was no objection about the use of the recorder by any of the participants. Moreover, once the interview data were collected, the researcher returned to her place of residence in the UK. The interviews were listened to again, copied, and transcripts were produced and translated as soon as possible before starting the analysis. Consequently, this ensured that the collected data would not be forgotten by the researcher and the information was still fresh and familiar in her mind.

The researcher also showed an interest in the privacy and the ethics of these interviews, as agreed previously. David and Sutton (2011) state that ethics must be taken into account in order to maintain and store interviews properly, and to protect participants' personal information. Therefore, the transcription was personally translated by the researcher, despite encouragement from some other colleagues to use sites or hire people to perform this role. However, the researcher was keen to adhere to the agreed research ethics. The researcher also believed that transcribing and translating the interviews would facilitate more accurate and faster analysis. The process started with normal listening and then writing, but the researcher experienced great difficulty in using this method, because it took a long time to finish a transcription. Using this method took approximately six to seven hours to write down one hour from the interview, and then approximately one to two hours to translate it (if the researcher had completed the transcription in this way, it would have taken more than 132 hours to complete all of the transcriptions). Therefore, the researcher decided to search for a faster way to complete this task. She found that it would be better to type the transcription rather than write it down by hand; the most appropriate software for this task was Google Docs. The researcher would play each interview conversation and transcribe the contents electronically into a document, using the researcher's personal account. This is considered as the most appropriate, quick and secure way for the researcher to obtain the agreement of the participants and the university prior to conducting the interviews. In this method, the researcher spent around 70 hours transcribing the recording audio, and then translated it to prepare it for analysis.

4.8.1.7 Interview Data Analysis

Obtaining accurate information about heritage elements, hotel visitors' preferences and the appropriate interior design in contemporary hotels requires data collection from all parties involved in this matter, such as hotel managers, government officials and interior designers. In addition, it requires visits to heritage sites and contemporary hotels in Jeddah to conduct case studies and visual surveys. During these studies and visits, the researcher collected the required data relating to personal interviews.

The interviews target two participant categories, as discussed in Chapter Four, section 4.8.1; for this reason, there were two models/sets of questions according to the participant type. The first set was for hotel managers and the second one was for officials: interior designers, government officials and museum officials. The interviews were conducted after the pilot interview, which was used to ascertain the workability and reliability of the research instruments adopted for this research project.

Regarding the sample size for this type of qualitative data collection, scholars and authors differ in their opinions about the minimum number of people that should participate in the qualitative study. The resources on interviews in the literature are somewhat unclear about the appropriate number of interviewees for such a study. A number of scholars have agreed about the difficulty in determining a specific number of participants in qualitative data collection: the minimum is not tied to a certain number, and the most important aspect is to follow a number of important criteria (Morse, 2000; Silverman, 2006; Onwuegbuzie and Collins, 2007; David and Sutton, 2011; Kumar, 2014; Bryman, 2015). One of these criteria as suggested by Morse (2000), David and Sutton (2011) and Kumar (2014) is that the quality of information extracted from the interviews is the most important factor: it should contain the necessary data and lead to fulfilling the purpose of the research, thus, answering all research questions and finding the potential gaps in the research. Warren's rule (2002), as mentioned by Bryman (2015), is that a small number of interviews is acceptable, even if it is only one or two, as long as it leads to fulfilling the study purpose and providing all necessary information. The majority agreed that the "saturation point" is the appropriate approach and is an

important requirement for many authors such as Morse (2000), Onwuegbuzie and Collins (2007) and Kumar (2014). Saturation here is based on information saturation in the case of repetitions and the lack of any new information that could be useful to the study. Onwuegbuzie and Collins (2007) state that the sample size should not to be too small or too large because a small sample size does not achieve the saturation point and a large sample size is difficult to analyse as well as not resulting in the production of in-depth information. In addition, there is another criterion for determining sample size and it is related to the people. The sample size is linked to acquiring the participants' permission to gain access to the required information as described by Silverman (2006). Moreover, selecting carefully the people who are going to be involved in the study is very important: it is better to include those who are more experienced, as mentioned in Morse (2000) and Kumar (2014). The final criterion for sample size in qualitative research identified by Bryman (2015) is linked to cost and time constraints. All these criteria were taken into account to determine the sample size of the research interviews. The interview data were analysed using thematic analysis. This thematic analysis can be described as a "*specific analytical approach*" that clarifies the participants' thinking and feelings; in addition, it helps to fill the gap in the quantitative (positivist) approach (Willig and Rogers, 2017). Therefore, using thematic analysis on the qualitative (interpretative) interview data allows the researcher to analyse, develop, understand and interpret the qualitative data.

The analysis process has been conducted using coding and themes, to describe the interviews in greater depth and clearly explain the findings beyond the surface level of the information. Willig and Rogers (2017) note that analysing data correctly is achieved through immersion in the data. To achieve this immersion, the researcher, as previously explained in section 4.8.1.3, focused on listening to the interviews several times, and then conducted a full transcription, and after that added codes to start analysing the data. It is commonly recognized by scholars (Willig and Rogers, 2017, p.23) that the process of thematic analysis includes six stages (explained in Table 4-12). Also, the researcher used quotations from the interview responses, and used NVivo software to

4.8.2 Multiple Case Studies

4.8.2.1 Jeddah Hotels Case Study Design

The purpose of this study was to explore the possibility of using heritage elements and motifs in the interior design of contemporary heritage hotels in Jeddah, Saudi Arabia. The researcher used the mixed methods approach to obtain stronger and more powerful evidence from the collected data to address the research questions than would have been possible by using one method alone. David and Sutton (2001) and Creswell (2013) define a case study as a study that explores or describes and interprets a particular situation, individual or organization by using certain methods such as interviews and observations. Case studies are also used in mixed methods research, where the researcher can integrate an embedded case study within another method (Yin, 2018). Therefore, the researcher followed this approach in a nested arrangements of case studies to describe and explore the current situation of Jeddah hotels, as shown in Figure 4-16. The obtained data were analysed using qualitative descriptive/interpretative analysis.

Correspondingly, due to the lack of available case studies about Jeddah hotels and the absence of an in-depth investigation of the use of heritage in the interior design of Jeddah hotels, there was a need to examine the current status of interior design of Jeddah hotels, find the activities carried out within these hotels that clearly reflect the culture and heritage and to understand the dimensions of the traditional identity crisis of built hotels in Jeddah. This study was carried out to achieve the aim and objectives set out in

Chapter One of the theoretical discussion (section 1.4). In addition, it helps to fill the gap and decrease the limitation of other methods. Also, the researcher is from Jeddah and already knows and is aware of the socio-cultural background of Jeddah. This makes the study somewhat easier for the researcher than focusing on other cities in the Kingdom, in terms of time and effort and social relations in Jeddah, which facilitate the process of communication with the target group, whether hotel guests/visitors, hotel managers or interior designers and officials. Furthermore, when the researcher had the opportunity

to study for a PhD, King Abdulaziz University (the sponsor) has a condition that the study should be focused on Saudi Arabia. The researcher hesitated due to a lack of references focusing on Saudi Arabia, particularly studies discussing contemporary heritage hotels. However, the researcher did not want to turn down this rare opportunity and turned into a challenge.

Further to the above, in this study, the researcher analysed four contemporary hotels in Jeddah; the main concepts in the study resulted from these field visits. Additionally, this study is developed from research conducted in a total of four different hotel brands in Jeddah, Saudi Arabia in particular, with reference to two local hotels and two chain hotels, from four- and five-star categories. The key participants in these case studies are the hotel general managers due to their comprehensive understanding of the hotel situation, background and their direct relationship with the hotel owners to clarify their desires. Remeny (2012) states that a combination of data collection sources is likely to be used in qualitative case studies, including: observations, photographs or videos, interviews and field notes. Therefore, after obtaining confirmation and approval from the hotel managers via a consent form, the researcher then collected the data by taking photos, retrieving documents and plans as well as interviewing the hotel managers within the hotels.

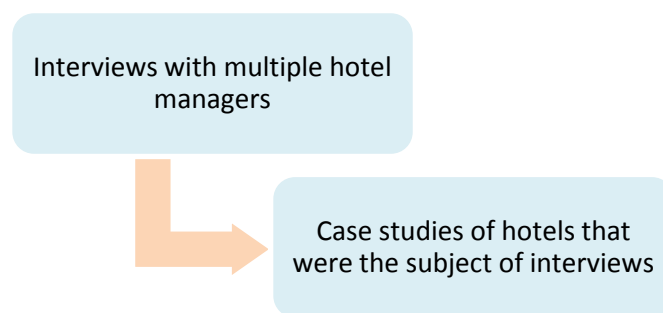


Figure 4-16: Nested arrangement of the conducted case studies in this research. Source: Author.

4.8.2.2 Selection of Case Study Project

The researcher compiled a list of existing Jeddah hotels (see Appendix L). In addition, the classification of these hotels was determined in terms of star rating and location in

Jeddah. After that, the researcher made contact by mail with 11 hotels, but only four hotels gave approval to participate in this research: Assila Roco Forte Hotel (CSH1), Al-Bilad Hotel (CSH2), Casablanca Grand Hotel (CSH3) and Elaf Red Sea Hotel (CSH4). The hotels were founded in different periods and had different locations: the oldest was founded in 1983 near to the sea, one was founded in 2008 inside a mall, and two new hotels were founded in 2017 in the centre of Jeddah. As such, they promote diversity in sampling. All hotels were classified as tourist hotels, with four to five stars. The other hotels refused to participate in this research for safety and policy reasons, and due to their busy tight schedules. The number of case studies used supports the suggestion made by Yin (2018) that it is better to use two or more cases than using one single case to ensure strong and effective findings. On the other hand, Remenyi (2012) notes that two case studies are not sufficient for a doctoral degree, and that studies conducted by full-time students should include a minimum of three case studies. For all of these reasons, the researcher decided to conduct four case studies of Jeddah hotels from different periods to compare the designs between the different time periods and to obtain a full picture of their different situations.

4.8.2.3 Case Studies Protocol

The protocol contains the general rules to be followed and how to conduct the case study research (Remenyi, 2012; Yin, 2018). Yin (2018) states that the protocol is important for multiple case studies. This protocol contains four sections: an overview of the case studies and setting the starting point, which includes objectives and related readings; the second section presents the data collection procedures; the third section presents the protocol questions; and the last section illustrated in writing a report of the case studies (ibid). Thus, the aim is to study the possibility of applying and using heritage elements and motifs within contemporary hotels in Jeddah, through following the details of the protocol.

4.8.2.4 Aims and Objectives of the Case Studies

After reviewing the literature on the subject and about Jeddah specifically, as mentioned in Chapters Two and Three of this research, and after conducting surveys with hotel guests, hotel management teams and designers (see section 4.7.1), the researcher decided to go to these contemporary hotels to investigate how they applied heritage elements. This information would then be analysed so that the researcher could compare the hotels and identify the pros and cons of each hotel. The main aim of the case studies is to examine the heritage designs of different hotels in Jeddah. The objectives of these case studies can be summarized in five steps as follows:

1. Study of the current and general situation of the hotels.
2. Investigating existing heritage features or designs in the interior of different hotels in Jeddah.
3. Analysing the chosen heritage elements in these hotels.
4. A comparison study of contemporary heritage hotels and non-heritage hotels.
5. Comparing how different designers/design teams choose and apply heritage elements to the interiors of hotels.
6. Proving that there is a gap in applying heritage in the interior design of contemporary hotels.

4.8.2.5 Data Collection, Duration, Process and Recording

These case studies were planned and conducted within a period of 4 months in 2017. Special documents were produced before visiting the hotels, which included a checklist of the used heritage items in the hotel, and are detailed later in Chapter Five, section 5.3.2. The main task was to observe the interior spaces in the hotels, observe whether or not they include heritage elements, and to try to infer the hoteliers' vision through one-to-one interviews, which is clarified in Chapter Five, section 5.3.1.

In addition, Remenyi (2012) states that photographs are an important source of evidence for a qualitative case study. Thus, the researcher obtained permission to take clear photos with a camera, resulting in the production of 463 images. The analysis of

all case study data and images is shown in Chapter Five. Figure 4-17 shows the details of the multiple case study process in this research.

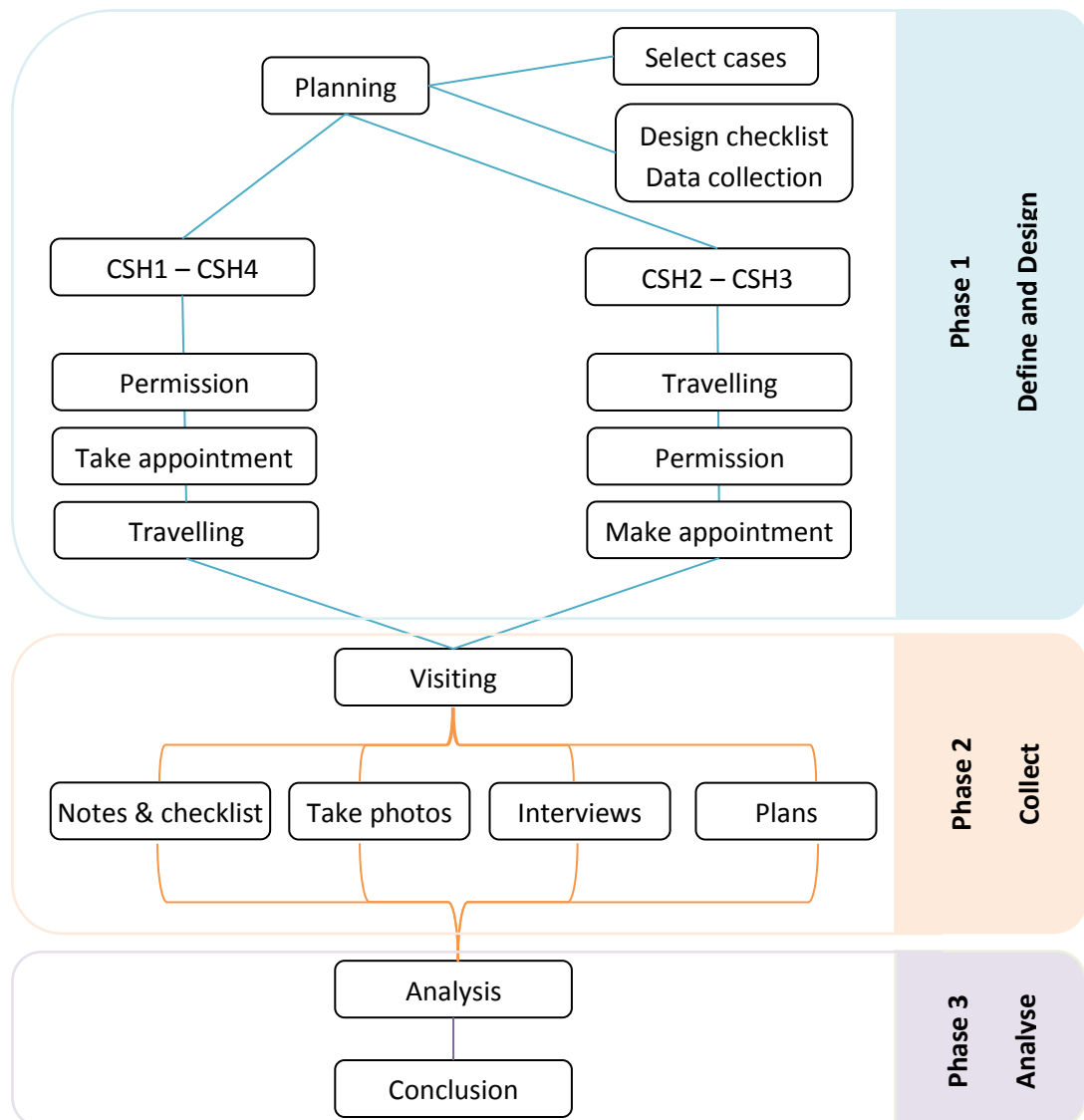


Figure 4-17: Multiple Case Study Process. Source: Author.

4.9 Ethics Report

As mentioned earlier in section 1.8, the ethical procedures for this study were approved by De Montfort University. It is clear within the requirements that it is important to protect the participants' identity in the study, whether through the online survey or through the personal one-to-one interviews. Thus, it was explained clearly to the

participants involved in this study that their identity will be anonymized and that their answers will be used for academic purposes only. Therefore, codes were used to identify the categories and groups used in the personal interviews and survey. Therefore, the researcher was keen to obtain the information in an ethical and legal way, and consequently, the consent of the participants was obtained via consent forms (included in Appendix D, Appendix E, Appendix F and Appendix G).

4.10 Summary

In this chapter, the methodological approach and its philosophical aspects have been presented together with information on the method adopted in this research through detailed explanation of the literature related to this research methodology. Determining the research philosophy and research methodology are critical phases in research. The reasons behind the selection of the mixed methods approach, the rationale, and the research design implemented to achieve the research aim were discussed in detail. The mixed methods, whether quantitative or qualitative, are more comprehensive with regard to the investigating the use of heritage elements in tourist hotels and clearly enable access to the opinions of the stakeholders. Thus, the researcher decided to adopt a socio-ecological framework in this research, which is considered as the most appropriate for this study to gather the suitable data and information, and to gain an in-depth perspective on all aspects of the research subject.

This chapter discussed the design of all of the data collection methods, the aim and objectives and duration and process of the data collection, piloting, challenges, the application forms, and sampling.

From the point of view of the researcher, this study would not be complete by implementing qualitative or quantitative methods alone. Both qualitative and quantitative studies complement each other to result in a deeper understanding of the social world and an understanding of the content of heritage as a whole through accessing different perspectives. Therefore, the surveys and personal interviews were conducted on different categories of people, together with the visual survey of heritage

buildings and conducting case studies of hotels in the city of Jeddah. Furthermore, the researcher managed and discussed the ethical issues of this research according to the requirements of De Montfort University in the last section of this chapter.

The next chapter (Chapter Five) is concerned with presenting the analysis of the data collected via the quantitative and qualitative methods. It also applies the main findings in order to design the three models and produce the final framework, which is presented in Chapter Six.

Chapter Five

5. Research Data Analysis and Findings

5

5.1 Introduction

In Chapter Four of this thesis, the research philosophies, designs, methods and procedures used to obtain the required information in this mixed methods research were clarified. The purpose of this chapter is to present the analysis and results obtained from the methodology presented in Chapter Four. This chapter follows the structure of the previous chapter, starting in section 5.2 with analysing the data obtained using quantitative methods (including surveys and visual surveys). This is followed in section 5.3 with an analysis of the qualitative data, which was obtained through interviews and case studies. Following the analysis of the data obtained through each method, summaries are provided which link the findings to the main research questions and objectives. The last section of this chapter consists of a summary of all of the quantitative and qualitative analyses presented in the chapter.

5.2 Quantitative Data Analysis

This section presents the idea of using heritage elements in the interior design of contemporary hotels in Jeddah to achieve the intended research aim and objectives of this thesis. This was achieved through conducting a structured survey with three categories of participants, and through performing a visual survey of Jeddah's historical/heritage buildings and museums. Descriptive and statistical analysis were conducted to analyse this type of quantitative data as discussed in 4.7. In addition, tables and diagrams are used to facilitate the description of information, as recommended by Bryman (2015). The data collection design, procedures and sampling type were discussed and detailed in the previous chapter. The following sections will analyse the results obtained from the survey method first, followed by an analysis of the visual surveys. A description will be provided of each participant category and the sample size to address the research questions presented in

Chapter One.

5.2.1 Structured Survey

The survey targets three categories of participant: hotel guests/users, interior designers and hotel managers. The survey was administered after conducting the pilot survey, which was used to ascertain the workability and reliability of the research instruments adopted for this research project (see Chapter Four, section 4.7.1.4).

The survey was administered online from 16 June 2017 to 1 October 2017 in both Arabic and English. A total of 91 Arabic surveys and 90 English surveys were returned, resulting in a total of 181 responses.

After reading the introduction to the research, one participant rejecting participating in the Arabic survey. This brought the total number of responses to 180, of which 141 come from hotel guests, 33 from interior designers and 6 from hotel managers. Moreover, it should be taken into account that the results show the preferences of the end-users in contemporary heritage hotels. The analysis is presented in Figure 5-1 below, which shows that the sample contains a range of nationalities from the target groups.

180 participants responded to the questionnaire. The majority were hotel guests/users, comprising around 78% of the sample compared to a proportion of 18% consisting of interior designers/architects. Only six participants were hotel managers. It is firmly believed that the total of six hotel managers represents a good number due to the small number of hotels in Jeddah that relate to this research: there are only two hotels in Jeddah that have been developed as contemporary and heritage hotels, as explained in section 5.3.2.

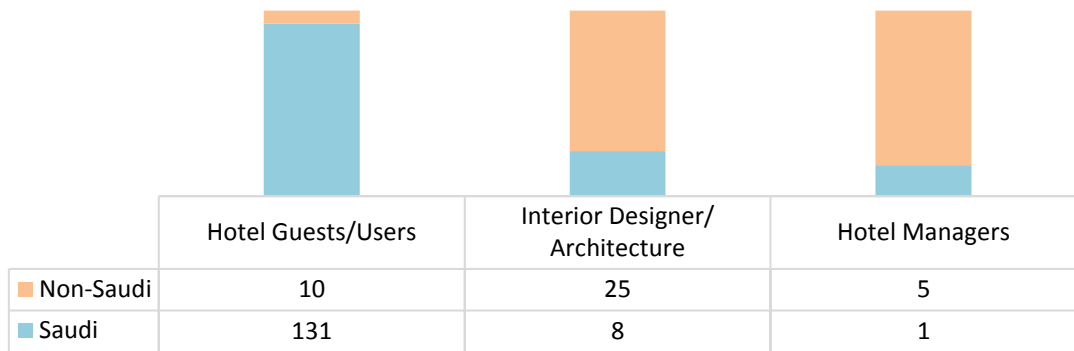


Figure 5-1: Target groups. Source: Author.

5.2.1.1 Hotel Guests and Users

This survey was answered by 141 hotel guests and covers 13 questions; the researcher divided the survey into three sections (see Chapter Four, section 4.7.1). Each section is described in more detail in the following text.

The first section elicited demographic information from the participants. The collected data reveals that the sample consists of different nationalities and both males and females (Q1.1 and Q1.2), although males constitute a greater proportion (75.88%) of the hotel guest sample than females. Furthermore, 92.90% of the total number of participants are Saudis (Figure 5-2).

According to the General Authority for Statistics on the Kingdom of Saudi Arabia (2017), around 57% of the general Saudi population is male and just over 43% are female. It is possible that males have more general interest in hotel and tourism topics or activities, which could explain why there are more male participants in this survey.

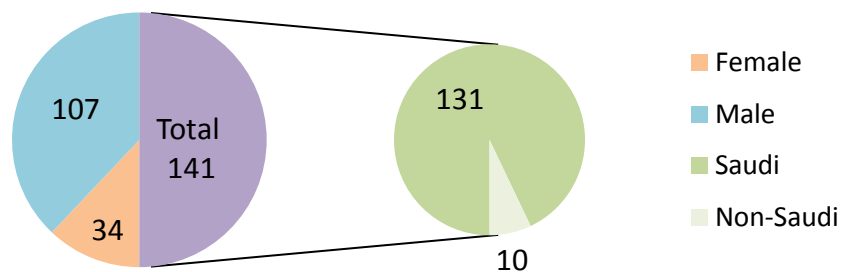


Figure 5-2: Gender and nationality of the hotel guests. Source: Author.

As seen in Figure 5-3, the average monthly expenditure for households in Saudi Arabia is 11,522 Saudi Riyal (SR). Male-headed households spend on a monthly basis 624 SR (5.3%) from the total average expenditure of 11,615 SR on restaurants and hotels while female-headed households spend 318 SR (3.5%) from the total average expenditure of 8,905 SR. It is evident that the monthly expenditure amount on the restaurant and hotels for the male-led households is around 96.2% higher than that of female-led households, although the proportion of the total expenditure is only 1.8% higher. This is due to the higher total expenditure for male-led households (30% higher). This significant difference in expenditure could be due to the higher average income of males in Saudi Arabia.

Major Expenditure Group	Nationality & Sex of Household Head جنسية وجنس رئيس الأسرة					
	جملة الأسر Total of Households			الأسرة السعودية Saudi Household		
	الجملة Total	أنثى Female	ذكر Male	الجملة Total	أنثى Female	ذكر Male
Food And Beverages	2065	1733	2077	2594	1766	2638
Tobacco	54	14	55	37	13	38
Fabric, Apparel and Footwear	649	342	660	889	343	918
Housing, Water, Electricity, Gas, and other Fuels	2439	2070	2453	3183	2161	3237
Furniture and Furnishings	844	565	854	1213	572	1247
Health Care Services	201	115	204	266	121	273
Transport	1054	314	1081	1515	318	1578
Communications	726	436	736	919	444	945
Recreation and Culture	320	72	329	444	75	464
Education	289	231	292	341	231	347
Restaurants and Hotels	613	318	624	715	318	736
Miscellaneous Personal Goods and Services	2268	2694	2253	3251	2976	3265
Total	11522	8905	11615	15367	9339	15688

Figure 5-3: Average monthly household expenditure by major expenditure group, nationality and sex of household head. Source: General Authority for Statistics (2013), p.35.

The second section of the survey contains two questions. The results of the first question (Q2.1) show that the main purposes for hotel guests when travelling are

holiday/recreation/tourism and business/conference (Table 5-1). In this question, the participants could choose more than one answer. It is evident these two purposes were selected 206 times out of 408, a significant proportion. The participants' responses indicate that they travel relatively less frequently for religious and cultural/heritage reasons, with 18 and 26 selections respectively. However, regardless of the low interest in culture/heritage as a reason for travel, 80.85% of the hotel guests agreed that they prefer to be aware of the country's heritage/culture when they travel, according to question Q3.3.B in the third section of the survey.

Responses	Frequency	Percentage
Attend local event/festival	39	27.65%
Business/conference	78	55.31%
Culture/heritage	26	18.43%
Health, beauty and nature	28	19.85%
Holiday/recreational/tourism	128	90.78%
Religion	18	12.76%
Shopping	47	33.33%
Visiting family or friends	44	31.20%

Table 5-1: Main purposes for hotel guests when travelling. Source: Author.

Figure 5-4 presents the results of the next question (Q2.2) concerning visitors' criteria when selecting a hotel to stay in. Most of the answers were varied and revolved around the fact that location and price are the most common criteria. However, the results show that men are more interested in the price than women, who prefer location.

Price is the most frequently mentioned criterion for males when choosing hotels, followed by location. On the other hand, the results show that location is the most important criterion for females when choosing a hotel. The results also show that there is interest in viewing online reviews and hotels' star rating. This could indicate the importance of online reviews in making decisions. Size of the room and hotel facilities were indicated the least frequently as criteria, which could reflect a change in the market and trends. Overall, it can be concluded that for most of the participants, the price and the location of the hotel are the most important criteria when choosing a hotel. These preferences are in line with those of the people who in the previous

question stated that they travel for the purpose of tourism; it is believed that most of the activities take place outside the hotels. However, it can be said that heritage hotels could be attractive for tourists as they offer something different from other hotels that could satisfy the needs of tourists.

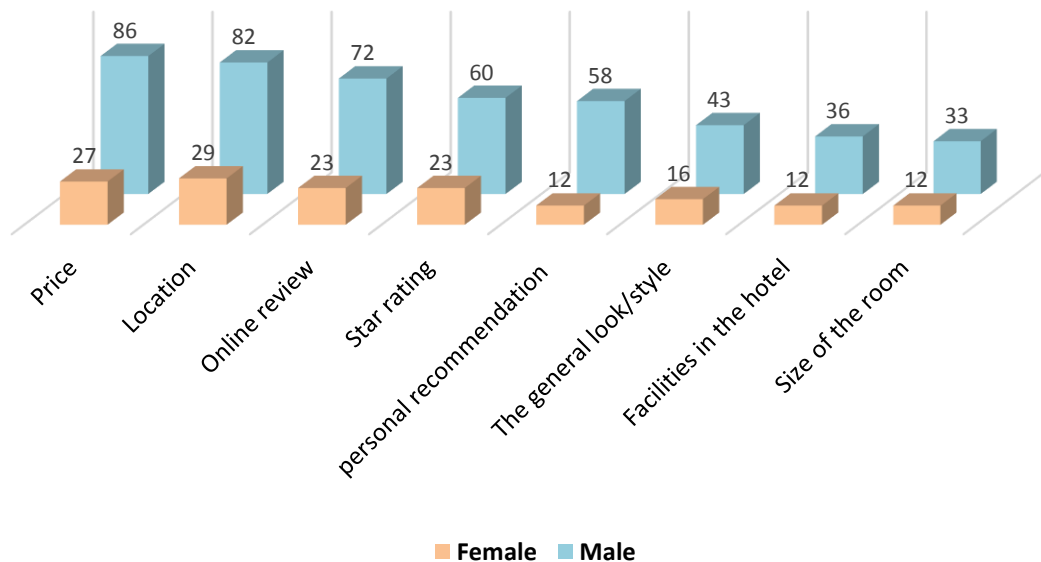


Figure 5-4: Criteria when users (male and female) are selecting a hotel to stay in. Source: Author.

The third section of this survey includes seven questions. The aim of the first question (Q3.1) is to understand participants’ hotel design and style preferences. The results show that the majority of participants (47.51%) prefer the modern style while 29.78% of the sample prefer the contemporary style. A small number of participants are interested in the heritage style and classic design (9.21% and 7.80%, respectively). Although the percentage in favour of heritage-style hotels may seem disappointingly low, it is understandable since all guests are new to this idea and the possibility of having heritage hotels that satisfy their needs in the hotel sector. One of the main reasons for the low percentage is the lack of heritage hotels in Saudi Arabia. Another reason is the lack of knowledge and campaigns to introduce and show the importance of heritage hotels to the public. Very low percentages are also associated with an elegant country style (4.96%) and retro style (0.70%) (see Figure 5-5). The results show the relationship

between Saudis and non-Saudis in choosing their favourite style, as well as the percentages for the preferences of males and females. The selection of the heritage style is more favoured than the classic style, with a preference percentage of 9.2% compared to 7.8% for the classic style.

The percentages for Saudis and non-Saudis generally are nearly the same. However, the results show that only 8.4% of the males selected a heritage style compared to 11.7% of females. The preferences of males and females were very similar; this style was selected by four women and nine men. This result indicates knowledge about and a desire for this type of hotel.

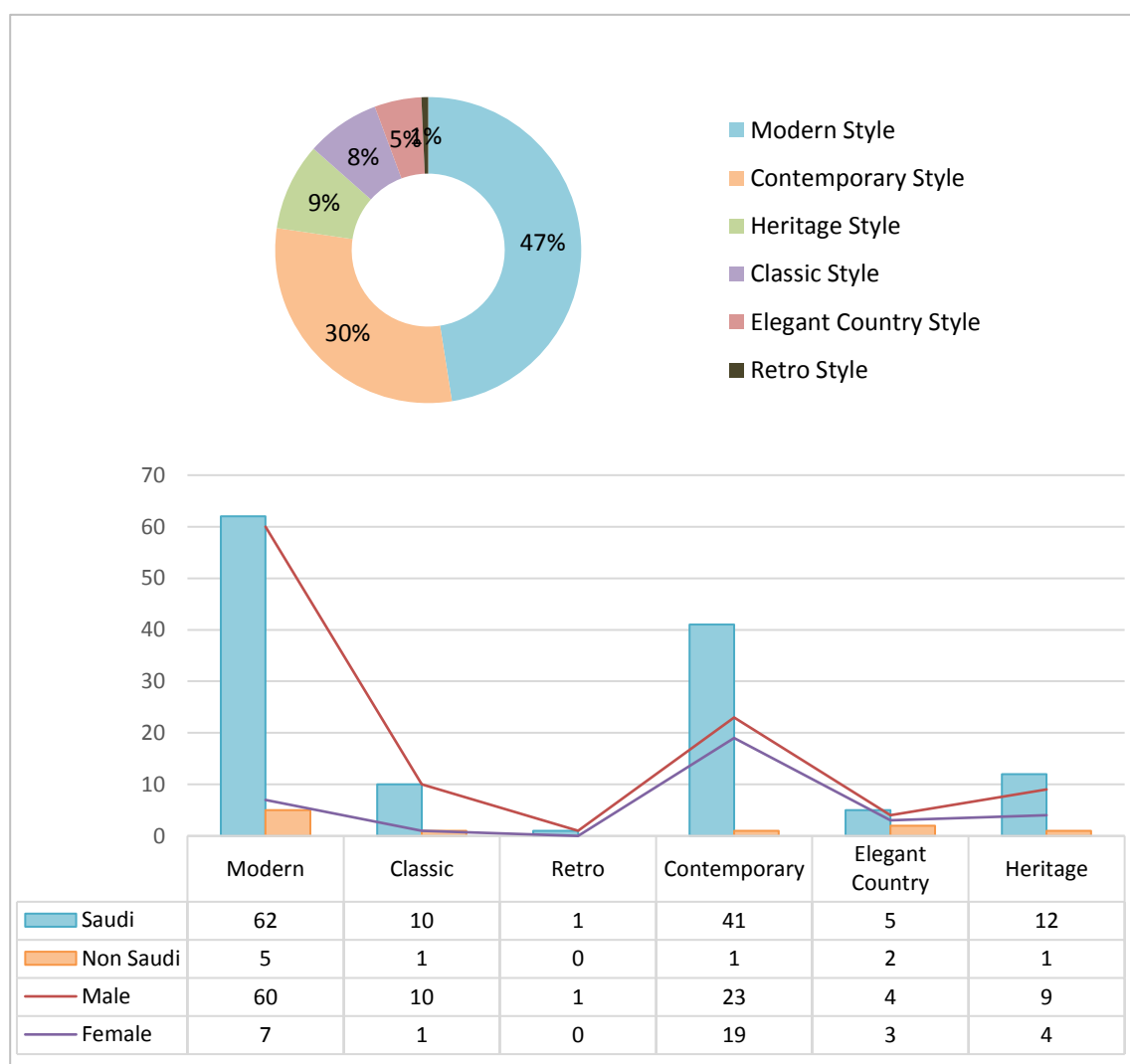


Figure 5-5: Hotel guests and their style preferences. Source: Author.

The next question (Q3.3), the results for which are presented in Figure 5-6, aimed to obtain an understanding of perceptions of contemporary heritage hotels and their level of acceptance. A Likert scale was used to determine the extent of agreement with five statements. The Likert scale was based on a scale from “Strongly Agree” to “Strongly Disagree”. In all statements, the level of agreement of participants with the statements was very high while the level of disagreement was relatively low. In the following, the results will be analysed.

- A)** Regarding the distinctive features of historic heritage in Jeddah and participants’ extent of knowledge of this compared to features associated with other cities and countries, most of the responses either indicated agreement or strong agreement (69.50%) with the statement given (see Table 5-2 for a list of all the statements) 17.73% of participants neither agreed nor disagreed, while 10.63% disagreed or strongly disagreed. It can be said that both Saudis and non-Saudis have almost the same low percentage of disagreement or strong disagreement. The extent of both nationalities’ knowledge about Jeddah’s heritage is at an acceptable level. This result is in line with personal interviews with hotel managers, which will be detailed in section 5.3.1. The hotel owners have the impression that all Saudis have sufficient information about their heritage, which is supported by the research results.
- B)** The majority of the participants (79; 56%) agreed or strongly agreed (35; 24.82%) with the statement given. Consequently, in total 80.85% of the participants (82% of males and 76% of females) indicated that when they stay in a hotel, they prefer to be aware of that country’s heritage and culture, as can be seen in Figure 5-6. It is noticeable that 100% of the non-Saudi participants indicated that they agreed or strongly agreed with the statement. This indicates that non-Saudis who live in Saudi Arabia have an interest in other countries’ heritage and culture.
- C)** Hotel guests’ preference for staying in a contemporary heritage hotel, especially if the cost is not an issue compared to a non-heritage hotel, was agreed to by 56 participants (39.71%), while 24 participants (17.02%) indicated strong agreement. Furthermore, 42 participants (29.78%) indicated neither agreement nor disagreement, perhaps due to their lack of awareness and certainty in their

expectations regarding a new experience in their country. It could be hard to visualize a new experience. Only 11.3% disagreed or strongly disagreed with the notion of preferring to stay in a contemporary heritage hotel. This is a great opportunity for hotel investors in Saudi Arabia to understand new market trends which still do not satisfy tourists' demands.

- D)** The next question concerns hotel guests' acceptance of adopting heritage elements in a contemporary heritage hotel rather than just wholesale copying of these elements. 74.46% agreed that they would prefer hotels not to copy such elements and that they preferred a modified design with a mix of heritage and contemporary elements: 51.06% agreed with this notion while 23.40% strongly agreed. However, 10.63% rejected the idea and indicated their preference for a heritage design without any contemporary development. This result is of key importance for hoteliers as it will direct them in adopting the approach necessary for designing heritage hotels.
- E)** Around 80.85% of the participants agreed that cultural heritage can be successfully reflected through hotels if adopted in an appropriate manner. A minority of participants (10.63%) perceived a cultural heritage conflict for this type of hotel, as it cannot reflect cultural heritage positively. This shows the importance of heritage hotels in introducing the heritage of any country to tourists.

The survey results from hotel guests and users about their perceptions of contemporary heritage hotels and their level of acceptance of aspects of heritage are presented in Table 5-2. None of the survey items received many responses in the "Not Applicable", "Disagree" or "Strongly Disagree" options. A mild exception was item C, where 29.78% of participants selected "Neither Agree nor Disagree". The "Strongly Agree" option was most frequently selected for statements E, B, A and D, in that order. For the "Agree" option, B followed by D were most often selected. Thus, the survey participants agreed or strongly agreed that tourists have a preference for and awareness of the visited country's heritage and culture, and a preference for adopting heritage elements in a contemporary manner. There appeared to be flexibility among some regarding tourists' preference to stay in a contemporary heritage hotel rather than a non-heritage hotel if

the cost is not an issue. Regarding the average scores, statement B had the highest average score while C had the lowest average score.

Overall, these five statements analyse the industry environment and the targeted customers. This analysis provides indicators regarding market trends and consumer needs. Thus, hoteliers must take the analysis into strong consideration in order to make decisions regarding any new investments. In summary, the data show the importance of heritage hotels in reflecting the heritage of any country to tourists. In addition, tourists' interest in contemporary heritage motivates hoteliers to invest in new products and markets to satisfy the market needs and demands, as well as to make a profit. This should provide motivation to hoteliers to invest in a new market in Saudi Arabia.

Understanding the perceptions of contemporary heritage hotels and their level of acceptance		Strongly Agree (Value x5)	Agree (Value x4)	Neither Agree nor Disagree (Value x3)	Disagree (Value x2)	Strongly Disagree (Value x1)	Not Applicable	Total
A	The distinctive features of historic heritage in Jeddah are well known compared with other cities and countries	34	64	25	8	7	3	524
B	When staying in a hotel abroad, tourists prefer to be aware of that country's heritage and culture	35	79	18	6	2	1	559
C	When given a choice and if the cost is not an issue, tourists would prefer to stay in a contemporary heritage hotel than a non-heritage hotel	24	56	42	8	8	3	494
D	Adopting heritage elements in a contemporary manner and context and not just copying them is acceptable	33	72	16	14	1	5	530
E	When adopted in an appropriate manner, cultural heritage can be successfully reflected through hotels	50	64	8	3	12	4	548

Table 5-2: Hotel guests' understanding of the perceptions of contemporary heritage hotels and their level of acceptance. Source: Author.

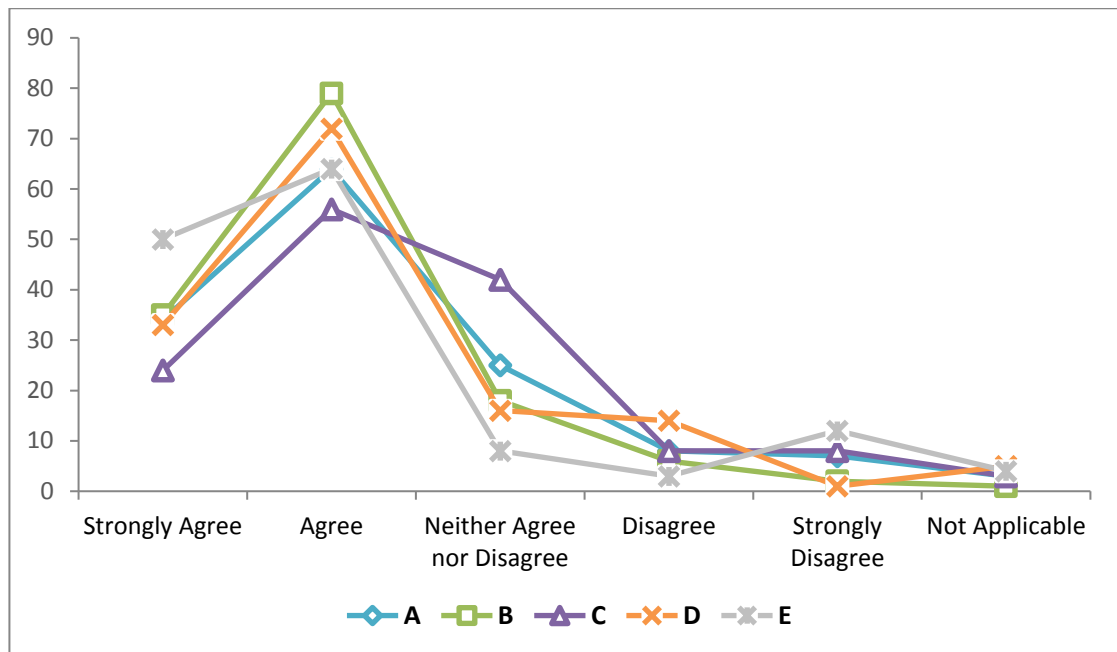


Figure 5-6: Hotel guests' selection of agree or disagree options for each statement. Source: Author.

The results of the next question (Q3.4) show that the activities which are most important to the majority of people when they travelling to a new city are: eating traditional food and experiencing local festivals or other cultural events. This is followed by buying local crafts/souvenirs, visiting archaeological monuments and interacting with local people (Table 5-3). In particular, the majority of the male participants were oriented towards eating traditional food; 71.02% of males selected it as one of the important activities, while females prefer buying crafts and souvenirs, with 79.41% selecting this option. There were a few other suggestions from participants such as: visiting beaches, exploring the natural environment and visiting old or traditional markets. Most Saudis indicated a preference to eat traditional food (approximately 71.75% selected this as one of the important activities), while non-Saudis tend to prefer visiting museums (80% selected this option compared with the low percentage of 41.22% for Saudis). Although this might seem to be a disappointingly low percentage, it is understandable since all hotel guests are from different cultures and visiting museums is not an interest of Saudis. According to Hamed (2016), Saudis are not aware of museums.

Responses	Frequency	Percentage
Visit archaeological monuments	71	50.35%
Visit museums	62	43.97%
Interact with local people	66	46.80%
Eat traditional food	101	71.63%
Buy local crafts/souvenirs	79	56.02%
Experience local festivals or other cultural events	94	66.66%
Other: 2 Visiting the traditional market – 1 Visiting beaches and the natural environment	3	2.12%

Table 5-3: Activities that are important for hotel guests while visiting a new city. Source: Author.

The next question (Q3.5) presents a comparison with the previous question. The previous question focused on ascertaining the visitors' interests when they visit any new city, while this question focuses on their concerns when they stay in a hotel. The answers are fairly similar and focus on eating traditional food and experiencing local festivals or cultural events (see Table 5-4). However, 3.5% of participants considered the hotel as just a place to stay and sleep. This again supports the idea highlighted in the previous question of the importance of preferences when choosing a hotel. Potential guests will show interest if there are any activities in the hotel; however, people could choose to stay in a hotel anyway if it has a reasonable price and a good location. Heritage hotels should be different and provide different services and activities in order to attract customers. The hotel market for tourism is huge with a high level of competition. It can be said that it is a saturated market. In order to compete in such a competitive market, heritage hotels must ensure that they provide services and activities at a reasonable price that satisfy the targeted customers. They need to understand the market and adapt themselves to the changes.

Responses	Frequency	Percentage
Eat traditional food	86	60.99%
Buy local crafts/souvenirs	63	44.68%
Experience local festivals or other cultural events	86	60.99%
Other: Nothing/none of the above	5	3.5%

Table 5-4: Activities that are important for hotel guests while staying in a hotel. Source: Author.

The ranking of preferences for interior design elements that reflect Jeddah’s heritage in a contemporary hotel (Q3.6) varies among participants (see Figure 5-7 and Table 5-5). The four elements of interior design are: space, furniture form, lighting design and material pattern. Space in general (including walls, ceilings, flooring, doors and windows) was chosen by the majority of participants (73; 51.77%) as the most important element that determined their selection of a contemporary hotel. A relatively lower number of participants (34; 24.11%) chose the material patterns (such as carpets, curtains, cushions, wallpaper, linen and towels) as the most important element that reflects heritage in a contemporary hotel. However, the material patterns was selected as the least preferred option by the highest number of participants (75; 53.19%). Indeed, looking more deeply at the results, it can be seen clearly that the furniture form was ranked by 98 participants (69.5%) in first and second place compared to 48 participants (34%) ranking the material patterns in first place. This suggests that furniture form is the second most important preference for guests as an interior design element, while the lighting design was evaluated as being the least preferred option in first ranking place by eight participants (5.67%). With regard to the average scores, significantly the highest average is associated with space, while both furniture form and lighting design had the lowest average scores. This suggests that hotel guests are very likely to expect the space to reflect heritage in Jeddah hotels.

Interior Element	First (Value x4)	Second (Value x3)	Third (Value x2)	Fourth (Value x1)	Total
Space	73	26	22	20	434
Material patterns	34	14	18	75	289
Furniture form	26	72	29	14	141
Lighting design	8	29	72	32	141

Table 5-5: Interior element preferences of hotel guests when applying heritage elements in contemporary hotels. Source: Author.

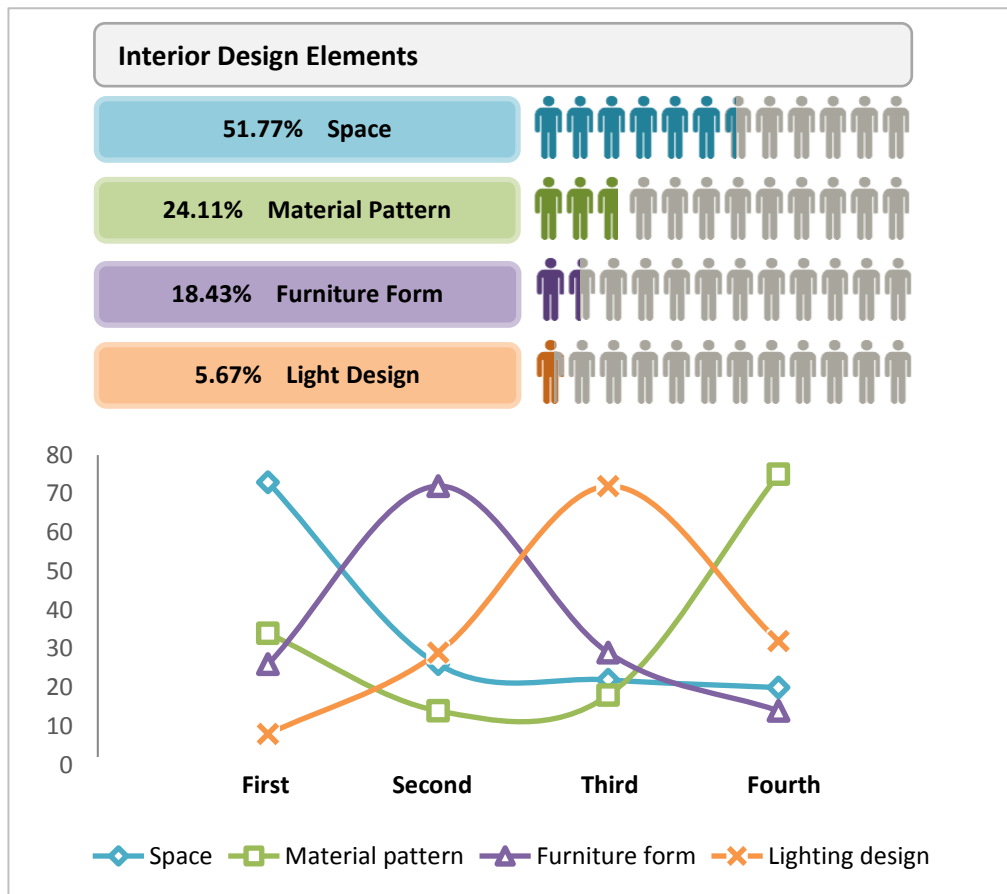


Figure 5-7: Visitor preferences of interior design elements. Source: Author.

Q3.7 focused on visitors' preferred interior design locations for reflecting Jeddah's heritage (see Figure 5-8 and Table 5-6), asking them to rank six interior design locations in hotels: lobby/entrance, guest rooms, food/beverage area, meeting rooms, recreational amenities, and ballroom. 86 participants (60.99%) selected the lobby and entrance as their first preference while 72 participants (51.06%) selected the guest rooms as their second preference. On the other hand, 43 participants (30.49%) indicated as a first preference that they prefer the guest rooms to reflect the heritage although 35 participants (24.82%) chose the lobby as a second preference. Therefore, the majority of responses were limited to these two options, and all other locations had insignificant low percentages below 3.54% as a first preference for reflecting heritage in a contemporary hotel. Regarding the average totals, the lobby and entrance is clearly the best location to reflect heritage, while the ballroom, meeting room and recreational amenities had the lowest average totals.

	First (Value x6)	Second (Value x5)	Third (Value x4)	Fourth (Value x3)	Fifth (Value x2)	Sixth (Value x1)	Total
Lobby and entrance	86	35	11	2	2	5	750
Guest rooms	43	72	11	5	7	3	694
Food and beverage area	5	22	89	13	7	5	554
Meeting room	2	1	12	58	19	49	326
Recreational amenities	2	8	11	46	61	13	369
Ballroom	3	3	7	17	45	66	268

Table 5-6: Location preferences of hotel guests. Source: Author.

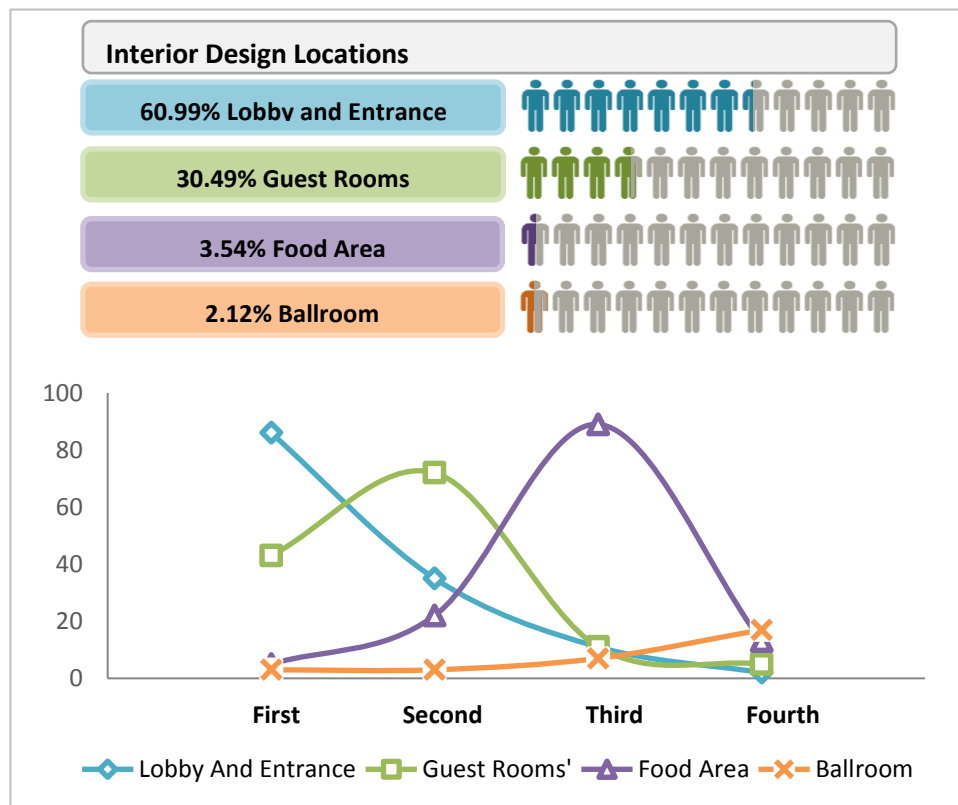


Figure 5-8: Visitor preferences regarding interior design locations. Source: Author.

The last question (Q3.8) showed that the majority of participants (113; 80.14%) were supportive of the idea of developing heritage elements in a contemporary hotel in the new area of Jeddah. 15.6% of them indicated that they may support this idea; this could be due to the fact that they cannot perceive the idea adequately. Moreover, 4.25% of participants rejected the idea of building a contemporary heritage hotel in the new area of Jeddah.

5.2.1.2 Interior Designers

While the first survey targeted hotel users and guests around the world, the second survey was distributed to interior designers and architects. A total number of 33 participants formed the total sample for the interior designers and architects survey which comprised 13 questions; the researcher divided it into three sections (see Chapter Four, section 4.7.1). Each section is described in more detail in the following text.

The first section aimed to obtain basic information from participants in order to identify their level of education (Q1.1), nationality (Q1.2) and their work experience in the hotel sector (Q1.3), with the aim of providing valuable information for this research from the interior designers and architects. This information is presented in order to provide a general overview of the characteristics of the participants. It is important because it offers the researcher the opportunity of making further suggestions to meet hotel users' preferences, built on the perspective of the designers/architects.

The graduate participants out-numbered the postgraduate participants in this survey, even though more Saudis participated in the survey than non-Saudis. Saudis constituted 75.75% of those participating in the research while 24.24% were non-Saudis. The proportion of graduates among Saudis is slightly higher than the proportion of postgraduates. Figure 5-9 gives a clearer picture of differences between nationalities regarding the level of education; there was a total of 18 graduate participants (54.54%) and 15 postgraduates (45.45%).

Table 5-7 shows the percentage distribution of the level of work experience in the hotel sector (Q2.1); the options are 0–3 years (Junior Designer), 3–6 years (Designer), 6–12 years (Senior Designer) and 12+ years (Principal Designer). The results revealed that participants without any experience in the hotel sector constitute the majority (69.69%), while 30.3% of participants have experience in this field. It seems that most of the Saudis have experience in the sector (70% of the total number of experienced participants are Saudi), while the non-Saudis with experience constitute 37.5% of the total (three participants) compared to 28% for the Saudis. This result can be explained by the significant difference in the number of participants between Saudis and non-Saudis. This

is expected, as referred to in the literature review (Chapter Two, section 2.2.2), given that most designers and architects in Saudi are foreign.

Also, it was very important for the researcher to be in contact with participants who had just had a design experience in the hotel sector, in order to test and evaluate the three models in the next chapter, but unfortunately there was no response from suitable participants. This may be due to their total preoccupation in designing projects and their unwillingness to waste time participating in research studies. However, the researcher knows the people who were sent the survey, as mentioned in the previous chapter (Chapter Four, section 4.7.1.6), and it will be possible for the researcher to communicate with them again.

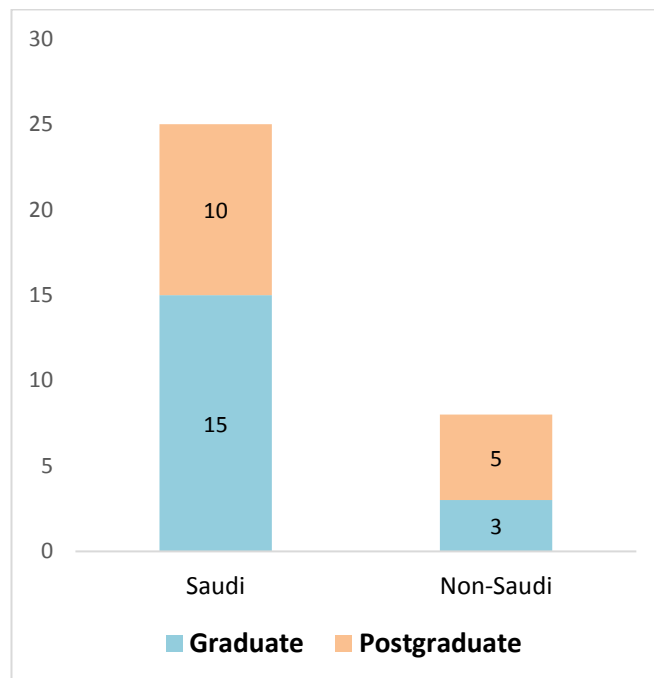


Figure 5-9: Comparison of the level of education of Saudi and non-Saudi participants. Source: Author.

	Level of education		Total	Experience in the hotel sector					
	G Graduate	P Postgraduate		Yes				No	
Saudi	15 60%	10 40%	25 75.75%	7 28%				18 72%	
				3 G		4 P		12 G	6 P
				1	2	2	2		
				0–3 years (Junior Designer)	6–12 years (Senior Designer)	0–3 years (Junior Designer)	6–12 years (Senior Designer)		
Non-Saudi	3 37.5%	5 62.5%	8 24.24%	3 37.5%				5 62.5%	
				1 G		2 P		2 G	3 P
				12+ years (Principal Designer)		0-3 years (Junior Designer)			
Total	18	15	33	10				23	

Table 5-7: The percentage distribution of the level of work experience in the hotel sector. Source: Author.

The second section of the survey contains information on the hotel owners' priorities. Q2.2 (Table 5-8 and Figure 5-10) is just for people who have experience in the hotel sector. The general answers of the participants show that 40% of the total number of participants chose space efficiency as the most important aspect for hoteliers. Building cost, and luxury and comfort were both selected as a first choice by 30% of participants. The organization was ranked as being the least important feature by 50% of participants. Besides, customer service is ranked after organization by 30% of participants.

Hotel owners' priorities	First (Value x5)	Second (Value x4)	Third (Value x3)	Fourth (Value x2)	Fifth (Value x1)	Total
Building Cost	3	4	0	1	2	35
Space Efficiency	4	3	1	1	1	38
Luxury and Comfort	0	3	5	2	0	31
Customer Service	1	0	1	4	4	20
Organization	2	0	0	3	5	21

Table 5-8: Hotel owners' priorities based on the experience of interior designers/architects. Source: Author.

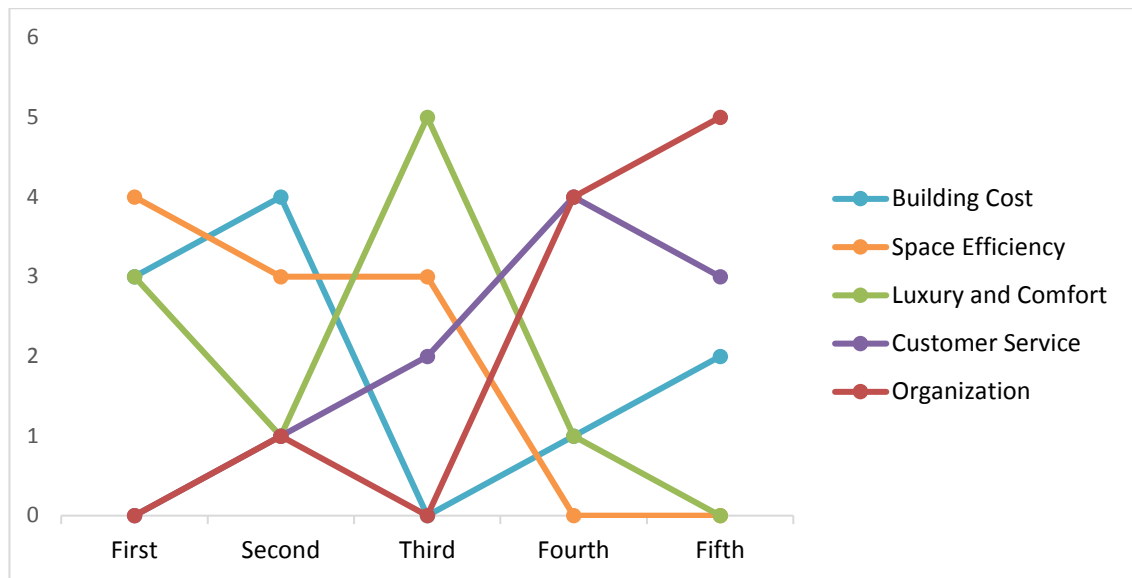


Figure 5-10: Hotel owners' priorities based on the experience of interior designers/architects. Source: Author.

The third section of this survey includes eight questions. The first question aimed to find out which hotel design styles, from the designer's point of view, customers would prefer (Q3.1) (Figure 5-11). This question was posed so that the researcher could compare the designers' answers with those of visitors in the previous section (section 5.2.1.1). 48.48% of participants selected modern style and 33.33% selected contemporary style. On the other hand, the remaining six participants selected the classic style and heritage style in equal proportions. Although the percentage for heritage style might seem disappointingly low, it is understandable, as discussed in section 5.2.1.1, since most of the participants are new to this idea and its possibilities for the hotel sector. There is a lack of knowledge of heritage hotels, as shown in the responses to the next question. It is believed that the absence of heritage hotels in Saudi Arabia is one of the most important reasons for the low preference for heritage hotels. This can be clearly seen from the results, as all three participants who selected heritage hotels as a preference are non-Saudis.

The selection of preferred styles varied slightly between nationalities (Figure 5-11). The majority of Saudi participants (15; 60%) preferred a modern style, and eight Saudi participants (32%) chose a contemporary style, while no one selected the heritage style.

This could be due to their lack of knowledge about this kind of hotel and its absence in Saudi Arabia. On the other hand, the non-Saudi designers divided their selections between the heritage style and contemporary style.

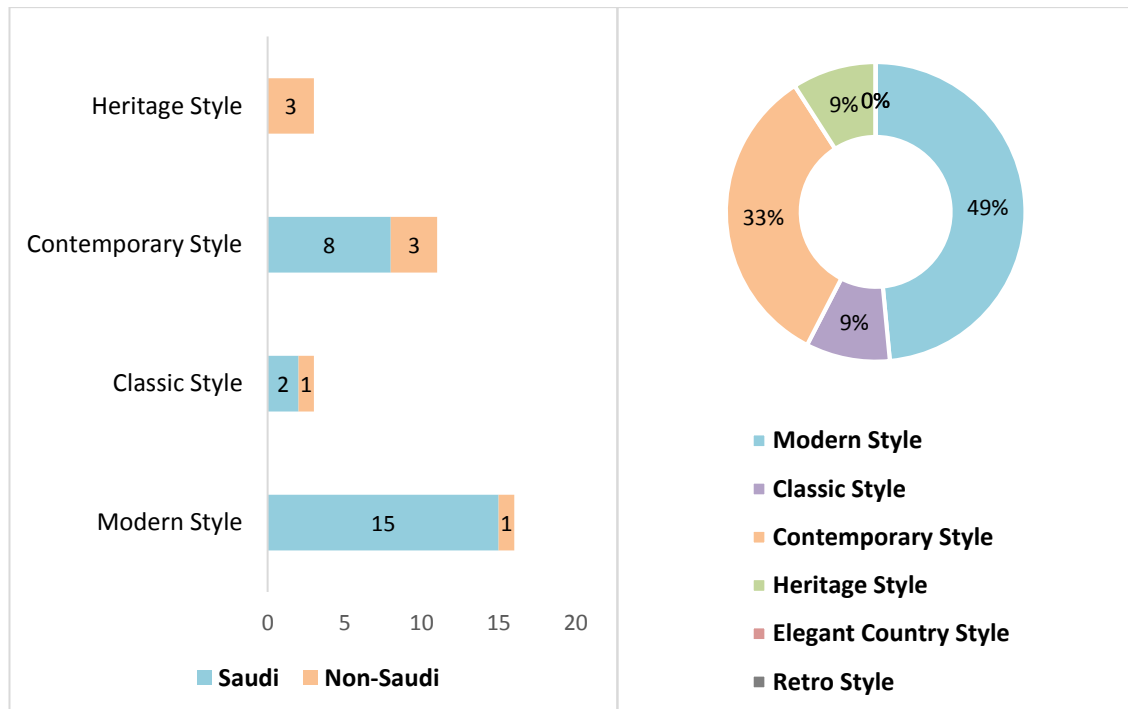


Figure 5-11: Style preferences of Saudis and non-Saudis. Source: Author.

The next question in this section aimed to clarify interior designers' knowledge about contemporary heritage hotels (Q3.2). The researcher intentionally asked this question after the previous question about customer style preferences, so that the researcher could compare the answers. The participants displayed very similar knowledge about contemporary heritage hotels. The findings presented in Figure 5-12 can be summarized as follows regarding whether participants have knowledge of contemporary heritage hotels: 45.45% selected "Yes", 36.36% selected "No" and 18.18% selected "Not Sure". When analysing these results, the researcher found that 48% of Saudi participants have knowledge about contemporary heritage hotels. However, despite having knowledge about this type of hotel, no Saudi in the previous question selected heritage hotels as a preferred option for visitors. It can be said that this is an important indicator supported

by the designers who believed that heritage hotels do not constitute a preferred style for Saudi customers.

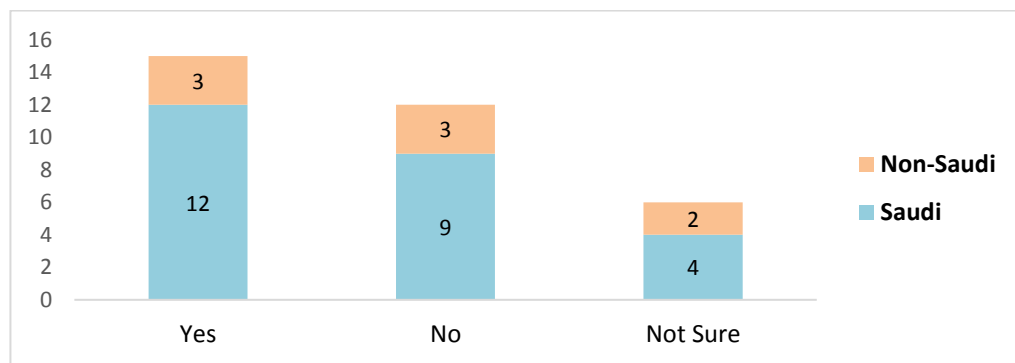


Figure 5-12: Participants' knowledge about contemporary heritage hotels. Source: Author.

The next question (Q3.3) focused on the importance of using heritage in hotels (see Figure 5-13), and aimed to obtain an understanding on perceptions of contemporary heritage hotels based on the designers/architects' design experience in general. This question focused on obtaining an understanding of perceptions of contemporary heritage hotels and their level of acceptance. A Likert scale was used to determine the extent of agreement with five statements. The percentage totals for each scale option selected are as follows: 76.96% agreement, 6.66% disagreement while the remaining proportion is associated with the neither agree nor disagree and not applicable options. All sections will be analysed in the following text.

- A)** This part of the question sought to determine whether the distinctive features of historic heritage in Jeddah are well known compared with other cities and countries. The results in Figure 5-13 show that 75.75% of participants agreed with the notion that Jeddah city is well known compared with other cities and countries, while 12.12% disagreed. These significant results showing that Saudi and non-Saudi designers/architects agree that Jeddah is well known support the selection of Jeddah as a strong case study in this research.
- B)** The results associated with this statement are about designers/architects' views about tourists' preferences when staying in a hotel abroad regarding whether they prefer to be aware of that country's heritage and culture. 45.45% of participants

agreed, 36.36% strongly agreed, while just 6.06% of the participants disagreed. On the other hand, 9.09% of the participants neither agreed nor disagreed. The results seem to show a high level of agreement; this may explain their interest in knowing, learning or exploring the heritage and culture of other countries.

- C)** The statement regarding the preference to stay in a contemporary heritage hotel rather than a non-heritage hotel if the cost is not an issue recorded the following results: 36.36% agreed, 27.27% strongly agreed and 30.30% neither agreed nor disagreed; the total proportion for agreement is 63.63%. However, most of the non-Saudi participants indicated their agreement, at a proportion of 75%. Hesitance was expressed by Saudi participants, with 90% of the total number of Saudis neither agreeing nor disagreeing- Surprisingly, 50% of them answered that they have knowledge of contemporary heritage hotels in Q3.2.
- D)** Regarding the acceptance of adopting heritage elements in a contemporary manner and context and not just copying them, Figure 5-13 shows that 42.42% of participants strongly agreed about not copying the heritage elements, preferring instead to modify them while just 3.03% strongly disagreed with this statement. Participants in this section of the survey demonstrated the largest agreement percentage (84.84%) compared to the other sections. 87.5% of non-Saudi participants and 84% of Saudi participants selected agreement options on the scale. These results show that there is a significant desire to develop the heritage elements and not keep them as they are. Therefore, further investigation is required to test the differences in preferences and interests between all groups, which is discussed in the summary in section 5.2.1.4.
- E)** This statement concerns the successful adoption of an appropriate type of cultural heritage in hotels. The views of the participants were recorded as follows: 15 participants (45.45%) strongly agreed, 11 (33.33%) agreed, 4 (12.12%) neither agreed nor disagreed and a total of 2 (6.06%) indicated disagreement, giving a total of 78.78% agreement. Furthermore, the disagreement and neither agree nor disagree options were selected by 100% of Saudi participants; this proves that Saudis are always hesitant about the possibility of using heritage in Saudi Arabia, unlike the

non-Saudis, who often support the idea of designing with heritage in mind in contemporary hotels in Saudi Arabia. The results suggest that the non-Saudis had experienced contemporary hotels reflecting culture and heritage in their home countries.

The survey results from interior designers about their understanding of the perceptions of contemporary heritage hotels and their level of acceptance are presented in Table 5-9. None of the statements received many responses in the “Not Applicable” or “Disagree” options. “Strongly Agree” was most often selected for statements E, D and B, in that order. “Agree” was most often selected for statement A, followed by B. Thus, awareness of the visited country’s heritage and culture and adopting heritage elements in a contemporary manner were agreed or strongly agreed to by most interior designers. Regarding the average scores for interior designers, statement D had the highest average score while A had the lowest average score.

Understanding the perceptions of contemporary heritage hotels and their level of acceptance		Strongly Agree (Value x5)	Agree (Value x4)	Neither Agree nor Disagree (Value x3)	Disagree (Value x2)	Strongly Disagree (Value x1)	Not Applicable	Total
A	The distinctive features of historic heritage in Jeddah are well known compared with other cities and countries	9	16	3	0	4	1	122
B	When staying in a hotel abroad, tourists prefer to be aware of that country’s heritage and culture	12	15	3	2	0	1	133
C	When given a choice and if the cost is not an issue, tourists would prefer to stay in a contemporary heritage hotel than a non-heritage hotel	9	12	10	1	1	0	126
D	Adopting heritage elements in a contemporary manner and context and not just copying them is acceptable	14	14	3	0	1	1	136
E	When adopted in an appropriate manner, cultural heritage can be successfully reflected through hotels	15	11	4	1	1	1	134

Table 5-9: Interior designers’ understanding of the perceptions of contemporary heritage hotels and their level of acceptance. Source: Author.

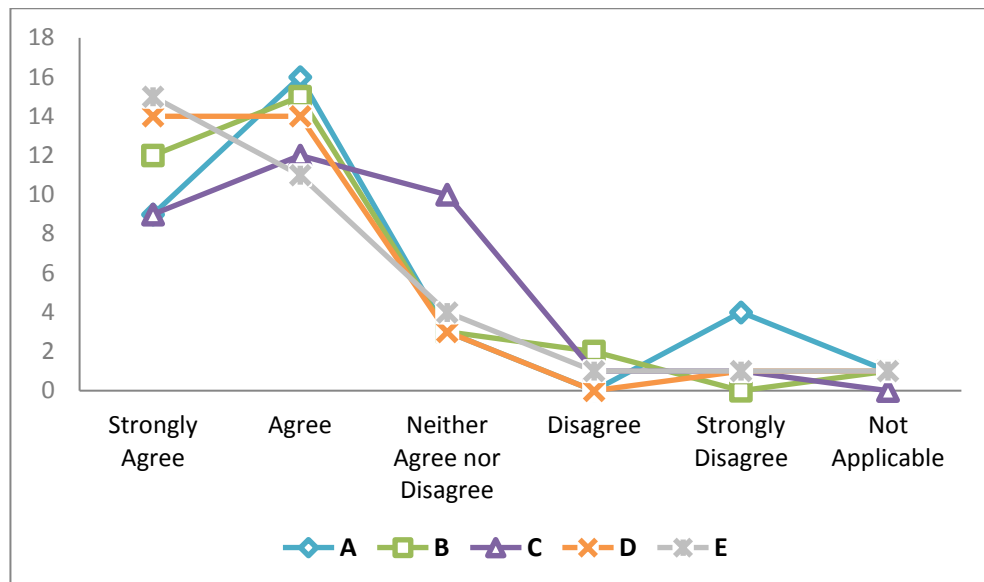


Figure 5-13: Interior designers and architects' selection of agree or disagree options for each statement. Source: Author.

The next question (Q3.4) enquired about the advantages of protecting historic heritage in contemporary hotels and prompted the designer to choose suitable phrases. The majority of participants (72%) gave one of the advantages as nurturing the identity and culture of the country and an understanding of the past, while very similar proportions were associated with the other choices: (1) attracting more tourists and visitors; (2) promoting the understanding and appreciation of historic buildings / preserving history; (3) important for the next generation; and (4) documenting buildings, or parts of buildings, which will be lost as a result of demolition. On the other hand, just 27% of participants selected the option of adding a new character to the hotel sector as one of their selected advantages.

The next question (Q3.5) is focused on the opposite to the previous question, and concerns the negative effect of using heritage in contemporary hotels; the results are presented in Figure 5-14. The outcomes show that both Saudi and non-Saudi participants (48.48% of participants) agreed that an increase in prices could play an important role in there being a negative effect resulting from the use of heritage in contemporary hotels. Other participants (33.33%) believed that there is no negative effect resulting from the use of heritage in contemporary hotels, although 63.63% of

them have good knowledge about contemporary heritage hotels, as explained in the question Q3.2. Only 16% of Saudi participants selected mass tourism as one of the negative effects. A few participants (around 15.15%) stated that they do not know if there will be any negative effect. One Saudi participant had another suggestion: that poor design may have a negative impact on heritage in contemporary hotels.

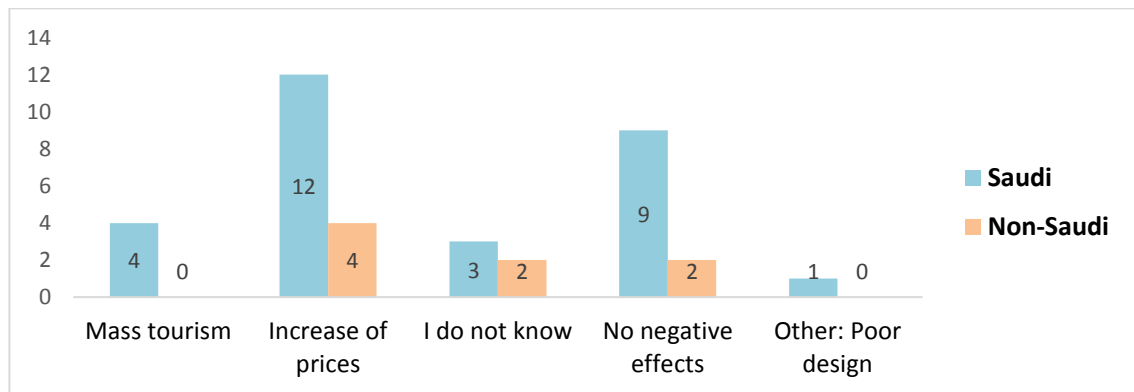


Figure 5-14: Negative effects of using heritage elements in contemporary hotels. Source: Author.

When asked about the interior design elements of contemporary hotels and what are interior designers/architects' preferred elements for reflecting Jeddah's heritage (Q3.6), the participants showed a considerable preference for the elements of space, which includes walls, ceiling, flooring, doors and windows. 72.72% of the participants selected space as a first preference, as seen in Table 5-10 and Figure 5-15. The second preference was furniture form and lighting design (selected by 30% and 27% of participants, respectively). On the other hand, when comparing both elements in terms of their proportions for the last preference selection, it can be clearly seen that lighting design has a higher selection rate of 39.39% compared to 15.15% for the furniture form. Overall, it can be said that space and furniture form are the most important elements for reflecting Jeddah's heritage, from the point of view of designers. With regard to the average scores, it is significant that the highest average is associated with the space, in line with S1, as detailed previously, while lighting design has the lowest average. This suggests that hotel designers are very attentive about using interior space to reflect heritage in Jeddah hotels.

	First (Value x4)	Second (Value x3)	Third (Value x2)	Fourth (Value x1)	Total
Space	24	5	0	4	115
Material Pattern	4	9	9	11	72
Furniture Form	3	10	15	5	77
Lighting Design	2	9	9	13	66

Table 5-10: Interior element preferences of interior designers when applying heritage elements in contemporary hotels. Source: Author.

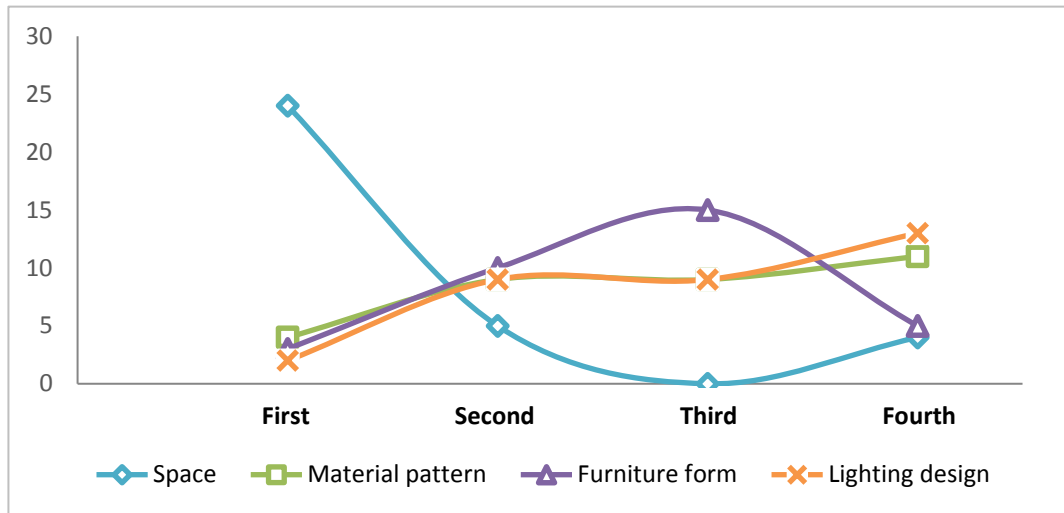


Figure 5-15: Interior designers/architects' preferences regarding interior design elements. Source: Author.

In order to reflect Jeddah’s heritage in contemporary hotels, it is necessary to identify the most preferred locations for heritage elements in hotels, from the point of view of interior designers and architects (Q3.7; see Table 5-11 and Figure 5-16). Participants’ responses are as follows: a significant finding is that the lobby and entrance were selected as a first preference by a majority of participants (84.84%), while the guest rooms were selected as the second preference by 60.6% of participants. The third preference was the food area, which was selected by 48.48% of participants. Recreational amenities and meeting rooms were the two least preferred options. With reference to the average scores, the lobby and entrance was selected as the best location to reflect heritage, which supports the findings of S1. The lowest average scores were associated with the ballroom, meeting room and recreational amenities.

	First (Value x6)	Second (Value x5)	Third (Value x4)	Fourth (Value x3)	Fifth (Value x2)	Sixth (Value x1)	Total
Lobby and Entrance	28	4	1	0	0	0	192
Guest Rooms	5	20	4	4	0	0	158
Food and Beverage Area	0	8	16	3	2	4	121
Meeting Room	0	0	0	10	6	17	59
Recreational Amenities	0	1	6	7	16	3	85
Ballroom	0	0	6	9	9	9	78

Table 5-11: Location preferences of interior designers. Source: Author.

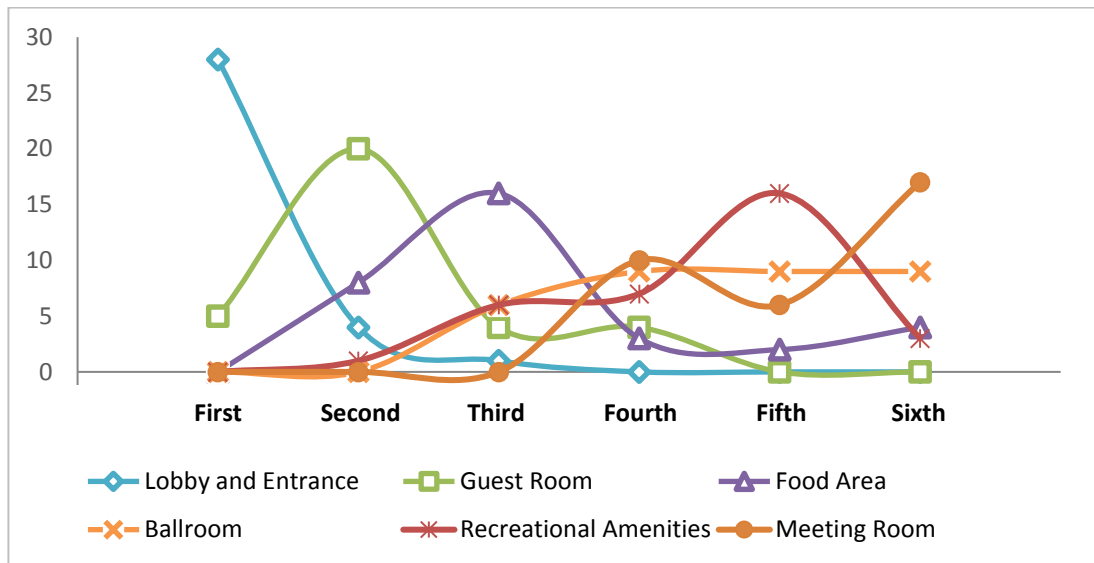


Figure 5-16: Interior designers and architects' preferences for interior design locations in hotels. Source: Author.

The responses to the final question (Q3.8) showed that most participants (72.72%) supported the idea of building a contemporary heritage hotel in the new area of Jeddah. However, the analysis shows that 24.24% of participants displayed hesitance about building contemporary heritage hotels in the new area of Jeddah. This could be due to a difficulty in imagining a new idea or a lack of confidence in the possibility of applying heritage properly. A very low proportion of participants (1; 3.03%) did not support the idea. In addition, all of the participants who have experience in the hotel sector supported the idea. This is an important indicator from the designers on the importance of developing contemporary heritage hotels, which should be highly considered by investors.

5.2.1.3 Hotel Managers

The third type of survey targeted the hotel management teams, as discussed in Chapter Four, section 4.7.1.1. This survey was answered by only six of the hotel management teams. As discussed in Chapter Four, section 4.7.1.6, this survey was administered by email after searching on the hotel websites for contact details and after interviews were conducted with the participants, as described in Chapter Four, section 4.8.1.3. Only six participants agreed to participate in this part of the research. Although this could be considered a small number, it is reasonable due to their busy schedules and workload and considering some of the internal regulations of the hotels which restrict any interviews with a third party. Overall, six participants is a good number taking into consideration the total number of hotels in Jeddah and the interest of the hotel managers in contemporary heritage hotels.

As with the previous segments in this research, this survey is divided into three sections with a total of 13 questions, as shown in Chapter Four, section 4.7.1.1. Each section is explained in more detail below.

The first section contains four general questions. The first question (Q1.1) asked about A) the hotel name, B) the hotel type (chain or independent) and C) participants' position in the hotel, while Q1.2 asked about their nationality. The six hotels that participated in this survey are: Al-Bilad Hotel, Al-Fursan Hotel, Assila Rocco Forte Hotel Jeddah, Casablanca Grand Hotel, Dallah Taibah Hotel, and Intercontinental Hotel Al-Madinah. Regarding the types of hotels, two (33.3%) were chain hotels and four (66.6%) were independent hotels. The positions of the participants varied, with one being a general manager, one an IT manager, and two being night managers. The remaining two participants declined to provide their positions. The last question in this section elicited information on participants' nationalities, which was then linked to the other questions in the following sections. The results showed that four Saudi managers and two non-Saudi managers participated in this survey.

The second section includes two questions, eliciting information on the preferences of tourists and hotel owners from the hotels managers' point of view. The first question

(Q2.1) enquired about the main criteria tourists look for when selecting a hotel to stay in. In this question, the participants were able to select any answer that applies to his/her point of view. The responses were varied, and the majority of participants selected facilities at the hotel and the price (accounting for 83.3% and 66.6% of responses, respectively). Location, online reviews and star rating were ranked in third place. Out of six participants, three selected location, three online reviews and three the star rating. The options with the fewest responses were a personal recommendation from family or friends, the size of the room and the general look of the hotel.

The next question (Q2.2) is about the hotel owners' priorities; the results are shown in Figure 5-17 and Table 5-12. The participants considered building costs to be a first priority of hotel owners (selected by 83.3% of participants), and this was also supported by the personal interviews, as discussed in section 5.3.1. The second preference of participants was space efficiency, which was selected by 66.6% of participants. Luxury and comfort, customer services and organization were ranked in third, fourth and fifth place, selected by 50%, 33.3% and 50% of participants, respectively. Regarding the average scores, building cost had the highest average score and organization the lowest.

Hotel owners' priorities	First (Value x5)	Second (Value x4)	Third (Value x3)	Fourth (Value x2)	Fifth (Value x1)	Total
Building Cost	5	0	0	0	1	26
Space Efficiency	0	4	0	2	0	20
Luxury and Comfort	0	1	3	1	1	16
Customer Service	0	1	2	2	1	15
Organization	1	0	1	1	3	13

Table 5-12: Hotel owners' priorities based on hotel managers' experience. Source: Author.

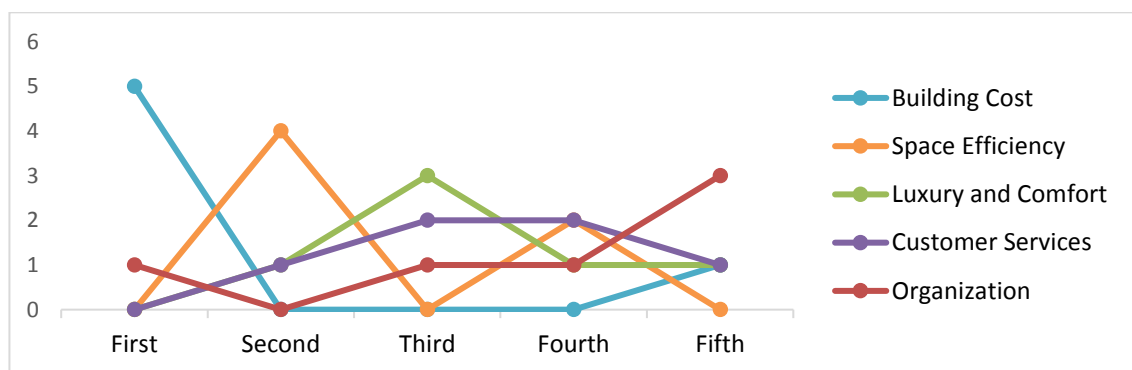


Figure 5-17: Hotels owners' priorities. Source: Author.

The third section of this survey contains seven questions, as discussed in Chapter Four, section 4.7.1.1. The first question in this section concerns the customers' design style preferences (Figure 5-18); 50% of the hotel managers stated that they believe that customers prefer the contemporary style. It is noticeable that all three managers belong to independent hotels. The other participants (33.3%) selected the modern style; the responses were given by one chain hotel and one independent hotel participant. The classic style had the least responses (16.6%), with one selection by a chain hotel participant. On the other hand, hotel managers did not choose the heritage style, elegant country style or retro style, in contrast with the hotel users/guests and interior designers/architects surveys in the last two sections.

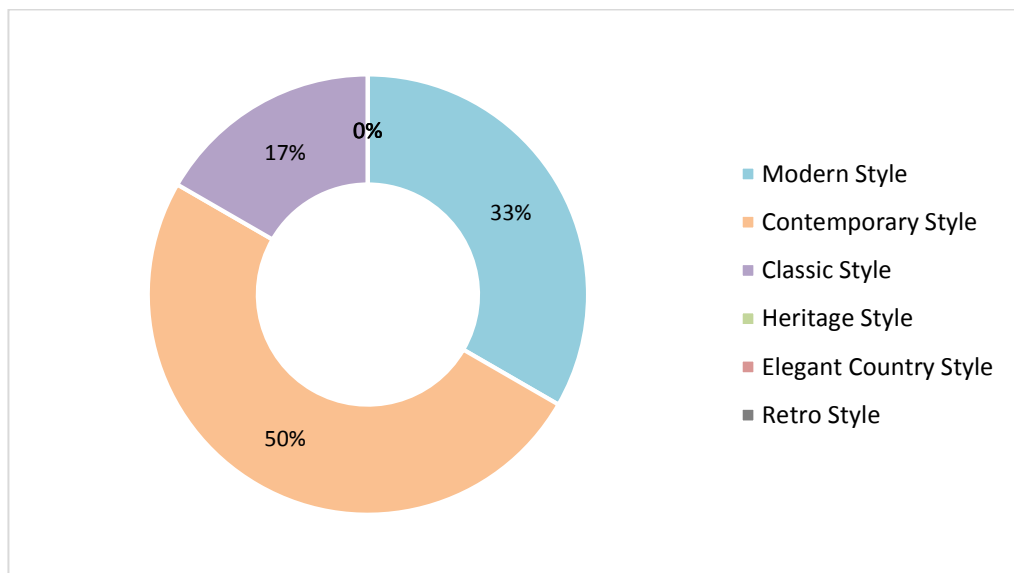


Figure 5-18: Style preferences of hotel management teams. Source: Author.

The next question in this section (Q3.3) focuses on whether participants agree or disagree with a set of statements, based on their experiences (Figure 5-19). The questions contains five statements, which are as follows:

- A)** The first statement concerns the distinctive features of historic heritage in Jeddah, and whether it is well known compared with other cities and countries. 50% of participants in total agreed that it is well known while 33.3% neither agreed nor disagreed. Only one participant (representing 16.6% of the total) disagreed with the

notion that Jeddah is well known compared with other cities and countries. This is understandable due to the fact that the answer was from a non-Saudi participant.

- B)** This statement concerns whether tourists prefer to be aware of the country's heritage and culture when they are staying abroad in hotels. All of the participants agreed with this statement. This noticeable result shows that heritage and culture play a very important role in the tourism and hotel sector.
- C)** The statement regarding tourists' preference to stay in a contemporary heritage hotel rather than a non-heritage hotel, if the cost is not an issue, recorded the following results: four participants (66.6%) selected neither agree nor disagree, one participant (16.6%) agreed, and one participant answered with not applicable. These results contradicted the previous results from hotel visitors and interior designers/architects. This shows the extent of hotel managers being afraid to take risks, even though visitors and designers are receptive to the idea.
- D)** The next statement regards the acceptance of not copying heritage elements in a contemporary hotel. A total of 83.3% of participants indicated agreement. Only one Saudi participant (16.6%) disagreed that it is not acceptable. This may be due to the belief that heritage should not be changed or developed. Nevertheless, this research proposes to add a new heritage style in accordance with the processes of preservation and not losing Jeddah's heritage and also in accordance with the requirements of the modern era and new generations.
- E)** The last statement is about cultural heritage, and how when adopted in an appropriate manner it can be successfully reflected through hotels. The results showed that 33.33% of participants agreed with the statement, and the same percentage strongly agreed, with a total agreement percentage of 66.66%. 16.6% of participants neither agreed nor disagreed, with the same percentage strongly disagreeing. It is evident that all non-Saudi hotel managers agreed with the notion that cultural heritage can be successfully reflected through hotels when adopted in an appropriate manner. However, there was fear and a lack of acceptance of the idea by Saudi hotel managers in contrast with non-Saudi hotel managers. Non-Saudi

managers' experience of other cultures may have led to this result, as discussed previously.

Generally, the survey results from the hotel managers about their understanding of the perceptions of contemporary heritage hotels and their level of acceptance are presented in Table 5-13. None of the statements received many responses in the "Disagree", "Strongly Disagree" or "Not Applicable" options. Statement B was most often associated with "Strongly Agree". Statement D, followed by B, were most often associated with "Agree". Thus, most hotel managers agreed or strongly agreed with the statements. Regarding the average scores for the hotel managers, statement B had the highest average score while C had the lowest average score.

Understanding the perceptions of contemporary heritage hotels and their level of acceptance		Strongly Agree (Value x5)	Agree (Value x4)	Neither Agree nor Disagree (Value x3)	Disagree (Value x2)	Strongly Disagree (Value x1)	Not Applicable	Total
A	The distinctive features of historic heritage in Jeddah are well known compared with other cities and countries	2	1	2	1	0	0	22
B	When staying in a hotel abroad, tourists prefer to be aware of that country's heritage and culture	3	3	0	0	0	0	27
C	When given a choice and if the cost is not an issue, tourists would prefer to stay in a contemporary heritage hotel than a non-heritage hotel	0	1	4	0	0	1	16
D	Adopting heritage elements in a contemporary manner and context and not just copying them is acceptable	0	4	0	1	1	0	19
E	When adopted in an appropriate manner, cultural heritage can be successfully reflected through hotels	2	2	1	0	1	0	22

Table 5-13: Hotel managers' understanding of the perceptions of contemporary heritage hotels and their level of acceptance. Source: Author.

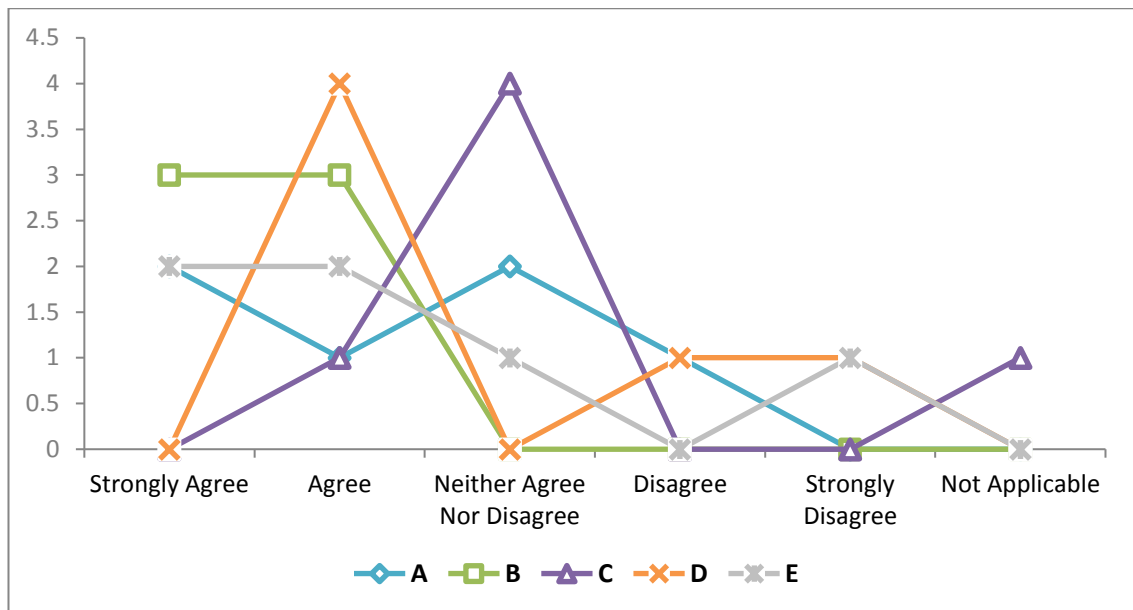


Figure 5-19: Hotel management teams' selection of agree or disagree options for each statement.
Source: Author.

The third and fourth questions in this section (Q3.4 and Q3.5) ask hotel managers to think about the advantages of protecting historic heritage in contemporary hotels and to think about the negative effects of using heritage in contemporary hotels. The participants could choose all the options that apply. It can be seen from the results in Figure 5-20 that all of the answers in Q3.4 are relatively similar. Most participants (83.3%) selected the option of historical heritage nurturing the identity and culture of the country. Also, 66.6% of participants viewed it as important for the next generations. Moreover, options that were still perceived important but which were selected less frequently than the first and second priorities were adding a new character to the hotel sector, attracting more tourists and visitors, promoting understanding and appreciation, and documenting buildings or parts of the buildings.

Regarding the disadvantages (Q3.5), Figure 5-20 shows that mass tourism was selected by the largest proportion of participants (66.6%) as a negative effect of applying heritage elements in contemporary hotels; this was followed by increased prices (50%). Surprisingly, no one chose the option of no negative effects. This was not expected as it is firmly believed that there will be always be negative effects with any new idea.

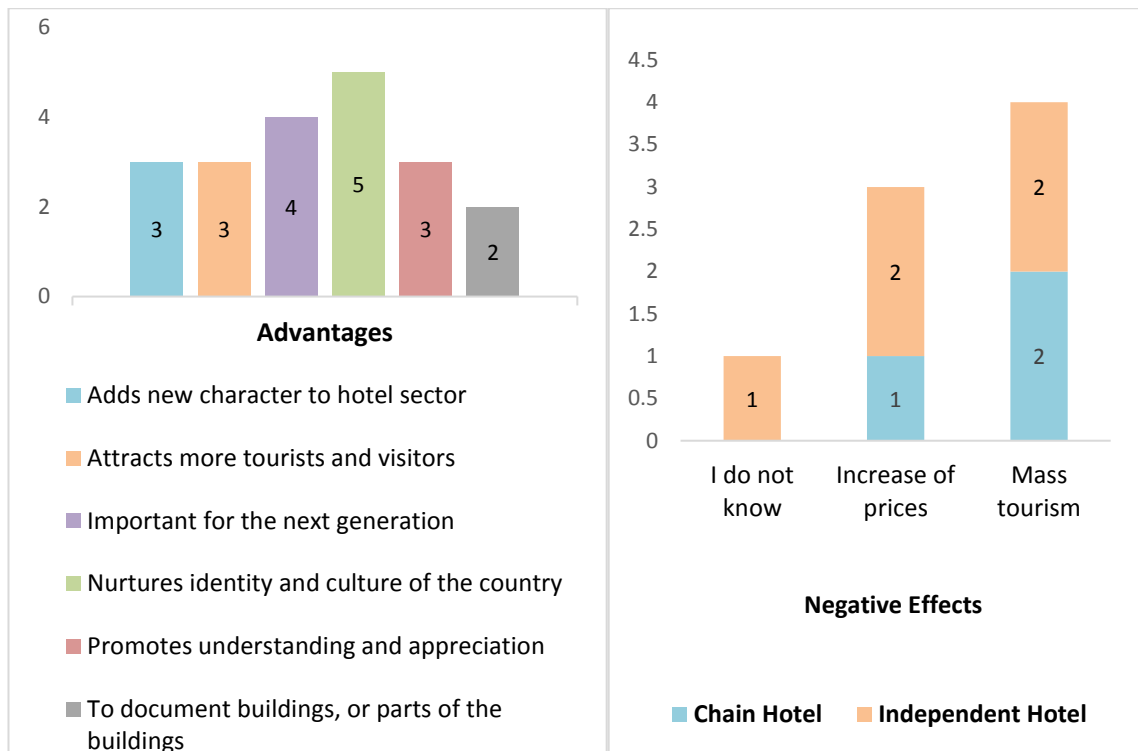


Figure 5-20: Advantages and negative effects of applying heritage elements in contemporary hotels.
 Source: Author.

The fifth question (Q3.6) focused on hotel managers’ preferred interior design elements for reflecting Jeddah’s heritage, in accordance with the requirements of visitors and owners (see Figure 5-21 and Table 5-14). The first preference ranking of space and material patterns was similar among the participants (selected by 50% of participants). At the same time, the largest proportion of participants selected material patterns as the lowest-priority interior design element. Furniture form was selected as a second preference by 50% of participants. With regard to the average scores, space had the highest average score, which is in line with the findings of S1 and S2.

	First (Value x4)	Second (Value x3)	Third (Value x2)	Fourth (Value x1)	Total
Space	3	0	1	2	16
Material Patterns	3	0	0	3	15
Furniture Form	0	3	2	1	14
Lighting Design	0	3	3	0	15

Table 5-14: Interior element preferences of hotel managers when applying heritage elements in contemporary hotels. Source: Author.

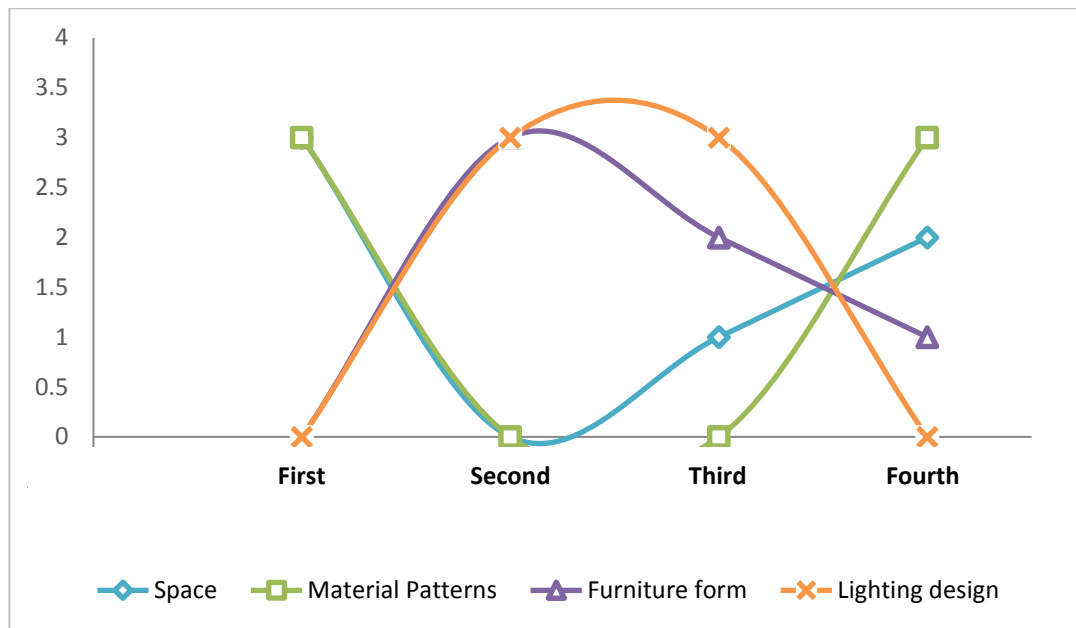


Figure 5-21: Hotel managers' preferences regarding interior design elements. Source: Author.

When asked about the interior design locations in the hotel that could reflect Jeddah's heritage (Q3.7), as seen in Table 5-15 and Figure 5-22, most participants selected the lobby and guest rooms as their first preference (66.66%). On the other hand, the food area was the second preference of the hotel manager participants, accounting for 50% of responses. Recreational amenities were ranked as the least preferred location by hotel managers. Regarding the average scores, the lobby and entrance were deemed to be the best location to reflect heritage, which supports the findings of S1 and S2. The lowest average score was associated with the meeting room.

	First (Value x6)	Second (Value x5)	Third (Value x4)	Fourth (Value x3)	Fifth (Value x2)	Sixth (Value x1)	Total
Lobby and Entrance	2	1	1	1	0	1	25
Guest Rooms	2	0	1	0	1	2	20
Food and Beverage Area	0	3	1	0	2	0	23
Meeting Room	1	0	1	2	0	2	18
Recreational Amenities	0	2	1	0	3	0	20
Ballroom	1	0	1	3	0	1	20

Table 5-15: Location preferences of hotel managers. Source: Author.

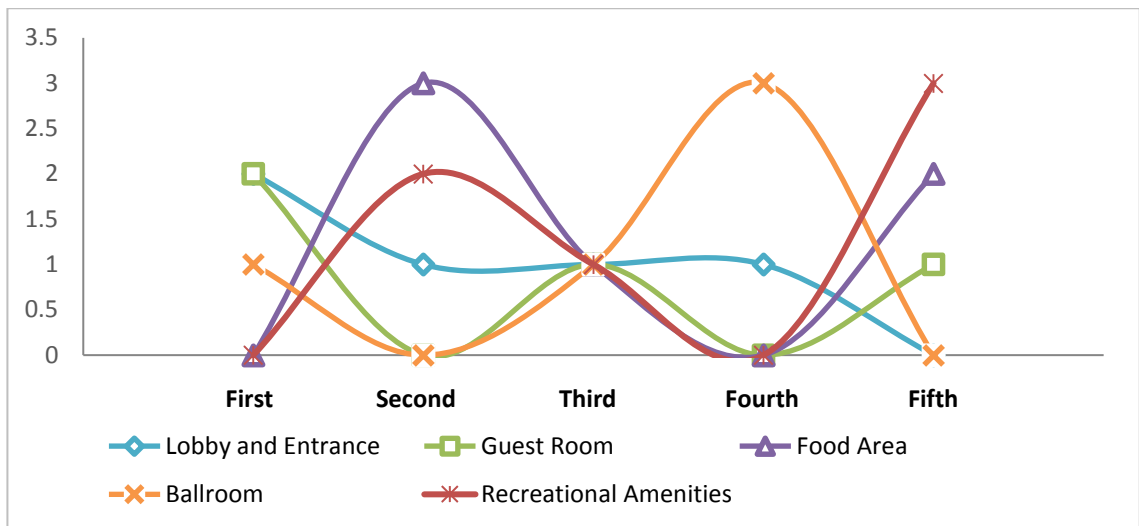


Figure 5-22: Interior design location preferences. Source: Author.

All of the hotel managers supported the idea of building a contemporary heritage hotel in the new area of Jeddah (Q3.8). This result shows the high level of acceptance of using heritage elements, as well as the importance of this sector in any country.

5.2.1.4 Summary of Structured Survey (Phase 1) Findings

The first phase of this research comprised conducting surveys with hotel guests, interior designers and hotel managers. In the preceding sections, the results have been presented of the quantitative structured survey on using heritage elements in contemporary hotels and ascertaining design preferences. This serves as an exploratory phase of the research. The results were coded and analysed using Microsoft Excel. Twelve common statements and preferences emerged from the data, as shown in Table 5-16. Table 5-16 also represents a summary and the average scores from the survey quantitative method. This average scores of the common questions in all survey categories are used to describe the common features of the data and to understand the main trends in the data in this research.

In summary, the average scores show that the majority response regarding hotel owners' main priority in all S2 and S3 categories was building cost (selected by 56.65% of participants). The average scores for design style preference showed that the first

preference was modern style, selected by 43% of participant, while 37.7% selected contemporary style as a second preference. The average response rate for the five-statement questions was 70.9%. Regarding the advantages of using heritage in a contemporary hotel, in all S2 and S3 categories an average of 76.5% of participants selected the option of nurturing the identity and culture of the country and understanding the past. Also, regarding the disadvantages of using heritage elements in a contemporary hotel, in all S2 and S3 categories, an average of 48.5% of participants selected the option of an increase in prices while 66.6% indicated mass tourism as a disadvantage. In terms of preferred interior design elements, the average scores indicated that 58.2% of participants indicated space while 40.8% selected furniture form as a second preference. Additionally, with regard to preferred interior design locations, 59.7% of participants selected the lobby and entrance while 48.3% selected guest rooms as a second preference. Finally, 84.24% of participants in all categories supported the idea of using heritage in a contemporary hotel.

Overall, the main findings of these surveys of this study can be summarized as follows:

- There is a convergence and compatibility in most of survey results from the different participant categories, reflecting common preferences in contemporary heritage hotel design.
- S3 results give more emphasis to building cost than space efficiency.
- The three participant categories studied seem to prefer modern and contemporary design styles than the other styles such as classic, heritage, elegant country and retro.
- There was a hesitation in whether to agree with the statement of preferring to stay in a contemporary heritage hotel.
- Not copying heritage elements received a high level of consideration from all participant categories.
- The three participant categories emphasized the success of reflecting heritage in hotels if adopted in an appropriate manner.
- The three participant categories identified space and furniture form as the main preferences for reflecting interior design elements in hotels.

- The three participant categories emphasized the lobby and guest rooms as the main preferred locations to reflect heritage elements in hotels.

The results from Table 5-16 assisted the researcher in formulating the research framework by showing the level of agreement in each survey, as discussed in Chapter Six. All survey responses produced a sufficient average rate. However, these preferences are only suggestive, as the next sections will provide analysis of the visual survey of a historic area in Jeddah, interviews with interior designers/architects, officials and hotel managers, and a case study of Jeddah hotels. Thereafter, aggregation of the results of all quantitative and qualitative methods together will help the researcher to create the right framework in the next chapter.

Common Questions		S1	S2	S3	Overall Average Analysis	
		% Agreement	% Agreement	% Agreement		
1	Q2.2 Hotel owners' priority		40% Space Efficiency 30% Building Cost	66.6% Space Efficiency 83.3% Building Cost	53.3% SE 56.6% BC	
2	Q3.1 Design style preference	First: 47.51% Modern Second: 29.78% Contemporary	First: 48.48% Modern Second: 33.3% Contemporary	First: 50% Contemporary Second: 33.3% Modern	43% M 37.7% C	
3	Q3.3 A/ Jeddah features	69.50%	75.75%	50%	65%	70.9%
4	Q3.3 B/ Awareness of country's heritage	80.85%	81.81%	100%	87.5%	
5	Q3.3 C/ Staying in contemporary heritage hotel preference	56.73%	63.63%	16.6%	45.6%	
6	Q3.3 D/ Not copying heritage elements	74.46%	84.84%	83.3%	80.9%	
7	Q3.3 E/ Success of reflecting heritage in hotels, if adopted in an appropriate manner	80.85%	78.78%	66.66%	75.4%	
8	Q 3.4/ Advantages		69.69% Nurtures identity and culture of the country and understanding the past	83.3% Nurtures identity and culture of the country and understanding the past	76.5%	
9	Q3.5/ Disadvantage		48.5% Increase in prices	66.6% Mass tourism		
10	Q3.6/ Preferred interior design elements	First: 51.77% Space Second: 69.5% Furniture Form	First: 72.72% Space Second: 30% Furniture Form	First: 50% Space Second: 50% Furniture Form	58.2% S 40.8% FF	
11	Q3.7/ Preferred interior design location	First: 60.99% Lobby Second: 51.06% Guest Room	First: 84.84% Lobby Second: 60.60% Guest Room	First: 33.33% Lobby/Guest Room Second: 60.60% Food Area	59.7% L 48.3% GR	
12	Q3.8/ Supporting the idea of using heritage in contemporary hotels	80.14%	72.72%	100%	84.3%	

Table 5-16: Summary and findings of participants' answers and their level of agreement in the common questions. Source: Author.

5.2.2 Visual Surveys

This section presents a descriptive analysis of the visual surveys conducted by the researcher, together with photographic illustrations. As mentioned in Chapter Four, section 4.7.2, descriptive analysis will be used to analyse the data collected from the visual survey sites.

As discussed in Chapter Four, section 4.7.2.3, the researcher selected five heritage sites to collect the visual survey data. Table 5-17 shows the selected visual survey sites and buildings together with descriptions about their current status. This visual survey analysis is presented in 11 parts, as shown in Figure 5-23. The first three parts do not relate to the research topic in particular in terms of focusing on interior heritage elements or motifs; instead, the focus is on the exterior part of the buildings, which could be reflected in the interior spaces, and could be a good resource for other researchers who are looking for this kind of information (see Appendix N). However, during this research it became obvious that these exterior elements and motifs could also be beneficial for suggesting a traditional heritage vernacular and this has been detailed in Appendix N. Overall, the findings from all interior parts will guide and help the researcher in designing and building the two virtual models in Chapter Six: the heritage and the contemporary heritage model.

Code	Building Name	Present Use	Original Use	Ownership	Status
O1	Jeddah historical area in general, which includes facades and historical buildings	- Neighbourhoods - Market and commercial buildings	Residential and commercial	Government	Good
O2	Nassif House	- Museum - Landmark - Cultural seminar centre	Residential	Government	Good
O3	Al-Matbouli House	Museum	Residential	Private	Good
O4	Imam Shafi'i Mosque	Mosque	Mosque	Government	Excellent
O5	Museum of the International Taibat City of Science and Knowledge	Museum	Museum	Private	Excellent

Table 5-17: Details of the buildings selected for visual surveys. Source: Author.

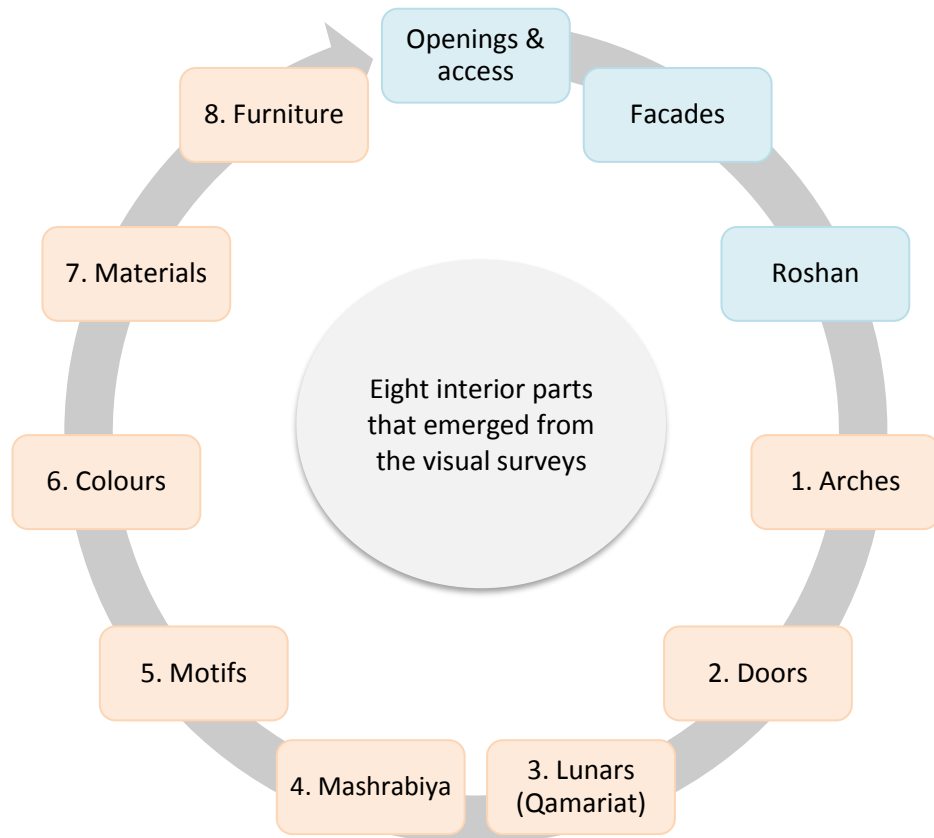


Figure 5-23: Interior parts that emerged from the visual surveys. Source: Author.

5.2.2.1 Part 1: The Interior Arches

This section presents information on one of the interior elements used in Jeddah’s heritage buildings, with the aim of gaining more insights into the interior arches found in these heritage buildings. The visual surveys identified five types of arches as listed below and detailed further in Appendix O: round/semi-circular arch (*Da’ayiri*), pointed arch (*Makhmos*), segmental arch (*Mawtor*), multifoil arch (*Zo-fosos*) and pointed trefoil arch (*Tholathy*). In addition, Table 5-18 indicates the importance rate of using these arches in the visual surveyed buildings. The importance rate is based on the extent of recurrence and the number of these arches used in the residential and religious buildings. It can be clearly seen that round/semi-circular arches and pointed arches are more common in both residential and religious buildings, while segmental arches are only common in the residential buildings. The scale and proportions of the arches compared with column height can be classified into three categories: 2:1, 1:1 and 1:2

(as seen in Table 5-19). The first scale, 2:1, is where the height of the arches is higher or double the height of the columns. The second scale is 1:1, where the height of the arches equals the height of the columns. The third classification scale is 1:2, which is when the height of the arches is lower than the height of the columns. In the researcher's opinion, all these common arches and scales are important and should be taken into account when building or redesigning the interior of any contemporary hotel that wants to reflect Jeddah's heritage.






Type of Arch		Building Classification	Low	Medium	High
Round/Semi-circular arch (<i>Da'ayiri</i>)		Residential			X
		Religious			X
Pointed arch (<i>Makhmos</i>)		Residential			X
		Religious			X
Segmental arch (<i>Mawtor</i>)		Residential			X
		Religious	X		
Multifoil arch (<i>Zo-fosos</i>)		Residential		X	
		Religious	X		
Pointed trefoil arch (<i>Tholathy</i>)		Residential		X	
		Religious			X

Table 5-18: Importance rate of the arch types obtained from the visual survey buildings. Source: Author.

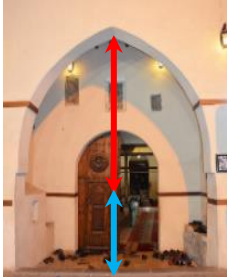
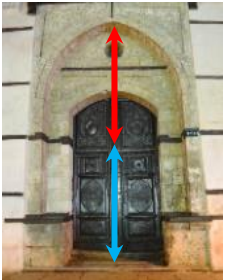
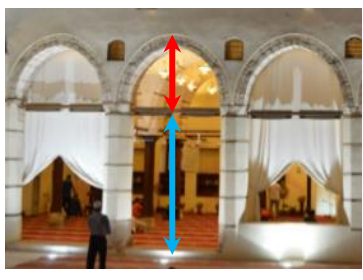
Scale	2:1	1:1	1:2
Images			
Building code	O4	O2	O4

Table 5-19: Scale and proportions of the arches. Source: Author.

5.2.2.2 Part 2: Doors

This part of the visual surveys focused on outside and inside doors (see Figure 5-24) for example and see Appendix P) for more details. It can be seen from the outside

residential doors in O1, O2 and O3 that the doors are double wooden doors and decorated with prominent engravings and motifs in geometric and plant patterns. Also, the entrances are surrounded by a wooden frame or a stone frame or arch, which have several geometric and vegetal motifs. However, some buildings have a double wooden door, containing a smaller door or entrance known as *Khokha*. The decorative features of all doors determine the social status of the homeowner.

In O4 and O5, the outside doors of the religious and museum buildings were in the same style as the residential buildings, but the mosque doors feature a slightly elevated threshold to remind people that they need to take off their shoes due to the holiness of the place. On the other hand, the commercial buildings in O1 have more simplicity, including the wooden door with metal hinges being replaced by glass doors (a new building rule in the Jeddah municipality).

Similarly, with the inside doors in O2, O3 and O5, the doors are either single or double wooden doors, decorated with prominent engravings and motifs in geometric and plant patterns, and some of them are topped with a wooden arch and decorated with different motifs. The height of the doors extends to the height of the ceiling and is estimated to be 2 metres tall; the rest of the door is made out of carved wood to preserve the air circulation inside the building.

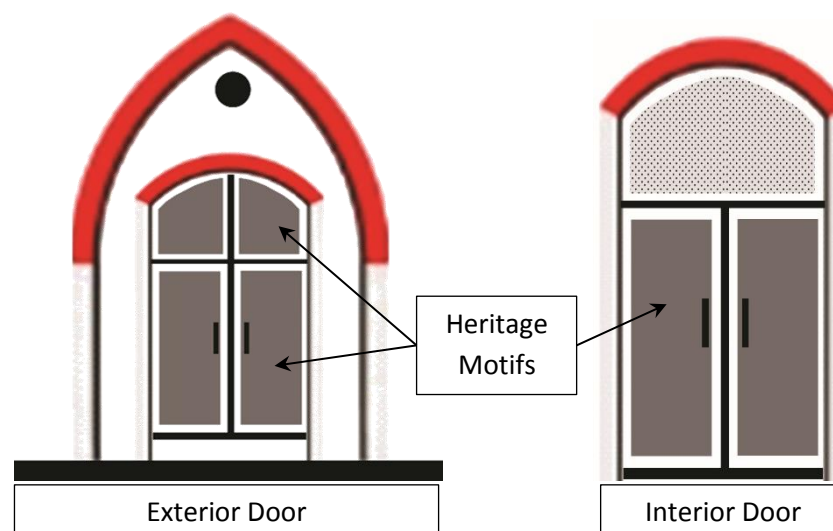


Figure 5-24: Example of an outline of interior and exterior doors. Source: Author.

5.2.2.3 Part 3: Lunars (Qamariat)

The researcher found the lunars in this part of the research, which are usually made from wood or stained glass and found above the doors or windows, or sometimes in the inside corridors (see Table 5-20). The lunars also have aesthetic and functional value, as noticed in the visual survey. In terms of functional value, the aim is to prevent insects from going inside the building, as well as regulating the amount of light entering the place, preventing dust, and reducing the load on the columns that hold up the arches. Regarding the aesthetic value, it can be explained relative to the light coming inside the buildings from the sun in the daytime; lunars reduce the sharp direction of light from the sun to make it as soft as moonlight. In spite of all these values, the lunars were not found at a suitably high frequency in Jeddah’s heritage buildings.



Code	Images
O1 O4	
O3	

Table 5-20: Lunars obtained from the visual surveys. Source: Author.

5.2.2.4 Part 4: Mashrabiya

This part of the visual survey represents one of the heritage building elements: the Mashrabiya (see Figure 5-25). The visual survey showed that the Mashrabiyas are made from thin strips of wood connected to each other at regular intervals and set within a

wooden frame. In addition, the final form includes beautiful decoration. They are situated as separators of internal walls or as higher doors to increase the movement of ventilation and the spread of light in the place aesthetically through the shadows reflected in the space to give aesthetic value to the place.



Figure 5-25: Examples of Mashrabiya obtained from the visual surveys. Source: Author.

5.2.2.5 Part 5: GPAM Motifs

This part of the visual survey focused on the different types of motifs (GPAM) in the buildings visually surveyed in Jeddah. These motifs are geometrical motifs (GM), plant motifs (PM), Arabic letter motifs (ALM) and mixed motifs (MM) (see Appendix Q), while the identified values associated with these motifs are aesthetic, social and functional. The aesthetic value results show that motifs are considered as one of the most important aesthetic elements in Islamic architecture. Regarding the social value, the visual survey data shows that the increasing number of motifs in the building reflects the high social status and prestige of the building owner among the people. In terms of the functional values of using motifs in buildings, some of these motifs are blank inside within the engraving, to allow the air and light to enter the building properly.

The variation in using all GPAM motifs in different locations in the visually surveyed buildings is described in Table 5-21. This table helped the researcher to consider the development of the virtual modelling prototype in the next chapter; it can be seen clearly that GM motifs are the most common, followed by the PM and then MM.

Location	(GM)	(PM)	(ALM)	(MM)
Roshan	✓			
Ceiling and lighting	✓			
Column		✓		
Doors	✓	✓		✓
Above doors	✓	✓		
Furniture	✓	✓		✓
Walls and arches	✓	✓	✓	✓
Windows	✓			
Above windows	✓			✓
Architectural openings and Mashrabiya	✓			

Table 5-21: GPAM motifs obtained from the visual survey method. Source: Author.

5.2.2.6 Part 6: Colours

This part of the visual survey focused on the use of colour and its classification in Jeddah's heritage buildings. Table 5-22 presents the colour scheme that was noted in the visual survey records of the residential, religious and commercial buildings. Inferences from these visual surveys show that the use of a particular colour was based on the relationship of the colours with the surrounding nature, and also was based on its social impact.

It was noticed that the buildings used brownish-sand colour schemes, which reflect the geographical nature of the place and the nature of the used materials at the time in which the buildings were constructed. Also, the buildings used reddish-brown and yellowish-brown schemes that represent the nature of woods, sands and earth. Additionally, it was visually surveyed that green colour schemes were used for painting the wood, which indicates nature, hope and also expresses the peace of that time. Moreover, the red colour scheme represents the power, strength and generous hospitality of the time. Furthermore, the blue colour schemes reflect the clear sky in the day and the marine environment, which is inspired by the colours of the Red Sea.

Findings from Table 5-22 for the colours of the residential and religious buildings show that there are differences in the colour schemes, which consists of different schemes of brown, grey, blue, green and red. In contrast, the commercial building colours are restricted and simplified with different schemes of blue, brown and grey colours.

These results show that interior designers should take into consideration the selection of a suitable colour scheme to facilitate consumers and hoteliers' acceptance of heritage design. Therefore, this part of the visual survey is considered as an important part, and will affect the virtual prototyping design in the next chapter and consequently the final framework of this research.

Residential Building Colours	Religious Building Colours	Commercial Building Colours

Table 5-22: Colours obtained from the visual survey method. Source: Author.

5.2.2.7 Part 7: Finishing Materials

This part of the visual survey focused on the prevalent exterior and interior finishing materials used in the heritage buildings, as detailed in Table 5-23. The interior and exterior finishing materials are fitted mainly with different materials as listed below:

- “Al-Manqabi” stone and “Al-Nora” in walls. Al-Nora, as noted and derived from the visual survey, is made locally from the remains of Al-Manqabi stone and firewood; a fire is then ignited until it turns into ashes, which are then sifted via sieves. Thus, the result of this process is white ash called Al-Nora and it is mixed with water until it can be used as wall paint.
- Wood is used extensively in ceilings, windows, doors, Rohan, “Takalil” and some motifs. Takalil were used to distribute the load along the walls: there is a line of wood for every five to six rows of stones. As for using wood in the ceilings, wooden

rafters are used, which are fitted regularly next to each other every 30 to 40 centimetres.

- Gypsum is found in walls and used to create the decorations and motifs on the walls.
- For flooring finishes, it was noted that carpet, tiles and cement/concrete is used. Tiles did not appear very frequently and appeared only in the large houses.





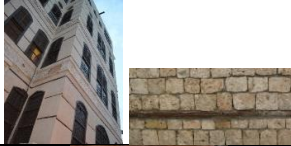






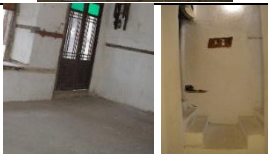
Materials	Building Code	Location	Exterior Finishing Materials	Interior Finishing Materials
Al-Manqabi Stone	O1 O2 O3 O4	Walls		
Al-Nora	O1 O2 O3 O4 O5	Walls		
Woods		Ceilings Doors Windows Roshan Motifs Takalil Furniture		
Gypsum		Walls Motifs		
Carpet	O2 O3 O4 O5		x	
Tiles	O2	Flooring		
Concrete/ Cement	O2 O3		x	

Table 5-23: Exterior and interior finishing materials identified from the visual surveys. Source: Author.

5.2.2.8 Part 8: Furniture

This part of the visual survey focused on the heritage building furniture (see Table 5-24). The majority of the furniture is located in the main rooms and the main reception for guests, but in the private rooms of the residents' houses, furniture was often very simple and often at floor level.

Furniture Type	Description and Material	Images
Type of cushion "Al-Mesnad"	Made of sponge and covered with red or green fabric Used to provide a sense of hospitality and to give comfort to guests	
Roshan seating	A deck of stone or brick, its width equalling the Roshan width and overlooking the outside street	
Chairs and seating	Seating varies in design but is all inspired by Islamic motifs made of wood and mostly red fabric	
Tables and cabinets	Mainly made of wood decorated with ivory Inspired by Islamic motifs	
Lighting units	Made of glass and copper Inspired by Islamic motifs	

Table 5-24: Furniture types identified in the visual surveys. Source: Author.

5.2.2.9 Summary of the Visual Survey (Phase 2) Findings

The second phase of the primary data collection in this research consisted of conducting visual surveys to examine Jeddah's existing heritage buildings and area. The aim was to find the common features of the elements and motifs. Overall, the visual surveys data analysis and findings revealed the following:

- Aesthetic, functional and social values were identified in almost all parts of the visual survey.
- Assembling heritage elements should be an early priority in designing any contemporary heritage hotel.
- It is important to determine the functional, aesthetic and most common values associated with all parts of interior design, so that the designer can draw inspiration from them and use them in design.
- The round/semi-circular, pointed and segmental arches were specified as more important than the other types of arches.
- The placement of GPAM motifs is very important in almost all parts of interior design and there is a greater reliance on geometrical motifs than other motifs.
- The brownish-sand colour schemes and blue schemes are the emphasized shared colours in all residential, religious and commercial buildings.
- Wood is the common finishing material in the interior design of heritage buildings, and is used on ceilings, doors, windows, Roshan, motifs, Takalil and furniture.

The researcher will collate all of the important parts derived from the visual surveys and all other methods for use in developing the proposed virtual prototyping and the final framework in Chapter Six.

5.3 Qualitative Data Analysis

This section in this thesis presents the results of the qualitative data analysis. In order to address the topic of applying heritage elements in the interior design of contemporary hotels in Jeddah to achieve the intended research aim and objectives, semi-structured

interviews with hotel managers, officials and interior designers were conducted, together with case studies on Jeddah hotels. Subsequently, the research will address the research questions, as mentioned in Chapter One, section 1.5. In addition, it will investigate the quantitative findings more broadly.

5.3.1 Interviews

Face-to-face interviews were conducted from 16 June 2017 to 1 September 2017 in the Arabic language due to the difficulties that faced the researcher regarding conducting the interviews in English. A total of 10 face-to-face interviews were conducted, as discussed previously in Chapter Four, section 4.8.1. While the number of participants may be considered small (this is due to their work commitments), the number of participants is still within the range found in previous studies.

Subsequently, ten interviews were conducted in this research with relevant people to this subject, taking into account their long experience in the field (as shown in Table 5-25). The saturation point was reached in the tenth in-depth interview based on the available time, accessibility and repetitive answers between the participants and due to the difficulties in finding more target participants. It is firmly believed that four hotel managers, three designers, two government officials and one museum official constitute a good sample size. This is due to the difficulty in allowing access to information provided by designers and government officials and due to the small number of hotels in Jeddah related to this research; there are only two hotels in Jeddah that are developed as contemporary and heritage hotels, as explained in Chapter Four, section 4.8.2.2.

	Code	Gender	Position	Years of Experience	Nationality
1	I-H1	Male	Night manager	Three years	Saudi
2	I-H2	Male	Night manager	Six years	Saudi
3	I-H3	Male	Assistant board director and general director	Around 30 years	Egyptian
4	I-H4	Male	Assistant director of the front office	11 years	Saudi
5	I-O-G1	Male	The head of the historical Jeddah municipality	More than 20 years	Saudi
6	I-O-G2	Female	Vice-dean of Faculty of Tourism	3 years	Saudi
7	I-O-IN1	Female	Interior designer Founder of Solo Design Member of the Saudi Organization of Engineers	11 years	Saudi
8	I-O-IN2	Female	Interior designer Director of decoration and visual merchandising departments in Banta furniture store – Jeddah	10 years	Saudi
9	I-O-IN3	Female	Interior designer	9 years	Saudi
10	I-O-M	Male	Museum guider	35 years	Yemeni

Table 5-25: Interview participants' profiles. Source: Author.

The analysis of the interviews conducted in this research focused on eight main objectives as discussed in Chapter Four, section 4.8.1.2. There were three common objectives for both participant categories. Thus, these objectives led and helped the researcher to find the themes within the interview data. The analysis started with the themes that emerged from each category separately, and then moved on to the common themes between both participant categories, as seen in Figure 5-26. The researcher analysed the interview data with hotels managers interviews (I-H) first, then with officials' interviews (I-O), and finally both together under the presented themes based on the interview questions.

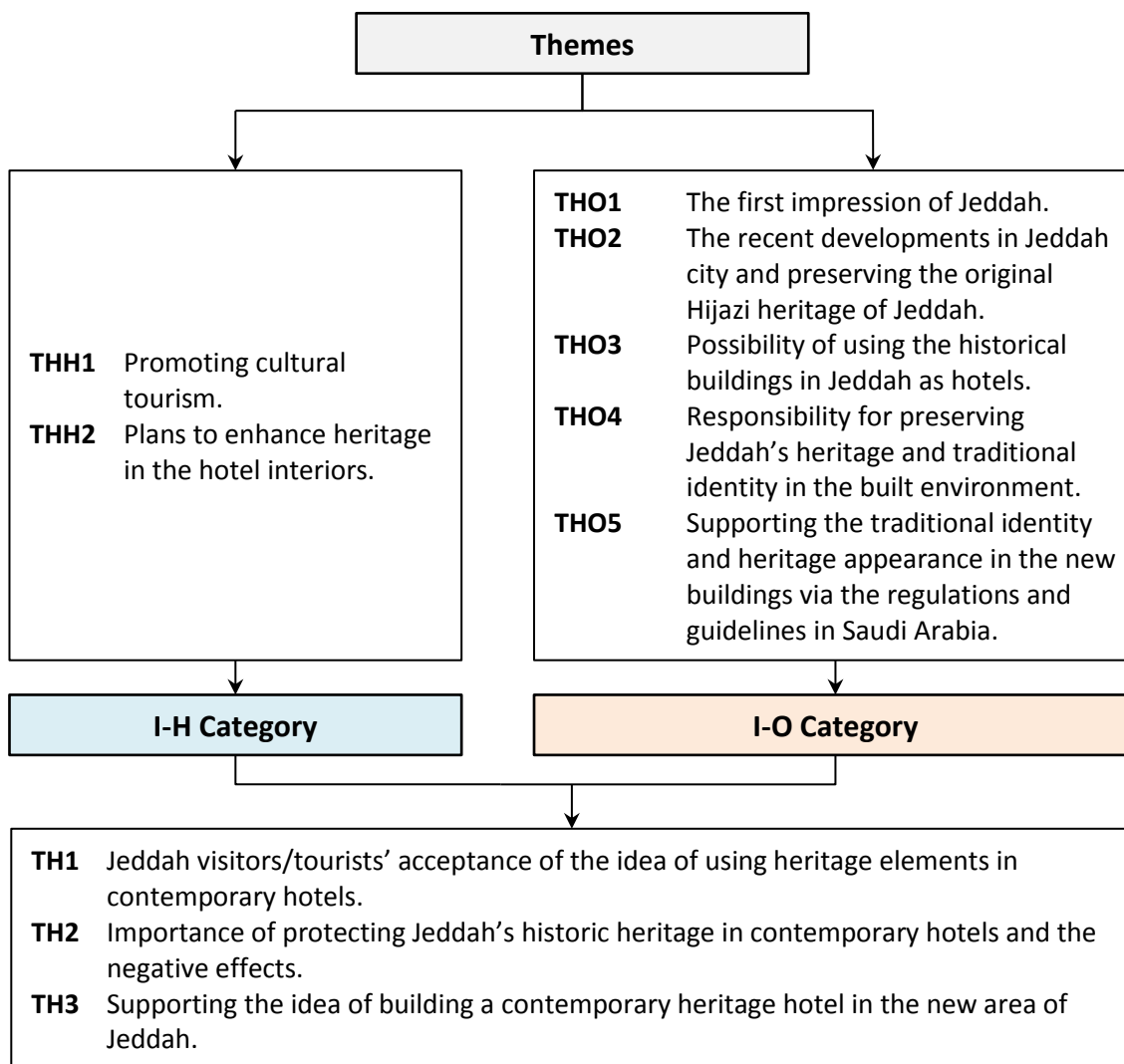


Figure 5-26: Thematic analysis of interview data. Source: Author.

5.3.1.1 I-H Themes

The findings from the data presented in this section relate to hotel managers only and are presented in two themes: THH1 and THH2.

- **Promoting Cultural Tourism (THH1)**

This theme shows how hotels are promoting cultural tourism in Jeddah. The findings of this theme show that all participants said that the main way of promoting cultural tourism in their hotels is by welcoming their guests through providing Arabic hospitality; this can be seen in the provision of Arabic coffee, dates, Arabic buffets and meals.

- *“It is an integral part of our culture... for everyone, whether they are a guest in the hotel or someone visiting our guest or restaurant visitors, we offer it as a kind of Arabic hospitality” (I-H1).*
- *“It is usually used to welcome the guests in all the cities of Saudi Arabia” (I-H4).*

Also, only one participant (I-H1), who also supported and was interested in promoting cultural tourism, argued in favour of offering visits and tours to tourist and heritage areas. The other participants said that there are companies specializing in this type of service and that their hotels do not provide this service to their visitors.

By examining the participants’ answers, the researcher deduces that the hotel managers’ use of hospitality methods or styles shows an interest in enhancing and promoting cultural heritage.

• **Plans to Enhance Heritage in the Hotel Interiors (THH2)**

In this interview theme, it was important to ask I-H2 and I-H4 if they are planning to enhance heritage in their hotels in the future. Furthermore, the other interviewees, I-H1 and I-H3, rejected the idea due to the hotels being newly opened and that they do not need to change in the near future.

Firstly, I-H2 maintained that this is a good plan for the hotel, but will cost a lot and would take a long time to apply. Also, I-H2 was sceptical about whether the owners would buy into this idea: they may not accept the idea due to thinking about profit only and not about the design. There is also an explanation of this kind of renovation, which could take time and depends on the situation and demand.

- *“Almost everyone when they visit any other hotel abroad would like to see part of the country’s customs, traditions or heritage... I expect that the owners will feel fearful about taking the risk, and I know that their fear is due to the financial situation... The owners are always afraid of their earnings and profit decreasing. They are thinking often about their profits. Otherwise, the owners may be afraid about losing their visitors if they did not like the designs” (I-H2).*

I-H4 explained that the first priorities in the hotel are to provide good services and luxury only. The obvious aspect of the interview with I-H4 is that the interviewee has a lack of interest in the subject.

The responses lead to the conclusion that the hotel managers have downplayed changing or renovating the hotel interiors. Thus, offering a good design concept should be a very strong consideration in the first stage of the design process and before the implementation stage, due to the high cost and the long period of adjustment needed.

5.3.1.2 I-O Themes

The findings of the data presented in this section relate to officials only and are presented in five themes: THO1, THO2, THO3, THO4 and THO5.

- **The First Impression of Jeddah (THO1)**

This theme reflects the first thing to come to the interviewees' minds when they think of Jeddah. The participants' opinions seem convergent in general. Roshan was repeated in three participants' answers (I-O-IN1, I-O-IN2 and I-O-G2).

- *"Al-Roshan and Jeddah fountain and old Jeddah" (I-O-IN1).*

However, other designers and government officials focused on cultural life and the environment

- *"Kindness of people and the beautiful streets and the amazing sea in Jeddah... Everyone is friendly and nice in Jeddah; there is also good food. You can see a different civilization in this city because they come for Hajj and Umrah. Also, in the past and for trading lots of families get married from outside the Kingdom, which is leading to diversity in civilization and culture and makes it a distinct city from others" (I-O-IN3).*
- *"My old life and my parents' house that I grew up in" (I-O-G1).*

Also, one participant stated simplicity as the first thing to represent Jeddah.

- *“The style and the simplicity in (Harat) Jeddah lanes. I do not mean only Harat in Old Jeddah inside the fence. Even outside the fence such as Al-Ruwais, Al-Baghdadiya, Al-Nazala, Al-Yemeniya, Al-Hindawiya and Al-Sharafia, all these names you feel the simplicity inside Jeddah, the simplicity in the people and their beauty” (I-O-M).*

Findings from this theme suggest that simplicity in the cultural life and environment are relevant to Jeddah. This could be a key point that contributes towards ensuring the simplicity and the friendly feeling in the hotels’ environmental design.

- **The Recent Developments in Jeddah and Preserving the Original Hijazi Heritage of Jeddah (THO2)**

This theme relates to the recent developments in Jeddah city, and reveals whether these are preserving or reflecting the original Hijazi heritage. Also, it shows the possibility of losing Jeddah’s heritage if it is not preserved and developed according to the requirements of the time. All interviewees answered with “No” as a first impression regarding whether recent developments in Jeddah city preserve the original Hijazi heritage of Jeddah and then expressed more information in their answers about the current situation as follows:

- *“Most of the current buildings and our new building designs copy and reproduce other cultures and foreign European countries” (I-O-IN2).*
- *“Unfortunately, 90% of buildings in Jeddah are western styles” (I-O-IN3).*
- *“All graduate engineers and architects are influenced by Western architecture. In the last 30 and 40 years from 1400 AH to 1980 AD, the young graduate engineers and architects like me, we all are influenced by Western architecture” (I-O-G1).*

However, the government participants I-O-G1 and I-O-G2 both agreed that there has been a recent interest in preserving heritage.

- *“Nowadays there is an awakening and revival about heritage” (I-O-G2).*

The other part of this theme focuses on the possibility of losing Jeddah's heritage if it is not preserved and developed within the requirements of the time. All interviewees showed a very high level of concern in this matter, as shown in the following quotations:

- *"We must be inspired by our heritage and not blur it in the new neighbourhoods of Jeddah... it is essential to maintain and preserve heritage, otherwise it will be lost in one way or another. Either it will be forgotten or environmental problems or damage" (I-O-IN1).*
- *"Two days ago, there was a huge fire in the historical area; we need to work hard to preserve the rest of our heritage... this heritage represents our uniqueness and identity" (I-O-IN2).*
- *"Any visitor to Jeddah city, if he wants to see its heritage, he has to go to south Jeddah to see the beautiful landmarks and the amazing historical buildings. So, preserving our heritage through the new and contemporary buildings and new developments will save Jeddah visitors a lot of effort. And they will see the heritage and beauty of these buildings in all areas, whether it is in the new north or the old south" (I-O-IN3).*
- *"The heritage connects the new generations with the previous generations like a tree; with their parents and grandparents etc. If this relationship is broken, the tree will be with no roots, the roots of any children refer to their parents, from the mother's side, from the father's side, the grandparents and their parents etc. DNA from the great-grandfather and so forth, and here we must pay attention to the historical architecture DNA" (I-O-G1).*
- *"Of course, if we do not preserve it, we will certainly lose this beautiful heritage. But the great thing is now the interest in educating the community about heritage has become greater and much better than before" (I-O-M).*

Findings from this theme in the interviews show an overwhelming concern with this matter, and all participants agreed that heritage elements are missing in the new developments of Jeddah city. In relation to the issue of losing Jeddah's heritage with the passage of time, all participants agreed about the importance of paying attention, preserving and being inspired by heritage in the new designs to maintain the identity of

the Kingdom. Therefore, this shows the importance of this research in preserving heritage in contemporary hotels.

- **Possibility of Using the Historical Buildings in Jeddah as Hotels (THO3)**

It is very important in this research to identify whether or not it would be possible to use heritage buildings as hotels because the design criteria will vary depending on whether the construction is new or old. Thus, this will clarify the potential and limits of research in the future. All participants had similar answers except the government official, who had another point of view.

I-O-IN1, I-O-IN2, I-O-IN3 and I-O-M believe that heritage buildings should be used as a tourist site, museum or landmark due to different reasons:

- *“The old area is not suitable for housing. We need to save these building not consume them... The old buildings in the historic area of Jeddah are not suitable for housing and most of them have a demolition permit” (I-O-IN1).*
- *“The historical buildings should only be used for the purposes of visiting and observing, but not for living in them” (I-O-IN2).*
- *“It is messy and the services do not fit the standards of hotels or luxury hotels that are suitable for tourists. It could be turned into museums or restaurants” (I-O-IN3).*
- *“I prefer to turn these old buildings into museums and use them in festivals or studies and research... I prefer to build new hotels with a heritage character. But for the old buildings such as Nassif House, Baashen House, etc., I think it is very difficult, because many of these historical buildings may be going to fall down, and preservation is more important than the idea of dwelling” (I-O-M).*

On the other hand, the government officials thought differently about using heritage buildings as a hotel, as follows:

- *“...The Preservation Society, supervised by Princess Adilah Bint Abdullah Bin Abdul Aziz, held a 21-day workshop. The future aim of this workshop is that when pilgrims*

come to the Kingdom, they can see other areas of heritage (not known by them). It suggested using the big, beautiful and abandoned houses, which are suitable to turn into hotels, and then renovate them. We need now to ask the government to allow pilgrims to stay in these old buildings, approve us to work on the studies and on plans for how to make this possible, and loan the society the needed money. From this workshop, we found that if the number of pilgrims according to the future vision reaches 30 million pilgrims per year, Jeddah will enter annually from each house, among half million Saudi riyals to one million Saudi riyals. Thus, the owners recover their money and the houses will be in good health and life returns as it was” (I-O-G1).

- *“It could be yes but I don’t believe it will be soon. Those heritage buildings need to be fixed and restored first. And I believe this process will take years from the government to put the right plan in place first and then implement it” (I-O-G2).*

In sum, only the government participants admitted the possibility and effectiveness of using heritage buildings as hotels in the future, contrary to all other participants’ views about leaving heritage building as tourist sites.

- **Responsibility for Preserving Jeddah’s Heritage and Traditional Identity in the Built Environment (THO4)**

In this theme, it is fundamental to understand and clarify who is responsible for preserving heritage from different viewpoints. All interviewees’ responses are similar and agree that the preservation of heritage is everyone’s responsibility. The following statements show some of the participants’ answers:

- *“Everyone is responsible; the individual is responsible, and the designer also helps the individual as well as the Heritage Authority” (I-O-IN1).*
- *“All without doubt: the owners, Saudi Commission for Tourism and National Heritage, Jeddah Municipality, civil defense, legislators, authorities, architects etc.” (I-O-G1).*

- *“Preservation, in general, is a national collective effort and must be part of the national culture” (I-O-G2).*
- *“Heritage is not an individual effort; it is a collective effort. But the officials have the right vision and strategy to organize and facilitate the Renaissance. And the load is more on them. The next generations and our children must be brought up to love the homeland, and also care about and preserve the heritage of their country and care about its development” (I-O-M).*

These findings show that everyone must take responsibility to preserve Jeddah’s heritage. All parties in society should build a good awareness of it. In this research in particular, heritage elements can be used in the interior design of hotels as a kind of protection of heritage and as a form of heritage inheritance.

- **Supporting the Traditional Identity and Heritage Appearance in the New Buildings through the Regulations and Guidelines in Saudi Arabia (THO5)**

In relation to this theme, identifying any clear regulations or guidelines related to the preservation of heritage in hotels or in any new buildings is generally very important. Thus, it is important to know these regulations in order to develop them, or to build a new guideline in order to help and protect heritage if this is absent.

All interviewees’ responses were about having no clear guideline for preserving heritage in Saudi Arabia, in spite of the existence of the Saudi Commission for Tourism and National Heritage. Examples of their views are presented below as follows:

- *“There are no requirements or clear regulations” (I-O-IN2).*
- *“I hope there will be a clear guide for the use of heritage in the city, at least in the main vital streets... If the government started this idea, then the competition could be fought among the traders and therefore people would love the idea” (I-O-IN3).*
- *“Prince Sultan bin Salman is the first supporter of heritage. Regarding the guideline, I do not know if there is one or not” (I-O-G1).*

Findings from this theme indicate the willingness and desire of all participants regarding having a clear guideline or framework to preserve Jeddah's heritage. This is a positive consideration in relation to this research.

5.3.1.3 I-H and I-O Themes

The findings of data collected in this section relate to the participant categories of both hotel managers and officials and are presented in three themes: TH1, TH2 and TH3.

- **Jeddah Visitors/Tourists' Acceptance of the Idea of Using Heritage Elements in Contemporary Hotels (TH1)**

This theme relates to hotel visitors' acceptance about the idea of using heritage elements in contemporary hotels and whether this will increase the tourist or visitor numbers. The majority of participants noted that using heritage elements in the hotel will be strongly accepted by visitors; only one participant was opposed to the idea. The hotel managers' responses indicating visitor acceptance are as follows:

- *"Most of our guests, in general, are impressed with the artistic touches that reflect the Kingdom in our hotel... Our guests feel comfortable that the place is located in the city centre and close to most places. So, I believe that using heritage will be highly appreciated by visitors so they do not have to go far away to discover or see the heritage and they can see it and feel it within their stay" (I-H1).*
- *"Using Jeddah's culture and heritage in hotels gives the visitors the opportunity to know everything about Jeddah including all details, whether physical or moral" (I-H2).*
- *"Mixing heritage with modernity and technology is better. So, the visitor will be more comfortable and satisfied with the presence of modernity and technology in the place, with touches of heritage" (I-H3).*

Furthermore, the officials indicated acceptance views as follows:

- *“From my experience with my clients, most of them prefer modernity and simplicity and they have a lack of awareness about heritage and it is difficult to change their desires... Their ideas and their understanding of heritage, for example, is about using Arabic letters and sticking them everywhere. In their minds, this is the identity of heritage. So, using heritage will be something new and very attractive for them, if it has been applied correctly. I’m sure they will like the idea and they would want to try and stay in this kind of hotel” (I-O-IN1).*
- *“According to my experience in the field, for example, in the season of Ramadan each year, we add in the store the special goods for this month, which have some Islamic inscriptions and decorations. In this season, sales are always very high, which is different to the rest of the seasons. Similarly, this example applies to the application of heritage in the interior design of hotels; it will certainly be very popular and accepted by visitors” (I-O-IN2).*
- *“Definitely, most of the foreigner visitors to al Balad historical area, they are always asking about the best places to live or visit and about the restaurants. This would be a great opportunity for them” (I-O-G1).*
- *“Now all the foreigners who come to Saudi Arabia, they do not come to see the Renaissance, because the Renaissance basically exists in their countries. They are trying to search for something new and different from their heritage... Future research will talk about the heritage of each region: in any past age, where it was, what it was, and where it was developed... So, the idea of using heritage in contemporary hotels gives a strong message and shows the beauty of the existing heritage in Saudi Arabia” (I-O-M).*

On the other hand, one participant stated that hotel owners have their own design in mind and are not interested in heritage, as specified below. This could be due to being afraid about taking a risk and trying something new and different to the conventional design.

- *“The owners always work for their own institution. They have some ideas about designs in their mind before starting working on it. They look always at the profit and the things that will benefit them and their hotels and heritage do not matter*

to them; the most important thing is that the services are provided to the tourists to the fullest extent. In their view, hotels should be a place to relax and sleep after a long day of working and business or after returning from leisure activities in the city” (I-H4).

Overall, it can be seen from the findings of this theme that there is very high level of acceptance about using heritage in relation to fulfilling specific needs. There was support for the following: good location, using technology, simplicity, using tangible and intangible heritage elements, making it comfortable, applying it correctly, and as something new, different and inspired by Islamic inscriptions.

- **Importance of Protecting Jeddah’s Historic Heritage in Contemporary Hotels and the Negative Effects (TH2)**

This theme shows the results of the advantages and possible disadvantages of using heritage elements in a contemporary hotel. The findings of this theme show that the participants agreed with each other and stated different advantages, depending on their own point of view. Some of these responses are as follows:

- *“Will increase the number of tourists in the region and at the same time will support tourism... History is something important that exists and no one can cancel it or erase it... The heritage and artistic touches in our hotel make our visitors relate more to our hotel. Also, despite the evolution that has now taken place, heritage still exists and it is still very important for people to preserve their identity. Having a heritage touch will encourage people to love and remember the city” (I-H1).*
- *“Heritage represents our country. And hotels usually reflect the initial image of the city for visitors and show its development... For our new generations, heritage reflects the legacy of their parents and grandparents etc., that’s why we must strive for heritage to be accepted by these new generations. I wish for the corporate market to shift their strategy to this new trend... Again, often our visitors when they come from outside the city or outside the country, they do not have knowledge about the city’s features and heritage. For example, in the hotel here*

most of our visitors are aircrew, pilots and air hostesses. This segment of visitors when staying at our hotel, they spend a day or a night at the hotel, and they do not have time to visit most of the popular spaces or visit the heritage places in the city. It is a very beautiful idea that will make it much easier for the Kingdom to introduce its heritage and for visitors as well to learn about the country's culture without the need to visit the old historical area" (I-H2).

- *"Here in Jeddah, we have Assila hotel. This hotel has the same idea of using heritage but mostly in arts and art panels. It is now one of the most successful and strongest hotels in Jeddah and has become known as having the highest reputation and as different than the other hotels. Also, it will increase the number of tourists and save them having to make the effort to visit the old heritage areas if they do not want to do so. It is a long distance from the modern areas" (I-O-IN3).*

The arguments about the negative effects differ in two participants' views, as shown in the following:

- *"No negative effects" (I-H1, I-H2, I-O-IN3, I-O-G2 and I-O-M).*
- *"At the beginning, there could be an increase in prices. But even if the prices are high, I think the demand still exists" (I-O-G1).*
- *"Maybe later it will be prestigious for people who stay in this type of hotel" (I-O-IN2).*
- *"I can see some negative effects. Some oriental or heritage decorations need constant maintenance, need to be of a specific standard and need constant care and attention. This is the biggest negative point and it will cost more to keep it in good condition. But in general, the decoration forms are beautiful and very attractive to people" (I-H3).*
- *"I do not think that there will be a negative impact, unless the designers only copy without any development. Because if they do that, they are going to limit the design. Thus, people can feel that it is not suitable for the era which they live in and maybe they will find it boring" (I-O-IN1).*

Having looked at the suggestions made by the interviewees, the researcher is able to ascertain and revalidate findings from the quantitative data in section 5.2.1.

- **Supporting the Idea of Building a Contemporary Heritage Hotel in the New Area of Jeddah (TH3)**

The final theme of the analysis of this interview concerns asking the interviewees about their own opinions of the idea of using heritage elements in contemporary hotels. The researcher observed that there is generally a very high agreement level (90%) with the idea. Typical responses are quoted as follows:

- *“I agreed with the idea. Based on my experience, I contacted our guests and visitors directly. The visitors like to visit the historical places, but they do not have the desire to live in these old areas for a long time. Due to many reasons, for example in terms of safety, the old historic area is old and random; they are a little afraid of this. They prefer to go in large groups; at the same time the area is a bit different and it may be difficult to build new buildings there. So, I expect that this idea can be applied in any new area” (I-H1).*
- *“I hope so yes... now we are losing our heritage and it is almost non-existent in our new hotels. I hope to apply this idea one day and I support this idea” (I-H2).*
- *“I’m sure this would give a very nice competitive advantage to Jeddah hotels” (I-H3).*

5.3.1.4 Summary of the Interview (Phase 3) Findings

The purpose of this phase in this research was to conduct an in-depth exploration of the information obtained from the interviews and provide further insight into using heritage in hotels from the perspective of professionals in the government, designers and hotel managers. After examining all of the items and themes in the interviews and thinking about how every item is connected, the researcher produced a map as shown in Figure 5-27.

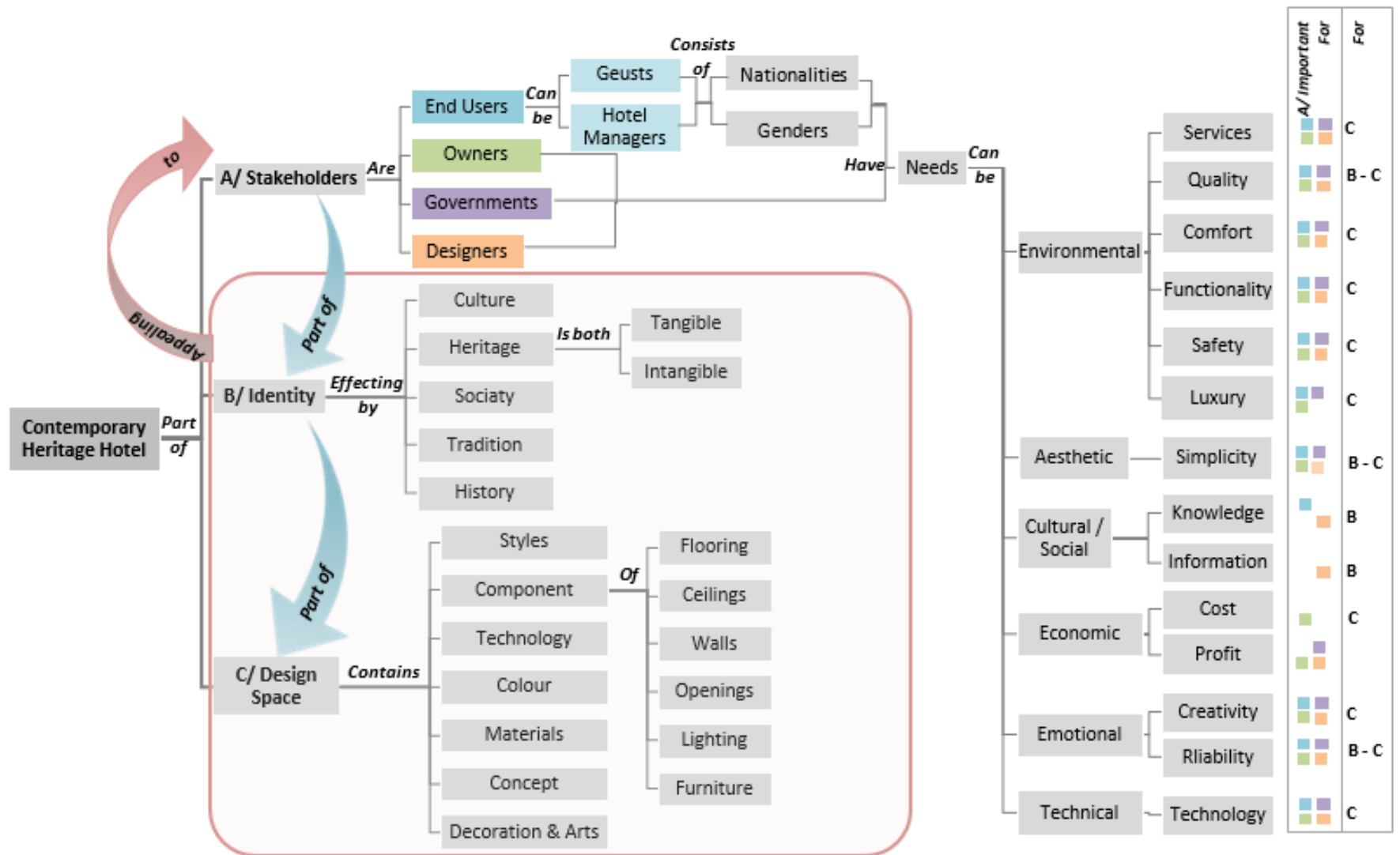


Figure 5-27: A conceptual mapping approach that emerged from the thematic analysis of the interviews. Source: Author's contribution.

5.3.2 Multiple Case Studies

The aim of this section is to present the findings from the case studies conducted in the fourth phase of this research and to achieve the first objective of this thesis, which is to find out information about the present situation of hotels in Jeddah. It involves presenting the findings from multiple case studies of Jeddah hotels. This research presents four different case studies of Jeddah hotels. The information sources for all case studies were derived from site visits, taking photographs, formulating checklists and conducting interviews with the hotel managers (see Table 5-26 for the checklist form). The interview discussed in section 5.3.1 relates to the main interview questions and here the researcher analyses the interview data to describe and provide more information about each hotel.

One international hotel site case, the Assila Rocco Forte Hotel (CSH1) Hotel, is compared to three other local hotel studies: Al-Bilad Hotel (CSH2), Casablanca Grand (CSH3) and Elaf Red Sea Hotel (CSH4).

These case studies are divided into four sections which are organized as follows: the first section provides a brief overview of the hotel's profile and background; the second section discusses the hotel specifications provided by the hotel management team; the third section describes the hotel lobby components in order to use the vital ones in the virtual implementing phase; the fourth section specifies the use of heritage elements within the interior of these selected hotels; the fifth section presents the competitive position of the selected hotels, and the discussion concludes with a summary of these selected case studies.

Checklist of using heritage elements in hotels				
Space	<input type="checkbox"/> Wall		Decorations	<input type="checkbox"/> Frames/pictures/artwork
	<input type="checkbox"/> Ceiling			<input type="checkbox"/> Plants/pots
	<input type="checkbox"/> Flooring			<input type="checkbox"/> Vases/bowls
	<input type="checkbox"/> Doors			<input type="checkbox"/> Mirrors
	<input type="checkbox"/> Window			<input type="checkbox"/> Accessories
	<input type="checkbox"/> Arches			<input type="checkbox"/> Others
Furniture form	Seating	<input type="checkbox"/> Chair	Lightening	<input type="checkbox"/> Ceiling lights
		<input type="checkbox"/> Chaise longue		<input type="checkbox"/> Floor lamps
		<input type="checkbox"/> Fauteuil		<input type="checkbox"/> Wall lights
		<input type="checkbox"/> Ottoman		<input type="checkbox"/> Table lamps
		<input type="checkbox"/> Stool		<input type="checkbox"/> Work lamps
		<input type="checkbox"/> Others		<input type="checkbox"/> Other
	<input type="checkbox"/> Sleeping bed		Patterns and textile	<input type="checkbox"/> Wallpaper/paint
	<input type="checkbox"/> Partitions			<input type="checkbox"/> Towels
	Tables	<input type="checkbox"/> Coffee table		<input type="checkbox"/> Carpet
		<input type="checkbox"/> Side table		<input type="checkbox"/> Bedding
		<input type="checkbox"/> Bedside table		<input type="checkbox"/> Pillows
		<input type="checkbox"/> Dressing table		<input type="checkbox"/> Throws
<input type="checkbox"/> Dining table		<input type="checkbox"/> Curtains		
<input type="checkbox"/> Buffet table		<input type="checkbox"/> Cushions		
Tableware	<input type="checkbox"/> Dinnerware		<input type="checkbox"/> Linens	
	<input type="checkbox"/> Cutlery		<input type="checkbox"/> Others	
	<input type="checkbox"/> Glasses/cups			
	<input type="checkbox"/> Napkins			
	<input type="checkbox"/> Other			
<input type="checkbox"/> Way findings				
<input type="checkbox"/> Colours			<input type="checkbox"/> Staff uniform	
<input type="checkbox"/> Music and songs / Folklore			<input type="checkbox"/> Ways of welcoming guests	

Table 5-26: Hotel heritage checklist. Source: Author.

5.3.2.1 Profile and General Information on the Selected Hotels

This section provides general information and a brief overview of the selected hotels, including the following information: type, star rating, classification, location, average price, concept, whether heritage is used in the interior design, form of welcoming, tours and providing traditional food, as seen in Table 5-27. This introduction shows the diversity between the hotels to provide a context upon which to examine the information provided by the hotel management teams.

Hotel	Assila Rocco Forte Hotel	Al-Bilad Hotel	Casablanca Grand Hotel	Elaf Red Sea Hotel
Case Study Code	(CSH1)	(CSH2)	(CSH3)	(CSH4)
Local / International	International	Local	Local	Local
Hotel Type	Chain	Independent	Chain	Chain
Star Rating	5	4	5	5
Opening	2017	1983	2017	2008
Classification	New	Old	New	Middle
Location	City centre	West Jeddah seaside	North Jeddah Near King Abdul-Aziz International Airport	Within Red Sea Mall – north Jeddah
Average Price in 2018	£240–397 per night	£132–157 per night	£157–261 per night	£157–198 per night
Hotel Concept and Strategy	<i>“Simple luxury... Combines the European culture with the heritage of the region... Represents heritage through artworks and designs” (I-H1).</i>	<i>“Characterized by its wide gardens, amenities and casual atmosphere” (I-H2).</i>	<i>“Deluxe hotel... Smart technology with heritage style... gives relaxation and a sense of well-being during your hotel stay” (I-H3).</i>	<i>“It is the only hotel in Jeddah located inside a commercial mall” (I-H4).</i>
Designer	Olga Polizzi (fully participated) Nora AL-Issa (assisted)	Unknown	Style Company	Unknown
Using Heritage in the Interior Spaces	Yes	No	Yes	No
Traditional Welcoming	Yes	Yes	Yes	Yes
Trips and Tours to Heritage Sites and Historical Area	Yes	No	No	No
Traditional Food	Yes	Yes	Yes	No

Table 5-27: Details on selected hotels. Source: Author.

The findings presented in Table 5-27 show that the price in CSH1 is higher than in other hotels. This could be because it is an international new hotel, due to its distinguished location and the fact that it is the only hotel offering trips and tours to historical places. Furthermore, both CSH1 and CSH3 use heritage elements in interior spaces but in different ways, which will be discussed further in the next section. Moreover, all hotels use the traditional form of welcoming guests via Arabic hospitality, Arabic coffee and dates. This is a beautiful gesture by the hotels, but it is insufficient due to it being offered at arrival or check-out times only. In addition, all hotels except CSH4 offer traditional food in their menus.

5.3.2.2 Hotels Specifications Provided by the Hotel Management Teams

This section presents the specifications provided by the hotel management teams and the information collected during the interviews with them, as discussed previously in Chapter Four, section 4.8.1 and section 5.3.1 of this chapter. Each case study was reviewed to find the hotel features mentioned during the interviews, and to see if any additional information could be gathered from the hotel management teams about these case studies. Also, the aim was to ascertain the hoteliers' views and to identify their interests.

Firstly, CSH1 mentioned that there are 1,200 paintings and artworks in the hotel, which have been produced by Saudi artists and depict general designs of the Kingdom and do not represent a particular area. The main concept of this hotel involves combining the European culture with the heritage of the region. Also, regarding the tours and trips provided to the guests, the majority of the consumers are non-Saudis and they explain that this is due to the lower level of interest from Saudis in these trips. This result is compatible with the literature review in Chapter Three, section 3.3.

Secondly, CSH2 specified the common features and owners' interests in this hotel, which are: the amenities, green areas, tennis court and swimming pool.

Thirdly, CSH3 stated that this hotel is considered as a new hotel in the group of Casablanca hotels and this is demonstrated by the smart technology in its rooms. Furthermore, in the interview, it was explained that this hotel has loyal customers from other branches in Jeddah who are seeking to try the newest branch from the chain's hotels. Additionally, it was explained that there was a negotiation between SCTNH and the hotel owners. The first party wanted the hotel to be fully Islamic, while on the other hand the owner's desires were different and they do not want to represent heritage. So, both parties settled to mix modernity and heritage. The second party's hesitation was due to them looking to satisfy all tastes and have a bigger cross-section of customers. They feared losing customers who do not like the idea of using heritage elements, as well as believing that heritage designs are difficult and require repeated maintenance. Also, CSH3 mentioned that the biggest segment in this hotel comprises corporate accounts, government guests and airline crews; the owners believe that heritage does not matter to these customers and that they need more practical designs to suit these customers.

Finally, CSH4 explained that this hotel is one of a group of hotels located in Makkah, Jeddah and Al-Medina, and is notable for its great location. This hotel is the only hotel located inside a mall in Jeddah. In addition, CSH4 stated that the big visitor segments in this hotel comprise families and companies, due to their interest in being close to the services located in the mall.

Findings from these interview participants show that all interviewees except CSH1 either have a lack of interest in heritage or are not well informed about how to apply heritage and they believe that the use of heritage will be expensive or may be undesirable to visitors. Therefore, it is necessary for this research to raise awareness about how to make heritage attractive for visitors and to take into consideration cost efficiency for the hotel owners.

5.3.2.3 Hotel Lobby Components

Hotel lobby components refer to the necessary physical elements that need to be taken into consideration when planning the layout. Findings from this section will identify the major components of the lobby within the Saudi hotel case studies. All case studies in this research contain six noticeable elements in the hotel lobby areas, as shown in Figure 5-28. The vital elements needed to reflect and use heritage elements and motifs are the reception desk and seating/waiting area. The heritage elements and motifs derived from the visual survey will be linked with the vital components in the lobby and used in building the three virtual models in the next chapter.

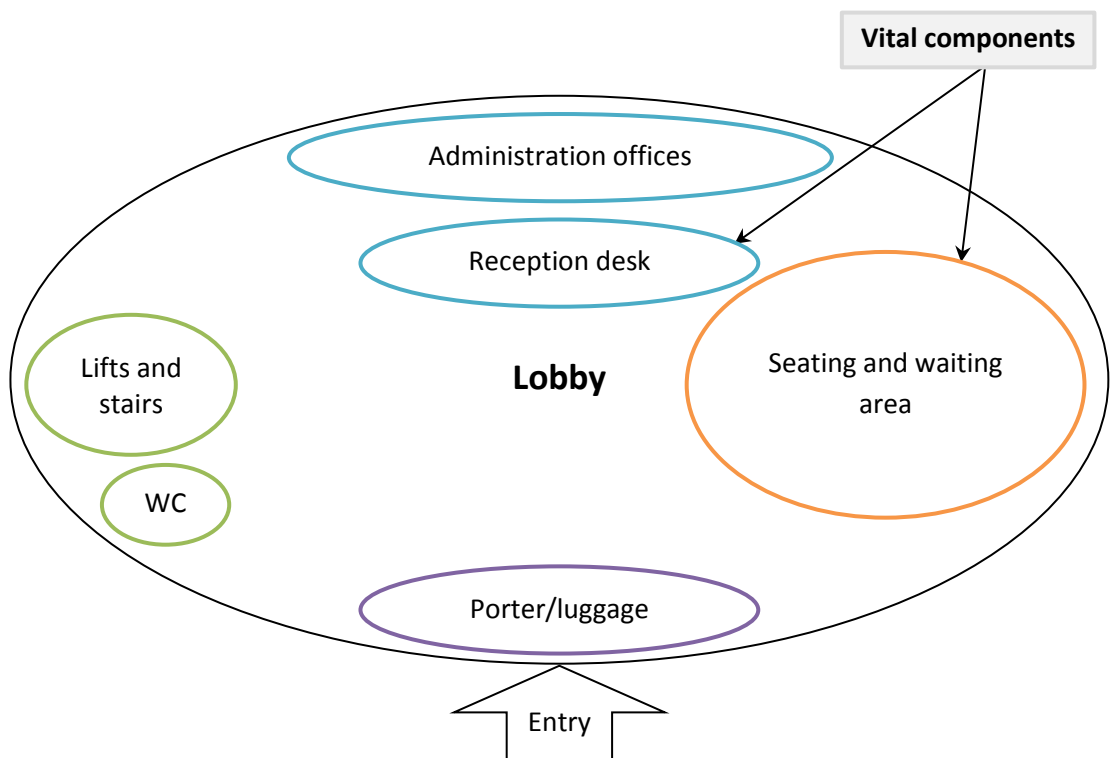


Figure 5-28: Hotel lobby components diagram. Source: Author.

5.3.2.4 Heritage in Selected Hotels

In this section, the hotel case studies illustrate the use of heritage elements or motifs in the current situation of the selected hotels. The checklist and photographs helped the

researcher to analyse this part of the research, as mentioned in Chapter Four, section 4.8.2 and section 5.3.2 of this chapter. This section summarizes the specifications of using heritage in the interiors of the four case studies (see Table 5-28). The complete checklist is detailed in Appendix R.

Using heritage in the hotel case studies					
Case studies		CSH1	CSH2	CSH3	CSH4
Space	Wall	x	x	✓	x
	Ceiling	x	x	x	x
	Flooring	x	x	x	x
	Doors	x	x	✓	x
	Arches	x	x	✓	x
Furniture form	Partitions	✓	x	x	x
	Dining table	x	x	✓	x
	Buffet table	x	x	✓	x
Decorations	Frames/pictures/artwork	✓	x	✓	x
	Accessories	✓	x	x	x
Lighting	Ceiling lights	✓	x	✓	x
	Wall lights	✓	x	x	x
	Table lamps	✓	x	x	x
Patterns and textiles	Wallpaper/paint	✓	x	x	x
	Towels	✓	x	x	x
	Carpet	✓	x	x	x
	Throws	✓	x	x	x
	Cushions	✓	x	x	x
Colours		✓	x	x	x
Way findings		✓	x	x	x
Staff uniform		Some	Some	Some	Some
Ways of welcoming guests		✓	✓	✓	✓

Table 5-28: Summary of using heritage elements in the hotel case studies. Source: Author.

It can be seen clearly from Table 5-28 that the compatibility between all hotels is represented in the Arabic way of welcoming guests by using a trolley containing Arabic coffee and dates (see Table 5-29). CSH1 and CSH3 are the only hotels that use some heritage elements or motifs in their interior design, while CSH2 and CSH4 represent heritage only via their staff uniform and ways of welcoming.






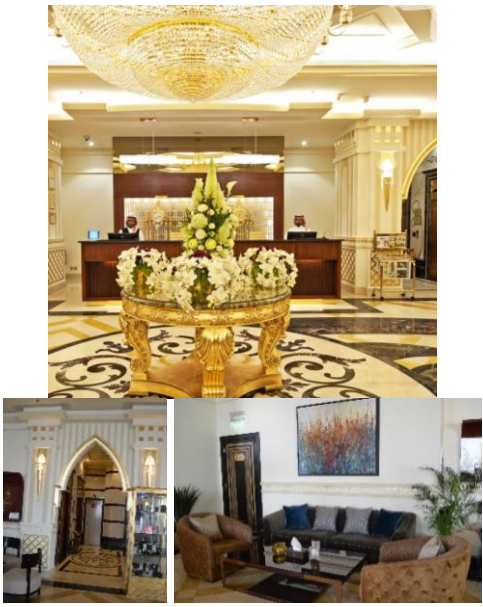




Ways of welcoming					
CSH1		CSH3			
CSH2		CSH4			

Table 5-29: The compatible way to represent heritage in all selected hotels. Source: Author.

The findings from Table 5-28 directed the researcher to analyse CSH1 and CSH3 in more detail, as shown in Table 5-30. Significantly, CSH1 is using heritage in its interior appropriately, with CSH3 attempting to use heritage in its interior. Data and photographs from CSH1 show an attempt to represent heritage mainly in its artistic works, lighting units, colours, textiles and simplicity, taking into account preserving unity in design. Generally, the ceilings and flooring are modern and simple, and the focus is on aesthetic additions in the cushions' textiles, colours and lighting units. Using simple heritage motifs in finer detail such as the way findings in the hotel, led to integrating the design in all parts of the interior design.

On the other hand, the data from CSH3 clearly shows a variation in the design unity, where different styles (such as a French style) are mixed with the Islamic heritage. CSH3 uses Islamic arches in a gold colour and mixes them with French flooring styles and some chairs in the lobby area of the hotel. Additionally, the use of heritage motifs in the furniture is unnoticeable in CSH3, as the Islamic motifs are used in the table legs, which are not sufficiently visible. The general feel is that this hotel is expensive and could be anywhere in the world, not related to Jeddah city.

The obvious conclusion from the analysis is that the simplicity in design shows the idea of heritage clearly without the need to use all components together. In this research, the researcher is trying to link the idea of simplicity (as in CSH1) with the interior design space in general, and not just focusing on the artwork and textiles only.

	CSH1	CSH3
Reception and lobby		
Guest rooms		
Buffet area		




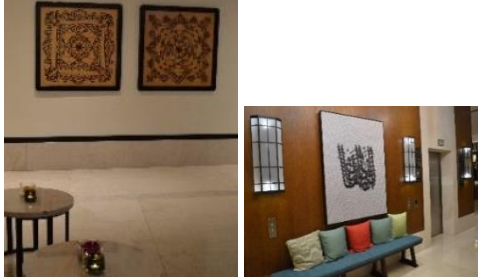
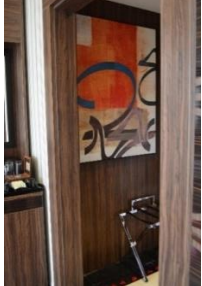

Corridors		
Lift area		
Furniture form		
Lighting		
Patterns and textiles		
Decorations		
Way findings		

Table 5-30: CSH1 and CSH3 analysis. Source: Author.

5.3.2.5 Competitive Position of Selected Hotels

In this section, the researcher used the common hotel booking sites as recommended by Neirotti, Ragguseo and Paolucci (2016) and Unger (2019), such as Booking.com, TripAdvisor, Priceline, Kayak and Expedia, to compare the hotel review ratings of all hotels in the case studies, as shown in Figure 5-29. According to Ye, Law and Gu (2009), hotel reservation sites are very important for hotel guests and travellers in general and have a strong impact on their choices; therefore, they have an impact on hotel sales due to listing the advantages and disadvantages of each hotel provided by previous visitors. Thus, using this comparison of the hotel ratings with the information provided in sections 5.3.2.1 and 5.3.2.2 will help the researcher to ascertain visitors' preferences more precisely. After that, the researcher will be able to compare the results obtained from this method with the results from the surveys and interviews. Thus, all of these results will be gathered together and then the final framework will be produced, as mentioned in Chapter One.

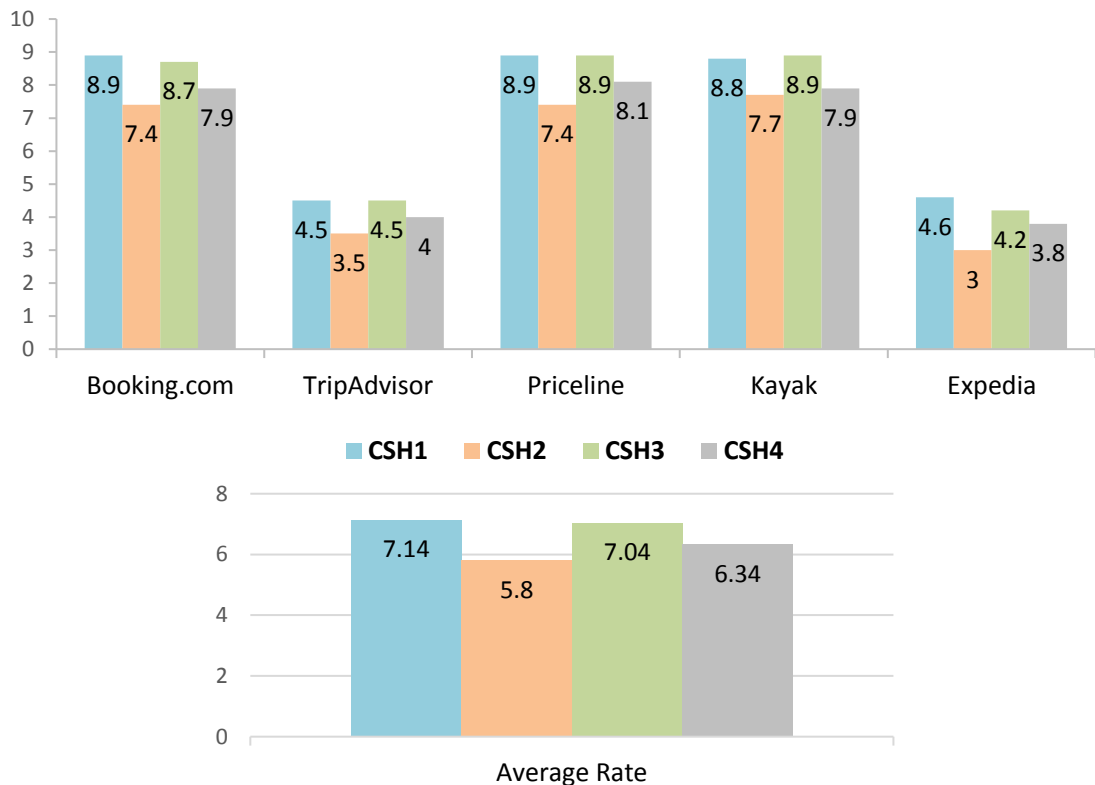


Figure 5-29: Competitive position of the selected hotels. Source: Author.

It can be seen from Figure 5-29 that the average rating score of CSH1 on all common hotel booking sites is higher than the other hotels. Also, the rating scores of CSH1 and CSH3 were very close to the average rate, showing that using heritage motifs and the latest technology is very important for visitors. The researcher scrutinized the ratings, which are mainly divided into six sections: facilities, cleanliness, comfort, value for money, location and free Wi-Fi. The researcher found that CSH1 and CSH3 had the highest rating for cleanliness. On the other hand, CSH1 was rated poorly for value for money. CSH2 and CSH4 were evaluated mostly for their great locations. It can be concluded that all parts affected each other: facilities, good design, cleanliness, location and financial value should be taken into account as they are very important to potential visitors.

5.3.2.6 Summary of the Case Study (Phase 4) Findings

The main focus of this section is to provide a summary of the case studies through presenting the strength and weaknesses of each hotel (see Table 5-31). The case studies in this research show that using heritage motifs in the interior design of hotels, offering tours to heritage sites and offering traditional food are important to give the hotel a high rank among its competitors and to satisfy visitors' needs. Also, the simplicity in design is enough to make the guests pleased as well as satisfying the hotel owners with regard to maintenance and cost issues. These case studies help to guide the research and to find links between the survey, interview and visual survey analysis and produce the research framework.

Hotels	Strengths	Weaknesses
CSH1	<ul style="list-style-type: none"> • Using heritage motifs • Uniqueness • Staff and environment are very welcoming • Excellent service • Simple and luxurious • Strategic location in the city centre 	<ul style="list-style-type: none"> • High cost – mostly for high-income people • Heritage limited in the artworks, textiles and lighting
CSH2	<ul style="list-style-type: none"> • Strategic location near to the beach • Good facilities • Staff are very welcoming 	<ul style="list-style-type: none"> • Very old furniture • Afraid of the idea of repurposing by using heritage • Looks as if it is anywhere in the world
CSH3	<ul style="list-style-type: none"> • Strategic location near to the airport • Staff and environment are very welcoming • Luxurious • Using the latest technology • Having loyal costumers 	<ul style="list-style-type: none"> • The hotel’s owner has made attempts to satisfy the needs of the new direction of the government, leading to having different directions in design • Complex • Looks as if it is anywhere in the world
CSH4	<ul style="list-style-type: none"> • Strategic location inside the mall • Customers’ comfort 	<ul style="list-style-type: none"> • Not interested in any new ideas • Looks as if it is anywhere in the world

Table 5-31: Strengths and weaknesses of the hotel case studies. Source: Author.

5.4 Chapter Summary

This chapter reported on the analysis of the quantitative and qualitative data. The quantitative data analysis was detailed first in section 5.2, which included the survey and visual survey analysis. Then, the qualitative data analysis was presented in section 5.3, which included the interview and case study analysis. Using both quantitative and qualitative methods supported the information presented in the literature review in Chapter Two by using different tools in the surveys, visual surveys, interviews and case studies. Charts and tables produced in Microsoft Excel were used for analysing the data. Also, the qualitative data analysis complemented the quantitative data, in order to confirm and elaborate further on the findings that emerged from the data.

The aim of phase 1 was achieved via three surveys which provided information on the preferences regarding using heritage elements in hotels and on suitable interior design elements and locations. It was found from the surveys with S1, S2 and S3 that they were interested in and supported the idea of using heritage elements in contemporary hotels, as mentioned in section 5.2.1.4. Phase 2 focused on enhancing the heritage elements in hotels, and involved collecting the data through visual surveys. Furthermore, phase 3 of the thematic analysis of the interviews provided in-depth information on the importance of heritage in hotels and emphasized the needs and hidden preferences of the government and hotel owners, and how interior designers deal with this situation. The final phase, phase 4, focusing on Jeddah hotel case studies, revealed the current situation of Jeddah hotels and compared them with each other to reveal the important features of each hotel. In addition, the aim was to identify the vital components in each hotel to examine the possibility of applying the heritage elements extracted from the visual survey (phase 2) to the virtual prototyping phase in the next chapter.

The findings from all four phases can be summarized as follows:

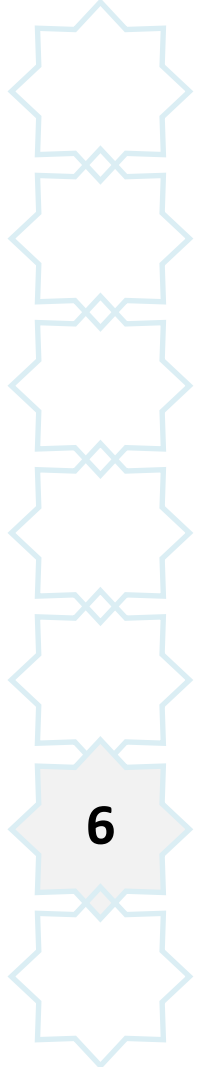
- Results from the surveys showed that there is a significantly strong level of support for the modern style, not practising wholesale copying of heritage elements, and identifying space and the furniture form in the lobby to reflect heritage in hotels.
- Results from the visual survey showed that aesthetic, functional and social values can be used to draw inspiration for design. The visual surveys also showed the significance of interior elements, motifs, colours and materials.
- Interviewees explained the differences in hotel managers, government officials, guests and interior designers' needs and concerns when building a contemporary heritage hotel. They believed that profit and cost are the most important considerations in building any hotel, as stated by I-H. I-O-IN explained their challenges in design when dealing with customers, and found that cost and convincing the customer to change his or her direction in cases where they are not compatible with the design needs are big challenges.

- The results from the case studies clarified that offering tours and using heritage motifs in the interior design of hotels are significantly important to ensure that the hotel has a high ranking among its competitors and satisfies visitors' needs.

The conclusions drawn from all phases of the research have been analysed in this chapter to influence the development of the research framework in accordance with several values – aesthetic, social and environmental – in the next chapter. Thus, it will seek to confirm, elaborate, explore and illustrate the preferences of using heritage elements in hotels. The virtual prototyping designs in the next chapter were mainly influenced by all phases of this research through identifying the target group need and preferences obtained from the surveys and interviews, pinpointing the heritage elements and motifs from the visual survey, and finally applying them in the contemporary hotels studied in the case study method.

Chapter Six

6. Research Framework (Merged Methods)



6.1 Introduction

This chapter presents the research framework developed based on the literature review in Chapter Two and the mixed methods studies presented in Chapter Four and Chapter Five of this thesis. The research framework is designed to assist researchers and interior designers in supporting the effective integration of traditional heritage motifs and elements when developing contemporary hotels, particularly Jeddah or Saudi hotels. This chapter outlines the pre-development stage (merge results) and then provides an in-depth explanation of the development of the framework and specifies the appropriate design elements and motifs that need to be retained. This chapter consists of three broad sections: the pre-development stage is outlined in section 6.2, the development of the framework is presented in section 6.3, while section 6.4 consists of a summary and chapter conclusion.

6.2 Pre-Development of the Framework (Merge Results)

This section presents the process that shaped and developed the framework. It also focuses on the final primary stage of this research, which involved linking all of the quantitative and qualitative research phases together by building three 3D digital models and producing a 2D representation of the three models. This will enable a clear and complete picture to be obtained regarding the possibility of applying heritage elements and motifs in the lobby area of contemporary hotels and thus establish the framework of this research. The focus on the lobbies is a sub-case of the heritage elements within the hotels that will form the basis for insight into other areas. The three models are not considered as a final design but the next sections consider the possibility of using these modelling results in guiding the development of the final framework. Niedderer and Roworth-Stokes (2007) consider the possibility of using creative practice in art and design research by representing it in a matrix (shown in Table 6-1), and using its contribution to knowledge to ascertain the validity of the research; they define creative practice as follows: *“Practice is the application of skills, knowledge and expertise, through action or exercise”* (Niedderer and Roworth-Stokes, 2007, p.9).

Thus, this research used the 3-C matrix from Table 6-1 as the form of creative practice to be applied in this research. Consequently, the results of the three models were used as evidence to validate and prove both the quantitative and qualitative results, as well as identifying the stakeholders' preferences more accurately, in order to build, assess and validate the final framework of this research.

Using Practice within Research with regard to...	objectivity (replicability) 1	reliability (quality) 2	validity (credibility, generalisability and transferability) 3
Research Problem/Question A Practice posing a question or problem for investigation.	Practice may generate questions, which need to be made explicit, as well as any underlying assumptions, to achieve objectivity.	N/a?()	Whether the question adequately addresses the research problem posed by the practice (cf. Poggenpohl 2000).
Research Context B Practice in context or as a context.	a) Practice (as a question) when used in research needs to be supported by appropriate documentation and critical reflection to ensure it can be situated against existing work in the field. b) (A body of) practice may provide the context to an inquiry when supported by appropriate documentation to ensure it represents existing work in the field.	Creative activities, performance, and practice outcomes which are firmly located within a wider context so as to allow other researchers to follow the reasoning.	Creative activities, performance, and practice outcomes which are firmly located within a wider context so as to provide the reasons for the inquiry and explain how it relates to other inquiries in the field.
Research Method C Practice as method and way of investigation to gain new knowledge and understanding.	Being explicit about any underlying assumptions and (personal) bias of any processes of practice used as research methods.	Integration of practice in a consistent research process that is "reasonably stable over time and across researchers and methods".	The appropriate choice of method to the problem of inquiry or the appropriate linking of data to categories of the theoretical framework used. 3-C
Research Outcome D Practice as providing illustrative or demonstrative evidence to underpin any claims & findings.	Sense making through reflections on practice, and evaluations based upon it, resulting in theory building, which is transparent in its rationale.	Sense making through reflections on practice, and evaluations based upon it, resulting in theory building, which is consistent in its rationale.	Sense making through reflections on practice, and evaluations based upon it, resulting in theory building, which is coherent in its rationale.

Table 6-1: Using practice in art and design research through the matrix. Source: Niedderer and Roworth-Stokes (2007). Table modified by the Author.

In order to develop and design the final framework of this research, it was necessary to build the three models and evaluate which of the models was the most preferred (see Figure 6-1). These three models can be described as follows: Model 1 represents the current contemporary design; Model 2 illustrates a heritage design with hardly any modifications; while Model 3 represents a heritage design that takes into account the findings from all previous results, and can be named as a contemporary heritage model. Building and evaluating the three virtual models consisted of the following three phases:

1. Pre-design phase, involving collecting and linking the results.

2. Design phase, involving design and virtual implementation.
3. Presenting design phase, involving testing and collecting views.

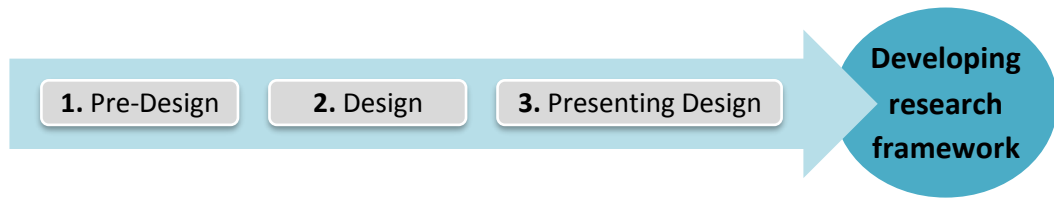


Figure 6-1: Process of developing the research framework. Source: Author.

6.2.1 Phase 1: Pre-Design (Collecting and Linking Results)

The first phase in building the three models required linking all qualitative and quantitative results to further explore and test participants' preferences accurately, and to be able to generalize the final results. Furthermore, to understand the aesthetic, functional, cultural and social values that emerged from the data results, it was important to build the 3D digital models and produce the 2D representation. The researcher needed to apply the findings from all collected data, starting with the

literature review presented in Chapter Two and Chapter Three and following this with the data collected from the applied methodology in Chapter Five, as seen in Figure 6-2.

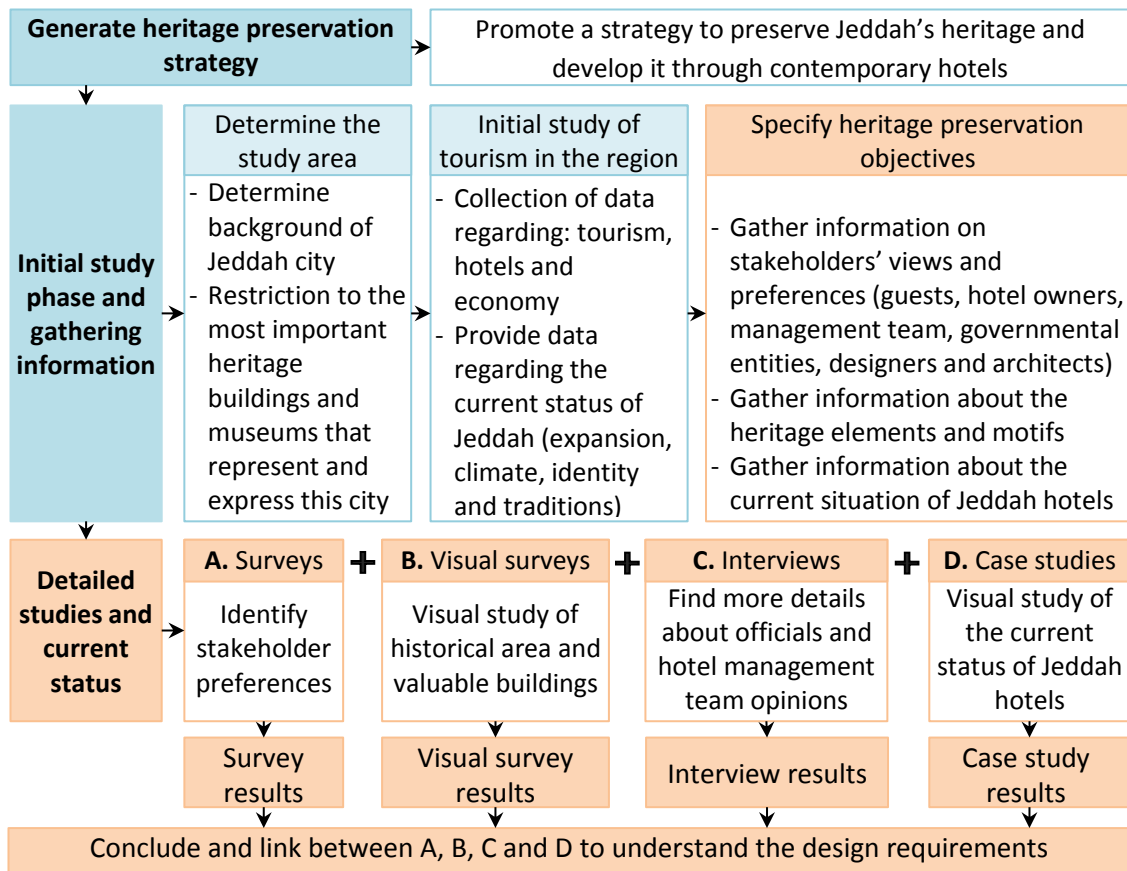


Figure 6-2: Pre-design phase. Source: Author.

6.2.2 Phase 2: Design (Design and Virtual Implementation)

The second phase of building the three models involved selecting a suitable floor plan upon which to apply the models. There were some difficulties and limitations in gaining access to several floor plan options due to security reasons. Thus, the researcher's choices were limited to the floor plans of two hotels who confirmed their cooperation: CSH1 and CSH4 (see Figure 6-3). The researcher decided to choose the CSH4 plan as a base upon which to apply the three models. The reason behind this decision was that CSH4 represents a contemporary intermediate period among all of the case studies, as discussed in Chapter Four, section 4.8.2.2. Moreover, the three models were created for

the reception area, which the surveys showed was a first preference among participants for reflecting heritage in hotels.



Figure 6-3: CSH1 and CSH4 floor plans. Source: Author (collected from case study interviews).

The researcher used 3ds Max to build the three 3D digital models as a prototype for this research and present it in 2D form. The same presentation, output, camera angle and size are used in all models to enable a proper comparison to be made. For example, if models have a different size or output, then the selection bias may also be different. The same design as the CSH4 reception was used without any modification to represent Model 1 (the contemporary model), as shown in Figure 6-4.

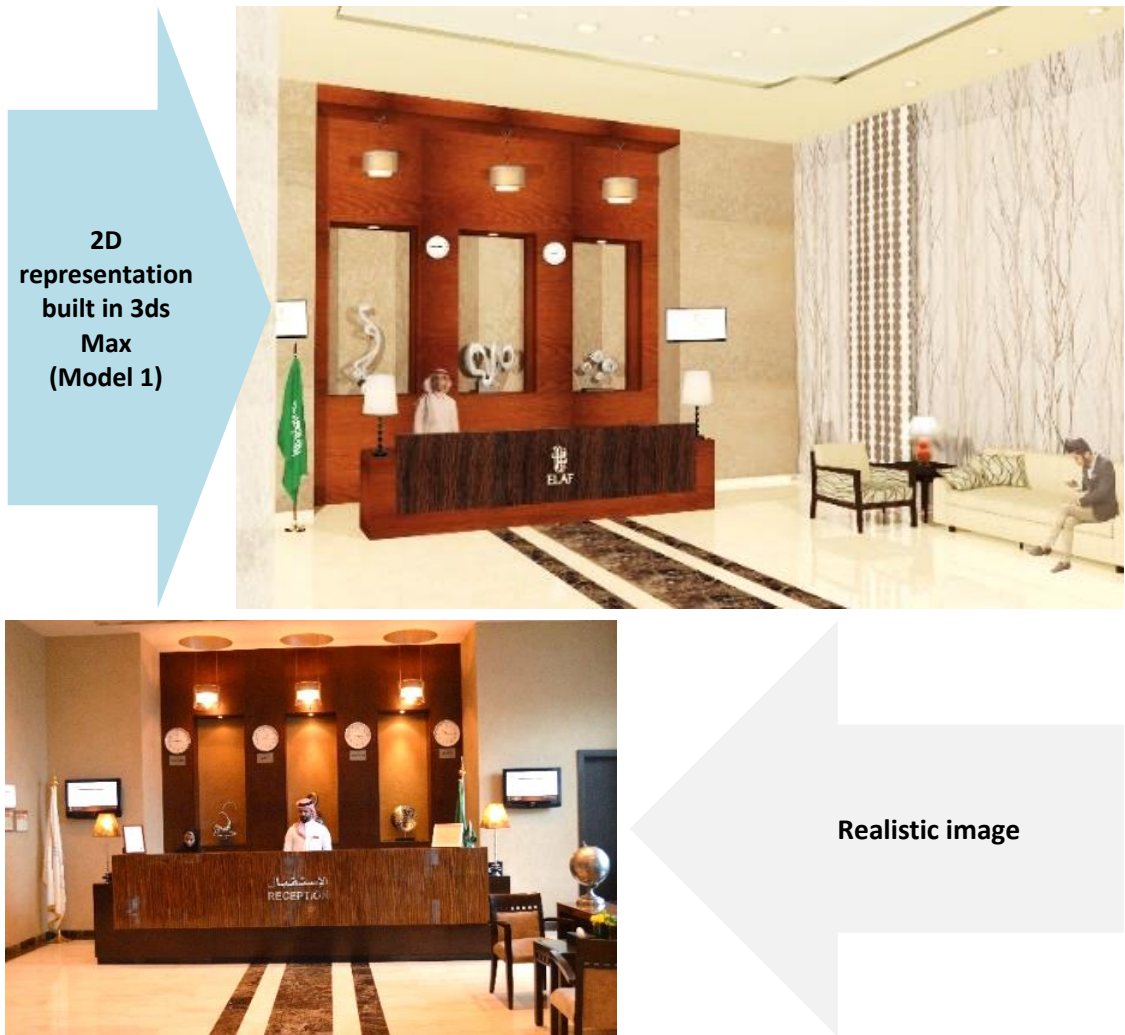


Figure 6-4: Top: Model 1 (Contemporary model) built in 3ds Max. Bottom: A realistic image. Source: Author.

Model 2, which should reflect heritage as it is with hardly any modifications, was created by using some of the parts from the visual surveys and applying them to the model (see Figure 6-5). The used parts are as follows: wood as the main material in the ceilings, arches, “Takalil” and furniture; the pointed arch, which is one of the common arches in residential and religious buildings; the geometrical motifs was used in the reception desk; heritage was applied to the furniture forms.



Figure 6-5: Model 2 (Heritage model) built in 3ds Max. Source: Author.

Model 3 represents heritage, taking into account the fulfilment of the design objectives with the findings on the design elements (see Figure 6-6). The design objectives were identified as follows: meeting stakeholder needs, simplicity, functionality, cost-effectiveness, maintenance effectiveness, cleanliness, creativity, luxury, aesthetics, not copying heritage elements and motifs, colours inspired by heritage and using modern techniques, hidden beauty and captivating colour, applying gleaming touches to create the feeling of luxury, selecting surface finishes carefully for enhanced performance, stylishness, durability, and exaggeration of motif lines in open public spaces to bring an air of composed balance to architectural spaces (see Figure 6-7).

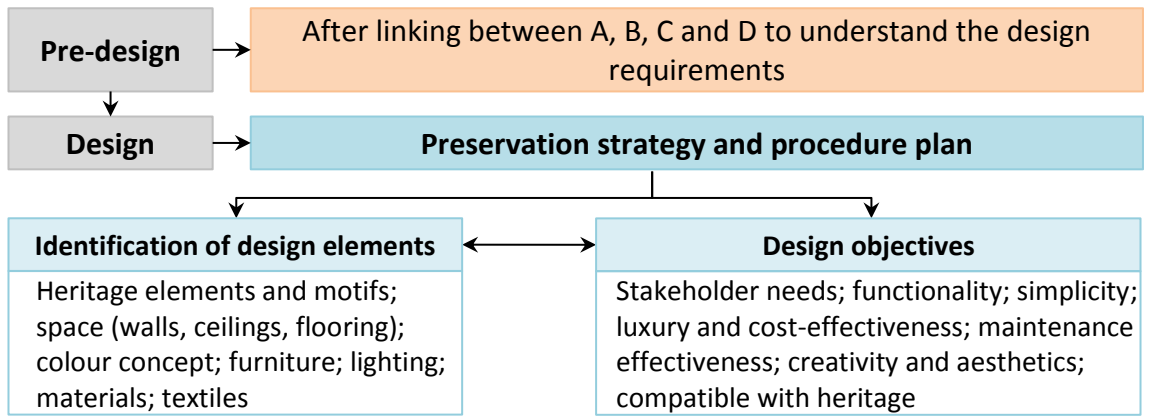


Figure 6-6: Design phase. Source: Author.



Figure 6-7: Model 3 (Contemporary heritage model) built in 3ds Max. Source: Author.

6.2.3 Phase 3: Presenting Design (Testing and Collecting Views)

The third phase involved presenting the three design models and analysing them in order to consider the participants' opinions. It also involved developing and working on improving the design to meet the main aim of this research: The main aim of this research is to explore how heritage characteristics can be incorporated into the internal

design of Saudi hotels and to develop a framework to help interior designers with this integration.

6.2.3.1 Overview, Design and Process

After building and creating the models in the second phase, the third phase involved testing the participants' acceptance of these models to ascertain the validity of the research. In the beginning, the researcher was planning to test the validity of these models through conducting focus groups to gain an understanding of how people feel and think about the models and to obtain more information on participants' views. As recommended by Krueger and Casey (2015), it is necessary to have at least three focus groups, including five to eight participants in each group, to ensure a good comparison and accurate results. However, there were some difficulties in conducting focus groups, such as the time constraints of the participants and researcher, and a difficulty in gathering all participants in one place at the same time. Therefore, since there were several ways to conduct the research rather than being limited to one way only, the researcher decided to change the focus groups to a structured interview format because people's reactions to the three models are critical to the success of the final framework. Wilson (2013) explains that structured interviews, which are conducted using a fixed set of questions, delivered in the same order in each interview, often take place after obtaining results from semi-structured interviews, and are marked by being easy to conduct and to compare the results.

Face-to-face interviews took place from 21 November 2018 to 5 February 2019. It took a long period to conduct all of the interviews because the Christmas holiday was included within this period. A total of 15 interviews were conducted among Saudis and non-Saudis, with hotel guests or visitors and with interior designers. The Saudi participants were represented in 11 interviews and the other 4 interviews were conducted with non-Saudis. The hotel management teams at this stage in the research rejected participating again in the research due to their busy schedules. It was difficult for the researcher to travel again and they rejected doing the interviews over Skype or via the phone. The interview process, aim and questions can be seen clearly in Table 6-2.

The only difference between the interviews with Saudis and non-Saudis is in the ability to ask further questions about their understanding and connection to Jeddah city, which is represented in questions 3 and 4 in Table 6-2.

Question Category	Aims	Actions	
Opening questions	Identify the purpose and justification for the study	Welcoming – brief and overview of the research	
		Gather general information about the participants (nationality and job/position)	
Introductory questions	To identify travelling preferences	1- What are you usually looking for when you want to stay in a hotel abroad?	
		2- When you travel, do you prefer to stay in a hotel which reflects the heritage of the city? Why?	
Transition questions	To understand what aspects of the heritage they connected with	For Saudis	For Non-Saudis
		3- Think about Jeddah: is there anything you would describe as heritage?	Have you visited Jeddah city before?
		4- What influenced you to choose this as a heritage example?	When? Purpose of the visit (business, Hajj/Umrah, tourism, other)
Key questions	To identify whether any of the prototypes are preferred	Show the models separately starting with the first model – the contemporary model (without any description or naming) (show on an A4-size printout)	
		5- How would you describe this lobby in general?	
		6- Do you think you would stay in this style of hotel? Why?	
		7- What do you want to remove or change or add?	
		Show the second model – the heritage model (without any description or naming) (show on a A4-size printout)	
		Repeat questions 5, 6 and 7	
		Show the third model – the contemporary heritage model (without any description or naming) (show on an A4-size printout)	
		Repeat questions 5, 6 and 7	
		Present the three models together	
		4- If you wanted to visit or stay in a hotel in Jeddah, which one would you prefer?	
5- What made/caused you to select this model?			
Closing questions	Summary	Thank the participant, and close the interview and ask if they have anything to add	
Total		15 Questions	

Table 6-2: Model interviews (process, aim and questions). Source: Author.

6.2.3.2 Analysis

This aspect of the research aimed to evaluate the results of the models through conducting interviews with hotel guests, interior designers and architects. These interviews were divided into two groups to examine the models with Saudis and non-Saudis and compare their choices. The analysis process was conducted using coding to enable the interviews to be described in greater depth. Findings from the interviews are as follows:

In the opening questions, the interviewees were asked to give general information about themselves such as their nationality and their job/position. The researcher found that 11 Saudis and 4 non-Saudis took part in the research. Seven of the Saudi participants are interior designers and architects, one represents officials from the government, and the remaining three participants are general hotel visitors who have a different design background such as fashion design and design management. Of the other four non-Saudis, three are interior designers and one also is from a different design background.

The introductory questions included two questions, as shown in Table 6-2. The first question was about participants' preferences when selecting a hotel to stay in. Most of the answers were varied and location, feedback, star rating, comfort, cleanliness, facilities, services, and price were the most commonly stated factors. Some participants answered that luxury is important but that it depends on the reasons for their trip. All these answers are compatible with the results presented in Chapter Five, section 5.2.1. The second question in the introductory questions section was about the participants' preferences for staying in a hotel that reflects the city's heritage. The findings of this question show that 13 of the participants said that they prefer to stay in a hotel that reflect the city's heritage and culture. However, only two Saudi participants considered the hotel as just a place to stay and sleep and that heritage is not really important. The reasons given were as follows:

- *"I can try something new and it will be a new experience for me" (I-MT2).*
- *"It is always interesting to explore a new culture" (I-MT5).*
- *"I love authenticity" (I-MT8).*

- *“Heritage makes the hotels special” (I-MT12).*

The transition questions asked the Saudi participants about what in their opinion they would describe as Jeddah’s heritage and what influenced them to choose their examples of heritage. The clear finding that emerged from the responses of all Saudi participants is that old Jeddah and the historical area was the first and most common aspect given to describe Jeddah’s heritage. However, there were interesting responses regarding the reasons behind the participants choosing their answers, which are quoted as follows:

- *“The old city of Jeddah has kept the roots of its heritage for many decades. It almost never changed in the construction or materials or even in the interior. The houses, streets, architecture are unique and catch the heart of everyone who sees them” (I-MT6).*
- *“Jeddah is one of the cities affected by different cultures from several countries. These old buildings reflect the diversity of the city and reflect the values on which society is based” (I-MT7).*
- *“This is the most famous and known heritage area in Jeddah and characterized by its traditional architecture” (I-MT10).*

On the other hand, the transition questions asked to the non-Saudi participants were about whether they have visited Jeddah city before and their knowledge about the city. The findings from this question show that three of the participants indicated that they have visited Jeddah before but their knowledge about Jeddah’s heritage was insignificant; they expressed that they had visited Jeddah for religious reasons only.

The ability to identify the preferred prototypes was investigated in the key questions section. Findings from this section provided the basis for the research framework to help the interior designer to accept and apply the knowledge acquired in the next chapter. To find out participants’ preferences, the researcher asked them about each model separately, starting with the contemporary model, then the heritage model, and finally the contemporary heritage model, as shown in Table 6-2.

Table 6-3 includes some of the most common answers from participants about each model, which have been selected in order to reflect the findings.

	Common descriptions	Staying in this style of hotel			Common suggestions
		Yes	No	Maybe	
Model 1	<ul style="list-style-type: none"> - <i>"I did not like it at all" (I-MT1).</i> - <i>"Nothing creative here" (I-MT2).</i> - <i>"Very formal" (I-MT3).</i> - <i>"very typical" (I-MT4).</i> - <i>"Modern and does not have an identity. I can find it in any country if I just change the flag" (I-MT6).</i> - <i>"Bleak, lacking in life, boring" (I-MT10).</i> - <i>"It is not exciting and not unique" (I-MT12).</i> - <i>"It seems like an apartment building" (I-MT15).</i> 	3	6	6	<ul style="list-style-type: none"> - <i>"Remove or change the woody heavy background" (I-MT3).</i> - <i>"Remove the metal decorations piece" (I-MT4).</i> - <i>"I would like to add some details to enrich the place. Change the accessories in the background" (I-MT5).</i> - <i>"Change the curtain colours and pattern" (I-MT11).</i> - <i>"Change the lighting" (I-MT12).</i> - <i>"Colours and materials, in general, are so dark" (I-MT14).</i>
Model 2	<ul style="list-style-type: none"> - <i>"Nice but lots of details" (I-MT2).</i> - <i>"Beautiful and has consistency in design" (I-MT3).</i> - <i>"Heritage feeling" (I-MT8).</i> - <i>"Has an Islamic identity that gives a psychological connection to the past" (I-MT9).</i> - <i>"Reflecting Islamic area" (I-MT10).</i> - <i>"Middle Eastern style" (I-MT13).</i> 	5	2	8	<ul style="list-style-type: none"> - <i>"Change the ceiling and carpet" (I-MT3)</i> - <i>"Everything, especially the furniture" (I-MT6)</i> - <i>"I would love to change the carpet and make the design less detailed and more simplistic" (I-MT7).</i>
Model 3	<ul style="list-style-type: none"> - <i>"Really nice and special design" (I-MT2).</i> - <i>"Gives me the feeling of cleanliness" (I-MT3).</i> - <i>"Good combination" (I-MT4).</i> - <i>"I feel it's so peaceful and quiet" (I-MT5).</i> - <i>"Simple without exaggerating in the use of materials and elements inspired by heritage" (I-MT7).</i> - <i>"Perfect, comfortable, realistic, not hybridized" (I-MT9).</i> - <i>"Not enough Islamic details" (I-MT10).</i> - <i>"Good balance between modernity and heritage" (I-MT15).</i> 	9	1	5	<ul style="list-style-type: none"> - <i>"Everything looks great" (I-MT2).</i> - <i>"More sunlight" (I-MT5).</i> - <i>"Not sure" (I-MT8).</i> - <i>"Add more Islamic elements and motifs" (I-MT10).</i> - <i>"Change the curtains" (I-MT11).</i>

Table 6-3: Findings from each model. Source: Author.

Table 6-3 clearly shows that Model 3 was the most accepted model by the participants, while Model 1 was the most unaccepted model, and Model 2 was subject to more hesitation than the other models. Findings from the interviews suggest the following:

- **Model 1:** The researcher observed that none of the participants liked or preferred this type of style. However, a few of them accepted the idea of staying in such hotels but under some conditions. These conditions were agreed upon by all participants, and involved the hotel stays being limited to staying for necessary reasons such as for work and business trips, but not for tourism and holidays. For the participants who answered with “Yes” or “Maybe”, their answers were conditioned by the price, cleanliness and services provided. For example, I-MT3 said: *“If I had a better option, I would not stay in this hotel. I am not comfortable with it”*.
- **Model 2:** The responses for this model varied between the participants. Two participants rejected the idea of staying in this style of hotel due to the following reasons:
 - *“It depends on the rooms. If they are going to be the same with lots of details like this, I think no! I would prefer to stay in a more simple design” (I-MT2).*
 - *“Typical from heritage. I feel I am not in a hotel. I prefer to feel the country’s heritage in a modern way, not to stay in a fake museum!!” (I-MT6).*

The majority of the other participants (53%) responded with “Maybe” answers. This hesitation was due to them finding the design acceptable but also evaluating it as not perfect for meeting their needs. The participants set some conditions for accepting this style, such as: making some changes to the design and having fewer details, and if the hotel has a great location or price. The remaining 33% of participants answered with “Yes” due to their interest in this type of design and they all agreed about making some changes to the furniture and carpet.

- **Model 3:** The findings revealed that this model satisfied the interviewees more than the other models. 60% of the interview participants were satisfied with this style and answered “Yes” to the question about staying in this style of hotel. The reason behind this response was that this style gives them a good impression and feelings of comfort. Some of their responses are quoted as follows:
 - *“More luxurious design than the others” (I-MT2).*
 - *“It gives me a feeling of relaxation; it is clean and so peaceful” (I-MT5).*
 - *“I can see where am I without an exaggeration of heritage” (I-MT7).*

- *“I feel the right balance between heritage and modernity” (I-MT12).*

The common suggestion for this model was to change the curtains and leave them open or semi-open to have more daylight. This is in line with Bougdah and Sharples’ (2010) findings about most preferring to use daylight during the day rather than electric lighting.

Moreover, 33% of participants accepted this style but under certain conditions and selected the option “Maybe”. These conditions were limited to: the hotel having a great location; completing the design in remaining parts of the hotel and not just in the reception area; having good quality and services; cleanliness and special prices. Only one participant rejected staying in this style of hotel and answered with “No”. This rejection was due to the participants presenting a strict attitude with regard to preserving Islamic heritage; they did not accept the change:

- *“Islamic elements are incomplete and do not document the heritage as it is in reality” (I-MT12).*

To conclude this part of the analysis, all these responses were respected and taken into consideration in order to have a better understanding of the participants’ thinking and preferences. This enabled the researcher to benefit from their opinions to build the right framework for this research.

The last part of the analysis focused on the final and preferred selection of the participants after being presented with all three models together at the same time. All participants chose either the second and third models, and none of them (whether Saudi or non-Saudi) chose the first model. The selection proportions for each model are presented in Figure 6-8.

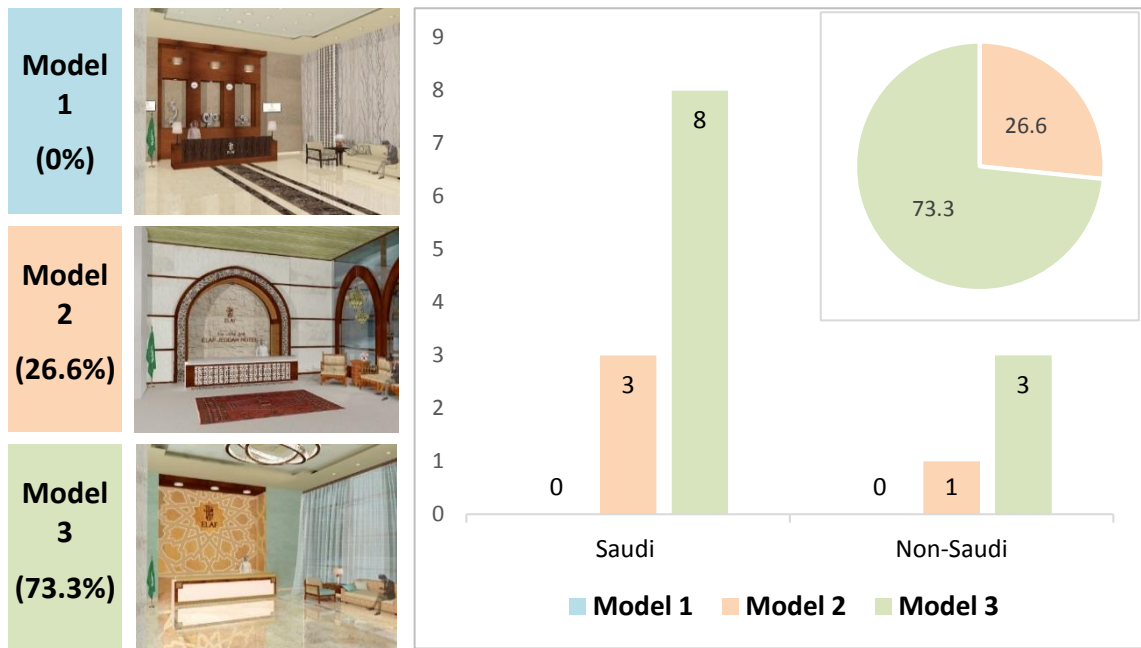


Figure 6-8: Participants' selection. Source: Author.

Reviewing the participants' responses clarified the differences regarding the hotel style preferences that are summarized in Figure 6-8. The results show a strong preference for Model 3, which was preferred by around 73% of the participants. Only a modest percentage of around 26% of participants selected Model 2. This result again supports the survey results on hotel style preferences reported in the previous chapter.

When the researcher presented Model 2 separately at the beginning of the interview, five of the participants answered with "Yes" regarding the idea of staying in this style of hotel. After showing all three models together, four of the five participants stuck to their views while the fifth participant changed her opinion to select Model 3. The interviewees who chose Model 2 indicated that they would prefer some small modifications to be done first to the design such as removing the carpet and changing the "Takalil" wall strips. They mentioned that their choices were based on the following reasons:

- "I prefer the localization in this one; the others look more globalized" (I-MT9).
- "Clearly reflects the Islamic atmosphere" (I-MT10).
- "Gives me a wonderful feeling to explore more about the city" (I-MT12).

The interviewees revealed that they selected Model 3 based on the following reasons which were captured verbatim as follows:

- *“Looks special, different, unique, luxurious, nice colour, mixing and reflects the Islamic area in a good way” (I-MT2).*
- *“I feel I am comfortable. Also, it balanced the eyes, mind and heart” (I-MT3).*
- *“The colour and the feeling of simplicity” (I-MT5).*
- *“It reflects the heritage in a modern way which seems comfortable to me” (I-MT6).*
- *“I think presenting heritage in a modern style attracts a very large number from different age groups, especially young people. And it reflects the technological progress of the city with a reflection of its heritage” (I-MT7).*

The findings revealed that using heritage elements in the hotel is important for both Models 2 and 3. Furthermore, Model 1, which does not contain any heritage elements or motifs, is not desirable at all. Table 6-4 contains an analysis of the most common answers of each model and what participants liked and disliked. It shows that there were featured characteristics associated with Models 2 and 3.

There was general agreement on the design style, regardless of participants' own preferences. The results from the interviews strengthened the results of the previous surveys and interviews to achieve a deeper understanding of the market requirements of hotel guests and interior designers, compared with the results acquired through the primary studies alone. After studying the in-depth information obtained on participants' opinions in the interviews, and deciding upon the favourite design elements and motifs from the three 3D models, the next section will discuss the development of the final framework and the role of using heritage within contemporary hotels.




Models	Likes	Dislikes
<p>Model 1</p> 	<ul style="list-style-type: none"> - Nothing 	<ul style="list-style-type: none"> - Heavy material - Boring - Without life - Colours - Flooring strips - Lighting - Lack of identity - Stertness
<p>Model 2</p> 	<ul style="list-style-type: none"> - Arches - Materials - Lighting unit and sunlight from the windows - Motifs on the reception desk - Natural light can come inside 	<ul style="list-style-type: none"> - Carpet - Strips on wall - The furniture looks uncomfortable and heavy - Ceilings - Too many details
<p>Model 3</p> 	<ul style="list-style-type: none"> - Motifs - Colours - Lighting unit - Reception desk - Clean - The balance between heritage and contemporary elements - Bright - Simple motifs on the reception desk and chairs 	<ul style="list-style-type: none"> - Curtains - Brown colour on the ceiling

Table 6-4: The most common (like and dislike) responses for each model. Source: Author.

6.3 Developing the Research Framework

This section discusses the development of the framework of this research, which is the outcome of all the collected data: quantitative data and qualitative data, and the linkages between them. The developed framework is based on an understanding of the design objectives through which participants have expressed their requirements and needs. This section presents the structure of the development of the framework, which was divided into four sections as seen in Figure 6-9.

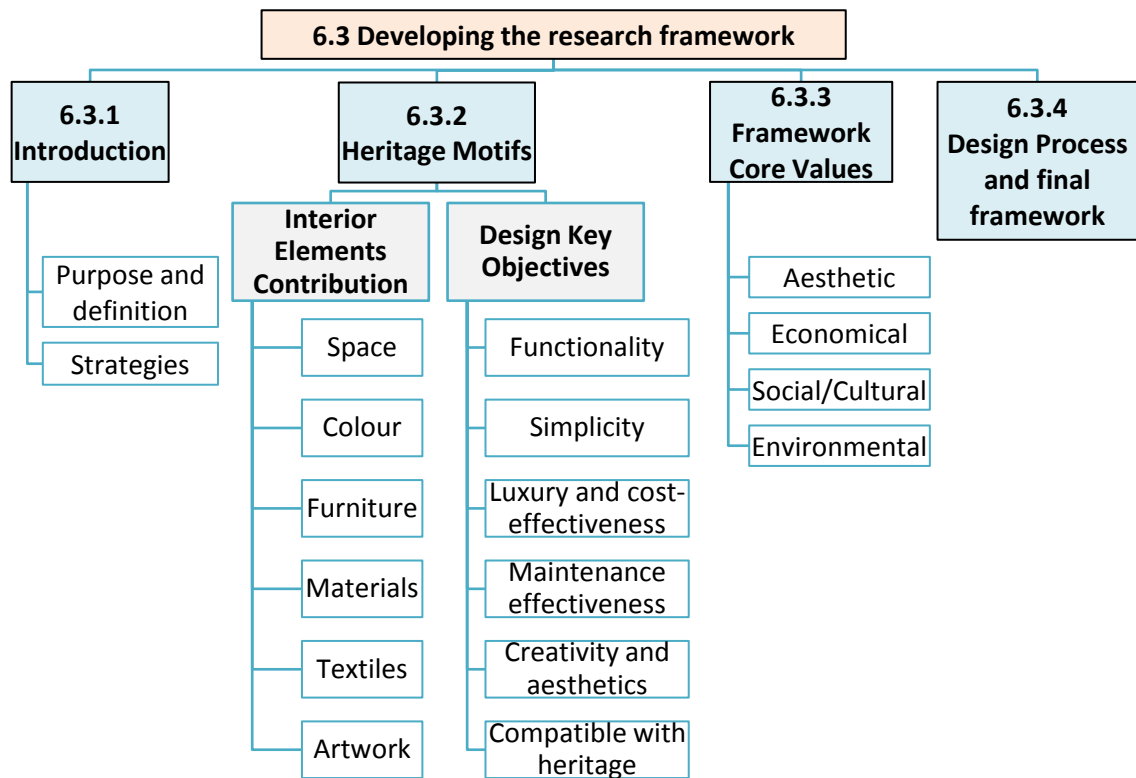


Figure 6-9: The structure of developing the res. Source: Author.

6.3.1 Introduction to the Research Framework

This section is divided into three sub-sections: the first sub-section concerns the purpose of the research framework; the second sub-section discusses the philosophy of the research framework, while the third sub-section focuses on the use of the research framework.

6.3.1.1 The Purpose/Rationale of the Research Framework

In Chapter One of this thesis, it was clearly stated that the main aim and the purpose behind this research was to identify the heritage elements and motifs preferred by the hotel visitors, users, the government, and hotel owners in order to improve hotels' lobby design. The focus on the lobbies is a sub-case of the heritage elements within the hotels that will form the basis for insight into other areas. As hotels host people with different tastes and from different age groups, cultures and backgrounds, the hotel design should be simple and neutral to meet everyone's requirements.

The proposed framework for the interior design of the contemporary hotel lobby was conceived from the research problem and the identified gap in the literature. This research gap was established earlier in this study as the classification criteria for heritage hotels in Chapter Two revealed a lack of information regarding the presentation of heritage elements within the interior design of hotels.

In addition, the interior designers interviewed in this study highlighted their need for a guideline or a framework to help them with the possibility of applying heritage elements in hotels in a contemporary way. Hence, this study set out to develop a framework that will help interior designers to use heritage elements and motifs in the interior design of hotels.

The quantitative and qualitative data analysis together with the linkages between the findings of both types of data led to the development of the framework for interior designers to use in the future design of contemporary heritage hotels.

The design guide for Interiors provides a comprehensive reference document to assist the interior designers and consultant architects who are working on hotel interior renovation and new construction projects, researchers, and the Saudi Commission for Tourism and National Heritage, to support the effective integration of traditional heritage motifs and elements when developing contemporary hotels. It complements other criteria such as Heritage Hotels Standards in KSA, and the Saudi building code national committee that was discussed in section 3.3.2.1. Also, it will help the Saudi Commission for Tourism and National Heritage to meet its vision and objectives about preserving heritage and tourism. The proposed framework will specify appropriate materials, which elements to retain, and provide specifications to produce modern appealing visual references to the past. This involves selecting and developing the interior materials, furniture, artwork, colour, textiles, lighting and space in general. Also, designers of contemporary heritage hotels will be guided to adopt and maintain elements of local heritage, i.e. motifs that add value to new build and retrofitted hotels.

This research framework built on the finding of this research and is applicable to new hotels, hotel renovation, and the repair of hotel interiors. This will be of particular

benefit in areas such as Jeddah, Saudi Arabia. Also, following the design process of this research will help to guide the interior designers to apply any other city's heritage to their hotels. The scope of this research would be initially best targeted at privately owned hotels/independent hotels, and future work would be focused on establishing whether this can be adopted in chain hotels. Interior designers can use the framework as a tool to brainstorm the outcomes when designing contemporary heritage hotels, and not to replicate the outcome from the current study.

6.3.1.2 Research Framework Strategies

The research framework reflects the heritage elements and motifs in the interior design of contemporary hotels and establishes the values emerging from this research (aesthetic, economic, social, cultural, and environmental) that need to be met to satisfy the hotel visitors' needs, and hotel owners' and government requirements (see Figure 6-10). From the literature review presented in Chapter Two, section 2.5.5, heritage hotels were defined as any hotel located in any heritage building such as palaces, castles, forts or any other heritage building built prior to 1950 (Ministry of Tourism Government of India, n.d.; Alarabiya.net, 2013). There was no clear definition of contemporary heritage hotels. This research assigns a wider definition to a contemporary heritage hotel, which is considered to include heritage or partly heritage elements and motifs within a contemporary hotel, and does not need to be old or in a castle as mentioned previously.

The interview data analysis is linked to and influenced by the survey data analysis. All of the research results were merged to concentrate on satisfying the stakeholders. Thus, having an attractive hotel design through applying heritage elements within a contemporary heritage hotel will result in the satisfaction of all stakeholders, as seen in Figure 6-11.

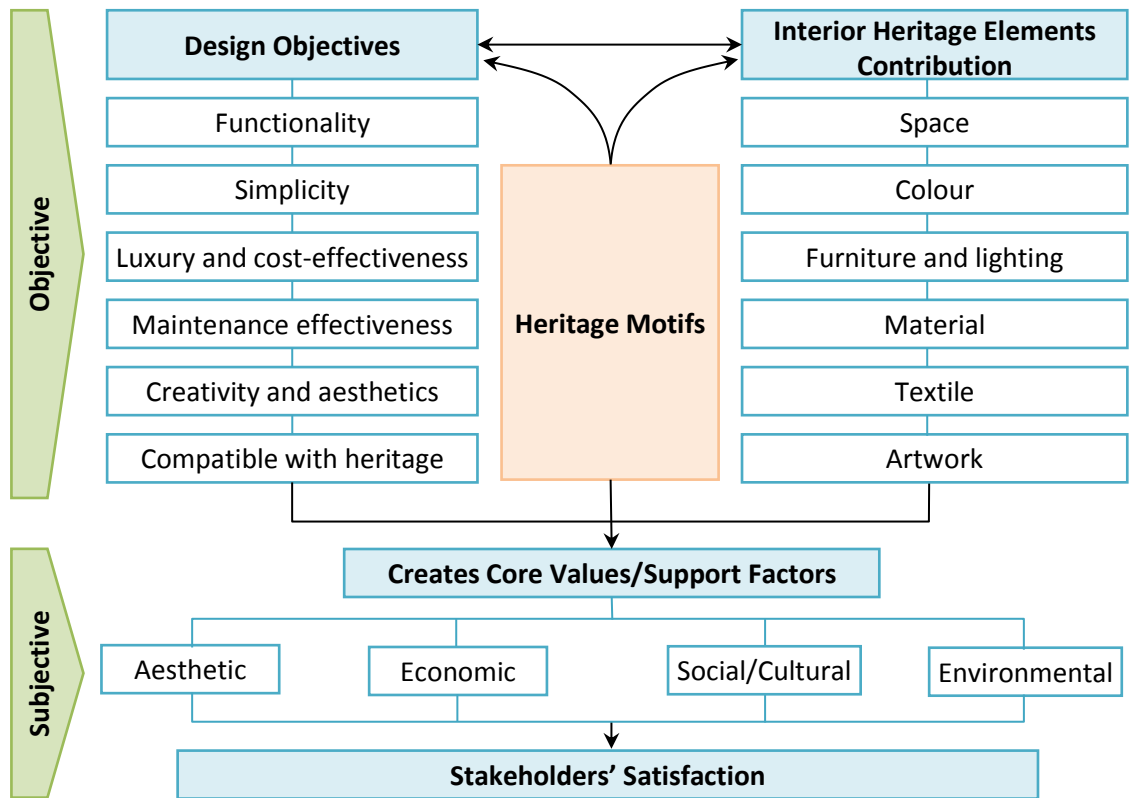


Figure 6-10: The structural strategies of developing the research framework. Source: Author.

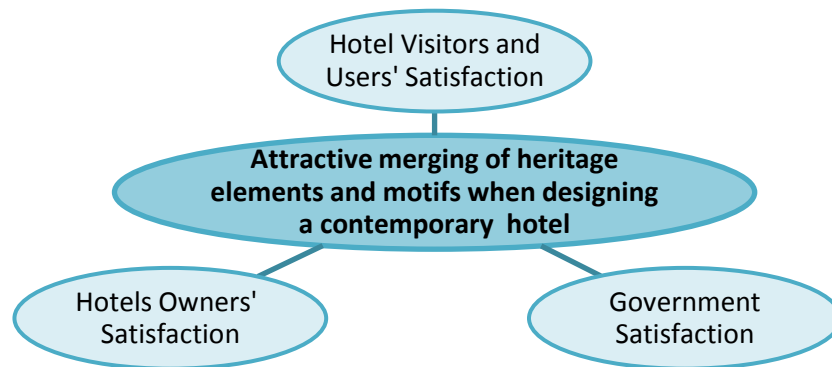


Figure 6-11: The impact of having an attractive design on stakeholders' satisfaction. Source: Author.

6.3.2 Heritage Motifs

The aim of this section is to provide an understanding of how heritage motifs can be applied to the interior elements of contemporary heritage hotels and achieve the design objectives, and consequently fulfil the core values of this framework.

Developing the use of heritage and highlighting its values through the selection of heritage elements and motifs units takes into account the area, the idea and the actual function of the place. When reviewing the motif forms on heritage buildings in Chapter Five of this thesis, it was found that the motifs vary in form and include geometric motifs, plant motifs, Arabic letter motifs or a mixture of all of them, which can be used in whole or in part. Most of the motif units observed in the results of this research consist of a basic unit which is then repeated or changed according to the final design.

Thus, the use of heritage motifs in contemporary heritage hotels must be based first on searching for suitable motifs to use in the project and then being inspired by them. According to the findings of this research and the stakeholder preferences, the inspiration should not be derived by copying the motifs as they are; instead, creativity has to be applied to the configuration of a motif resulting in innovative and unfamiliar forms so that its details do not overwhelm the overall shape. It is also possible to use the motif units in other places than its original real-life location. For example, it is possible to use a motif originally found on heritage doors and use it in other places such as walls or arches to create formal, aesthetic and functional aspects of this motif. Subsequently, these innovative new motif forms can be used in the interior design elements presented in the next section. Drawing inspiration from heritage motifs does not mean leaving the original heritage motifs as they are, unchanged, or reducing their beauty; it involves change by introducing new concepts that suit the modern era, such as changing the basic shape of the motifs. Modification in motifs creates unlimited patterns, and inspiration can be achieved by one or more of the following methods (see Figure 6-12 and Figure 6-13):

- Repetition: By repeating the motif unit or parts of it.
- Delete, add and/or merge: By deleting some parts or adding new parts or extensions or doing all of these things. Two motif units could also be merged together and parts could be controlled through deletion or addition, or both.
- Abstraction and/or modification: By simplifying the motif unit to create an innovative form appropriate to the functional and aesthetic values of the project.

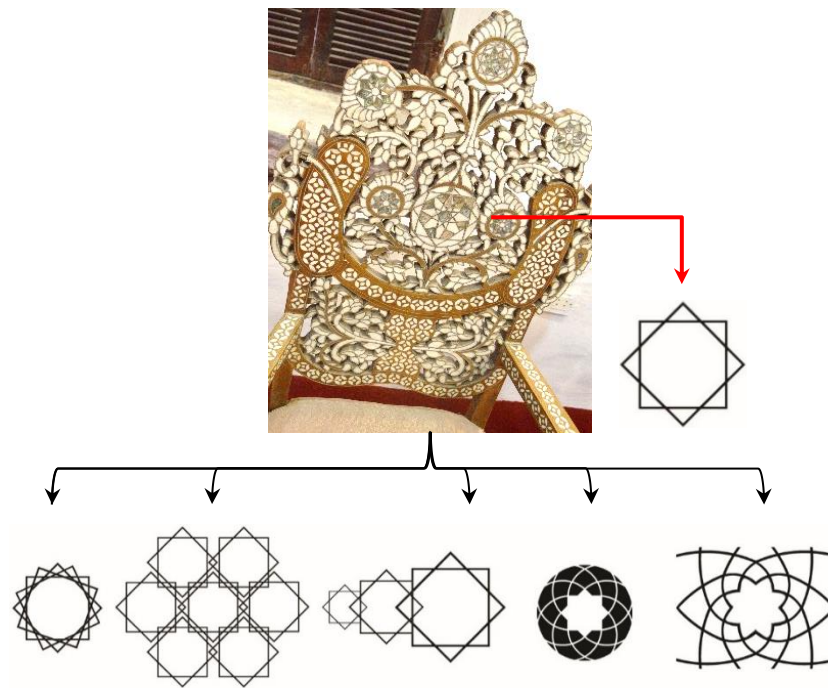


Figure 6-12: Example (1): Part of the unlimited modification method. Source: Author.

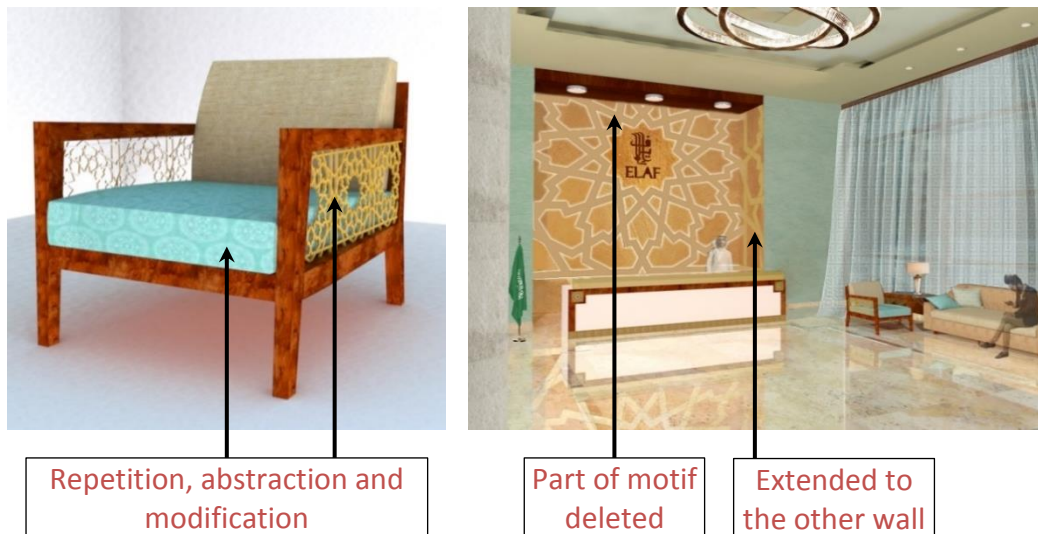


Figure 6-13: Example (2) of the modification method in the virtual 3D Model 3. Source: Author.

6.3.2.1 Interior Heritage Key Elements Contribution

This section describes the six essential interior elements in the design of a contemporary heritage hotel: space, colour, furniture, material, textiles and artwork. All interior design elements, which are found in the interior space, whether in terms of lighting or colour,

affect the aesthetic appearance of the space (Bougdah and Sharples, 2010). Every element is described in a separate section with reference to the results of this research.

- **Space**

This section focuses on all that is contained in the space which could include the walls, arches, flooring and ceiling. These elements should allow hotel users to use the space smoothly to give them a feeling of comfort and an appreciation of beauty. Using heritage motifs in the space should be balanced within the space and with other interior elements and be suitable for the functionality of the space. It is also possible to use heritage motifs to divide the space (in the flooring, ceilings or walls) into interconnected parts to make the visual transition from one area to another visually easy and convenient for hotel users (see Figure 6-14).

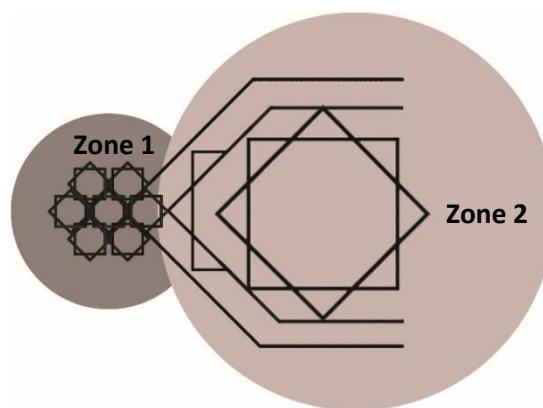


Figure 6-14: Example of interconnected parts in the interior space. Source: Author.

Using arches in the interior space of hotels helps to represent the identity of the city's architecture because it is one of the distinguishing elements of design. The use of arches must be in accordance with the function and size of the space and with the style proposed in the design. Interior designers should also consider the arch types that exist in the area to draw inspiration from them and use them in their designs. In this research on Jeddah city, as concluded in Chapter Five, section 5.2.2.1, three types of arches are most commonly found in Jeddah's heritage buildings: Round/Semi-circular arch (*Da'ayiri*); Pointed arch (*Makhmos*); and Segmental arch (*Mawtor*) (see Figure 6-15). Some examples

of the use of arches in the internal space of hotels are shown in Figure 6-16. Arches can be used repeatedly in the hotel corridors to create a continuous visual path, or they can be used to separate any area from another.

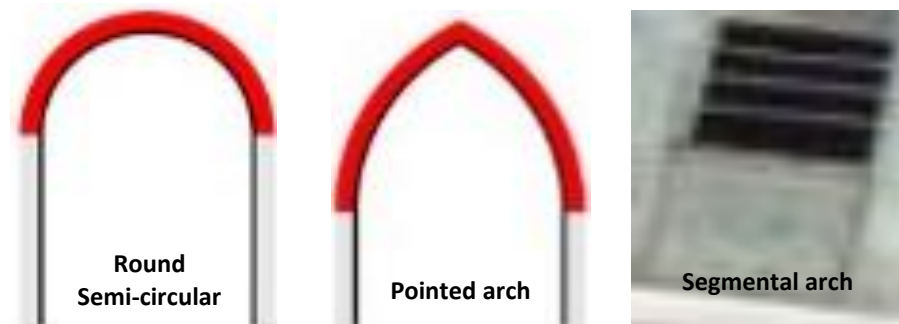


Figure 6-15: Common existing arches in Jeddah's heritage buildings. Source: Author.

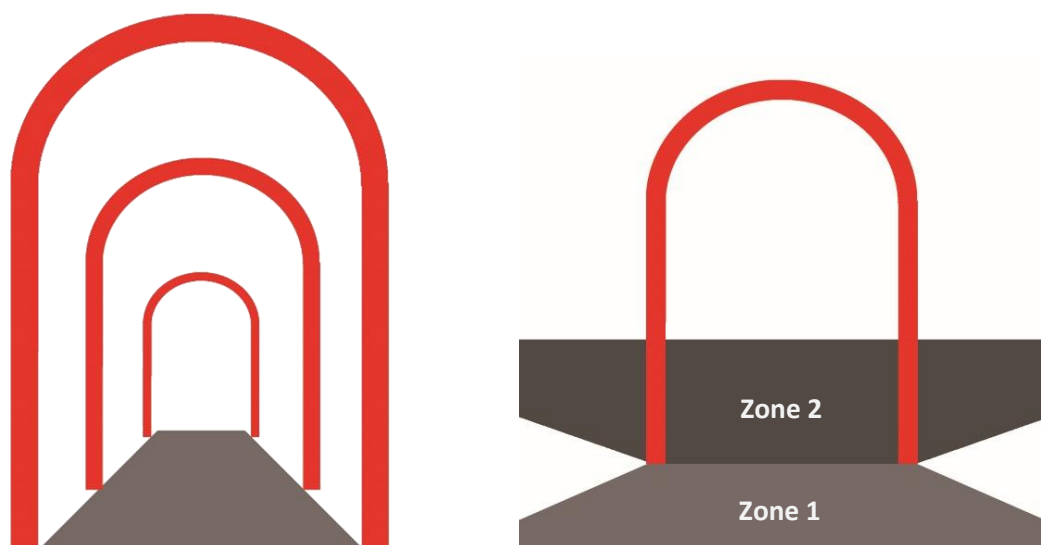


Figure 6-16: Examples of the use of arches in the internal space of hotels. Source: Author.

- **Colour**

Ou et al. (2004) note that colour is important for customers and that applying colour is more than simply a design tool; it is about making decisions about what customers like and dislike and whether a particular colour could give them a sense of happiness or not. The analysis of the interviews on the three virtual models showed that the majority of

the participants preferred the colours in Model 3 due to the light, cool and bright colours. Thus, choosing the colour schemes is very important to satisfy all stakeholders. This section discusses the colour concept and options in order to provide a better understanding of how to use colours.

Colour science is a very wide area of knowledge, which cannot be limited to this research. This research focuses on drawing inspiration from heritage colours and their use in the interior design of contemporary hotels. Interior designers should find a suitable colour scheme by searching for existing colours in the project area, which must be commensurate with the hotel functions. Also, designers should take into account the fact that the chosen colour scheme should be acceptable and comfortable for hotel visitors. The colours should be linked in a way that suits other design elements such as the space in general, the walls, furniture on the floors, textiles, materials and artwork.

The findings from this research show that light colours on the walls, flooring and ceilings are positively associated with feelings of satisfaction and comfort. Thus, these colours will enable interior designers to create a satisfying design for the hotel stakeholders. The colour scheme selection should be based on the research findings and the project concept, not only on the designer's own test. Therefore, the results on choosing a suitable colour scheme suggest that the decision should be based on the following factors (see Figure 6-17):

1. Analysis: analysis of the existing colours in heritage buildings or the historical area to draw inspiration from these colours and reflect them in the design in line with the project concept.
2. Selecting: selecting the colour scheme should be based on the location, the use purpose, the contrast between the interior space and elements, and the use of light and bright colours to satisfy the consumers and give them a feeling of comfort.
3. Development: applying colours in the design space appropriately, whether in walls, furniture or textiles etc.

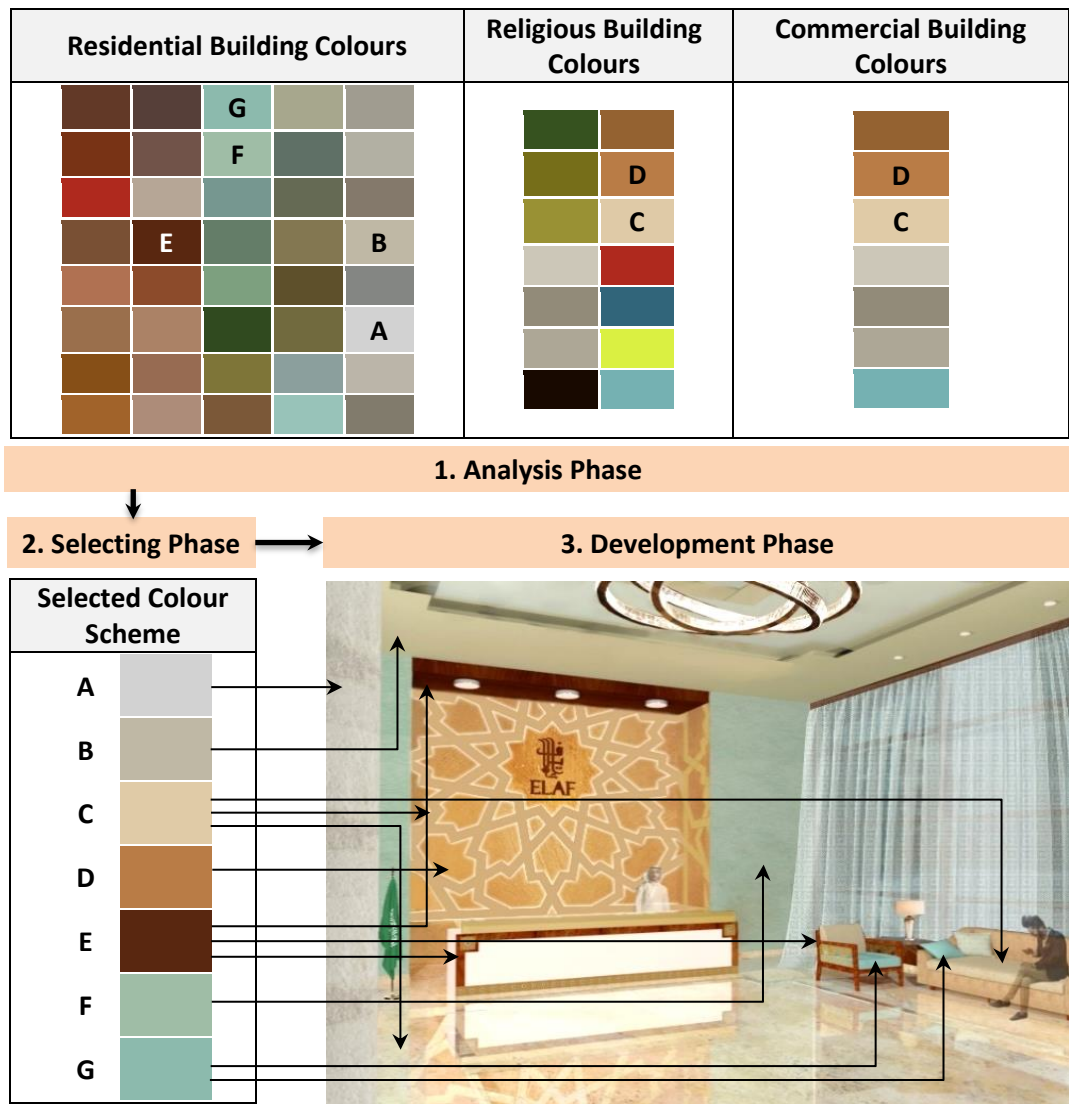


Figure 6-17: Example of selecting colour scheme phases. Source: Author.

- Furniture and Lighting**

Furniture and lighting are also relevant interior design elements. There are different types of furniture, including fixed or moveable. This section discusses suitable furniture for contemporary heritage hotels. Regardless of the shape and size of the furniture, which may differ according to the design and space, the findings that resulted from the research are as follows: the old-fashioned furniture units are mostly huge/large and made of wood. Interviewees perceived the furniture in Model 2 of the three virtual models as bulky, heavy, containing too much detail and uncomfortable. In contrast, Model 3 was perceived as more comfortable, simple and satisfying for them (see Figure

6-18). Also, as observed in one of the hotel case studies, the use of heritage motifs in the furniture was not visible at all and did not match the other components (see Figure 6-19).



Figure 6-18: Comparison between Model 2 (left-hand side) and Model 3 (right-hand side). Source: Author.



Figure 6-19: Invisible heritage motifs. Source: Author.

Thus, having comfortable and stylish interior furnishing is very suitable and highly preferable for use in hotels. Interior designers can reflect heritage motifs simply in the general shape of the furniture, in the fabric as a textile, in the cushions, in a table top, or in the side of a chair/sofa as a decorative unit; the choice depends on the project concept and requirements (see Table 6-5).

Favoured	Disfavoured
	
	
	
	

Table 6-5: Examples of favoured and disfavoured applications of heritage in furniture. Source: Author using 3ds Max software.

Lighting is also a broad science that cannot be limited/restricted in this framework. This framework focuses on the aesthetics of lighting units and on the quality of lighting in general. Regarding the quality of the lighting, it should be appropriate for the function of the space and aesthetically pleasing. It should also not affect and change the colours in the design. The colour of the lighting also has a psychological effect on the space and gives different feelings such as warmth or exhilaration depending on the colours used (Bougdah and Sharples, 2010). Thus, according to the results of this research, it is better to use lighting that gives a sense of vitality and comfort in the lobby area of hotels. Regarding the shape of the lighting units themselves, the analysis of the suggestions and preferences put forward by the designers and hotel users revealed that it is possible to use some local materials and designs, depending on the project concept. It is also recommended to have sufficient lighting sources, natural and artificial lighting to

balance the light during the day and night time, and to provide a sense of brightness and a refreshing feeling that satisfies the stakeholder preferences.

- **Materials**

This section discusses the common appropriate uses of interior materials. It explains the common materials and how interior designers can apply them in the space (walls, flooring and ceilings) according to the functional need and aesthetic preference. From the findings of the case studies, interviews, surveys and the analysis of the three virtual models in this research, the recommendations are as follows:

- Marble in the flooring is durable in heavy-traffic areas, maintaining cleanliness and giving an impression of luxury for five-star hotels, unlike carpet.
- Paint or panels in the walls or ceilings are inexpensive. There are a variety of colours available and it is economical in price to satisfy all stakeholders. It contrasts with “Takalil” which, due to being copied from heritage buildings, has lines of wood which would not be suitable for all design ideas.
- Gypsum or wood is suitable for the motifs.

- **Textiles**

This section focuses on the appearance of the textiles and not on a description of the raw material from which the fabric is made. As discussed in the furniture section and from the analysis of this research, textiles are very important for presenting heritage motifs. It is very important that the textiles are suitable for the design concept and motifs. They should be combined with the colour scheme and with the other interior elements. This does not mean presenting heritage motifs in all materials/fabrics; there has to be a balance between simplicity and heritage (see Figure 6-20). It is also necessary to maintain the durability of the material to make it last longer.

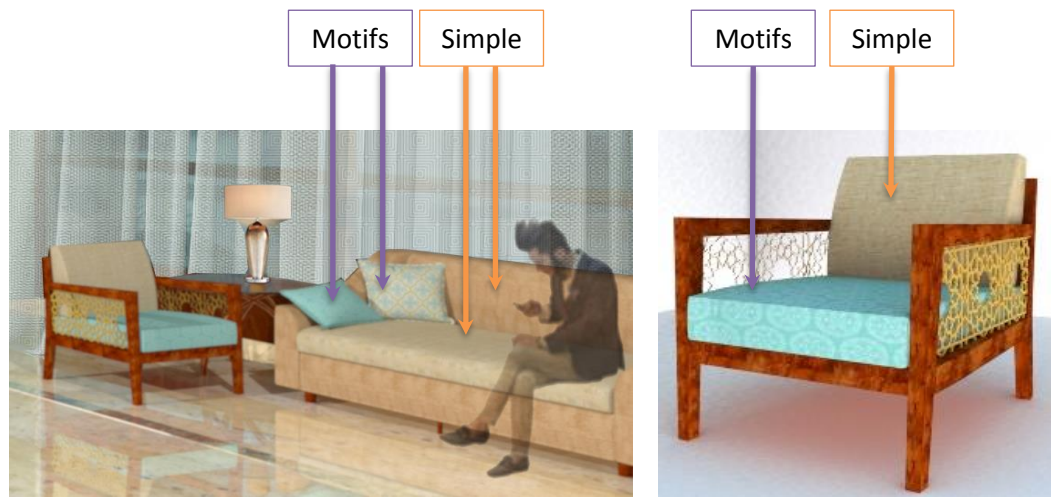


Figure 6-20: Example of balancing the use of heritage motifs within textiles. Source: Author.

- **Artwork**

This element is an integral part of the Design Elements Contribution. As found in the analysis of this research, using artwork in hotels is considered as significant to satisfy hotel guests and visitors. This is especially the case if the artwork is tied to or has a relationship with the city, as recommended by Simon (2004) and shown in the interview analysis of the hotel manager interviews in this research. Consequently, using local artwork that relates to the city’s heritage will help to satisfy the customers and make the hotel stand out from other hotels.

Artwork improves the satisfaction of the hotel visitors; therefore, interior designers must choose flexible artwork that relates to the city’s heritage and differentiates the hotel from others through using local art murals or panels that reflect the city. Alternatively, craftsmen could create heritage motifs, which will satisfy customers and please them.

6.3.2.2 Design Key Objectives

Requirements differ according to the stakeholders and thus greatly affect the design objectives. The interior requirements of this research framework were designed and selected as follows to meet the stakeholder needs:

1. The environment should be comfortable, functional and present simplicity in aesthetics.
2. The design should be compatible with reflecting the heritage elements.
3. The design should ensure a sense of cost-effectiveness, maintenance effectiveness, cleanliness and durability for heavy-traffic areas such as the hotel lobbies.
4. The design should give a sense of luxury and express creativity.

This section presents the integration of stakeholder needs with the hotel interior design elements to create a contemporary heritage interior and enhance the heritage elements found within the interior design features. Beyond the contribution of the interior heritage elements, it is essential to know the design objectives that resulted in the creation of the heritage elements and motifs. The aim of the final framework is to create a fully integrated environment, where hoteliers invest their money, the government is satisfied and hotel visitors simply enjoy being there. The design objectives emerged from conclusions on the research findings; all of them are linked to each other and can be divided into six sections as follows (see Figure 6-21):

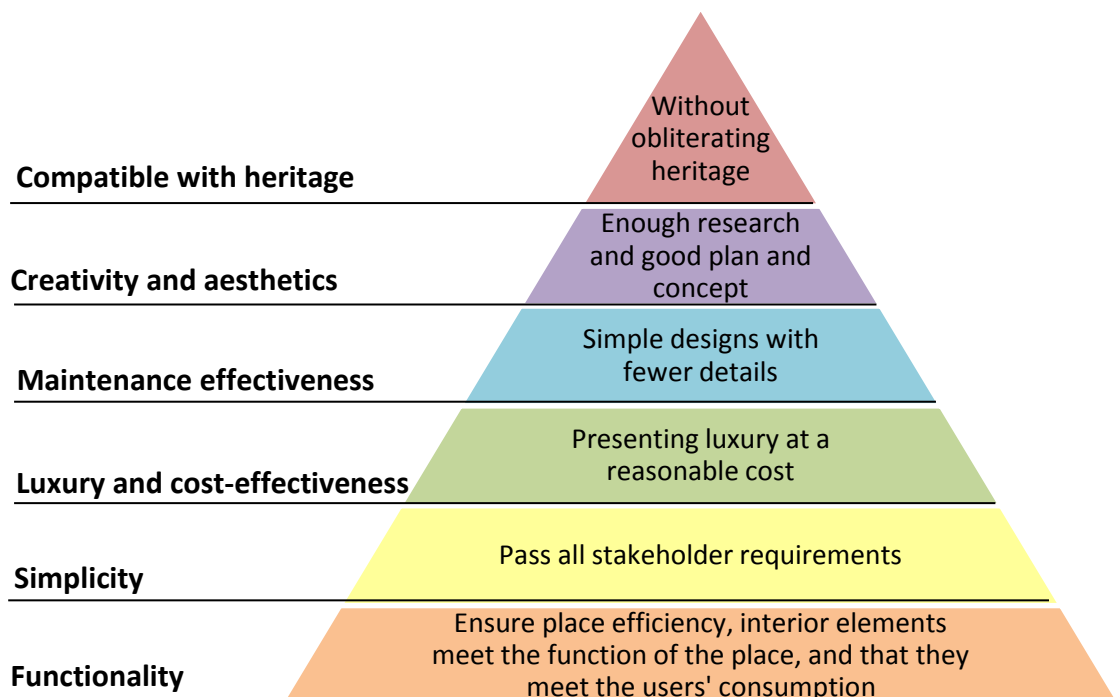


Figure 6-21: Hierarchy of design objectives. Source: Author.

- **Functionality**

The functionality of the interior is important to ensure the efficiency of the place for end users. The selection of all previously mentioned interior elements, such as finishes, materials and suitable furniture, is mainly based on the function of the place and on its consumption by users. The hotel lobby represents the main area and is always crowded. Therefore, it should be taken into consideration that the selection of heritage elements and motifs should be in accordance with and have relevance to the main function of the place.

- **Simplicity**

Simplicity in design meets all stakeholder requirements. The hotel owners are concerned about the cost, hotel visitors are interested in a beautifully simple design in which to relax and enjoy the hotel, while the government is willing to apply the beauty of heritage in a simple way to preserve identity. Thus, the interior designer must be concerned with simplicity in design as well as appropriately taking into consideration how this relates to all of the other objectives.

- **Luxury and Cost-Effectiveness**

Hoteliers' selections showed a link between luxury and cost-effectiveness in the hotel design, which leads to greater proficiency. It has been concluded that if the design cost is high, the visitor category will be limited to a few particular segments of society. Therefore, to target the majority of social groups, meeting the requirement of presenting luxury at a reasonable cost is an important element for the hotel owners, and this is reflected in the visitors as well.

- **Maintenance Effectiveness**

Maintenance effectiveness is a critical objective for hoteliers and is related to cost-effectiveness. Maintenance effectiveness in heritage motifs is essential to meet the cleanliness requirement of all stakeholders. Thus, to have a high possibility of effective maintenance, the designer must give serious consideration to having simple designs with fewer details when using heritage elements and motifs.

- **Creativity and Aesthetics**

Creativity in using heritage elements and motifs in the interior design of hotels might involve including and presenting its actual aesthetics. All previous objectives put constraints on having creative and aesthetic designs. Therefore, interior designers should conduct sufficient research, and have a good plan and concept when dealing with the creation of creative and aesthetic designs in order to satisfy all stakeholders.

- **Compatible with Heritage**

Interior designers must be familiar with the heritage elements and motifs of the region to be able to apply them properly in hotel designs and be compatible with heritage. These heritage elements and motifs will be changed slightly to meet and fit in with all other objectives. Therefore, designers should take care in the design stage to ensure that the designs are compatible with heritage without obliterating it.

6.3.3 Framework Core Values

This section aims to provide an understanding of the core values behind using heritage elements and motifs in contemporary heritage hotels. Bryman (2015, p.34) clarifies that *“values reflect either the personal beliefs or the feelings of a researcher”*. Also, the New Shorter Oxford English Dictionary as cited by Dietz, Fitzgerald and Shwom (2005, p.5) defined values as *“The worth, usefulness, or importance of a thing; relative merit or*

status according to the estimated desirability or utility of a thing". Bryman (2008, p.25) stresses that researchers should "recognise and acknowledge that research cannot be value free"; thus, the researcher recognizes that she has brought her own values to this current research. Additionally, Dietz, Fitzgerald and Shwom (2005) note that values affect the final decisions that ultimately provide the maximum possible level of satisfaction and interest to stakeholders. The core values for this research are built on the relationship between the stakeholder needs, interior heritage elements and the design objectives. This relationship merged four values in this research: aesthetics, social/cultural, environmental and economic values (see Figure 6-22).

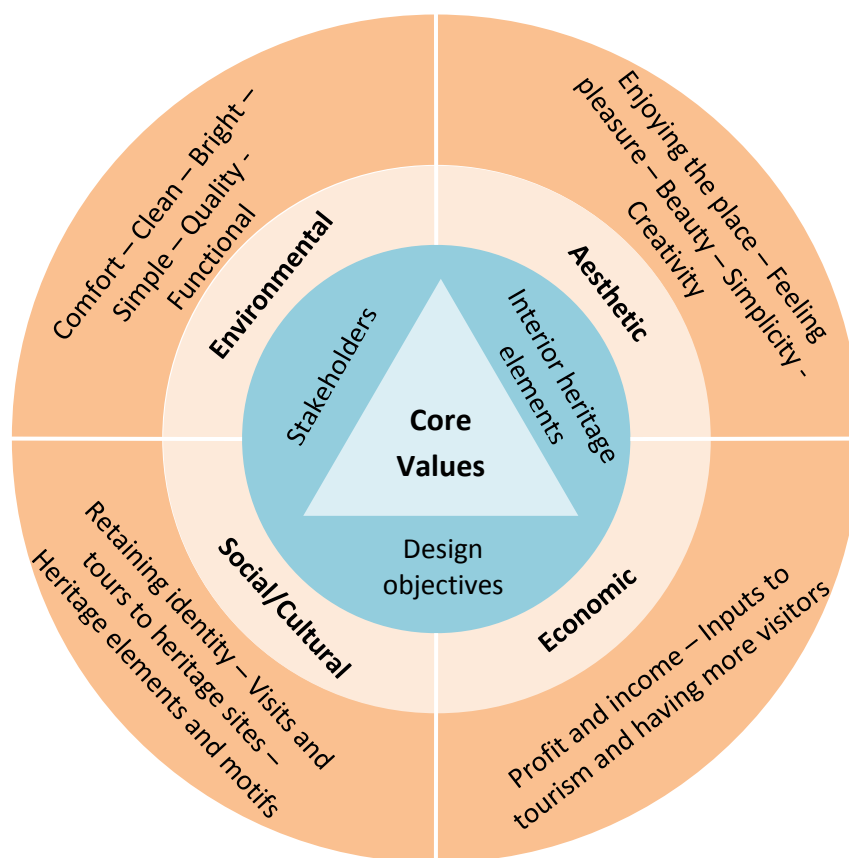


Figure 6-22: Core values of the research framework. Source: Author.

- Aesthetic value: The aesthetic value is when people observe beautiful things and have a sense of pleasure in them, which distinguishes the place or purpose from others; it is often associated with art, painting and architecture, which are often

pleasing areas of human interest (Wagner, 1999). A very large proportion of hotels have neglected the beauty of using heritage elements and motifs. Heritage has been used in very few hotels; most of Jeddah's hotels tend to be either modern or classic. As mentioned in the literature review in Chapter Two of this research, the new building standards have been affected by modernity and global trends and have moved away from heritage. The aesthetic value derived from the use of heritage is a welcome idea, as shown in the findings of this research. The possibility of designing a contemporary hotel of a heritage nature applies if the heritage elements are used in a manner suitable to all the needs and wishes of stakeholders and suitable for the current era and the future. The aesthetic value in this research concerns the use of heritage elements and motifs, which is characterized by the following: their diversity; fitting in with the place as a whole; furniture and colour output, which provides the aesthetic value of the enjoyment of the place, a greater level of comfort, a sense of well-being and a feeling of pleasure. Creating new aesthetic designs satisfies hotel users and visitors.

- Social/cultural value: Social and cultural values are very important when talking about heritage. Social and cultural values consist of the customs and traditions of the communities and the way of life for each community; interior design is part of and a manifestation of these details of each society and their cultural practices (Masri, Yunus and Ahmad, 2016). In addition, Wen, Hu and Kim (2018) state that cultural values affect customers, especially in tourism and hospitality for hotels, due to the hotel targeting many visitors from different cultures. Thus, understanding the differences in visitors' background and culture is very important and affects their consumer behavior. A commitment to social and cultural values when designing a hotel with heritage elements results in the achievement of consumer satisfaction and gives a good impression with regard to improving society. Social values could be reflected in hospitality and welcoming the hotel visitors or in the traditional cloth or in presenting and

serving foods etc. Also, the use of heritage elements and motifs in hotels reflects the region's identity and promotes cultural values.

- Economic value: The results of this research show that it is important for hotel owners to increase the hotel profits regardless of design. In addition, the government representatives and hotel visitors/users are interested in applying heritage to increase tourist numbers and thus improve the Kingdom's economy. The realization of economic values in hotels includes understanding consumers' special needs, which include the price and services provided (Castro, Ferreira and Feffeira, 2016). Therefore, achieving the economic value in this research first requires a successful design that is suitable for all stakeholder needs and requirements. A simple heritage design enables hotels to successfully meet economic expectations.
- Environmental value:
All previous values fall under the environmental value, and need to be considered in relation to meeting the needs of the place, conditions and technology in the hotel environment. Reintroducing heritage involves a requirement to have environmental and social sustainability (Ajaj and Pugnalone, 2014). This research is specifically focusing on using heritage elements and motifs in hotels; thus, the application of all aesthetic, social/cultural and economic values should be carried out while taking into consideration the hotel environment and the needs of the place. The interior designer faces many challenges in creating a balanced hotel environment that takes into account all stakeholder requirements. Therefore, the environmental design of hotels must be used to serve all stakeholder needs through developing strategies to preserve heritage and improve its quality and thus, its belonging to the environment in which it is located. In order to harmonize the environmental design of hotels, some strategies must be considered that can be of great value and importance, such as: providing functionality, comfort, cleanliness, brightness, simplicity, cost-effectiveness and high quality. All these characteristics should be appropriate to the environment of the design, evoke

attention and give the hotel visitors and users a feeling that this hotel design is better than that of any other hotel.

6.3.4 Design Process and Final Framework

This section describes the design process customized for this research, and the general framework to be used by other researchers or designers according to the special requirements of each hotel.

The design process of using heritage elements and motifs in the interior design of hotels in this research, as discussed previously in section 6.2, must cover three steps: pre-design, design and presenting design (see Figure 6-23).

Pre-design stage: This stage is important for the designer to gather information about the region and to understand the stakeholder requirements and the reasons behind their choices. This information can then be applied when deciding upon the design elements, enabling an appropriate final design to be developed and thus the achievement of the aspects and values of heritage. Thus, this stage involves specifying the requirements and identifying the design elements to be focused upon in the design step.

Design stage: Designers must have a procedure plan to develop the design by considering the stakeholder needs and the reasons behind their choices and applying this to the design elements.

Presenting design stage: Designers have to explain and present the final design and apply all requirements gathered from the previous steps. Designers can also modify or change the design if needed and then produce the final design. Thus, it involves applying the aspects and values of heritage and showing the design concept, colour schemes, materials and furniture selection, to gain the final approval from the stakeholders.

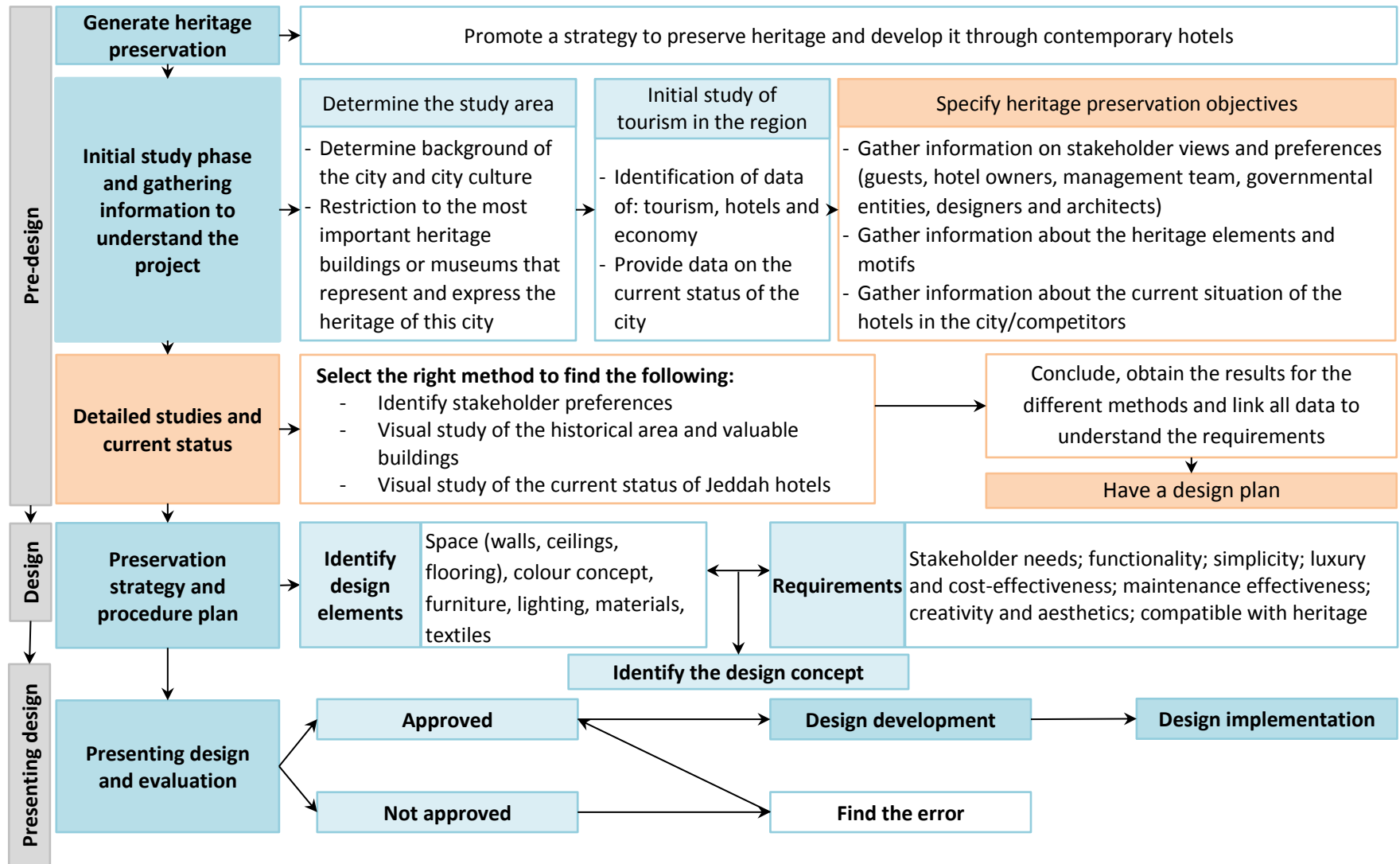


Figure 6-23: Design process of using heritage elements and motifs in the interior design of hotels. Source: Author.

The framework has been developed due to the lack of a clear guide for using heritage in hotels. It draws upon the design process and all of the secondary and primary data findings. Since this framework has resulted from all previous data analysis and findings and was not produced by accident or through random probability, it makes it more credible, increases the chances of success, and constitutes a good contribution to knowledge for this research.

This framework is an intellectual and practical outcome to help interior designers to create a hotel with heritage elements and motifs. Therefore, if there is a desire to use heritage elements and motifs in any other local or global cities, this framework could be adopted and if needed it could be modified to obtain suitable results depending on the city, heritage in the city and stakeholder preferences. The framework of this research has six stages, starting from the context and extending to the application and implementation stage. These stages include the following: research context, research background and process, core values proposition, creating the design, evaluation of using heritage in the hotel, decision and achieving the final framework(see Figure 6-24).

The first stage involves determining the research context, which involves identifying the research area (discussed in Chapter Three of this thesis), including determining the following: background, geographical location, identity, tradition, heritage tourism, and other hotels.

The main aim of the second stage is to highlight the socio-ecological framework to obtain the required data. It involves presenting the impacts when selecting the hotels and stakeholder specifications in order to understand their preferences and requirements, and to have sufficient pieces of evidence on heritage elements and motifs, all of which lead to proposing the core values as a third stage.

The fourth stage involves building and creating the virtual modelling prototyping. Then it must be evaluated by the stakeholders for the following reasons: to measure stakeholder satisfaction about the design, to ensure the design is able to meet its purpose and is optimized, and to recommend improvements for improving the design. This stage is presented as the fifth stage of this framework.

The final and sixth stage of this framework determines whether there are errors to be reviewed or whether the design may be considered successful and thus approval is obtained to start the implementation process.

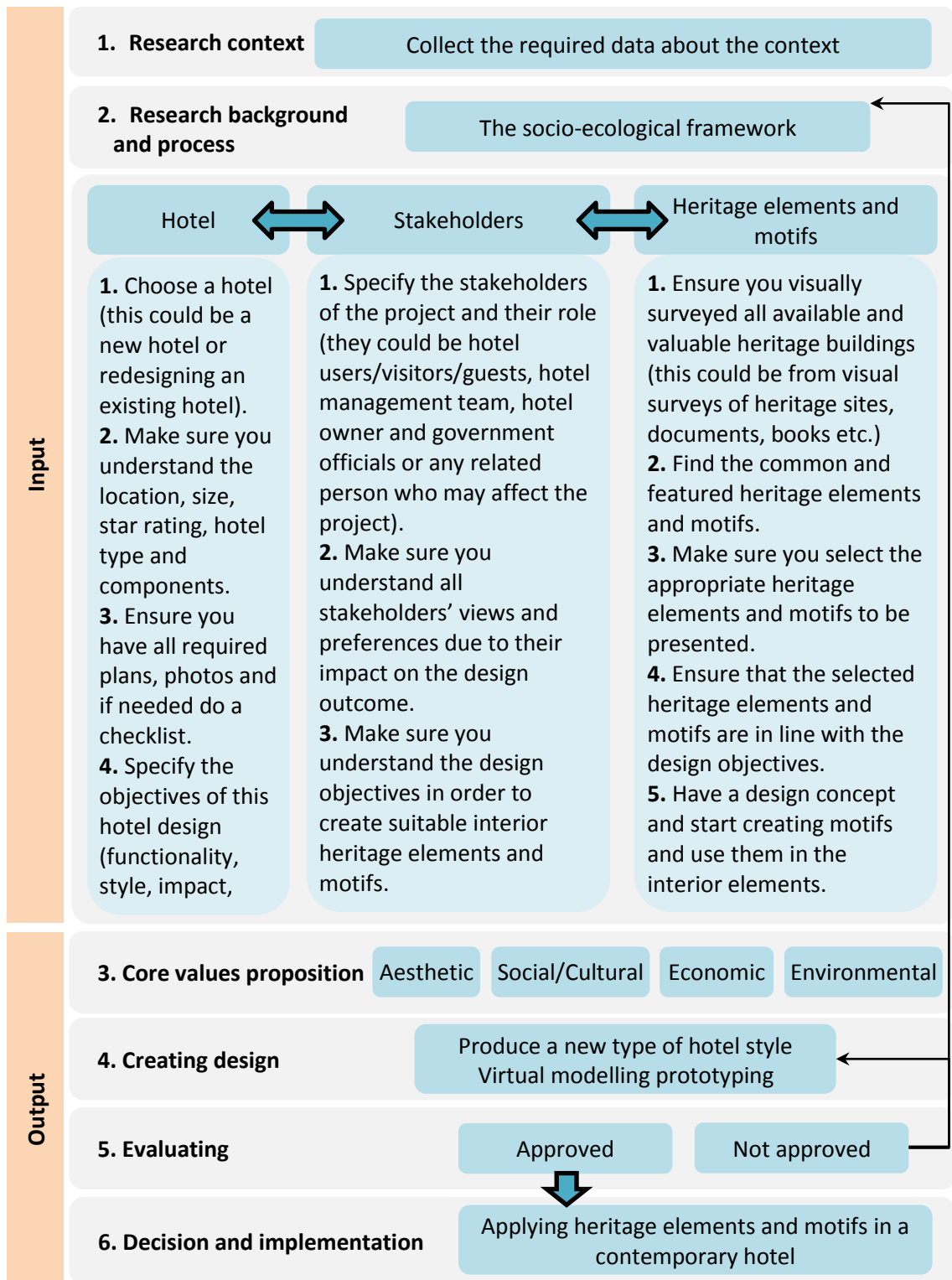


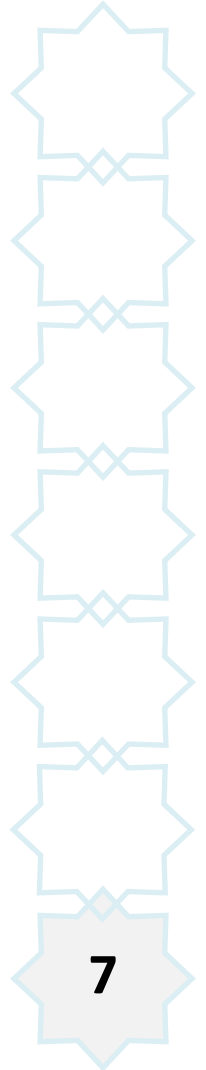
Figure 6-24: Framework to sustain heritage in contemporary hotel design. Source: Author.

6.4 Summary and Conclusion

This chapter presented the research framework for using heritage elements and motifs in a contemporary hotel, which is considered as a major outcome of this research. Section 6.2 presented the main steps underlying the development of the research framework. It was necessary to develop the framework due to the lack of any clear design guide for applying heritage in hotels, especially in Saudi Arabia. Hence, the framework was developed to assist any designers around the world in using heritage in hotels. Before presenting the final framework of this research, the steps involved in the development of the framework were outlined. Ways of using the interior heritage elements and motifs were illustrated, together with the design objectives. Also, the core values of the research framework were presented in section 6.3.3. The next chapter presents the conclusion, limitations and recommendations for future research.

Chapter Seven

7 Research Discussion, Conclusion and Recommendation



7.1 Introduction

This chapter is the final chapter of this thesis, and includes a summation and conclusion of all previous chapters together with information on the research outputs, contribution to knowledge, research challenges, future recommendations, limitations, research-related activities and personal development. The conclusion of this research is based on the previous studies related to this research and the study area (presented in Chapter Two and Chapter Three), on illustrating the methodological approach as a socio-ecological framework for the analysis of the collected data in Chapter Four and Chapter Five, and on confirming and validating the results of the analysis by applying a 2D representation from which the framework was derived in Chapter Six. The framework in this research focused on the possibility of using heritage elements and motifs in contemporary hotels in Saudi Arabia. All of this addressed the following objectives:

- To find out information about the hotels in Jeddah and the contemporary hotels that use/adopt cultural heritage motifs/elements around the world.
- To identify appropriate cultural heritage elements in historic buildings in Jeddah that create values for the interior design of hotels.
- To explore the existing guides for the design of cultural heritage hotels and to investigate how and if heritage components could be incorporated into the designs of tourist hotels (new build), the activities of the hotel, and the events occurring within the hotel. This is to determine whether this can enhance the experience of users, providing them with an understanding of the meanings of Arab traditions, creating mutually supportive links between heritage and design.
- To validate the findings to improve contemporary hotels' performance in the use of heritage elements. This will be achieved by promoting sustainable heritage in hotel design through 3D digital modelling to produce a 2D representation for evaluation of the findings.
- To produce a framework for the direction of design approaches that can imbue the hotels (and therefore the city) with a unique character (based on its heritage), and to provide an appropriate cultural context for guests to enjoy. In reference to Jeddah case study and the focus on hotels lobbies within that study.

7.2 Summation and Conclusion of all Previous Chapters

Chapter One of this thesis discussed the research background, the research problem, the main aim, and the methods of addressing the aim through achieving the objectives. All these aspects have been addressed through adopting a suitable research structure plan.

In Chapter Two, the literature was reviewed. The review began with information on contemporary Arab and Islamic architecture, and then the history of the hospitality industry and how it has been developed in general was clarified and interpreted. In addition, the meanings of heritage and how to preserve it were expanded upon, before turning to discuss tourism development and heritage-related sustainability.

Chapter Three presented an overview of Saudi Arabia as a case study in this research, and presented all of the available studies on the economy, tourism and heritage.

Chapter Four provided a detailed explanation of the applied methodology based on the socio-ecological framework and explained the rejected methods. The data from all of the selected methods (surveys, visual surveys, interviews and case studies) were analysed in Chapter Five of this thesis.

Chapter Six contained a discussion of the final merged methods, thus answering the research problem and addressing the main aim of this research. Also, in order to produce an accurate framework, the final results from the previous chapter were first validated through producing three design models to assist in obtaining a final framework.

Chapter Seven of this research concluded with a summation and conclusion of all previous chapters of this thesis with information on the research output, contribution to knowledge, limitations and recommendations for future research.

The theoretical sections are interrelated in this research, and the theory was used to select the appropriate method to obtain answers to the main objectives and questions. These sections are represented in Chapter One to Chapter Four. In addition, virtual practice was used in validating the primary findings through the 2D representation

models and in producing the final framework in Chapter Six. All of the theoretical sections together with the practice section in this research helped in solving the research problem, addressing the main aim and objectives and in producing new knowledge (see Table 7-1).

	Objectives	Method of Achievement	Method Used	Chapter
1	To find out information about the hotels in Jeddah and the contemporary hotels that use/adopt cultural heritage motifs/elements around the world.	- Review of previous studies/research - Qualitative method	- Literature review - Interviews - Case studies	2 3 4 5
2	To identify appropriate cultural heritage elements in historic buildings in Jeddah that create values for the interior design of hotels.	- Review of previous studies/research - Quantitative method	- Literature review - Semi-structured interviews - Visual survey	2 3 4 5
3	To explore the existing guides for the design of cultural heritage hotels and to investigate how and if heritage components could be incorporated into the designs of tourist hotels (new build), the activities of the hotel, and the events occurring within the hotel. This is to determine whether this can enhance the experience of users, providing them with an understanding of the meanings of Arab traditions, creating mutually supportive links between heritage and design.	- Review of previous studies/research - Qualitative method - Quantitative method	- Literature review - Semi-structured Interviews - Surveys	2 3 4 5
4	To validate the findings to improve contemporary hotels' performance in the use of heritage elements. This will be achieved by promoting sustainable heritage in hotel design through 3D digital modelling to produce a 2D representation for evaluation of the findings.	- Practice section through the development of three models - Qualitative data	-3D digital models presented through 2D model - Structured interviews	6
5	To produce a framework for the direction of design approaches that can imbue the hotels (and therefore the city) with a unique character (based on its heritage), and to provide an appropriate cultural context for guests to enjoy. In reference to Jeddah case study and the focus on hotels lobbies within that study.	The final outcome based on findings of objective 1, 2, 3 and 4		6

Table 7-1: Summary of the research theoretical sections with practice sections to achieve the research objectives. Source: Author.

7.3 Research Outputs and Concluding Comments

In Chapter One of this thesis, the main research problems were clarified, which include the sewer network problems in the historical area of Jeddah. It led to the area becoming associated with mostly poor people, leading to a need for development. From the research background and problem, it was found that it is difficult to construct any new building in the historical area. This is confirmed by an example mentioned in the literature review by Warren, Worthington and Taylor (1998) on the disastrous situation resulting from the incompatibility of modernity and the past in Italy, when new buildings were built in the historical area. This is also emphasized through the interviews with government officials in the current research. They stressed that the historical area should not be touched and should be considered as a prohibited area for any modern or new construction, for several reasons: to preserve the area and also because the historical area is not ready or prepared for any new construction. Thus, many authors mentioned in the literature review, including Mahjob (1995), Bedate et al. (2004), Abu Gazala (2013), Al-Naim (2013) and Sultan (2013), sought to document heritage in modern designs and preserve heritage and its continuity and not lose it. Therefore, the current research sought to apply the balance recommended by Abu Gazala (2013) and Al-Naim (2013) between the loss of historical buildings and preserving and sustaining heritage in some new designs. Additionally, the development of the Saudi Arabia 2030 Vision includes various kinds of heritage preservation, especially in heritage sites. As also shown in this research, the current architecture in Saudi Arabia in general, not only in the hotels, is dominated by the Western character, through the influence of architects and designers in the Western culture and their belief in this Western development.

There is a huge potential to apply heritage elements in contemporary hotels and improve awareness among people about heritage and its values. In order to achieve a significant preservation of heritage and culture in hotels, designers and hotel owners should focus more on applying heritage in a contemporary manner and reject the notion that modernity is more beautiful than heritage. The development of heritage elements and motifs in this research is not intended to distort the main heritage of Jeddah or destroy its concept and authenticity. The purpose of this research is to develop the

heritage elements and motifs in accordance with the requirements of the current and future period, and not to stand on memories alone or write about heritage in books just for the purpose of documentation. This development of heritage is not only applicable to Saudi Arabia alone; it would also be appropriate for any region wanting to present heritage in its hotels through a focus on core values proposition. The link between heritage and contemporary hotels is double-faceted: the first is linked to heritage (old) and the second linked with contemporary (new); all parts complement each other through rooting heritage in the contemporary period based on the core values: aesthetic, environmental, economic and social-cultural values. Thus, the development of heritage elements and motifs brings them out of their old functions, which were suited to the old users, and re-uses them in drawing inspiration for new ideas that are suitable for a new and different time.

The aim of this study and its results in general is to promote the use of heritage elements and to maintain the continuity of the urban identity of the Kingdom of Saudi Arabia in a manner commensurate with the developments of the current era. Part of the Kingdom's future vision is to preserve heritage of all kinds, and there is a need to conduct further research and studies to provide results on the preservation of heritage and on improving the design of hotels in the Kingdom of Saudi Arabia. The objective of the study was achieved through the production of a guide to preserve heritage in hotels in the Kingdom of Saudi Arabia.

The results of this study revealed that the design of a framework for interior designers to build a hotel in a heritage style was mainly based on understanding the place culture and understanding all stakeholder requirements. Although there are standards for building heritage hotels in Saudi Arabia, these were insufficient for the interior designers and were almost too general for the site and its components. This research aimed to explore how heritage characteristics can be incorporated into the internal design of Saudi hotels and to complement the general standards associated with heritage hotels in Saudi Arabia.

Additionally, this research is not limited to producing a framework to help interior designers integrate traditional heritage elements and motifs in the design of

contemporary hotels. It also contributes to the continuity of heritage and preservation, where heritage is not limited only to the old heritage buildings.

The research context studies and literature review research showed that Jeddah is characterized by its diverse civilization and culture, which contains archaeological and heritage buildings. Also, Jeddah is considered as the main city for receiving pilgrims annually. In addition, in 2014 Jeddah received new fame from its inclusion in UNESCO's heritage list due to having lots of heritage buildings that have exceptional value. This would help Jeddah to be highlighted distinctively in tourism. The results show that Jeddah is currently undergoing a tourist revolution and this offers many opportunities for investment in hotel tourism, which would give the Kingdom economic benefits which must be exploited.

Through the in-depth study in this research, it was found that there are currently some problems facing the historical area in Jeddah which prevent the heritage buildings being used as hotels. Therefore, this research proposes using heritage as a new trend in the modern areas of Jeddah to preserve heritage and as an alternative to using heritage buildings. Also, it was found that only a very limited number of hotels use heritage elements or motifs in their designs. The orientation towards this type of hotel is new in Saudi Arabia due to this being a new trend. There are insufficient studies on how to use heritage properly and appropriately. Therefore, this research provided a critical literature review of secondary data and the research context, and then collected the data using a mixed methods approach. The surveys were developed for use with hotel visitors, hotel management teams, interior designers and government officials to explore and compare their preferences and initial orientations. Part of this research also involved examining the existing heritage buildings in Jeddah to identify suitable heritage elements and motifs for use in the interior design of hotels. Qualitative interviews and case studies were conducted for more in-depth and detailed exploration, to identify the core issues and obtain a clear picture of how to improve the use of heritage elements and motifs. All of this showed that there is a lack of use of heritage elements by Saudi interior designers and a lack of evidence or a clear system or guide to be followed, whether for hotels or other buildings.

The key finding from the surveys was that a very high percentage of visitors, interior designers and hotel management teams supported the idea of using heritage elements in contemporary hotels and that they would like to experience and stay in this new type of hotel. This also supported the findings from the literature review confirmed by Abu Ghazala (2013), which proposed achieving a balance between preservation and rooting heritage values in the new designs.

Moreover, the key findings from the interviews with hotel managers and officials, such as government officials, interior designers and museum officials, identified a lack of awareness on how to use heritage elements and motifs effectively in hotel designs. This could be due to not having a clear guide, as discussed earlier in the thesis.

Finally, the development of the research framework focused on helping interior designers to use heritage elements and motifs in contemporary hotels in Saudi Arabia. Prior to the conclusion of this research stage, three virtual models were constructed based on the primary and secondary results, and then they were evaluated in terms of their acceptance by users and the findings were validated through conducting structured interviews. The results showed a significant preference for the third contemporary heritage model, which had an acceptance level that was approximately triple that of the other models. All these parts, which precede the final framework, were explained in sequential sections to easily link between them and develop the final framework.

Testing and validating the primary findings through the three models (the contemporary model, the heritage model, and the contemporary heritage model) resulted in ensuring the validity and effectiveness of integrating heritage and contemporary elements in hotels. Thus, the framework was based on the results of these tests, but was not tested due to time constraints. Therefore, it would be a good idea to conduct more tests on the final framework in the future.

The following points present a summary of the research findings:

- There is excessive use of modern designs, whether in hotels or in any other buildings in Saudi Arabia. The main reason for this is due to designers' influence in the

renaissance and Western civilization, according to the interviews with the interior designers and government officials. Thus, this resulted in the adoption and insistence upon modern designs by designers and hotel owners.

- Despite the dominance of the Western character, however, the preference for using heritage and the reflection of its motifs in hotels was more influential and desirable for hotel users.
- There should be a convenient balance between the loss of historical buildings and preserving heritage through sustaining heritage in some new designs. This is not intended to distort the main heritage or destroy its concept and authenticity, and heritage should not be limited only to the old heritage buildings.
- The development of the heritage elements and motifs is based on core values: aesthetic, environmental, economic and social-cultural values, for reuse in accordance with the new requirements.
- A tourism revolution exists in Saudi Arabia, especially in Jeddah city, which must be exploited through hotel investment by highlighting heritage in the hotels.
- The lack of a clear guideline or framework about how to use heritage elements in hotels led to a lack of awareness on the part of interior designers and hotel owners on the effectiveness of heritage and its importance in contemporary buildings.

7.4 Contribution to Knowledge

The hotel industry, locally in Saudi Arabia, is under strong pressure to preserve the Kingdom's heritage and culture, meet the needs of hotel guests and users, and avoid the fear from hotel owners about the idea of applying heritage elements in contemporary tourist hotels.

The outcome of this research produced a framework for hotel designers to design contemporary heritage hotels. This research identified stakeholder perspectives on hotel design, which will help interior designers to understand the hotel end users' preferences. The contributions to knowledge of this research can be described as follows:

- In this research, a mixed-method approach was used through following a socio-ecological framework, which included; surveys with hotel visitors, interior designer/architects designers and hotel management team; it also included visual survey of heritage buildings; interviews with hotel managers, interior designers, museum officials and government officials; and case studies of the current situation of Jeddah hotels. This research and methodology are exceptional due to the abundance of information that was not available in any previous study.
- Although the final framework of this research has not been evaluated, it has been built based on validating the findings through 2D models representation and may therefore be subject to further improvements in the future. This framework is one of the first frameworks in the area of heritage and contemporary design of hotels, and can be considered as an initial reference and starting point for many other related research studies.
- The results of the hotel guests' preferences in the survey, which is a distinct procedure, can contribute to changing the future aspirations of investors in the hotel sector.
- This research allowed the integration of heritage in the hotels sector and provides a better design process that complies with the market requirements and the future vision of Saudi Arabia. It also helps to instil a new spirit and culture into the hospitality industry.
- The research is a unique study that provides in-depth insight with the potential to add value to the hotel sector, by highlighting heritage, improving the tourist experience and thereby impacting tourism and the national economy in a new way.
- This research documents the interior heritage elements and motifs and heritage preservation in the fast-growing city of Jeddah, Saudi Arabia, which has not been documented in previous research.
- The preferences of hotel visitors/users, interior designers, government officials, museum officials and hotel management teams were documented to help interior designers and researchers in the future to understand all parties, in order to obtain a more acceptable and desirable design.

- It is important to manage the environmental, social, aesthetic and economic values appropriately to obtain the right balance between heritage and contemporary elements.
- The present weak building standards for building heritage hotels in Saudi Arabia, and the lack of sufficient information on how to use heritage elements and motifs in the interior design of hotels, makes it difficult for interior designers to create appropriate designs. Interior designers having knowledge of examples on how to apply heritage elements and motifs, and how to integrate them with contemporary elements, is an important step in reaching a satisfactory outcome in designing a contemporary heritage hotel. Thus, the outcome of the research provides information that can be used by institutions or governments for the design formulation and implementation of effective contemporary heritage hotels.

7.5 Challenges and Recommendations for Further Research

It can be concluded from this research that there are some challenges facing heritage elements in Jeddah city. The deterioration of heritage elements in Jeddah is due to several factors, which are explained in Table 7-2.

Factors	Reasons
Previous research	- Lack of studies on the use of heritage in a contemporary manner, commensurate with the requirements of the times, specially related to hotel sector.
Governmental	- No clear regulations for contemporary heritage architecture. They are clear for heritage sites only. - The preservation of heritage is often restricted to historical and archaeological areas only, without taking into consideration the new areas - Insignificance of the documented information about Jeddah heritage elements and motifs
Social	- Lack of awareness about the idea of preserving the heritage and how to use it in a contemporary building - The belief that modernity is more beautiful than heritage
Environmental	- The deterioration of the sewage process and its environmental impacts - Many heritage buildings are at risk of demolition, fire or misuse

Table 7-2: Challenges facing heritage in Jeddah. Source: Author contribution.

As a result of the overall findings of this research and from the researcher experiences during this PhD journey, the researcher identified some recommendations for future research, which are as follows:

- Increase the level of trust within the community about the use of heritage elements in building designs, especially with hotel owners, and try to spread the new design perspective.
- Perform an evaluation test for the final framework and develop a better final result than was possible within the time constraints in this research.
- Using 3D models that are built in design programs such as 3ds Max and representing them in 2D images is very important. It enables designs and the proposed idea to be communicated more clearly to customers. Therefore, universities and educational institutes must habilitate the students and provide appropriate training courses so that they can use such programs to deliver their ideas more clearly before they enter the labour market.
- Further research is recommended, focused on comparing the hotels in the holy cities such as Makkah and Al-Madinah with hotels in other cities in Saudi Arabia.

7.6 Research Limitations

This thesis has some limitations that the researcher expected during the research process. Some of these limitations should be mentioned so that they can be mitigated and addressed by future researchers.

- There are very few research studies focused on heritage tourism in Saudi Arabia. No previous studies or research are about the use of heritage elements in the interior design of hotels in Saudi Arabia.
- Hotel managers were not interviewed in the validation phase of the 3D modelling and the interviews were limited to interior designers, hotel users and one government official, due to their busy schedules.
- There were some difficulties accessing and entering some heritage buildings in Jeddah, due to them opening only on special occasions and the fact that official

permits and approvals must be obtained first. To address this, the researcher had to communicate with the Jeddah municipality to obtain official permission to visit sites. In addition, support was sought for permission to take photographs, retain digital information, access building plans, and collect further information about the historical buildings.

- The limited duration of this PhD research affected the research and did not allow the researcher to evaluate the final framework with experts and specialists, which will be completed in future research.
- There was a problem in translating from English to Arabic and then again from Arabic to English with the correct and accurate transmission of information provided in the interviews. Besides this, some of the Arabic words when translated literally differ from the intended meaning when translated to English. Some translation problems are summarized by Olalla-Soler (2018, p.1309) and include “*the translation problems that subjects had to solve were of different types: linguistic, extra-linguistic, textual and of intentionality*”. Therefore, the researcher had to deal with the translation accurately, so she took more time to translate the interviews correctly and thus analyse the data to produce highly accurate results.
- The fact that the researcher lives in the United Kingdom and the study context sample is in Saudi Arabia was difficult at times. The researcher travelled once a year to gather the required information.
- A high level of risk and ethical concerns were associated with using real artefacts in preserving heritage elements and motifs. Thus, this research did not use any original artefacts, but simply observed and handled historic artefacts to record heritage data where possible and where ethics allow, focusing on their reproduction in a modern style.

7.7 Research-related Activities and Personal Development

During the PhD journey, the researcher made some personal contributions that helped in the development of this research (see Appendix S). The contributions are based on sharing the research idea and knowledge, and interacting with many other scholars,

academics and non-academics, to gain different experiences and feedback and thus improve the outcome of the research. Therefore, the researcher attended two events and shows and participated in two poster competitions as listed below:

- Appendix S Attended a sleep event from 22–23 November 2016 in London. Sleep is *“Europe’s leading exhibition and conference for the hotel design, development and architectural community and represents the very best in hotel design excellence”* (Appendix S).
- Attended an interesting hospitality show from 23–25 January 2017 in Birmingham. This show is *“a celebration of everything new in British hospitality”* (Appendix S).
- Participated in the DMU poster competition 2017 and won the peer review prize for best poster (Appendix U).

KHAYAT, O., FORD, P., and WRIGHT, S. (2017) *The use of heritage and traditions specifically related to contemporary interior design of tourist hotels in Jeddah-Saudi Arabia*. [Poster] Exhibited at De Montfort University – annual poster competition. Leicester, 5 April 2017.

- Participated in the DMU poster competition 2018 and won two prizes: the fourth-place prize and the peer review prize for best poster (Appendix T).

KHAYAT, O., FORD, P., and WRIGHT, S. (2018) *The critical examination of the use of heritage and tradition in Jeddah Saudi Arabia, specifically related to contemporary interior design of hotels*. [Poster] Exhibited at De Montfort University – annual poster competition. Leicester, 11 April 2018.

7.8 Summary

The factors that initially motivated the researcher to choose this topic are the high amount of untapped heritage in the region and the limited amount of research on heritage, especially research on the reflection of heritage in the interior design of contemporary hotels. Therefore, this research has suggested providing a framework to help interior designers in using heritage elements and motifs in contemporary hotels.

This framework will reduce the vast possibilities that may distract designers, help them in their choices and allow them to apply sustainable heritage to contemporary hotels. In addition, the future studies of this research will help in the development of this research, enabling a better understanding to be obtained and preserving heritage by highlighting heritage elements in tourism and the hotel sector in the future.

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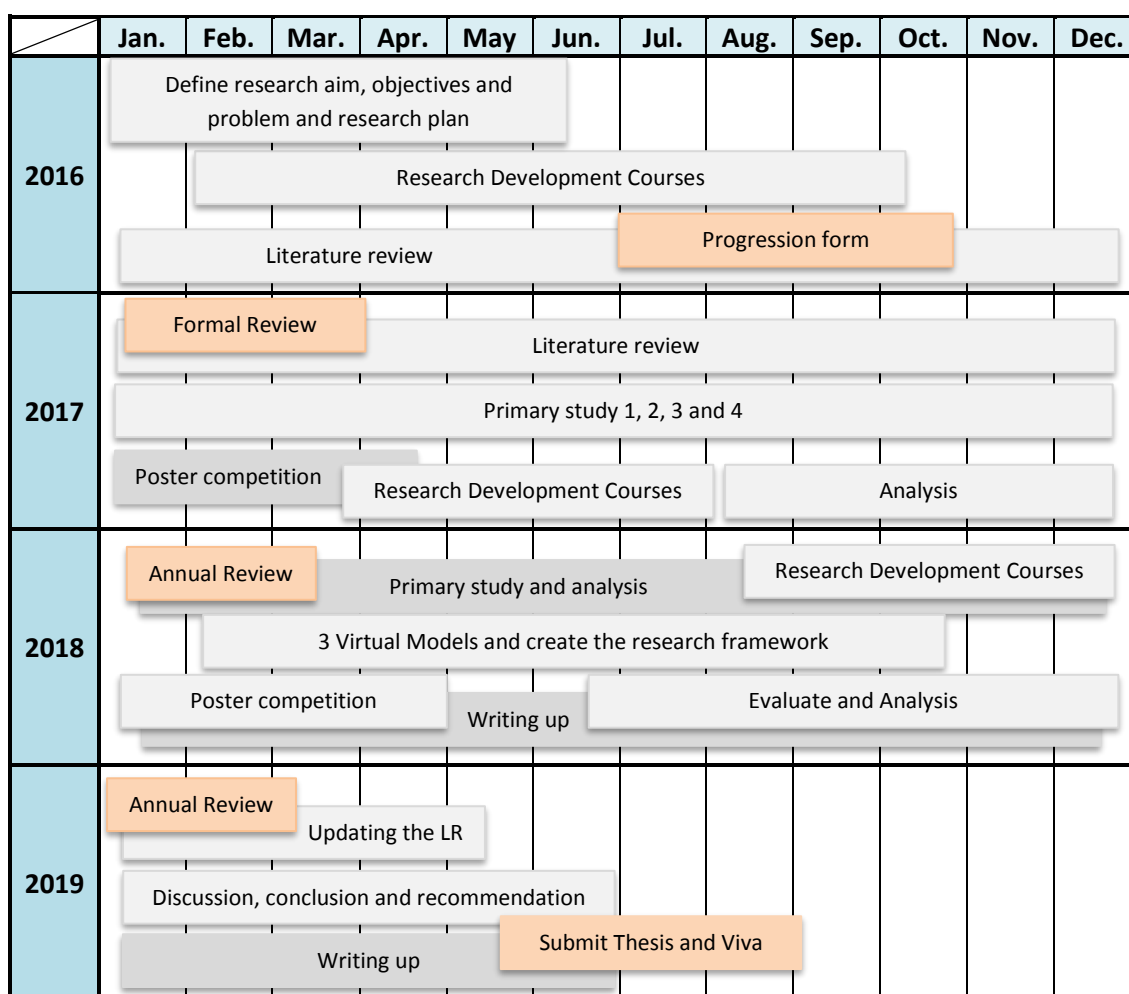
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Appendix

Appendix A : Gantt Chart (Time Schedule Management By The Author)



Appendix B : Pilot Study Survey



The critical examination of the use of "heritage" and traditions in Saudi Arabia, specifically related to contemporary interior design of tourist hotels in Saudi Arabia

Dears,

My name is Ola Khayat. I am a PhD student studying Interior Design at De Montfort University in Leicester, United Kingdom. I am doing a research about the use of "heritage" and traditions in Saudi Arabia, specifically related to contemporary interior design of tourist hotels in Saudi Arabia. we need to collect some information about this study.

Your participation in this study is entirely voluntary. The survey includes 9 questions. Filling in the survey will take no more than five minutes.

The information you provide is confidential, except that anonymised quotes may be used. If you request confidentiality, beyond anonymised quotes, information you provide will be treated only as a source of background information, alongside literature-based research and interviews with others.

Your name or any other personal identifying information will not appear in any publications resulting from this study; neither will there be anything to identify your place of work or the project you are involved in.

The information gained from this interview will only be used for the above objectives, will not be used for any other purpose and will not be recorded in excess of what is required for the research.

Even though the study findings will be published in international conferences and journals, only relevant researchers will have access to the survey data itself.

These researchers will be bound by the principles outlined above. There are no known or anticipated risks to you as a participant in this study.

If you have any questions regarding this study or would like additional information please contact Ola Khayat, P13243489@my365.dmu.ac.uk.

By filling in this survey you indicate that you understand its purpose and consent to the use of the data as indicated above.

Thank you for your cooperation

***Required**

Gender *

- Male
- Female
- I'd rather not say

Age *

- 20-30
- 31-40
- 41-50
- 50+

Nationality *

What do you usually travel for? *

- Business / Conference
- Visiting Family / friends
- Holiday
- Recreation
- Culture / Heritage
- Health , Beauty and Nature
- Education
- Religion
- Festival / / Event
- Shopping
- Other:

What you usually looking for in the hotel you want to stay in? *

For example: (Bedrooms - Pictures - Deals & Offers - Price - Location - Rate...etc.)

Which type of hotel design you prefer? *

- 1. Modern Minimalist Style: Nothing is too much. The emphasis is on simplicity
- 2. Classic Style: It is a refined style and rich in details
- 3. Retro Style: It is the style of '50s, '60s or '70s. In that period it is anticipated design pieces to come. Geometric shapes, lines, plaid or printed with illustrations belonging to the Pop Art style.
- 4. Contemporary Style: The style is contemporary-modern style but maintains a hot line through selected finishes and color range used. Colors are balanced, warm, bright tones . Finishes warm, wood-veneer, solid wood doors with frames or appearance to look more polished and panels upholstered with leather
- 5. Hightech Style:Hightech style is an innovative modern style. The finishes used are often of metal, glass and plastic and wood in small proportions and for parts we find fabric-upholstered as simple as we can, leather. The colors are often gray, white, small black scale.
- 6. Elegant Country Style: elegant furniture style with influences from English, French. Furniture finishes are nice, bright colors-white, pastel colors.
- 7. Heritage Style:should have the distinctive qualities and ambience in keeping with the traditional way of life of the area.
- Other:

If there were a contemporary hotel simulates the heritage of the country would you choose it? *

The concept of heritage is "essentially it describes that which is inherited from earlier eras with implications of socio-cultural value". (Nuryanti, 1996) as cited by Henderson, J.C. (2013).

- Strongly Agree
- Agree
- Neither Agree or Disagree
- Disagree
- Strongly Disagree

The external and internal design of the building should be of distinctive quality, ambience and design in keeping with the traditional life style of the area. *


- Strongly Agree
- Agree
- Neither Agree or Disagree
- Disagree
- Strongly Disagree

Can you see positive effects of using a contemporary heritage hotel? *


select the 3 most important

- Creates additional jobs.
- Attracts more tourists and visitors.
- Nurtures identity of a place.
- Preserves history.
- It is an attractive environment for residents.
- Other:

Appendix C : Ethical Approval

13. Signature by First Supervisor (staff and students)			
I declare that the person named above will be working under my supervision.			
Print Name	Professor Peter Ford	Print Department	School of Design
Signed		Date	27/06/16

14. <u>Conditional Approval</u> <input checked="" type="checkbox"/>	
<p><i>Note to applicant: You may proceed with preparing for the work to which this application relates but you must NOT execute any of it. Once you can meet the conditions noted below you should amend the information you have entered in this form (and if necessary any attachments) to demonstrate how you have met the conditions, and resubmit the form. Once you have received "Unconditional Approval" you may execute the work.</i></p>	
Conditions:	
Signed	Endorsed by email: Elizabeth Tingle 31/08/16
Date	31/08/16
Authorising Signature (FREC Chair)	

15. <u>Unconditional Approval</u> <input checked="" type="checkbox"/>	
<p><i>Note to applicant: You may proceed and execute the research specified in this application.</i></p>	
Comments:	
None	
Signed	
Date	09.09.16
Authorising Signature (FREC Chair)	

Ex Committee.

Appendix D : Participant Information Sheet



Faculty of Art, Design and Humanities
School of Design

The critical examination of the use of "heritage" and traditions in Saudi Arabia, specifically related to contemporary interior design of tourist hotels in Saudi Arabia

Participant Information Sheet

Dear Participant,

My name is Ola Khayat. I am a PhD student studying Interior Design at De Montfort University in Leicester, United Kingdom. I am doing a research about the use of "heritage" and traditions in Saudi Arabia, specifically related to contemporary interior design of tourist hotels in Saudi Arabia. We would like to ask you to participate in the data collection for this study.

We hope better to understand the following issues:

- How has design identity in the Gulf region changed as a consequence of globalisation?
- What is the current situation regarding the interior design of hotels in the Gulf region compared with the Saudi situation?
- What are the components of the hotels, and how do they contribute to enhancing the national identity?
- What are the traditional values of the Saudi buildings?
- To what extent can the contemporary design of tourist hotels contribute to enhancing the sense of traditional identity?

Participation in this study is entirely voluntary. You may decide not to answer any of the interview questions if you wish. You may also decide to withdraw from this study at any time by advising the researcher interviewing you or by emailing [P13243489@myemail.dmu.ac.uk] or using the contact

Page 1 of 2

detail at the end of this document. If you notify us of your withdrawal, all identifiable data will be destroyed. Once data has been anonymised it will be impossible to identify the origin and cannot be destroyed.

We may ask for clarification of issues raised in the interview sometime after it has taken place, but you will not be obliged in any way to clarify or participate further.

The information you provide is confidential, except that with your permission anonymised quotes may be used. If you request confidentiality, beyond anonymised quotes, information you provide will be treated only as a source of background information, alongside literature-based research and interviews with others.

Your name or any other personal identifying information will not appear in any publications resulting from this study; neither will there be anything to identify your [any specific identifiable settings, for example, place of work, study, worship, etc.].

The information gained from this interview will only be used for the above objectives, will not be used for any other purpose and will not be recorded in excess of what is required for the research.

Even though the study findings will be published in international conferences and journals, only the research team will have access to the interview data itself. There are no known or anticipated risks to you as a participant in this study.

If you have any questions regarding this study or would like additional information please ask the researcher before, during, or after the interview.

Yours Sincerely,

Ola Khayat
De Montfort University
P13243489@myemail.dmu.ac.uk
07522190873

Appendix E : Audio/video Recording Agreement Form



Faculty of Art, Design and Humanities
School of Design

The critical examination of the use of "heritage" and traditions in Saudi Arabia, specifically related to contemporary interior design of tourist hotels in Saudi Arabia

Audio/video Recording Agreement Form

My name is Ola Khayat. I am a PhD student studying Interior Design at De Montfort University in Leicester, United Kingdom. I am doing a research about the use of "heritage" and traditions in Saudi Arabia, specifically related to contemporary interior design of tourist hotels in Saudi Arabia. We need to collect some information about this study. Therefore, we are asking if you would agree to participate in this research by answering interview questions. This interview is for educational purposes, to collect data and information about contemporary hotels in Saudi Arabia. All information gathered in this questionnaire will be used ONLY for educational purposes. We would appreciate your taking the time to answer the questions. You do not have to participate at all, or, even if you agree now, you can terminate your participation at any time without prejudice. Your responses are voluntary and will be confidential. Responses will not be identified by individual. All responses will be compiled together and analysed as a group.

NOTE: IF YOU ARE BELOW AGE 18 PLEASE DO NOT PARTICIPATE IN THIS STUDY.

- I agree to the recording of my interview with the researcher.
- I agree that the researcher may retain copies of the recorded performance for educational, non-commercial purposes without fee. This agreement covers the recording of my performance in either the audio or video realm.
- I understand that when recorded the interview by the researcher, the recording is personnel and may be streamed to art and design faculty, and are not available as streaming media, or by any other method, to the general public.

Page 1 of 2

With full knowledge of all foregoing, I agree to participate in this study.

I agree to being contacted again by the researchers if my responses give rise to interesting findings or cross references.

Yes.

No.

If yes, my preferred method of being contacted is:

Telephone:

Email:

Participant Name:		Consent taken by	
Participant Signature:		Signature	
Date		Date	

Ola Khayat
De Montfort University
P13243489@myemail.dmu.ac.uk
07522190873

Appendix F : Consent Form



Faculty of Art, Design and Humanities
School of Design

The critical examination of the use of "heritage" and traditions in Saudi Arabia, specifically related to contemporary interior design of tourist hotels in Saudi Arabia

Consent Form

My name is Ola Khayat. I am a PhD student studying Interior Design at De Montfort University in Leicester, United Kingdom. I am doing a research about the use of "heritage" and traditions in Saudi Arabia, specifically related to contemporary interior design of tourist hotels in Saudi Arabia. We need to collect some information about this study. Therefore, we are asking if you would agree to participate in this research by answering a questionnaire or interview. This questionnaire/interview is for educational purposes, to collect data and information about contemporary hotels in Saudi Arabia. All information gathered in this questionnaire will be used ONLY for educational purposes. We would appreciate your taking the time to complete the following survey. It should take about five minutes of your time. You do not have to participate at all, or, even if you agree now, you can terminate your participation at any time without prejudice. Your responses are voluntary and will be confidential. Responses will not be identified by individual. All responses will be compiled together and analysed as a group.

NOTE: IF YOU ARE BELOW AGE 18 PLEASE DO NOT PARTICIPATE IN THIS STUDY.

Issue	Respondent's initial
I have read the information presented in the information letter about the study "[Project Title]."	
I have had the opportunity to ask any questions related to this study, and received satisfactory answers to my questions, and any additional details I wanted.	

Page 1 of 2

I am also aware that excerpts from the [interview/study/survey/questionnaire/etc.] may be included in publications to come from this research. Quotations will be kept anonymous.	
I give permission for [the method of data collection, e.g. recording an interview/videoing/etc.]	
I understand that relevant sections of the data collected during the study may be looked at by the researchers and/or supervisors. I give permission for these individuals to have access to my responses.	
I understand that I can withdraw from this study at any time, with no penalty, and all data that has been collected from me will be destroyed.	

With full knowledge of all foregoing, I agree to participate in this study.

I agree to being contacted again by the researchers if my responses give rise to interesting findings or cross references.

No

Yes

If yes, my preferred method of being contacted is:

Telephone:

Email:

Participant Name:		Consent taken by	
Participant Signature:		Signature	
Date		Date	

Ola Khayat
De Montfort University
P13243489@myemail.dmu.ac.uk
07522190873

Appendix G : Online Survey Form



Faculty of Art, Design and Humanities
School of Design

The critical examination of the use of "heritage" and traditions in Saudi Arabia, specifically related to contemporary interior design of tourist hotels in Saudi Arabia

Online Survey Form

Dears,

My name is Ola Khayat. I am a PhD student studying Interior Design at De Montfort University in Leicester, United Kingdom. I am doing a research about the use of "heritage" and traditions in Saudi Arabia, specifically related to contemporary interior design of tourist hotels in Saudi Arabia. we need to collect some information about this study.

We hope better to understand the following issues:

- How has design identity in the Gulf region changed as a consequence of globalisation?
- What is the current situation regarding the interior design of hotels in the Gulf region compared with the Saudi situation?
- What are the components of the hotels, and how do they contribute to enhancing the national identity?
- What are the traditional values of the Saudi buildings?
- To what extent can the contemporary design of tourist hotels contribute to enhancing the sense of traditional identity?

Your participation in this study is entirely voluntary. The survey includes 10-20 questions. Filling in the survey will take no more than five minutes.

The information you provide is confidential, except that anonymised quotes may be used. If you request confidentiality, beyond anonymised quotes, information you provide will be treated only as a source of background information, alongside literature-based research and interviews with others.

Your name or any other personal identifying information will not appear in any publications resulting from this study; neither will there be anything to identify your place of work or the project you are involved in.

The information gained from this interview will only be used for the above objectives, will not be used for any other purpose and will not be recorded in excess of what is required for the research.

Even though the study findings will be published in international conferences and journals, only relevant researchers will have access to the survey data itself. These researchers will be bound by the principles outlined above. There are no known or anticipated risks to you as a participant in this study.

If you have any questions regarding this study or would like additional information please contact [Ola Khayat, P13243489@myemail.dmu.ac.uk, 07522190873].

By filling in this survey you indicate that you understand its purpose and consent to the use of the data as indicated above. Should you decide not to complete the survey, the data you have entered up to that point will be used, unless you indicate otherwise in questions 1 and 2.

Thank you for your cooperation

Ola Khayat

1. I agree with the use of my responses for research purposes of the project as outlined above.

- Yes.
- No

2. I agree to the use of anonymised quotes from my response for research and publication purposes.

- Yes.
- No.

Appendix H : Online structured Survey



Examination of the use of "heritage and tradition" in Saudi Arabia, specifically related to contemporary interior design of tourist hotels (Questionnaire)

Dears,

My name is Ola Khayat. I am a PhD student studying Interior Design at De Montfort University School of Art and Design in Leicester, United Kingdom. I am doing research about the use of "heritage" and traditions in Saudi Arabia, specifically related to contemporary interior design of tourist hotels in Saudi Arabia. I need to collect some information related to this study on the opinions of hoteliers, guests, architects and interior designers, to this subject.

Your participation in this study is entirely voluntary. The information you provide is confidential, your name or any other personal identifying information will not appear in any publications resulting from this study; neither will there be anything to identify your place of work or the project you are involved in.

The information gained from this questionnaire will only be used for the above objectives, it will not be used for any other purpose and will not be recorded in excess of what is required for the research. Even though the study findings will be published in international conferences and journals, only relevant researchers will have access to the survey data itself. These researchers will be bound by the principles outlined above. There are no known or anticipated risks to you as a participant in this study.

If you have any questions regarding this study or would like additional information please contact Ola.Khayat@my365.dmu.ac.uk. By filling in this survey you indicate that you understand its purpose and consent to the use of the data as indicated above.

Thank you for your cooperation

*Required

If you wish to participate in this research study, please click on the "agree" button. *

- Agree
 Not agree

NEXT

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Examination of the use of "heritage and tradition" in Saudi Arabia, specifically related to contemporary interior design of tourist hotels (Questionnaire)

*Required

Type of participation

Are you *

- Hotel Guest/User
 Interior Designer / Architects
 Hotel Management Team

BACK

NEXT

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Examination of the use of "heritage and tradition" in Saudi Arabia, specifically related to contemporary interior design of tourist hotels (Questionnaire)

*Required

Guest / Users Section

Before you start, could you please take a look at these meanings:
- Contemporary Architecture: represents designs and buildings of the present time, which depend on creativity and using smooth lines linked to the environment.
- Heritage: is the product of a period located in the past, which is part of the cultural tradition of society.
- Contemporary Heritage Architecture/buildings: Means any new buildings that are affected by the community heritage (a direct copying from its elements / or indirect metaphor through abstraction, simplification, creation and innovation).

1. Gender *

- Male
- Female
- I'd rather not say

2. Nationality *

- Saudi
- Non-Saudi

3. What are your main reasons for travelling usually? *

(Please select all that apply)

- Business / Conference
- Attend a local event / Festival
- Visiting family or friends
- Holiday / Recreation
- Culture / Heritage
- Health, beauty and nature
- Religion
- Shopping
- Other: _____

4. What are the main criteria you look for when selecting a hotel to stay in usually? *

(Please select all that apply)

- Personal recommendation (Friend / Family)
- Online reviews
- Location
- Price
- Stars / Rating
- Size of the rooms
- Facilities in the hotel
- The general look/style of the hotel
- Other: _____

5. Which of these styles of hotel design do you prefer most often? *

Images are provided below (Please select one answer only)

- A) Modern Style: Simple clean lines and limited colour palette. The emphasis is on simplicity.
- B) Classic Style: Refined style, rich in details. The emphasis is on opulence.
- C) Retro Style: The style of 50s, 60s or 70s. Geometric shapes, lines, printed with illustrations belonging to the Pop Art genre.
- D) Contemporary Style: This style represents designs and buildings of the present time, depending on creativity and using smooth lines linked to the environment.
- E) Elegant Country Style: This style is influenced from English, French or Scandinavian pure style, which can be called rural chic.
- F) Heritage Style: This style reflects exactly the original historical heritage of the city. Which have distinctive qualities and ambience in keeping with the traditional way of life of the historical area and stay in a heritage building built prior to 1950.

A) Modern Style:



B) Classic Style:



C) Retro Style:



D) Contemporary Style:



E) Elegant Country Style:



F) Heritage Style:



6. Based on your experience, to what extent do you agree or disagree with the following statements *

(Please select one answer per row)

	Strongly Agree	Agree	Neither Agree Nor Disagree	Disagree	Strongly Disagree	Not Applicable
The distinctiveness features of historic heritage in Jeddah is well known when compared with other cities and countries	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When staying in hotels abroad, tourists prefer to be aware of that countries heritage and culture	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When given a choice and if cost is not an issue, tourists would prefer to stay in a contemporary heritage hotel than a non heritage hotel	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Adopting heritage elements in a contemporary manner and context and not just copying is acceptable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When adopted in an appropriate manner, cultural heritage can be successfully reflected through hotels	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

7. Which of these activities are important to you while you are visiting a new city? *

(Please select all that apply)

- Visit archaeological monuments
- Visit a museums
- Interact with local people
- Eat traditional food
- Buy local crafts / souvenirs
- Experience local festivals, or other cultural events
- Other: _____

8. Which of these activities are important to you while you are stay in a hotel? *

(Please select all that apply)

- Eat traditional food
- Buy local crafts / souvenirs
- Experience local festivals, or other cultural events
- Other: _____

9. Please put the following (interior design elements) of contemporary hotels in the order in which you prefer them to reflect and understand Jeddah heritage *

(starting with 1 for your first choice through to 4 for your least preferred)

	1	2	3	4
Space (walls, ceilings, flooring, doors, windows)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Furniture form	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Light Design	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Materials patterns in (e.g. carpet, curtains, cushions, wallpaper, linens, towels, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

10. Please put the following (interior design spaces) of contemporary hotels in the order in which you prefer them to reflect and understand Jeddah heritage. *

starting with 1 for your first choice through to 6 for your least preferred

	1	2	3	4	5	6
Lobby and entrance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Guest rooms	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Food and beverage area (e.g. restaurant, buffet)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Meeting rooms	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Recreational amenities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ballroom	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

11. Do you support the idea of building a contemporary heritage hotel in the new area of Jeddah? *

- Yes
- No
- Maybe

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Examination of the use of "heritage and tradition" in Saudi Arabia, specifically related to contemporary interior design of tourist hotels (Questionnaire)

*Required

Interior Designer Section

1. Level of education: *

- Graduate
- Postgraduate
- Other: _____

2. Nationality *

- Saudi
- Non-Saudi

3. Do you have any work experience in hotel sector? *

If (Yes) please answer 3-A and 3-B. If (No) go to question 4.

- Yes
- No

3-A. If (Yes) choose your level

(If you don't mind, please fill in the "other" option your email address to get in contact)

- 0-3 years (Junior Designer)
- 3-6 years (Designer)
- 6-12 years (Senior Designer)
- 12+ years (Principal Designer)
- Other: _____

3-B. If (Yes) based on your experience, what is the hotel owner's priority?

starting with 1 for the first choice through to 5 for the least preferred

	1	2	3	4	5
Building Cost (Maintenance Cost-Running Cost)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Space Efficiency	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Luxury and Comfort	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Customer Service	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Organization	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

4. Which of these styles customers prefer most often? *

Images are provided below (Please select one answer only)

- A) Modern Style: Simple clean lines and limited colour palette. The emphasis is on simplicity.
- B) Classic Style: Refined style, rich in details. The emphasis is on opulence.
- C) Retro Style: The style of 50s, 60s or 70s. Geometric shapes, lines, printed with illustrations belonging to the Pop Art genre.
- D) Contemporary Style: This style represents designs and buildings of the present time, depending on creativity and using smooth lines linked to the environment.
- E) Elegant Country Style: This style is influenced from English, French or Scandinavian pure style, which can be called rural chic.
- F) Heritage Style: This style reflects exactly the original historical heritage of the city. Which have distinctive qualities and ambience in keeping with the traditional way of life of the historical area and stay in a heritage building built prior to 1950.

A) Modern Style:



B) Classic Style:



C) Retro Style:



D) Contemporary Style:



E) Elegant Country Style:



F) Heritage Style:



5. Do you have knowledge about contemporary heritage hotels? *

- Yes
- No
- Not sure

6. Based on your experience, to what extent do you agree or disagree with the following statements *

(Please select one answer per row)

	Strongly Agree	Agree	Neither Agree Nor Disagree	Disagree	Strongly Disagree	Not Applicable
The distinctiveness features of historic heritage in Jeddah is well known when compared with other cities and countries	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When staying in hotels abroad, tourists prefer to be aware of that countries heritage and culture	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When given a choice and if cost is not an issue, tourists would prefer to stay in a contemporary heritage hotel than a non heritage hotel	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Adopting heritage elements in a contemporary manner and context and not just copying is acceptable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When adopted in an appropriate manner, cultural heritage can be successfully reflected through hotels	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

7. Thinking about the advantages of protecting historic heritage in contemporary hotel, which of these phrases would you say describes it? *

(Please select all that apply)

- Attracts more tourists and visitors.
- Nurtures identity and culture of the country and understanding of the past.
- Promote the understanding and appreciation of historic building / Preserve history.
- Important for the next generation.
- To document buildings, or parts of buildings, which will be lost as a result of demolition, alteration or neglect.
- Adds new character to hotel sector.
- Other: _____

8. Thinking about the negative effects of using heritage in contemporary hotels, which of these phrases would you say describes it? *

(Please select all that apply)

- Mass tourism
- Increase of prices
- I do not know
- No negative effects
- Other: _____

9. Please put the following (interior design elements) of contemporary hotels in the order in which you prefer them to reflect and understand Jeddah heritage *

starting with 1 for your first choice through to 4 for your least preferred

	1	2	3	4
Space (walls, ceilings, doors, windows)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Furniture form	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Light Design	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Materials patterns in (e.g. carpet, curtains, cushions, wallpaper, linens, towels, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

10. Please put the following (interior design spaces) of contemporary hotels in the order in which you prefer them to reflect and understand Jeddah heritage. *

starting with 1 for your first choice through to 6 for your least preferred

	1	2	3	4	5	6
Lobby and entrance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Guest rooms	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Food and beverage area (e.g. restaurant, buffet)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Meeting rooms	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Recreational amenities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ballroom	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

11. Do you support the idea of building a contemporary heritage hotel in the new area of Jeddah? *

- Yes
- No
- Maybe

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Examination of the use of "heritage and tradition" in Saudi Arabia, specifically related to contemporary interior design of tourist hotels (Questionnaire)

*Required

Hotel Management Team Section

1. Hotel Name

Your answer _____

2. Hotel Type *

- Chain
- Independent

3. Position

Your answer _____

4. Nationality *

- Saudi
- Non-Saudi

5. What are the main criteria tourists look for when selecting a hotel to stay in? *

(Please select all that apply)

- Personal recommendation (Friend / Family)
- Online reviews
- Location
- Price
- Stars / Rating
- Size of the rooms
- Facilities in the hotel
- The general look/style of the hotel
- Other: _____

6. Based on your experience, what is the hotel owner's priority? *

starting with 1 for the first choice through to 4 for the least preferred

	1	2	3	4	5
Building Cost (Maintenance cost - Running cost)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Space Efficiency	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Luxury and Comfort	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Customer Service	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Organization	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

7. Which of these styles customers prefer most often? *

Images are provided below (Please select one answer only)

- A) Modern Style: Simple clean lines and limited colour palette. The emphasis is on simplicity.
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- D) Contemporary Style: This style represents designs and buildings of the present time, depending on creativity and using smooth lines linked to the environment.
- E) Elegant Country Style: This style influences from English, French or Scandinavian pure style, which can be called rural chic.
- F) Heritage Style: This style reflects exactly the original historical heritage of the city. Which have distinctive qualities and ambience in keeping with the traditional way of life of the historical area and stay in a heritage building built prior to 1950.

A) Modern Style:



B) Classic Style:



C) Retro Style:



D) Contemporary Style:



E) Elegant Country Style:



F) Heritage Style:



8. Based on your experience, to what extent do you agree or disagree with the following statements *

(Please select one answer per row)

	Strongly Agree	Agree	Neither Agree Nor Disagree	Disagree	Strongly Disagree	Not Applicable
The distinctiveness features of historic heritage in Jeddah is well known when compared with other cities and countries	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When staying in hotels abroad, tourists prefer to be aware of that countries heritage and culture	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When given a choice and if cost is not an issue, tourists would prefer to stay in a contemporary heritage hotel than a non heritage hotel	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Adopting heritage elements in a contemporary manner and context and not just copying is acceptable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When adopted in an appropriate manner, cultural heritage can be successfully reflected through hotels	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

9. Thinking about the advantages of protecting historic heritage in contemporary hotel, which of these phrases would you say describes it? *

(Please select all that apply)

- Attracts more tourists and visitors.
- Nurtures identity and culture of the country and understanding of the past.
- Promote the understanding and appreciation of historic building / Preserve history.
- Important for the next generation.
- To document buildings, or parts of buildings, which will be lost as a result of demolition, alteration or neglect.
- Adds new charcter to hotel sector.
- Other: _____

10. Thinking about the negative effects of using heritage in contemporary hotels, which of these phrases would you say describes it? *

(Please select all that apply)

- Mass tourism
- Increase of prices
- I do not know
- No negative effects
- Other: _____

11. Please put the following (interior design elements) of contemporary hotels in the order in which you prefer them to reflect and understand Jeddah heritage *

starting with 1 for your first choice through to 4 for your least preferred

	1	2	3	4
Space (walls, ceilings, doors, windows)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Furniture form	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Light Design	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Materials patterns in (e.g. carpet, curtains, cushions, wallpaper, linens, towels, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

12. Please put the following (interior design spaces) of contemporary hotels in the order in which you prefer them to reflect and understand Jeddah heritage. *

starting with 1 for your first choice through to 6 for your least preferred

	1	2	3	4	5	6
Lobby and entrance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Guest rooms	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Food and beverage area (e.g. restaurant, buffet)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Meeting rooms	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Recreational amenities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ballroom	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

13. Do you support the idea of building a contemporary heritage hotel in the new area of Jeddah? *

- Yes
- No
- Maybe

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Appendix I : Field Visit Report and Check List (For Visual Survey)

Field Visit Report Example

Observational building Name and Code: Observing Nassif House O2

Date: 13-8-2017.

Location: Al Dhahab, Al-Balad, Jeddah Historical Area 22236, Saudi Arabi.

Leader/ Guide: Eng. Sami Nawar (The head of the historical Jeddah municipality).

Objectives of the field visit:

- 1- Find the main heritage features in the building
- 2- Identify the social-cultural, functional and aesthetic values
- 3- Recognize the history of the building (cultural knowledge).

Methodology:

- Take Photos
- Discussion
- Writing notes

Main Findings:

The materials used is (Al-Mangabi stone)	Geometrical motifs	
used woods in windows (Al-Roshan- Mashrabiya), balconies, doors and lots of beautiful works.	Colors: brown, red, cream	
(Dakat Al-Roshan) for privacy	Indoor arches	
It is representing Jeddah architectural style with some Ottoman influences.	Ground floor contains big rooms and hall	
Khokha in doors		

Appendix J : Hotel Manager (Semi-Structured Interview)

	English	Arabic
1	Hotel name	اسم الفندق
2	Position and experience	المنصب والخبرة
3	Hotel type (chains or Independent) (Local or international hotel)	تصنيف الفندق (سلسلة فنادق أو مستقل) (محلي أو عالمي)
4	Give me a brief about the hotel and who did the design of this hotel	أعطني نبذة عن الفندق ومن قام بتصميمه
5	When did the hotel open?	متى تم افتتاح الفندق
6	Do tourists who are staying in other hotels visit your hotel, "just to look around"? Why?	هل يقوم السياح الذين يقيمون في فنادق أخرى بزيارة هذا الفندق "فقط للإلقاء نظرة أو استكشاف المكان؟ ولماذا؟
7	To what extent do you think that visitors experience Jeddah culture and heritage while actually staying within your hotel? Why?	الى اي مدى تعتقد أن الزوار يتمتعون بثقافة و تراث جدة في الوقت الذي يقيمون فيه داخل الفندق؟ لماذا؟
8	Do you think Jeddah visitors/tourists will accept the idea of using heritage in the contemporary hotel?	هل تعتقد أن زوار جدة\ السياح يقبلون فكرة استخدام التراث في الفنادق المعاصرة؟
9	Do you think applying Hijazi heritage through hotels, will increase tourists/visitors? (thus, improve the economy of the city)	هل تعتقد أن تطبيق التراث الحجازي من خلال الفنادق سوف يقوم بزيادة عدد السياح والزوار؟ (وبالتالي تحسين اقتصاد المدينة)
10	How does your hotel promote cultural tourism in Jeddah? (Do you implement any cultural offer in your hotel? such as traditional food, Folklore, traditional drinks or food, music, dance shows, etc.) (Does your hotel have any historical details? such as trappings, Inscriptions, etc.)	كيف يعزز فندقكم السياحة الثقافية في جدة؟ (هل تنفذ أي عرض ثقافي في الفندق الخاص بك؟ مثل الطعام التقليدي ، والفولكلور ، والمشروبات التقليدية أو الطعام ، والموسيقى ، وعروض الرقص ، إلخ) (هل يحتوي فندقك على أي تفاصيل تاريخية؟ مثل المزاج ، والنقوش ، وما إلى ذلك)
11	How important do you think the protection of Jeddah historic heritage in the contemporary hotel? (e.g. Attracts more tourists and visitors - Nurtures identity and culture of Jeddah, understanding the past and preserving traditions - Preserves history - Is important for the next generation- To document buildings, or parts of buildings, which will be lost as a result of demolition, alteration or neglect - Adds new character to the hotel sector).	ما مدى أهمية حماية تراث جدة التاريخي في الفندق المعاصر؟ (على سبيل المثال يجذب المزيد من السياح والزوار - ينمي الهوية والثقافة في جدة ، فهم الماضي والحفاظ على التقاليد - يحفظ التاريخ - مهم للجيل القادم - لتوثيق المباني ، أو أجزاء من المباني ، والتي ستفقد نتيجة للهدم أو تغيير أو إهمال - إضافة شخصية جديدة لقطاع الفنادق)
12	What would you consider a negative effect of using contemporary heritage hotel? (e.g. Mass tourism - Increase of prices).	ما هو رأيك في التأثير السلبي لاستخدام فندق التراث المعاصر؟ (مثل السياحة الجماعية والازدحام - زيادة الأسعار)
13	Do you have plans to enhance heritage in your hotel? If so, what are they?	هل لديك خطط لتعزيز التراث في فندقك؟ إذا كان الأمر كذلك، ماهي؟
14	Do you support the idea of building a contemporary heritage hotel in the new area of Jeddah?	هل تؤيد فكرة بناء فندق تراثي معاصر في منطقة جدة الجديدة؟
15	Are there any things you would like to say before the end of the interview?	هل هناك أي شيء تود قوله قبل نهاية المقابلة؟

Appendix K : Officials (Semi-Structured Interview)

	English	Arabic
1	Name	اسم المشارك
2	Position	المنصب
3	Qualifications and experiences	المؤهلات والخبرات
4	What is the first thing that comes to your mind when you think of Jeddah? Why did you think of that?	ما أول ما يتبادر إلى ذهنك عندما تفكر في جدة؟ لماذا فكرت في ذلك؟
5	For the recent developments in Jeddah city, do you think it is preserving the original Hijazi heritage Jeddah? How?	للتطورات الأخيرة في مدينة جدة، هل تعتقد أنها تحافظ على التراث الحجازي الأصلي جدة؟ كيف؟
6	Do you think that with the passage of time, will lose our heritage features if we did not preserve and develop it to the requirements of the times?	هل تعتقد أنه مع مرور الوقت، سوف تفقد ميزات التراث لدينا إذا لم نحافظ عليها ونطورها لمتطلبات العصر؟
7	Do you think Jeddah visitors/tourists will accept the idea of using heritage in the contemporary hotel?	هل تعتقد أن زوار جدة\ السياح يقبلون فكرة استخدام التراث في الفنادق المعاصرة؟
8	Do you think applying Hijazi heritage through hotels, will increase tourists/visitors? (Thus, improve the economy of the city)	هل تعتقد أن تطبيق التراث الحجازي من خلال الفنادق سوف يقوم بزيادة عدد السياح والزوار؟ (وبالتالي تحسين اقتصاد المدينة)
9	Is it possible to use the historical buildings in Jeddah as a Hotel?	هل من الممكن استخدام المباني التاريخية وتحويلها إلى فنادق؟
10	How important do you think the protection of Jeddah historic heritage in the contemporary hotel? (e.g. Attracts more tourists and visitors - Nurtures identity and culture of Jeddah, understanding the past and preserving traditions - Preserves history - Is important for the next generation- To document buildings, or parts of buildings, which will be lost as a result of demolition, alteration or neglect - Adds new character to the hotel sector).	ما مدى أهمية حماية تراث جدة التاريخي في الفندق المعاصر؟ (على سبيل المثال يجذب المزيد من السياح والزوار - ينمي الهوية والثقافة في جدة، فهم الماضي والحفاظ على التقاليد - يحفظ التاريخ - مهم للحيل القادم - لتوثيق المباني، أو أجزاء من المباني، والتي ستفقد نتيجة للهدم أو تغيير أو إهمال - إضافة شخصية جديدة لقطاع الفنادق)
11	What would you consider a negative effect of using contemporary heritage hotel? (e.g. Mass tourism - Increase of prices).	ما هو رأيك في التأثير السلبي لاستخدام فندق التراث المعاصر؟ (مثل السياحة الجماعية والازدحام - زيادة الأسعار)
12	Who do you think is responsible to preserve Jeddah heritage and traditional identity in the built environment?	من الذي تعتقد أنه مسؤول عن الحفاظ على التراث والهوية التقليدية في البيئة العمرانية في جدة؟
13	Do you think the regulations in our country support the traditional identity and heritage appearance in new buildings? if yes is there any clear guideline?	هل تعتقد أن الأنظمة في بلادنا تدعم الهوية التقليدية والتراث في المباني الجديدة؟ إذا كان الجواب نعم هل هناك أي مبادئ توجيهية واضحة؟
14	Do you support the idea of building a contemporary heritage hotel in the new area of Jeddah?	هل تؤيد فكرة بناء فندق تراثي معاصر في منطقة جدة الجديدة؟
15	Are there any things you would like to say before the end of the interview?	هل هناك أي شيء تود قوله قبل نهاية المقابلة؟

Appendix L : Jeddah Hotels List

Hotels	Stars	Website	Tel	Location
Radisson Blu Royal Suite Hotel	5	https://www.radissonblu.com/en/royal-hotel-jeddah	+966-12-2630000	حي الروضة - طريق المدينة مقابل مطعم شامي
InterContinental Hotels & Resorts	5	https://www.ihg.com/intercontinental/hotels/gb/en/reservation	+966-12-2295555	الحمراء - مقابل ناظورة جدة
Jeddah Hilton Hotel	5	http://www3.hilton.com/en/hotels/saudi-arabia/jeddah-hilton-hotel-JEDHIH/index.html	+966-12-6590000	طريق الكورنيش الشمالي
Al Hamra Hotel	5	http://www.accorhotels.com/gb/hotel-0824-al-hamra-hotel-jeddah-managed-by-accorhotels/index.shtml	+966-12-6602000	شارع فلسطين
Al-Bader	5	http://www.albadrhotel.net/	+966-12-6310000	العلطر القديم - بحوار الجوازات
Habitat Hotel	5	http://www.habitat.com.sa/	+966-12-2578800	حي السابعة - طريق المدينة النازل - بعد تقاطع شارع الحمراء
Park Hyatt	5	https://jeddah.park.hyatt.com/en/hotel/home.html	+966-12-2639666	طريق الكورنيش - حي الحمراء
Sheraton Jeddah Hotel	5	http://www.starwoodhotels.com/sheraton/property/overview/index.html?propertyID=224&EM=VTY_LC_jeddah_224_overview	+966-12-6991156	طريق الكورنيش الشمالي
Radisson ses	5	https://www.radissonblu.com/en/hotel-jeddah	+966-12-6511713	طريق المدينة
Ramada continental	5	http://www.rcied.com/	+966-12-6670777	شارع فلسطين - حي الشرقية
Sofitel	5	http://www.sofitel.com/gb/hotel-9275-sofitel-jeddah-corniche/index.shtml	+966-12-6139000	حي الشاطئ - طريق الكورنيش الشمالي
Elaf Jeddah Hotel Red Sea Mall	5	http://elafgroup.com/elaf-group/our-businesses/elaf-hotels/jeddah-hotels/elaf-jeddah-hotel-rsm/?lang	+966-12-2150525	طريق الملك - خلف رد سي مول
Sands Hotel	5	http://www.sandsjeddah.com/	+966-12-6692020	شارع التحلية - حي الإنجليس
Redsea Palace Hotel	5	http://www.redseapalace.com/	+966-12-6428555	البلد - شارع الملك عبد العزيز بحوار إدارة البنك الأهلي
Qasr Al Sharq (Waldorf Astoria Jeddah)	5	http://www.ar.hilton.com/hotel/Qasr-Al-Sharq-Waldorf-Astoria-Jeddah	9200095 65	طريق الكورنيش بحوار الهيلتون
Rosewood Hotel	5	https://www.rosewoodhotels.com/en/jeddah	+966-12-2578888	الكورنيش - حي الشاطئ
Le Meridien Hotel	5	http://www.lemeridien-jeddah.com/	+966-12-6714000	طريق المدينة - حي الرويس
Marriott Hotel	5	http://www.marriott.com/default.mi	+966-12-6714000	شارع فلسطين - حي بني مالك
Holiday Inn Jeddah - Al Salam	5	https://www.ihg.com/holidayinn/hotels/us/en/jeddah/jedal/hoteldetail	+966-12-6314000	شارع الملك خالد - طريق مكة
Al Azhar Hotel	4	http://www.alazharhotel.com/	+966-12-6424444	طريق المدينة النازل - البغدادية الغربية
Al Bustan Hotel	4	http://www.albustan-hotel.com/Master/Default.aspx	+966-12-6696444	طريق المدينة - تقاطع شارع فلسطين

Al Bilad Hotel	4	http://www.albiladhotel.net/	+966-12-6944777	نهاية شارع حراء - طريق الكورنيش
Dunes Hotel التتل الرملية	4	http://dunes-hotel-jeddah.hotelmix.co.uk/	+966-12-2562020	شارع صغرى - امام صغرى مول
Movenpick Hotel	4	http://www.movenpick.com/ar/	+966-12-6676655	طريق المدينة الطلوع - مقابل سوق المساعدة
Al Hyatt Jeddah Continental Hotel	4	http://www.hicont.com/	+966-12-6633332	شارع الستين - امام البنك السعودي الأمريكي
Casablanca Suites & Hotels	4	http://casablanca-ksa.com/?lang=en	+966-12-6827771	حي السابعة - شارع قيسر قرينش
Grand Alsaha Hotel	4	http://grand-alsaha-hotel-jeddah.albooked.com/	+966-12-6514121	طريق المدينة الطلوع - حي الشرفه
Dallah Hotel	4	http://www.dallah-hotels.com/	+966-12-6857788	مطار الملك عبدالعزيز
Sunset Hotel	4	http://www.sunsethotel-sa.com/	+966-12-6605000	طريق المدينة - الكوبري الرابع
Al Kaki Hotel	4		+966-12-6310071	الكتندرة - خلف الجوازات
Al-Waha Hotel	4	http://www.roseinnhotels.com/rose-inn-al-waha-hotel-jeddah	+966-12-6710003	شارع الورود - حي بني مالك
Jeddah Orchid Hotel	4	http://www.jeddahorchid.com/	+966-12-6070777	طريق المدينة - حي النعيم
Trident Jeddah Hotel	4	http://www.trident-jeddah.com/	+966-12-6474444	شارع المينا
Sahari Hotel	4		+966-12-6495566	البد - باب شريف - شارع الذهب
AVAIL Hotels & Resorts	4	http://www.avail.com.sa/index.asp	+966-12-6599000	طريق المدينة - تقاطع شارع حراء
Life Palace Hotel	4		+966-12-6477111	البد - شارع الملك عبدالعزيز
Madina Palace Hotel	4	http://madinapalacehotel.com/	+966-12-6442999	البيضاية الغربية - شارع الأنتلس
Crom Hotel	4	http://www.cromhotels.com/ar/jed.htm	+966-12-6912999	طريق المدينة - مطار الملك عبد العزيز الدولي
Mercure Grand Golden	4		+966-12-6456666	حي الكتندرة - شارع الستين - بجوار سوق الهامة للذهب
Al Harmain Palace Hotel	3		+966-12-6448044	حي البيضاية - بجوار وزارة الداخلية
Al-Khayam Hotel	3		+966-12-6437049	حي البد - شارع الذهب
Al-Baia Hotel	3		+966-12-6444446	البد - بجوار ميدان البعة
Hala Jeddah Hotel	3		+966-12-6391750	حي القيصليه - خلف مستشفى عرفان
Ghamatah Hotel	3		+966-12-6690062	شارع عرفات - خلف مستشفى الصغراء
Mas Hotel	3		+966-12-6503219	حي الشرفه - شارع خاد بن الوليد

Appendix M: Survey Code

S 1			S 2			S 3		
Total 141			Total 33			Total 6		
Q1.1								
Gender	Frequency	Percent	Level of education	Frequency	Percent	A) Hotel Name	Frequency	Percent
Female	34	24.11	Graduate	18	54.54	Al-Bilad Hotel	1	16.6
						Al-Fursan Hotel	1	16.6
						Assila Rocco Forte Hotel	1	16.6
						Casablanca Grand Hotel	1	16.6
						Dallah Taibah Hotel	1	16.6
						Intercontinental Hotel Al-Madinah	1	16.6
Male	107	75.88	Postgraduate	15	45.45	B) Hotel Type	Frequency	Percent
						Chain	2	33.3
						Independent	4	66.6
						C) Position	Frequency	Percent
						General Manager	1	16.6
						IT Manager	1	16.6
						Night Manager	2	33.3
Blank	2	33.3						
Q1.2								
Nationality								
	Frequency	Percent		Frequency	Percent		Frequency	Percent
Non-Saudi	10	7.09	Non-Saudi	8	24.24	Non-Saudi	2	33.3
Saudi	131	92.90	Saudi	25	75.75	Saudi	4	66.6
Non-Saudi			Non-Saudi					
Female	4	40	Graduate	3	37.5			
Male	6	60	Postgraduate	5	62.5			
Saudi			Saudi					
Female	30	22.90	Graduate	15	60			
Male	101	77.09	Postgraduate	10	40			

Q1.3								
			Experience in hotel	Frequency	Percent			
			No	23	69.69			
			Yes	10	30.30			
			No					
			Non-Saudi	5	21.73			
			Saudi	18	78.26			
			Graduate	14	60.86			
			Postgraduate	9	39.13			
			Yes					
			Non-Saudi	3	30			
			Saudi	7	70			
			Graduate	4	40			
			Postgraduate	6	60			
Q2.1								
Travelling reasons	Frequency	Percent	If Yes (your level)	Frequency	Percent	Selecting hotel	Frequency	Percent
Local event / Festival	39	27.65	0-3 years (Junior Designer)	5	15.15	Facilities in the hotel	5	83.3
Female	6	15.38	Non-Saudi	2	40	Chain	1	20
Male	33	84.61	Saudi	3	60	Independent	4	80
Business / Conference	78	55.31	Graduate	1	20	Location	3	50
Female	11	14.10	Postgraduate	4	80	Chain	0	0
Male	67	85.89	3-6 years (Designer)	0	0	Independent	3	100
Culture / Heritage	26	18.43	6-12 years (Senior Designer)	4	12.12	Online reviews	3	50
Female	7	26.92	Non-Saudi	0	0	Chain	1	33.3
Male	19	73.07	Saudi	4	100	Independent	2	66.6
Health-beauty-nature	28	19.85	Graduate	2	50	Recommendation (Friend / Family)	1	16.6
Female	5	17.85	Postgraduate	2	50	Chain	0	0
Male	23	82.14	12+ years (Principal Designer)	1		Independent	1	100
Holiday / Recreation	128	90.78	Non-Saudi	1	100	Price	4	66.6

Female	30	23.43	Saudi	0	0	Chain	0	0			
Male	98	76.56	Graduate	1	100	Independent	4	100			
Religion	18	12.76	Postgraduate	0	0	Size of the rooms	1	16.6			
Female	5	27.7				Chain	0	0			
Male	13	72.2				Independent	1	100			
Shopping	47	33.33				Stars / Rating	3	50			
Female	8	17.02				Chain	0	0			
Male	39	82.97				Independent	3	100			
Visiting family-friends	44	31.20				The general look/style of the hotel	2	33.3			
Female	9	20.45				Chain	0	0			
Male	35	79.54				Independent	2	100			
Q2.2											
Selecting hotel	Frequency	Percent				Hotels owner Priority					
Facilities in the hotel	48	34.04	Building cost	Frequency	Percent	Building cost	Frequency	Percent			
Female	12	25	First	3	30	First	5	83.3			
Male	36	75	Second	4	40	Second	0	0			
Location	111	7.80	Third	0	0	Third	0	0			
Female	29	26.12	Fourth	1	10	Fourth	0	0			
Male	81	72.97	Fifth	2	20	Fifth	1	16.6			
Online reviews	95	67.37	Space efficiency	Frequency	Percent	Space efficiency	Frequency	Percent			
Female	23	24.21	First	4	40	First	0	0			
Male	72	75.78	Second	3	30	Second	4	66.6			
Recommendation (Friend / Family)	70	49.64	Third	3	30	Third	0	0			
Female	12	17.14	Fourth	0	0	Fourth	2	33.3			
Male	58	82.85	Fifth	0	0	Fifth	0	0			
Price	113	80.14	Luxury and comfort	Frequency	Percent	Luxury and comfort	Frequency	Percent			
Female	27	23.89	First	3	30	First	0	0			
Male	86	76.10	Second	1	10	Second	1	16.6			
Size of the rooms	45	31.91	Third	5	50	Third	3	50			
Female	12	26.6	Fourth	1	10	Fourth	1	16.6			
Male	33	73.3	Fifth	0	0	Fifth	1	16.6			

Stars / Rating	83	58.86	Customer service	Frequency	Percent	Customer service	Frequency	Percent
Female	23	27.71	First	0	0	First	0	0
Male	60	72.28	Second	1	10	Second	1	16.6
The general look/style of the hotel	59	41.84	Third	2	20	Third	2	33.3
Female	16	27.11	Fourth	4	40	Fourth	2	33.3
Male	43	72.88	Fifth	3	30	Fifth	1	16.6
			Organization	Frequency	Percent	Organization	Frequency	Percent
			First	0	0	First	1	16.6
			Second	1	10	Second	0	0
			Third	0	0	Third	1	16.6
			Fourth	4	40	Fourth	1	16.6
			Fifth	5	50	Fifth	3	50
Q3.1								
Hotel Style								
	Frequency	Percent		Frequency	Percent		Frequency	Percent
Modern	67	47.51	Modern	16	48.48	Modern	2	33.3
Female	7	10.44				Chain	1	50
Male	60	89.55				Independent	1	50
Non-Saudi	5	7.46	Non-Saudi	1	6.25	Non-Saudi	1	50
Saudi	62	92.53	Saudi	15	93.75	Saudi	1	50
Classic	11	7.80	Classic	3	9.09	Classic	1	16.6
Female	1	9.09				Chain	1	100
Male	10	90.90				Independent	0	0
Non-Saudi	1	9.09	Non-Saudi	1	33.3	Non-Saudi	0	0
Saudi	10	90.90	Saudi	2	66.6	Saudi	1	100
Retro	1	0.70	Retro	0	0	Retro	0	0
Female	0	0				Chain	0	0
Male	1	100				Independent	0	0
Non-Saudi	0	0	Non-Saudi	0	0	Non-Saudi	0	0
Saudi	1	100	Saudi	0	0	Saudi	0	0
Contemporary	42	29.78	Contemporary	11	33.3	Contemporary	3	50
Female	19	45.23				Chain	0	0

Male	23	54.76				Independent	3	100
Non-Saudi	1	2.38	Non-Saudi	3	27.27	Non-Saudi	1	33.3
Saudi	41	97.61	Saudi	8	72.72	Saudi	2	66.6
Elegant country	7	4.96	Elegant country	0	0	Elegant country	0	0
Female	3	42.85				Chain	0	0
Male	4	57.14				Independent	0	0
Non-Saudi	2	28.57	Non-Saudi	0	0	Non-Saudi	0	0
Saudi	5	71.42	Saudi	0	0	Saudi	0	0
Heritage	13	9.21	Heritage	3	9.09	Heritage	0	0
Female	4	30.76				Chain	0	0
Male	9	69.23				Independent	0	0
Non-Saudi	1	7.69	Non-Saudi	3	100	Non-Saudi	0	0
Saudi	12	92.30	Saudi	0	0	Saudi	0	0
Q3.2								
			Knowledge about CHH	Frequency	Percent			
			No	12	36.36			
			Non-Saudi	3	25			
			Saudi	9	75			
			Graduate	8	66.6			
			Postgraduate	4	33.3			
			Not Sure	6	18.18			
			Non-Saudi	2	33.3			
			Saudi	4	66.6			
			Graduate	3	50			
			Postgraduate	3	50			
			Yes	15	45.45			
			Non-Saudi	3	20			
			Saudi	12	80			
			Graduate	7	46.6			
			Postgraduate	8	53.3			
Q3.3								
Agree and disagree statements								
A) The distinctiveness features of historic heritage in Jeddah is well known when compared with other cities and countries								

	Frequency	Percent		Frequency	Percent		Frequency	Percent
Agree	64	45.39	Agree	16	48.48	Agree	1	16.6
			Graduate	9	56.25			
			Postgraduate	7	43.75			
Non-Saudi	4	6.25	Non-Saudi	5	31.25	Non-Saudi	0	0
Saudi	60	93.75	Saudi	11	68.75	Saudi	1	100
Disagree	8	5.67	Disagree	0	0	Disagree	1	16.6
			Graduate	0	0			
			Postgraduate	0	0			
Non-Saudi	0	0	Non-Saudi	0	0	Non-Saudi	1	100
Saudi	8	100	Saudi	0	0	Saudi	0	0
Neither Agree Nor Disagree	25	17.73	Neither Agree Nor Disagree	3	9.09	Neither Agree Nor Disagree	2	33.3
			Graduate	3	100			
			Postgraduate	0	0			
Non-Saudi	2	8	Non-Saudi	0	0	Non-Saudi	0	0
Saudi	23	92	Saudi	3	100	Saudi	2	100
Not Applicable	3	2.12	Not Applicable	1	3.03	Not Applicable	0	0
			Graduate	0	0			
			Postgraduate	1	100			
Non-Saudi	1	33.3	Non-Saudi	0	0	Non-Saudi	0	0
Saudi	2	66.6	Saudi	1	100	Saudi	0	0
Strongly Agree	34	24.11	Strongly Agree	9	27.27	Strongly Agree	2	33.3
			Graduate	6	66.6			
			Postgraduate	3	33.3			
Non-Saudi	2	5.88	Non-Saudi	2	22.2	Non-Saudi	1	50
Saudi	32	94.11	Saudi	7	77.7	Saudi	1	50
Strongly Disagree	7	4.96	Strongly Disagree	4	12.12	Strongly Disagree	0	0
			Graduate	0	0			
			Postgraduate	4	100			
Non-Saudi	1	14.28	Non-Saudi	1	25	Non-Saudi	0	0
Saudi	6	85.71	Saudi	3	75	Saudi	0	0
B) When staying in hotels abroad, tourists prefer to be aware of that countries heritage and culture								

Agree	79	56.02	Agree	15	45.45	Agree	3	50
Female	15	18.98	Graduate	5	33.3			
Male	64	81.01	Postgraduate	10	66.6			
Non-Saudi	5	6.32	Non-Saudi	6	40	Non-Saudi	0	0
Saudi	74	93.67	Saudi	9	60	Saudi	3	100
Disagree	6	4.25	Disagree	2	1.41	Disagree	0	0
Female	2	33.3	Graduate	2	100			
Male	4	66.6	Postgraduate	0	0			
Non-Saudi	0	0	Non-Saudi	0	0	Non-Saudi	0	0
Saudi	6	100	Saudi	2	100	Saudi	0	0
Neither Agree Nor Disagree	18	12.76	Neither Agree Nor Disagree	3	9.09	Neither Agree Nor Disagree	0	0
Female	6	33.3	Graduate	3	100			
Male	12	66.6	Postgraduate	0	0			
Non-Saudi	0	0	Non-Saudi	0	0	Non-Saudi	0	0
Saudi	18	100	Saudi	3	100	Saudi	0	0
Not Applicable	1	0.70	Not Applicable	1	3.03	Not Applicable	0	0
Female	0	0	Graduate	1	100			
Male	1	100	Postgraduate	0	0			
Non-Saudi	0	0	Non-Saudi	0	0	Non-Saudi	0	0
Saudi	1	100	Saudi	1	100	Saudi	0	0
Strongly Agree	35	24.82	Strongly Agree	12	36.36	Strongly Agree	3	50
Female	11	31.42	Graduate	7	58.3			
Male	24	68.57	Postgraduate	5	41.6			
Non-Saudi	5	14.28	Non-Saudi	2	16.6	Non-Saudi	2	66.6
Saudi	30	85.71	Saudi	10	83.3	Saudi	1	33.3
Strongly Disagree	2	1.41	Strongly Disagree	0	0	Strongly Disagree	0	0
Female	0	0	Graduate	0	0			
Male	2	100	Postgraduate	0	0			
Non-Saudi	0	0	Non-Saudi	0	0	Non-Saudi	0	0
Saudi	2	100	Saudi	0	0	Saudi	0	0
C) When given a choice and if cost is not an issue, tourists would prefer to stay in a contemporary heritage hotel than a non-heritage hotel								
Agree	56	39.71	Agree	12	36.36	Agree	1	16.6

Female	15	26.78	Graduate	7	58.3			
Male	41	73.21	Postgraduate	5	41.6			
Non-Saudi	2	3.57	Non-Saudi	4	33.3	Non-Saudi	0	0
Saudi	54	96.42	Saudi	8	66.6	Saudi	1	100
			No Knowledge	7	58.3			
			Not Sure	2	16.6			
			Yes	3	25			
Disagree	8	5.67	Disagree	1	3.03	Disagree	0	0
Female	1	12.5	Graduate	0	0			
Male	7	87.5	Postgraduate	1	100			
Non-Saudi	0	0	Non-Saudi	1	100	Non-Saudi	0	0
Saudi	8	100	Saudi	0	0	Saudi	0	0
			No Knowledge	0	0			
			Not Sure	0	0			
			Yes	1	100			
Neither Agree Nor Disagree	42	29.78	Neither Agree Nor Disagree	10	30.30	Neither Agree Nor Disagree	4	66.6
Female	12	28.57	Graduate	4	40			
Male	30	71.42	Postgraduate	6	60			
Non-Saudi	4	9.52	Non-Saudi	1	10	Non-Saudi	2	50
Saudi	38	90.47	Saudi	9	90	Saudi	2	50
			No Knowledge	3	30			
			Not Sure	1	10			
			Yes	6	60			
Not Applicable	3	2.12	Not Applicable	0	0	Not Applicable	1	16.6
Female	0	0	Graduate	0	0			
Male	3	100	Postgraduate	0	0			
Non-Saudi	0	0	Non-Saudi	0	0	Non-Saudi	0	0
Saudi	3	100	Saudi	0	0	Saudi	1	100
			No Knowledge	0	0			
			Not Sure	0	0			
			Yes	0	0			
Strongly Agree	24	17.02	Strongly Agree	9	27.27	Strongly Agree	0	0

Female	5	20.83	Graduate	6	66.6			
Male	19	79.16	Postgraduate	3	33.3			
Non-Saudi	3	12.5	Non-Saudi	2	22.2	Non-Saudi	0	0
Saudi	21	87.5	Saudi	7	77.7	Saudi	0	0
			No Knowledge	2	22.2			
			Not Sure	2	22.2			
			Yes	5	55.5			
Strongly Disagree	8	5.67	Strongly Disagree	1	3.03	Strongly Disagree	0	0
Female	1	12.5	Graduate	1	100			
Male	7	87.5	Postgraduate	0	0			
Non-Saudi	1	12.5	Non-Saudi	0	0	Non-Saudi	0	0
Saudi	7	87.5	Saudi	1	100	Saudi	0	0
			No Knowledge	0	0			
			Not Sure	1	100			
			Yes	0	0			
D) Adopting heritage elements in a contemporary manner and context and not just copying is acceptable								
Agree	72	51.06	Agree	14	42.42	Agree	5	83.3
Female	23	31.94	Graduate	8	57.14			
Male	49	68.05	Postgraduate	6	42.85			
Non-Saudi	2	2.79	Non-Saudi	6	42.85	Non-Saudi	2	40
Saudi	70	97.2	Saudi	8	57.14	Saudi	3	60
Disagree	14	9.92	Disagree	0	0	Disagree	1	16.6
Female	1	7.14	Graduate	0	0			
Male	13	92.85	Postgraduate	0	0			
Non-Saudi	3	21.42	Non-Saudi	0	0	Non-Saudi	0	0
Saudi	11	78.57	Saudi	0	0	Saudi	1	100
Neither Agree Nor Disagree	16	11.34	Neither Agree Nor Disagree	3	9.09	Neither Agree Nor Disagree	0	0
Female	3	18.75	Graduate	1	33.3			
Male	13	81.25	Postgraduate	2	66.6			
Non-Saudi	1	6.25	Non-Saudi	1	33.3	Non-Saudi	0	0
Saudi	15	93.75	Saudi	2	66.6	Saudi	0	0
Not Applicable	5	3.54	Not Applicable	1	3.03	Not Applicable	0	0

Female	0	0	Graduate	0	0			
Male	5	100	Postgraduate	1	100			
Non-Saudi	0	0	Non-Saudi	0	0	Non-Saudi	0	0
Saudi	5	100	Saudi	1	100	Saudi	0	0
Strongly Agree	33	23.40	Strongly Agree	14	42.42	Strongly Agree	0	0
Female	7	21.21	Graduate	9	64.28			
Male	26	78.78	Postgraduate	5	35.71			
Non-Saudi	4	12.12	Non-Saudi	1	7.14	Non-Saudi	0	0
Saudi	29	87.87	Saudi	13	92.85	Saudi	0	0
Strongly Disagree	1	3.03	Strongly Disagree	1	3.03	Strongly Disagree	0	0
Female	0	0	Graduate	0	0			
Male	1	100	Postgraduate	1	100			
Non-Saudi	0	0	Non-Saudi	0	0	Non-Saudi	0	0
Saudi	1	100	Saudi	1	100	Saudi	0	0
E) When adopted in an appropriate manner, cultural heritage can be successfully reflected through hotels								
Agree	64	45.39	Agree	11	33.3	Agree	2	33.3
Female	15	23.43	Graduate	3	27.27			
Male	49	76.56	Postgraduate	8	72.72			
Non-Saudi	3	4.68	Non-Saudi	6	54.54	Non-Saudi	1	50
Saudi	61	95.31	Saudi	5	45.45	Saudi	1	50
Disagree	3	2.12	Disagree	1	3.03	Disagree	0	0
Female	1	33.3	Graduate	0	0			
Male	2	66.6	Postgraduate	1	100			
Non-Saudi	0	0	Non-Saudi	0	0	Non-Saudi	0	0
Saudi	3	100	Saudi	1	100	Saudi	0	0
Neither Agree Nor Disagree	8	5.67	Neither Agree Nor Disagree	4	12.12	Neither Agree Nor Disagree	1	16.6
Female	3	37.5	Graduate	4	100			
Male	5	62.5	Postgraduate	0	0			
Non-Saudi	1	12.5	Non-Saudi	0	0	Non-Saudi	0	0
Saudi	7	87.5	Saudi	4	100	Saudi	1	100
Not Applicable	4	2.83	Not Applicable	1	3.03	Not Applicable	0	0
Female	0	0	Graduate	0	0			

Male	4	100	Postgraduate	1	100			
Non-Saudi	0	0	Non-Saudi	0	0	Non-Saudi	0	0
Saudi	4	100	Saudi	1	100	Saudi	0	0
Strongly Agree	50	35.46	Strongly Agree	15	45.45	Strongly Agree	2	33.3
Female	15	30	Graduate	11	73.3			
Male	35	70	Postgraduate	4	26.6			
Non-Saudi	4	8	Non-Saudi	2	13.3	Non-Saudi	1	50
Saudi	46	92	Saudi	13	86.6	Saudi	1	50
Strongly Disagree	12	8.51	Strongly Disagree	1	3.03	Strongly Disagree	1	16.6
Female	0	0	Graduate	0	0			
Male	12	100	Postgraduate	1	100			
Non-Saudi	2	16.6	Non-Saudi	0	0	Non-Saudi	0	0
Saudi	10	83.3	Saudi	1	100	Saudi	1	100
Q3.4								
Activities while visiting a new city	Frequency	Percent	Advantages of protecting historic heritage in contemporary hotel					
Visit archaeological monuments	71	50.35		Frequency	Percent		Frequency	Percent
Female	15	21.12	Attracts more tourists / visitors	16	48.48	Attracts more tourists / visitors	3	50
Male	56	78.87	Nurtures identity and culture of the country and understanding of the past	24	72.72	Nurtures identity and culture of the country and understanding of the past	5	83.3
Non-Saudi	5	7.04	Promote the understanding and appreciation of historic building / Preserve history	18	54.54	Promote the understanding and appreciation of historic building / Preserve history	3	50
Saudi	66	92.95	Important for the next generation	14	42.42	Important for the next generation	4	66.6
Visit museums	62	43.97	To document buildings, or parts of buildings,	17	51.51	To document buildings, or parts of buildings,	2	33.3

			which will be lost as a result of demolition, alteration or neglect			which will be lost as a result of demolition, alteration or neglect		
Female	19	30.64	Adds new character to hotel sector	9	27.27	Adds new character to hotel sector	3	50
Male	43	69.35						
Non-Saudi	8	12.90						
Saudi	54	87.09						
Interact with local people	66	46.80						
Female	10	15.15						
Male	56	84.84						
Non-Saudi	4	6.06						
Saudi	62	93.93						
Eat traditional food	101	71.63						
Female	25	24.75						
Male	76	75.24						
Non-Saudi	7	6.93						
Saudi	94	93.06						
Buy local crafts / souvenirs	79	56.02						
Female	27	34.17						
Male	52	65.82						
Non-Saudi	6	7.59						
Saudi	73	92.40						
Experience local festivals, or other cultural events	94	66.6						
Female	22	23.40						
Male	72	76.59						
Non-Saudi	5	5.31						
Saudi	89	94.68						
Other	3	2.12						

Visit traditional market	2	66.6						
Female	1	50						
Male	1	50						
Non-Saudi	0	0						
Saudi	2	100						
Visiting beaches and natural environment	1	33.3						
Female	0	0						
Male	1	100						
Non-Saudi	0	0						
Saudi	1	100						
Q3.5								
Activities while staying in a hotel	Frequency	Percent	Negative effects of using heritage in contemporary hotels					
Eat traditional food	86	60.99		Frequency	Percent		Frequency	Percent
Female	16	11.34	Mass tourism	4	12.12	Mass tourism	4	66.6
Male	70	81.39	Non-Saudi	0	0	Chain	2	50
Non-Saudi	6	6.97	Saudi	4	100	Independent	2	50
Saudi	80	93.02	Increase of prices	16	48.48	Increase of prices	3	50
Buy local crafts / souvenirs	63	44.68	Non-Saudi	4	25	Chain	1	33.3
Female	15	23.80	Saudi	12	75	Independent	2	66.6
Male	48	76.19	I do not know	5	15.15	I do not know	1	16.6
Non-Saudi	4	6.34	Non-Saudi	2	40	Chain	0	0
Saudi	59	93.65	Saudi	3	60	Independent	1	100
Experience local festivals, or other cultural events	86	60.99	No negative effects	11	33.3	No negative effects	0	0
Female	20	23.25	Non-Saudi	2	18.18	Chain	0	0
Male	66	76.74	Saudi	9	81.81	Independent	0	0
Non-Saudi	6	6.97						
Saudi	80	93.02						
Other: Nothing	5	3.5						

Female	3	60		
Male	2	40		
Non-Saudi	1	20		
Saudi	4	80		

Q3.6

Interior design elements Preferences

Space	Frequency	Percent	Space	Frequency	Percent	Space	Frequency	Percent
First	73	51.77	First	24	72.72	First	3	50
Second	26	18.43	Second	5	15.15	Second	0	0
Third	22	15.60	Third	0	0	Third	1	16.6
Fourth	20	14.18	Fourth	4	12.12	Fourth	2	33.3
Furniture form	Frequency	Percent	Furniture form	Frequency	Percent	Furniture form	Frequency	Percent
First	26	18.43	First	3	9.09	First	0	0
Second	72	51.06	Second	10	30.30	Second	3	50
Third	29	20.56	Third	15	45.45	Third	2	33.3
Fourth	14	9.92	Fourth	5	15.15	Fourth	1	16.6
Light design	Frequency	Percent	Light design	Frequency	Percent	Light design	Frequency	Percent
First	8	5.67	First	2	6.06	First	0	0
Second	29	20.56	Second	9	27.27	Second	3	50
Third	72	51.06	Third	9	27.27	Third	3	50
Fourth	32	22.69	Fourth	13	39.39	Fourth	0	0
Material pattern	Frequency	Percent	Material pattern	Frequency	Percent	Material pattern	Frequency	Percent
First	34	24.11	First	4	12.12	First	3	50
Second	14	9.92	Second	9	27.27	Second	0	0
Third	18	12.76	Third	9	27.27	Third	0	0
Fourth	75	53.19	Fourth	11	33.3	Fourth	3	50

Q3.7

Interior design spaces Preferences

Lobby and entrance	Frequency	Percent	Lobby and entrance	Frequency	Percent	Lobby and entrance	Frequency	Percent
First	86	60.99	First	28	84.84	First	2	33.3
Second	35	24.82	Second	4	12.12	Second	1	16.6
Third	11	7.80	Third	1	3.03	Third	1	16.6
Fourth	2	1.41	Fourth	0	0	Fourth	1	16.6

Fifth	2	1.41	Fifth	0	0	Fifth	0	0
Sixth	5	3.54	Sixth	0	0	Sixth	1	16.6
Guest rooms	Frequency	Percent	Guest rooms	Frequency	Percent	Guest rooms	Frequency	Percent
First	43	30.49	First	5	15.15	First	2	33.3
Second	72	51.06	Second	20	60.60	Second	0	0
Third	11	7.80	Third	4	12.12	Third	1	16.6
Fourth	5	3.54	Fourth	4	12.12	Fourth	0	0
Fifth	7	4.96	Fifth	0	0	Fifth	1	16.6
Sixth	3	2.12	Sixth	0	0	Sixth	2	33.3
Food & beverage area	Frequency	Percent	Food & beverage area	Frequency	Percent	Food & beverage area	Frequency	Percent
First	5	3.54	First	0	0	First	0	0
Second	22	15.60	Second	8	24.24	Second	3	50
Third	89	63.12	Third	16	48.48	Third	1	16.6
Fourth	13	9.21	Fourth	3	9.09	Fourth	0	0
Fifth	7	4.96	Fifth	2	6.06	Fifth	2	33.3
Sixth	5	3.54	Sixth	4	12.12	Sixth	0	0
Meeting rooms	Frequency	Percent	Meeting rooms	Frequency	Percent	Meeting rooms	Frequency	Percent
First	2	1.41	First	0	0	First	1	16.6
Second	1	0.70	Second	0	0	Second	0	0
Third	12	8.51	Third	0	0	Third	1	16.6
Fourth	58	41.13	Fourth	10	30.30	Fourth	2	33.3
Fifth	19	13.47	Fifth	6	18.18	Fifth	0	0
Sixth	49	34.75	Sixth	17	51.51	Sixth	2	33.3
Recreational amenities	Frequency	Percent	Recreational amenities	Frequency	Percent	Recreational amenities	Frequency	Percent
First	2	1.41	First	0	0	First	0	0
Second	8	5.67	Second	1	3.03	Second	2	33.3
Third	11	7.80	Third	6	18.18	Third	1	16.6
Fourth	46	32.62	Fourth	7	21.21	Fourth	0	0
Fifth	61	43.26	Fifth	16	48.48	Fifth	3	50
Sixth	13	9.21	Sixth	3	9.09	Sixth	0	0
Ballroom	Frequency	Percent	Ballroom	Frequency	Percent	Ballroom	Frequency	Percent
First	3	2.12	First	0	0	First	1	16.6
Second	3	2.12	Second	0	0	Second	0	

Third	7	4.96	Third	6	18.18	Third	1	16.6
Fourth	17	12.05	Fourth	9	27.27	Fourth	3	
Fifth	45	31.91	Fifth	9	27.27	Fifth	0	50
Sixth	66	46.80	Sixth	9	27.27	Sixth	1	16.6
Q3.8								
Support the idea of building a contemporary heritage hotel in the new area of Jeddah								
	Frequency	Percent		Frequency	Percent		Frequency	Percent
Maybe	22	15.60	Maybe	8	24.24	Maybe	0	0
Female	3	13.63	Yes Experience	0	0			
Male	19	86.36	No Experience	8	100			
Non-Saudi	2	9.09	Non-Saudi	2	25			
Saudi	20	90.90	Saudi	6	75			
No	6	4.25	No	1	3.03	No	0	0
Female	0	0	Yes Experience	0	0			
Male	6	100	No Experience	1	100			
Non-Saudi	0	0	Non-Saudi	0	0			
Saudi	6	100	Saudi	1	100			
Yes	113	80.14	Yes	24	72.72	Yes	6	100
Female	31	27.43	Yes Experience	10	41.6			
Male	82	72.56	No Experience	14	58.3			
Non-Saudi	8	7.07	Non-Saudi	6	25			
Saudi	105	92.92	Saudi	18	75			

Appendix N : The Exterior Architectural Openings

Table 0-1 shows the openings and access percentages on each building. It can be noticed that the residential buildings have more percentage on the main facades' openings taking into account maintaining the privacy, consideration on ventilation and lighting. Minor changes are noticed on the side facades and religious buildings, which have a lower percentage in openings.

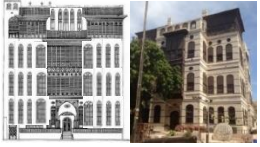



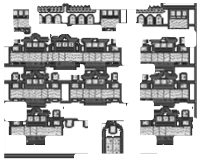

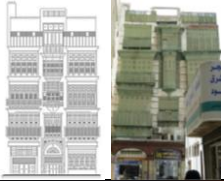



Code	Image	Description		
O2		Approximately 80-90% of openings		-The ratio of open to close is very high. -Most of the openings areas covered with (Roshan) to maintain privacy, ventilation and lighting.
		Approximately 50-60% of openings		-The ratio of open to close is average. -Basically, the reasons are for ventilation and lighting.
O3		Approximately 60-70% openings		-The ratio of open to close is very high. -Most of the openings areas covered with (Roshan) to maintain privacy, ventilation and lighting.
O1		Approximately 90% of openings		-The ratio of open to close is very high. -Most of the openings areas covered with (Roshan) to maintain privacy, ventilation and lighting.
O4		Approximately 40-50% of openings		-The ratio of open to close in the facades is very low. -Basically, the reasons are for lighting, supporting with open ceiling.

Table 0-1: Visual surveys openings analysis part 1.

The Facades

This part relates to the facade's types in the visual survey buildings. Table 0-2 shows that three types of facades appeared in the heritage buildings. These types are:

- A) Facades mostly cover by the Roshans, where it runs from the ground floor to the upper floors.

- B) Facades based on two types of window cladding; the Roshan fill part of the facade, while the windows fill the other part, with varying dimensions and sizes according to the internal spaces left behind.
- C) Facades based on windows only.




Type	Building Code	Images
A	O1 O3	
B	O2	
C	O1	

Table 0-2: visual survey facades analysis part 2.

The Roshans

This part reflects the Roshan build categories and its significance level, which appear in Table 0-3. This table shows that there are two categories in building the Roshans in Jeddah heritage buildings. The first is bunching separately from the buildings. The second could be partially connected by two or more Roshans together or fully connected from the ground floor to the last floor, which is more common in the main facades of residential buildings. In order to the significance level analysis (SLA) of the Roshans, there are four relevant values were found in this part. The values are; cultural and social, technical, aesthetic and environmental values. The researcher found that all these SLA values are provided as below:

- Cultural and social: maintain privacy where the viewer can observe the street without being seen from outside as well as the decorations and engravings in the wood, making the vision difficult for those who stand outside.
- Technical: where there is consistency in dimensions, and the high technique of installation the wooden units together to make an architectural style of the building's facade.
- Aesthetic: the use of wood as a key element in the construction of Roshan in large areas, gives a sense of unity and harmony between buildings.
- Environmental: isolates the building from the outside heat and prevents the entry of dust by using wood. Additionally, the engravings in the wood allowing the air to pass in high speed through it. Furthermore, the engraving in wood help to reduce the glare that released from the sun. As well as prevent hot air from entering the buildings, because the wood does not heat too much by exposure to the sun. Finally, the protruding of the Roshan on the wall about 60-90 cm to make shades on the building's facade and on the streets, to give shadows to pedestrians walking under it.

The detailed values of the Roshan, shown by the visual survey buildings, shows further validates the importance of heritage in using Roshan amongst the built environment in Jeddah historical area. thus, in order to take the advantages of these values to develop the current designs in hotels through using these values and put into high consideration when designing any new hotel.




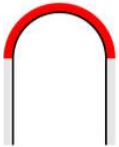

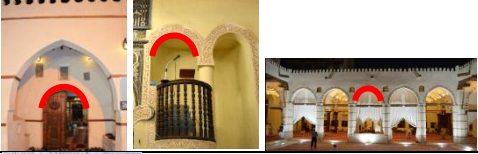

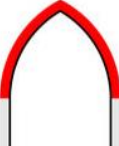


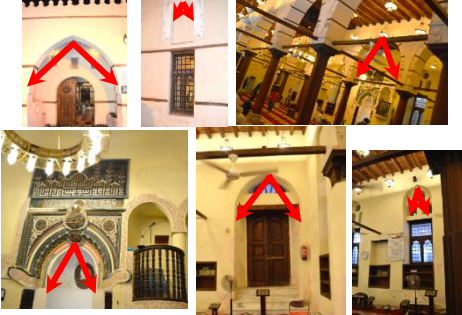
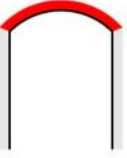


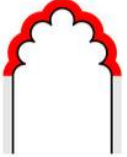

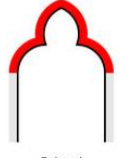


Separate	Multiple	
	Partially connected	Full connection
		












Table 0-3: Roshan categories.

Appendix O : Arches Visual Survey Analysis










Arches type	Place of use	Code	Building classification	Images
<p>Round/Semi-circular arch (Da'ayiri)</p>  <p>Round Arch</p>	<ul style="list-style-type: none"> -Above the main door of buildings -Above the windows -Above the internal and external doors -In the internal built-in wall storage (<i>Khawarnagat</i>) 	O2	Residential	
		O4	Religious	
		O5	Museum	
<p>Pointed arch (<i>Makhmos</i>)</p>  <p>Three-Pointed Arch</p>	<ul style="list-style-type: none"> -Mainly, lots of pointed arches used in the mosques -In the city gates -Inside courtyard and corridors -Over the windows 	O1 O2	Residential	
		O3	Residential	
		O4	Religious	
















<p>Segmental arch (<i>Mawtor</i>)</p>  <p>Segmental Arch</p>	<p>They are often used in residential buildings in facades, roof windows, inside doors, outside doors, stairs and corridors</p>	<p>O2</p>	<p>Residential</p>	
		<p>O1 O3 O5</p>	<p>Residential And museum</p>	
<p>Multifoil arch (<i>Zo-fosos</i>)</p>  <p>Multifoil Arch</p>	<p>-Usually used in the residential buildings as a secondary aesthetic element in facades. -It is made by light wooden arches separating important spaces. -Wooden arches usually used to decorate the Roshan seating area.</p>	<p>O1 O2 O3 O4 O5</p>	<p>Residential Religious Museum</p>	
<p>Pointed trefoil arch (<i>Tholathy</i>)</p>  <p>Pointed Trefoil Arch</p>	<p>-In the internal built-in wall storage (<i>Khawarnagat</i>)</p>	<p>O3</p>	<p>Residential</p>	
		<p>O4 O5</p>	<p>Religious Museum</p>	


















Appendix P : Outside and Inside Doors (Visual Survey Analysis)

Type	Building Code	Outside Doors						
Residential	01			02			03	
Religious	04							
Museum	05							
Commercial	01							
Type	Building Code	Inside Doors						
Residential	02		03					
Museum	05							

Appendix Q : GPAM Motifs (Visual Survey Analysis)

Types		Geometric motifs (GM)	Plant motifs (PM)	Arabic letter motifs (ALM)	Mixed motifs (MM)
Found in	Code				
Roshan	01		×	×	×
	03		×	×	×
	05		×	×	×
Ceiling and lighting	01		×	×	×
	04		×	×	×
Column	04	×		×	×
Above doors	01	×		×	×
	02		×	×	×
	04		×	×	×

Doors	01	X		X	X
	02			X	X
	03			X	X
	04	X	X	X	
	05	X		X	X
Furniture	02			X	
	03			X	X
Windows	02		X	X	X
Above windows	01	X	X	X	
	04		X	X	X

Walls and arches	02			X	X
	03		X		
	04	X	X		
	05	X	 		 
	Architectural openings and mashrabeya	02		X	X	X
03		   	X	X	X

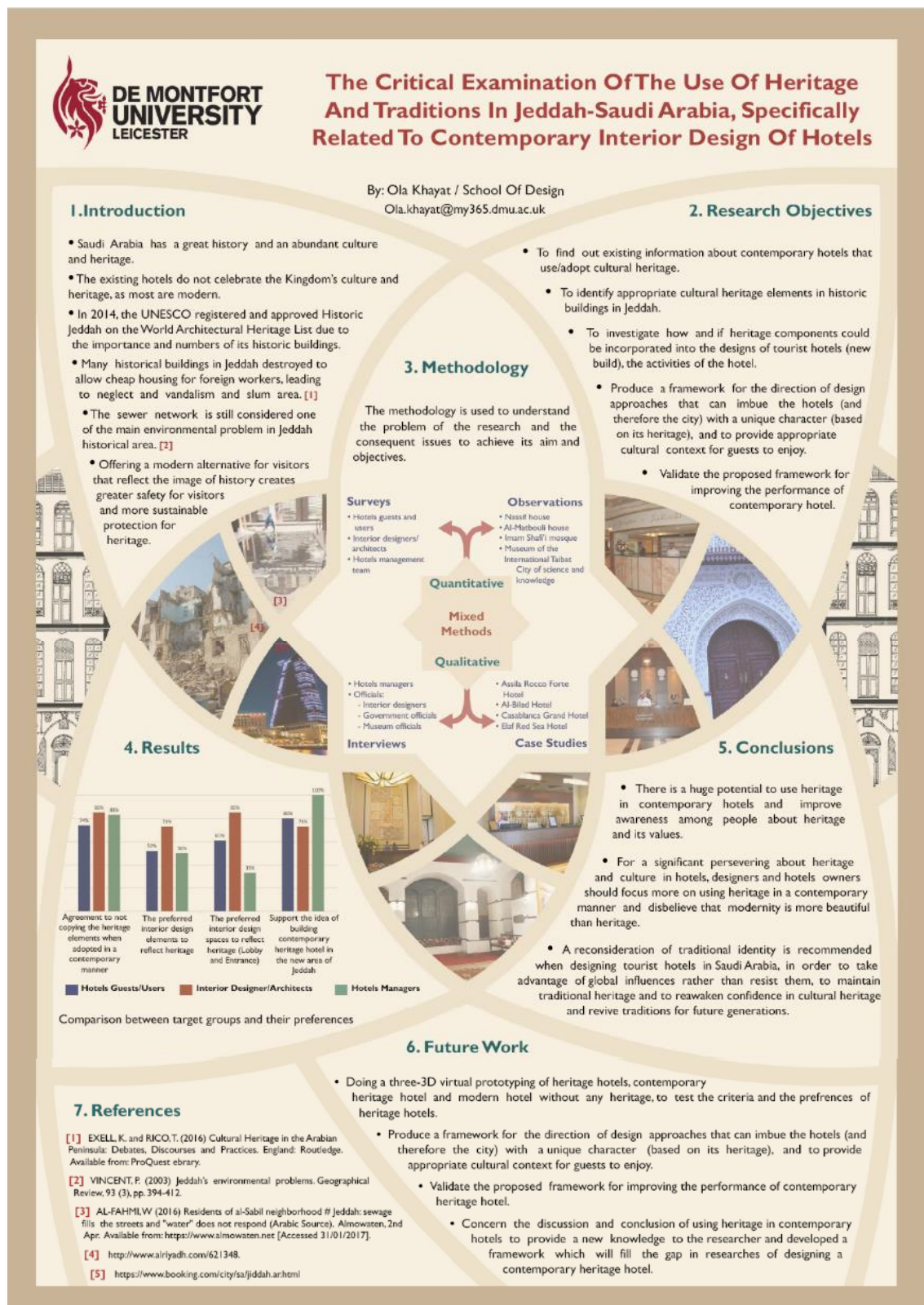
Appendix R : Case Studies Checklist

Using heritage in the hotels' case studies					
Case studies		CSH1	CSH2	CSH3	CSH4
Space	Wall	x	x	✓	x
	Ceiling	x	x	x	x
	Flooring	x	x	x	x
	Doors	x	x	✓	x
	Window	x	x	x	x
	Arch	x	x	✓	x
Furniture form	Chair	x	x	x	x
	Chaise longue	x	x	x	x
	Fauteuil	x	x	x	x
	Ottoman	x	x	x	x
	Stool	x	x	x	x
	Sleeping bed	x	x	x	x
	Partitions	✓	x	x	x
	Coffee table	x	x	x	x
	Side table	x	x	x	x
	Bedside table	x	x	x	x
	Dressing table	x	x	x	x
	Dining table	x	x	x	x
	Buffet table	x	x	✓	x
Tableware	Dinnerware/ Napkins/ Glasses/ cups/ Cutlery	x	x	x	x
Decorations	Frames/ pictures/ Artwork	✓	x	✓	x
	Plants/ pots	x	x	x	x
	Vases/ bowls	x	x	x	x
	Mirrors	x	x	x	x
	Accessories	✓	x	x	x
Lightening	Ceiling lights	✓	x	✓	x
	Floor lamps	x	x	x	x
	Wall lights	✓	x	x	x
	Table lamps	✓	x	x	x
	Work lamps	x	x	x	x
Patterns and textile	Wallpaper/ paint	✓	x	x	x
	Towels	✓	x	x	x
	Carpet	✓	x	x	x
	Bedding	x	x	x	x
	Pillows	x	x	x	x
	Throws	✓	x	x	x
	Curtains	x	x	x	x
	Cushions	✓	x	x	x
Linens	x	x	x	x	
Colours		✓	x	x	x
Music and songs / Folklore		x	x	x	x
Way findings		✓	x	x	x
Staff uniform		Some	Some	Some	Some
Ways of welcoming guests		✓	✓	✓	✓


Appendix S : PhD participations by the researcher 2016-2019

<p style="writing-mode: vertical-rl; transform: rotate(180deg);">2016</p>	 <p>Sleep The Hotel Design Event</p> <p>22-23 November 2016 The Business Design Centre, London</p> <p>Ola Khayat PhD student De Montfort University</p>  <p>autnu-mvdpv-usqbf</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">2017</p>	 <p>2017 GREAT HOSPITALITY SHOW NEC BIRMINGHAM 23rd-25th JANUARY</p> <p>2017 GREAT HOSPITALITY SHOW NEC BIRMINGHAM</p> <p>OLA KHAYAT INTERIOR DESIGNER - PHD STUDENT DE MONTFORT UNIVERSITY</p>  <p>#102506225</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">2017</p>	
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">2017</p>	
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">2018</p>	

Appendix T : Author Applying for DMU Poster Competition 2018



Appendix U : Author Applying for DMU Poster Competition 2017



DE MONTFORT UNIVERSITY LEICESTER

THE USE OF "HERITAGE" AND TRADITIONS, SPECIFICALLY RELATED TO CONTEMPORARY INTERIOR DESIGN OF TOURIST HOTELS IN JEDDAH- SAUDI ARABIA

Introduction

Saudi Arabia is widely regarded among other societies and renowned for its oil, wealth, and camels. However, this impression does not reflect the country's culture. Saudi Arabia has a great history and an abundant culture and heritage. The existing hotels do not reflect the Kingdom's culture and heritage.

Heritage Hotel is any building described as a heritage building, located within the categorized as heritage and historic buildings from the competent authorities [1].

Why would we use heritage in Jeddah contemporary hotels?

- In (2014) the UNESCO World Heritage Committee registered and approved Historic Jeddah for inclusion on the World Architectural Heritage List.
- Many Historical buildings in Jeddah were destroyed, to allow cheap housing for foreign workers, leading to neglect and vandalism and slum areas in the region [2].
- The sewer network is still considered one of the main environmental problems in the historical old area [3].
- Offering a modern alternative for visitors that reflects the image of history creates greater safety for visitors and more sustainable protection for heritage.

Research Aim

- **Guideline and a design** reference tool for interior designers to support effective integration of traditional heritage motifs and elements.
- **Specify** appropriate materials, elements to retain, and specifications to produce modern appealing visual references to the past.

Mix Methods Approach


- Visual Observation**
 - Historic Buildings (The environmental heritage elements).
 - 4 and 5 stars Hotels in Jeddah-KSA (The users of hotels).
- Structured Questionnaires**
 - Users and designers
- Semi-Structured Interviews**
 - Officials, experienced Saudi architects and hotel managers
- Virtual Prototype tested with focus group**
 - Test the common elements of heritage features.
 - Test the criteria for assessing heritage hotels.

Research Problem

Effects →

Main Problem →

Root Causes →



- Urban sprawl in modern areas.
- Historical buildings destroyed.
- Neglect, vandalism and slums in the historic area of Jeddah.
- The buildings designed by Western companies obliterated the needs of the local culture that must be respected.
- Saudi architects affected by the western style believed it is the best kind of development.

Crisis of the use of heritage and traditions in the interior design of contemporary tourist hotels in KSA (Jeddah)

- The oil boom in 1950-1970.
- Rapid growth in urban development.

Litreature Highlights

Balance between preservation and rooting heritage values in the new designs [4].

Losing many of the heritage buildings as a result of encroachment, degradation and destruction

Methods of preserving historical buildings

Losing many of the heritage buildings as a result of encroachment, degradation and destruction

Sustainable design by rooting the heritage values of some new projects

Methods of preserving historical buildings

Methods of dealing with historical architectural buildings through three different directions

Methods of dealing with architectural heritage building

Leaving the building without changing

Building use as a tourist destination and the function of the building aligned with old requirements (function)

Make some changes in the building

Exterior and interior


- Renovation
- Reuse
- Restoration
- Revival

New building holds a contemporary heritage details

- Strategic location.
- Traditional and heritage features.
- Intellectual and cultural sustainability.
- Contributes to preserving the historic cite from deterioration and collapse.
- Improves the quality of life.
- Meets the current demands of the times.


Stages of Jeddah hotels

Pre-Oil Before 1940




Hajj agents were turning their own homes into hotels

Post-Oil 1940-1959




Considered a cultural shift in Jeddah and as a five-star hotel

Last Decades



The existing hotels do not reflect the Kingdom's culture and heritage, as most are modern.

Future Expectations



The investment into the hotel industry will continue grow to cover demand.

Conclusion

A reconsideration of traditional identity is recommended when designing tourist hotels, in order to take advantage of global influences rather than resist them, to maintain traditional heritage.

Academics and architects show interest in proposed a balance between preservation and rooting heritage values in the new designs.

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