



DESIGNING A CONTEMPORARY HOTEL USING A HERITAGE

INTERIOR CONCEPT IN CYRENE

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DESIGNING A CONTEMPORARY HOTEL USING A HERITAGE INTERIOR
CONCEPT IN CYRENE

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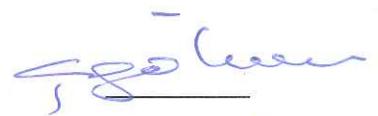


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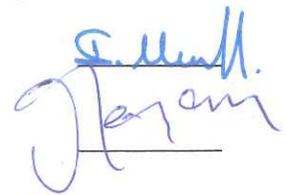
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ABSTRACT

DESIGNING A CONTEMPORARY HOTEL USING A HERITAGE INTERIOR CONCEPT IN CYRENE

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The architectural traits, including the interiors, does not only reflect the designer's concept, but also the archeological, heritage and modern history of the space. This study establishes contemporary interior designs for a hotel interior with the heritage and archeological contexts of the city of Cyrene in Libya. The main methodology used is developing actual models for the different spaces in the hotel concept including lobby, dining rooms and bed rooms, then customers are asked to provide their assessment on the models in terms of originality, simplicity and other criteria. The research yielded positive results as customers found the designs justified by the archeology and heritage of the city, in addition to finding the design genuine. Moreover, further recommendations were provided at the end of the study for enhanced designs and further explorations on the subject.

Keywords: Heritage, Contemporary, Archeology,Assessment, Hotel, Cyrene

ÖZ

CYRENE ' DE ÇAĞDAŞ OTEL İÇ MİMARİ TASARIMINDA MİRAS KONSEPTİNİ KULLANMA

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İç mekan da dahil olmak üzere mimari özellikler, yalnızca tasarımcının konseptini değil aynı zamanda arkeoloji, miras ve modern mekanın tarihini de yansıtır. Bu eser, Libya'daki Cyrene kentinin mirası ve arkeolojik bağlamı ile bir otel iç mekanı için çağdaş iç tasarımlar oluşturuyor. Kullanılan temel metod, lobi, yemek odaları ve yatak odaları gibi otel konseptinin farklı alanları için gerçek modeller geliştirmek ve daha sonra müşterilere modeldeki dereceleri orijinallik, basitlik ve diğer kriterler açısından sunarak değerlendirmeleri isteniyor. Çalışma kullanıcıların değerlendirmeleri açısından olumlu sonuçlar vermiştir, bunlar arkeoloji ve kentin mirasının tasarımla kanıttan mas olarak değerlendirilerek özgün bulunmuştur. Ayrıca, çalışmalarının sonunda, daha gelişmiş tasarımlar ve konuyla ilgili daha fazla araştırma yapılması için daha fazla öneri getirmiştir.

Anahtar Kelimeleri: Miras, Çağdaş, Arkeoloji, Değerlendirme, Otel, Cyrene

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CHAPTER 1

1. INTRODUCTION

The hotel's interior designs are one of the elements that play a major role into attracting the customer to choose the hotel as an experience, rather than just a place for resting or dining. Therefore, hotels' design is linked to the society and cultures of its geographic location (Bowie, 2004). Nonetheless, the assessment of the customer depends on his or her perception and expectation of a certain hotel experience which is driven by the level of enjoyment and comfort experienced in the space. Generally, there are many factors that affect a certain concept of hotel design including the targeted customer type and demands, and the surrounding context of the hotel (Cross, 2011).

Using contemporary interiors in hotel design is a common concept that started in the current century. Furthermore, basing the provided concept on the customer assessment of the hotel experience. In this thesis, the hotel design is further adopted with the dimension of heritage context along with contemporary design. The heritage context design specifically caters the local conditions, prevailing customs and materials in the contemporary design. Likewise, adoption of historical context of the location, use of different arts, ceramics, stone curving, woodworks, reed works, potter and handcrafts in beautifying the spaces (Nicanor, 2009). This design embraces the life and a unique heritage design style as these arts and handicrafts are associated with deep-rooted.

Traditions passed from one generation to another. The old works of art are masterpieces of spaces produced by skilled workers; in fact, the term 'heritage design style' was adopted in interior design since then which refers to the characteristics of the interior spaces similar like in old ages.

1.1 Objectives

The research work here is outlined with similar concept adoption of contemporary, heritage and the contemporary design style in heritage contexts for hotel design in Cyrene, Libya. The heritage style is defined as ‘a reflection of the costumes, traditions, climate, the local material and the cultural legacy of ages’ (Mohaisen, 2009), whereas contemporary is conventional design style. The conventional design styles are being adopted by considering the users’ well-being and assessment. But emotional and psychological effects are not being adopted much hence current research work involve investigating (emotional and psychological impacts) by measuring people response according to the assessment scales; relaxation, excitement, and dominance.

The research aim is to link the heritage and contemporary design styles for hotel; it is named as ‘a Contemporary Hotel Interior Design Style in a Heritage Context’. The research focuses on investigating the effect of interior design styles on user’s response in Cyrene city.

Cyrene city has a significant treasure of the valued heritage elements.. Due to globalization and the rapid drift towards international influences, the heritage elements of interior spaces are almost disappeared. This is because there is no link between the old town and modern city. The main reason of selection of the city and hotel concept is that the Cyrene city has the potential of becoming archaeological and tourist place.

Interior design plays an important role in reflecting the culture of countries and showing the characteristics of the age. This study will be in Libya, particularly in the city of Cyrene. Thus, the methodology adopts the mixed method theory by collecting data from many related sources and analyzing it to get the results. National policies must conserve the country’s cultural and environmental heritage to preserve the resource base on which tourism is based. The importance of understanding the history, which is connected to the development of heritage industry, it is a main source of economy and that buying antiques connects between

the past and the present. Heritages and antiques also reflect the historical side of any city and attract tourists and express the ancient world.

This research work investigates the influence of the interior design in hotel environment and evaluates the assessment of the users. Initial work is determined through defining interior design styles that exist commonly in Cyrene. Thereafter, user's assessment is measured by using the suitable scales by studying the attributes of Cyrene and examples of an award winning contemporary hotel designs around the world. Thereafter, the Greek design style of Cyrene and the contemporary designs are reviewed side by side. Moreover, the case study of this research utilizes the users' assessment of the design to reflect their excitement, pleasure and design dominance.

1.2 Problem Statement, Question, Significance & Aims

- **Problem Statement and Main Question**

Tourism is a modern economic sector and its assets are important, including hotels which their design is the concern of architects and interior architects. In this study, the interior architecture style is questioned whether it should be totally modern or it should have some historical and cultural heritage touch in their designs.

- **Scope of the Study**

In order to find out the answers to the main question, an example of Shahat city/ Cyrene environment is chosen. The research work will be carried out by a questionnaire, starting it with determining the sample of customers, evaluating it and making a survey study.

Using SketchupVray 3D software, the simulated models of reception lobby, waiting areas and two bedrooms of 3 different design styles are created. These models are used to measure assessment of users using questionnaire. These models are developed to examine the adequacy of using three styles of interior design of the same space in hotel context.

The different characteristics of lines, forms, colors, and elements like artwork, handicrafts, images and others are included in models. Due to this it was expected that the response would give users opinion about the three simulated interior design styles. The questionnaire has been distributed to the population sample and thereafter analyses are performed by MS Excel program.

- **Research Objectives**

To address the main question of the research following key objectives are of main concern to perform this research study.

1. Highlighting the elements and the factors of the heritage and the contemporary design styles in context to hotel design.
2. Study of interior design elements of Cyrene city in context to hotel design.
3. Study of main elements of interior design in perspective of user and determining their relationship through assessment scales of the design elements (Lawson, 1995; LI, XU, ZHI, DONG, & WANG, 2014).
4. Proposing concepts to create an interior design style inspired from the Libyan heritage environment that satisfies user.

Hence, the aim of this study seeks to achieve user's assessment of the interior design marked by all elements of the interior space. This research expects to move far from user outline in Libya now and blend together contemporary and conventional configuration in lodgings, particularly in the archeological locales.

- **Significance of the Research**

This research benefits the population and the state, visitors and the economy by increase in tourist industry. Also, the research work provides new ideas for Heritage and contemporary interior design in hotel context and rationalization by reflecting on the behaviors to deal with archeological sites.

1.3 Methodology

The main data collection tool will be an online questionnaire administered to the users particularly people associated with the hotel environment. The purpose of the questionnaire is to understand user's assessment of the interior design marked by all elements of the interior space. The main data analysis tool will be the Descriptive Statistics Tool of Microsoft Excel where the data collected through the questionnaire will be summarized and examined against the statistical parameters of mean and frequency percentage. Research findings of the questionnaire and statistical analysis of contemporary hotel interior design in heritage context are explained in Chapter 5.

The researcher work is carried out by mixed method to investigate by qualitative and quantitative methods. Figure 1.1 illustrates the tools of the methodology approaches.

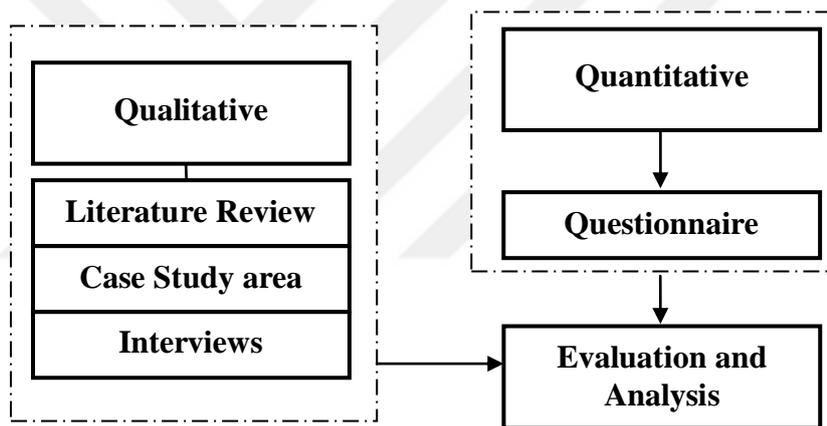


Figure 1.1: Methodology Process

The qualitative and quantitative methods focus on literature reviews by use of the books and the Internet. Also, the main task of this methodology is development and implementing a questionnaire and interviews.

The second part of the methodology is quantitative where the research work is carried out by a questionnaire, starting it with determining the sample of customers, evaluating it and making a survey study. Using SketchupVray 3D software, the simulated models of reception lobby, waiting areas and two bedrooms of three different design styles are created. These models are used to measure assessment of

users using questionnaire. These models are developed to examine the adequacy of using three styles of interior design of the same space in hotel context. Such that different characteristics of lines, forms, colors, and elements like artwork, handicrafts, images and others are included in models. Due to this it was expected that the response would give users opinion about the three simulated interior design styles. The questionnaire is distributed to the population sample and thereafter analyses are performed by MS Excel program. The questionnaire is attached as Appendix -1.

The methodology process is categorized in three stages. The initial stage is about outlining the topic selection, planning, objectives and the methodology of the research and selection of study area. The second stage is about practical steps to conduct the research, where the steps planned in initial stage are implemented. The final stage is about analysis, evaluations and conclusion and recommendations of the research study.

CHAPTER 2

2. ASPECTS OF HOTEL INTERIOR ARCHITECTURE DESIGN AND LIBYAN ARCHITECTURAL HISTORY WITH EMPHASIS ON CYRENE

The chapter is about literature review required for the research work. An interior design is explained initially then different elements and principles of Cyrene city's architectural design features are detailed. Then details of design styles, a heritage design style and contemporary design style are presented. In the next part, the research works already done in this field are also presented, which are in the context of interior design. At the last part, user assessment and expectations for the interior space and the elements of the interior design style are reviewed.

2.1 Definition of Modern and Traditional Interiors

According to (VanEeno, 2011) the modern interior architecture design is defined by developing in the third extending to the sixth decades of the twentieth century. The design adopted the minimalism approach to the details of the interiors, where more simplistic details were added in comparison with previous styles. (Ultav & Savasir, 2015) and (Bushehri, 2015) defined the traditional interior design as designs that consider the following aspects:

1. The cultural and social aspects a certain region, city or country.
2. The archeological sites around the space and the different civilizations in the area.
3. The detailed designs that were used in an era that does not exist anymore.

The use of the architectural elements differ between the modern and the traditional styles. While the traditional designs tend to use more rigid elements such as straight lines and rough textures, the modern designs added more flexible shapes, such as; curves and smooth textures (Bushehri, 2015).

2.2 Components of Interior Space

Firstly, it is essential to understand interior design; the researcher (Alkrableh, 2009) defines it that 'interior design is a creative process which helps people to create

interior elements of spaces'. However, the present work is not about the examining the interior design elements but is more about interior style to the heritage context. The interior design should come with two phases of planning and implementation; here the concept is linked with demand with respect to people and spaces. The planning and implementation follows the sequential procedure with architectural details and in execution use of various patterns, materials, elements and colors. The interior spaces are planned in a way to give comfortable atmosphere for living and relaxing. It also suggests 'the best solutions of movements in the space as well as achieving the esthetic considerations' (Khanfar, 2000). The interior design follows a lot of steps from history to understanding of local conditions and elements to fulfill the human assessment by formation of different design styles. (Mohamed Boubekri, Hull, & Boyer ,1991) have explained the interior design as the 'environments in which the well-being of building user or customer is a most important concern to the interior designer, the interior designer always has to apply the interior design style so that it does not have harmful impact on the or user or customer'. Following are the main elements and interior design which have impacts on style by which it can be distinguished as modern and heritage interior design..

Line:the line can be horizontal, vertical, curving, diagonal; each has an impact on how you perceive space. Lines can also be combined to create shapes and planes, or form – but that's for another post. Structural elements, applied finishes, even lighting can all be applied to create strong lines within a space.

Columns: in architecture and structural engineering is a structural element that transmits, through compression, the weight of the structure above to other structural elements.

Shape: Shape is an area that is contained within implied line, or is seen and identified because of color or value changes. Shapes have two dimensions, length and width, and can be geometric or free-form.

Texture: This is sometimes an underestimated element that can really bring a powerful dimension to a room. Texture can be used for an example to break up a monochrome room. By adding texture, you add depth and interest.

Form: Form describes volume and mass, or the three-dimensional aspects of objects that take up space. (Shape is two-dimensional) Forms can and should be viewed from any angles.

(Alkrableh ,2009) described four basic elements of the interior design, which are:

1. Ceiling.
2. Walls.
3. Flooring.
4. And, furniture& accessories.

Ceiling: Like flooring a ceiling surface decision process of choosing floor is according to the existing techniques of installation of required types, durability and warranty.

Walls and other structural elements: This element is considered as the curtains that cover the indoor spaces from the outside environment. ‘It plays a role in protecting occupant and keeping suitable conditions to live inside it’ (ElHissi, 2012). In addition to that, walls inside the hotel are used for separating functions and to provide privacy to every room with all its uses. Walls are sometimes considered as a decorative element that can be covered with different likable materials.

Flooring: Flooring may be either natural or synthetic. So, the decision process of choosing floor is according to the existing techniques of installation of required types, durability and warranty. In general, there are specific types of flooring that have been used from the old age till now. These are marble in palaces, ceramic, mosaic, tiles, and granite which were widely used in old houses and contemporary houses as well (Alameri, 2000). Recently, many types of flooring appeared in the last century. They were developed in many forms, dimensions and colors.

Furniture& Accessories: These all contents affect the interior design. It is very clear that they are the main parts of space. So, designers must arrange them harmonically according to designer point view and space.

Old photographs, paintings of ancient times play an important role in oriental design style. Designer must apply rules of painting position, so that they are at eye level (Ali, 2011) together with potteries, and metallic pieces, and other handcraft accessories.

Also, different types of ornaments are to be used to ornament the building from inside and outside; Ornaments of human and animal shapes that are also used as decorative elements without opposing with Islamic religion; Calligraphy ornaments: Arabic calligraphy has a lot of aesthetic values and special soul and messages that convey precise meanings of Al-Quran and Hadith. So, Arabic calligraphy is the holy message carries ethnic, social, and heritage.

- **Colors**

Color is an element that is formed when light strikes an object and reflection back to the eye. One of the most important considerations is choosing colors according to physiological and functional way. Color plays a role in defining room characteristics, feelings of warm or cold. It helps in specifying the focal point and disguise some features. (Hadid, 2002)

- **Pattern**

Pattern is a type of surface improvement. Any space seems dull without having a pattern. The interior design considers three types of motifs or units in design:

- a) Natural motifs, similar like a picture of flowers, animals, fruits, or scenes.
- b) Stylistic motifs, those reflect on the material.
- c) Geometric motifs, such as circle, triangle, rectangle, animals, stripes, dot etc.

- **Lighting**

Lighting is most important constituent of design process. Designers must distribute it in the space accurately and in a way, that show beauty of place according to the vertical and horizontal elements and the way they are connected. Overall, there are many ways of lighting and they are natural lighting and artificial lighting. The natural lighting depends on the sun light and it comes from windows or doors of the room. Designers must study based on sun angle and the light amount that will enter the room. It also affects in choosing texture and objects of furniture because it reflects and refracts in surfaces so it gives ethnical, functional, and physiological effects on people. Probably, this kind is not enough. Therefore, artificial lighting must be in the room space according to some specific functions. Generally, lighting may be grouped in several divisions according to function: General lighting, action-oriented lighting, and attracting lighting (Hadid, 2002).

- a) General lighting that makes the space luminous;
- b) Action-oriented lighting; this type is oriented to detailed area like office, bedroom or kitchen table;
- c) Attracting lighting, it is used to attract the user eye to a specific furniture piece to highlight its beauty.

Types of lighting according to the fixing method are either fixed or mobile. Fixed light is focused, long lasting, and elegant. It requires spot or floodlight bulb on the other hand, mobile light is used for some specific tasks. It can be altered from time to time, and it is for decorative purposes and ads to lighting of the space. (Seem design, 1999).

2.3 Interior Architecture Design for Hospitality

The hotel design requires understanding the private interior. This type of design is more specific for person situations, needs and requirements as per the person are dominant in this area of interior design. The interior design of this type will work on the projects from the planning and implementation stage or will work on the

remodeling of existing buildings. However, our study requires an understanding of character, elements and needs of users. Therefore, first we need to understand users' needs or demands. In following this aspect in discussed by analyzing Maslow needs.



Figure 2.1: Maslow's Hierarchy of Expectations in context to hotels (Braun, 2011)

For example, if we are looking for some reference to understand the hotel priorities, Maslow's Hierarchy of Needs diagram-friendly provides developmental psychology theory. We can use Maslow's principles to detail interior design with respect to basic expectations of hotel users to meet these needs. Start by reviewing the hierarchy diagram, which has five generalized levels outlined in a pyramid with the base being the most important, and hence the biggest in terms of area. These are described below:

Table 2.1: Adoption of Maslow's Pyramid to Interior Design of the Hotels
(Developed by the author)

Expectations/Needs	Relation with interior design of hotels
Physiological Needs	
At the bottom of the pyramid it is the need for elementary aspects of life sustaining likewise food, water, air quality, and sleep.	It is to be thoroughly understood the process of interior designing in terms of physiological needs and scrutinize many questions. It is important to understand that customers are getting better night sleep at hotels? Water in bathroom is tapped properly, clean and flow in required quantity? These aspects require understanding of interior design aspects in physiological perspective (Braun, 2011)
Safety Needs	
Safety is about personal health, shelter and security and interior aspects should cover all these aspects	Questions may be how secure is hotel? Vicinity and neighborhood safety? Room's safety? Even security of elevators or the floors secured with keys or card access? Considerations for proper signage and hazardous risks are to be controlled with proper safety equipment as well. The ground surface, flooring is safer for families or children?
Social Needs	
Social needs are more than necessities and this deal with emotional fulfillment	People should feel the environment of hotels and their expectations are to be fulfilled. The success in this depends on the customer assessment, proper hoteling staff and training.

Esteem Needs	
<p>In this feature the value-added features are to be implemented.</p>	<p>This is more about reputation and importance of hospitality business. In this category, we move from assessment towards luxury. The key example is to:</p> <ul style="list-style-type: none"> • How to give feeling to guests as VIPs? • Individual requests addressing? • Making people feel of value and appreciating in choosing the hotel? • Feedback policy? • Loyalty features etc.?
Self-Actualization Needs	
<p>This type of expectation is difficult to achieve and hardest to understand. Maslow described it is to understand someone's expectations to accomplish at personal best.</p>	<p>How can hotel environment facilitate this? For example, if hotel location is a downtown area, how to ensure that guest achieve maximum productivity? Self-actualization is more about provision of new experiences to the customers, it can be charm, happiness, sense of harmony and unique experience at the hotel. Maslow has highlighted that only few people achieve self-actualization and the same applies to hotels.</p>

2.4 Hotel System and Customer Assessment

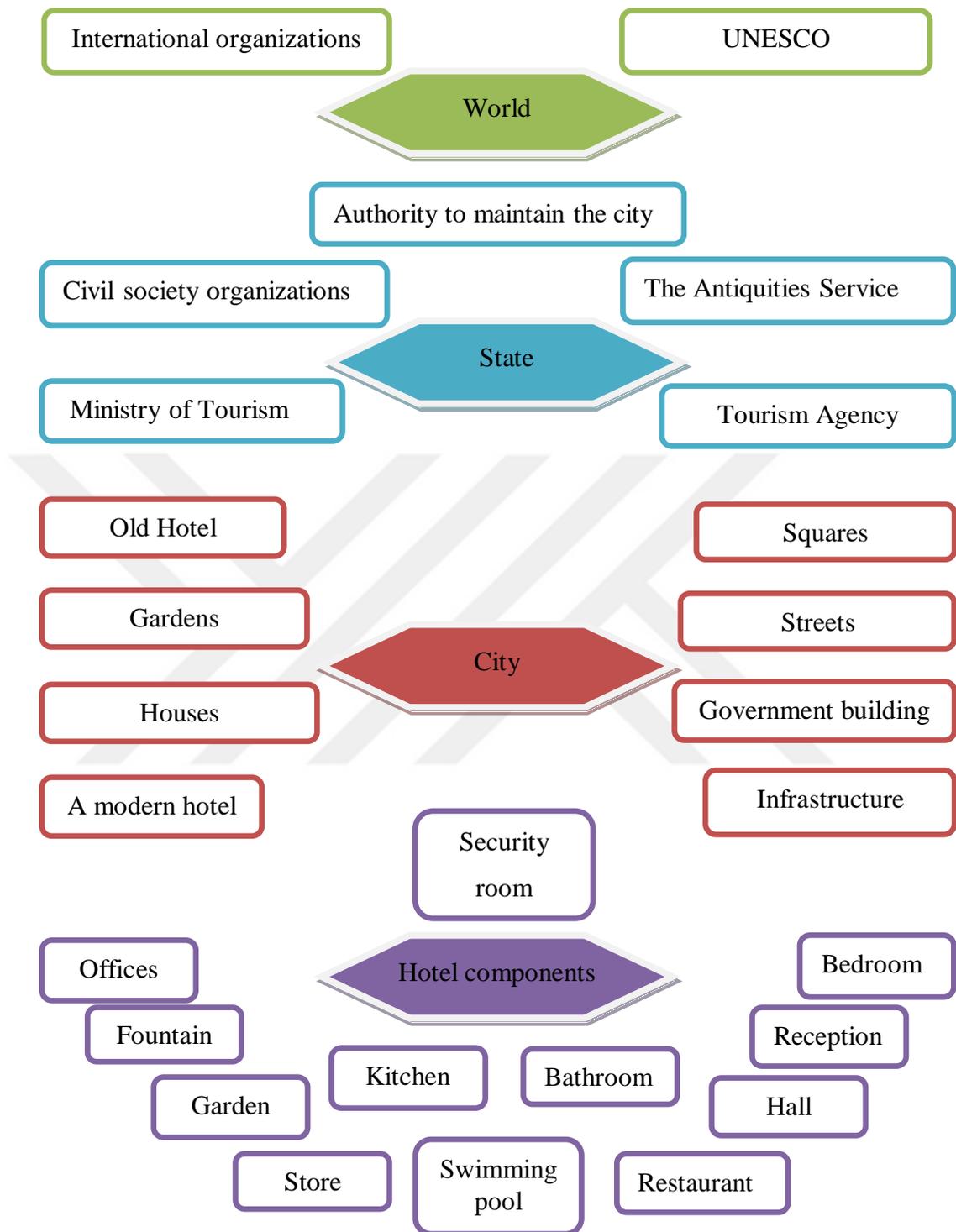


Figure 2.2: The general hotel system (Developed by the author)

In order to understand the relationship of criterion above and effects on users, we study only 3 spaces. Also, this study is about understanding the impacts and aspects of style, which is not about creation of interior or architectural aspect only.

“Customer assessment is about occupant’s feelings of pleasure or disappointment which results. This is about comparing space’s perceived performance (outcome) in relation to his or her expectations. ‘It is no longer enough to satisfy occupants, you must delight them’ (Kotler, Kotler, & Kotler, 2008).

‘Customer assessment is a state of mind that an occupant has about a product when their expectations was met or exceeded over the lifetime of the product or service’ (ZaidanDhman, 2011). pointed out that ‘it is important to measure people assessment regularly through survey to determine customer level of assessment. He said this is because firms may think that they are getting a sense of customer assessment through customer’s complaints’ (Kotler, Kotler, & Kotler, 2008). Thus, customer assessment can be repeated visits of the facility. Accordingly, assessment considerably increased customer intent variables such as possibility of recommendation to friends and family for future visits.

The customer assessment can be formulated with possible three valuable dimensions; pleasure, excitement and domination or their combination of these ‘equivalent dimensions of relaxation and excitement’ (Mohamed Boubekri, Hull, & Boyer, 1991). ‘The emotional condition of theme can be assessed by using an adaptation of the questionnaire’ (Russell & Pratt, 1980). Four words describe the bipolar dimension of relaxation (i.e. restful, pleasing, beautiful, simplicity) and five others describe the bipolar dimension of excitement (exhilarated, stimulated, dull, bored). ‘The third dimension of dominance is to be described by three words (usability, significant, in control)’ (Mohamed Boubekri, Hull, & Boyer, 1991).

In addition, the characteristics of the physical environmental of the space, for example, lines, forms, colors, of the space that could affect on occupant response. These physical characteristics of the space are under control of designer, and where

he should make an integrated system of the space quality. (M Boubekri & Boyer, 1995).

2.5 Interior Architecture Design in Hospitality Context

The hotel interior places are different and require careful attention in detailing. For example, the hotel spaces usages are different at reception lobby, waiting areas, rooms and other places. However, following design characteristics are important and should be used in design criteria (Ching & Binggeli, 2012):

1. Flooring: stone, colored, fabrics, timber.
2. Walls: Plain, ornamented, cased with stone, timber or glass.
3. Ceiling: Plain, ornamented, colored glass, domed, skylights.
4. Furniture and accessories, which include:
 - Old Photographs and paintings.
 - Potteries, and metallic pieces, and other handcraft accessories.
 - Ornaments inside and outside; such as ornaments of human and animal shapes
 - Calligraphy ornaments: Islamic calligraphy has a lot of aesthetic values due to its variety and beautifying lines (Schimmel, 2005).

2.5.1 Award Winning and Nominated Contemporary Hotel Designs

The following are some of the contemporary hotels in traditional context are put as examples:

- **Aman Canal Grande, Venice, Italy (www.sleepermagazine.com)**

Nominated for the European Hotel Design Awards 2014 for the bedroom and bathroom category (The Chedi andermatt won with a modern design). Figure 2.3 followed by an elaboration on the bedroom & bathroom design of the hotel.



Figure 2.3: Aman Canal Grande Hotel (Bedroom & Bathroom)

Comments and analysis of Figure 2.3:

1. The ceiling and the chandelier is from the European medieval era. This is clearly noticed from the ceiling paintings, and the chandelier design with candle-like lamps.
2. Modern designed bathroom with percaline sinks and full-wall clear mirrors.
3. The fire place has a Romanesque design, door and door lintel are Italian historical design.
4. Curtain and cabinet are from vetian gothic architecture.
5. Seating area and bed are modern furniture designs.

- **Hotel Palaza Athenee, Paris, France**

The hotel is awarded “Hotel of the year 2015” at the first place at the World Luxury Hotel Awards. Figure 2.4 shows the living room of the presidential suite at the hotel (www.luxuryhotelawards.com).



Figure 2.4: Hotel Plaza Athenee (The living room in the presidential suite)

Comments and analysis of Figure 2.4:

1. Marble decorative columns design from Greek architecture.
2. Carpet patterns with romantic and Greek designs.
3. Classical furniture design from the early 19th century.
4. Modern window and curtain assembly.
5. Candle-like chandelier from the European middle ages.

Generally, the contemporary design style is known to be modern style where there are common characteristics of design. Lines are very sharp and sometimes irregular curvy. Finishing is very soft. Colors are light and neutral. Designers depend on light to give the visual attractiveness of the space, employing high technology on the space elements. For a streamlined style, a contemporary design is future interior design style. This style differentiates by clean lines, a contemporary style sense modern, new, and applicable. Neutral colors, also black and white are also used for design of contemporary interior design. Textiles such as linen and jute offer a difference to the simple geometric lines that make up a contemporary space. Architectural essentials aim to join the indoor and outdoor spaces. Extensive

windows, floor plans, and plenty of natural light are main characteristics of contemporary design styles (Chen & He, 2013).

2.5.2 Awarded Heritage Design Style

The hotel discussed below is a contemporary hotel in traditional Japanese context with traditional Japanese highlights in design.

- **HakubaOnsen Ryokan Shiroma-So, Japan (www.conradhotels.com)**

Nominated and winner of the Conrad Hotel of the Year awards 2015 under the category best small boutique hotel and classified as traditional design hotel.

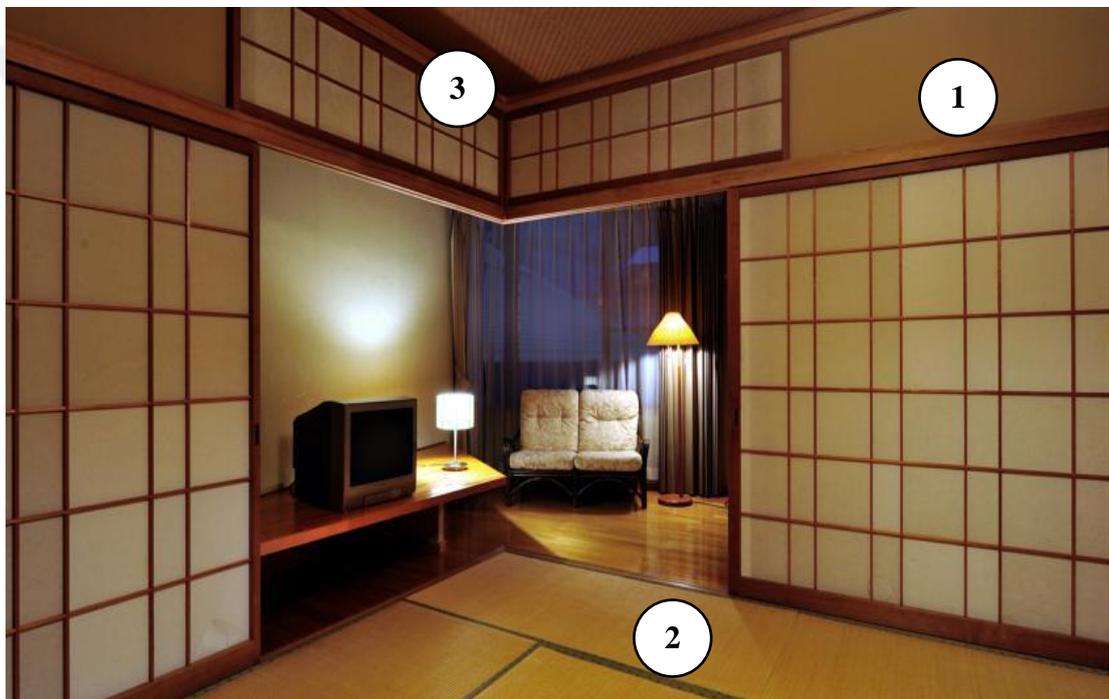


Figure 2.5:HakubaOnsen Ryokan Shiroma-So, Japan

Comments and analysis of Figure2.5:

1. Japanese traditional timber wall design with screens for privacy.
2. Wooden Japanese flooring and floor coverings.
3. Bamboo ceilings as in Japanese homes.
4. Simple Japanese furniture with the use of some modern pieces.

2.6 Examples and Development of Libyan Hotels

Various hotels contemporary and historical images are shown below in Figures. These images show the current state of hotels in Libya, of course this shows the development status, also transition towards the modern style hotels. The historical hotels images are shown below in Figures 2.6, 2.7, 2.8, 2.9 and 2.10. Then after contemporary images are shown in Figures 2.11 and 2.12. The Grand hotel, which was built prior the Italian mandate in Libya having morrocan façade and was demolished and replaced by a modern hotel in 1982, itsinteiors were built according to the Moroccan style, while Wadan and Italia hotels were built to the Italian and Modern European style.

a) Historical Development of Hotels in Libya

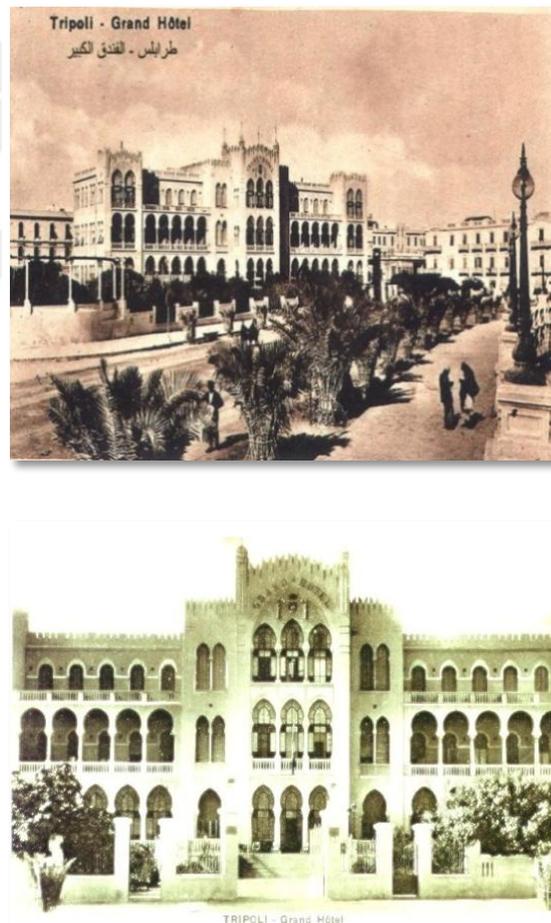


Figure 2.6:The original Grand Hotel in Tripoli

The original grand hotel in Tripoli which was built prior the Italian mandate in Libya having moroccan façade. This hotel was demolished and replaced by a modern hotel in 1982

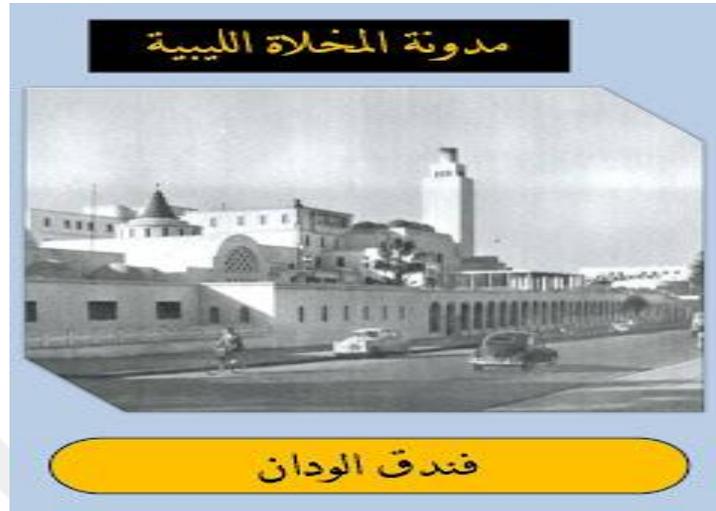


Figure 2.7: Al Waddan Hotel in Moroccan style in 1912 (Temehu)



Figure 2.8: Italian style hotel in 1938(Temehu)

Great Hotel is the oldest hotel in Tripoli, which was built in the Italian colonial period and the path of conquest is located a few meters from Martyrs' Square (city center) and is situated near red Serial Museums. The abovementioned hotels manly

depended in their interior design on the simple and essential elements during the Italian occupation era and continued using the same style after the independence.

b) Some Recent Examples of Hotels in Libya

• **Gharyan Hotel – Traditional Context in Libya**

Cave dwellers turns in the mountains in Libya, home to hotels in Gharyan about a hundred kilometers to the south of the Libyan capital Tripoli. The below Figure 2.9 shows a cave dwelling in Gharyan, which is preserved, renovated and transformed into a historical context hotel.

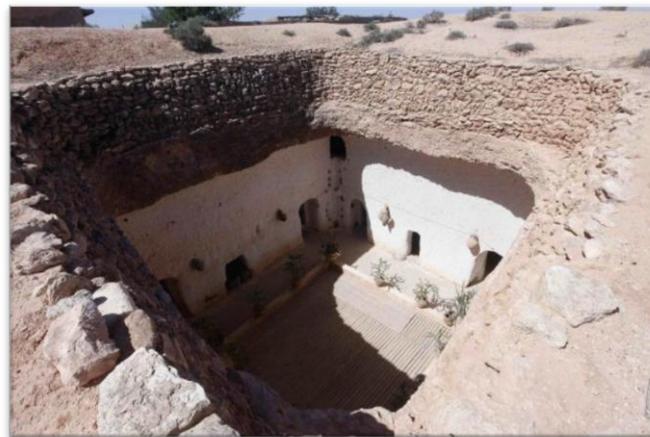


Figure 2.9: Photos of Gharyan Hotel (Temehu&wanderwageblogspot)

- **Grand Hotel in Cyrene**



Figure 2.10: Hospitality facility in Cyrene (The Grand Hotel, Cyrene).

(Travelsplace)



Figure 2.11: Photo of Shahat tourist resort (Temehu)

The above shown example, Figure 2.11, is for the Grand Hotel in Cyrene, which does not reflect the traditional context of Cyrene's old Greek settlement.

- **Corinthian Hotel – A contemporary example**

Corinthian Hotel, the most luxurious hotels in Libya at all the newest luxury hotels in Tripoli, located on the distinctive views of the Mediterranean Sea Beach features a distinctive building in terms of geometric form wonderful and picturesque. The hotel exterior and interior architectural designs were built according to the most current designs.



Figure 2.12:Corinthia Hotel (Travelsplace)

2.7 Some Examples of Contemporary Hotels in Traditional Context around the world

There is always be the presence of hospitality business around the archeological sites due to their attraction to tourists. Few hotels are located which are near these places and particularly their interiors are also designed with contemporary style with heritage context as well.

Two example hotels are chosen next to historical ancient ruins from three different part of the world which has hospitality awards.

2.7.1 Grande Bretagne Hotel, Athens, Greece

Grande Bretagne Hotel has been awarded as best 5-star hotel numbers of times and it offers perception of Athens' history. The hotel provides insights to Greek culture, with elaboration of moldings and classic furnishings. Therefore, the hotel is chosen as an example as it provides a contemporary design within a traditional context. Not only this but this hotel provides panoramic scenes of Athens.





Figure 2.13: Grande Bretagne Hotel, Athens, Greece(Grandebretagne website)

2.7.2 Turkey's Five-Star Hotel Museum

Five years ago, this hotel was constructed in Antakya, which is a small city located south of Turkey. Antakya has remained important center during Christianity at the time of Greeks, this is the location of the first non-hidden churches. As it is considered a hotel and a museum, with contemporary elements, the hotel can be classified as a contemporary hotel within a traditional context.

During planning stage, the idea came forward as to be a five-star Hilton hotel but later things turned suddenly when archaeological site was discovered in an excavation on the project site in Antakya. This motivated to change the design to Antakya Hilton Museum Hotel (www.cityscape.org).



Figure 2.14: Turkey's Five-Star Hotel Museum.(Tripadvisor)

2.8 Modern, Heritage and Archeological Styles

In a similar study by (Goldfarb, 2008), hotel interior concepts are examined as they are developed over the different time periods to suite their environment reaching to a contemporary concept. The study develops a comparison of the different spaces over the past century as shown in Figure 2.20 below. It is noticed the hotel style have changed from a modern design in the 1950s to a mixed contemporary design by the year 2007.

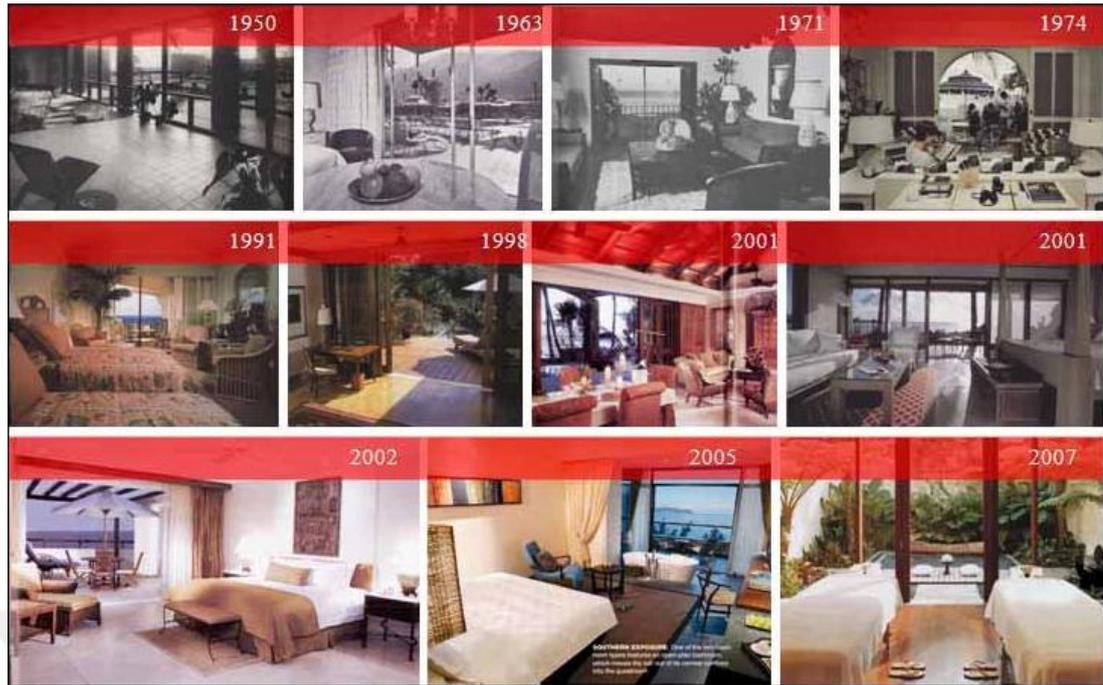


Figure 2.15: Timeline of evolving contemporary space from (Goldfarb, 2008)

Furthermore, using customer assessment in evaluating the interiors of a hotel is a common methodology used in architectural studies. (Rutkin, 2005) uses the comfort and preference of customers in choosing the design and arrangement of a hotel lobby seating area. Moreover, three common interior design concepts are adopted in hotels:

- Modern Style: which depends on newly developed between the 20s and the 50s of the twentieth century supporting the practicality of the design rather complexity. Such a concept is defined under minimalism, which is using the essential elements needed for the design without any artistic additions (VanEeno, 2011).
- Heritage Style: is considering the heritage of the place in designing the several elements that forms the interior of the space. This concept is mainly linked to the identity of the place where the hotel is constructed (Ultav & Savaşır, 2012).

- Archeological style: which takes the original concept of the founders of a city or a place to create an architectural concept. In the Middle East and North African this mainly comes from Greek, Roman, Persian or Assyrian origins as the early founders of civilizations in the region (Bushehri, 2015).

2.9 Concluding Remarks about Interior Architecture Design Styles Applied in the World and Libya

From the review of hotel interior architecture and design concepts, it is apparent that the interiors of the hotels affect several aspects in the experience of the visitor on different levels according to Maslow's Hierarchy. Therefore, understanding the design concepts used in the design does not only have an impact on the aesthetics of the hotel, but also on the psychological and social aspects of the hotel guest and visitor. Subsequently, the user assesses the hotel interior based on several factors, which are affected by his or her state of mind. Several hotel interior design assessment indicators were reviewed in this chapter, which are going to be utilized in the case study.

Award winning and nominated hotels for architectural awards were also reviewed in order to analyze them and obtain familiarity with the traditional, contemporary and modern designs. Moreover, it is clear that the hospitality sector has not been developed in Libya for a long time. Hence, most of the hotels that were built in the modern era adopted Moroccan or Italian styles based on European modern styles. Several traditional hotels in Libya show that there is a potential for development to attract tourism. The study shows that the traditional design is appealing to a certain type of customer, which is a factor that shall be considered during the case study.

CHAPTER 3

3. THE CASE STUDY

3.1 History of Architecture in Libya and Cyrene

3.1.1 Libyan Architecture

Libya is geographically located at the gates of the European continent, which made it a targeted land for the changing powers over the time eras. Therefore, the architectural styles of the country have changed several times starting from the Greeks and romans in the BC periods and reaching to Islamic and Modern Italian architecture. The Table below shows the different historical periods of Libya and the architectural influence in each period.

Table 3.1: Summary of Libyan historical periods and architecture

Years	Historical Period	Architectural Period
146 BC – 640 AD	Greek & Roman Era	Greek & Roman Architecture
640 – 1510	Islamic Rule	Islamic Architecture
1510 - 1551	Saint Johns	Italian Architecture
1551 - 1911	Ottoman Era	Islamic and Ottoman Architecture
1911 - 1951	Italian Occupation and Allies	Modern European and Italian architecture
1951 - Now	Modern Libyan History	Modern and Contemporary Architecture

3.1.2 Cyrene Architecture

This study will be in Libya, in the city called "Cyrene" or "Siren", a historic city founded by the Greeks in the green mountains. This is one of the most beautiful cities of Libya's history and civilization, and has become one of the most beautiful ten cities in the Arab world. This is within most popular city in the Union of the five cities of *Cyrenaica* "*Bntaboles*" founded the city of *Cyrene* (*Shahat*) and the city of *Hsaibredes* (*Benghazi later*) and the port of *Apollonia* (*Sousse later*), established *Tojerh* (*Tocra*), and also established *Btouleumas City* (*Tolmeita*)

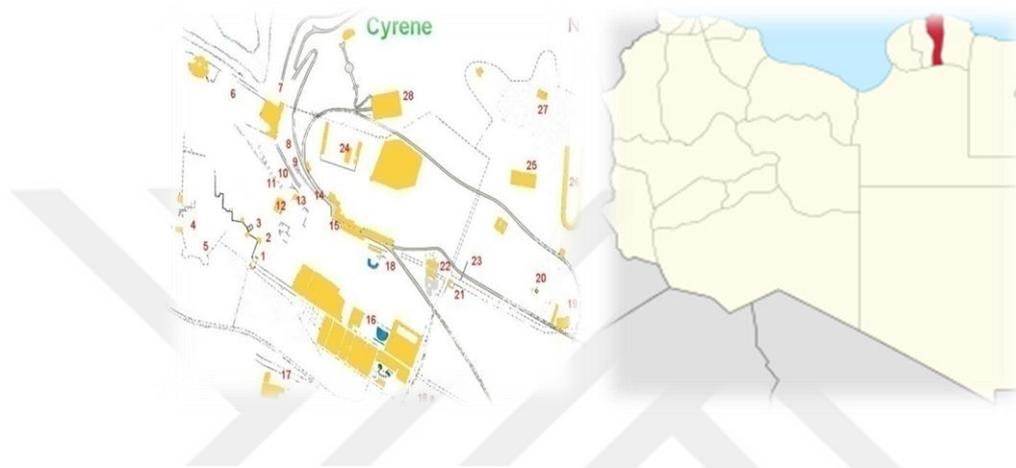


Figure 3.1:Location of Cyrene City (TripAdvisor)

Cyrene was an ancient Greek and Roman city near present-day Shahat, Libya. It was the oldest and most important of the five Greek cities in the region. It gave eastern Libya the classical name Cyrenaica that it has retained to modern times.

Cyrene was founded in 630 BC as a settlement of Greeks from the Greek island of Thera (Santorini), at a site 16 kilometers (10 miles) from its associated port, Cyrene promptly became the chief town of ancient Libya. Cyrene was founded in 630 BC as a settlement of Greeks from the Greek island of Thera (Santorini), historically led by Battus I, at a site 16 kilometers (10 miles) from its port, Apollonia (Marsa Sousse)

The city is located in the north east of the country, where the remains can be found of the old Greek colony of Cyren. The neighboring city is Apollonia which is a major port in the Mediterranean Sea in antiquity. Cyrene was an Ancient Greek and Roman city which lies in a lush green valley in the Jebel Akhdar. The city's population is nearly 27,000 people having an area of 345 hectares. The nearest airport is the Labraq International Airport which is about 15 kilometers. This city's economy depends on tourism and the port.



Source, Temehu

Source, Wikipedia

Figure 3.2: Map of Libya with Jabal al Akhdar district

The city is characterized by Mediterranean climate, which is a famous heavy snow and rainfall, where the temperature does not go up in the summer about 30 ° m, while the winters may decline to the freezing point and snow and fog.

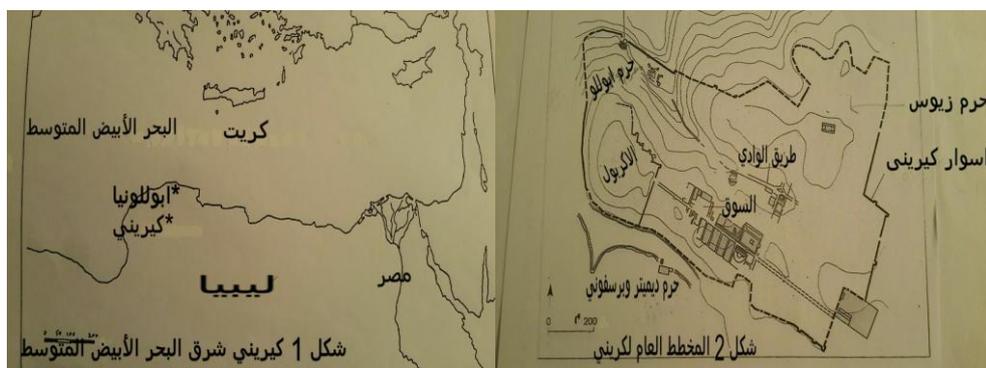


Figure 3.3: Location of Cyrene

3.1.3 The Cyrene City's History and its Greek Architecture

King Patos initially ruled for 40 years over this tiny migrant area. Cyrene was ruled in different eras its Republican era is from 414 B.C to Alexander rule. Thereafter the Hellenistic ruled from 332 B.C, until arrival of Romans who ruled from 396 B.C to the arrival of Byzantine to 324 A.D. Finally, Arabs invaded this area in 635 A.D.

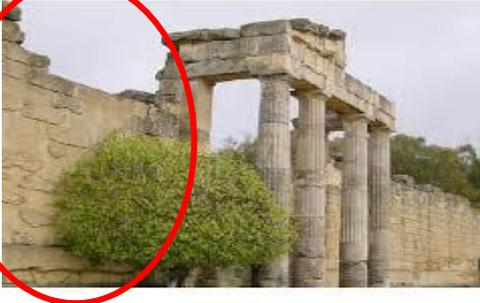
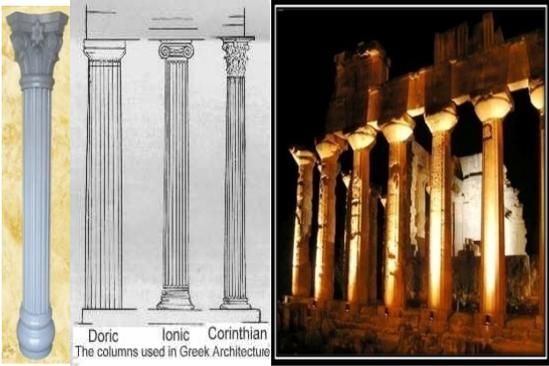
Cyrene city is known as Athens of Africa whereas local names of the city are Qurina, Qourinah and Shahhat. The Cyrene was called as Libyan Amazon Queen, in 4th century BC Cyrene was from one of the largest settlements in North Africa. Currently it Cyrene is UNESCO World Heritage; it was declared Heritage Site during 1982. Hence, it made it the top archaeological destination of Libya.

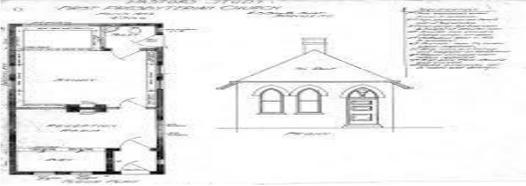


Figure 3.4: Photos of the ancient city(Source, Temehu)

Table 3.2: Elements of Cyrene Greek design style.

style component	Cyrene City
<p data-bbox="539 479 660 510">Location</p>  <p data-bbox="427 842 612 873">kobani.hooks</p>	<p data-bbox="919 479 1382 734">The buildings are usually built or face the light source and the face of the field for a year and was the site of major importance in the design.</p>
<p data-bbox="560 956 635 987">Floor</p> 	<p data-bbox="919 956 1382 1151">Mosaics produced from marble and used for floor and wall decorations. Also marble flooring was widely used.</p>
<p data-bbox="485 1429 719 1460">Ceiling and Roof</p> 	<p data-bbox="919 1344 1382 1599">The design of the buildings on the two main types, it is either rectangular or circular, the theatre has been designed in the form of a semi-circle</p> <p data-bbox="919 1653 1382 1794">It is built of concrete and brick and ceilings are gable roof with a front covered with a pediment.</p>

style component	Cyrene City
<p style="text-align: center;">Walls</p> 	<p>Exclusive of stones and walls were built with concrete and then smear the wall covered with small stones of brick or stone or marble pieces.</p>
<p style="text-align: center;">Columns</p>  <p style="font-size: small;">Doric Ionic Corinthian The columns used in Greek Architecture</p>	<p>The length of the columns about 3-4 inscriptions punctuated by periods of the sentence, we see a lotus flower in the period of the Roman Temple of Zeus in Cyrene is the largest Greek temples in the world with a length of about 8-9 meters column of type. Amah league and columns of type and type of ionic and Corinthian column capitals decorated with trees and flowers resemble leaves. The columns eight diameters high volutes.</p>

style component	Cyrene City
<p data-bbox="539 315 660 349" style="text-align: center;">Material</p> 	<p data-bbox="919 315 1382 405">Stones, bricks, concrete, marble, and shells soft white color.</p>
<p data-bbox="555 633 644 667" style="text-align: center;">Doors</p> 	<p data-bbox="919 633 1382 779">The doors were built carved stone as post and lintel opening with straight tops, no arches.</p>
<p data-bbox="533 1008 667 1041" style="text-align: center;">Windows</p> 	<p data-bbox="919 1008 1382 1093">Windows were built in carved stone arch.</p>
<p data-bbox="533 1350 667 1384" style="text-align: center;">Fountain</p> 	<p data-bbox="919 1350 1382 1435">Fountains and water basins made of white square marble.</p>

3.2 Research Methodology for Cyrene Case Study

In this chapter, it's give details about the research methodology with theoretical basis, approaches behind and definitions. Initially the research approaches along with strategy is discussed. Thereafter, data analysis techniques and instruments used are described. Final section introduces a discussion about the validity and reliability of the research study.

3.2.1 Research Approach and Design

The methodology is further complemented with the approach and design of this research by conducting a quantitative analysis to measure the likability of the proposed design from the different customers' types. The quantitative research methodology is adopted to collect data and to conduct a quantitative analysis. The sample size is recognized to vary between 20 to 50, that includes professionals working in the hotel environment, customer's architects and interior designers, and Government personnel.

The research work is to have primary and secondary data analysis to employ the quantitative and qualitative analysis to explain the trend of interior design Style in a heritage contextin Shahat City. The questionnaire was developed to obtain data and then analyze it using Excel as appropriate tool.

The methodology of the research is based on the research objectives. The categories are selected to obtain response of the design style design styles, with the emphasis of the heritage and the contemporary design styles the design style, the contemporary design style in heritage contexts. The categories selected are originality, relaxation, excitement, dominance, adaptability, comfort and similar. The categories are selected from the factors identified in literature and case study area. These concepts are explained in following sections.

3.2.2 The Quantitative Method

It examines the influence of the interior design style on user's perception with the data analysis. Questionnaires are best way to undertake the surveys which are not complex and their responses do not have to be answered in. The responses were then analyzed using the Microsoft Excel.

3.2.3 Methodology Purpose and Process

The methodology adopted in this research study is a descriptive from for collecting descriptive data about the interior design of Shahat city and factors that achieve effective quality of space and then, assessment of the residential space. The study is examining relationships among (a) interior design (b) occupants' assessment.

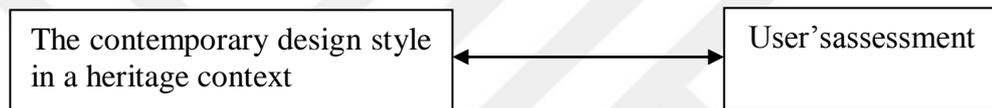


Figure 3.5: Interior architecture and assessment

The research study is based on the concept with user's assessment is measured by the researcher. The survey questions were developed based on the literature views which followed the secondary data collection from online questionnaire survey. The online survey was the major part of analyzed data. Three case studies of hotel interior space of a contemporary design style in heritage concepts is presented in chapter 4.

3.1.4 The Questionnaire

The main aim for this study is to measure people assessment on the interior design style with online survey of people and specialists for obtaining view on the hotel design in Cyrene. The questionnaire was used to understand people's knowledge about hotel buildings and adaptation of new interior design styles. The factors identify the issues on the interior design styles that have real effects on occupant assessment of indoor spaces.

The questionnaire is based on models developed for Four (4) interior spaces of hotel (given below) with two different styles (i) Interior Design Style in a Heritage context(ii) Modern style.

- **Interior design of Hotel Reception and waiting Area**
- **Interior design of Coffee Area**
- **Interior design of bed room (i)**
- **Interior design of bedroom (ii)**

The effect of the interior design style on a person's emotional response and appraisal of assessment was assessed in a simulated model by 3D in Sketchup-Vray. These interior spaces were modeled in two different design styles: (1) the first one applied all the Cyrene heritage elements of chairs, windows, colors, and the surrounding of the space with modern touch (2) The second model was a complex design that combined between elements of the Cyrene interior design style with the contemporary design style.

Model No. 1

Hotel Reception area with contemporary interior Design Style in an archeological Context

The model in figure 3.6 shows the mix between the heritage and contemporary styles of the interior space:

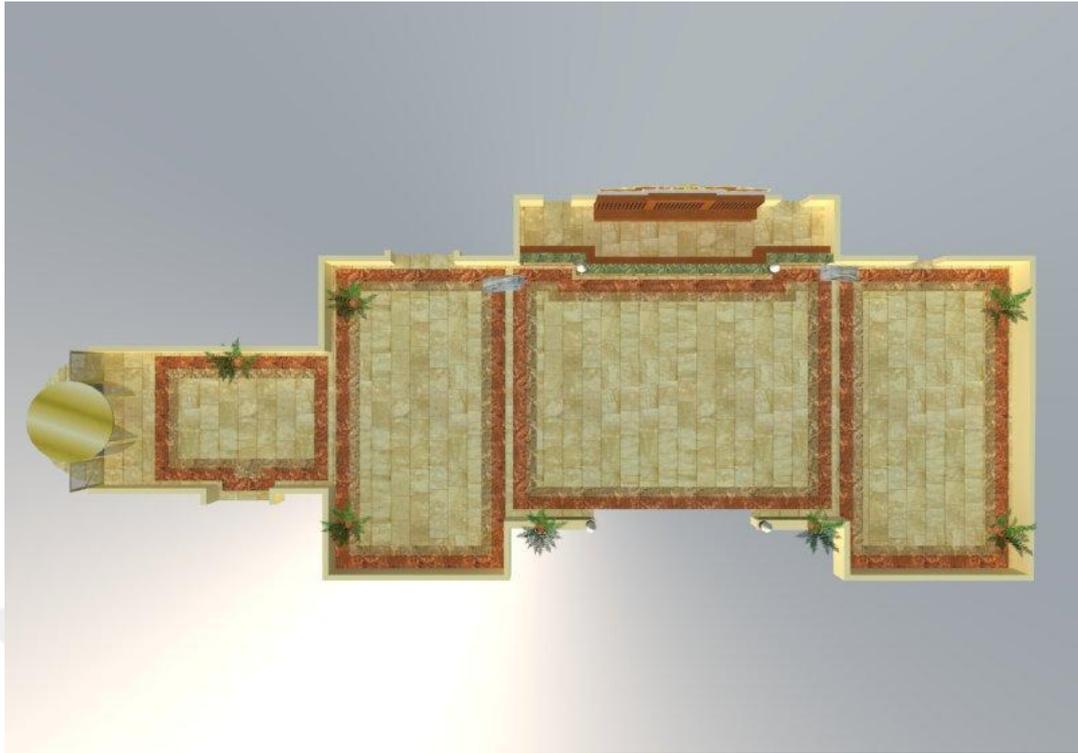


Figure 3.6: Plan and perspective of the proposed design of the Hotel Reception area with contemporary interior design style in a heritage context.

- (1) Number of Columns adopted from Greek and Roman architecture in a heritage context of Cyrene. Color of Column heads are changed to brown to fit the Islamic coloring of the architecture.
- (2) Wall cladding is marble, similar to luxurious contexts in roman, Greek and Islamic architecture. Green Color is chosen to reflect luxury.
- (3) Statues and wall hangings from Greek architecture.
- (4) Using different kinds of heritage accessories like the statues potteries, and hand ornamented steel, embroidered fabrics from Greek Architecture
- (5) Stone Flooring with marble accent from Roman architecture.
- (6) Stone and marble upstands from Greek architecture.
- (7) Modern ceiling and lighting concepts.

Model NO.2

Hotel Coffeeara with contemporary interior Design Style in a Heritage Context

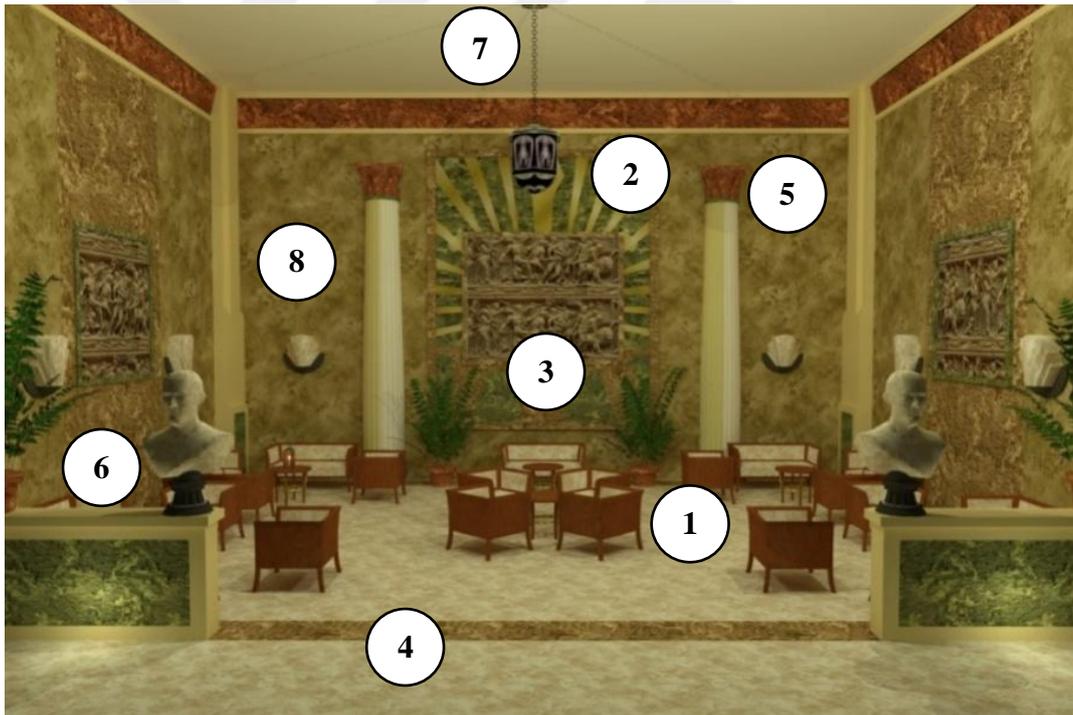


Figure 3.7: Plan and perspective the proposed design of the Hotel Coffee area with contemporary interior design style in a heritage context

The characteristics of the model in figure 3.7 are:

- (1) The wooden chairs that is covered ornamented with natural motifs, in a heritage context of Cyrene and Islamic period.
- (2) Alternating marble colors from the Greek and roman period to reflect the alternating history of Cyrene.
- (3) The big size paintings having Greek contemporary touch within the space in the room.
- (4) The featured conventional tile pattern that was widely used in old Roman interior is also example of heritage context of Cyrene
- (5) The white columns made up of stone and marble similar as in Cyrene Greek architecture.
- (6) Greek upstand with roman statues.
- (7) Islamic style lighting.
- (8) Wall decorations from the Greek architecture.

Model No. 3

Interior design of bed room (i) in Modern Style

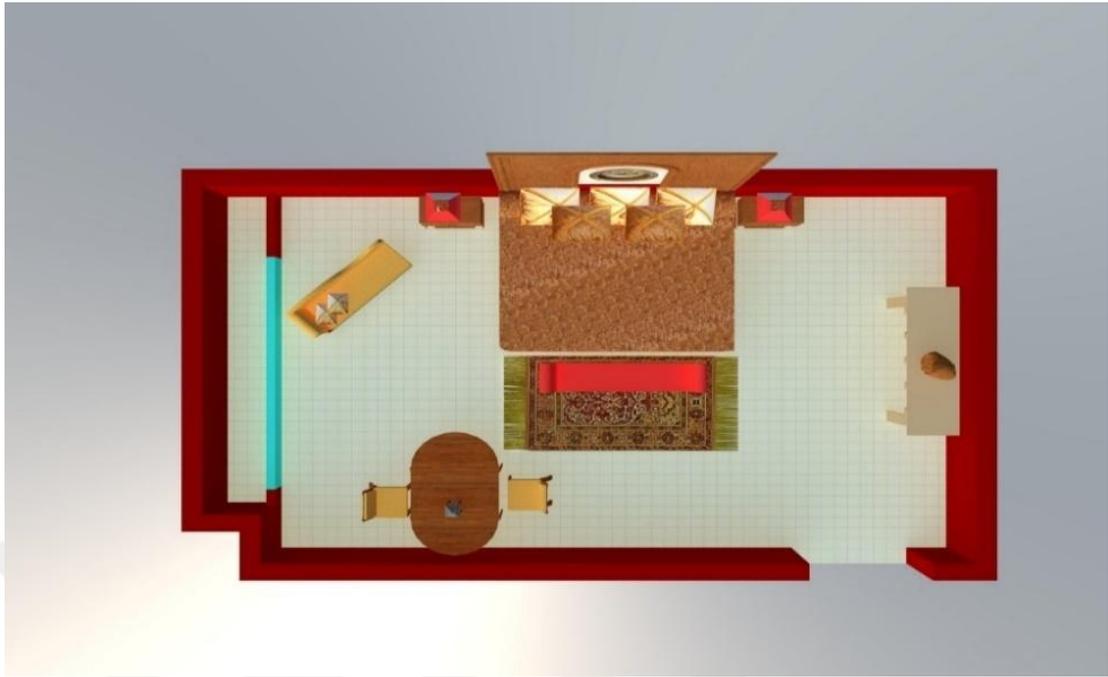


Figure 3.8: Plan and perspective the proposed design of the Hotel Bed room (i) with contemporary interior design style in a heritage context.

- (1) Modern Design for a timber ceiling with modern lighting.
- (2) Wall patterns, marble and ornamentation from the Greek architecture.
- (3) Modern Furnishing with traditional Islamic patterns.
- (4) Small size stone flooring from Roman architecture.
- (5) Timber headwall and wall hangings from the modern and Islamic architecture.
- (6) Classic curtain and window designs.
- (7) Islamic table mounted lighting.

Model No. 4

Interior design of bed room (i) with contemporary interior design style in a heritage context

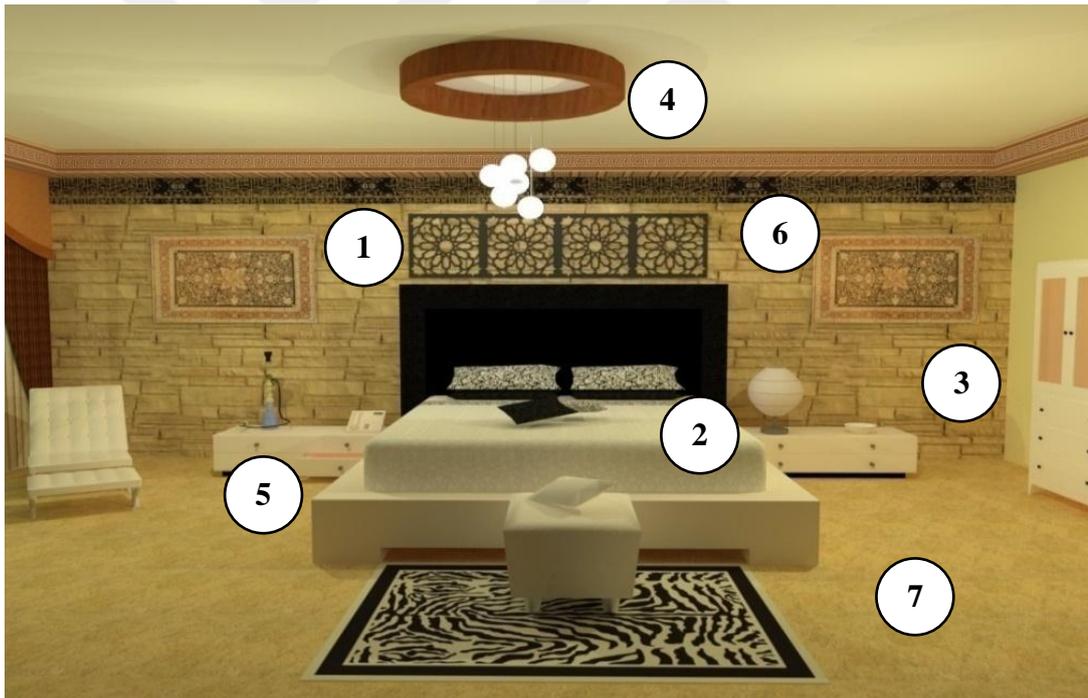
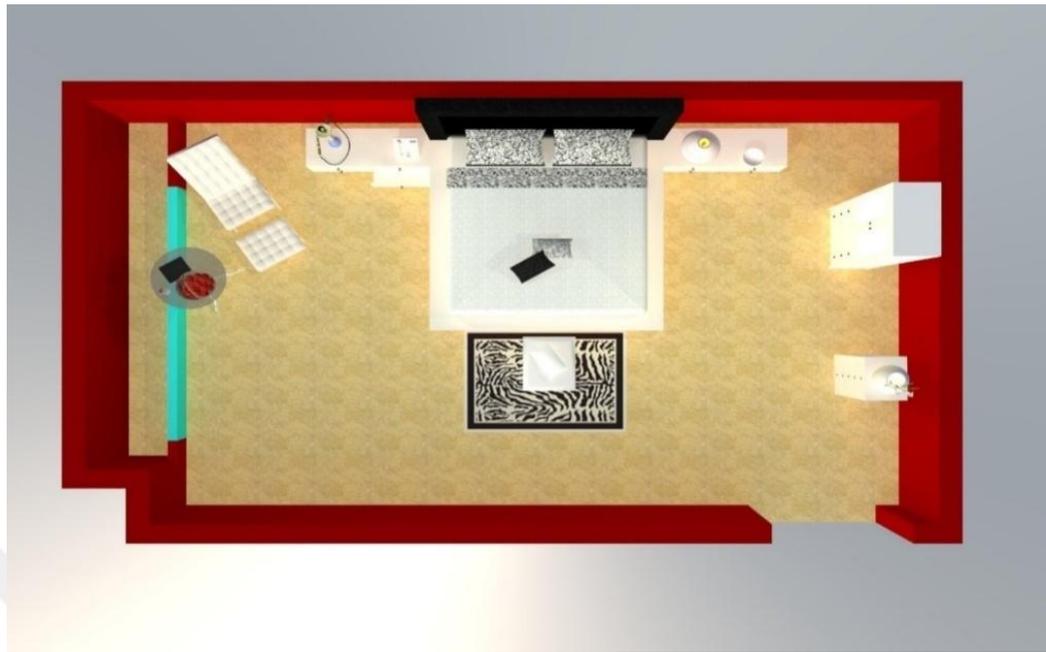


Figure 3.9: Plan and perspective the proposed design of the Hotel Bedroom (ii) with contemporary interior design style in a heritage context.

- (1) Using Islamic proportion at the portrait at the background of the bed in a tradition context of Cyrene.
- (2) The combination between neutral and warm colors with ornamented fabrics. The elements were used of high techniques lighting systems. Using both potential lamps and general light and use of natural and local material like random stone with soft surfaces of furniture of heritage context.
- (3) Wall paintings style architecture in a heritage context of Cyrene
- (4) Modern lighting with timber accent.
- (5) Flexible and modern of furniture pieces.
- (6) Stone ornamentations on the wall from Islamic architecture.
- (7) Modern carpeted flooring.

CHAPTER 4

4. USER'S ASSESSMENT OF THE DEVELOPED MODELS

4.1 Introduction

Following the research methodology structure of conducting a survey via questionnaire. In this chapter its will discusses the data analyzed regarding the hotel interior design style to evaluate the users' response to the design style, their assessment towards the interior space. The questionnaire was the most important tool to measure occupant assessment according to assessment scales. Results are displayed in tables or charts to make a clear declaration of derive tested models.

The questionnaires were floated via online Google survey application. Therefore, no specific sampling was employed. After analyzing the questionnaire by using Excel, the results were shaped as tables and charts with specific ratios that show the highest and the lowest factors that play an important part in directing occupant assessment.

4.2 The Subjects Investigated in Questionnaire

The interior style is investigated by obtaining people response via questionnaire, the questionnaire is based on models developed for Four (4) interior spaces of hotel (given below) with two different styles (i) Interior Design Style in a Heritage context(ii) Modern style.

- Interior design of Hotel Reception and waiting Area
- Interior design ofCoffeeArea
- Interior design of bed room (i)
- Interior design of bed room (ii)

The effect of the interior design style on a person’s emotional response and appraisal of assessment was assessed in a simulated model by 3D in Sketchup-Vray. The responses were obtained for the five different criteria shown below and choice scales were given to highlight the response.

The assessment criteria were chosen based on the evaluation performed by Shaik (2014), as well as conforming to the other sources in the literature. Moreover, the criteria support Maslow’s model of the different need levels the hotel user has. Therefore the following criteria and scale were chosen:

Criteria (Skaik, 2014)	Likert Scale
• Originality	5 – <i>Extremely satisfied,</i>
• Innovated	4 – <i>Satisfied,</i>
• Simplicity	3 – <i>Neutral,</i>
• Visually light	2 – <i>Not satisfied,</i>
• Clear	1 – <i>Not satisfied at all,</i>
• Pleasing	
• Energetic	
• Flexibility	
• Usability	
• Control	
• Adoptability	

Also, the community awareness about Shahat city and interior design styles was obtained via questionnaire. Also Originality: Show the history of the city, and according to the existence of the hotel in an ancient city this ocean must be created . Innovation: for The importance of guest comfort.Simplicity: Most guests prefer simplicity in design compared to the complex design of our time.Lighting: Important for the convenience of guests and staff at the hotel.Clarity : for ease of use or work for workers and customers to know the place.Pleasure: Customer satisfaction is our demand first class.Active: to give comfort and relaxation.Flexibility: a task for

customers and employees for easy work. Ease of use: As simple as design, use will be easy. Monitoring: To provide the best services to customers. Adaptation: adapt customers to the ocean. The responses were scaled between 1 as disagree and 5 as agree (scale 1 to 5), the participants were asked following two questions: The participants were asked following questions:

- 1- Have you visit Shahat City (CYRENE) before?
- 2- Have you visited a luxury design hotel before?
- 3- Do you appreciate historical heritage hotels design?
- 4- Do you think architecture of touristic building should carry the identity of a nearby architectural heritage?
- 5- Do you appreciate historical heritage hotels design?

Whereas the participants are categorized based on demographic data like:

- Gender
- Age
- Education
- Employment
- Architectural and interior design knowledge

4.3 Finding

4.3.1 Measuring the Community Awareness and Participation

This part evaluates the community awareness and participation in hotel interior design via questionnaire. This information helps the researcher to give a general understanding of the existence situation of the user's perception within interior resident design. From the data, it's obtained the 108 total responses on the questionnaire.

Table 4.1 Community Participation.

Total Responses	Male	Female
108	58	50
Percent	54%	46%

Figure 4.1 shows that from respondents 54 % are male and 46% female who are more interested in the interior design, maybe females prefer more contemporary designs. Both genders are evenly distributed among the questionnaires, which increases the reliability of the results. The participants age group is shown and it's may find that half of the participants are within the age group of 25-45 years. Rest of 50% is shared by younger ones and older than 45 with almost equal i.e. 25% and 26% participation.

Table 4.2: Community Participation by age group.

Age Group	No. of Participants	Percentage
18-25	28	26%
25-45	53	49%
45 or more	27	25%
TOTAL	108	100 %

Table 4.3: Community Participation by Education.

Education	No. of Participants	Percentage
PhD	18	18%
Master	55	53%
B.Sc.	8	8%
High school	7	7%
Primary	8	8%
Uneducated	7	7%
TOTAL	108	100 %

Table 4.4 and Figure 4.3 provide data about education of participants. Most of the participants lie within Masters Category, which is having more than half of share 53% (55 numbers). Also, PhDs participation is also in significant numbers, 18 PhDs

Have respondents have shown interest in interior design. Hence, it could be summarized that participants are highly educated.

Table 4.4: Community Participation by Employment

Employment status	No. of Participants	Percentage
Self employed	27	25%
Full time employed	25	23%
Part time employed	12	11%
Student	28	26%
Retired	10	9%
not-working	6	6%

Table 4.5 and Figure 4.1 illustrate employment status of these participants. Self-employed, employed and student categories are dominant those have participant share of 25%, 23% and 26% respectively.

Final data in Table 4.5 is about the architectural and interior design experience of these participants. 52% of the participants have experience within the range of less than one year and 1 to 3 years. This suggests that the participants still need to be more experienced in the field. Whereas 32% belong to categories of 3 to 5 years and 5 to 10 years' experience categories. Hence this balances the user's participation in questionnaire in experience.

Table 4.5: Community Participation by interior architecture experience

Employment status	No. of Participants	Percentage
Less than 1 year	22	21%
More than 1 year and less than 3 years	33	31%
More than 3 years and less than 5 years	17	16%
More than 5 year and less than 10 years	17	16%
More than 10 years	11	10%
No Experience	6	6%

4.3.2 Evaluation of Community Knowledge about Shahat City and Hotel Interior Architecture Design

This part evaluates the community awareness about Shahat city and interior design styles via questionnaire. The participants were asked following questions:

- 1- Have you visit Shahat City (CYRENE) before?
- 2- Have you visited a luxury design hotel before?
- 3- Do you appreciate historical heritage hotels design?
- 4- Do you think architecture of touristic building should carry the identity of a nearby architectural heritage?

When the respondents were asked about the how many times they have visited the Shahat city. More than 75% respondents have visited the Shahat city (Table 4.6), hence it may be understood that they have sufficient exposure about the area.

Table 4.6: Respondents visits to Shahat city

Shahat city Visit	No. of Participants	Percentage
Yes, every year	38	35%
Yes, with occasions	46	42%
No I never been there before	26	24%
Others	0	0%

The information given below in Figure 4.6 helps the researcher to give a general understanding of the existence situation of the users' perception within interior resident design through respondents visits of Shahat city.

Similarly, respondents were asked about their visits to luxury hotels, Table 4.7 and Figure 4.2 summarize this data. It may understand that more than 75% respondents have visited luxury design hotels; hence, it might be understood that they have sufficient exposure about the luxury design.

Table 4.7: Respondents visits of luxury design hotels

Shahat city Visit	No. of Participants	Percentage
Yes, every year	48	44
Yes, with occasions	34	32
No I never been there before	25	23
Others	1	1

Table 4.8: Criterion No.1: Originality

Scale	Executive Room		Standard Room		Reception		Dining Area	
	(Participants)		(Participants)		(Participants)		(Participants)	
Non-original: 1	0	0%	0	0%	0	0%	0	0%
2	2	1.80%	3	2.80%	3	2.80%	3	2.80%
3	12	11%	11	10.10%	9	8.40%	4	3.70%
4	43	39.40%	39	35.80%	36	33.60%	42	39.30%
original: 5	52	47.70%	56	51.40%	59	55.10%	58	54.20%

Table 4.8 shows the results of criterion No.1 originality, where in all four models more than 85% respondents have agreed that found that the model visually lighted. However, the highest originality evaluation is given to the reception model.

Table 4.9: Criterion No.2: Innovated

Scale	Executive Room		Standard Room		Reception		Dining Area	
	(Participants)		(Participants)		(Participants)		(Participants)	
Not Innovative: 1	0	0%	1	0.90%	0	0%	0	0%
2	2	1.80%	2	1.80%	0	0%	2	1.90%
3	21	19.10%	16	14.70%	10	9.30%	12	11.10%
4	54	49.10%	37	33.90%	46	42.60%	44	40.70%
Innovative: 5	33	30%	53	48.60%	52	48.10%	50	46.30%

Table 4.9 shows the results of criterion No.2 innovated; again, in all four models more than 90% respondents have agreed that models are innovative. The highest innovation rating was given to the to the standard room interior design.

Table 4.10: Criterion No.3: Simplicity

Scale	Executive Room		Standard Room		Reception		Dining Area	
	(Participants)		(Participants)		(Participants)		(Participants)	
Not Simple: 1	0	0%	1	0.90%	2	1.80%	0	0%
2	2	1.80%	3	2.80%	4	3.70%	3	2.80%
3	11	10.10%	11	10.10%	14	12.80%	15	13.90%
4	37	33.90%	25	22.90%	33	30.30%	35	32.40%
Simple: 5	59	54.10%	69	63.30%	56	51.40%	55	50.90%

Table 4.10 shows the results of criterion No.3 simplicity, where in all four models more than 85% respondents have agreed that models are simple. Nonetheless, the highest rating for simplicity was given to the standard room.

Table 4.11: Criterion No.4: Visually Light

Scale	Executive Room		Standard Room		Reception		Dining Area	
	(Participants)		(Participants)		(Participants)		(Participants)	
Not Visually Light: 1	1	0.90%	0	0%	0	0%	0	0%
2	3	2.80%	1	0.90%	3	2.80%	4	3.70%
3	8	7.50%	22	20.40%	17	15.70%	12	11.10%
4	32	29.90%	31	28.70%	24	22.20%	33	30.60%
Visually Light: 5	63	58.90%	54	50%	64	59.30%	59	54.60%

Table 4.11 shows the results of criterion No.4 visually light, where in all four models more than 85% respondents have agreed that models are light visually, where the highest rating is given to the reception model.

Table 4.12: Criterion No.5: Clear

Scale	Executive Room		Standard Room		Reception		Dining Area	
	(Participants)		(Participants)		(Participants)		(Participants)	
Not Clear: 1	0	0%	0	0%	1	0.90%	0	0%
2	2	1.90%	3	2.80%	0	0%	4	3.70%
3	6	5.60%	9	8.30%	14	13.10%	12	11.10%
4	36	33.60%	34	31.20%	27	25.20%	36	33.30%
Clear: 5	63	58.90%	63	57.80%	65	60.70%	56	51.90%

Table 4.12 shows the results of criterion No.5 clear; where in all four models more than 90% respondents have agreed that models are clear, and the highest rating was given to the reception model.

Table 4.13: Criterion No.6: Pleasing

Scale	Executive Room		Standard Room		Reception		Dining Area	
	(Participants)		(Participants)		(Participants)		(Participants)	
Un Pleasing: 1	0	0%	1	0.90%	0	0%	1	0.90%
2	2	1.90%	2	1.80%	1	0.90%	2	1.90%
3	13	12%	7	6.40%	8	7.40%	11	10.30%
4	47	43.50%	37	33.90%	45	41.70%	41	38.30%
Pleasing: 5	46	42.60%	62	56.90%	54	50%	52	48.60%

The table 4.13 shows the results of criterion No.6, where in all four models more than 90% respondents have agreed that models are pleasing. Also, the highest rating was given to the standard room interior.

Table 4.14: Criterion No.7: Energetic

Scale	Executive Room		Standard Room		Reception		Dining Area	
	(Participants)		(Participants)		(Participants)		(Participants)	
Not Energetic: 1	0	0%	2	1.80%	1	0.90%	2	1.90%
2	3	2.80%	4	3.70%	2	1.90%	3	2.80%
3	12	11.10%	10	9.20%	13	12%	14	13%
4	47	43.50%	38	34.90%	34	31.50%	34	31.50%
Energetic: 5	46	42.60%	55	50.50%	58	53.70%	55	50.90%

The table 4.14 shows the results of criterion No.7, where in all four models more than 80% respondents have agreed that found that the model is Energetic, where the highest rating is given to the reception design.

Table 4.15: Criterion No.8: Flexibility

Scale	Executive Room		Standard Room		Reception		Dining Area	
	(Participants)		(Participants)		(Participants)		(Participants)	
Not Flexible: 1	1	0.90%	0	0%	3	2.80%	1	0.90%
2	1	0.90%	2	1.90%	2	1.90%	2	1.80%
3	13	12.10%	7	6.60%	12	11.20%	16	14.70%
4	36	33.60%	34	32.10%	31	29%	33	30.30%
Flexible: 5	56	52.30%	63	59.40%	59	55.10%	57	52.30%

The table 4.15 shows the results of criterion No.8, where in all four models more than 90% respondents have agreed that models are flexible, as the highest rating is given to the standard room interior design.

Table 4.16: Criterion No.9: Usability

Scale	Executive Room		Standard Room		Reception		Dining Area	
	(Participants)		(Participants)		(Participants)		(Participants)	
Not Usable: 1	0	0%	0	0%	0	0%	2	1.90%
2	1	0.90%	2	1.90%	2	1.90%	1	0.90%
3	11	10.20%	9	8.40%	14	13%	11	10.20%
4	49	45.40%	40	37.40%	31	28.70%	40	37%
Usable: 5	47	43.50%	56	52.30%	61	56.50%	54	50%

The table 4.16 shows the results of criterion No.9, where in all four models more than 85% respondents have agreed that models are usable, where the reception model have taken the highest rating.

Table 4.17: Criterion No.10: Control

Scale	Executive Room		Standard Room		Reception		Dining Area	
	(Participants)		(Participants)		(Participants)		(Participants)	
Not In control: 1	1	0.90%	0	0%	1	0.90%	2	1.90%
2	3	2.80%	2	1.90%	2	1.90%	1	0.90%
3	12	11.10%	11	10.30%	15	14%	15	13.90%
4	37	34.30%	34	31.80%	42	39.30%	38	35.20%
In control: 5	55	50.90%	60	56.10%	47	43.90%	52	48.10%

The table 4.17 shows the results of criterion No.10, where in all four models more than 80% respondents have agreed that models are in control, where the highest rating was given to the standard room interior.

Table 4.18: Criterion No.11: Adaptability

Scale	Executive Room		Standard Room		Reception		Dining Area	
	(Participants)		(Participants)		(Participants)		(Participants)	
Not Adaptable: 1	0	0%	0	0%	2	1.90%	1	0.90%
2	0	0%	1	0.90%	3	2.80%	0	0%
3	13	11.90%	11	10.20%	8	7.50%	20	18.30%
4	35	32.10%	26	24.10%	31	29%	30	27.50%
Adaptable: 5	61	56%	70	64.80%	63	58.90%	58	53.20%

The table 4.18 shows the results of criterion No.11, where in all four models more than 85% respondents have agreed that models are adaptable with the standard room design having the highest rating.

Hence regarding to the contemporary design style with heritage contexts and its relationship with heritage revivalism, most of respondents submitted that adding heritage elements to the current elements strengthen and enhances the belonging to the local culture and revive the Shahat heritage. More than 80% respondents have shown assessment in their opinion by responding on the questions, this data is shown in tables 4.8 to 4.18.

4.3.3 User's Perception about Historical Heritage Hotels Design

In this part users or respondents' perception about historical heritage hotels design was evaluated via questionnaire. The responses were scaled between 1 as disagree and 5 as agree (scale 1 to 5).

Referring to Table 4.19, more than 70 respondents from 109 agree that hotel design should be carried with the historical heritage as an important component.

Table 4.19: Assessment scales of respondents of the developed models

S. No.	Criterion	1 – Not satisfied at all,	2 – Not satisfied,	3 – Neutral,	4 – Satisfied,	5 – Extremely satisfied,
1	Originality	0%	3%	8%	37%	52%
2	Innovated	0%	1%	14%	42%	43%
3	Simplicity	1%	3%	12%	30%	55%
4	Visually light	0%	3%	14%	28%	56%
5	Clear	0%	2%	10%	31%	57%
6	Pleasing	0%	2%	9%	39%	50%
7	Energetic	1%	3%	11%	35%	49%
8	Flexibility	1%	2%	11%	31%	55%
9	Usability	0%	1%	10%	37%	51%
10	Control	1%	2%	12%	35%	50%
11	Adaptability	1%	1%	12%	28%	58%

4.4 Evaluation of Hotel Indoor spaces

In Figure 4.3 and Figure 4.4, respondents reply that the interiordesign style in a heritage context in ShahatCity are characterized by the innovated form and visually light. Also, it had a lot of esthetic values and had a good usability and adoptability

characteristics. Also, respondents think that the models had rare properties of both of originality and boredom. Furthermore, these models made costumers feels simple, beautiful, clear, dominance, usability and efficient in average.

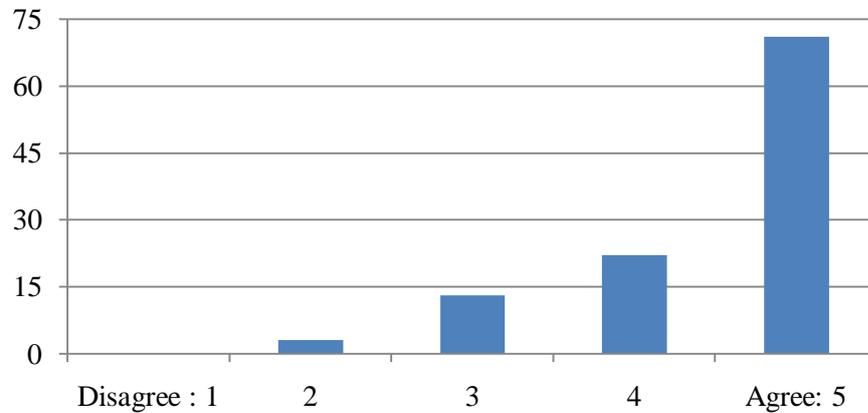


Figure 4.3: Respondents appreciate historical heritage hotels design

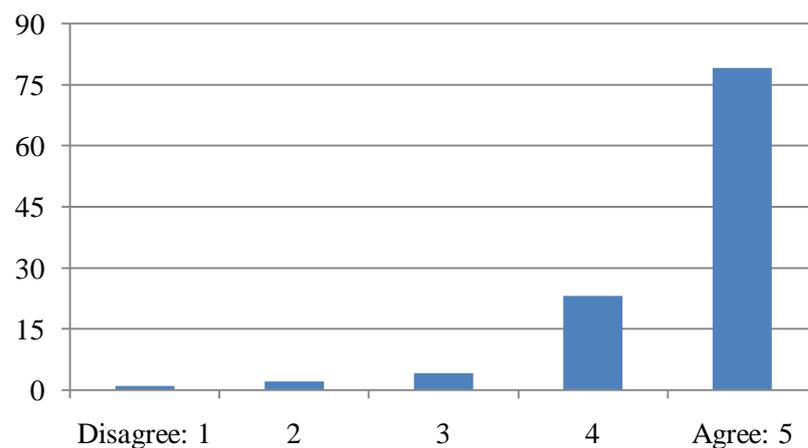


Figure 4.4: Respondents think architecture of touristic building should carry the identity of a nearby architectural heritage

In accordance with the results, chart in Figure 4.5 demonstrates the percentage assessment for the models. More than 50% are satisfied with the inclusion of interior design style in a heritage context in Shahat City. In eleven criteria, clear and adoptability have highest scores in the models whereas innovation is still having neutral results.

It is obvious that occupants are relatively more interested in making a contemporary design and a contemporary design with heritage contexts with high ratio. Table 4.19 show that people in general are satisfied in making a heritage style for the hotel interior spaces.

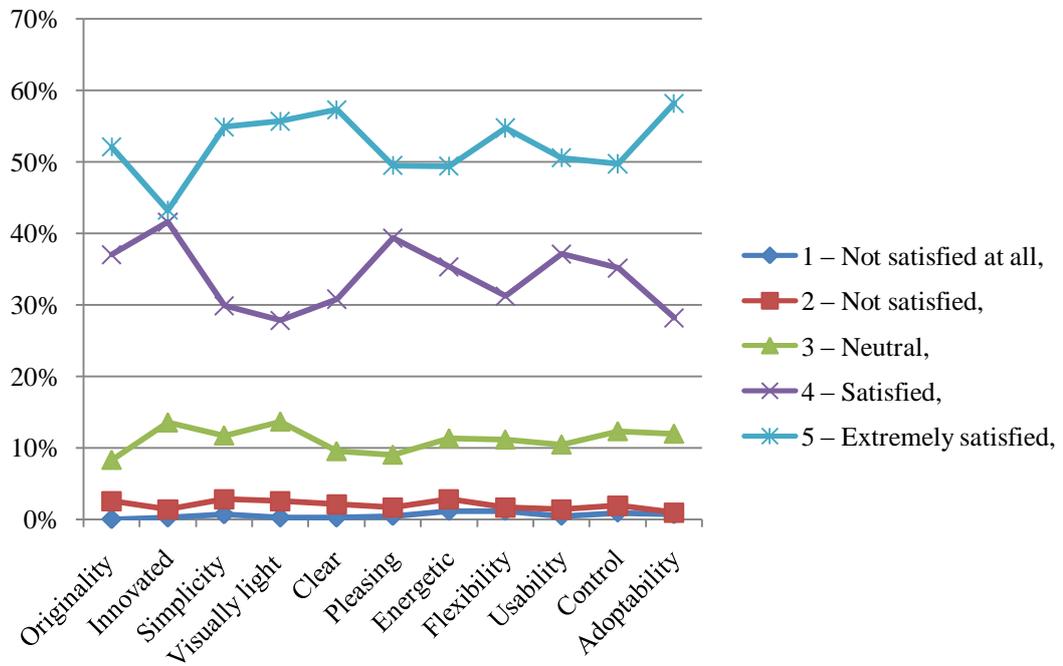


Figure 4.5:Assessment scales of respondents of the developed models

4.5 Summary

The participants answered questions if they have visited sahat city (Cyrene) before and also if they have visited a luxury design hotel before. Moreover, the participants were asked if they appreciate the historical heritage hotels design and if think architecture of touristic building should carry the identity of a nearby architectural heritage.

In addition to questions related to the developed design of the study on a likert scale to assess the participants' opinions about the contemporary design in a heritage context design concept.

The results demonstrate that more people are satisfied with the inclusion of heritage interior style in old ShahatCity context (64.22%). Also, the occupants are relatively more interested in making a contemporary design and a contemporary design with heritage contexts with high ratio as seen in Figure 4.6, as the extreme satisfaction of all the criteria exceeded 40%. The table's results show that people in general are satisfied in making a heritage style for the hotel interior spaces.

The users assessment show that the reception and the standard room heritage designs have been given the highest ratings amongst the four evaluated designs in all the criteria. The results also show that the satisfaction level from the developed design is high, which is also reflected on the assessment of the participants through the different criteria and factors scoring more than 85%.

CHAPTER 5

5. CONCLUSION AND RECOMMENDATIONS

As the concept of using contemporary and heritage affiliated interior concepts is widely used in hotel interiors, this study aims to develop an interior design concept within the same context and utilize the user's assessment in order to evaluate the acceptance of the concept applied to the city of Cyrene.

This research work has investigated the user's response to the interior design of the hotel interior space through the appropriate interior design style elements. To achieve the purpose of the research, three main factors which are relaxation, excitement, dominance of space were taken into consideration at studying interior design conditions in Shahat city with intensive study about occupants' needs.

The research work is structured into two parts. The first part states a literature review about interior design, design styles, and occupant's response to the design style. The second part is a parametrical study carried out by using questionnaire, and the development of interior space models in 3D Sketch Up programs to make the best simulated models to investigate the influence on the overall assessment of typical hotel interior spaces. In this chapter its make the summarization of the conclusions and recommendations derived from the gathered data and the simulation which is discussed in this study.

The researcher observed that occupants in the contemporary design style with heritage contexts are more satisfied. Nevertheless, one can see some difficulties for this design style to be applicable. Research results suggest that on average the strategies commonly employed in contemporary design style with heritage contexts are effective in improving occupant's assessment with the high rates of positive characteristics achieved in this design style. The heritage-contemporary design style does show a significant improvement in comparison to any other style.

Common findings are:

- The results demonstrate that more than 80% are satisfied with the inclusion of interior design style in a heritage context in Shahat City. The reason is that adding the heritage elements to interior design plays a role in reviving the Shahat city heritage.
- 89% of the participants found the designs of all areas original.
- It is found that the contemporary style in the heritage context provides the occupant assessment in terms of relaxation, excitement and dominance.
- Achieving best possible interior design of hotels according to design style strategies has positive influence not only for people assessment, but also for other aspects like economic, social, and ethical.
- Occupant's response to the interior space can be defined by emotional scales excitement, relaxation and dominance.
- Interior design with the consideration of assessment scales and connecting these impalpable scales with design elements include using form, pattern color, texture and light.
- It is the best opportunity to start to improve the production of interior design projects. This procedure will make people's attention about interior design get better.

The research work highlights that Cyrene city has a significant treasure of the valued heritage elements; this treasure is almost neglected in the current era. Due to globalization and the rapid drift towards international influences, the heritage elements of interior spaces are almost disappeared. This is because there is no link between the old town and modern city. The main reason of selection of the city and hotel concept is that the Cyrene city has the potential of becoming archaeological and tourist place.

Our research concludes that the interior design style in a heritage context in Shahat City are characterized by the innovated form and visually light. Also, it had a lot of esthetic values and had a good usability and adoptability characteristics.

Also, respondents think that the models had rare properties of both of originality and boredom. Furthermore, these models made costumers feels simple, beautiful, clear, dominance, usability and efficient in average.

Also, research work recommends that national policies must conserve the country's cultural and environmental heritage to preserve the resource base on which tourism is based. the importance of understanding the history, which is connected to the development of heritage industry, it is a main source of economy and that buying antiques connects between the past and the present. Heritages and antiques also reflect the historical side of any city and attract tourists and express the ancient world. Further utensil can verify the research finding in real life context.

The research work further recommends the making of workshops about the interior design fields for the new graduates to increase their awareness of the interior design. This will explore further the heritage issues in the design process to interact with the interior elements of the space. There is need of increasing the designer knowledge about the local materials in Cyrene and the handcrafts. Also, the researches and studies should depend other methods of evaluating costumer's assessment of indoor spaces, which can give accurate and wide results. Moreover, discussing the results from other perspectives to get efficient and comprehensive overview would enrich the issue.

The suggested workshops require support from the Libyan government in order to empower the heritage of Shahat City, which would also increase the knowledge of the Libyan architects towards the different possible styles that can be applied to the hotel designs for tourism. Moreover, courses that give special attention the to contemporary and traditional styles can be added to the architects' curriculum, as well as increasing the research on the subject by providing incentives through careers and awards.

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APPENDIX A

CURRICULUM VITAE

PERSONAL INFORMATION

Surname, Name: Abdulrahman, Naema

Date and Place of Birth: 23 January 1977

Marital Status: Married

Phone: +905457269835

Email: mariatww@yahoo.com

EDUCATION

Degree	Institution	Year of Graduation
M.Sc.	Çankaya Univ., Interior Architecture	2017
B.Sc.	High Institute for Training Preparation / Al-Gobba	2000
High School	High School	1997

WORK EXPERIENCE

Year	Place	Enrollment
2001-2013	High Institute for Training Preparation / Al-Gobba.	Specialist

FOREIGN LANGUAGES

Advanced English, Beginner Turkish

APPENDIX B

Questionnaire

DESIGNING A CONTEMPORARY HOTEL USING A HERITAGE

INTERIOR CONCEPT IN CYRENE

This questionnaire is prepared regarding my Master's Degree Project. I am conducting this survey work for my thesis work project for the master degree in Architecture and Interior design. The Purpose of this questionnaire is to understand and analyze the occupant response in interior design of hotel by assessment of contemporary hotel design style in archeological context as well as contemporary styles. The data given by you will be very useful for conduction our research, will be used for research purposes only and will be kept confidential.

THE GRADUATE SCHOOL OF NATURAL AND APPLIEDSCIENCES /
DEPARTMENT OF INTERIOR ARCHITECTURE

Demographic Information

1. Gender

Mark only one oval.

Male

Female

2. Age group

Mark only one oval.

18 – 25

25 – 45

45 r more

3. Education

Mark only one oval.

- PhD
- Master
- High school
- Primary
- Uneducated

4. Employment Status

Mark only one oval.

- Self employed
- Full time employed
- Part time employed
- Student
- Retired
- Not-working
- Other

5. Experience in Interior Architecture

Mark only one oval.

- Less than 1 year
- More than 1 year and less than 3 years
- More than 3 years and less than 5 years
- More than 5 year and less than 10 years
- More than 10 years
- No Experience

Shahat City (CYRENE)

6. Have you visit Shahat City (CYRENE) Before?

Mark only one oval.

- Yes, every year
- Yes, with occasions
- No I never been there before
- Other

7. Have you visited a Luxury design hotels before?

Mark only one oval.

- Yes, every year
- Yes, with occasions
- No I never been there before
- Other

8. Do you appreciate historical heritage hotels design?

Mark only one oval.

- Disagree 1 2 3 4 5 Agree
-

9. Do you think the architecture of touristic building should carry the identity of a nearby architectural heritage?

- Disagree 1 2 3 4 5 Agree
-

Section B

Following is the interior design of Executive Room, which is an example of contemporary style in heritage context, please indicate your choice by ticking or selecting from the options given below:

Please indicate your choice in following field's by choosing your assessment level in the design? you may rate the various options per the scale:

1-Not satisfied at all, 2- Not satisfied, 3- Neutral, 4- Satisfied, 5- Extremely satisfied

Executive Bed Room



10. Mark only one oval.

Non original 1 2 3 4 5 original

11. Mark only one oval .

Not Innovative 1 2 3 4 5 Innovative

12. Mark only one oval .

Not Simple 1 2 3 4 5 Simple

13. Mark only one oval .

1 2 3 4 5
Not Visually Light Visually Light

14. Mark only one oval .

1 2 3 4 5
Not Clear Clear

15. Mark only one oval .

1 2 3 4 5
Un Pleasing Pleasing

16. Mark only one oval .

1 2 3 4 5
Not Energetic Energetic

17. Mark only one oval .

Not Flexible 1 2 3 4 5 Flexible

18. Mark only one oval .

Not Usable 1 2 3 4 5 Usable

19. Mark only one oval .

Not In control 1 2 3 4 5 control

20. Mark only one oval .

Not Adaptable 1 2 3 4 5 Adaptable

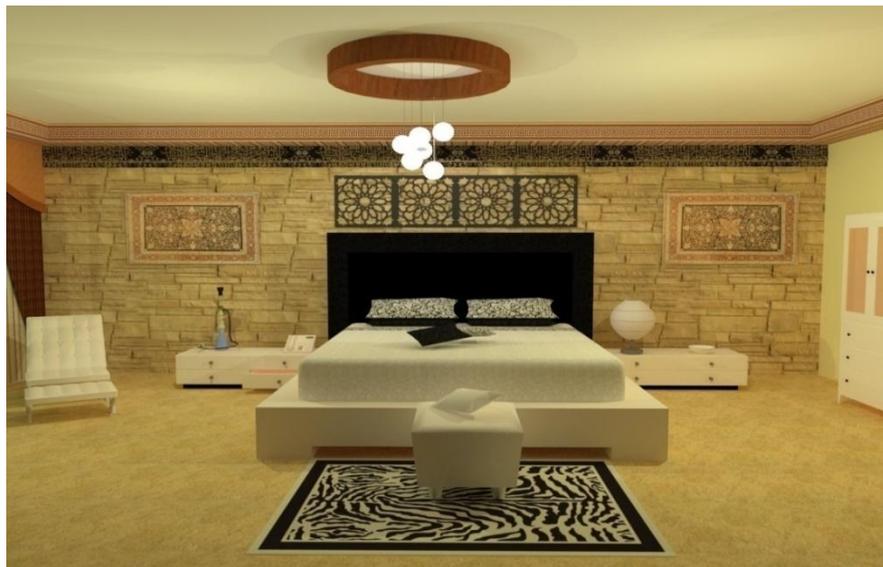
Section C

Following is the interior design of Standard Room , which is an example of contemporary style in heritage context, Please indicate your choice by ticking or selecting from the options given below :

Please indicate your choice in following field's by choosing your assessment level in the design ? you may rate the various options according to the scale:

1-Not satisfied at all, 2- Not satisfied , 3- Neutral ,4- Satisfied ,5- Extremely satisfied

Standard Bed Room



21. Mark only one oval .

	1	2	3	4	5	
Non Original	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Original

22. Mark only one oval .

	1	2	3	4	5	
Not Innovative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Innovative

23. Mark only one oval .

	1	2	3	4	5	
Not Simple	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Simple

24. Mark only one oval .

	1	2	3	4	5	
Not Visually Light Light	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Visually Light

25. Mark only one oval .

	1	2	3	4	5	
Not Clear	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Clear

26. Mark only one oval .

	1	2	3	4	5	
Un Pleasing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Pleasing

27. Mark only one oval .

	1	2	3	4	5	
Not Energetic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Energetic

28. Mark only one oval .

	1	2	3	4	5	
Not Flexible	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Flexible

29. Mark only one oval .

	1	2	3	4	5	
Not Usable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Usable

30. Mark only one oval .

	1	2	3	4	5	
Not In control	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	In control

31. Mark only one oval .

	1	2	3	4	5	
Not Adaptable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Adaptable

Section D

Following is the interior design of Reception , which is an example of contemporary style in heritage context, Please indicate your choice by ticking or selecting from the options given below :

Please indicate your choice in following field's by choosing your assessment level in the design ? you may rate the various options according to the scale:

1-Not satisfied at all, 2- Not satisfied , 3- Neutral ,4- Satisfied ,5- Extremely satisfied

Reception



32. Mark only one oval .

Non Original 1 2 3 4 5 Original

33. Mark only one oval .

Not Innovative 1 2 3 4 5 Innovative

34. Mark only one oval .

Not Simple 1 2 3 4 5 Simple

35. Mark only one oval .

Not Visually Light 1 2 3 4 5 Visually Light

36. Mark only one oval .

Not Clear 1 2 3 4 5 Clear

37. Mark only one oval .

Un Pleasing 1 2 3 4 5 Pleasing

38. Mark only one oval .

Not Energetic 1 2 3 4 5 Energetic

39. Mark only one oval .

Not Flexible 1 2 3 4 5 Flexible

40. Mark only one oval .

Not Usable 1 2 3 4 5 Usable

41. Mark only one oval .

Not In control 1 2 3 4 5 In control

42. Mark only one oval .

Not Adaptable 1 2 3 4 5 Adaptable

Section B

Following is the interior design of Dining Area , which is an example of contemporary style in heritage context, Please indicate your choice by ticking or selecting from the options given below :

Please indicate your choice in following field's by choosing your assessment level in the design ? you may rate the various options according to the scale:

1-Not satisfied at all, 2- Not satisfied , 3- Neutral ,4- Satisfied ,5- Extremely satisfied

Dining Area



43. Mark only one oval .

Non Original 1 2 3 4 5 Original

44. Mark only one oval .

Not Innovative 1 2 3 4 5 Innovative

45. Mark only one oval .

Not Simple 1 2 3 4 5 Simple

46. Mark only one oval .

Not Visually Light 1 2 3 4 5 Visually Light

47. Mark only one oval .

Not Clear 1 2 3 4 5 Clear

48. Mark only one oval .

Un Pleasing 1 2 3 4 5 Pleasing

49. Mark only one oval .

Not Energetic 1 2 3 4 5 Energetic

50. Mark only one oval .

Not Flexible 1 2 3 4 5 Flexible

51. Mark only one oval .

Not Usable 1 2 3 4 5 Usable

52. Mark only one oval .

Not In control 1 2 3 4 5 In control

53. Mark only one oval .

Not Adaptable 1 2 3 4 5 Adaptable