ADOPTION OF SWAHILI ICONOGRAPHY IN HOTEL INTERIOR DESIGN TO PROMOTE COMPETITIVE ADVANTAGE: A CASE OF HOTELS IN SOUTH COAST OF MOMBASA

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Master of Arts in Design

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DECLARATION

Students Declaration:

I declare that this thesis is my original work and has not been presented in any other university/institution for consideration of any certification. This research has been complemented by referenced sources duly acknowledged. Where text, data (including spoken words), graphics or tables have been borrowed from other sources, including the internet, these are specifically accredited and references cited using APA system and in accordance with anti-plagiarism regulations.

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This thesis has been submitted for appraisal with my approval as the University Supervisor.

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DEDICATION

I dedicate this thesis to my family.

A special feeling of gratitude goes to my loving husband, Gabriel O. Mranda whose words of encouragement, caring support and constant push for perseverance still ring in my ears.

I give special and heartfelt thanks to my three wonderful children: Michael, Tracey and Raphael for being there for me throughout the entire program. All of you have been my best cheerleaders; you sacrificed all to forego my absence as I devoted all my attention to pursue my studies, through them I have gained enough reason to be courageous and brave all odds in the tempestuous seasons I came across. Their love and care keeps me strong.
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Adoption of Swahili Iconography in Hotel Interior Design to Promote Competitive Advantage: A Case of Hotels in South Coast of Mombasa.

ABSTRACT

Interior designers in Kenya today have to contend with the fact that the world is a global village whose influence transverses the hotel design industry. They are therefore tasked to come up with innovative designs in order to keep up with the ever fluctuating and highly competitive hotel industry market. The aim of this project research was to establish that the conscious use of Kenyan iconography in hotel design can increase guests “perceptions and level of satisfaction and thus significantly improve the hotels competitive advantage.

Relevant literature review is divided into three broad sections namely: iconography as design inspiration, its application in hotel design and consequently its use in promoting competitive advantage in the hotel industry.

Case studies were carried out in 5 hotels located in Diani Beach South Coast of Mombasa to establish the adoption of Swahili iconography in their hotel design. A mixed methods approach where both quantitative and qualitative analysis was used to study the specific objectives; questionnaires, interviews and photographic evidence were employed for the study.

Findings indeed confirm that there is fierce competition in the global hotel market and adoption of successful local cultural attributes such as iconography is a proven method to draw and maintain target groups.

Findings of this study stand to benefit the following groups: The government of Kenya; the investors and policy makers in the tourism and hotel business in Kenya; and the design professionals; by purposefully extracting indigenous iconography from material culture and using it as design inspiration in hotel spaces to enhance competitive advantage, hotels may record increase in numbers of repeat customers, thus up surging their earnings. The study will also help hotels management in improving product quality and fulfilling better customers’ expectations.

Key words: Swahili iconography, hotel design, competitiveness, guest satisfaction.
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<td>American Marketing Association</td>
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<td>GOK</td>
<td>Government of Kenya</td>
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<td>IHA</td>
<td>International Hotel Associations</td>
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<td>IIDA</td>
<td>International Interior Design Association</td>
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<td>KAHC</td>
<td>Kenya Association of Hotels Keepers and Caterers</td>
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<td>KTB</td>
<td>Kenya Tourism Board</td>
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<tr>
<td>UN</td>
<td>United Nations</td>
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<td>UNESCO</td>
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CHAPTER ONE:
INTRODUCTION

This chapter of the study presents the background of the study, justification, objectives and describes the significance. It concludes by indicating the scope and limitations of the study, defining the specific terms used and finally give a summary of the organization of the whole study.

1.1 Background Information

As globalization experiences the endless fluctuating lifestyle of travelers, there is a compulsion for designers to create new innovations of hotel designs so that hoteliers can flourish in a highly competitive market. Today’s hospitality industry has recorded an increase in construction of new hotels, renovation and/or upgrading of old hotels year in, year out. Therefore, there is a need for hoteliers to go beyond the traditional lodging application in line with advances in technology and increased expectations from the consumer’s point of view (Marr, 2016). The flow of culture and exchange of goods and services from one country to another has been enabled largely due to globalisation, a world without boundaries.’ (Butla, 2016), as quoted by (Samutkup, S and P, Kitiasra, 2012).

Because of this, Scholars agree that globalization erodes unique and local identities of local communities that adopt globalization into their culture. Subsequently, a proposal of adoption of localism has been developed against the rapid upsurge of globalization. (Mwaura, 2013) firmly argues that the core of localism is to support the production and consumption of local goods, local culture, local identity and local history. Mwaura (2013) further proposes that the aforementioned should be employed under local control of government. (Mwaura, 2013) goes on to add that Ethno cultural identities are one of the key components that portray the localism via verbal stories, iconography and imagination. On the other hand, proponents of glocalisation (Ejderyan & Backhaus, 2007), put forward the need for the combination of globalisation and localisation. They stress that global practices or systems are not detached from the local. This means that, everyplace globalisation has effects, the form these effects take will depend on the specific locale.
This study utilizes ‘globalization’ as meaning local Kenyan hotel design would consciously integrate local iconographic features into their hotel design interior style. In the context of this study, iconography is viewed as the visual images and cultural symbols on Kenya’s material culture which act as a source for tourist attraction in hotel spaces. Hence, one of the unique aspects of this research was the emphasis on application of local iconography within hotel interior design to promote competitive advantage in the hotel industry.

Watkins, (2014) augments that economic growth; human socio-cultural activities and environmental development are promoted through the significant role played by culture in the hospitality and tourism industries. Ondimu, (2000) further expounds that one of the major attractions that motivates tourists to travel are exposure to other locales’ cultural features. These include traditions, religion rituals, customs, ceremonies, arts and crafts, language, dress, food, architecture and landscaping which are all elements of what is now broadly called “cultural tourism” (UNESCO, 2001).

With this understanding, Kenya’s unique lifestyle and identity combined with other traditions are expressed through the following: material culture, its people language, food, music, dance, literature to its ethnic values and ethical norms. (Kenya Information Guide, 2014). This demonstrates that culture is the total culmination of a people’s way of life and not just the old traditional practices. Kenya’s material culture is rich in iconography that its 42 local groups craft showing exquisite detail and craftsmanship. With this beautiful iconography, these local cultures offer great potential for promotion of local design value in the global market. This in turn enhances the Kenyan identity through cultural tourism (Kenya Information Guide, 2014). Mutindis’ (2013) recognition of the hotel industry as one of the most significant sectors that have a positive correlation to tourism industry portrays the fact he put forward that no country or region can supposed to entice tourists unless it has hotels. Mureith etal (2009) adds that over the yeats, hotels have been mortivated to improve their performance due to universal pressures which have been brought about by globalization and internationalization coupled with membership to international hotel associations with established star ratings.
Mundy, (2008); Collins, (2001); Berens, (1997) emphasizes that hotels play a significant role as a constituent of the tourism product. Chapter 2 describes their contribution to the overall tourism experience through the standards of facilities and services. Schedule 2 of the code of ethics of the Kenya Association of Hotel Keepers and Caterers (KAHC, 2012), states that hotels are expected to defend and preserve all elements of cultural or national heritage. They are also required to observe and respect the social and cultural practices of local people and recognize their worth (KAHC, 2012). The concept of iconography playing a significant role in cultural experience in various tourist hotels as design inspiration provides a great opportunity in Kenya for further global recognition. This dimension also augments further the significant linkage between hotel and tourism.

Mutindi, December, (2013) advances the need to take cautionary actions against altering local cultures into “commodities” for sale to foreign tourists. In his argument, cultural commoditization contributes to the deprecation of social customs due to advancement of global appeal, isolation of residents and the creation of uniformity between destinations. In consequence, there is a lack of differentiation factor for tourists in terms of hotel design since the same is replicated in other competing destinations (Wadawi, 2008). These are some of the dreads which Kenya as a destination must be willing address. Mutindi (2013) demonstrates the importance of looking at the power relations and roles within a particular local community, in order to dissect their needs and understand who benefits and who loses from cultural tourism and hospitality development. In order to curtail adverse impacts of usage of culture as tourist resource, necessary measures and, precautions can then be put in place an exemplar of such measures is schedule 2 of the code of ethics of the Kenya Association of Hotel Keepers and Caterers (KAHC, 2012).

Sustainability of tourism is paramount for any country that has augmented tourism as one of its economic drivers; this has attracted great interest both in academics and in practice. A study carried out by Toraro and Simeone (2000) concluded that the current market demand of tourism is largely aimed at the promotion of a country’s local territory and its cultural heritage alongside the recovery it’s anthropological, historical and architectural features.

In order to sustain cultural tourism, Kenya should borrow a leaf from Ghanaian government who encourages the continuous and creative use of the Adinkra symbols in all aspects of their
lives to promote tourism in remembrance of their traditions, identity and culture. Abla Dzifa Gomashe, the deputy minister of Tourism, Culture and Creative Arts in Ghana quotes: “Our culture is our legacy; cultural activities form part of major contribution towards national development, job creation and social cohesion”.

Use of Adinkra symbols appears to be an exemplar upon which cultural development in Kenya can be modeled.

This study will therefore illustrate the link between local iconography, interior designers, hotel space design and the correlation to the enhancement of cultural tourism. Furthermore, it will identify local iconography from Swahili as hotel design inspiration; present it as a competitive edge that will be used to attract both local and international tourists. Moreover, it will find out how important adoption of iconography in hotel space design is to both the tourist and the hotel, and the community at large. Most importantly, the thesis aims to show how it is possible to attract tourists to spend more time in a hotel and increase the guests’ cultural experience through use of iconography and therefore increase the hotel’s profit.

Interior designers contribute towards promotion of competitive advantage through derivation of inspiration from culture in this case iconography, and incorporating it into design spaces in hotels (Watkins, 2014), these are expressed through interior design elements like doors, walls, columns, fenestration, roofs, finishes, furniture and furnishings, etc. this is achieved by creating more personal and memorable experiences to address the needs of tourists (Watkins, 2014).

The aim of thesis is therefore to establish that the conscious use of Kenyan iconography in hotel design can increase guests “perceptions and level of satisfaction and thus significantly improve the hotels competitive advantage

1.2 Problem Statement

Local Iconography plays a significant role in the embellishment of interior spaces, while they are perceived, acknowledged and appreciated by human senses of touch and sight (Chege, 2006); their application in most other parts of the world is deliberate, and clearly understood to carry the history, beliefs and philosophy to the users and designers of the spaces. However, in Kenya, little has been done by professionals and scholars on local Kenyan iconography adoption in interior spaces; it remains under-utilized and understudied. Iconography and
interior design in Kenya is highly influenced by western interior design style and trends. Unlike countries such as Ghana, Egypt or Nigeria, Kenya does not really have its own unique easily recognizable local iconographic language more so in hotel interior design which is the focus of the study. Kenya’s local iconography is poorly applied in Kenyan hotel spaces. The onset of modernization and forces of globalization have entirely changed the horizon of hotel spaces for the worst, hotel spaces have the same appearance, most hotel designers today build with a strong desire to appear modern, and create spaces that are global in appeal. In consequence, there is a lack of differentiation factor for tourists in terms of hotel design since the same is replicated in other competing destinations such as Namibia, South Africa, Uganda and Tanzania who further preach of beauty, peace, value and quality (Wadawi J. K., 2008). Chege, (2006) researched on how conscious use of patterns makes business sense in Serena Hotel, however, his research did not indicate the degree to which guests were satisfied with the application and their motivation in choosing the hotels they were booked in nor did he critically analyse the role of competitive advantage and its relation to interior design. Moreover, guest behavior is fast changing hence need for constant reviews on guest motivation and direction for interior design. The cultural relevance of local iconography is rarely taken into consideration as sources of design inspiration and better yet as an appealing differentiation attribute for a competitive advantage in cultural tourism.

Previous research shows that hotel spaces can be adorned with iconography and still offer a tourist that cultural experience. The Labadi Beach Hotel in Ghana and The Grand Mayan at Vidanta Riviera Maya in Mexico are designed using inspiration from Adinkra and Mayan symbols respectively to reflect their rich local culture and customs. Enz (2011), infers that most hotels with prestige brands such as intercontinental hotels and resorts, use a differentiation strategy by offering outstanding products in terms of uniquely designed facilities and superior services within local contexts and cultures in order to promote cultural tourism. This study therefore endeavors to establish the significance of application of local iconography as a motivating factor in hotel design to promote competitive advantage.
1.3 Objective of the Study
Anderson (2006) signifies the necessity of icons in the construction of “the imagined community” of a nation. According to Anderson, members of the community may perhaps never know each other personally; But they may however, have similar identify as part of the same nation. The aim of this project research was to establish that the conscious use of local Kenyan iconography in hotel design can increase guests “perceptions and level of satisfaction and thus significantly improve the hotels competitive advantage.

1.3.1 The specific objectives of the study are:

i. To examine Swahili iconography in hotel design in Diani Beach, South Coast of Mombasa.

ii. To determine the degree of importance of Swahili iconography as a competitive advantage in hotel design.

iii. To formulate an integrated conceptual framework for application of local Kenyan iconography in hotel design.

1.3.2 Research Questions

i. What significant Swahili iconography has been adopted in hotel design in South Coast of Mombasa?

ii. To what level does adoption of Swahili iconography in hotel design motivate choice of hotels in South Coast of Mombasa by guests?

iii. To what level do operators and design consultants perceive application of local iconography in hotel design as a factor in promoting competitive advantage?

1.4 Significance of the Study
It is critical that designers develop a comprehensive understanding of the forces driving hotel choice and loyalty. This is in consideration to the tremendous amount of time and money being spent in and on hotels each year by different stakeholders.

Four key groups are set to benefit from the findings of this research: 1) the Kenyan government; 2) the stakeholders and policy makers within the tourism and hotel industry in
Kenya; 3) the numerous tourists that spend time in hotels each year; by identifying how to integrate local iconography in hotel spaces that are more striking to guests, the findings may provide design solutions to improve the travel expectations and experiences of tourists by improving the quality of their stays in hotels. and 4) the design professions; by purposefully extracting local iconography from material culture and using it as design inspiration in hotel spaces to enhance competitive advantage, hotels may grow their number of repeat customers, thus upsurge their earnings, thereby increasing their revenues. The field of interior design will benefit from research that intergrade’s Kenyan local iconography in hotel spaces to enhance the Kenyan identity and competitive advantage, an area of research not fully realized at this time. Especially since it is a client-centered profession.

The findings will benefit to the Swahili community as more local and international cultural tourists will be interested in their iconography hence visit the region further opening up their economic development. Secondly, it will contribute to the advancement of knowledge about the iconography of the Swahili community in Kenya and also act as a way of preserving their cultural aesthetics.

Finally, the findings may lead to additional research of more hotel spaces inspired by iconography from other Kenyan communities

1.5 Limitations and Delimitations of the study

According to (Goes & Simon, 2013), limitations are probable weaknesses in a researcher’s study and are out of their control for example: time, nature of reporting, the sample etc. on the other hand, (Simon, 2011) refers to delimitations as rationally made choices by a researcher which should be mentioned. The describe population not studied, literature not reviewed, methodology not in use etc.

The researcher targeted the following respondents: Conveniently chosen tourists who had booked in the 5 targeted hotels and were willing to take part in the research, Hotel operators and design consultants in the same targeted 5 hotels. These were subjected to a consensus. These findings therefore cannot be generally applied to a larger population, only the suggested ones.
On the aspect of testing the satisfaction levels of guests in hotels, the study only focused on the satisfaction levels as regards to the adoption of Swahili iconography in the physical interior design of the hotel and not with the services rendered, therefore the information is only as good as the test itself.

This study was conducted between the summer months of July to September. According to (Journey Mart.com, 2014), this is the best time to visit the coast of Mombasa including the months of December to March. Summer is relatively more of the peak-tourist season; so the study is a snapshot dependent on these conditions occurring during that time.

The study focused on 3 servicecapes which according to (Riewoldt, 2006), are the main elements of the hotel service and represents a multifunctional space intended for guest’s resting, sleeping and working thus, guests get to spend more time and experience the product and service quality of the hotel. Some areas such as the administrative area, utility area, commutator area and other technical premises did not have much significance in this study. Thus, in order to promote more consistent data, these particular spaces were excluded from the study because they are not directly engaged in contact with hotel guests. The study only focused on iconography on Swahili doors

1.6 Assumptions
According to (Goes & Simon, 2013), assumptions in a study are actions that are in some way out of the researchers control, but if they disappear, their study would become irrelevant.

The following assumptions were made:

- Each targeted cluster and stratum of the sample frames responded truthfully and appropriately to the questionnaire.
- Respondents had agreed to participate in the study without coercion.
- Respondents were assured protection of their anonymity and confidentiality and therefore could withdraw from the study at any time and with no consequences.
- The views of the stakeholders were based on assumed co-operation and reliability.
That by employing a mixed method approach to establish the level of satisfaction of tourists with the adoption of Swahili iconography, the findings generated the best supportive evidence to draw conclusions and make recommendations.

1.7 Scope of the Study

Research studies have finite scopes and cannot cover all the sites of interest (Goes & Simon, 2013).

1.7.1 Thematic Scope

The themes of the thesis were divided into subsections concerning Swahili iconography and the extent to which they been integrated in hotel design in Diani Beach, Kwale County. The normative quality expectations of the tourists were also examined to find out whether Swahili iconography was a factor. The design consultant and hotel operators' perceptive strategic quality designs as regards adoption of iconography in hotel design

1.7.2 Geographical scope

The research was conducted at Diani beach (*Figure 1-1*), a major hotel beach resort destination; stretching 25 km on the shores of the Indian Ocean. This beach is located about 30 kilometers South of Mombasa in Kwale County in Kenya and about a 20 minute drive from the Likoni Ferry crossing to Mombasa Island. Diani Beach has been voted as one of the top 25 beaches in the world, (WTA, 2016)

The researcher focused on 5 resorts situated along the beach front. This site was preferred because the research is focused on assumed hotels which had adopted Swahili iconography in their hotel design. The site increases the accessibility of targeted respondents and any clarifications on issues arising from the research instruments were tackled effectively. The study did not focus on hotels in the North Coast of Mombasa. Assumptions made by the researcher on the impact Swahili iconography has on the hotel design and tourist satisfaction was also validated by conducting the research in Diani Beach.
Figure 1-1: Map showing location of Diani Beach

Source: Google Maps, Accesed August 6th 2015
1.8 Structure of the Study

Chapter 1: Introduction
This chapter provides an orientation for this study. It begins by giving a brief background of the research which culminates in the problem statement, the need of the research, primary and secondary objectives, research questions, geographical area demarcated for this study, scope, limitations and delimitations of the study and operation definition of variables of this study.

Chapter 2: Literature Review
The purpose of this chapter is to classify Iconography and its significant link to the embellishment of interior spaces and subsequent factor in competitive advantage in hotel design. Swahili iconography is reviewed to give a better understanding of what constitutes a localized attribute instead of a global attribute on Kenya’s material culture which serves as a basis for tourist attraction in hotel spaces.

Reviews on Hotel design illustrate how interior designers contribute towards promotion of competitive advantage through derivation of inspiration from culture in this case iconography, and incorporating it into design spaces in hotels.

The hotel is further isolated as a sub set of the destination mix and its contextual quality features of product and services is evaluated. The chapter studies the models upon which the hotel service and product quality framework is based. It includes an in-depth discussion of the concept of quality, hotel product and services, the concept of service quality, TQM application, the SERVQUAL model, continuous improvement and the virtual hotel service/product. An assessment of these models and deficiencies are mounted in this section to form a basis for the empirical study.

Chapter: 3 Research design and methodology
This section maps out the instrument and structure of the study. It outlines specifics of the research methodology used including the description of the population, the sampling method and technique as well as the methods of data collection and analysis. This chapter provides a justification for decisions and choices made on methodology. It illustrates and defends the chosen research procedures used in the study.
Chapter 4: Research results and interpretation

It is in this chapter that the findings of this study are interpreted and summarized to represent the research outcome. The outcomes are measured against the various research objectives to assess the extent to which they are realized.

Chapter 5: Conclusions and recommendations for future research

Chapter five draws a series of recommendations resulting from the various features of topical interpretations detailed in chapter five. After this is done, a summary of resolutions addressing specific areas of hotel quality models, tourist profiles, hotel design is presented as the final conclusion for this study. The need for further research is also addressed in this section.

1.9 Operational Definition of terms

**Adoption** - This is viewed in the study as the process of interior designers becoming actual promoters of iconography in hotel design.

**Iconography** – This is viewed as a phenomenon that is based on visual images and symbols used on Kenya’s material culture that tell the stories and typography of a local culture which serve as a basis for tourist attraction in hotel spaces.

**Symbol** - A symbol is a mark, sign, or word that represents an idea, object, or relationship.

**Hotel interior design**- This involves the planning, drafting, design and development of hotel interiors.

**Design Consultants**- Are involved in the process of shaping the experience of interior spaces through conceptual development, space planning, site inspections, programming, research, communicating with the stakeholders of a project, construction management, and execution of the design (IIDA, 2016).

**Servicecapes**- This is the physical environment of an organization encompassing several different elements, such as overall layout, design, and décor of a hotel.
**Built environment**- These are features of the world constructed by humans, distinguished from the naturally occurring features in the environment. These features include the following: human-made spaces between buildings, such as parks, and the infrastructure that supports human activity such as transportation systems, utilities networks, flood defences, telecommunications and so on.

**Tourist**- is a person taking a trip to a main destination outside his/her usual environment, for less than a year while staying in a hotel, for pleasure or business.

**Guest**- The definition of a guest is a person or customer welcomed into a hotel, in the context of this study a guest can be used interchangeably with a tourist residing in a hotel.

**Destination** -This is a region or a particular place i.e. country that has attractions that are the targets of tourist visitors (Cook, Yale & Marqua, 2002: 284).

**Satisfaction**- is a marketing term that measures how products and services offered by a hotel meet tourists’ expectations.

**Perceptive hotel quality** -This is the subjective verdict or valuation of the hotel products/service quality offering after a guests' experience as is explained in the Service Quality gaps model (Zeithaml et al., 2006).

**Culture**- These are traditions, customs, religion, ceremonies, rituals, the arts, crafts, language, dress, food, architecture and landscaping are all elements of particular people (UNESCO, 2001).

**Material culture** -The physical objects of the culture and the ideas associated with these objects.

**Local**- An adjective referring a peoples’ way of life restricted to a particular part of a country.

**Competitiveness** – These are actions taken or resources used in the overall strategy development process (Powers & Hahn, 2004). These methods incorporate cost leadership, differentiation and focus as generic strategies.
**Kenya** - This is the country where this study was carried out. It is situated in East Africa and borders Ethiopia, Somalia, Sudan, Tanzania, and Uganda (UNESCO, 2014)

**Hotel and Restaurants Authority** - This is the body that regulates hotel and restaurant operations in Kenya. It was formed by the government through an Act of Parliament (KAHC, 2012)

**Hotel star rating** - This is the classification used by the Hotel and Restaurant Authority in Kenya to rank hotel facilities and service quality as well as class level. The rating start from 1-Star which assumes the lowest level of star rating to 5-Star which assumes the highest level of star rating. (KAHC, 2012)

**Hotel Marketing** - Marketing is the process utilizing marketing techniques to promote hotels’ products and services to potential consumers. (Buttle, et al 2004)
CHAPTER TWO:
LITERATURE REVIEW

2.0 INTRODUCTION

Purposes of the chapter: to review the relevant literature that establishes the significance of application of local iconography as a motivating factor in hotel design, guest satisfaction and competitive advantage. This literature review is divided into three broad sections namely: iconography as design inspiration, its application in hotel design and consequently its use in promoting competitive advantage in the hotel industry.

Iconography, which is the subject of this research, traces its origins on exquisitely crafted material culture that tells the stories and typography of the local culture they have been derived from. The concept of iconography playing a significant role in the overall tourist experience in various guest hotels as design inspiration provides huge insight. This dimension also augments further the important connection between hotel design and its ability to impact on destination attractiveness.

This chapter also reviewed literature that is relevant to the hotel interiors the purpose being; to give the main definitions vital for the current study; to define the features of the hotel building and its main servicecapes; to review each of the components that comprise the interior perception.

Literature review also established how hotel product/service quality employs influence that may negatively or positively affect destination marketing and how hotel quality may be utilized to strengthen to tourism marketing. This chapter is therefore meant to detach hotel services as a subclass of the destination mix and assess its contextual quality features. It will introduce the understanding of hotels as products and institutions and then review the models upon which the hotel quality framework is based. It will include an in-depth discussion of the concept of quality, hotel product and services, the concept of service quality, TQM application, and SERVQUAL model evaluation. An assessment of these models, their application and
insufficiencies is carried out in this section and assist in the development of concepts that provides the framework for empirical investigation.

2.1 ICONOGRAPHY

The important role that iconography plays in a communities’ everyday lives can be traced back to the earliest of civilizations. During this period, production of iconography was etched on level surfaces using sharp tools (Oduol, 2012). Iconography has been applied throughout history; exemplars can also be seen in most religions such as the classification of Christian images and symbols. The 18th Century brought about the advent of industrialization and with it came the printing press, Iconography was customarily engraved to antiquities, art and illustrated manuscripts; With increasing modernization, it became obvious that each major phase in figural depictions created and developed varying degrees of iconography.

Stephen (1998) describes archaeologists as archetypical pattern seekers who spend their careers trying to decipher patterns in the material and symbolic records of earliest cultures. They hope to reconstruct the past and determine how and why it transformed and eventually evolved. However Stephen (1998) warns of the danger that can be generated with the excitement of discovering and deciphering new pattern. This can cloud the judgement of some researcher who interpret these new patterns to suit their intellectual needs.

Colum (2014) defines iconography as the description, classification, and interpretation of the subject matter of an art work. Colum (2014) further expounds that this word is derived from two Greek words: *eikon* which means image or icon and *graphia*, which means description, writing, or sketch.

Jürgen (2015) illustrates that iconographic research is mainly concerned with the often concealed connotations of an image and what they imply, not merely for the individual beholder but, more importantly, for collective identities. Colum (2014) acknowledged iconography as one of the least understood subject and a fairly misused term. (Colum, 2014). Presently, this term is too complex and quite comprehensive spanning across religion, history and culture. For instance, it covers iconographic deities of Egypt, Roman portraits, early
Mayan, Christianity, Buddhist, Hindu, Byzantine and Gothic. Identification and interpretation of motifs is central to the study of iconography (Colum, 2014).

Jürgen (2015) observes that in every living art, iconography and their meanings, change with the passage of time and the growth of ideas; many become extinct, while others become almost incomprehensible to a later generation and can be recovered only by intensive study. Unmasking the mysteries of every artwork and appreciating its iconographic implications can make viewing it even more engaging. Thus, art transcends culture and time and all requirements for explanation. By studying most art objects produced in a distant era or faraway country, knowledge of iconographic shorthand is a useful tool (Colum, 2014).

Colum, (2014)

Iconography, just like pattern uses the design elements in combination with principals of design to enhance surfaces on material culture and overall built environment. Designers use extract iconographic motifs from local cultures to create pattern in their design spaces thereby increasing visual excitement by eliciting surface interest, impact scale and denot a design style (Hatch Interior Design, 2016). (Hatch Interior Design, 2016).

In interior design, iconography is often expressed through interior design elements like wallcoverings, tile, carpeting, doors, walls, columns, fenestration, roofs, finishes, furniture and furnishings, etc. This is achieved by creating more personal and memorable experiences to address the needs of users (Watkins, 2014).

2.1.1 Mayan Iconography

Cartwright (2014) describes the famous hieroglyphic writing system of the Maya as a sophisticated amalgamation of pictographs directly depicting objects and ideograms or glyphs. He further explains that this Mayan iconography express more abstract concepts such as actions or ideas syllabic sounds. The Mayans were known for their advanced culture which included many hieroglyphics. The two main topics of their hieroglyphics were astronomy, religious and political symbolism evidenced on the façades of Maya architecture (Stephen, 1998).
Nichols (2012) points out that archeologist in the 20th century CE were able to discover, study and decipher surviving Maya writing and artifacts dating back 250 BC, on stone carvings, on stucco, wood, pottery and cloth artifacts, and in codices. Cartwright (2014) adds that these artifacts were derived from across Mesoamerica covering regions in modern-day Mexico, El Salvador, Guatemala, Honduras, and Belize (Nichols, 2012).

Fig 2-1: Sample of Mayan Iconography


2.1.1.1 Mayan Iconographic Sources

Stephen (1998) chronicles that for a period spanning 150 years, Maya archaeology and iconographic sources has been profoundly influenced by the best preserved “built environment; a definition by Rapoport (1990) of the aforementioed being, ‘the sum total of all purposeful human modifications of the landscape’. Stephen (1998) further details that the classic Maya built ‘built forms’ entails: palaces, temples, patios, ball courts, roads, reservoirs, and causeways as well as the caches, monuments, tombs, the formal and informal superfluities associated with them, and their ambient spaces, the residences of common people, rural terraces and field schemes, sacred caves, burial places, and landmarks of all kinds. Movable, impermanent or perishable structures, such as scaffolds, arbors, banners, and litters that have left no material traces but can be inferred from iconography and epigraphy, are also included (Stephen, 1998). altars, stelae and elements of architectural sculpture, especially around doorways and stairs. Nichols (2012) also adds that pottery was another important source of iconography as vessels
often carry either painted or inscribed writing. Examples of painted writing, although much rarer, also survive in caves and on some interior walls of buildings Cartwright (2014).

2.1.1.2 The Mayan iconographic System

Hopkins, et al (2011) indicates that Mayan iconographic System’ comprises of over 1,000 different symbols in the Mayan script representing a combination of syllables and logograms. Cartwright (2014) suggests that the meaning of a given Mayan iconographic system has to be interpreted from a triple combination of images which denote (pictographs); iconography (glyphs) which refer to objects or actions; and phonetic glyphs which represent sounds, correct pronunciation, affixes, pronouns and tense (Nichols, 2012).

Hopkins, et al (2011) also adds that sometimes, concepts could be represented in alterlocal ways, for example, a jaguar could be depicted by a picture of a jaguar head or by the phonetic glyphs ba-la-ma or by a mixture of a jaguar head and the glyph ma.

Nichols (2012) describes Mayan iconography as normally arranged in blocks placed in double columns in some of their built forms. Nichols (2012) elaborately explains that in very short texts, the Mayan glyph is read by beginning from the top left and reading horizontally across two blocks and then moving down to the row below. Sentences follow the structure verb-object-subject and when necessary adverbs are placed before the verb.

2.1.1.3 Maya iconographic literacy

Cartwright (2014) puts forth the belief that Maya iconography and the arts in general were invented by several patrons including: the god Itzamna, described in the sacred text the Popol Vuh, the gods Hun Batz and Hun Chuen, brothers of the Hero Twins described in the Monkey Scribes. These two gods are frequently portrayed on Maya pottery sat together with pen or brush in hand writing in a codex. It is feasible that only small select of the Maya populace in both genders could read and write, possibly only the nobles priests and scribes assigned to the workshops of royal palaces. This restriction on just who acquired literacy fitted with the belief that writing was sacred (Hopkins, et al, 2011). The high occurrence of artists' signatures on stelae, pottery and sculptures and their notable absence in written texts suggests that scribes did
not enjoy the status of other artisans. Indeed, it may be that scribes were not viewed as authors but, rather, as record keepers of the declarations of the gods and divine rulers (Nichols, 2012). This is also indicated by the very formulaic nature of Maya writing where formalized phrases are often repeated and the fact that the most common subjects of Maya texts are histories of both the real world and mythology, texts which declare ownership of particular objects, and texts dedicating buildings and monuments to specific gods (Hopkins, et al, 2011).

2.1.1.4 Mayan iconographic legacy

The Maya system of writing would go on to influence that other great Mesoamerican civilization the Aztecs who would build upon the progress made by the Maya by incorporating even more phonetic elements into their writing. The Maya writing system continued to be used up to the Spanish Conquest but then this ‘pagan’ text was prohibited. Despite the deliberate destruction of Maya texts and the prohibition of the language the Maya did, though, continue to use it in secret well into the 18th century CE.

Figure 2-2: Sample of Mayan Iconography

2.1.1.5 Mayan iconographic use in hotel design

Figure 2-3: The Grand Mayan Nuevo Vallarta - now called "Vidanta

![Image](source: www.pinterest.com /favorite-destinations, Accessed 3^{rd} March 2017)

Figure 2-3, Fig 2-4 and Fig 2-5 illustrate the use of Mayan iconography in the hotel design of The Grand Mayan at Vidanta Riviera Maya. It is the largest and most popular resort hotel at Vidanta Riviera Maya in Mexico it amazes and astonishes guests time and time again. As you enter the lobby, the Maya obelisk begins to transport you to another world. This world is a grand one, filled with towering palapas, larger-than-life fixtures, and intricate details (Inside the Gate, 2016). They are constantly putting money back in to the resort and improving the costumer experience.

The travel and Leisure México Hotel Awards recognized Vidanta’s Grand Luxxe Riviera Maya in two categories in 2016: The award for Best Design/Décor; and the Reader’s Choice Award for best overall experience, noting the hotel as the Best Hotel in Mexico (Inside the Gate, 2016).
Fig 2-4: Sample Mayan iconography use in the majestic lobby of The Grand Mayan at Vedanta Riviera Maya, Mexico


Fig 2-5: Feature wall at The Grand Mayan at Vidanta Riviera Maya, Mexico embellished with Mayan

Source: http://www.vidanta.com/resort-hotels/the-grand-mayan/riviera-maya
2.1.2 Iconography: African perspective
African countries have several iconographies that have been used to transfer written messages through communication (Oduol, 2012). Unfortunately, most of this material culture remains undiscovered and undocumented. Saki Mafundikwa, (2004) in his book ‘African Alphabets’, has made expositions on African letterforms, and he continues to uncover innovative and little understood iconography. On the other hand, African iconography often holds sacred beliefs.

2.1.3 Adinkra iconography from West Africa
Kuwornu-Adjaottor, et al(2016); reveals that the Adinkra iconography (Figure 2-5) was initially created by the Akan of Ghana and the Gyaman of Cote d'Ivoire in West Africa (Nkansah, 2002). Adinkra iconography is designed to communicate its message to the society, the iconography comes in diverse shapes and sizes with different connotations (Agyekum K, 2006). African oral tradition dates the arrival of Adinkra among the Akan to the end of the 1818 Asante-Gyaman War. However, the Englishman Thomas Edward Bowdich collected a piece of Adinkra cloth in 1817, which demonstrates that Adinkra iconography existed before the traditional starting date. (Appiah, 1993). Historically, King Adinkra, the chief of Gyaman, wore special clothes with iconography with special denotations. King Adinkra outraged the king of the Ashanti by imitating the “Golden Stool”, which signifies for them absolute power and tribal unity. King Adinkra was finally assassinated by King Bonsu of the Ashanti and his territory seized to the Asante Empire. (Agyekum K, 2006)

2.1.3.1 Adinkra Iconography Significance
The Adinkra iconography has a decorative function but also represents objects that summarizes suggestive messages that express traditional wisdom, facets of life or the surrounding environs (Nkansah, 2002). There are many different iconographies with distinct meanings, often linked with proverbs. In the words of Appiah, (1993), they were one of the methods in a preliterate society for "supporting the spread of an elaborate body of practice and belief".
Figure 2-6: Samples of Adinkra iconography and their meaning

<table>
<thead>
<tr>
<th>No.</th>
<th>Adinkra Iconography</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>37</td>
<td>Wewa Aba (the seed of the wewa tree)</td>
<td>“Wewa” is a hard wood used in carving, hence its significance in Akan culture.</td>
</tr>
<tr>
<td>38</td>
<td>Kuntinkantam (do not boast).</td>
<td>There is a need for humility and servitude.</td>
</tr>
<tr>
<td>39</td>
<td>Nlesie—materasie (I have heard and kept)</td>
<td>“Nyanza hmunu ne materasie” “Symbol of wisdom and knowledge.”</td>
</tr>
<tr>
<td>40</td>
<td>“Ako ko nan fa spo na enum fa”</td>
<td>(The hen tends upon its chicken but it does not kill them).</td>
</tr>
<tr>
<td>41</td>
<td>Epa (Handcuffs).</td>
<td>“Oo e a n’paa de wo na, no akowa na wo.” You are the slave of him whose hand suffr you wear.</td>
</tr>
<tr>
<td>42</td>
<td>Another version of “Adinkrahene”.</td>
<td>Unlike No. 3, this one is used as a symbol in itself for printing.</td>
</tr>
<tr>
<td>43</td>
<td>Nioroawu (Firma).</td>
<td>Also called “dono oba wo” (the double dono drum). This is more symbolic than representational.</td>
</tr>
<tr>
<td>44</td>
<td>Dusie (The wooden comb).</td>
<td>One of the very few representational forms in adinkra patterns.</td>
</tr>
<tr>
<td>45</td>
<td>Konta ne Akwaan (elders of the state).</td>
<td>“Takoroma” (One head does not constitute a council).</td>
</tr>
<tr>
<td>47</td>
<td>Owu fo doo (snake climbing the palm).</td>
<td>Performing the unusual or the impossible.</td>
</tr>
<tr>
<td>48</td>
<td>Some Akan believe that the soul of a ruler inhabits a younger counsellor</td>
<td>“Takoroma” (One head does not constitute a council).</td>
</tr>
<tr>
<td>49</td>
<td>Bese saka (a bunch of calanarum). Bese (calanarum) is the favourite of the northern tribes.</td>
<td>“Takoroma” (One head does not constitute a council).</td>
</tr>
<tr>
<td>50</td>
<td>Tabon (paddles).</td>
<td>Paddles are more common with the coastal tribes.</td>
</tr>
<tr>
<td>51</td>
<td>Tabon (paddles).</td>
<td>Paddles are more common with the coastal tribes.</td>
</tr>
<tr>
<td>52</td>
<td>Togya (to strike fire or make fire).</td>
<td>This is said to represent war.</td>
</tr>
<tr>
<td>53</td>
<td>Dono (drum).</td>
<td>“Dono” (drum). This is more like the dono drum than design No.43.</td>
</tr>
<tr>
<td>54</td>
<td>Adinkra symbol No. 9.</td>
<td>A symbol of agreement or a charter.</td>
</tr>
<tr>
<td>55</td>
<td>Another version of symbol No. 2.</td>
<td>Need for unity particularly where there is one destiny.</td>
</tr>
<tr>
<td>56</td>
<td>Ese ne takarima (the teeth and tongue).</td>
<td>“Worowon ba na aso”. No child is born with its teeth. We improve and advance.</td>
</tr>
</tbody>
</table>

Source: allisonknopf.weebly.adinkra symbols.com, Accessed 26th October 2016

Today the Adinkra iconography is extensively used in fabrics, pottery, logos, and advertising. They can also be found on architectural buildings, as well. Most homes and hotels have inscribed, incised and adopted Adinkra iconography in varied shapes and sizes on the walls and on their gates for beautification (Patrick, 2010). See Fig 2-7 below.

2.1.3.2 Adinkra iconographic use in hotel design

Fig 2-7: Guest room in Labadi Beach Hotel in Accra Ghana

2.1.4 Swahili Iconography in Kenya.

Dewji, (2014) indicates that the word Swahili is coined from Arabic (sawaheel) meaning ‘Coast’. The Arabs; along other colonizers’ greatly influenced the cultural evolution witnessed in the inhabitants way of life reciding along the East African coast. The coast cover areas starting from Somalia, Kenya, Tanzania, Mozambique and islands of Comoros and Madagascar. Remains of old Swahili towns can be seen scattered all over, often in ruins. The only old towns flourishing from that time period include: Mogadishu, Kismayu, Malindi, Zanzibar, Pate, Majunga and Nosy Be (Dewji, 2014). (Nooter, 1984) asserts that these old town settlements are the authentication of an extensive history of Swahili culture.

The East African coast has had its share of being colonized numerous times over the past few hundred years starting in the sixteenth century by the Portuguese, in the nineteenth century by Middle Eastern Arabs who ran a slave trade and lastly, by the British and partly by the Indian Sultan Sayyid Barghash, who ruled Zanzibar in the nineteenth century (Athman, 1996). therefore concludes that the Swahili people are accustomed to living with foreigners in their midst, they have commonly operated as middlemen in trade relations and thus have no qualms assimilating to their cultural practices into their own community. This is evidenced by the intermarriage between mostly Bantu women and these foreign traders who propelled the assimilation and of cultural traditions, language, religious beliefs and practices across the divide (Dewji, 2014). Thus in summary, it can be concluded that the elaborate motifs that cover the Swahili material culture can be hugely linked to Arab, Indian, Portuguese and British artistic and religious traditions providing a visual manuscript of the many encounters and exchanges that took place along the East African coast, It must be noted that Swahili material culture bares greatest influence from the Arabs and Indians (Nooter, 1984).
2.1.4.1 Sources of Swahili Iconography

Ali, (2000); Athman (1996); Dewji, (2014); Kenya Information Guide, (2014), reveal that the Swahili derive their iconography from their material culture showing exquisite detail and craftsmanship as seen on their magnificent doors, furniture, dhows, and architecture, presumably, this iconography is very symbolic in expressing adages, allegories, and folklores as portrayed by the sophisticated art in West African countries such as Benin, Nigeria, Ghana and Cameroon; and the Makonde art in Tanzania and Mozambique. Athman (1996) has argued that many people do not consider Swahili iconography as ‘genuine African iconography’ because Swahili culture, design and practical concepts has been assimilated from a ‘cocktail’ of diverse foreign influencers such as the Islamic and Indian artistic styles as earlier discussed in chapter 2.1.4. Ordinarily, Swahili designs are usually carved in relief depicting abstracts of geometrical and floral forms. Islamic teachings have restricted the use of human figure, hence the dominant representation of the aforementioned abstract art. Swahilized styles incorporating human figural motifs in certain cases have been designed to incorporate such motifs. These were essentially influenced by doors commissioned by Hindu Gujeratis (Athman, 1996). Artisans on the islands of the Indian Ocean coast are famed for their intricately carved wooden doors, furniture, accessories and building facades. Niches with arabesque rectangular reliefs built into the walls are crafted while a house was under construction. This study will therefore attempt to establish the extent of influence and application in the hotel industry in South Coast of Mombasa (Athman, 1996).

2.1.4.2 Swahili Iconographic meaning

Athman, (1996) implies that several Swahili iconographic meaning and origins of motifs are ostensibly available and debatable. However, some scholars have made some credible assertions on the same. The Rossete and lotus leaf (derived from the lotus flower) signify fertility and reproductive power; reminiscent of the ancient Egyptians (Nooter, 1984). Waves refer to the fishing livelihood of the Swahili people. The date palm is linked with
plentifulness. The **frankincense tree** is an icon of wealth. Scholars speculate that the **brass spikes** (called bosses) that once jutted from one of the door panels, is a reference to a related Indian practice for defense against war of elephants. In the Swahili culture, the usage of such spikes would have been purely ornamental but would have reminded those who saw them of their security and privacy of the home. Spikes can be used to reinforce the door panels and ensure longevity. **Flowers** represent a family. Therefore, every flower found at the top of a door denotes that a distinct family lived inside. Often, they were distant or close relatives, but were always distinct families. Some doors comprise only one or as many as twelve flowers in palatial buildings, **Pineapples** were a sign of welcome - similar to writing 'Karibu' on a business sign. **Fish scales** indicated that the owner was a fisherman - or traded fish. Fish were caught for export to the mainland as well as Oman. **Ropes** were commonly used to signify security as well as showing that the inhabitant owned fishing vessels. Presence of **chains** on the doors was said to guard the entrance from evil spirits; but specifically, they denoted that the owner both possessed and traded in slaves. **Geometric squares** and designs indicated that the owner was an expert mathematician and offered his services as an accountant. **Beads** on the other hand, indicated that the owner was a jeweler and specialized in precious stones. **Arabic script** signified the designs and quotations from the Koran with the purpose of exerting protection. Indeed, irrespective of the precise meaning of the iconography employed on the doors, they surely reflect the elevated status of the homeowner who commissioned these doors.

*See Figure 2-8 below.*
Figure 2-8: Sample Swahili Iconography

Date palm

Chain

Rope

Waves

Arabique script

Geometric shapes

Waves

Pine apple

Geometric shapes

Geometric shapes

* Table continue overleaf

Rossete and lotus leaf

Palm wrist

Rossete and lotus leaf

Rossete and lotus leaf

Rossete and lotus leaf

*Table continues overleaf

Grapes

Frankincense tree

Brass spikes on Doors

Source: www.qucosa.athman.pdf, Accessed 10\textsuperscript{th} January 2015
2.2 HOTEL DEVELOPMENT AND ITS RELATIONSHIP WITH TOURISM

2.2.1 Introduction: Hospitality and its linkage with tourism: A Global Perspective.
Traditionally, hospitality has been recognized as an industry that offers services to persons who are far away from home either for a long or short period of time (Baker, Bradley & Huyton, 2002). On the other hand, tourism is an amalgam of sectors that provide the necessary and vital services to the travelling public (Baker et al, 2002). These descriptions of hospitality and tourism indicate a direct linkage of the two sectors to travel.

The relationship that is established in Figure 2-9 is a clarification that these two industries support and depend on each other. Tourism and the hotel industry dependence is twofold: namely, the dependency of tourism on hotel industry to provides accommodation and other essential residential services; secondly, the hotel industry flourishes due to capital flow from touristic expenditures.

**Figure 2-9: The relationship between hospitality and tourism**

Source: Adapted from Baker, Bradley and Huyton (2004)
Stipanuk, (2006) has acknowledged the role of design in the hospitality and tourism industry. Well-designed facilities are contributing positively toward value addition operations and guests’ experiences. According to Buchanan, (2001) design is the human power to conceive, plan, and make products that serve human beings to accomplish their individual and collective purposes. This definition emphasizes the fact that design is seen in all aspects of human life. The design of a hospitality/tourism establishment can provide an identity or character to the business and project. Design elements, both the tangible and intangible are the main contributors to guests' experience and become decisive factors in the determination of guests’ (dis)satisfaction and repeat visits. By making maximum utilization of iconographic designs hotels can reap maximum profits through extended tourists stay. Other authors view hospitality as part of the attractions for tourists. Bennett & Strydom (2005) explain that in numerous tourist destinations, there are natural attractions as well as manmade attractions. They give the Sun City/Lost City Complex in South Africa and the Great Zimbabwe Ruins in Zimbabwe as examples of manmade attractions. Most of the facilities that form a large part of these destination components are manmade, for example, accommodation, restaurants, picnic sites, transport at the destination sports, retail outlets and security. From this argument, there is a significant initial conception that the nature of the product/service offer by hotels at a destination is a possible determinant of attractiveness.

2.2.2 Hospitality and its linkage with tourism in Kenya

In Kenya, tourism is the third largest foreign exchange earner after tea and horticulture. Tourism has been recognized as one of the sectors that can contribute positively towards poverty reduction (GK, 2013). The tendency for European travellers visiting long haul destinations in tropical Africa is well known (KTB 2003). However, Kenya faces stiff competition from its Eastern and Southern African neighbors. It appears that by successful marketing strategies coupled with hospitality product differentiation, more tourists can arrive in Kenya. In addition, this can be attained through increased cultural tourism (presently 19%); notwithstanding the Kenya’s rich cultural heritage. Tapping the local tourism potential to spur the tourism sector remains one of the least tackled hospitality question in Kenya. The main question, therefore, is how can hotels and Kenyan indigenous iconography actively be involved in developing, promoting and sustaining of cultural tourism in Kenya?
Wadawi, (2008) has noted that tourism development in Kenya for a long has been dominated by offerings of wildlife and beach tourism experience in specific geographic locations. The last three decades has seen government efforts trying to increase the share of cultural tourism attractions and products. This has not yielded much partly due to inadequate research on indigenous cultural tourism.

Even though Kenya, boasts 42 different and diverse cultural ethnic communities; much of the heritage of these communities exists in regional museums. Here, several artifacts portraying communities’ cultural ways of life and history are preserved. Overdependence on wild animals and flora for tourism seems inappropriate due to radical environmental changes and dynamics. Therefore, there is need to diversify touristic strategies including culturally based options.

UNESCO (2001) puts forward that culture is an epithet of a people’s traditions and ways of life, foods, rituals, festivals, sculptures, buildings, religion, dressing and other practices. Overall, the multifaceted culture, forms of expression and different lifestyles form a unique identity of the Kenyan people culture which is expressed in different forms namely: material culture, music and dance, language, food and literature.

Kenya’s material culture is rich in iconography; this can be seen in all its 42 ethnic groups displayed in their artifacts and handi-crafts done in great detail and craftsmanship. The design value of the same has a great potential of promoting Kenyan identity in the global tourism market. This study has therefore viewed iconography as visual images and symbols on Kenya’s material culture which serve as a basis for tourist attraction in hotels.

Ondimu (2000) has noted that cultural tourism embraces the desire and effort of a tourist participating in another culture and interacting with other people and in different places demonstrating a sense of identity. This creates a market for the tourism industry. Different stakeholders like interior designers contribute towards tourism enhancement through derivation of inspiration from culture; a concept referred to as iconography. It incorporates redesigning spaces. It should be emphasized that designers are trained to analyze client’s needs and wants
and advice appropriately. In addition, they help the client foresee possible future needs as well as improving hotel design. Often this is achieved by creating more personal and memorable experiences. The hotel industry is one the most significant sectors that contributes positively to tourism industry. This has been motivated by the pressures piled on hotels to provide products and services that uphold certain standards in their facilities so as to achieve globally accepted Star Ratings upheld in International Hotel Associations.

The Kenya Association of Hotel Keepers and Caterers (KAHC, 2012) schedule 2 states that hotels are expected to defend and preserve all elements of cultural or national heritage. Moreover, they are required to observe and respect the social and cultural practices of indigenous people. Iconography can play a vital role in cultural experience of hotel design. In Kenya, interior designers have not paid sufficient attention towards enhancement of hotel spaces. Karim (2014) has noted that the importance of recreating interior spaces: He notes that People are able to project meaning onto objects, He muses that products allow people to interact with it, thus allowing it to be part of their being and over time they see things in it that at first they might not have seen’

Where he stresses the need for designers to design products that allows the users total interaction with it in their mind body and soul

From the ongoing arguments, this study will attempt to illustrate the link between indigenous iconography, interior design of hotel spaces and enhancement of cultural tourism. Secondly, this study will identify indigenous iconography from Swahili carved doors as hotel design inspirations to attract both local and international tourists. Thirdly, this study will evaluate the importance of integration of iconography in hotel space design for both the local tourists as well as foreigners. Lastly, this study will aim at showing how possible to attract tourists to spend more time in a hotel and increase the guests’ cultural experience through use of iconography.
2.2.3 Defining Hospitality and Its Hotel Component

Angelo & Vladimir (1994) have defined hospitality as generous reception of guests in a warm manner. George (2001) adds that it also involves offering hotel guests accommodation, food and drinks aided in a cordial friendly manner that benefits travelers who are far away from home. Several researchers have revealed different words derived from several Latin words that describe hospitality such as hospe, which means host or guest, hospitium, which means guest chamber, inn or quarter (Chon & Sparrowe, 2000) and hospitare which means “to receive a guest” (Dittmer, 2002). These researchers elaborate further that there are other words closely related to this Latin concept including: hospice, hostel, hospital as well as hotel. It is within this understanding that today’s hotels hold their linkage with the hospitality industry. Mackenzie & Chan (2009) conclude by defining hospitality as the welcoming and looking after the basic needs of guests or strangers such as food, drink and accommodation using acts of kindness.

Chon and Sparrowe (2000) indicate that hospitality is a two-faceted industry or an umbrella term holding together the food service industry and the lodging industry components as shown in Table 2-1 below.

<table>
<thead>
<tr>
<th>HOSPITALITY INDUSTRY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lodging industry</strong></td>
</tr>
<tr>
<td>▪ Resorts</td>
</tr>
<tr>
<td>▪ Clubs</td>
</tr>
<tr>
<td>▪ Hotels and motels</td>
</tr>
<tr>
<td>▪ Institutions</td>
</tr>
<tr>
<td>▪ Convention centers or hotels</td>
</tr>
<tr>
<td><strong>Food services industry</strong></td>
</tr>
<tr>
<td>▪ Catering and banquets</td>
</tr>
<tr>
<td>▪ Food and beverage service with other business</td>
</tr>
<tr>
<td>▪ Restaurant without other businesses</td>
</tr>
<tr>
<td>▪ Beverage establishment</td>
</tr>
<tr>
<td>▪ Clubs</td>
</tr>
</tbody>
</table>

*Source: Adapted from Chon and Sparrowe (2000)*
As shown on *Table 2-1*, it is well plausible that hotels form a significant part of the entire hospitality industry. It represents both the concepts of food and beverage service and accommodation service.

### 2.2.4 Growth and Development of the Hotel Concept

The chronology of facilities offering hospitality to travellers begins in the earliest of civilizations and middle ages possibly dating back to the rule of ancient Rome and medieval Europe where they referred to them cauponae and inns respectively. Household staff offered minimal amount of domestic service. They would provide the needs of travellers, such as food accommodation, stable and forage for the traveller’s stallion(s) and fresh stallions for the coaches (Angelo & Vladimir, 1994).

Chon and Sparrowe (2003) indicate that the hospitality industry started as an outgrowth of travel in the conduct of trade. They add that Sumerian traders who traveled from one region of Mesopotamia to the other as far back as 3000 BC, trading their grains, needed shelter, food, drink and accommodation, enterprising individuals arranged and provided for the same at a small price. Historical records shows that by 500 BC a substantial number of establishments in ancient cities such Corinth in Greece offered food and drink as well as beds to strangers (Angelo & Vladimir, 1994). Various records of activities that mirrored lodging and food services were registered in the middle ages as up to the early parts of the seventeenth century. Perhaps the beginning of serious commercial hotel and restaurant service offerings were realized when the Fifth Duke of Devonshire used the word hotel for the first time in 1796, to open and name a lodging establishment in London (Angelo & Vladimir, 1994). The Tabard and George were other the famous London examples of inns established during that period. Dittermer & Griffin, (2002) describes a typical space layout of an inn as having four bedrooms on either side of an inner court, the kitchen and parlour were at the front while the stables were located at the back.

Americans have often been known as people on the move, a mobile society and in their earliest history, Americans required boarding and food as they traveled (Martin, 1998). Indeed, a historical presentation of founders of the hotel industry, mostly Americans gives a more descriptive reflection of the heritage. According to Bardi (2003), Ellsworth Statler (1863-1928) developed the chain of hotels known as Statlers, which operated various hotel units in
Buffalo, New York City, Boston, Cleveland, Detroit and St. Louis. Bardi indicates that Conrad Hilton (1887 to 1979) later bought the Statlers hotels and built others after the First World War and named the chain, Hilton Hotels. In 1893 two cousins, William Waldorf Astorand and John Jacob Astor IV began their hotel ventures by launching the 13 storey Waldorf Hotel in New York City and later developed a very large, 2200-room, 42-floor Waldorf Astoria Hotel. Kemmons Wilson started the Holiday Inn Chain in the early 1950s while W.J Marriott founded his Marriot hotels empire in 1957. Ernest Henderson and Rober Moore started the Sheraton hotel chain in 1937 while in Europe, Cesar Ritz launched and managed some of the most respected hotel units in Switzerland as well as in other parts of Europe.

These days, hotels are presented to customers in varied forms depending on need, type of travel activity and physical location of the hotel. With this context, Abbott and Lewry (2002) outline the various types of hotels and other accommodation providers. They list them as follows:

- Cruise liners which they describe as floating resorts
- Boats such as chartered luxury yachts
- Camp sites with accommodation facilities such as tents and caravans
- Holiday camps
- Timeshare complexes where residences are also part owners for a given period
- Convention of conference centres
- Students halls of residence
- Hospitals and hospices.

It is also explained that hotels may be referred to as either city, suburban, airport, motel, resort or country hotel depending on their location (Abbott & Lewry, 2002). They assert that size that may also determine hotel type into categorization such as small, medium, large and major hotels. A more comprehensive list of different accommodation establishment appears in Table 2-2.
2.3 HOTELS: A PRODUCT AND/OR SERVICE HOTEL BUSINESS

Lamb et al., (2004) defines a product as anything tangible or intangible such as services received in exchange for a price. Over time, the marketing scene has evolved in its thought process to facilitate customization of marketing approaches based on type or form of a product. In this respect, many marketing experts have been able to separate the tangible products from the intangible referring to them as services. Davidoff (1994) defines a service as “anything of value other than physical goods which a person or an organization provides to another person or organization in exchange for a price, usually money.” Zeithaml, Bitner and Gremler (2006), gives an in depth description of a services as ‘deed’s, ‘processes’ and ‘performance’ meant to satisfy the needs of customers in certain industries or sectors.

Zeithaml, Bitner and Gremler (2006) have established that it is generally presumed that the hotel product/service and the hotel product offering comprises of both the tangibles and the intangibles. The intangibles (services) being: reservation process, the arrival procedures, the guest stay and departure activities. While the only parts that reflect tangibility is the physical including hotel and guest rooms offered to guests, the restaurant, the reception area, food and beverage and the other components of hotel consumables that the customer may see, feel, experience and touch as reviewed in chapter 2.4.2

Table 2-2 summarizes the three elements of the hotel/services offering that include the hotel, the personnel, and the process. (Akan, 1995).
Table 2-2: The three elements of hotel product/service

<table>
<thead>
<tr>
<th>Details of the elements</th>
<th>The hotel</th>
<th>The Personnel</th>
<th>The Process</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hotel product/service elements</td>
<td>The exterior appearance</td>
<td>Skills</td>
<td>Accurate reservation, check in billing.</td>
</tr>
<tr>
<td></td>
<td>Interior appearance</td>
<td>Knowledge and training</td>
<td>Prompt service</td>
</tr>
<tr>
<td></td>
<td>Furniture</td>
<td>Experience</td>
<td>Fast and accurate food service</td>
</tr>
<tr>
<td></td>
<td>Ease of access</td>
<td>Physical appearance</td>
<td>Speed of transactions</td>
</tr>
<tr>
<td></td>
<td>Name/image</td>
<td>Understanding</td>
<td>Recognition and personalizing customer service.</td>
</tr>
<tr>
<td></td>
<td>Room offerings such as soap, shampoo and sheets</td>
<td>Friendliness</td>
<td>Listening and understanding customers.</td>
</tr>
<tr>
<td></td>
<td>Food/beverage</td>
<td>Respect</td>
<td>Solving problems</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Communication</td>
<td>General information on services and pricing.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Responsibility</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Motivation</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Attitude</td>
<td></td>
</tr>
</tbody>
</table>

Source: Adapted from Akan (1995:40-41)

It may be concluded from Table 2-3 that the hotel product/service elements are largely service in nature. The hotel dimension is the only tangible component. The other two elements of the personnel and the process are intangible. It may be concluded from Table 2-3 that the hotel product/service elements the tangible component of the hotel itself composed of the interior
and exterior, the intangible component of the hotel comprises of the other two elements being the personnel and the process. This study will consequently evaluate and discuss the hotel product/service largely as a product offering physical component such as the hotel design, room décor and ambience in relation to the adoption of local iconography as a factor in promoting competitive advantage in the highly competitive hotel industry.

2.3.1 Overview of the Hotel Product/Service Offering
The main aim of hotels is to offer accommodation, food and drink to travelers (Lillicrap & Cousins, 1990). They are meant to provide a hospitality service that is essentially composed of accommodation, food and drink but in a warm friendly environment (George, 2001). Lillicrap & Cousins (1990): George (2001), explain that the main aim of hotels to provide accommodation, food and drink to travelers. George (2001) stresses the importance of a warm friendly environment in his definition. (Martin, 1998) adds that hotels also offer a place to socialize, meet others and to access stores and shops within a secure surrounding while traveling.

There are various types of establishments that are used to provide accommodation. Table 2-3 gives a description that differentiates between these types of establishments.
Table 2-3: Types of accommodation establishments

<table>
<thead>
<tr>
<th>Accommodation Facility</th>
<th>Descriptive definition of the accommodation establishment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inn</td>
<td>Originated from England and traditionally meant to provide room, food and entertainment to travelers and the resident community.</td>
</tr>
<tr>
<td>Hotel</td>
<td>Term used traditionally to identity a lodging facility usually with a reception and has two or more storeys’s providing food, accommodation as well as other services to its guests.</td>
</tr>
<tr>
<td>Motel/Motor Inns</td>
<td>Just like a hotel, but may be single storey and located on the highways to provide services to motor travelers.</td>
</tr>
<tr>
<td>Lodge</td>
<td>Terms used and traditionally to refer to an accommodation establishment associated with a particular outdoor activity such hunting and skiing, which is located in a natural surroundings.</td>
</tr>
<tr>
<td>Tourist home or guest house</td>
<td>Terms used to describe private homes in which owners rent spare bedrooms to transient guests and serve them food and beverages as well. They are usually owner managed.</td>
</tr>
<tr>
<td>Bed and Breakfast</td>
<td>They originated in Europe and are closely related to guesthouse but provide accommodation that is tied to a full breakfast within its pricing or rate.</td>
</tr>
<tr>
<td>Backpacker and hosteling</td>
<td>These are inexpensive lodging establishments with limited services and meant for the younger customer who do not bother about privacy.</td>
</tr>
<tr>
<td>Condominium</td>
<td>This is a furnished rental housing unit within a multi-unit complex each with a kitchen, living room, bedroom and bath. Each condominium is independently owned but provided with maintenance services by the management of the condominium complex at a small fee.</td>
</tr>
<tr>
<td>Caravan and Camping</td>
<td>This is a facility that provides guests with for their own accommodation such as tents and motor homes typically towed by a car, including facilities such as ablution and toilet.</td>
</tr>
<tr>
<td>Resorts</td>
<td>These are lodging facilities that feature recreational facilities for their guests, i.e. sun bathing, swimming, tennis and golf. They include all-inclusive resorts such as Club Med.</td>
</tr>
<tr>
<td>Accommodation Facility</td>
<td>Descriptive definition of the accommodation establishment</td>
</tr>
<tr>
<td>------------------------</td>
<td>--------------------------------------------------------</td>
</tr>
<tr>
<td>Commercial hotels</td>
<td>This is a specialized hotel property meant to cater for business travelers such as executives and sales personnel who needs transient lodging.</td>
</tr>
<tr>
<td>Convention hotels/conference centers</td>
<td>A convention is a gathering of people sharing some business, profession, social or vocational interests. A convention hotel or conference centre therefore is a specialized hotel that focuses on conventions as the primary source of business.</td>
</tr>
<tr>
<td>Casino hotels</td>
<td>This is a transient hotel that houses gaming casinos, which includes games of chance using cards/dice, blackjack, roulette and poker.</td>
</tr>
<tr>
<td>Health spas</td>
<td>These are highly specialized lodging facilities that provide some form beneficial health related services such as weight reduction/gains, cosmetic therapy and drug related rehabilitation.</td>
</tr>
<tr>
<td>Nursing homes or hospices</td>
<td>A facility that provides room, food and beverage to people requiring nursing or related care. It includes a centre for taking care of chronically or terminally ill patients.</td>
</tr>
<tr>
<td>Hospitals</td>
<td>This is regarded as specialized lodging facilities providing accommodation food, beverages, and entertainment to customers, using the facility for medical reasons.</td>
</tr>
<tr>
<td>Self-catering</td>
<td>A facility provided in form of a fully furnished accommodation where facilities and equipment are provided for guests to cater for themselves. Houses, cottages, villas, houseboats, chalets, villas, houseboats, flats, studio apartments, villas, houseboats, tents or similar fall under this category.</td>
</tr>
</tbody>
</table>

Source: Adapted from Ditter (2002) and Tourism Grading Council of South Africa (2005)

This study will use the term hotel to refer to any facility amongst those referred in Table 2-2, and which provides accommodation, food, beverages, entertainment and other allied services to tourists and any other traveler. Within this understanding, hotel usually offers a full range of accommodation and services (Bardi, 2003), which may include the following:

- Guest lodging rooms or suites
- Public dining and banqueting facilities
- Meeting or convention rooms
• Lounge and entertainment areas
• Gaming and casino operations
• Ground transportation to and from an airport or city centre
• Swimming pool and other sports and recreation facilities
• Body, health and beauty shop
• Specialty shops
• Television, video, internet and other room entertainment/services
• Personal service valet and laundry services
• Concierge services

The above description of the hotel product offering fits a full-service hotel. However, there are hotels that offer limited services and are targeted at cost conscious travelers (Bardi, 2003). Services in such hotels may only include basic room accommodation minimal public dining facilities, cable television, valet and laundry services and ground airport/city centre transportation.

To ensure appropriate preparation and delivery of hotel products and services, managers focus on two major areas namely the administrative departments and the service departments or operational areas (Chon & Sparrowe, 200). The details of the basic activity focus are illustrated in Figure 2-10.

**Figure 2-10: Basic activity focus in hotel service organization**

![Figure 2-10: Basic activity focus in hotel service organization](source: Adapted from Chon and Sparrowe (2000))
Figure 2-10 explains that the hotel products/services are created and delivered with the support from functions such as general management, accounting, human resources and marketing. Service departments are the core focus for guest services and satisfaction. Front desk operation is for the management of reservations, check-in and check-out of guests, ensuring hospitality as well as communication and information transfer. Housekeeping and laundry is responsible for the preparation of managing the outlook and interior décor of guest rooms while ensuring the guest supplies and comfort in the room. They work very closely with maintenance and security departments to facilitate continuous operation and efficiency of hotel facilities and installation as well as the food and beverage offerings according to guests’ needs within the hotel Chon and Sparrowe (2000).

2.3.2 Hotel Segments (‘Star' Categories)

Holloway, (2002); Abott & Lewry, (2002) stress that in order for hotels to compete sustainably, they need to embrace hotel quality rating or hotel service grading referred to as Star Rating. Abbott & Lewry, (2002) refer to this as a method of providing hotel establishments a specific number of stars, ranging from 1 to 5 depending on preset quality conditions. (Vallen & Vallen 2013) differentiate these five segments of hotels, as 1 star, 2 star, 3 star, 4 star, and 5 star. They put forward the main criteria for rating hotels as follows: provided services, physical appointments, maintenance, cleanliness, quality of furnishings and fittings, and the degree of the luxury included. Kotler, et al, (2003) states that Star Rating allows hotels to be clustered thereby enabling each customer segment to be reached more efficiently and effectively by providing products and services that match their distinctive needs. Kamath, et al, (2008) stresses that while all segments dwell on providing warm and friendly service to travellers, each hotel give services either partially or full service. Vallen & Vallen, (2013) differentiate the two in the following manner; Partial service hotels basically provide a good mattress with quality furnishings in clean room, while full service hotels are concerned with providing service and products that is superior in value while enjoying additional facilities like the lounge, extra room service, exercise facilities, etc.
Table 2-4 provides a summative quality reference for the various hotel star grades. The framework is merely a guiding summary and may vary from country to country depending on a destination’s quality focus and strategy. It is however, a vital input for hotel standards’ classification which enables institutionalization of quality as well as providing guests with a mechanism to develop normative expectations and alter perceptual judgment of quality (Desombre & Eccles, 1998:21). The South African Tourism Grading Council gives a more comprehensive explanation of what the different star rating categories should entail (Tourism Grading Council of South Africa, 2005: A82-A9). This council provides their star grading guidelines as follows:

**Table 2-4: Summary of Hotel star rating and quality reference**

<table>
<thead>
<tr>
<th>Star Rating</th>
<th>Star Mark</th>
<th>Summative hotel quality reference and expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-Star</td>
<td>*</td>
<td>Hotels in this classification are likely to be independently owned with a family atmosphere, small scale with good facilities and furnishing, Services may be provided informally and on a by the owner and family. There may be a limited range of facilities and meals may be fairly simple. Lunch, for example, may not be served. Some bedrooms may not have an en suite bath/shower rooms. Maintenance, cleanliness and comfort should, however, always be of an acceptable standard.</td>
</tr>
<tr>
<td>2-Star</td>
<td>**</td>
<td>In this classification hotels will typically be small to medium sized and offer more extensive facilities than at the one-star level. Some business hotels come into the two-star classification and guests can expect comfortable, well equipped, overnight accommodation, usually with an en-suite bath/shower room. Reception and other staff will aim for a more professional presentation that at the one-star level, and offer a wider range of straightforward services, including food and drink.</td>
</tr>
<tr>
<td>Star Rating</td>
<td>Star Mark</td>
<td>Summative hotel quality reference and expectations</td>
</tr>
<tr>
<td>-------------</td>
<td>-----------</td>
<td>--------------------------------------------------</td>
</tr>
<tr>
<td>3-Star</td>
<td>***</td>
<td>Offer their guests the following features: better quality furniture, larger and more spacious bedrooms, dining, room service, saunas, swimming pool, etc. If some of the features are missing, it means that some of the other amenities are outstanding. Even though luxury in 3-star hotels is usually missing, cleanliness and comfort are regarded as essential factors.</td>
</tr>
<tr>
<td>4-Star</td>
<td>****</td>
<td>Often referred to as “outstanding.” Stays in such hotels are said to be memorable since they have established and guaranteed of high quality products and services in consequence, the price charged for such hotels assigned to this group is often higher than average.</td>
</tr>
<tr>
<td>5-Star</td>
<td>*****</td>
<td>Luxury hotels offering the highest international standards with extra service offerings at a premium price. They offer a superior restaurant, although it does not necessarily have to be ranked as highly as the accommodation, twice-daily maid service, an exclusive or antique design of rooms and lobbies is very distinct. Every guest is treated exceptionally by all employees.</td>
</tr>
</tbody>
</table>

*Source: Adapted from Vallen and Vallen (2013)*
### 2.3.3 The Guest Cycle and Its Linkage with the Hotel Product/Service

A hotel guest is linked to the hotel product/service through the process of consuming hotel products and services. Baker, Bradely and Huyton (2000) review the stages that guests go through in the process of consuming the same to satisfy their needs. They give four distinct phases for a typical hotel stay by a guest; namely pre-arrival, arrival, occupancy, and departure. The authors refer to this as the guest cycle as illustrated in *Fig 2-11*.

**Figure 2-11: The guest cycle in hotels**

![Guest Cycle Diagram](source: Adapted from Baker, Bradley and Huyton (2000))

The guest cycle displayed in *Figure 2-11* above explains a typical framework of the guest cycle in hotels starting from the Pre-arrivals stage where the guests are warmly welcomed by the sales and reservations team at the lobby. The second stage in the cycle is arrival. The reservations team promptly checks the guests into appropriate guest rooms after the registration process. Occupancy makes the third stage where the guest takes up residence in his or her room while here; they are bound to experience the products and services offered by the hotel. These products and services maybe desirable or undesirable. see Table 2-2: The three elements of hotel product/service. The point of departure culminates the last stage of this cycle where the
management in collaboration with general hospitality staff coordinates the final process of checking out the guests. The guest is given the final bill and their account settled, out outbound transportation as well as luggage handing is done.

2.3.4 Motivation and Needs for Guests

WTO, (2015) describes humans as having an instinctive bent towards travel away from home. Travel has developed over the centuries and human beings are motivated to travel for recreation or leisure, health, business, culture and social reasons. Hotel developments and establishments over time provide the services and products to support this kind of travel (Baker, Bradley & Huyton, 2002). (WTO, 2015) defines tourists as people who “travel” outside their typical environment to stay in places for up to one year in accordance to their motivation. This means that tourism invites visits from one’s residence to other destinations for business, pleasure, recreation and health reasons. 1994 saw the classification of tourism into three categories: 1. Domestic tourism which involves local residents who travel within their own country of origin, 2. Inbound tourism which involves foreigners or non-residents who travel into host countries other than their own, 3. Outbound tourist which involves residents who travel to another country (UN, 1994).

Numerous scholars indicate that the tourism industry has been augmented by mankind’s motivation to travel. The chronology of humans motivation to travel from the earliest of times has been to survive and later the purpose of travel has sensationaly changed to: trade , conquer vast lands, spread religion, participate in sports and visit friends and relatives (Saayman, 2009). Some of the popular reasons for travel and tourism are given below: Scholars gives some of the major reasons for travel and tourism below as:

Sightseeing. People with disposable income are more likely mortivated to travel other nations inorder to understand their culture. (Saayman, 2009) explains that two common types of tourism stand out- Heritage Tourism and Cultural Tourism. Cultural tourism focuses on a localities traditional customs, arts and social practises which makes them stand out from other locales while Heritage tourism is a cultural tourism that focuses on showcasing a locales past culture; this involves tourists visiting historical sites like monuments, forts, battlegounds, ancient temples and palaces etc (Michigan State Universit, n.d).
Venkatesh, (2006) gives Leisure as a second strong motivation to travel for persons have a strong desire to relax in an extremely stressed work life. Numerous hotels are at hand at sea and ocean sides, hills, ski hotels, spas and resorts for such purposes the tourism infrastructure take care of the rest. Apart from strong desire to relax, leisure travelers relish on getting the best of weather, some like cold weather found in the mountains while others find the warmth of sea beaches attractive.

Sport has become another motivating factor for travel. Saayman, et al (2009) indicate that sports personalities such as footballers and athletes together with their fans make great effort to travel to destinations where this sporting events have been scheduled.

Locker & Perdue (1992) explain an ever-increasing source of tourism are those travelers who are motivated by Adventure tourism mostly related to their hobbies where tourists get to explore locales that are isolated, inaccessible and maybe hostile. The traveler experiences the unexpected. Such travelers include; mountain climbers, ornithologists with their interest in rare birds, cave explorers to game hunters.

New places are a major attraction for travelers who love shopping. People collect souvenirs of their visits including cultural and modern wares. Shopping Festivals around the world give travelers the best bargains from mobiles to cars.

Baloglu & Uysal (1996) also gives business as another motivating factor for travel. Trade between countries has boosted exchange of goods and services to foster better understanding. Countries constantly travel in and out of each other’s countries to maintain diplomatic relations through trade delegations and politics for the progress of its citizens.

The education sector has made it possible for student travelers to attend universities around the world. Having attained the minimum required qualifications to register in their education system, students are able to experience the customs of the locale while studying. This makes education another motivating factor for travelling (Meng, 2008).

Global opportunities in terms of international work and assignments in other countries enable peoples hunger for reunions, a major motivation for travel. People love to touch base with their loved ones at holidays and religious festivities.

Pilgrimage is inspired by religion, People are motivated to travel for long journeys to holy sites and shrines in search of great moral significance in spirituality important to a person’s and faith a beliefs (Baloglu & Uysal 1996).
The highly competitive hospitality industry is an important component of the tourism industry, this is as discussed in chapter 2.2.1. It is therefore important to note that it is by extension an inclusive term for Hotels - a broader part of the service and product industry. Literature confirms that hotels generate the service and product experience with specific skills to generate revenue through guests’ experiences. The hotel industry thus takes note of guests needs in order to come up with differentiating attributes such as adoption of local iconography in hotel design to gain competitive advantage. The purpose of this research chapter was to determine the travel behavior with specific reference to travel motives of tourists to hotels in hotel design.

2.3.5 The Marketing Mix and People Component in Hotel Product/Service Quality

The traditional marketing mix of the 4Ps namely product, price, place and promotion was originally seen as largely representative of a tangible market offering. The difference between product and service offerings motivated the need to revise the marketing mix into 7Ps, which now include people, process and physical evidence. These facilities include highly serviced oriented market offerings (Zeithamal et al., 2006). The added component of people reflects employees’ level of training, experience, motivation reward level, and teamwork as well as customer dispositions such as education, loyalty and attitude. Physical evidence is an aspect of the mix that encapsulates service facilities and equipment design, signage, employee dress, business cards, reports, transactions statements as well as room ambience and décor. The last of processes signifies the flow of service activities and logistics, level of customization and standardization as well as customer involvement in the service process (Zeithamal et al., 2006).

Other authors have discussed the marketing mix with the aim of developing one specifically for hospitality, for example, Renaghan (1981) proposed a three-element marketing mix for the sector namely the product service mix, the presentation mix and the communication mix. This was later modified by (Brunner’s 4Cs framework of concept mix, cost mix, channel mix and communication mix (Brunner, 1989). Although there is general support for the 7Ps, different authors have coined different terminologies to the additional 3Ps such as participants for people and programming for processes (Rafiq & Ahmed, 1995). However, these authors add that the physical evidence component has received least support as most scholars see its argument as largely product oriented, based on the original 4Ps theory of the marketing mix.
Most recently, the 8Ps of hospitality and travel marketing emerged, listing the 8Ps of the hospitality marketing mix as product, partnership, people, packaging, programming, place, promotion and lastly price (Morrison, 2002); the new ones being packaging, programming and partnership. Packaging and programming are basically meant to address the creation of the product consumption process while partnership is the focus on potential market support obtainable from other players and strategic alliances and which may help create synergies. Indeed, as Morrison (2002:282) puts it, partnership may be very important in hospitality and tourism as the destination mix theory reveals a wide mix of different businesses such as hotel and catering, travel agents and tour operators, attraction entrepreneurs, airlines and national marketing organizations. Through partnering, hotels may see themselves playing complementary roles together with the other relevant sectors to build greater attractiveness of destination and thereby better business and profit for the hotel sector in particular.

A study by Akan (195:39-43) on the elements of hotel service quality, gives a very close reflection of the additional 3Ps of the 7P marketing mix model. He says that hotel service quality is based on three factors namely, the hotel, the people and the service process. It is explained that the hotel is mainly the physical hotel, its design, room furniture and ease of access while the people is mainly focusing on their training, experience, appearance, friendliness, respect and communication ability. Lastly the service process is explained as the total of those elements that include, speed, accuracy, promptness, understanding, quality of the service encounter, and attention. In this aspect, it can be seen that management of the hotel product/service quality may adequately borrow from the 7ps framework of the service marketing mix as well as the 8Ps concept of the hospitality marketing mix.

The significance of people in the hotel service process cannot be underestimated as according to Zeithaml et al. (2006:354) people are the service, the brand the marketers and the organization in the eyes of customers. The role of employees and their behaviour takes much greater value in a service business than it does in manufactured products (Maxwell, Watson & Quail, 2004). These authors add that the need for quality service has catalyzed a need for strategic human resource development in the hotel sector. Issues such as performance appraisal, motivation, rewarding exceptional performance, commitment to the service culture
have received great emphasis in the scientific studies on the service quality in hotel (Cheung & Law, 1998; Pallet, Taylor & Jayawardena, 2003; Worsfold, 1999). The researchers suggest that there is a need to develop a corporate quality and people philosophy, concepts and key principles, as well as a need to train and empower staff to carry out an internal (including personal) quality audit.

Hilton hotels for example have recognized the importance of employees in their service provision and have this included them in their core values alongside three others namely, customers, quality and profit (Human Resource Management, 2004). It is reported by scholars that the Hilton quality service today is highly related to the behaviour to staff, mainly with guests, but even with each other, which is the right type of organizational culture that encourages appropriate and quality employee/guest exchanges (Maxwell et al., 2004). This Hilton case is supplemented by the study on a UK hotel which concluded that the high performance required from service personnel has motivated the need to have a human resource responsibility amongst top management (Lockyer & Scholarios, 2004).

The centrality of people in a service business is heightened by a study that was carried out on behaviour differentiation in service by Bacon (2005). According to this author, differentiation has always attracted imitation, especially in the marketing of physical goods. However, he says that service businesses such as hotels, supermarkets, restaurants and banks, could focus on employee behaviour to acquire a people based culture, which is quite often not easy to imitate. In this regard, hotel services and product offering at a particular destination could easily be built on the culture of the local people, especially if it stands out as different and better amongst competing tourist destinations.
2.3.6 The Concept of Quality and Satisfaction in Hotels and the Measurement Thereof

2.3.5.1 Definition of quality and its service linkage

Literature has defined quality as “excellence, value and conformance to specification thus meeting or exceeding customers’ expectation” (Juwahheer, 2004). Lee, Yang & Yu, (2001) have also defined it as “conformance to requirement” or “fitness for purpose” and fitness for use” (Crosby, 1991). Several approaches known as total quality management (TQM) have been developed by Quality experts for improving a firm’s quality of management practices in its offering services and products (Lakhal, Pasin & Limam, 2006). Tornow & Wiley (1991) describe TQM as an entangled system of quality management practices that is connected to a firm’s performance and customer satisfaction. It is also viewed as a management technology on which to base organizational competitiveness and the search for excellence (Juwahheer, 2004). These authors however agree that TQM has been given little attention by the tourism industry.

In today’s highly competitive hotel industry, millions of dollars are being spent designing hotel products and services on a constant basis. Design is recognized as an intentional factor for competition in the hospitality industry (Countryman, & Jang, 2006; Lin, 2004; Lucas, 2012; Orth, et al., 2012). However, it must be noted that some hotel practitioners and managers view design as only some aspects of hotel services such as interior design or Internet based services. Tornow & Wiley (1991) have noted that there is little effort geared towards getting customer feedback. Moreover, there is a lack of using quality attributes to prioritize hotel product and service design based on customer feedback. Consequently, it is vital to outline a process, which will consider all features of product and services.

Babakus & Boller, (1992) acknowledges the increased interest by scholars who keep on adding to the growing literature relating to the application of TQM concepts in the product and service industry. They also note the challenges experienced in the measurement and improvement of service quality. SERVQUAL, developed by Parasuraman, Berry & Zeithaml, (1990,1992,1993,1994) is the most widely used and tested survey instrument to measure service quality dimensions (Pawitira and Tan, 2003). But, Parasuraman et al. (1990) do suggest that some adaptation of SERVQUAL scale may be desirable when a particular service is investigated.
Table 2-5. SERQUAL 5 Dimensions

<table>
<thead>
<tr>
<th>Dimension</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reliability</td>
<td>Ability for hotel personnel to be able to perform the promised hotel service dependably and accurately in a hotel.</td>
</tr>
<tr>
<td>Responsiveness</td>
<td>Ability for hotel personnel to be willing to help customers and provide prompt services.</td>
</tr>
<tr>
<td>Assurance</td>
<td>Ability for hotel personnel to be courteous, ooze knowledge, trust and inspire confidence in the hotel establishment</td>
</tr>
<tr>
<td>Empathy</td>
<td>Ability for hotel personnel to give personalized attention to hotel guests in a caring manner.</td>
</tr>
<tr>
<td>Tangibles</td>
<td>These are the physical attributes of the hotel products such as the landscape design, interior finishes, furniture and fixtures, lighting system, interior furnishings and decoration. It also includes the appearance of the hotel’s equipment, personnel and communications materials.</td>
</tr>
</tbody>
</table>


In this study (Table 2-3), SERVQUAL has been used to reflect the guests’ expectations and needs in the initial stages of hotel product and service design in line with the hospitality industry (Zeithaml et al, 1990).
2.4 THE INTERIOR DESIGN OF THE HOTEL SERVICESCAPES

2.4.1. Design: definition and specificity

‘Design is the planned and innovative use of available knowledge to form processes, environment, products and services with point of departure in users’ needs’. Hardt (2006), Petra (2007) defines design as the human power to conceive, plan, and make products that are used by human beings to achieve their individual and communal purposes. This definition therefore suggests that design is central in all facets of human endeavor, including the hospitality and tourism industries.

Figure 2-12: Definition of Design by Simon Herbert

![Diagram of design process]

Source: Per Mollerup as referenced by Hardt (2006)

Figure 2-12 explains the definition of design by Simon (n.d) shown by a chronology of steps of planned courses of action aimed at altering current situations to find preferred solutions.
Figure 2-13, shows that the task of design within the society is an amalgam of different interest groups. A designer’s role always oscillates between the produced form and content of the message. Grant & Fox, (1992) explains this further by saying that designers think and practice in the setting and language of aesthetic and technical creeds which govern, definite styles or mannerisms. They also contribute to the producer/consumer needs that informs the marketability of products. This leads to the conclusion that designers are a significant part in creating meaning in everyday life. Figure 2-13 also shows that peoples perspective of the world and their own relationships to others is shaped by their dependence on mass produced goods and messages and that the process of defining and controlling cultural behavior is greatly enhanced by designers of consumer products (Grant & Fox, 1992).
As shown in Figure 2-14 design is a creative process which integrates the physical qualities such as shape, color, texture, trends and meaning of a product with aesthetic considerations. Design as a process deals with uniting such factors as technology, marketing, sales, recycling and disposal to create the balance between the commercial, immaterial and aesthetic values of a product. Design is the planned and innovative use of available knowledge to form processes, environment, products and services with point of departure in users’ needs.

2.4.2 Hotel Interior Design
Countryman, & Jang, 2006; Lin, 2004; Lucas, 2012; Orth, et al., 2012) assert that, the perceived quality of any services cape is mainly determined by the quality of its interior design. It is possible to deduce the face of the company, its tastes, type of its activity, image, and character according to the style in which the interior is accomplished (Abercrombie, 1990). Creating a unique face of the interior together with its style, color, lighting, layout and furnishings, should comprise the main task for the designer (Grimley, et al., 2012).
In the narrow sense of the term, “design” means the process of an artistic construction and is directly linked to the interior. Interior (from the French - internal), is an architectural and artistic design of the internal spaces of the building, which provides an appealing perception and auspicious conditions for the users (Blakemore & Rabun, 1997). The interior design solution of the entire building and its separate premises is defined by their functional purposes and the special importance here is given to the interior accord a balanced combination of all the features of the interior, as well as an understanding of its overall style (Blakemore & Rabun 1997).

The current high culture of the interior design in the modern hospitality companies is linked to the achievement of the people, involved in designing (interior designers) and caused not only by their desire of beauty and harmony, but also because of the positive emotions, which can be achieved through a high level of the interior quality perception, it is well known that the style of the interior largely determines the mood of the visitors and working conditions of the employees (Orth et al., 2012).

The concept of the “hotel interior design” includes the layout of its premises, their style, decorations, furniture, colors, lighting, interior architecture and other items that affect the overall customer’s interior perception (West & Purvis, 1992) All the constituents of the interior should be in close contact with one another. For example, the placement of furniture and lighting must be associated with the dimensions of the area and its purpose. Lighting affects the color scheme of the interior. The color of architectural surfaces is associated with the color of the furniture while the color of the furniture should fit the color of the textiles (West & Purvis, 1992).

The problem of hotel interior design is a complex problem, and it should be solved using the following regularities: is has to be functional and beautiful at the same time, should create a sense of space, light, proportioning and symmetry (West & Purvis, 1992). The main thing here is the ability of a designer to express his attitude towards the hotel client s through the interior design. Different cultures have their own vision of comfort and luxury, thus there is a big variety of directions in the design of the places of temporary stay (Abercrombie, 1990).
Currently, it is not enough to create a standard comfort that meets the needs of the hotel customers. Due to the high competition on the market of hospitality, there is a presence of diverse requirements concerning the interior and exterior design of the hotel, which should be memorable and unique, in order to make the guest to select the same hotel over and over (West & Hughes, 1991).

Creating the interior design of the hotel, is a responsible project, which contributes to a pleasant rest, ensures a comfortable accommodation, and is made in accordance with all the basic requirements of convenience, beauty and functionality (West & Purvis, 1992). Creating a hotel design is quite a difficult and ambitious task, which is feasible only for an experienced company, which has to perform such a design solution that it will positively affect the life of people during their stay and will ensure their return. The main design challenge is to create a comfortable and cozy leisure at the hotel, satisfy unquestionably all the customers and surprise them with thought-provoking design solutions (Wakefield & Blodgett, 1999).

While creating the interiors of the hotel, designers often use a variety of decorative solutions, but do not deviate from the basic style of the hotel. This allows the customers to select the variant, which corresponds to their tastes and demands, raises the status of the hotel and increases the loyal customer base (West & Purvis, 1992).

2.4.3 Service Environment, Physical Evidence and the Servicescape

The service environment as described by (Bitner 1992), includes all features of an organization’s physical facility (servicescape) plus other tangible features used as a criteria in evaluating services by consumers. For services to be successfully provided, effective design of physical tangible evidence is required as a differentiation factor.

Effectively and creatively designed service environments shape customers’ experiences and behavior towards an organization because the spaces communicate how the products and services provided are distinctively unique from competition. This is done through design of the interior and exterior spaces (Bitner, 1992).
The above framework proposes customer and employee behavioral reaction is affected by the dimensions of the servicescape. This is in line with studies by (Countryman & Jang 2006). Lin (2004) adds that some customers may find certain dimensions in terms of product and services being more important than others and therefore this framework is better suited for services that also have a tangible component.

Naqshbandi & Munir, (2011) identifies ambient settings and their functionality as the main dimensions in a servicescape (service environment). Customers draw meaning from the iconography and artifacts integrated in the space design and consequently form concluded experiences from the same.

Bitner, (1992) stresses the importance of designing servicescapes so that they can guide customers through the service delivery process. Clear signal that communicate how proceed.
and obtain the desired service are necessary in order to avoid in anxiety and uncertainty. Bitner, (1992), further explains that the key to effective design is how well each individual dimension harmoniously fuses with other dimensions to form a whole.

Internal responses by customer and employee can be categorized into physiological, emotional and cognitive responses, which lead to observable behavioral responses towards the environment. Ambient environment is composed of hundreds of design elements and details that must work together to create desired service environment. Ambient conditions are perceived both separately and holistically, and include: Sounds such as noise and music, scents, lighting and color schemes, size and shapes, air quality and temperature (Bitner M.J, 1992). Spatial layout and functionality floor plan represent; ergonomic and anthropometric consideration of furniture and fittings, finishes, interior furnishings and decoration, machinery, equipment, it also shows those items can be able improve service performance (Blakemore & Rabun 1997). In hospitality, newcomers often look at products and services being offered before deciding whether to patronize the firm (Baker, Bradely & Huyton, 2002).

2.4.4 The Features of Hotel Buildings and its Main Servicescapes.

Hotel buildings are complex and often, unique structures. Their placement in the planning structure of the city is a challenging process. Architecture and the interior design of any hotel and its servicescapes are dictated by the rudimentary concept of the company, and are determined by the specifics of the hotel, its profile, purpose, number of tourists and their contingent (Riewoldt, 2006). A modern hotel is designed to create a comfortable environment for the overnight stays of clients and to provide them with a number of additional services, that’s why the hotel building has a multi-functional structure and must contain technologically sophisticated equipment (Riewoldt, 2004). The main factors that must be taken into account while designing and constructing the hotels are (Rutes & Penner 1985):

- The hotel building should naturally fit the environment, without compromising the features of natural, urban or rural landscapes.
- The designer of the building must consider several climatic factors, like temperature and humidity, proximity to the sea or to other water bodies, direction and speed of the wind and etc.
In order to ensure its economical operations with a rational combination of constant and one-time costs, the architectural, structural and design planning of the hotel building should not be overly expensive.

The building must conform to the aesthetic, technical, sanitary and environmental standards and guidelines. The possibility of further reconstruction of the building should also be provided.

The design of the building should also play an advertising role. The facades of the hotel should emphasize its prestige.

Capacity of the hotel and the number of floors must depend on the mode of its operation - seasonal or year-round.

A hotels building can have a rectangular, U-shaped, cross-shaped or other architectural forms, with a gallery or corridor system of rooms placement (Rutes & Penner, 1985). If there is a complex form of the plan - the schematic layout of the hotel can be varied, which allows increasing the number of rooms and reducing their distance from elevators and stairs. According to the examination of the best practices of designing and building; the hotel buildings with a rectangular or complex shape are more common (Rutes & Penner, 1985). The residential part generally has a substantial number of floors while the public area is projected with a height of 1-5 floors, depending on the number of premises and the composition of its facilities (Rutes & Penner, 1985). High-rise hotel buildings (over eight floors, depending on the local building regulations) - is a very expensive building solution with a long payback period and it also requires an additional investment in the stairwells’ heat and smoke vent together with the additional fire extinguishing systems (Ali & 2007).

When designing the hotel facade, it should be noted that bright facades more appealing and are better visible in the dark. Glazed facades are expensive in their installation than matt ones and require more expensive air-conditioning systems. Panoramic windows are worth installing only if the view from them is good (Ali & Moon, 2007).

The physical property of the hotel can be divided into the following functional areas: residential, administrative, service zones and utility area (Lawson, 1995). The composition of
the residential area includes rooms and interim premises (recreational areas, corridors and etc.). The administrative area places the hotel’s administration and the rest of the staff which is not directly engaged in a contact with the clients. The composition of the utility area comprises warehouses, laundries, linen and ironing rooms, repair and sewing workshops, boiler rooms, commutator area and other technical premises. A structure of a hotel’s service zone represents an area or areas, where the services are directly delivered to the customer and may include the following premises:

- Reception area and lobby;
- Restaurants, cafes, bars, canteens;
- Concert halls, night clubs, cinemas and etc;
- Hairdresser or beauty salons;
- Conference halls/business centers;
- Premises for sports, health care or spa-centers;
- Tourist offices;
- Premises for additional consumer services.

Any hotel, operating in the modern market, has three basic functions: provision of food, provision of a sleeping space and ensuring an adequate level of service quality (Countryman & Jang, 2006; Orth), subsequently, the special attention of the interior designers should be given to the servicecapes in which these functions are provided: Restaurant, Residential room and reception and Lobby area. Consequently, this study focused on the aforementioned servicecapes to gauge the perception of guests on the adoption of Swahili iconography in hotel design.

2.4.4.1 Residential room.

Residential room in the hotel – is one of the main elements of the hotel service and represents a multifunctional space intended for guests resting, sleeping and working (Riewoldt, 2006). The nature of the hotel living quarters depends on the category of the hotel and may include the following types of residential rooms (Lawson, 1995):

- “SNGL (single)” - is the most commonly used type of room;
- “DBL (double)” - is a room with one large double bed, also called a standard room;
• “TWIN (twin)” - is a double room with two single beds;
• “TRPL (triple)” - is a triple room;
• “4 PAX (quarter)” - is a quadruple room;
• “3 ADL” - is a five-bedded room;
• “Duplex” - is a two-story room;
• “Family Room” - is a room of a large area that can lodge up to 4 people;
• “Studio” - is a one room larger than the standard and usually includes a small kitchen;
• “Suite” - a superior room of a large size;
• “Mini Suite” - is a room of a smaller size than a normal suite;
• “Junior Suite” – is a large room with a comfortable fenced off sleeping place;
• “Senior Suite” – is a room which usually consists of two areas: living room and bedroom;
• “Executive Suite” – is a suite with two bedrooms;
• “King Suite” – is a “royal suite” that usually has two bedrooms, a living room and a meeting room or office;
• “Superior” – is a room that has a larger size than a standard room.

A residential room is typically divided into functional areas. Up to 70% of the total room space belongs to the residential area, 14% - to the foyer and 20% - to the bathroom and toilet (Lawson, 1995). A single room of a four-star hotel should include the following basic items: bed, table, chair, sofa, support for suitcases, wardrobe for clothing and footwear, TV, radio, refrigerator, air conditioner; minibar, built in safe, telephone and various attributes of comfort (flowers, carpets, pictures, curtains etc.) (Lawson, 1995). The furniture in the room is located depending on the size of the room, partitions, heating characteristics, and technical parameters. Furniture should provide convenience to the user and comply with all the health and ergonomic requirements (Lawson, 1995). The room equipment depends on its category and the class of the hotel. Thus, the room of a hotel aimed principally on business tourists should be of a larger size (that ensures enough space in the event that more business partners will be invited for a meeting) and with proper acoustic design for sound insulation. Lawson, (1995) indicates that clients with children, family clients or tourists with animals are provided with solutions to incorporate these special needs. Many hotels offer transformable rooms which allow changing
the size of the room by uniting two rooms through the sliding partitions of the shared wall (Riewoldt, 2006).

2.4.4.2 Restaurant.
The structure of a modern hotel usually includes a catering zone, which may consist of restaurants, banquet halls, cafes and bars (West & Hughes, 1991). The choice of its interior style and cuisine largely depends on the specialization of the hotel, and its corporate identity. Catering zone may comprise a group of following areas: main eating area, a zone of food distribution (lunch counters, buffets), production facilities (kitchen), administrative areas and storage rooms (West & Hughes, 1991).

The central eating area is usually made in a choice style without any frills and overindulgence that makes it suitable for the banquets and formal events. The color scale should be restrained and relaxed, as a lot of people come in the morning for breakfast or in the evening to relax after a busy day (Abercrombie, 1990). A number of seats in the main sitting areas depends on the purpose of the hotel, its level of comfort and is usually calculated according to the following standards (Abercrombie, 1990):

- Restaurant: 45-65% of the total room fund;
- Cafes: 13-28% of the total room fund;
- Bars: 13-24% of the total room fund.

Space-planning decisions and the interior space design of the catering premises are performed in accordance to the characteristic features of each individual hotel, its location, orientation and nature of the surrounding environment (Rutes & Penner, 1985). In addition to its primary purpose, catering premises are used for meetings and conversations (especially during the evening hours), so their architectural and spatial organization of the interior should provide the necessary conditions and atmosphere (Rutes & Penner, 1985).

The practice of the hotel construction indicates that large eating areas are usually divided into separate zones, which reduces their visual size and contributes to the feeling of isolation and comfort among the visitors (Lawson, 1995). In order to achieve this, the designers are using a variety of options for furniture placement, different types of sliding partitions, which are also frequently used in residential rooms and conference halls, more intensive lightening coverage of the tables in comparison to the general lightening in the area, the allocation of separate
eating cabins, usage of artificial and live plants in interior as well as variations of the floor and ceiling planes (Lawson, 1995).

In comparison to the residential room, restaurant servicescapes has always been under the scientists’ scrutiny, although, the majority of the studies are mainly about ordinary separate restaurants, than the restaurants within the hotel property that has a few differences. The restaurant at the hotel is obliged to feed the hotel guests; therefore it works primarily for the internal customers. This suggests the existence of a separate entrance, which is usually inaccessible for the customers from the street. Hotel restaurants deliberately deny outsiders access due to hotel policies (Lawson, 1995). Various studies were conducted for the restaurant interiors in order to investigate customers’ emotions and satisfaction in relation to interior and exterior surroundings. For instance, Lin & Mattila’s study in an actual restaurant setting showed that that both the servicescapes and the service elicited positive effect on customer’s pleasure and satisfaction. (Lin & Mattila, 2010). The Mehrabian–Russell model was modified in another study and studied how dining environments affect customers’ perception, emotions and behavioral intentions. As a result, factors like facility aesthetics, ambience, and layout had a significant influence on the degree of customer pleasure thus supporting the correlation between pleasure and arousal. Ryu and Jang, in their research (Ryu & Jang 2008), developed a “dinescape” scale using the dimensions of the physical environment of upscale restaurants. The scale was identified through the quantitative analyses and comprises the following items: facility aesthetics, ambience, lighting, service product, layout, and social factors. Thus, the aim of this project research was to establish that the conscious use of local Kenyan iconography in hotel design can increase guests “perceptions and level of satisfaction and thus significantly improve the hotels competitive advantage

2.4.4.3 Lobby and reception area.
Countryman & Jang (2006) explain that the function of a hotel lobby is to welcome guests in a warm manner thus giving them their first impression about the hotel. Rutkin (2005) adds that lobbies play a central role in establishing the branded and desired atmosphere. Therefore, the task for the designer is not only to develop and to create a bright, memorable and appealing interior (West & Purvis, 1992). As a rule, the lobby has an entrance zone, the reception area
(front desk), resting area for a gathering of organized groups (sometimes has an attached lobby bar), information installations, telephones, ATMs, trading booths and is connected to the rest of the service zones directly or through the stairs, elevators or corridors (West & Hughes, 1991). The structure and the size of the lobby’s functional areas are determined by the level of hotel’s comfort, capacity and specialization. The largest part of the lobby belongs to the space of guest’s active movement and rest. The professionally designed layout of the interior elements within this area ensures a comfortable stay and helps to avoid the most intense flows of visitors, especially if the hotel deals with a big group of tourists (West & Hughes, 1991).

There is a general lack of study about the interior and exterior design that emphasizes the attractiveness of hotel lobbies. The most relevant study, as it was already mentioned before, was conducted by Countryman and Jang (Countryman & Jang, 2006), who assessed the perceived quality of the lobby servicescape through a scenario -based study according to five atmospheric elements: Style, Color, Lighting, Layout and Furnishings. Three of them: color, lighting, and style, were the most influential. Another study, by Dhiraj Thapa (Thapa, 2007) studied the design features that guests found most appealing in a hotel lobby. A significant relationship was found between the following design elements: color, furniture layout, lighting, floor treatment, interior scaping and accessibility. It was found out, that separate aesthetic features do not have a strong effect on guests unless the final result creates an effective environment. Thus, the current master thesis proposes the following hypothesis: “The level of satisfaction with the hotel lobby/reception area has a significant influence on customer’s loyalty intentions, both under the high and low perceived service quality”.

2.4.5 Style as a Basic Component that comprise the Customer’s Perception of the Hotel Interiors.

The general quality of the interior design of the servicescapes, according to various studies (Bitner, 1992; Countryman & Jang, 2006; Grimley & Love, 2007; Naqshbandi & Munir, 2011; Ryu & Han, 2010; Ryu & Jang, 2008; Thapa, 2007), can be accessed through its basic atmospheric elements: style, color, lighting, layout and furnishings. The researcher only reviewed style as a basic component that comprise the customer’s perception of the hotel interiors For the purposes of this study, : The interior design of any space can be characterized by its style that gathers the artistic or ideological characteristics of the interior, techniques, tools and has an orientation on a certain period of time, direction in architecture or on a
particular person (Grimley & Love, 2007). Apart from the period in time, several other factors may play an impact on the style of interior design namely; politics, religion, discoveries and inventions, economy, available materials, geography, trade and relations and climate and geography. Style as a choice is one of the most important criteria for the interior design of the hotel and governs not only the appearance of the hotel premises, but also their atmosphere (Abercrombie, 1990).

Literature by (Siguaw & Enz, 1999), puts forward that the profitability of a hotel is greatly influenced by the architectural style. It was established that the hotels with exceptional architectural solutions and designs were able to upsurge their average daily rate and occupancy. Other studies (Cassedy, 1993; Templin, 1999) support these findings and state, that customers feel that the successful operations of the hotels are mainly determined by their exceptional architectural and interior designs.

In today's world, there are two main conditional groups of style: historical styles and modern styles. It is often referred to “classic” and “modern”, although this type of thinking is logically wrong, as there is a separate historic style “Art Nouveau” with its own characteristics and without any relation to the modern styles. The first group (historical styles) includes the following styles: ancient Egyptian, Greek, Byzantine, Gothic, Renaissance, Baroque, Rococo, Empire, classicism, romanticism and eclectic, Art Nouveau, Art Deco, Modernism, Postmodernism and Constructivism. While among the modern styles are worth mentioning the following ones: contemporary, country, eco-style, English style, minimalism, ethnic, fusion, pop art and various other styles. Appendix 2.

Eisenberg PhD & Perez (2012) define Style as the language of interior design, its project and composition. Since this language is alive, it is peculiar for it to derive some elements from other language environments and forms a synergy. In the right hands, mixing of various style elements forms eclecticism and avoids tastelessness, creates positive emotions and associations (Blakemore & Rabun, 1997). However, researchers have stressed the point that in creating an eclectic style, the elements and principles of design need to be applied to create a style that is not overwhelming but ‘belongs’ together.
Researchers (Fairs, 2014; Rainey, 2005; Eisenberg PhD & Perez, 2012; Blakemore & Rabun, 1997) have given a brief description of the most commonly used styles in the hotels as shown in Fig 30 Apx 14:

**Baroque style** is characterized by its religious icons, emotion, bright and dark colors and splendid decorations (Blakemore & Rabun, 1997). The interior is of a deliberate complexity with rounded corners, lots of mirrors, gilded stuccos and ceiling paintings with the effect of "overflowing" of the space to the “heights beyond the clouds". The facades and interiors are richly decorated with bas-reliefs, sculptural groups, vases and etc.

**Rococo style** is a refined, feminine boudoir style, which arose from the Baroque style (Blakemore & Rabun, 1997). It applies the techniques that “break” the constructive algorithms of the building, and uses mirrors, huge murals, smoothing angles between the walls and ceilings. Furniture is graceful and whimsical. Images include flowers, foliage, scroll work, ribbons and feathers. They were either engraved or molded on surfaces.

**Classic style** is a classical interior which reflects the noble idea about the "golden age", idealization of the heroic rise of the laws of nature and the maintenance of order and hierarchy in the human world (Blakemore & Rabun, 1997). The traditional features of classic interior include the graceful furnishings with strict geometric proportions, and straight lines, which can be observed in everything: columns, door and window frames, balustrades of balconies and terraces.

The basic principle of the classical interior - is rationalism in everything, the tendency to achieve comfort and harmony due to the simplicity and rigor at the same time, logical clarity and completeness.

**Minimalism style** emerged in the 60ies of the twentieth century and is especially popular these days (Blakemore & Rabun, 1997). The main principle of this style is less is more. The space is organized very succinctly, but with the maximum of functionality and with the usage of simple geometric forms and large surfaces filled with one color. Color solution is very simple up to monochromatic. However, this style uses only expensive and high-quality materials.
Neoclassicism style emerged in the mid-nineteenth ending in twentieth centuries; it is based on the classical tradition of the art of antiquity, Renaissance and classicism (Qing-hui, 2008). This style is characterized by the emphatic nobility, rigor and clarity. Premises, made in the neoclassical style are characterized by the large size of the rooms and wide staircases. Neoclassical interiors are using the architectural elements referred to the ancient models.

Eclectic style is currently one of the most modern ones. Eclectic design is a mix of two or different decorating styles. It can also be a blend of different cultures and time periods which must look as though they belong together. Decorating the hotels in this style is very expensive, especially if there is a relation to any period of time, and this interior does not always fit the modern lifestyles. This style requires a rigorous attitude to its basic elements a specific color, texture, shape and size. It uses a combination of objects and furniture of different times and origins (Blakemore & Rabun, 1997). Modernism style is a stylistic direction in the European and American art, which appeared in the late 16th - early 20th centuries, can be described as very decorative and original style (Blakemore & Rabun, 1997).

The Art Nouveau design movement seeded its roots in the early 1890s until before World War I. rather than challenging Europe's new industrial revolutions aesthetic design, it wholeheartedly embraced it featuring characteristics such as naturalistic stylized forms, often combined with more geometric shapes such as triangles, quadrilaterals, polygons, circles and semicircles. often overlooked natural forms like insects, weeds, even mythical faeries, as evidenced by lalique jewelry or tiffany lamps were also introduced by this movement.

Art Deco is first style of the new era of the twentieth century, which inherited all the desire of innovation. This style combines the modern and exotic technical aesthetics of the twenties, its lightness and elegance decor. The characteristic features are; sunburst motifs, chevrons, zigzags, trapezoids, rectangles, polygons and spheres. Elements are often arranged in symmetrical patterns. Modern materials, such as plastics, stained glass, plastics chrome, bakelite, aluminum, stainless steel, inlays, and lacquer are also common. They tend to have colour scheme that is of high contrast and vivid in appearance (Blakemore & Rabun, 1997).
**Contemporary style** is also quite frequently used currently and reflects the current pace of time i.e. it is a term that reflects all current designs, without being obviously related to any historical style. It is characterized by the usage of modern polymeric materials, glass and metal (Blakemore & Rabun, 1997). The interior in the style can be distinguished by its sharpness. The surfaces of walls, floors and ceilings are perfectly smooth and clean. Furniture, fabrics, tableware and other accessories also meet the basic requirements of this style: usability, lack of decor and strict geometric shapes.

**Eco style** a new modern ecological style. The desire to create a special atmosphere of unity with nature is achieved by the implementation of natural materials, natural colors, fresh and dried flowers, compositions of wood, clay, amber and birch bark (Blakemore & Rabun, 1997).

**Rustic style** is a mix of different styles Emphasizes free-form shapes, natural materials, and the art of repurposing. Most importantly, it brings a sense of practicality and purpose that is beautiful in and of itself. No machine-polished shine or imitation lumber here; rustic woods have an appealing roughness around the edges. Sturdy species such as oak, hickory, and beech suit the rugged feel of this style.

**Mediterranean style** is associated with a carefree atmosphere, majorly found in areas bordering the sea. It overlooks an expanse of turquoise waters surrounded by sparkling sunlight, vibrant landscape full of vibrant color and texture. (Asaff, n.d). Nature is evidently apparent in the architectural elements and furnishings in Mediterranean style. Terra cotta tiles, rough-cut stone and pine wood are all used liberally. (Asaff, n.d). Warm, earthy and rich textures are the foundation of Mediterranean-style homes. Colorful patterned tiles, wrought iron, bright kilim textiles and rustic wood beams are found in Mediterranean interior design, Stately columns, arched windows, stucco and terra-cotta tiles are well-known exterior features. Mediterranean-style homes often include grandiose, palatial spaces. Spaces can be as homey as a rustic kitchen with a wood-burning oven and a family-style dining table (Houzz, 2017)

**Ethnic styles** such as African, Russian, Chinese, Japanese, Indian, Scandinavian and etc. are usually used within the territory of one or several countries, closed in their culture, and play a
huge role in the creation of a unique national atmosphere (Blakemore & Rabun, 1997). It is also of special importance for the hospitality and tourism industries, as it reflects the cultural authenticity of the nations, which is now, considering the continuous increasing pace of globalization, becomes more and more actual and demanded (Mules, Faulkner, Moscardo, & Laws, 2001).

**African style.** Lately in Kenya, a lot of popularity in the hospitality sector has acquired the ethnic African style. The typical feature of this style lies in the usage. This style uses a lot of masks and captivating prints and artifacts. The style is minimalist with enigmatic sculptures and the bold iconography. Vegetation is also used in designing; a lot of rustic décor features are used. This forms a cozy and comfortable interior without unnecessary frills and luxuries.

Most hotel interior design in Kenya tends to apply an eclectic African style (Adroit Architecture, 2011). In consequence, there is a lack of differentiation factor for hotel guests in terms of hotel design since the same is replicated in other competing destinations such as Namibia, South Africa, Uganda and Tanzania. Traditional Iconography plays a significant role in the embellishment of interior spaces, while they are perceived, acknowledged and appreciated by human senses of touch and sight (Wadawi, 2008); their application in most other parts of the world is deliberate, and clearly understood to carry the history, beliefs and philosophy to the users and designers of the spaces. However, in Kenya, little has been done by professionals and scholars on traditional Kenyan iconography adoption in interior spaces; it remains under-utilized and understudied.

The aim of this project thesis was to establish that the conscious use of traditional Kenyan iconography in hotel design can increase guests “perceptions and level of satisfaction and thus significantly improve the hotels competitive advantage.
2.4.6 The Link between Culture, Tourism and Hotel Design

(Richards, 2001) describes culture as one of the main reasons that influences people to travel to different destinations in different parts of the world thus making places like Europe and North America to prioritize culture attractions to development and promote tourism their countries. At the global level, cultural attractions are usually perceived as being icons of important streams of global culture (Richards, 2001).

Culture creates authenticity and distinctiveness in the global tourism market. In this regard, “tourism experiences” that can connect people and visitors to local cultures are very important. In many cases, the theming of destinations is also linked to specific cultural events (e.g. connected to famous places, people or historical events) which can also play a catalyst role in this development. (OECD, 2009)

Culture and tourism are linked because of their obvious synergies and their growth potential. Cultural tourism is one of the largest and fastest growing global tourism markets and the cultural and creative industries are increasingly being used to promote destinations. The increasing use of culture and creativity to market destinations is also adding to the pressure of differentiating regional identities and images, and a growing range of cultural elements are being employed to brand and market regions. (OECD, 2009)

Partnership is essential. The complexity of both the tourism and cultural sectors implies that platforms must be created to support collaboration, and mechanisms must be found to ensure that these two sectors can communicate effectively. (OECD, 2009)

Local communities are beginning to come together to develop cultural products for tourism rather than competing directly with one another. New policies are likely to feature new structures and projects involving public-private partnership and bringing together a wider range of stakeholders to use culture not only to make destinations attractive for visitors, but also to promote regions as destinations to live, work and invest in. Culture in all its forms is likely to figure strongly in the tourism product and promotion of most regions, even those which have traditionally relied on their natural assets, such as sun and beach or mountains, for their
attractiveness. Destinations are also trying to increase their comparative advantage by adding to their stock of cultural attractions. They are also trying to develop their intangible culture and creativity.

The most successful destinations are those which recognize the wider implications of the relationship between tourism and culture, particularly in terms of attracting new residents and inward investment. At present, these issues are rarely considered in programmes of cultural and tourism development, because these two sectors are individually associated with narrow sectorial development. However, there is growing evidence that culture and tourism may act as a powerful combination to attract people and investment. (OECD, 2009)

Evidence from case studies indicates that the main factors linking tourism and culture to competitiveness and attractiveness include the ability of culture to provide distinctiveness for tourism, the ability of tourism to support tangible and intangible culture, the role of regional stakeholders, the leadership qualities of public sector stakeholders and administrative arrangements for tourism and culture.

The most successful cultural and tourism regions seem to be those that manage to lead inclusive groups of stakeholders from both public and private sectors in developing and marketing a wide range of cultural and creative resources for tourism. These resources also tend to be developed in such a way that they add to, rather than diminish regional distinctiveness and underline the authentic culture and creative expressions of the region.

Successful policies are also those which take a wide approach to culture and tourism, seeing them as factors which can boost the attractiveness of regions not just as destinations to visit, but also as those to live, work and invest in.

De Rijk (2010) has indicated that culture contributes immensely to the field of design. One emerging vital point in design evaluation is cross-cultural design where one can tell a creative mind’s product from a copier’s from the production of an art work. Adhiambo (2004) has further added that it is how much inspiration has been changed to suit a circumstance. This statement suggests that designers use inspiration as a basis for product design development and differentiation. Indigenous iconography is one aspect of material culture that has been

Watkins, (2014) augments that economic growth; human socio-cultural activities and environmental development are promoted through the significant role played by culture in the hospitality and tourism industries. The development of hotel industry is one of the main conditions for tourism development. Tourism and its sub-sector-hotel industry develop in parallel and influence each other.

Figure 2-16: A model of Cultural Tourism Attractiveness and Competitiveness

It is clear that culture is important for tourism and for the attractiveness and competitiveness of destinations. The most successful destinations are those that can create a positive synergy between culture and tourism. But this synergy does not happen automatically: it has to be created, developed and managed. In an OECD report on culture and local development (2005), Xavier Greffe identifies a number of criteria which are important in developing a positive relationship between tourism and culture:

• The permanence of cultural activities.
• The degree of participation by local people in addition to tourists.
• The territory’s capacity to produce all the goods and services demanded on this occasion, i.e. the local context is paramount.
• Interdependence of these activities to foster “clustering effects”.

From the analysis of competitiveness models above (Figure 2-16), it might be added that the organisational capacity of a place (or the “orgware”) is also an important factor. From this perspective, it seems that governance and management of the relationship between tourism and culture are vital. This realisation has led some destinations which may not seem to have obvious cultural assets to develop policies of culture-led regeneration as a means of stimulating economic development and improving their image.

However, intervention in the relationship between tourism and culture may be difficult for some destinations for a number of reasons. For example, in their study of cultural tourism governance in Europe, Paskaleva-Shapira, et al. (2004:87) finds that: “Small and medium-sized localities generally lack the financial and strategic resources to implement good urban governance for sustainable cultural tourism. Missing is a cohesive guidance on how to practically manage the sector that can potentially create an array of positive impacts in the economy as well as on a range of other assets, such as local heritage enhancement and urban quality of life.” There is also the question of what elements of culture regional governments actually control. In some regions, freedom of action may be limited by the national management of key resources and, in other cases; governments may have much more control. In other situations, the private and voluntary sectors may have a much larger role in cultural provision, underlining the need for partnership and networking.

Another major problem is that the management of cultural tourism is usually in the hands of many different actors, and the more intangible factors of the relationship between tourism and culture (quality of life issues, sustainability) are usually not taken into account in planning. Smaller regions and cities often lack the skills and/or resources to administer regional cooperation. Integrated management of tourism requires introducing governance styles and systems that involve local authorities, the tourism sector, local associations and the residents.
Different models of cultural policy can have advantages and disadvantages in terms of the development of tourism for culture. In the Žilina Self-Governing Region in Slovakia, for example, the government intervenes very directly in culture. The region administers 23 cultural organisations including four museums, five galleries, two theatres, two observatories, five regional cultural centres and five regional libraries. This direct control has advantages in the management of cultural institutions through direct financial instruments, and cost savings through central purchasing while guaranteeing the cultural autonomy of the institutions. At the same time, however, there are a number of disadvantages, including bureaucracy, lack of cooperation between government departments, insufficient financial resources, lack of political stability and insufficient development of commercial activities. Creating effective collaboration is also a challenge because the tourism and cultural sectors often seem to be speaking a different language. This is largely to do with the culture of the two sectors, because the tourism sector is largely commercial, whereas the cultural sector often has a non-profit ethos. The problems of collaboration are compounded by the fact that the cultural sector often finds it hard to identify direct benefits from developing tourism. As the public service ethos usually relates to serving the needs of residents or citizens, the rationale for serving non-resident tourists is usually framed in economic terms. However, the reality is that many cultural institutions currently derive relatively little direct economic benefit from tourists compared with tourism suppliers. In Canada, for example, for every tourist dollar spent between 1987 and 2002 less than CAD 0.06 was received by the entertainment sector (which includes, among others, culture and heritage institutions) compared with CAD 0.37 spent on transportation, and CAD 0.16 spent on accommodation and food and beverage (Canada, National Tourism Indicators). As the Canadian report notes: “As the vast majority of the drawing cards that motivate Canadians and international travellers to experience Canada are culture and heritage events and attractions, it is therefore important to investigate the unequal distribution of economic benefits in order help culture and heritage stakeholders to better position themselves within the tourism arena.” Another barrier that may be emerging for some destinations in mobilising their cultural assets for tourism is the fact that intangible assets are becoming increasingly important in destination competition. Where countries used to concentrate on getting their national monuments on the
UNESCO World Heritage List, they now seem to be jostling to have their intangible assets listed on the new UNESCO Intangible Heritage register. This is just one important sign that competition in the cultural arena is no longer just about culture, but also creativity.

2.4.6.1 Tourism and creativity

Creativity has become a more important element in regional development strategies because (Richards and Wilson, 2007):

- The rise of the symbolic economy privileged creativity over cultural products.
- Regions and cities have increasingly used culture as a form of enhancement and therefore need to find new cultural products to create distinction in an increasingly crowded marketplace.
- Destinations which lack a richly built heritage need to find new means of competing with those that do.

Many countries, regions and cities are now profiling themselves as “creative”. Perhaps the first example was Australia, which positioned itself as a “Creative Nation” in 1994. The Helsinki region in Finland now positions itself as “the most creative region in Europe”, thanks to its high rating for research and development and ICT employment (Florida and Tinagli, 2004). The most important boost to creative development came from Richard Florida’s The Creative Class (2002), in which he argues that the basis of economic advantage has shifted away from basic factors of production, such as raw materials or cheap labour, towards human creativity. Destinations therefore have to develop, attract and retain creative people who can stimulate innovation and develop the technology-intensive industries which power economic growth. These creative people collectively make up the “creative class”. Importantly, Florida also emphasises that what is important to the creative class is the “quality of place”, which combines factors such as openness, diversity, atmosphere, street culture and environmental quality. These relatively intangible factors are now arguably more important than traditional cultural institutions in the locational decisions of creative people. One might also assume, therefore, that tourists would also be attracted to such destinations, since many tourists are in search of “atmosphere” and difference.

Cultural tourism strategies have therefore been supplemented by creative tourism products in many destinations, emphasising intangible and symbolic elements of regional culture, such as the “buzz” of particular destinations, the local art “scene”, nightlife, ethnic quarters and local
gastronomy (Richards and Wilson, 2006). The tendency for many of these aspects of creativity to be found in the same destinations has put a new emphasis on the development of creative or cultural clusters, labelled as “creative districts” or “cultural quarters” or “ethnic precincts”. Clustering is not just a quality of urban destinations, but can also be found in rural regions. In regions such as the North of England, for example, regional tourism authorities have been identifying and marketing clusters of heritage attractions, festivals and creative businesses as tourism products.

2.4.6.2 Culture and Hotel Design

Design in hospitality and tourism facilities is regarded as a core aspect that can contribute towards adding value to both operations and guests (Stipanuk, 2006). Design, according to Buchanan (2001), ‘is the human power of conceiving, planning, and making products that serve human beings in the accomplishment of their individual and collective purposes’ (p.9). Such a definition not only suggests that design is inherent in all aspects of human endeavour, but also relates fundamentally to people, thereby highlighting the criticality of design to hospitality and tourism industries.

The design of a hospitality/tourism establishment can provide an identity or character to the business and project the operation's appeal and vision to visitors, or potential visitors. These elements, both the tangibles such as architecture, décor and furnishings (Nobles, 1999) and intangibles such as ambience, are also contributors to guests' overall experience at a destination, and can be decisive factors in determining guests' satisfaction or dissatisfaction during their stay. Resulting potential business implications can be in the form of repeat visits or word of mouth advertising.
The cultural product design model in Figure 2-17 consists of three main phases: the conceptual model, the research method, and the design process. The conceptual model focuses on how to extract cultural features from a cultural object and then transfer these features to a design model. Creating the design model consists of three steps, as shown in the research method phase: identification (extracting cultural features from an original cultural object), translation (transforming these features into design information and design elements) and, finally, implementation (designing the cultural product (Lin, 2007).

By using local features in design as a strategy to create product identity in the global market, designers have noted the importance of associating products with cultural features in order to
enhance product value. At this point, the field of Interior Design has played an important role in this process of embedding cultural elements into products and in increasing their cultural value in the competitive global product market. Therefore, we could say that designing a product with local features in order to emphasize its cultural value has become a critical issue in the design process (Wu, Hsu, & Lin., 2005).

Conclusion
It is clear that tourism and culture have become increasingly closely linked as their role in regional attractiveness and competitiveness has become clearer. Culture in all its forms is likely to feature strongly in the tourism product and promotion of most regions, even those which have traditionally relied on their natural assets, such as sun and beach or mountains, for their attractiveness. Destinations are also trying to increase their comparative advantage by adding to their stock of cultural attractions.
Increasingly, destinations are also developing competitive advantage in culture and tourism through new forms of organisation and marketing. For example, local communities are beginning to come together to develop cultural products for tourism rather than competing directly with one another. New policies are likely to feature new structures and projects involving public-private partnership and bringing together a wider range of stakeholders to utilise culture not just to make destinations attractive for visitors, but also to promote regions as destinations to live, work and invest in.
The design of a hospitality/tourism establishment can provide an identity or character to the business and project the operation's appeal and vision to visitors, or potential visitors. By using local features in design as a strategy to create product identity in the global market, designers have noted the importance of associating products with cultural features in order to enhance product value. At this point, the field of Interior Design has played an important role in this process of embedding cultural elements into products and in increasing their cultural value in the competitive global product market. These elements, both the tangibles such as architecture, décor and furnishings (Nobles, 1999) and intangibles such as ambience, are also contributors to guests' overall experience at a destination, and can be decisive factors in determining guests' satisfaction or dissatisfaction during their stay. Resulting potential business implications can be in the form of repeat visits or word of mouth advertising.
2.5 COMPETITIVENESS AND DIFFERENTIATION

Porter (1990) arguably pioneered research on competitiveness with his vital work on competitiveness of nations. Porter (1990) defined national competitiveness as the result of a nation’s ability to take and maintain an advantageous position over other nations through innovation in vital industrial sectors. Porter (1998) argued that among the driving factors that determine national competitiveness is firms and not nations which compete in international markets. Newman, Porter, Roessner, Kongthong, and Jin (2005) listed other factors that could influence national competitiveness such as national government policies and citizens’ attitudes to investments in infrastructure and manufacturing capability. Papadakis (1994) described competitiveness from a consumer’s perspective, indicating that consumers with potential spending makes a choice between two or more goods in different firms competing for the same. The firm level competitiveness is a straightforward concept in comparison with the definitions of national competitiveness, D’Cruz (1992) viewed the competitiveness of a firm as being able to innovatively design, produce, and/or market its superior products in relation to such factors as pricing and non-pricing. However, Blaine (1993) stresses that it is important to note not all of the firms or industries in a nation contribute to competitiveness. Those ones that did, likely did so due to dependence on the way profits influence managerial behavior and firm strategy. Krugman (1994) cautions that the obsession of the concept of national competitiveness is meaningless, wrong and dangerous. He saw domestic factors as the driving force behind the national living standards as opposed to competitive rivalry between nations of world markets. Policymakers worldwide are constantly developing the best indicators for countries to benchmark their performances despite the complexity on the issue of competitiveness. In recent
years, researchers in the tourism and the hotel industry have focused their attention on competitiveness in order to boost their competitive edge.

Differentiation is defined as seeking to be unique in its industry along some elements that are widely valued by buyers (Johnson & Scholes, 1993) Hotel products can be differentiated to provide a unique level of utility to Kenya’s tourists to facilitate repeat business. However once a differentiating factor has been designed, it is important that the factor is used to make sales representations and also deliver the sales. In his review of “Differentiate or die: survival in our era of killer competition,” originally authored by Trout in 2000, Kippenberger (2000: 6-8) says a “unique selling point (USP) is a mechanism that expresses a specific benefit of a product to the consumer which is not offered by other competing products." He expresses the various positive bases of differentiation and lists them as follows:

- Being the first in new product creation
- Taking leadership in sales and promotion
- Holding and owning distinctive features
- Creating a product heritage
- Concentrating on a specific activity to drive home the concept that the company is the market expert in the particular product
- Being the latest in the market
- Providing what the customer prefers.

Products are considered differentiated if customers perceive significant differences in the features and benefits of the competitive products. (Pelham, 1997). The Japanese have shown how a quality differentiation strategy can result in a competitive advantage (Beal & Lockamy
III, 1999). These authors concluded that the current and potential customers are very knowledgeable about product quality, which provides an opportunity for industries to seek strategies for quality differentiation. This theory of customer knowledge and awareness is tested in the section of this study which reviews customer profile and buying behaviour. An example of Kenya’s tourism compared to others in the region.

2.5.1 Hotel Design: A Strategic tool in the hospitality industry

Design according to Design Council, (n.d) plays a vital role in the success of many of the world’s leading businesses. However, pertinent questions need to be answered about how these firms ensure that they are making profit on their investment in design. Negrusa, (2005) elaborates the importance of meeting consumers’ needs and wants in order to maximize on profits. Negrusa stresses this deliberate paying attention and meeting consumers’ expectations is the primary source of current and future profits (Negrusa, 2005).

Studies demonstrate that satisfied guests translate to about 5% improvement in guest retention rates thereby resulting in a 25% to 100% increase in profits. With this information, hotels spend a lot of money each year on hotel guests’ research and marketing, in order to satisfy their customers. By developing a compelling customer experience hotels can be assured of repeat clients (Buttle, 2004). One way is through adoption of local iconography as a differentiation factor. Buttle (2004) says that it is possible that the performance of a hotel establishment can be influenced by the impressions on its façade. Buttle elaborates by saying that positive first impressions are likely to be made by pleased clients from a well-designed hotel. Buttle further adds that the same well-built environment increase morale and productivity, decrease turnover and recruiting expenses making it an ideal environment for both clients and personnel.
Branding provides reliable standards and levels of service (Negrusa, 2005). However, Negrusa, also adds that it has done little to encourage innovation in interior design. The brand promise of consistency has often become so rigid that hotel rooms become indistinguishable from one continent to another. But customer demands are evolving and changing with time, while the brand promise of standardized quality and service retains its advantage, evidence suggests that customers are tiring of this uniformity. (Negrusa, 2005).

Mutindi, December, (2013) advances the need to take cautionary actions against altering local cultures into “commodities” for sale to foreign tourists. In his argument, cultural commoditization contributes to the deprecation of social customs due to advancement of global appeal, isolation of residents and the creation of uniformity between destinations. In consequence, there is a lack of differentiation factor for tourists in terms of hotel design since the same is replicated in other competing destinations (Wadawi, 2008). These are some of the dreads which Kenya as a destination must be willing address. Mutindi (2013) demonstrates the importance of looking at the power relations and roles within a particular local community, in order to dissect their needs and understand who benefits and who loses from cultural tourism and hospitality development. In order to curtail adverse impacts of usage of culture as tourist resource, necessary measures and, precautions can then be put in place an exemplar of such measures is schedule 2 of the code of ethics of the Kenya Association of Hotel Keepers and Caterers (KAHC, 2012).

The traveler, especially the business traveler according to a research done by Ouffendell West and the Summit Hotels consortium is looking for experiences, not similarity. This means that
the hotel management should make a conscious effort to integrate creative design in its hotel design in order to distinguish and differentiate itself from other similar hotels in its brand image. Hotels realized that in a crowded and very competitive marketplace, in order to generate word of mouth advertising, hotels should apply the elements of design in the entire services. Despite all the recent attention on design-driven proprieties, the fundamentals of hotel design have not altered much

2.6. GAPS IDENTIFIED IN THE LITERATURE

Evidence from literature review indicates the extensive global research revolving around concepts of quality, product/service differentiation and satisfaction (loyalty) in hotel businesses. These issues have however not attracted any known study and application at the local Kenyan especially in relation to integration of local iconography in hotel design and consequent attraction of guests in the same hotels. It would be important then, to note the following gaps with reference to Kenya's destination marketing programme and practice:

A survey to investigate the level at which Traditional Kenyan iconography can be trusted to impact on sustainable product popularity and to provide loyalty needs to be carried out. This is to be assessed on the same anvil with differentiation of service and hotel products in Kenya alongside the behaviour differentiation (BD) alternative. (Bacon, 2005). This gap did not make a substantive part of this study. However, in crafting a quality model for hotels, specific references to behaviour differentiation may be made.
Figure 2-18: Recommended conceptual frame work for hotel product / service quality positioning in hotel competitiveness

MOTIVATION AND NEEDS FOR GUESTS

MANAGEMENT
Perception of guests’ expectations

INTERIOR DESIGNERS

Collaborative Effort

Conceptualization
Cultural features (Iconography)

Research
Identification
Translation
Implementation

Hotel design process
Creative product

SERVQUAL

5 Dimensions of Hotel / Product Service Quality

Responsiveness
Assurance
Empathy
Tangibles

Physical Evidence
Doors, walls, columns, fenestration, roofs, finishes, furniture and furnishings

MOTEL SERVICE

HOTEL DESIGN

COMPETITIVE ADVANTAGE
2.7 Conceptual Frame Work: Hotel Quality vs. Competitiveness

This study was motivated by the need to establish that the conscious use of Kenyan iconography in hotel design can increase guests “perceptions and level of satisfaction and thus significantly improve the hotels competitive advantage in the south coast of Mombasa. In this regard, this study had made an assumption that if adoption of Kenyan iconography in hotel design is not used as a differentiation factor in hotel design, then the destination may not be attractive. This is because of the fact that tourists’ judge their travel experiences of a destination based on the total destination product offering. With this argument, an integrated framework that defines the contributions of interior designers, SERVIQUAL (hotel product/ service) and marketing efforts to promote hotel competitiveness is now proposed in Figure 2-17. They are as follows:

- Motivation and needs for guests is based on marketing assumption that quality designs should be built on the normative quality preferences of guests.
- The hotel product/ service is largely driven by hotel management. These are structured mechanisms that managers create to enforce the hotel product service utility to satisfy guests’ needs. The framework also shows the collaborative effort between the management and interior designers in terms of communicating their guests expectations and the interior designers translate it through the design process.
- Hotel services and product offering at a particular destination could easily be built on the culture of the local people, especially if it stands out as different and better amongst competing tourist destinations. A huge sum of money is spent for designing hotel products and services each year in today’s world, Design is therefore recognized as one of the factors for purposeful competition.
- Interior designers contribute towards promotion of competitive advantage through derivation of inspiration from culture in this case iconography, and incorporating it into design spaces in hotels (Watkins, 2014), these are expressed through interior design elements like doors, walls, columns, fenestration, roofs, finishes, furniture and furnishings, etc. this is achieved by creating more personal and memorable experiences to address the needs of tourists (Watkins, 2014).
The proposed framework therefore confirms that hotel product quality is an aspect of hotel competitiveness. Adoption of iconography, an extension of cultural features, does increase the worth of products which in turn not only benefit the economic growth of a society, but also stimulate competitive advantage of a hotel.
CHAPTER THREE: METHODOLOGY

3.1 INTRODUCTION
The previous two chapters have carried out a critical review and evaluation of literature within the hospitality and tourism industry with particular emphasis on hotel design, iconography and competitive advantage. This section explored and established a framework that was used in carrying out the empirical study to address the objectives that were stated for the purpose of this study. This chapter therefore evaluated several scientific methods for carrying out an academic investigation. It then applied such factors to build a defense for the techniques and methods, which were chosen as guidelines for this study. A series of illustrations and justifications are argued and adopted to facilitate the study, taking into consideration widely used logical frameworks recommended for academic study.

3.2 Research design
Aaker, etal, (2000) defines research design as the detailed blueprint which guides a research study toward its objectives from designing the research plan, to its structuring and creation of strategies to get responses to the research problem of a study (Kerlinger, 1986).

In relation to the research question, A mixed methods approach (Patton 2002) was considered as an appropriate methodology to be applied in this research project combining both qualitative and quantitative methods for data collection and analysis. This research study includes a review on the history and development and design of hotels and their correlation to promotion of competitive advantage; a critical review and site survey of existing adoption of Swahili iconography in the 5 sampled hotels in Diani Beach, South Coast of Mombasa, and post-observation questionnaire (mixed qualitative and quantitative approaches), semi-structured interviews with experts (qualitative approach) and an evaluation of the hotel guest room design guideline in order to formulate research objectives.

The purpose of the study therefore was to establish the significance of application of iconography as a motivating factor in the promotion of hotel competitiveness in the South coast of Mombasa.
3.3 Target population
A research population according to Kothari is a distinct grouping of individuals or objects with similar characteristics and a target population is one which the results are generalized (Kothari, 2009). Kothari (2009) further explains that a large population can be time consuming and too expensive to research on, and therefore a sample is drawn from the target population. Samples for this study were drawn from the following four sets of populations:

- Hotel guests visiting for various tourism purposes and activities. A record of this population is kept by the various hotels that provide accommodation in Diani Beach; the same statistics are paralleled by the Central Bureau of Statistics (CBS) under the ministry of National Planning and Development.
- Operational managers of the various hotels; these will provide a measure of the significance of iconography in the Resorts.
- Design consultants who designed the various hotels in the sampled population to shade more light to the reasons for selection, the meaning entrenched in the Swahili iconographic features and adoption in hotel design.

3.4 Sample and Sample frame
Mugenda & Mugenda (2009): Kothari (2009) describe a sample as a small and carefully selected section used to represent a population. On the other hand, they indicate that a sampling frame comprises of a list of all items, elements or people of a population from which the sample is drawn. Israel (1992) also describes a sample frame as a list of all sampled items within a population, and may include individuals, households or institutions. Martins et al, (1996) adds that records such as maps, hotel listings, telephone directories, register of industries or firms from which components can be drawn also comprise a sampling frame. Mc Daniels and Gates (1996) however affirms that there can never be a satisfactorily completed formal list created as a sample frame by a researcher. In such instances, they suggest that a researcher develops a representative sample of the population components with the desired characteristics.

This study will seek to obtain sample units or elements from three sets of sample frames each representing the sets of population that were outlined in paragraph 3.3. These frames are summarized in in table 3-1.
Table 3-1: Sample Frame summaries

<table>
<thead>
<tr>
<th>No.</th>
<th>Sample frame description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Operation Managers in hotel resorts located in Diani Beach in the South Coast of Mombasa, Kwale County and which are registered by the Hotel and Restaurant Authority and qualified for the star rating of 4–star and 5-star star grading standard</td>
</tr>
<tr>
<td>2.</td>
<td>Guests residing in hotels described in sample frame No. 1 above</td>
</tr>
<tr>
<td>3.</td>
<td>Design consultants who designed the various hotels in the sampled population to shed more light to the reasons for selection, the meaning entrenched in the Swahili iconographic features and adoption in hotel design.</td>
</tr>
</tbody>
</table>

According to the KAHC (2016), 47 star rated hotels and game lodges in the Kenyan Coast have registered as its members. The star ratings range from 1-star to 5-star depending on the level of service and grading by the government authorities. Most guests visiting Diani Beach South Coast of Mombasa have been known to stay in star rated hotels (KTB, 2003) as referenced by (Wadawi, 2008). This research therefore limits its investigations to specifically hotel resorts rated 4-star and 5-star and those that are located within the demarcated area for the study. In this case, It should be noted that Kenya has not reviewed its star rating records since 2003 (Wadawi, 2008). The basic sample frame for the survey populations No. 1 and 2 have therefore been outlined in Table 3-4.
Table 3-2: Total Population of guests from all targeted hotels based on bed capacity

<table>
<thead>
<tr>
<th>Hotel resorts in Diani beach</th>
<th>5 – star</th>
<th>4 – star</th>
<th>4 star +5 star Grand Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of rooms</td>
<td>Bed capacity</td>
<td>No. of rooms</td>
<td>Bed capacity</td>
</tr>
<tr>
<td>Leopard Beach Resort (2016)</td>
<td>158</td>
<td>356</td>
<td>298</td>
</tr>
<tr>
<td>Swahili Beach Resort (2016)</td>
<td>140</td>
<td>256</td>
<td>253</td>
</tr>
<tr>
<td>Diani Reef Beach Resort</td>
<td>143</td>
<td>286</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>441</td>
<td>898</td>
<td>551</td>
</tr>
</tbody>
</table>

Source: Adapted from Kenya Association of Hotelkeepers and Caterers 2016

The sample frames were selected on the broad assumption that the targeted hotels in the hospitality industry in Kenya are open social systems that process and share information about the setting.

3.5 Sampling design and Procedures

Cooper & Schindler (2013) explain that a sample design incorporates all facets of how to cluster units or the sample frame. Israel (1992) adds that choices in sample design are predisposed by many factors, including the anticipated level of precision and detail of the information to be produced, the availability of appropriate sampling frames, the availability of suitable auxiliary variables for stratification and sample selection, the estimation methods that will be used and the available budget in terms of time and resources. A typical sampling design is illustrated in Fig 3-1.
In the sampling design outlined in figure 3-1, a decision was first made to define the relevant population based on the problem and research questions. This determines whether the research sampling technique is based on probability or non-probability. According to Cooper & Schindler (2013) when a study is based on probability sampling, all samples are grouped in a manner that gives all the members in the population an equal chance of being selected. On the same note, they say that non-probability sampling is a method where chances of any member being selected for a sample cannot be calculated.

**Fig 3-1: Sampling design is illustrated**

- Define Population
- Determine the sample size
- Determine the sampling Procedure

**Probability Sampling**
- Type of Procedure
  - Stratified sampling
  - Simple Random sampling
  - Cluster sampling

**Non-Probability Sampling**
- Type of Procedure
  - Convenience
  - Judgmental
  - Quota

- Determine appropriate sampling size
- Execute Sampling design

*Figure 3-1: Sample Frame illustrated*

*Source: Adapted from Israel (1992)*
For this study, Non-probability sampling and a census sampling techniques were preferred to select hotels operation managers and design consultant as sample units.

a) The researcher believed that a representative sample can be obtained by using sound judgement, Controlled quota sampling technique was preffered when selecting hotels to be studied; the strata within the sample was deliberately set by the researcher. This was generally done to ensure that particular units of the population were included. There are a total population of 47 (Hotels, Resorts and Lodges registered under KAHC in Diani Beach South Coast of Mombasa (KAHC, 2016). Out of the 47, 13 are resorts The researcher purposively choose resorts with a 4-star and 5-star rating with a beach front to represent the population. Vallen & Vallen (2013) refer to four-star hotels as “outstanding” because stays in such hotels are said to be unforgettable. (Vallen & Vallen, 2013) further add 4-star hotels are memorable because they ensure that all of the crucial services are offered. On the other hand, 5-star hotels are those that strive to go above and beyond comfort and service to earn the description of “one of the best in the country.” Out of the 13 hotel resorts, 5 hotel resorts (Table 3-4) meet the selection criteria. The hotels were selected on the basis of regional location, star rating and assumed application of Swahili iconography in hotel design to promote competitive advantage.

b) The guests were conveniently selected to make up sample elements. This was mortivated by the fact that most hotel managers could not give the researcher access to their guest lists. Therefore individual tourists were approached and included in the sample on the basis of their willingness and availability to be ready to complete the questionnaire.

c) The last population of design consultants was subjected to a consensus.

3.4.1 Sample size determination
Israel (1992) says that a sample size may be influenced or determined by number of criteria and strategies. He gives strategies such as; applying formulas to calculate a sample size, imitating a sample size of similar studies, Table 3-3, using published tables and lastly, using a census for small populations. Miaoulis and Michener (1976) also explain that in order to determine the appropriate sample size, three criteria customarily will need to be specified. This is in addition
to the purpose of the study and population size: the level of confidence or risk, the level of precision, and the degree of variability in the attributes being measured. Each of these is reviewed below.

- The level of precision sometimes referred to as sampling error is the range in which the true value of the population is given an estimated percentage range of e.g. ±10.
- The confidence or risk level is based on ideas encompassed under the Central Limit Theorem. Where it measures the extent to which a population is repeatedly sampled, the average value of the attribute obtained by those samples is equal to the true population value. For example, a 90% confidence level means, 90 out of 100 samples will have the true population value of the population.
- The degree of variability in the attributes being measured refers to the distribution of attributes in the population. The more heterogeneous a population, the larger the sample size is required to obtain a given level of precision. It is required that 80% or more do or do not have certain attributes.

### 3.4.1.1 Level of precision, confidence and degree of variability

This research was designed to use judgemental, quota and convenience sampling to facilitate selection of guests and other subjects in terms of their attributes and suitability for the study. The researcher obtained the total sample guests from the total bed capacity from the total number of rooms allocated to potential guests (*Table 3-2*). Therefore the total population from all targeted hotels based on bed capacity is 2004. Israel, (1992) provided a table, Table 3-3, that guides sample size determination based on the required level of precision, confidence and degree of variability as well as the size of the of the population to be studied. The detail of this is given in *Table 3-3* and it outlines the tourist sample target which should be 97. However, the researcher employed adhoc method by increasing the number to 100, the study referenced sample size based other researchers works (Wadawi, 2008).
Table 3-3: Sample size based on precision levels

<table>
<thead>
<tr>
<th>Size of Population</th>
<th>Sample Sizes based on various precision levels</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>±3%</td>
</tr>
<tr>
<td>1,000</td>
<td>A</td>
</tr>
<tr>
<td>2,000</td>
<td>714</td>
</tr>
<tr>
<td>3,000</td>
<td>811</td>
</tr>
<tr>
<td>4,000</td>
<td>870</td>
</tr>
<tr>
<td>5,000</td>
<td>909</td>
</tr>
<tr>
<td>6,000</td>
<td>938</td>
</tr>
<tr>
<td>7,000</td>
<td>959</td>
</tr>
<tr>
<td>8,000</td>
<td>976</td>
</tr>
<tr>
<td>9,000</td>
<td>989</td>
</tr>
<tr>
<td>10,000</td>
<td>1,000</td>
</tr>
<tr>
<td>15,000</td>
<td>1,034</td>
</tr>
<tr>
<td>20,000</td>
<td>1,053</td>
</tr>
<tr>
<td>25,000</td>
<td>1,064</td>
</tr>
<tr>
<td>50,000</td>
<td>1,087</td>
</tr>
<tr>
<td>100,000</td>
<td>1,099</td>
</tr>
<tr>
<td>&gt;100,000</td>
<td>1,111</td>
</tr>
</tbody>
</table>

Source: Adapted from Israel, (1992)

3.4.1.1.1 Sample size and distribution

Having examined the guidelines on sample size selection given by (Israel, 1992) as given in Table 3-3 based on precision, variability and confidence Levels at 90 percent which is supported by a high level of homogeneity, the study targeted a sample size of 100 tourists. This is because tourists were obtainable from specific resorts that were carefully selected.
A total of 5 beach resorts hotels were selected based on judgmental and quota sampling where the following was considered; hotel guests hotel star rating was considered, assumed application of iconography in hotel resort design. The hotel beach resorts were further distributed into quotas as summarized in Table 3-4 below.

**Table 3-4: Sample size distribution**

<table>
<thead>
<tr>
<th>Number of Hotels</th>
<th>Star rating</th>
<th>Number of Beach resorts</th>
<th>Number of tourists targeted in each hotel</th>
<th>Total Tourists</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>4-star</td>
<td>2</td>
<td>20</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>5-star</td>
<td>3</td>
<td>20</td>
<td>60</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><strong>5</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

As shown in table 3-4 an equal number of beach resorts were selected under each star category to allow for equal representation of quality perception and expectations based on the number of tourist who chose a particular beach resort category. It is for this reason that the same number of tourists was targeted from each sampled unit in disregard of the level of business or the number of tourists in a particular selected beach hotel resort.

20 tourists were targeted for interviewing from each sampled beach resort unit. Convenience sampling was used to select hotel guests in the resorts without considering gender or nationality representation. The researcher expected to have difficulty in finding cooperating tourists who would find the time complete the questionnaire. This resulted in a total number of 5 hotels with a total of 100 tourists being targeted for the survey.
3.4.1.1 Sample size determination for design consultants

All five design consultants were subjected to a consensus.

Table 3-5: Composition of the Final sample

<table>
<thead>
<tr>
<th>No.</th>
<th>Sample frame description</th>
<th>Sampling Method</th>
<th>Unit Elements</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Guests residing in hotels described in sample frame No. 2 below</td>
<td>Convenience sampling of 19 tourists staying in each of the hotels already sampled from frame No.2 below.</td>
<td>100</td>
</tr>
<tr>
<td>2.</td>
<td>Operation Managers in hotel resorts located in Diani Beach in the South Coast of Mombasa, Kwale County and which are registered by the Hotel and Restaurant Authority and qualified for the star rating of 4–star and 5-star star grading standard.</td>
<td>Judgmental and quota sampling targeting a selected larger pool of members in the selected region of Diani Beach Kwale County within the star rating of 4-star and 5-star.</td>
<td>5</td>
</tr>
<tr>
<td>4.</td>
<td>Design consultants of hotels as described in sample frame No.2 above.</td>
<td>Consensus sampling targeted all the five design consultants.</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td><strong>TOTAL</strong></td>
<td></td>
<td><strong>110</strong></td>
</tr>
</tbody>
</table>

3.6 Data Collection Tools

This study adopted a survey and observation data collection methods. (Gill, et al, 2008) define a survey as a research method that uses standardized questionnaires or interviews to collect information from a selected group of people. (Cooper & Schindler, 2013) explains that surveys may use more than one form of data collection method, normally to enable benefit from the effect of triangulation. Triangulation may also focus on different sets of populations to observe different responses. This research collected data from three sets of population to enable the effect of triangulation.
3.6.1 Questionnaires
In a period of one month, questionnaires were administered to the 100 hotel guests targeted in the 5 hotels. Only 76 out of the 100 responded to the questions administered during the study. Preference for questionnaires was based on the fact that enormous amount of data can be collected from the respondents in a fairly short time and in a cost effective way, secondly, the questionnaires were confidential because personal details and information were not included in the questionnaires, this is because confidentiality was necessary to ensure participants’ responses were honest.
Some of the challenges that led to the quota not being achieved with the use of questionnaires include the following:

- Language barrier emanating from the fact that the selected language for the study was English, which did not take into account that tourists come from the different language backgrounds.
- Hotel Managers’ general inclination to guard their guests from divulging hotel quality information to a third party to as was the case in Southern Palms Resort which generated an unsatisfactory number of responses and could only raise 7 responses. In this case travel agents and tour operators were used to have some of the targeted tourists complete the questionnaires after checking out of the hotel or while being driven to a particular attraction. The typical completion period for one questionnaire was recorded as approximately ten minutes.
- Tourists were unwilling to take the time to complete the 9-page questionnaire. As a result, many conveniently chosen sample respondents waned after seeing the length of the questionnaire while some abandoned the questionnaire midway.

3.6.2 Formal Interviews
Gill, etal, (2008) describe interviews as methods used by majorly two types of participants in a group (interviewer and interviewee) where questions are asked by interviewer and answers are given by the interviewee who are able to discuss their observation and understanding with respect to a given context from their point of view.
The researcher employed Semi-structured Interviews to collect data from hotel operation managers and Design consultants. The researcher preferred the use of semi-structured interviews
in order to structure the question in a non-standardized manner. (Mugenda & Mugenda, 2009) say that a hypothesis is not tested at this point; rather, a list of key themes and issues to be covered by interviewer can changed, including the order and direction of the interview.

### 3.6.3 Observation and Photography

Gill, et al. (2008) define observation as the methodical noting and recording of events, behaviour and artifacts in the social locale selected for the study. Adoption of Swahili iconography in hotel design to promote competitive advantage was the main objective of the research and this could be clearly observed during the period of the study. The study sought to establish whether or not Swahili iconography had been adopted in the targeted services capes; namely the hotel lobby, guest rooms and dining area. An observation schedule (Appendix 5) was used for the site survey. Any existing Swahili iconography adopted in the interior elements of the hotels’ targeted spaces such as the doors, dado rails, window pelmet boxes, decorative fascia, cornices, floor and furniture, for example could only be determined through a site survey were observed and recorded through photographs.

The idea was to carry out the observation anonymously so as to avoid influencing the people’s behaviour. The used of photography freed the respondents from answering interview questions relating to the observable facts.

### 3.7 Data analysis and Presentation

Dudovskiy (2016): Gill, et al. (2008) define data analysis as the process whereby a researcher inspects, cleanses, transforms, and models data with the goal to discover useful information and consequently give suggestions, conclusions, and support decision-making.

The researcher used both quantitative and descriptive and analysis, which has proved more effective in summarizing the findings of a descriptive and quantitative research. The raw data was edited to detect errors and omissions, in order to correct them and guarantee that minimum data quality standards were achieved. The data was then coded and tabulated. Numerical summaries were used together with visual inspection. This was followed by analysis and interpretation using descriptive and inferential statistics. Frequency, cross tabulation and
correlation was used to analyse and interpret quantitative aspects of this study.

3.8 Validity and Reliability

Mugenda and Mugenda (1999), explain validity as the degree to which results acquired from the analysis of the data truly represent the phenomena being researched. According to khan (1989), validity of an instrument is improved through expert judgment. As such, three competent researchers in the area of design inspired by material culture will be requested to assess the relevance of the content used in the observation schedule developed and give feedback. The recommendations made will be incorporated in the final observation schedule.

Qualitative researchers confront the issue of reliability through triangulation which assess the sufficiency of the data according to the convergence of multiple data sources or data collection procedures (Ruth, 2011). For this study, methodological triangulation was done by combining interviews, observations and photography as data collection methods.
### Table 3-6: Summary of Research Methodology

<table>
<thead>
<tr>
<th>Research Design</th>
<th>Mixed Method Approach</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Target population</strong></td>
<td>Operation Managers in hotel resorts located in Diani Beach in the South Coast of Mombasa, Kwale County and which are registered by the Hotel and Restaurant Authority and qualified for the star rating of 4–star and 5-star star grading standard.&lt;br&gt;Guests residing in hotels residing in 4-star and 5-star hotels&lt;br&gt;Design consultants of hotels as described</td>
</tr>
<tr>
<td><strong>Sampling Technique</strong></td>
<td>Non-Probability Sampling&lt;br&gt;- Convenience – Hotel guests who had stayed in the hotels minimum 5 nights.&lt;br&gt;- Consensus - Operational managers&lt;br&gt;- Design consultant&lt;br&gt;- Quota - 4-star and 5-star Hotels</td>
</tr>
<tr>
<td><strong>Sample size determination</strong></td>
<td>Hotel guests-Sample Size based on precision and confidence Levels Israel, (1992) and reference to other researchers works- (Wadawi, 2008)&lt;br&gt;All the 5 Design consultants and Operations managers were subjected to a consensus.</td>
</tr>
<tr>
<td><strong>Data collection methods</strong></td>
<td>Formal interview- Hotel operators and Design consultants&lt;br&gt;Observation - Researcher&lt;br&gt;Questionnaires- Hotel guests</td>
</tr>
</tbody>
</table>
CHAPTER 4: FINDINGS

4.1 INTRODUCTION
This chapter discusses the results of the study carried out. At this stage, the outcomes of all the relevant issues that were studied are analysed. From the analysis, these issues are interpreted to give meaning to this study. The statistics drawn and discussed in this chapter relates only to the sample of respondents. The main objective of this study was to establish the significance of application of indigenous iconography as a factor in destination competitiveness. The main aim was then subdivided into more specific objectives.

4.2 Research response rate
This study was designed to obtain responses from a sample of three groups namely the hotel operators managing the 5 hotels selected for the study, 100 conveniently selected tourists residing in those particular hotels and 5 design consultants in those particular hotels. Research was conducted using questionnaires, interviews and observation schedules everyday over a period of 2 months, beginning 8th July and ending on the 22nd September 2015. An equal number of 20 respondents per hotel were selected from Diani Beach, South Coast of Mombasa.

The survey population in the 5 hotels that were selected for the study responded satisfactorily an overall (76%) in the attainment of a reasonable response from the resident tourists targeted for the exercise, 100% response from the 5 hotel managers and lastly 60% response from the 5 resident design consultants. A of 50% response rate is adequate for analyzing and reporting. A response rate of over 70% is very good for analysis (Mugenda & Mugenda, 2009). Therefore, the researcher concluded that the data collected was adequate for analysis. Table 4-1 shows a summary of the distribution of sampled hotels in Diani Beach and their level of response.
Table 4-1: Target and Realized samples for hotel operators and guests.

<table>
<thead>
<tr>
<th>Targeted Hotel units</th>
<th>Target</th>
<th>Realized</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swahili Beach</td>
<td>20</td>
<td>19</td>
<td>25.0 %</td>
</tr>
<tr>
<td>Leopard Beach and Resort Spa</td>
<td>20</td>
<td>18</td>
<td>23.7 %</td>
</tr>
<tr>
<td>Diani Reef Resort</td>
<td>20</td>
<td>13</td>
<td>17.1 %</td>
</tr>
<tr>
<td>Baobab Beach Resort</td>
<td>20</td>
<td>19</td>
<td>25.0 %</td>
</tr>
<tr>
<td>Southern Palms Resort</td>
<td>20</td>
<td>7</td>
<td>9.2 %</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100</strong></td>
<td><strong>76</strong></td>
<td><strong>100 %</strong></td>
</tr>
</tbody>
</table>

As indicated in Table 4-1, the operations manager and the design consultant of each selected hotel were expected to complete a questionnaire after which 20 tourists residing in that particular hotel would be targeted to provide the desired information for this research. After judgmentally selecting 5 hotels from Diani Beach, the study commenced with all but Southern Palms Resort realizing an acceptable number of responses for the study. Total number realized was 76 responses. The study realized between 7 and 19 responses from each of the five targeted hotel units. Southern Palms Resort recorded the lowest number of responses, some of the challenges that led to the quota not being achieved are explained in 3.6.1.

4.3 Adoption of Swahili Iconography as a competitive advantage in hotel design.

This objective was examined by the researcher by analyzing the outcome of observation schedule in appendix 8. The outcomes attained are summarized as follows: A total of 5 hotels were observed and photographic evidence taken by the researcher in the targeted areas namely; the reception area, guest rooms and the dining area. These were examined to establish the type and extent to which Swahili iconography has been integrated in hotel design.

The findings reveal that Swahili Beach resort (Appendix 9) has adopted Swahili style in its overall hotel design as its name suggests. It was observed and also confirmed by the design consultant that the design style is a combination of African, Arabian and Indian influences that have fused over millennia to create the vibrant Swahili culture in its design. Athman, (1996) confirms that indeed Swahili iconography is highly influenced by Islamic and Indian artistic styles. However, the other 4 hotels did not adopt Swahili iconography as their distinct style; rather they adopted it in combination with the main theme of the hotel. For example, the distinct theme for Leopard
Beach Resort and spa *(Appendix 11)* is Mediterranean and the Leopard as its name suggests. This can be observed in the guest room and dining area, Swahili iconography can be observed as one move along the pathways and in the lobby area. The brief and the inspiration of the Diani Reef as indicated by the design consultant was a coordinating theme of white Swahili-style arched openings set off by red clay grills and dark mvuli screens. The same applies to Southern Palms *(Appendix 10)* and Diani Reef Resort and Spa, *(Appendix 12)*, *(Baobab Beach Resort Appendix 13)*; this eclectic mix of styles for these 4 hotels may be due to each hotel seemingly wanting to be distinct from the rest. This is supported by literature where the hotels seemed to have aimed to distinct themselves through style rather than just through Swahili iconography. Blakemore & Rabun, (1997) explains this phenomenon by stating that style is the language of the interior design, since this language is alive, it is peculiar for it to derive some elements from other language environments. So the style uses various elements (especially nowadays) and forms a symbiosis. They also add that in the right hands, mixing of various style elements forms eclecticism and avoids tastelessness, creates positive emotions and associations.

Another study, by Dhiraj Thapa (Thapa, 2007) explored the design features that guests found most attractive in a hotel lobby. A significant relationship was found between the following design elements: color, furniture layout, lighting, floor treatment, interiorscaping and accessibility. It was found out, that separate aesthetic features do not have a strong effect on guests unless the final result creates an effective environment.

### 4.4 Application of Swahili Iconography as a determining factor in the choice of hotels by guests in Diani Beach.

The researcher sought to establish whether application of Swahili iconography is determining factor in the choice of hotels in Diani Beach by guests. The researcher also sought to find out the major reasons that would motivate guests to choose hotels in Diani Beach as a choice destination. This was to determine how these factors would affect their loyalty and satisfaction in the choice of hotels.

#### 4.4.1 Reasons why guests visit Diani Beach

This objective was studied by posing specific questions of the tourists. The tourists were asked to state their primary reasons (s) for coming to Diani Beach by selecting from a checklist. This was
done by analyzing the outcome of questions in *appendix 5, questions 2.1.1*. This question was asked to establish whether cultural experience is a motivating factor. The responses attained from a total of 76 tourists surveyed are summarized in Table 4-2; it can be observed from this figure that the most common reasons why tourists come to Kenya are as follows:

**Table 4-2: Reasons why tourist visit Diani Beach**

<table>
<thead>
<tr>
<th>Reason why tourists visit Diani Beach</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
</tr>
<tr>
<td>Experience beach holiday</td>
<td>56</td>
</tr>
<tr>
<td>Enjoy natural scenery</td>
<td>27</td>
</tr>
<tr>
<td>Others</td>
<td>27</td>
</tr>
<tr>
<td>See wild animals</td>
<td>25</td>
</tr>
<tr>
<td>Cultural experience</td>
<td>21</td>
</tr>
<tr>
<td>Conduct business</td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
<td>159</td>
</tr>
</tbody>
</table>

The tourists were asked this question to uncover whether iconography which is part of culture could be a determining factor that may have led them to choose the particular hotels they were booked in. From the analysis, it has emerged that majority of tourist had visited Diani Beach to experience beach holiday (35.2%), enjoy natural scenery (17.0%). It is clear from the results that only a small number of tourists came for cultural experience (13.2%). other reasons included visiting friends and relatives and missionary work. This study may have underestimated the figure for tourists coming to Kenya to visit friends and relatives as most of such visitors may not stay in a hotel but with friends or relatives. Experience beach holiday, enjoy natural scenery, See wild animals can be termed as leisure activities.

The results provided in *Table 4-2* are not unexpected since literature supports the fact that culture for a long time has been seen as a separate feature for destinations such as cultural heritage. These are largely related to the teaching of the local population and the supporting of local or national cultural identities. Hotel destinations, on the other hand, are largely seen as a leisure-related activity distinct from everyday life and the culture of the local population. However this has gradually changed towards the end of the 21st century, where the role of cultural assets in
attracting tourists and distinguishing destinations from one another is gaining momentum. Therefore; from the findings, the 13% of the respondents who indicated culture as a motivating factor forms part of this emerging group of hotel guests who view hotels not only for leisure but as an attraction. It can be argued that the increasing interest in culture and in particular as a source of creating identity and differentiation in the advent of globalisation is good for the hotel industry, consequently, conscious decisions are made by the hotel management in collaboration with design consultants to design hotel spaces to meet this demand. The findings of this further investigation on the other factors influencing tourists to come to Kenya are presented using descriptive statistics in Table 4-2.

4.4.2 Ability to identify Swahili Iconography by hotel guests

Figure 4-1: Ability to identify Swahili Iconography by hotel guests

Findings in figure 4-1 indicate that 82.7% responded that they were able to identify Swahili iconography when they were shown on a checklist. It was necessary to study this phenomenon in order to establish whether the guests have become more knowledgeable and aware of their surroundings, especially in designing the hotel interior design. A few decades ago, guest cared just about the bed in the hotel but 21st century, they pay attention to details such as hotel appearance, each detail being crucial: inclusive of adoption of local culture inform of iconography. These elements were creating an experience. It is the first impression and the last impression. The built environment for hotels comprises of the landscape, the interior, hotel staff
and hotel guests. (Ant-Wuorinen 30.05.2012), all these contribute to the overall experience of a tourist.

4.4.3. Swahili iconography identified by hotel guests in the hotels they have booked

<table>
<thead>
<tr>
<th>Tourist Responses</th>
<th>N</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Palm wrist</td>
<td>19</td>
<td>11.6%</td>
</tr>
<tr>
<td>Rossette and lotus leaf</td>
<td>18</td>
<td>11.0%</td>
</tr>
<tr>
<td>Chain</td>
<td>22</td>
<td>13.4%</td>
</tr>
<tr>
<td>Rope</td>
<td>16</td>
<td>9.8%</td>
</tr>
<tr>
<td>Geometric shapes</td>
<td>25</td>
<td>15.2%</td>
</tr>
<tr>
<td>Brass Spikes on doors</td>
<td>27</td>
<td>16.5%</td>
</tr>
<tr>
<td>Lobster</td>
<td>6</td>
<td>3.7%</td>
</tr>
<tr>
<td>Pine apple</td>
<td>21</td>
<td>12.8%</td>
</tr>
<tr>
<td>Other iconography</td>
<td>10</td>
<td>6.1%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>164</strong></td>
<td><strong>100.0%</strong></td>
</tr>
</tbody>
</table>

For the question, do you recognize any of the local symbols, a majority identified, the chain (13.4%), Geometric shapes (15) Brass spikes (16.5%) and pineapple as the most recognized iconography. Most indicated that it was difficult to recognize them as they are not native to the country or area and that they have not really thought about them, they acknowledged that they were interesting to look at.
4.4.4 Ability of hotel guests to identify the local Kenyan community associated with Swahili iconography

Table 4-4: Local Kenyan community associated with iconography in the hotels booked by guests

<table>
<thead>
<tr>
<th>Community</th>
<th>N</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kikuyu</td>
<td>4</td>
<td>7.7%</td>
</tr>
<tr>
<td>Swahili</td>
<td>13</td>
<td>25.0%</td>
</tr>
<tr>
<td>Coast</td>
<td>12</td>
<td>23.1%</td>
</tr>
<tr>
<td>Maasai</td>
<td>6</td>
<td>11.5%</td>
</tr>
<tr>
<td>Indian</td>
<td>3</td>
<td>5.8%</td>
</tr>
<tr>
<td>Arab</td>
<td>12</td>
<td>23.1%</td>
</tr>
<tr>
<td>Other non-coastal community</td>
<td>2</td>
<td>3.8%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>52</strong></td>
<td><strong>100.0%</strong></td>
</tr>
</tbody>
</table>

Findings indicate that 25% of the respondents can be able to identify Swahili iconography, 23% of the respondents; associated the Swahili iconography with the communities in the larger coastal region, this could be due to the fact that they had chosen the coast region as their destination of choice, It can also be generalized that (23%) of the respondents associated the Swahili iconography with the Kikuyu (7.7%), Maasai 11.5% and other non-coastal communities 3.8%. Other respondents’ identified the iconography with the Arabs (23.1%) and Indians (5.8%). These findings are supported by the literature review where Athman (1996), highlighted that Swahili carving does not in any way bear a resemblance to what some people may refer to as 'genuine African art' rather, Swahili art is influenced by Arab and Indian traders and rulers. It is therefore no surprise that some guests associated Swahili iconography with the communities as seen in
Literature also supports that Kenya's over 40 million people are split into more than 40
different ethnic groups, each with its own strong identity and cultural traditions. The main
communities being Kikuyu (22 percent); Luhya (14 percent); Luo (13 percent); Kalenjin (12
percent); Kamba (11 percent) this is according to government statistics KNBS (2013). The
Maasai are Kenya's best known tribe and favourite on tourism posters. (Kenya Information Guide,
2014)

4.4.5 Intention to revisit because of application of iconography
There is an indication that 56.4 percent of respondents were making a repeat visit to Diani Beach
while the rest were making their debut visit to Diani Beach as tourists. This basis non-depth
reflection that the destination is attracting repeat visits and is reflective of some degree of
satisfaction.

As shown in Table 4-5, tourists were also asked a direct dichotomous question (appendix 5,
Question 3.2) to state whether their experience may influence their decision to choose Diani
Beach as a destination to visit again in future. 52.7% percent stated that application of Swahili
iconography quality would influence their intention to revisit Kenya while 47.3% percent
indicated that this would not influence their decision in making a choice to come back to Diani
Beach. This means that slightly more than half of tourists feel that hotel application of Swahili
iconography will play a significant role in their choice for a destination. This 52.7% indicate the
growing number of tourists who are satisfied with application of iconography in hotel design as a
differentiating factor

4.4.5.1 The influence of application of Swahili iconography on tourists’ intention to revisit
There is an indication that 52.7% of respondents would make a repeat visit to hotels they are
booked in based on application of iconography in hotel design. Some indicated that the
iconography offered a more genuine and memorable local cultural experience to the hotel guests.
47.3% indicated otherwise citing other reasons as shown in Table 4-5 and Table 4-6 below.
Table 4-5: Intention for tourists to make repeat visit to hotels they are booked in based on application of iconography in hotel design

<table>
<thead>
<tr>
<th>Responses</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>YES</td>
<td>52.7%</td>
</tr>
<tr>
<td>NO</td>
<td>47.3%</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100%</td>
</tr>
</tbody>
</table>

4.4.5.2 Other motivating factors influencing the decision of some tourists to revisit Diani Beach

Table 4-6: Motivating factors influencing the decision of some tourists to revisit Diani Beach

<table>
<thead>
<tr>
<th>Responses</th>
<th>N</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hospitality</td>
<td>23</td>
<td>19.0%</td>
</tr>
<tr>
<td>Travel agent</td>
<td>16</td>
<td>13.2%</td>
</tr>
<tr>
<td>Food and Beverage</td>
<td>21</td>
<td>17.4%</td>
</tr>
<tr>
<td>Location</td>
<td>23</td>
<td>19.0%</td>
</tr>
<tr>
<td>Front office and guest relations services</td>
<td>12</td>
<td>9.9%</td>
</tr>
<tr>
<td>Secure and safe environment</td>
<td>11</td>
<td>9.1%</td>
</tr>
<tr>
<td>Other reasons</td>
<td>8</td>
<td>6.6%</td>
</tr>
<tr>
<td>Not applicable</td>
<td>7</td>
<td>5.8%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>121</strong></td>
<td><strong>100.0%</strong></td>
</tr>
</tbody>
</table>
An open-mined question was used to probe the reasoning of the 47.3% of tourists who said that application of Swahili iconography will not necessarily influence their decision to make a repeat visit. It emerged from the findings that though the tourists considered application of Swahili iconography as important, other motivating factors such as Hospitality (19.0%), were deemed to be more important, this is indicative of the fact that they considered service in terms of kind and hospitable people to be number one. For example the staff got to know them by name or they were warmly welcomed, They also cited location (19.0%) and a secure and safe environment (9.1%), to be more essential because it gave them a peace of mind and relaxation, Others were just curious to experience a different palate in terms of food and beverage (17.4%) which added overall to their satisfaction levels with the hotel they were booked in.

Other tourists 6.6% revealed that they were missionaries who include tourism as travel accompaniment; therefore application Swahili iconography is insignificant.

4.4.5.3 Guest Satisfaction levels with adoption of Swahili iconography in the particular hotels they have booked

Fig 4-2: Guest Satisfaction levels with adoption of Swahili iconography in the particular hotels they have booked

When tourists were asked to indicate their degree of satisfaction with the application of Swahili
iconography in hotel design, a combined 65.3% responded as either satisfied and extremely satisfied, this results depict that majority of the respondents believe that Swahili iconography is an important factor, a small number did not know the implication which can be attributed to lack of knowledge. Those who constituted 29.2% were neutral, indicative that they considered hotel design together with a combination of other factors like hospitality, food and beverage, location to motivate them in the choice of destination. These findings are supported by literature review which says that culture is a vital component in the hospitality industry. The only thing that hinders its promotion are decision makers who donot consciously use of this knowledge to adopt it in hospitality design.

(De Rijk, 2010: Mwaura, 2013).

4.5 Hotel Operators and design consultants’ views as regards adoption of Swahili iconography in hotel design.

4.5.1 Background information of Hotel Operations Managers

The following is the background information of the management of the 5 targeted hotels for study at Diani Beach and the responses to the questionnaires by hotel operations managers and design consultants.

Figure 4-3: Gender of Hotel operations managers and Design consultants

<table>
<thead>
<tr>
<th>Gender</th>
<th>Design Consultants</th>
<th>Hotel operation managers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Female</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Male</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Female</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Respondents were asked to indicate their gender in order to establish whether or not they had undergone some professional training. Results are summarized in Table 4-7.

4.5.2. Hotel Operations managers and hotel design education level.

Respondents were asked to indicate their education level in order to establish their professional training level. Results are summarized in Table 4-7

Table: 4-7: Education Level: Hotel Operations Managers and Design Consultants

<table>
<thead>
<tr>
<th>Level of Education</th>
<th>Hotel Operations Managers</th>
<th></th>
<th>Hotel Design Consultants</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>Percentage</td>
<td>Frequency</td>
<td>Percentage</td>
</tr>
<tr>
<td>Secondary</td>
<td>0</td>
<td>0%</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Tertiary</td>
<td>2</td>
<td>40%</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>University</td>
<td>3</td>
<td>60%</td>
<td>5</td>
<td>100%</td>
</tr>
<tr>
<td>Total</td>
<td>5</td>
<td>100%</td>
<td>5</td>
<td>100%</td>
</tr>
</tbody>
</table>

Results indicate that out of the 5 the respondents of hotel operators, 2 have attained education level up to the tertiary level and 3 have attained have attained up to the university level. This is in comparison of the design consultants where all 5 of them have studied up to the university level. Results indicate that they all have some formal training to enable them make informed decisions regarding design of hotels.

4.5.3 Hotel Operations Managers vs. Hotel Design Consultants Responsibilities

An interview with the Hotel’s operations managers and Hotel design consultants was essential in order to establish their role in decision making process and how it affects hotel design; application of Swahili iconography in the services capes and their potential impact on guests' satisfaction and loyalty.
4.5.4 Hotel Operations Managers Responsibilities

All 5 managers summarized their responsibilities as follows: To promote and market the hotel enterprise; To plan and organize accommodation, catering and other hotel services; To manage budgets and financial plans as well as to monitor and regulate expenditure; To maintain statistical and financial records; To develop concepts and enhance guest satisfaction and security.

4.5.5 Hotel Design Consultants Responsibilities

Their responsibilities can be summarized as follows: Responsible for creating the design aspects that represent all of the hotel or hotel brand, examine the space and understand the preferences of the clients’ and their constraints in budget; create a plan and specifications, oversee the design implementation, making sure that the timeline is met, and costs are kept within budget.

4.5.6: Hotel Operations Managers and Hotel Design Consultants level of participation in the hotel design

<table>
<thead>
<tr>
<th>Hotel managers decision on hotel design</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Design consultant</td>
<td>2</td>
</tr>
<tr>
<td>Hotel Management</td>
<td>1</td>
</tr>
<tr>
<td>Collaborative effort</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>5</strong></td>
</tr>
</tbody>
</table>

Out of the 5 operation managers interviewed, 2 hotel operations managers indicated that they had hired design consultants on issues concerning interior design, 1 hotel management had generated the design concept and the design consultant executed the design. The last hotel had indicated that the hotel design was solely executed by the design consultant. Hotels designed with professionalism displayed a well thought out design. This is indicative of some form of collaborative effort between the operations managers and design consultants brought the hotels vision to life.
4.5.7 Hotel Operations Managers and Hotel Design Consultants perception on level of importance on the application of Swahili iconography in hotel design.

Table 4-9: Level of importance of application of Swahili iconography as a factor in hotel design to meet guest’s expectations

<table>
<thead>
<tr>
<th>Application of Swahili Iconography in hotel design</th>
<th>No</th>
<th>Min</th>
<th>Max</th>
<th>Mean-Hotel Operator</th>
<th>Mean-Design Consultant</th>
<th>Delivery</th>
</tr>
</thead>
<tbody>
<tr>
<td>Application of Swahili Iconography in hotel design</td>
<td>5</td>
<td>1</td>
<td>5</td>
<td>4.84</td>
<td>4.46</td>
<td>3.81</td>
</tr>
</tbody>
</table>

*Table 4-9* compares how the hotel operations managers and hotel design consultants rated the level of importance with regard to application of Swahili iconography as a factor in hotel design for competitive advantage. It provides a framework for locating the extent to which hotel operators and hotel design consultants understand the pertinent needs of the hotel guests. The findings indicate that both the hotel operators (4.84) and design consultants (4.46) seem to understand what tourists want and rate the factors highly in terms of importance. The close matching of scores between the design consultants and the hotel operator’s perception of the quality needs of the tourists is a positive indicator for the design of hotel products/service in Diani Beach. However 4 out of the 3 operations managers stressed that the importance of the overall physical environment inclusive application of Swahili iconography in the luxury industry of hotels is a conglomerate of different factors to gain for guests’ loyalty and satisfaction. They indicated that to attain overall hotel service quality, of service and overall attractive physical environment for the service scapes is key. 3 hotel operation managers out of the 5 interviewed also added that it was necessary to have a proper overall built environment for guests to perceive culture and more so local iconography. They added that one could have a hotel that is designed to the best standards but with below par service. This can affect guest perception, satisfaction and loyalty. The hotel operations managers further indicated that service could fix things, but they did not think that application of Swahili iconography could fix bad service. In this way service affects more. This is supported by literature where the design of a hotel can provide an identity or
character to the business and project the operation's appeal and vision to visitors, or potential visitors. These elements, both the tangibles such as architecture, décor and furnishings (Nobles, 1999) and services such as kindness, are also contributors to guests' overall experience at a destination, and can be decisive factors in determining guests' satisfaction or dissatisfaction during their stay.

4.5.8 Hotel operations managers and designer consultants’ familiarity with Swahili iconography.

Table 4-10: Hotel operations managers and designer consultants’ familiarity with Swahili iconography.

<table>
<thead>
<tr>
<th>Community associated with iconography</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
</tr>
<tr>
<td>Swahili</td>
<td>2</td>
</tr>
<tr>
<td>Coastal-communities</td>
<td>4</td>
</tr>
<tr>
<td>Kikuyu</td>
<td>1</td>
</tr>
<tr>
<td>Others</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>9</td>
</tr>
</tbody>
</table>

Table 4-10 compares the hotel operations managers and hotel design consultant’s ability to identify the local community Swahili iconography is derived from. The researcher showed them iconography from a checklist without indicating that it was from the Swahili. This was to establish their knowledge as regards Swahili iconography.

Both the design consultant and the operational manager did not seem to be familiar with Swahili iconography. They mostly viewed it as either decoration or a purely functional item. Literature stresses that there is a need to train the staff on not only the services but also the product of the hotel; this includes all aspects of the hotel design. In an era where almost all hotels offer the same attributes in terms of star rated rooms and facilities, similar charges and even similar dining menu, a key differentiator would be staff being more knowledgeable than the rest when guests ask about aspects of a hotel design thus increasing their memorable stay.
4.5.9 Ability of hotel operations managers and design consultants to identify iconography

Figure 4-4: Ability of hotel operations managers and design consultants to identify iconography on researcher’s checklist.

4.5.10 Ability to identify iconography hotel operations managers and design consultants on researcher’s checklist.

Table 4-11: Particular Swahili iconography identified hotel operations managers and design consultants on researcher’s checklist.

<table>
<thead>
<tr>
<th>Iconography identified</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Palm wrist</td>
<td>2</td>
</tr>
<tr>
<td>Date palm</td>
<td>1</td>
</tr>
<tr>
<td>Chain</td>
<td>2</td>
</tr>
<tr>
<td>Waves</td>
<td>2</td>
</tr>
<tr>
<td>Rosette and lotus leaf</td>
<td>2</td>
</tr>
<tr>
<td>Rope</td>
<td>1</td>
</tr>
<tr>
<td>Arabesque script</td>
<td>1</td>
</tr>
<tr>
<td>Brass spikes on doors</td>
<td>4</td>
</tr>
<tr>
<td>Lobster</td>
<td>1</td>
</tr>
<tr>
<td>Geometric shapes</td>
<td>3</td>
</tr>
<tr>
<td>Pine apple</td>
<td>2</td>
</tr>
</tbody>
</table>
4.5.11 Hotel operations managers and designer consultants’ understanding of the meaning of Swahili iconography.

Table: 4-12: Hotel operations managers and designer consultants’ understanding of the meaning of Swahili iconography.

<table>
<thead>
<tr>
<th>Multiple Responses</th>
<th>Hotel operation managers</th>
<th>Design consultants</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>Percentage</td>
</tr>
<tr>
<td>Decoration</td>
<td>2</td>
<td>18.2%</td>
</tr>
<tr>
<td>Sea food</td>
<td>2</td>
<td>18.2%</td>
</tr>
<tr>
<td>Farm produce</td>
<td>2</td>
<td>18.2%</td>
</tr>
<tr>
<td>Functional item</td>
<td>2</td>
<td>18.2%</td>
</tr>
<tr>
<td>Not sure</td>
<td>3</td>
<td>27.3%</td>
</tr>
<tr>
<td>Total</td>
<td>11</td>
<td>100.0%</td>
</tr>
</tbody>
</table>

Results depict that 80% percent of the design consultants associated the Swahili iconography with decoration. Only 20% were unsure of the meaning. Hotel operation managers associated Swahili iconography with decoration (18.2%), sea food (18.2%), and functional items (18.2%). The resultant findings above reveal that the hotel managers and design consultants associated the Swahili iconography with superficial meaning rather than intrinsic meaning. This is supported by literature which states that most African countries have several iconographies that have been used to transfer written messages through communication (Oduol, 2012). Unfortunately most of this material culture remains undiscovered and undocumented. Mafundikwa, (2004) in his book ‘African Alphabets’ has described African letterforms where he uncovers these innovative and little understood iconography. These findings affirm findings in Table 4-13 where literature stresses the need for thorough product familiarization by the parties involved in the design of spaces.
4.5.12 Guests comments on application of Swahili iconography according to hotel operations managers

For the question, how often do you receive guests’ comments concerning application of Swahili iconography on hotel design, all 5 operation managers gave their input, where occasionally at (45%) was the most common answer followed by Always (33 %) and Rarely (22%). This is indicative of the fact that some guests were appreciative of the culture of the local community.

Table 4-13: Guests’ comments concerning application of Swahili Iconography in Hotel Design

<table>
<thead>
<tr>
<th>Responses</th>
<th>N</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Always</td>
<td>2</td>
<td>33 %</td>
</tr>
<tr>
<td>Occasionally</td>
<td>3</td>
<td>45%</td>
</tr>
<tr>
<td>Rarely</td>
<td>1</td>
<td>22%</td>
</tr>
<tr>
<td>Total</td>
<td>5</td>
<td>100%</td>
</tr>
</tbody>
</table>

4.6 Swahili iconography as a marketing tool in promoting competitiveness in hotel design

The 5 hotel operation managers were posed this question to establish whether they deliberately applied Swahili iconography in hotel design as a marketing tool.

They all agreed that they do consider adoption of Swahili iconography in hotel design albeit in varying degrees. This is due to the fact that they would want to create some form of distinct differentiation between the hotels and entice potential clients. 3 out 5 hotel operations managers indicated that they strive to take their cues from their guests who are people they want to satisfy the most as part of a new effort to "co-create" with their frequent travelers. Therefore these findings suggest that indeed, hotel establishments in collaboration with design consultants adopt Swahili iconography in hotel design to promote competitiveness.
CHAPTER 5:
FINDINGS AND RECOMMENDATIONS

5.1 Introduction

The previous chapter gave an outline of the data analysis and discussion of the findings. It also summarized major findings that may be important to the primary and secondary objectives of this study. This chapter interprets the major findings, which are then used to develop conclusions.

The study found out that majority of the respondents considered adoption of Swahili iconography in hotel design as a significant factor where it boosted the profit margins. Studies demonstrate that satisfied guests translate to about 5% improvement in guest retention rates thereby resulting in a 25% to 100% increase in profits. With this information, hotels spend a lot of money each year on hotel guests’ research and marketing, in order to satisfy their customers. By developing a compelling customer experience hotels can be assured of repeat clients (Buttle, 2004). One way is through adoption of local iconography as a differentiation factor. The research established that most the respondents questioned appreciated the diverse and unique use of Swahili iconography in the hotels. This indicates that application of local iconography can be used by Kenyan hotels to create a sustainable differentiation factor.

It also emerged that hotel management should consider selling themselves as cultural attractions together with leisure attractions which forms a large motivating for most guests who book hotels, this has been supported by literature which indicates that there is a steady emerging type of guest who is interested with cultural attributes such as iconography in order to create that competitive edge. This they can achieve by collaborating with design consultants who derive this iconography and transforms it into a creative product that is hotel design.

The other implication ensuing from this study is that hoteliers should not have the assumption that by merely satisfying their guests through product design, repeat visits will certainly be ensured. Instead, this study revealed that there is a connection between satisfied and loyal guest who can be able to be explained the essence of the design from a knowledgeable employee(s) who might just give that potential differentiating attribute. This has got to do with issues of looking at the overall hotel product/service quality. Findings from this research further highlight that product/service quality, both the tangibles such as architecture, décor and furnishings (Nobles, 1999) and
services such as kindness, also contributors to guests' overall experience at a destination, and can be decisive factors in determining guests' satisfaction or dissatisfaction during their stay.

Findings also reveal that design consultants role is not just to design a space superficially but should also strive to design armed with the thorough knowledge of the subject at hand. This holds true because the design of a hotel can provide an identity or character to the business and project the operation's appeal and vision to visitors, or potential visitors.

Hoteliers may better serve their own financial interest if they invest much of their money on developing interior and exterior hotel spaces that are more innovative and comfortable, thereby creating guest experiences that are indeed memorable. Time and resources spend on finding out the motives of tourists travelling are of great value. Findings reveal that the tourist motives to travel destinations the subsequent hotels they were booked in were to enjoy cruise tourism, to visit friends, to enjoy natural scenery, to experience beach holiday, for local cultural experience and to conduct business. These results confirmed motives identified by previous research studies (Wadawi, 2008). These research results indicated that hotel operators and the marketing team are obligated to conduct research on a continuous basis in order to determine guests’ travel behaviour to hotels. The results can be used as a focusing point of the marketing strategies. These strategies could then be implemented to develop hotel products and services for the specific travelling needs of the guests. Factors that seem to be popular motivators, such as recreational activities and enriching and learning experiences, should also be focused on during the marketing process. It was however clear that there are various similarities with studies done by other researchers and thus indicates the existence of universal travel motivations. For hotels to be preferred they need to find unique aspects differentiation factors like iconography which can attract guests to the hotel as tourists are always looking for something different as it was evident in the findings.

5.2 Recommendations
The strength of this research lies in the fact that stakeholders: The government of Kenya; the investors and policy makers in the tourism and hotel business in Kenya; and the design professionals; are provided with knowledge they can use in their pursuit for competitive advantage in terms of hotel product design. Based on the results from this study, the following approaches are recommended.
Continuous and consistent investment is required in order to realize the hotel long-term success on the market by its ability to recognize loyalty of guest as time specific and nonpermanent.

That design academics and professionals should dedicate time and resources to decode local iconography from the other 41 remaining communities in Kenya and determine their level of adoption in hotel design. Survey research should be used on a continuous basis as no conclusive decisions can be made by operation managers and marketers based on one-time result.

That hotel product quality level should be the research focus by hotel managers and proprietors’ in order to enhance production of quality product that exceed guest demand and thus promotion of guest loyalty.

This research results indicated that there is a need for hotel operators and the marketing team to conduct research on a continuous basis in order to determine guests travel behaviour and expectations for hotels.

That staff be trained so that they can be more knowledgeable such that when guests ask about aspects of a hotel design, they can be in a position to explain thus increasing their memorable stay.

5.3 Conclusions

This study has attempted to establish that the conscious use of Kenyan iconography in hotel design can increase guests “perceptions and level of satisfaction and thus significantly improve the hotels competitive advantage. Findings indeed confirm that competition is fierce in the international, regional and local hotel market and adoption of successful local cultural attributes such as iconography is a proven method to draw and maintain target groups.

With the advent of globalisation, hotel guests are becoming better educated and more selective in their choice of destination and hotels. They demand more attention to and sensitivity for, local cultural and environmental settings.

It is proposed that there is a need for hotel designers, hotel operators and the marketers to conduct research on a continuous basis in order to determine guests travel behaviour and expectations so as to improve hotel product and service. Therefore, Successful hospitality design must have a
sense of style and offer a special feeling and features of the locality in order to enhance competitive advantage.

Based on the case studies reviewed and the direction the professionals, academia and hotel operators are moving, it is speculated that a continuous and consistent use of time and resources will be dedicated to promoting use of local attributes in hotel design investment.

Further research will be necessary to definitely situate local iconography as a permanent feature in hotel design.
REFERENCES

(n.d.).


http://www.okstate.edu/ag/agedcm4h/academic/aged5980a/5980/newpage110.htm


Appendix 1: Map of the Swahili along the Indian Ocean coastline

Fig 11 Apx 1: Map of the Swahili along the Indian Ocean Coastline

Source: www.mrburnett.net/apworldhistory/maps/africaswahilicoast.bmp
Appendix 2: Sample styles of interior design

Source: www.interior design timeline
Appendix 3: Swahili Material Culture

i) Swahili Doors

Door in the arched tops and floral designs - Indian style
Source: preservationjourney.wordpress.com

Door in the square- Arab style with geometric patterns
Source: preservationjourney.wordpress.com

The heavy doors are strongly associated with Swahili culture, itself a blend of Middle Eastern, Arab, European and Asian cultures

Apx3 Fig 1: Swahili doors
ii) Swahili Furniture

This high-backed hardwood chair is inlaid with ivory and bone was made in workshops in the Coast of Mombasa for the houses of wealthy merchants. *Kiti cha enzi* means *chair of Power*. The armchairs bears a remarkable likeness to Mudejar style chairs of the 16th and 17th centuries from Portugal and Egypt so it is probable that Swahili speaking artisans developed this particular style from both these influences.

*Kita Cha Enzi*
Source: www.peterpetrou.com

Part of a Swahili Bed Post
Source: www.pinterest.com

Swahili Bed
Source: www.pinterest.com

*Apx3 Fig 2: Swahili Furniture*
iii) Swahili Niches

Intricately designed plastered in-built niches adorned with Swahili iconography
Source: www.swahili+niches

Apx3 Fig 3: Swahili Niches
Appendix 4: Introductory letter from University of Nairobi to collect data

TO WHOM IT MAY CONCERN

Dear Sir/Madam

RE:B51/80075/12 - MUCHIKA EMILY WAKHU

The above-named is a Master’s student from School of The Arts & Design, University of Nairobi. She is carrying research as a part of her project in the design studies in this School entitled “Integration of Swahili Iconographic Features in Hotel Design to Promote Cultural Tourism in Kenya: A Case Study of Three Resort Hotels at Diani Beach Mombasa.”

As part of the course work project, the students are expected to conduct a research and collect sample materials, take photographs and interviews towards the attainment of the objectives of this project.

The purpose of this letter is therefore to request you to kindly accord her the opportunity to undertake this exercise and to assure you that this work will be used purely for scholarly purposes.

Thanking you in advance for your co-operation.

Dr. Lilac A. Osanjo
Director
School of The Arts & Design
Appendix 5: Questionaire used to survey hotel guests

Emily Wakhu Muchika
B51/80075/2012
University of Nairobi
PO Box: 30197 00100 GPO
Nairobi Kenya

Target sample: Tourists residing in sampled hotels during the month of June 2016

REF: REQUEST TO COMPLETE RESEARCH QUESTIONAIRE -SELF COMPLETION

Good morning/ Afternoon. On the basis of the hotel where you have chosen to reside today, you have been selected to take part in a survey for a thesis research conducted by me at the university of Nairobi, Kenya.

The research is on the Adoption of Swahili iconography in interior design to promote competitive advantage, a case of hotels in south coast of Mombasa. I am therefore requesting you to assist me in this project by completing the following questionnaire which will not take you more than 10 minutes. Kindly place the completed questionnaire in the box placed at the reception.

I believe this research will help in formulating proposals to articulate that conscious use of local cultural symbols in Hotel spaces can make a more effective and successful business success in the hospitality industry and at the same time promote cultural tourism.

I assure you that any information that you volunteer shall be treated with utmost confidentiality.

Yours Faithfully,

Emily Wakhu Muchika
Questionnaire
Please take a few minutes to complete the information requested on the questionnaire below. All information will treated with the utmost confidentiality. Thank you for your time and cooperation.

Topic of research:- Integration of Swahili iconographic features in hotel design to promote competitive advantage : A Case Study of Five Resort Hotels in Diani Beach South Coast of Mombasa.

1.0 PROFILE
1.1 State the Country you are from

1.2 Gender (Tick ✓)
[ ] Male [ ] Female

1.3 Please Indicate the age bracket.

<table>
<thead>
<tr>
<th>Younger than 25</th>
<th>Between 26-40</th>
<th>Between 41-50</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Between 51-60</td>
<td>61-Older</td>
<td></td>
</tr>
</tbody>
</table>

1.4 Tick ( ✓ ) to indicate the length of your stay in THIS hotel

<table>
<thead>
<tr>
<th>Less than 5 days</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Between 5-10 days</td>
<td></td>
</tr>
<tr>
<td>Between 11-15 days</td>
<td></td>
</tr>
<tr>
<td>Between 16-20 days</td>
<td></td>
</tr>
<tr>
<td>Over 20 days</td>
<td></td>
</tr>
</tbody>
</table>
2.1 Guests' opinion on application of local cultural iconography in hotel design

2.1.1 For which of the following reasons are you currently visiting the Diani Beach?

<table>
<thead>
<tr>
<th>✓ Tick the reason(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>To enjoy cruise tourism</td>
</tr>
<tr>
<td>To visit friends</td>
</tr>
<tr>
<td>To enjoy natural scenery</td>
</tr>
<tr>
<td>To experience beach holiday</td>
</tr>
<tr>
<td>For Cultural experience</td>
</tr>
<tr>
<td>To conduct business</td>
</tr>
<tr>
<td>To see wild animals</td>
</tr>
<tr>
<td>Others (Specify)</td>
</tr>
</tbody>
</table>

2.2 Local cultural symbols are a factor that may play a role in your choice of hotel. Indicate how important this is to you when selecting ANY hotel

<table>
<thead>
<tr>
<th>Please Tick ✓ the number which best matches your answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>CATEGORY</td>
</tr>
<tr>
<td>Local cultural symbols</td>
</tr>
</tbody>
</table>
2.3 Do you recognise any of the Local cultural iconography below? (Tick **YES** or **NO** below)

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
</tr>
</thead>
</table>

2.3.1 If **YES**, Please Tick (✓) the Letter representing each local cultural iconography you have recognised.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Palm wrist</td>
<td>Date palm</td>
<td>Rossete and lotus leaf</td>
</tr>
<tr>
<td>D</td>
<td>E</td>
<td></td>
</tr>
<tr>
<td>Chain</td>
<td>Waves</td>
<td></td>
</tr>
<tr>
<td>G</td>
<td>H</td>
<td>Arabique script</td>
</tr>
<tr>
<td>Rope</td>
<td>M</td>
<td>Brass spikes on Doors</td>
</tr>
<tr>
<td>J</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grapes</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Geometric shapes</td>
</tr>
</tbody>
</table>

Lobster side view and Front view
2.4 Are you able to identify the local community in Kenya where this symbols have been gotten from?

**YES** [ ] **NO** [ ]

2.4.1 If YES, from which community?

---------------------------------------------------------------------------------------------------------------------

---------------------------------------------------------------------------------------------------------------------

3.0 The influence of application of local cultural iconography in hotel design

3.1 Indicate the degree to which you are satisfied with the application of local cultural symbols in this hotel design?

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>EXTREMELY SATISFIED</th>
<th>SATISFIED</th>
<th>NEUTRAL</th>
<th>DISSATISFIED</th>
<th>EXTREMELY DISSATISFIED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Application of local cultural symbols in THIS hotel</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

3.2 Please Tick(✓) to indicate whether this is your 1st or repeat visit to Kwale County?

**First** [ ] **Repeat** [ ]

3.2.1 Does application of local cultural symbols influence your decision to choose THIS hotel for repeat visits?

**YES** [ ] **NO** [ ]
3.2.2 If NO, Indicate any other factor that would motivate you?

3.2.3 If YES, Please Tick (✔) to rate how strongly the local cultural symbols will influence your decision.

<table>
<thead>
<tr>
<th>CATEGORICAL VALUES</th>
<th>VERY STRONG INFLUENCE</th>
<th>STRONG INFLUENCE</th>
<th>MODERATE INFLUENCE</th>
<th>SLIGHT INFLUENCE</th>
<th>NOT AT ALL INFLUENCED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Application of local cultural symbols in THIS hotel</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

3.3 Have you visited any other hotels in Diani Beach?

YES ______________________ NO ______________________

3.3.1 If YES state which ones

........................................................................................................................................................................

2.8 How would you compare the general design of Nairobi Serena Hotel and those of other hotels you have visited?

Superior | Similar | Inferior

THANK YOU FOR YOUR COOPERATION
APPENDIX 6: Interview Schedule Used to survey hotel operators

Emily Wakhu Muchika
B51/80075/2012
University of Nairobi
PO Box: 30197 00100 GPO
Nairobi Kenya
TO THE CEO/MD/GM/MGR

**Name of Resort**

**PO BOX ADDRESS**

Dear Sir/Madam

**REF: REQUEST TO COMPLETE RESEARCH QUESTIONAIRE**

Your establishment has been selected to take part in a thesis research conducted by me at the university of Nairobi, Kenya. The research is aimed at establishing the contributions made by hotels towards increasing the popularity of Diani Beach in Kwale County as a tourist destination. The study forms part of my completion of Master of Arts and Design.

I am therefore requesting for you to give me an appropriate date when I can come discuss with you the content on the research questionnaire.(see enclosed). Based on the time line for this questionnaire, which is defined by the university, I would be very happy to have the interview between July – September 2015. I believe this research will help in formulating proposals for hotel design based on local cultural symbols that shall help differentiate and improve destination products for Kenyas tourists.

I guarantee you that any information volunteered by you shall be treated with the highest confidentiality.

As an appreciation of your contribution towards this exercise, your hotel firm shall be provided with a brief summary of the research results.

Yours Faithfully,

Emily Wakhu Muchika
Questionnaire
Please take a few minutes to complete the information requested on the questionnaire below. All information will be treated with the utmost confidentiality. Thank you for your time and cooperation.

1.0 BACKGROUND INFORMATION
Tick (✔️) as appropriate

1.1 Gender (Tick ✔️) 

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td></td>
</tr>
<tr>
<td>Female</td>
<td></td>
</tr>
</tbody>
</table>

1.2 Level of Education (Tick ✔️)

<table>
<thead>
<tr>
<th>Education Level</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Secondary</td>
<td></td>
</tr>
<tr>
<td>Tertiary</td>
<td></td>
</tr>
<tr>
<td>University</td>
<td></td>
</tr>
</tbody>
</table>

1.3 Describe your responsibilities as the Hotels operations manager

---------------------------------------------------------------------------------------------------------------------
---------------------------------------------------------------------------------------------------------------------
---------------------------------------------------------------------------------------------------------------------
---------------------------------------------------------------------------------------------------------------------
---------------------------------------------------------------------------------------------------------------------
---------------------------------------------------------------------------------------------------------------------
---------------------------------------------------------------------------------------------------------------------
---------------------------------------------------------------------------------------------------------------------
---------------------------------------------------------------------------------------------------------------------
---------------------------------------------------------------------------------------------------------------------
---------------------------------------------------------------------------------------------------------------------

2.0 Hotel operators opinion on Application of Local Cultural iconography in hotel design

2.1 Who came up with the design style of the hotel?
Please Tick (✔️) the appropriate answer
2.2. Indicate the level of importance of adoption of cultural iconography as a factor during the designing of this hotel?

<table>
<thead>
<tr>
<th>CATEGORICAL FACTOR</th>
<th>EXTREMELY IMPORTANT</th>
<th>IMPORTANT</th>
<th>NEUTRAL</th>
<th>UNIMPORTANT</th>
<th>EXTREMELY UNIMPORTANT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Local cultural symbols</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

Please tick ✔ the number which best matches your answer.
2.3 Do you recognise any of the Local cultural iconography below? (Tick YES or NO below)

|YES|NO|
---|---|

2.3.1 If YES, Please Tick (✓) the Letter representing each local cultural iconography you have recognised.

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>Palm wrist</td>
<td>Date palm</td>
<td>Rossete and lotus leaf</td>
</tr>
<tr>
<td>D</td>
<td>E</td>
<td>I</td>
</tr>
<tr>
<td>Chain</td>
<td>Waves</td>
<td></td>
</tr>
<tr>
<td>G</td>
<td>H</td>
<td></td>
</tr>
<tr>
<td>Rope</td>
<td>Arabique script</td>
<td></td>
</tr>
<tr>
<td>J</td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Grapes</td>
<td>Arabique script</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Geometric shapes</td>
<td></td>
</tr>
</tbody>
</table>

Lobster side view and Front view

Brass spikes on Doors
2.4 Are you able to identify the local community in Kenya where this iconography have been derived from?

YES [ ] NO [ ]

2.4.1 If YES, from which community?

---------------------------------------------------------------------------------------------------------------------

---------------------------------------------------------------------------------------------------------------------

---------------------------------------------------------------------------------------------------------------------

2.5 Do you know the meaning of these cultural symbols?

YES [ ] NO [ ]

2.5.1 If YES, Indicate the meaning against the iconography

<table>
<thead>
<tr>
<th>Iconography</th>
</tr>
</thead>
<tbody>
<tr>
<td>Palm wrist</td>
</tr>
<tr>
<td>Date palm</td>
</tr>
<tr>
<td>Rossete and lotus leaf</td>
</tr>
<tr>
<td>Chain</td>
</tr>
<tr>
<td>Waves</td>
</tr>
<tr>
<td>Rope</td>
</tr>
<tr>
<td>Arabique script</td>
</tr>
<tr>
<td>Grapes</td>
</tr>
<tr>
<td>Geometric Shapes</td>
</tr>
<tr>
<td>Brass spikes on Doors</td>
</tr>
<tr>
<td>Lobster side</td>
</tr>
<tr>
<td>Pine apple</td>
</tr>
</tbody>
</table>

151
3.0 The influence of Adoption of local iconography in hotel design

3.1 Indicate the degree to which you are satisfied with the application of local cultural symbols in THIS hotel design?

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>EXTREMELY SATISFIED</th>
<th>SATISFIED</th>
<th>NEUTRAL</th>
<th>DISSATISFIED</th>
<th>EXTREMELY DISSATISFIED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Application of local cultural symbols in THIS hotel</td>
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<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

3.2 Does the hotel actively adopt iconography in its hotel design as a marketing strategy for competitive advantage?

3.3 How often do you receive hotel guest feedback on the application of iconography in hotel design?

Tick (√)

<table>
<thead>
<tr>
<th></th>
<th>Always</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Occasionally</td>
</tr>
<tr>
<td></td>
<td>Rarely</td>
</tr>
<tr>
<td></td>
<td>Always</td>
</tr>
</tbody>
</table>

THANK YOU FOR YOUR COOPERATION
Appendix 7: Questionaire used to survey interior design consultants

School of Arts and Design
University of Nairobi
P.O.Box30197-00100Nairobi, Kenya.
Tel:254-202724524/6 Ext. 238
Fax: 254-202724527
Email: designdept@uonbi.ac.ke

Emily Wakhu Muchika
B51/80075/2012
University of Nairobi
PO Box: 30197 00100 GPO
Nairobi Kenya

TO THE CEO/MD/GM/MGR
Name of Design Company
PO BOX ADDRESS

Dear Sir/Madam

REF: REQUEST TO COMPLETE RESEARCH QUESTIONAIRE

Your design has been selected to take part in a thesis research conducted by me at the university of Nairobi, Kenya. The research is aimed at establishing the contributions made by hotels towards increasing the popularity of Diani Beach in Kwale County as a tourist destination. The study forms part of completion my Master of Arts and Design (Interior)

I am therefore requesting for you to give me an appropriate date when I can come discuss with you the content on the research questionnaire.(see enclosed). Based on the time line for this questionnaire, which is defined by the university, I would be very happy to have the interview before 30th June 2016. I believe this research will help in formulating proposals for hotel design based on local cultural symbols that shall help differentiate and improve destination products for Kenyas tourists.

I guarantee you that any information volunteered by you shall be treated with the highest confidentiality.

As an appreciation of your contribution towards this exercise, your design firm shall be provided with a brief summary of the research results.

Yours Faithfully,
Emily Wakhu Muchika
Questionnaire

Please take a few minutes to complete the information requested on the questionnaire below. All information will treated with the utmost confidentiality. Thank you for your time and cooperation.

1.0 BACK GROUND INFORMATION

Tick (✔️) as appropriate

1.1 State your Gender

| MALE | FEMALE |

1.2 Level of Education (Tick ✔️)

| Secondary | Tertiary | University |

1.2 What is the name of your Design Company?

1.3 What were responsibilities when designing THIS hotel?

………………………………………………………………………………………………………
………………………………………………………………………………………………………
………………………………………………………………………………………………………
………………………………………………………………………………………………………

1.3 What were responsibilities when designing THIS hotel?
2.0 Design consultants opinion on application of local cultural symbols in hotel design.

2.1 Local cultural symbols are a factor that may play a role in a guest’s choice of hotel. Indicate how important this was to the design consultant when designing THIS hotel?

<table>
<thead>
<tr>
<th>Please Tick ✓ the number which best matches your answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>CATEGORY</td>
</tr>
<tr>
<td>Local cultural symbols</td>
</tr>
</tbody>
</table>

2.3 Do you recognise any of the Local cultural iconography below? (Tick **YES** or **NO** below)

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
</tr>
</thead>
</table>

2.3.1 If **YES**, Please Tick (✓) the Letter representing each local cultural iconography you have recognised.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Palm wrist</td>
<td>Date palm</td>
<td>Rossete and lotus leaf</td>
</tr>
<tr>
<td>D</td>
<td>E</td>
<td></td>
</tr>
<tr>
<td>Chain</td>
<td>Waves</td>
<td>I</td>
</tr>
<tr>
<td>G</td>
<td>H</td>
<td></td>
</tr>
<tr>
<td>Rope</td>
<td>Arabique script</td>
<td></td>
</tr>
<tr>
<td>J</td>
<td>K</td>
<td></td>
</tr>
<tr>
<td>Grapes</td>
<td>Geometric shapes</td>
<td>Brass spikes on Doors</td>
</tr>
<tr>
<td>M</td>
<td></td>
<td>O</td>
</tr>
<tr>
<td>Piñata side view and Front view</td>
<td></td>
<td>Pine apple</td>
</tr>
</tbody>
</table>

2.3.2 If **NO**, Would consider applying them in the design of local hotels?
2.4 Are you able to identify the local community in Kenya where this iconography have been gotten from?

YES [ ] NO [ ]

2.4.1 If YES, state from which community?

---------------------------------------------------------------------------------------------------------------------

---------------------------------------------------------------------------------------------------------------------

2.5 Did you apply the above cultural iconography in the design of this **THIS** hotel?

YES [ ] NO [ ]

2.6 If YES, Did you apply them as the main design style?

---------------------------------------------------------------------------------------------------------------------

---------------------------------------------------------------------------------------------------------------------

---------------------------------------------------------------------------------------------------------------------

---------------------------------------------------------------------------------------------------------------------

2.7 Do you know the meaning of these cultural iconography?

YES [ ] NO [ ]
2.8 State any other design style that adopted in **THIS** hotel?

--

2.0 The influence of application of local cultural iconography in hotel design

2.1 Indicate the degree to which you are satisfied with the application of local cultural iconography in **THIS** hotel design?

<table>
<thead>
<tr>
<th>Please Tick ✓ the number which best matches your answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>CATEGORY</td>
</tr>
<tr>
<td>Application of local cultural symbols in <strong>THIS</strong> hotel</td>
</tr>
</tbody>
</table>

THANK YOU FOR YOUR COOPERATION
### Appendix 8: A Model observation schedule

<table>
<thead>
<tr>
<th>Resort:</th>
<th>Photograph or Sketch of the Swahili iconography</th>
</tr>
</thead>
<tbody>
<tr>
<td>Item number</td>
<td></td>
</tr>
<tr>
<td>Date of observation</td>
<td></td>
</tr>
<tr>
<td>Iconography observed</td>
<td></td>
</tr>
<tr>
<td>Area the iconography has been applied</td>
<td></td>
</tr>
</tbody>
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</tr>
<tr>
<td>Area the iconography has been applied</td>
<td></td>
</tr>
</tbody>
</table>
Appendix 9: Adoption of Swahili Iconography in hotels in Diani, South Coast of Mombasa

Apx 9 Fig 1: Executive suite in Swahili Beach Hotel

Source: Photos taken in site survey
ii) Swahili Beach Lobby Area

Iconography observed - Waves

Iconography observed - Rossete and lotus leaf

Apx 9 Fig 2: Executive suite in Swahili Beach
Source: Author
Appendix 10: Adoption of Swahili iconography in Southern Palms Beach Resort

i) Southern Palms lobby Area

Apx 10 Figure 1: Southern palms: Lobby Area

Source: Author

ii) Southern Palms Entrance to the lobby area

Apx 10 Fig 2: Southern palms: Entrance to the Lobby Area with iconography other than Swahili

Source: Author
iii) Southern palms: Lobby Area

Apx 10 Fig 3: Southern palms: Lobby Area

*Source: Author*

iv) Southern Palms Executive Suite.

Apx 10 Fig 4: Southern Palms Executive Suite.

*Source: Author*
Appendix 11: Adoption of Swahili iconography at Leopard Beach Resort and Spa

i) Leopard Beach Resort and Spa –Horizon dining

Apx 11 Fig 1: Leopard Beach Resort and Spa dining area with Mediterranean and Leopard theme

Source: Author

ii) Leopard Beach Guest rooms

Apx 11 Fig 2: Leopard Beach Guest rooms with Mediterranean theme.

Source: Author
iii) Leopard Beach Resort and Spa Dinning

Apx 11 Fig 3: Leopard Beach Horizon Restaurant with leopard theme

*Source: Author*

v) Leopard Beach Resort and spa Reception Area

Apx 11 Fig 4: Leopard Beach Reception Area

*Source: Author*
Appendix 12: Adoption of Swahili iconography in Diani Reef Beach and Resort

i) Diani Reef Resort and spa - Lobby area

Apx 12 Fig 1: Diani Reef Resort and Spa lobby Area with general african theme.

*Source: Author*

ii) Diani Reef Resort and spa - Guest rooms

Apx 12 Fig 2: Diani Reef Guest rooms

*Source: Author*
Appendix 13: Adoption of Swahili iconography in Baobab Beach and Resort

iii) Baobab Beach Resort guest rooms

Apx 13 Fig 1: Baobab Beach Resort Guest room with Swahili iconography
Source: Author

iv) Baobab Beach Resort Reception Area

Apx 13 Fig 2: Baobab Beach Resort Reception Area
Source: Author