

# **Measuring Sense of Interior Space through Symbolic Elements of Thematic Hotels in Bafra, North Cyprus**

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Approval of the Institute of Graduate Studies and Research

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## **ABSTRACT**

During the recent years the theory of ‘sense of place’ has become important for the designer since it indicates the uniqueness of any space and development of bonding towards this space. The concept has been studied through various levels whereas still there is not much study related to the interior space. Therefore this study focuses on the interior qualities and elements in the thematic hotels that are aimed to be designed with the specific purpose of creating unique and memorable space for people during their short stay.

The study examines the degree of sense of interior spaces in the thematic hotels and the conceivable effects of symbolic aesthetics and elements inside the environment to discuss if they enhance the degree of sense of place or users satisfaction accordingly. To answer the problem, this study aims to identify the symbolic aesthetics elements in interior space of thematic hotels and learn the influence of these elements on defining the quality of space in user’s perception and their sense of place.

For the aim of the study, the related literature on development of symbolic elements and forms and their perception in interior spaces, theories of sense of place and its measurements in the interior spaces of the chosen thematic hotels from all over the world has been studied. A pilot study has also been conducted in Bafra region of İskele City, North Cyprus that currently holds thematic hotels. A questionnaire survey has been conducted with 60 participants through the selected user group who spend short time period in the selected thematic hotels; Noah Ark hotel and Kaya Artemis.

Findings of the case study showed that the use of symbolic forms and elements in those hotels have been easily perceived and identified by the users and this increased their sensual connection with the environment, which increased their sense of place. It is concluded that the symbolic elements carries meaning for the users and increasing their sense of place in a hotel environment.

**Keywords:** Sense of place, thematic hotels, interior space, symbolism

## ÖZ

Son yıllarda, ' yer duygusu ' teoremi, bir yerin özgünlüğü ve insanların bu bağlamda geliştirdikleri bağıllığı ortaya koyduğu için tasarımcılar için önemli hale gelmiştir. Bu teorem çeşitli düzlemlerde incelenmiş olsa da, halen daha iç mekâna yönelik fazla çalışma bulunmamaktadır. Bu nedenle bu çalışma insanlara kısa ziyaretleri boyunca eşsiz ve unutulmayacak bir mekan sunma amacı ile tasarlanmış tematik otellerin, iç mekân özellik ve elemanlarına ve bunun yer duygusu ile olan ilişkisine odaklanmaktadır.

Çalışmada iç mekân duygusunun derecesi, sembolik estetik ve elemanların mekan duygusu ve kullanıcı memnuniyetini artırıp arttırmadığına dair olası etkileri incelenmektedir. Bu soruya yanıt aramak için, çalışma tematik otellerin iç mekanlarının sembolik elemanları tanımlama ve bu elemanların kullanıcı algısı ve mekan duygusu bağlamında, mekan kalitesine olan etkisini tespit etmeyi amaçlamaktadır.

Çalışmanın amacına ulaşmak için, sembolik eleman ve formlar, bunların iç mekânda nasıl algılandığı, mekân duygusu ve dünya genelinden seçilen tematik otel örnekleri üzerinden yer duygusunun nasıl ölçümlenebileceğine dair alan taraması yapılmıştır. Tematik otellerin yer aldığı Kuzey Kıbrıs'ın İskele şehrine bağlı Bafra bölgesinde ise bir ön çalışma gerçekleştirilmiştir. Araştırma için seçilen Kaya Artemis ve Nuh'un Gemisi tematik otellerinde, konaklama için kısa süreli olarak otelde bulunan 60 kullanıcı ile anket çalışması gerçekleştirilmiştir.

Alan çalışması göstermiştir ki seçilen otellerde kullanılan sembolik formlar ve elemanlar

kullanıcılar tarafından kolaylıkla algılanabilmekte, böylece çevrileriyle olan duyumsal bağ artmakta ve yer duygularını geliřmektedir. Sonuç olarak sembolik elemanların kullanıcılar için anlam taşıdığı ve otel mekanlarında yer duygusunu arttırdığı söylenebilmektedir.

**Anahtar kelimeler:** Yer duygusu, tematik oteller, iç mekân, sembolizm

**To My Beloved Family**

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# Chapter 1

## INTRODUCTION

Hotels are no longer been designed the same since the demands of the customers have changed long ago. Therefore the concepts of hotel have changed consequently and are no longer giving the same service. There are some hotels that we remember and some we forget easily. However recently, the unique concepts of a hotel have been considered an important fact that would make the visitor remember it.

The concept, which is pricing an experience, is a fundamental value for the hospitality industry. There are some discussions about the customer expectation to pay for an extraordinary experience. Pine and Gilmore (2002) believes that in this approach the use of a theme provides promote for hotels their offerings from normal and average services to amazing experiences, and “those who seek to go beyond mere service excellence and work towards asserting new experiences will take the lead in creating new value in the hospitality industry” (Pine & Gilmore, 2002: p. 89).

The best example for the themed hotels could be considered as the Walt Disney Hotels and Resorts. As Pine and Gilmore (2002) stated the chosen theme for a hotel is an underlying concept, which automatically turns theme to an experience. According to Bowen, et al. (2002) themed hotels are growing fast in the hotel industry; because the visitors are not just looking for a place to stay; they look for a hotel where they have a chance to experience interesting things. As Porter stated “A firm differentiates itself

from its competitors if it can be unique at something that is valuable to the buyer” (Porter, 1985 p. 119).

Most of the themed hotels are recreating a specific story or an experience in the small scale of a hotel room, which offers the opportunity for extreme design and decorating. As the sight and textures play an important role in conceiving the theme and also offers guests an unforgettable hotel experience. By involving the other senses and finding more effective ways for developing the themed idea for the hotels could lead to something exclusive and special. A themed hotel makes different experience for its guests who make their vacation special and unforgettable (entertainmentdesigner.com, 2015).

However it is matter of question if all those affords, marketing strategies and design concepts are really helping to the users to develop sense of place in those specific environments which people preferred to spend a short yet quality of time. Therefore this study is aiming to measure if the thematic hotels could increase the visitor’s development of sense of place.

## **1.1 Definition of the Problem**

Founders or the investors of the hotel industry have been trying to find a way to make their properties different from another. There are different approaches like aligning with major hotel brands or go to boutique route. One is the process with a ‘theme’ that is a clear idea to base your venture on which drives everything from naming and marketing the hotel, how to conceptualize design, the food you serve and the way that everything come together, therefore it leads the hotel industry to a new concept of the Themed hotels all around the world (entertainmentdesigner.com, 2015).

With the opening of Disneyland in California in 1955, the Themed park industry was born in North America. This industry is developing in Europe after the opening of Disneyland in Paris on April 1992 and new theme parks have been opened since 1995 in Spain, Germany and United Kingdoms (Camp, 1997: pp. 4-5). However the first themed hotel has been built in 1950 in Las Vegas. This hotel was built with attention to attract people to a place which is in the middle of dessert without any natural or historical elements.

Being an island at the Mediterranean Coast with a warm weather, clean water and beaches, Cyprus has always been one of the most popular touristic destinations, especially during the 1960's. However after 1974 due to the internal conflicts, the island has been fragmented into two parts which has affected deeply the tourism industry especially in the north of the island that was mainly populated by Turkish Cypriots. The southern part of the island which is mostly populated by Greek Cypriots has developed its progress as Republic of Cyprus and made investments to the tourism sector with the help of the fund provided by European Union, the northern part that is called Turkish Republic of Northern had some struggles during this process. In 1993, after TRNC become independent, North Cyprus become economy base on tourism industry with internal and external investments mainly coming from Turkey (Altinay & Bowen, 2006).

Recently there is a visible rapid development in the hotel sector of North Cyprus. While the quality of the environment has an important role to increase the number of tourists in the hotel industry, enormous variety of hotels has been constructed in northern part of the island consuming exclusive architectural design, aiming to attract

more people. The Bafra's tourism sector located in Iskele district has reserved as a special region to build conceptual hotels.

Leaving the architectural characteristics or aesthetic qualities of those newly constructed hotels to a side, the concern of this study is to examine at which degree do the interior qualities and elements which has been used with a special purpose and concept in those hotels are create sense of place.

## **1.2 Aim and Objectives of the Study**

The aim of this study is to measure the degree of sense of place in the thematic hotels.

Therefore the objectives of the study is threefold:

- To determine popular symbolic elements of interior space of the thematic hotels.
- To determine degree of perception of the symbolic elements.
- To determine degree of sense of place to the different parts of a thematic hotel.

## **1.3 Methodology of the Study**

Quantitative research methods will be used during this study.

The first part of the study will begin with the definition to interior space, then the existing literature on symbolic elements and forms and its perception in interior spaces will be reviewed. Therefore the theory of sense of place and its measurements through interior spaces will be discussed. And the sense of place will be measured through the selected thematic hotels from all over the world.

The second part of the study will be based on analyzing chosen thematic hotels located in Bafra region of North Cyprus.

The data gathered in Famagusta and is based on two main groups of tourist from Noah Ark hotel and Kaya Artemis resorts. A pilot study will be conducted in the region. During the analysis of the pilot study, the degree of sense of interior space and the role of symbolic elements will be analyzed and measured through the questionnaire surveys and site inspections, in order to investigate the degree of sense of place.

The method of the cases will be explained in much detailed at chapter 3.

#### **1.4 Limitation of the study**

Due to the easy access to the data, first of all this study is limited with east coast of the island. As the study has been conducted to measure the sense of interior space in thematic hotels located in Bafra region of North Cyprus, two hotels of Noah Ark and Kaya Artemis which are the finished hotels in Bafra area were selected as the pilot studies of this research, while others are still under construction.

Approximately 5% of the current users of the each hotel have participated the questionnaire survey. The participants were randomly selected that are explained in details at Chapter 3. The study was not limited with gender or nationality of the participants, but only short-term visitors of the hotels are questioned.

#### **1.5 Structure of the Thesis**

The first chapter is an overview of the problem of the research and the aim provided in this study.

The second chapter defines the interior space, it reviews the existing literature on Symbolic elements and forms and its perception in interior space, literature on the theory of sense of place, its connection to place attachment, the measurements of sense

of place in Interior spaces will be reviewed, Moreover the amount of sense of place in five selected thematic hotels will be reviewed briefly.

Third chapter offers information about physical and social features of chosen thematic hotels located in Bafra region of North Cyprus. Study investigates if the use of symbolic aesthetics in thematic hotels could affect sense of place.

Finally, in conclusion related to the analysis of the pilot study; the role of symbolic elements of interior space will be analyzed and measured through the questionnaire.

Table 1.scheme of methodology of the study



## **Chapter 2**

# **SENSE OF INTERIOR SPACE THROUGH SYMBOLIC ELEMENTS AND FORMS**

Sense of place is the relationship between people and their physical environment in emotional, spiritual, symbolic and rational aspects. Not just the physical image is capable of a locality and belonging involves in sense of place, therefore the experiential significance of the place which, improves through social relations between the communities (Teo & Huang, 1996). Because of the complexity of this subject, there is not a complete agreement about what sense of place exactly consists of and how it should be measured in the literature (Jorgensen & Stedman, 2006). Some studies mentions about sense of place association with place identity (Proshansky, 1978; Proshansky, Fabian, & Kaminoff, 1983), some with place attachment (Hummon, 1992), and others with place dependence (Stokols & Schumaker, 1981). Shamai (1991), on the other hand describes it as a combination of behavior and feelings among admiration to belonging, commitment and attachment to the place.

The dominance of the visual over all other sense such as audio, taste, tactile, smell and thermal experiences is parallel by the domination of form over quality and content in contemporary architecture. As gestalt psychologist stated, the perception of the modern space is strongly considered as a substance of intentionally separated from vision and space (Passe, 2009). Only a few critics like Reyner Banham (1984)

believed that the space cultural and environmental forces are related to each other. Therefore he pointed to the fact that the space has a fluent changing quality.

Following chapter aims to make an introduction about the definition of interior place, developments of symbolic elements and forms of interior space and how people perceive those symbols. Moreover a brief information about sense of place and its measures are provided.

## **2.1 Definition of the Interior Space**

Professor Ken Friedman (2003) states that there are three main characteristics of design; such as solving problems, meeting needs, improving situations and making something new or convenient. Friedman (2003) describes design, as it is something that most design disciplines could be identified with. Therefore design is a goal-oriented process, which means that altogether design activity aim is to serve to people and their functional needs, or creating new solutions with certain aesthetic values. The alteration between the design disciplines converts obvious only when it comes to their applied results. Another difference is between observing three-dimensional object from outside, rather than experiencing being inside a space that influences all your senses.

To Cornell (1996) people perceive every building as a whole, which is an indivisible totality, while it consists of two sides: a facade which is the exterior, and the space around us which is the interior space. Therefore the result of the designing process, such as the interior place, or the product, should speak for itself.

As Cornell (1996) stated that the entirety of architecture is indivisible. While he identifies architecture as something concrete, as a physical entity, meanwhile interior



architecture is related to the physical environment, it concerns with stories and ceremonies that take place inside the physical environment (Cornell, 1996). It also focuses on perception of space and the relation among the objects and elements inside the space. Human being with their actions and sense of place is the basis of the interior architecture.

Totally interior spaces are identified by the fundamental architectural elements that create its structural system to achieve high levels of performance. The elements make the surrounding such as, walls, columns, floors, roof, and etc. By the help of these elements one could decorate, develop and control the interior design, and determine its transparency. The important part is how to manage these elements to achieve something more than just their functional properties, also on their expressive belongings to make them psychologically suitable and aesthetically attractive, within visual and sensory space.

### **2.1.1 Introduction to the Development of the Symbolic Forms and Elements in Interior Space**

Cassirer (1953) states that, human mind comprised to observe everything in a symbolic approach. Thus, meaning develops an essential, necessary and essential condition for the humanity. Symbolic forms expose and communicate the world of experience with the assistance of relating things perceived in space and time. Therefore, the symbol is eventually inspiring the exploration for and formation of perfect sense in human reality, the best manner of assumes which permits the eternal to be realized in fleeting. Therefore the human mind develops achieving and extracts meaning through symbolic forms.

According to Cassirer (1953) and Fiedler (1957), the creation of reality was the basis description in art and architecture. Art, as in essence formative of the world we live in, is basically shaping from reality: “with the human activity in the forms of artistic expression, the world develops”. Hence reality is eventually shaped through an individual’s perception, and artistic knowledge is the expression of an individual’s perception of reality in a real shape and form. As Fiedler (1957) established, it is “our means of bringing the perceptive sensibility from its undeveloped and complicated state to clear and definite one”.

In the 19<sup>th</sup> century, architecture has started to focus on representing the importance of the building. Ornament, which is the most obvious technique to representing a form, has been considered as the majority element of the building (Krampen, 1987). Therefore it was necessary to collect these ornamental symbols in the historical buildings. Hence documenting of representation development of ornaments of architecture expand gradually and turn into form of architecture leading from analogical state into a symbolic one. According to Werner Oechslin (1994), the use of symbol is an analogical state, since it force any form going beyond into a symbolic state. It was once they stopped consuming the image and analogy at the point of perceiving symbolically. While the form and presence of an object began to dominate rather than its material, the movement is where symbolism finally penetrates architecture.

The symbolic elements of architecture has been used along the history until present in the building to communicate in spiritual way to people and bring some meanings which makes the buildings become an important instrument for human beings to impress their self in artistic way.

Architecture has been the key for the human being to communicate and reflect their thoughts and ideas in a symbolic meaning, For example columns have been significant elements in architectural history point of view which has symbolic importance. The oldest concept of columns or pillars has been known as tree and pillar symbols in Sumer, Akas, Babylon, Assyria, Phoenicia and Egypt (barronbarnett.org.au).

The Classical column was built in the late 1500's, according to the Classical Orders of Architecture by the Italian Renaissance architect Giacomo da Vignola. These classical columns have different designs such as, Doric, Ionic, Corinthian, Tuscan and Composite (Craven, 2015, architecture.about.com).

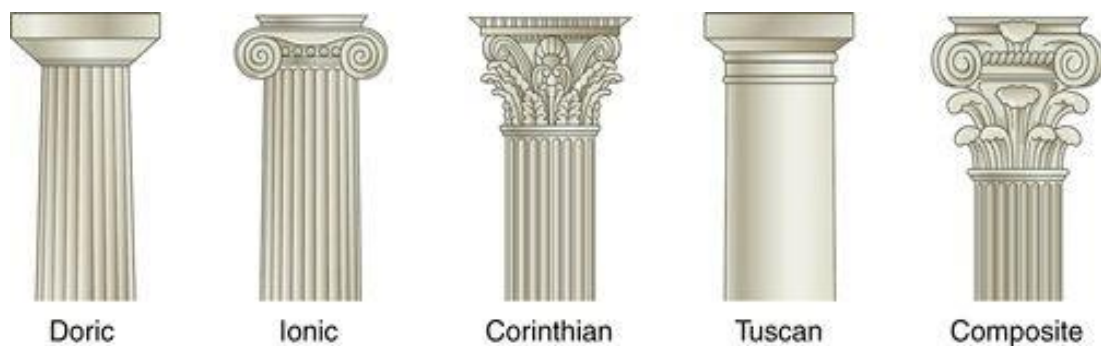


Figure 1. Classification of classical columns (charlottebarnes.weebly.com, 2015)

Different cultures have developed variety of capital form which are emphasized by decoration, which are also loaded with symbolic meanings.

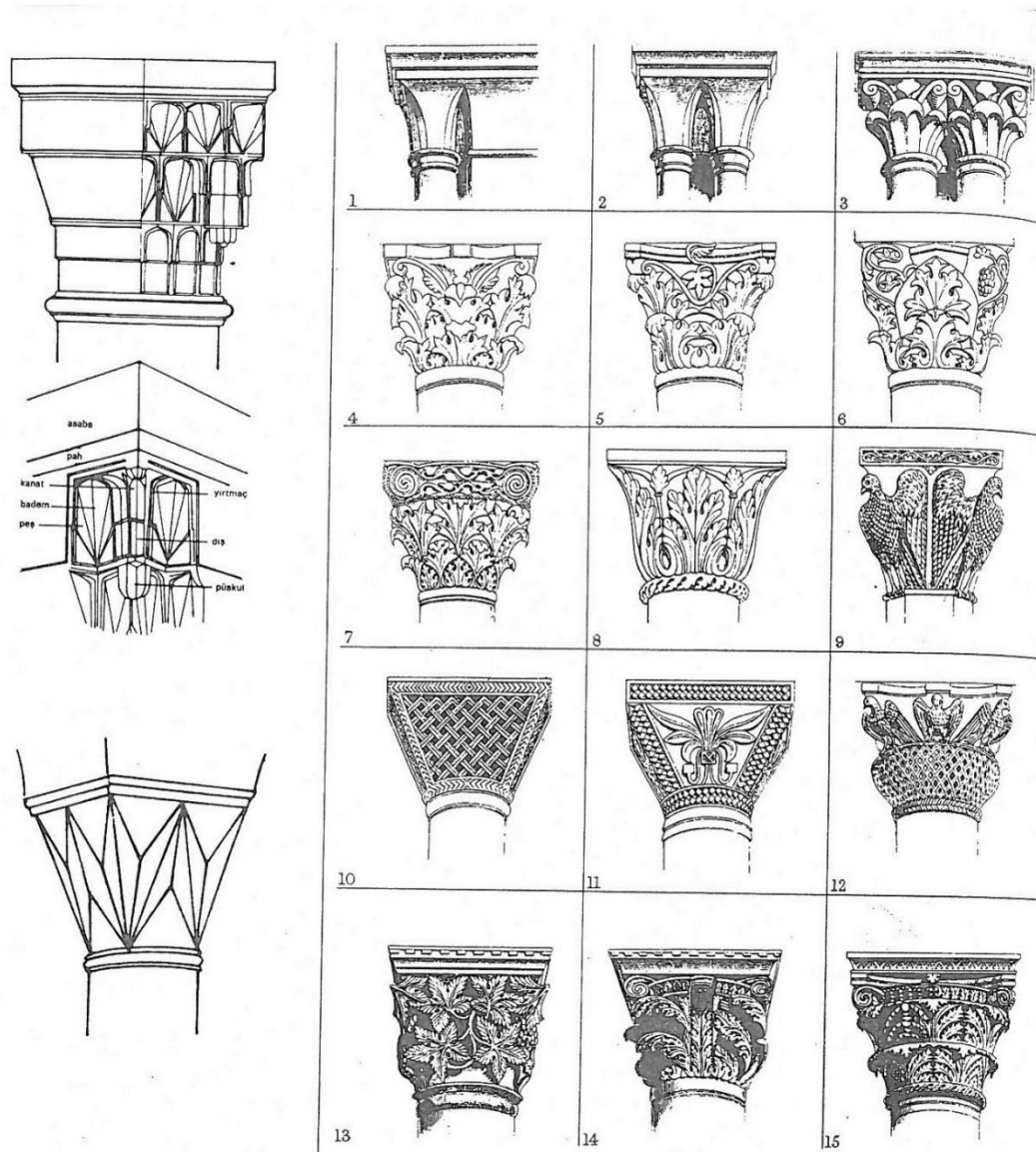


Figure 2. Development of capitals in different cultures (Alsac, 1997)

The ornamentations in architecture is a decoration used in part of the building or objects such as monumental sculptures and their equivalents in decorative art. These architectural elements could be carved from wood, stone, or precious metal, formed with clay or plaster, impressed or painted onto the surface as an ornament. Architectural historian Sir John Summerson (1949) called it 'surface modulation'. Meanwhile since the beginning of the recorded history, from Ancient Egyptian architecture, decoration and ornament was the evidence of civilizations.

Some of the examples of these ornaments could be seen in figures below which can be seen in interior and exterior facade of the building are shown in table below.

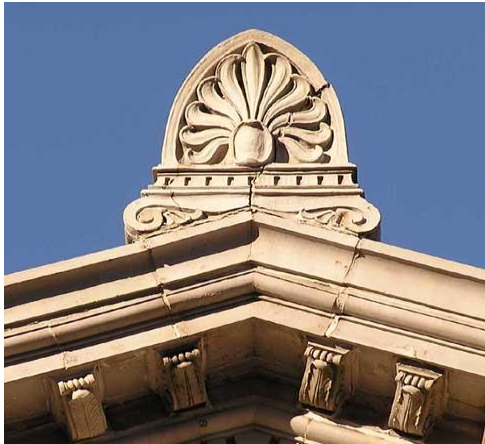


Figure 3. Antefix Ornament (buffaloah.com, 2002) Figure 4. Dogtooth Ornament (historiasztuki.com.pl, 2015)



Figure 5. Foliage, foliation Ornament (buffaloah.com, 2015) Figure 6. Trefoil (timcrawley.co.uk, 2015)

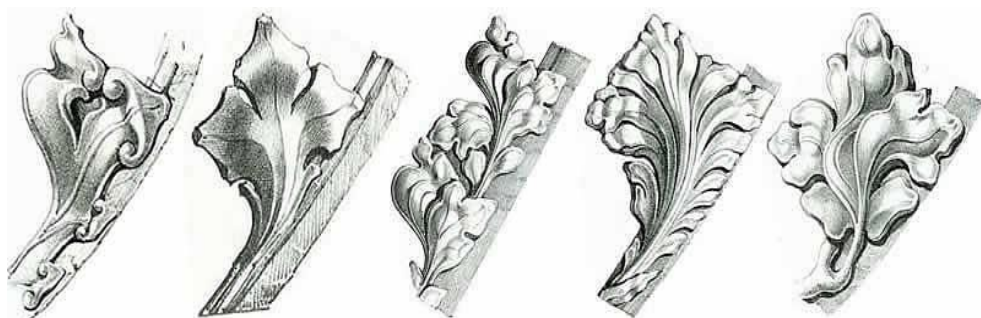


Figure 7. Crocket Ornament (historiasztuki.com.pl, 2015)





Figure 8. Greek fret, Greek key, key pattern, fret (buffaloah.com, 2002)



Figure 9. Guilloche (chicago-architecture-jyoti.blogspot.com.tr, 2006)



Figure 10 & 11. Frieze (pierrefinkelstein.com, 2013)

The ornamentations, which are the symbol of cosmic activity, and its development in space, are motifs the gradual stage in evolution development of the universe. These elements of ornamentation are consisting of the spiral, the cross, the sigma, the zigzag, waves (Cirlot, 2006).

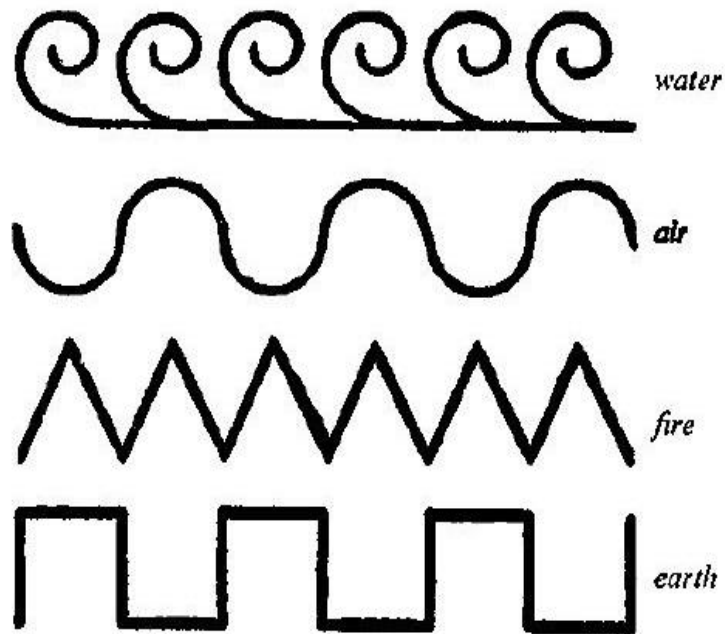


Figure 12. Ornamental Symbols of the elements (Cirlot, 2006)

As Cassier (1953) stated the human mind is created in a way that could implement meaning to any given input. The human mind receives these images as ideas and through the significant forms of the mind, and give meaning to them. This process is working through symbolic forms exciting in humans mind; through, philosophy, religion, history, art, etc.

Our world and culture is created from symbolic forms. “Through them alone we see what we call reality and in them alone we possess it” says Cassier (1953: p 111). Cassier (1953) classifies Symbolic forms as ‘highest objective truths’ that are available and reachable to the human spirit.

Cross is an important symbolic form for Christianity. There are two important symbolic aspects of the cross; the crucifixion or of suffering upon the cross and demonstration of derivation in the first place, as it was the tree of Paradise. Therefore, the cross is often showed in mediaeval allegory and exemplification as a ‘Y shaped tree’, pictured

with knots and branches, and sometimes with thorns. The cross stands for the world axis like the tree of life and placed in the supernatural and secret center of the universe. It becomes the bridge and link or stairs which means the soul may reach God. There are some reports which display the cross with seven steps, similar to the cosmic trees which are the symbol of the seven heavens. As a result cross certify the primary relationship between the two worlds of the heavenly and earthly (Cirlot, 2006).

In Christianity, the cross is where the God's love and his justice meet and Jesus Christ is who takes away the sin of the world since he is the Lamb of God which it's reference point back to the institution of the Jewish Passover in Exodus 12 (Swindoll, 2009).

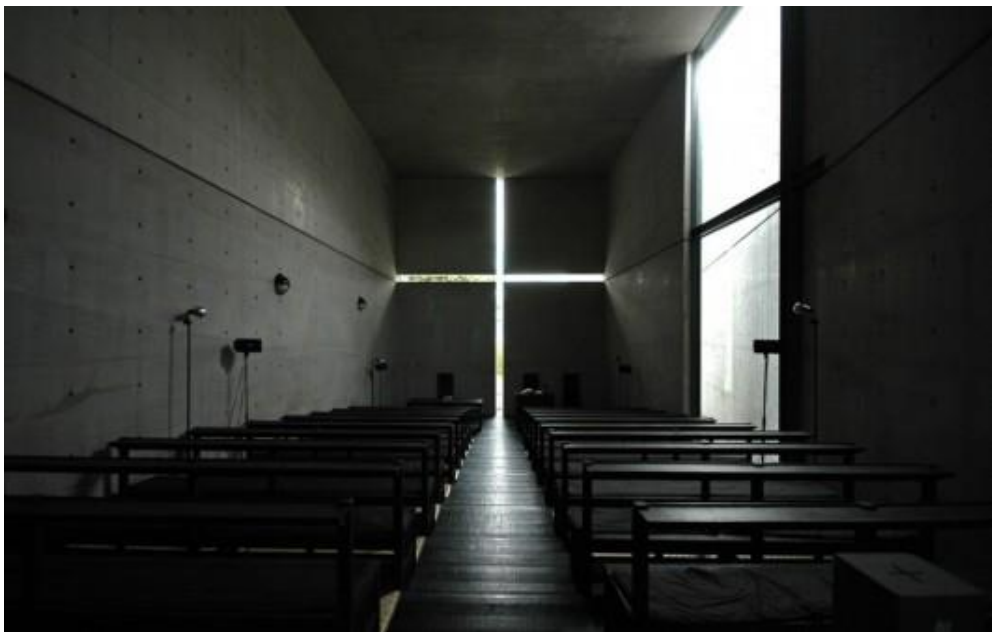


Figure 13. Church of light interior Tadao Ando (timcrawley.co.uk, 2015)

Arches are important element in architecture which may be constructed in variety of ways, each culture has contributed to its development. The use of arches could be seen in the Gothic architecture. Due to the wide use of pointed arches in the Gothic churches it becomes as a symbol for the church.



## COMPARATIVE ARCHES

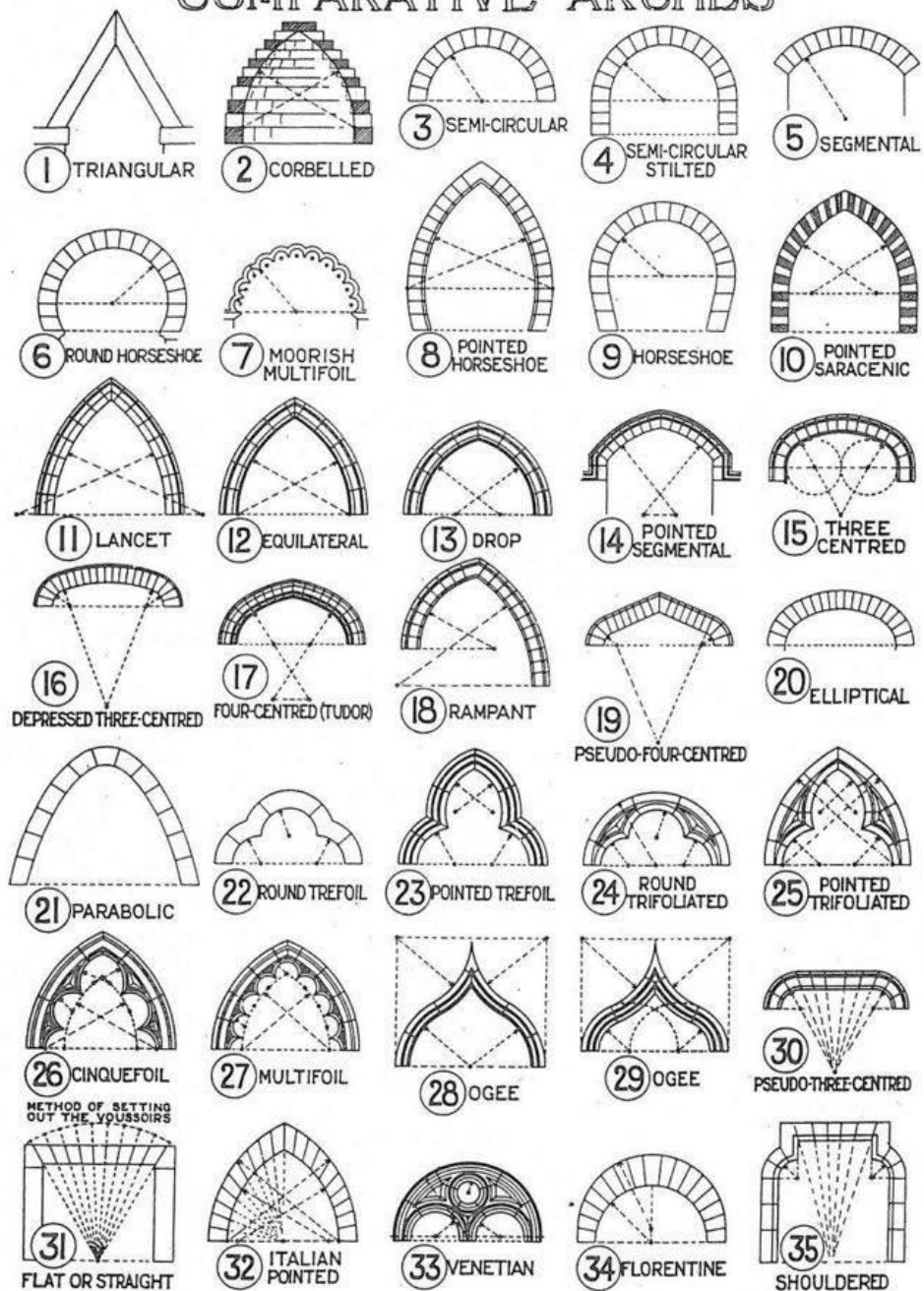


Figure 14. Different shapes of arches (Alsac, 1997)

Use of ribbed vaulting ceiling they built cathedral walls, higher, thinner and gave the chance to have more space for openings, as windows and doorways. In the churches they built the ceiling high because they believe that this height gives the feeling of existence of God inside the interior space.

Rose windows can be seen in all the major Gothic churches often found above the West Door as one of the characteristic of Gothic architecture. squares, Circles, stars ,triangles and, of course, the twelve major divisions that can be seen in all rose windows which have meanings like earth and heaven, finite and infinite, or matter and spirit.



Figure 15. Vault in Gothic church (Author, 2015) Figure 16. Rose window in Gothic church (tes.com, 2015)

Dome, is one of the most important examples of symbolic elements in islamic architecture. Geometry is one of the important aspects in architectural design of circular dome over square. The symbol and metaphor of these geometric shapes implanted in mystical understanding of Plato and Pythagoras time. The circle reflected perfection, infinite and also the heavens because it has no end and no beginning and the square reflected the earth and four corners present four point of a compass. The architectural shape of circular dome over square base and foundation express the connection among the human and perfect and eternal godlike realms. The octagon clearly is transition between a circle and a square according to geometrical aspects (Grupico, 2011). As Smith (1971) stated, the octagon became a symbol and sign for

the rise of Jesus Christ, who was both God and man for Christians in the early Christians period and came down from heaven to earth and died for our sins and faults. The octagon symbolizing the revival reflected the transmission and communion between these two realms while the circle and square are the symbols of heaven and earth.

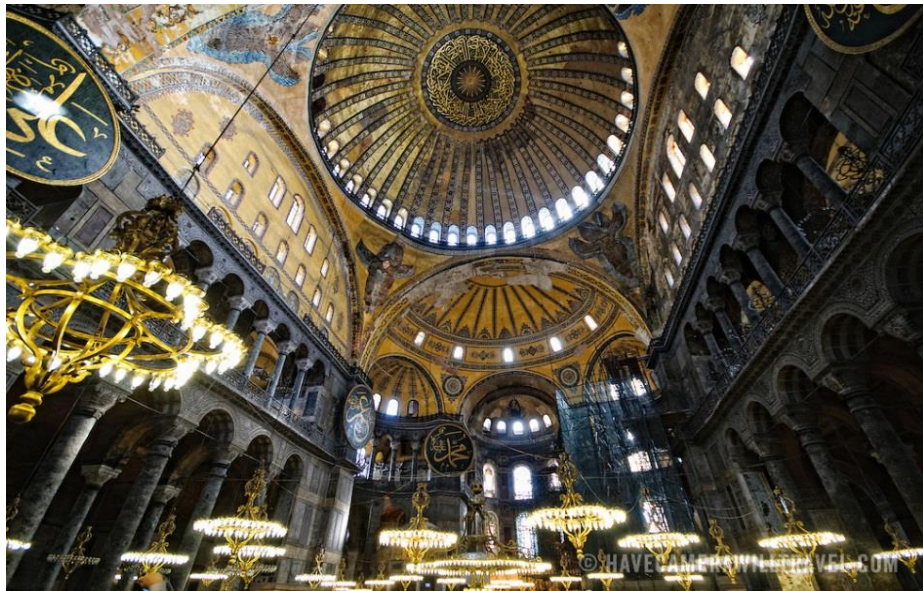


Figure 17. Hagia Sophia Mosque interior (C) David Coleman (davidcolemanphoto.photoshelter.com, 2015)

The circle and square, the basic geometric forms in the pre modern world, literally reflect and resemble to the arrangement of the universe and the relationship between the earth and the heaven, below and above. Geometry still be understood to reflect and show, underlying universal truths governing the universe while there was a conflict and discussion about pre modern cosmology and theory (Wittkower, 1971). Burckhardt (2009) claims that geometric laws and rules create orders in the changing and temporary universe, and at the same time overcome the temporal. In geometry the point is creator of the line and as the point is at once limited within the line; therefore God is the creator of the universe he is present in all of his creation. Dome architecture



visually well-spoken such demonstration and proof. The meaning in both traditions Christians and Muslims are the same, is to bring us closer to the world.

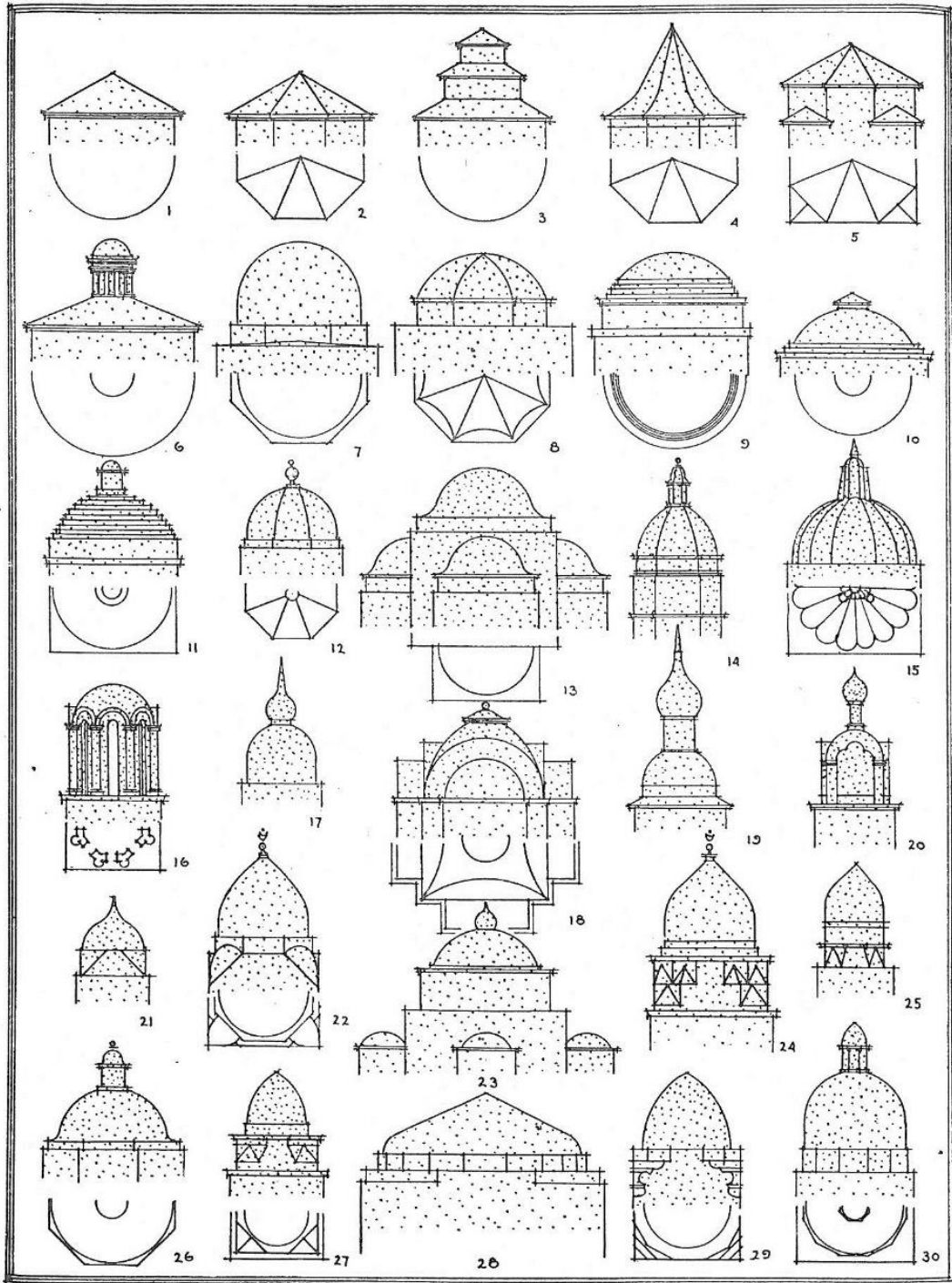


Figure 18. Development of domes in different cultures (Alsac, 1997)

The wide use of the symbolic elements in the buildings could make effective changes in how the people would perceive the space. Therefore it is important to understand how people perceive symbolic forms and elements.

### **2.1.2 Perception of the Symbolic Forms & Elements in Interior Space**

It is a common statement that perceptual judgments made on the basis of perceptual experience. A strictly correct explanation of experience, so runs this line of reasoning, must avoid all reference of the substances of the mind independent world and confine itself to the raw sensory data the presence of which is guaranteed by the simple amount of the experience itself.

The theories of sensation-based perception of visual sensations, developed in Renaissance to the 19th Century in close relation with the growth of perspective painting (Simons & Land, 1987). A picture was recognized as a patchwork of colors on a surface while, was a patchwork of colored light on the retinal surface in the eye. Therefore the delivery of the eye information to the mind was a parallel patchwork of visual sensations, this was thought to be what the same as what infant saw at birth, or what a man born blind, given sight by the removing of a cataract saw at first once the bandage was removed (Senden, 1960).

Gibson (1950) argues that the sight of an observer in an environment is direct, in this situation it is not interceded by any sense data or visual sensations. The impressive visual world of object, surfaces, and the ground under one person's feet is somehow different from the impressive visual field of color-patches (Gibson, 1950). He states that the array of visual sensations with the final experience is not involved in the past.

Direct perception is based on the pickup of information, not based on consuming of sensations.

Gibson's (1978) approach to perception is about taking the control of activity at its central interest. In this approach, the Cartesian doctrine of physical ideas is rejected together with the much astonishment that it involves. Gibson found perceptual theory on structured energy distributions that are correctly related to the environments and actions of animals with law rather than founding it on brain states and settings that are casually related to the environments and activities of animals. He advanced the idea that the environment can be described with laws in phrases that are referential of the action capacities and potentials of animals. According to Gibson's perceptual theory (1978), humans are centered to the control of actions – the concepts of information and affordance (what environment provides as good or bad) and limit themselves to the visual perception method and order of greatest relevance.

In his approach, people could see the importance of the environment, specifically the direct perception of how the environment of an animal generates various and different actions to the organism. Therefore a suitable analysis of the environment was important for an explanation of perceptually guided behavior. He further discussed that humans and animals stand in a systems or ecological relation to the environment, so for explain some behavior it was obligatory to study the environment in which the behavior took place and mainly the information and data that epistemic ally connects the animals to the environment (Gibson, 1979).

Information and data is optical structure created by environmental arrangement in a lawful way like surface layout, and by the animal's movements, both the movements

of different parts of its body relative to its body and its body movements as a unit relative to the environment. Gregory (1970) claims about what happens to observers when they observe and when they learn. On this account much of learning is induction and behavior is set very largely by probabilities based on past experience and so is predictive. Probable objects are more readily seen than improbable objects, so 'subjective' probability seems to apply, both for selecting perceptions and for perceptions to have the predictive power evident in much behavior and all skills. To suggest that perceptions are like hypotheses is to suppose that the instruments and the procedures of science parallel essential characteristics of the sense organs and their neural channels, regarded as transducers transmitting coded data; and the data-handling procedures of science may be essentially the same as cognitive procedures carried out by perceptual neural processes of the brain. There will clearly be surface differences between science and perception, and we may assume certain deeper differences, however to have interesting suggestion, there should be more than overall similarities: there should be significant conceptual identities.

In the first place we regard the sense organs as eyes, touch receptors, ears, and etc. as transducers essentially like photocells, microphones, and strain gauges. The important similarity, indeed identity, is that the sense organs and detecting instruments convert patterns of received energy into signals, which may be read according to a code (Gregory, 1970). As a signal, the neural activity is entirely described in physical terms and measurable in physical units; but the code must be recognized in order to use or appreciate it as data. We suppose that the coded data are in perception and science used for generating hypotheses.

The thought-individuality of perceptual experience is another important theme in

philosophy of perception. It has been elaborated and defended, over the years, by both Peacocke (1992) and by Dretske (1969). It is rejected, however, by some of the philosophers such as Sellars (1963). The central idea of these authors goes around the phenomenological tradition that perceptual experience has intended content, which is, to represent it as being as the way it is. For experiencing it in a perceptual content, the perceiver must have some understanding.

Since scientific understanding and artistic understanding are an ‘organization of sensory material into a thinkable whole’, both of them are symbolic and figurative forms and while artistic and scientific understanding have unique particular forms and style, which has been developed their own language, which each of them has its accompaniment in the other. As Fiedler (1957) declared, there is no conflict and competition but in parallel order and rule. Thus artistic and scientific cognition becomes equivalent and similar to each other. On the other hand, actual perception, is based on self-governing and freed development of perceptual experience, especially of visual experience, and ends in innovative and artistic configuration of works of visual art’ Fiedler (1957) believes that the eye with help of the sensory organs and the sense of touch together are required fundamentals to create true visual image.

A major and significant statement in Fiedler’s (1957) statement is how the perception demonstrates itself in art. According to his writing the expression and definition of reality of symbolic forms are competent only in an entire, cohesive whole in a total work of art.

Ayer (1940) states that ordinary perceptual judgments as reflecting or embodying which he calls the common-sense sight of the physical world, which is, among other



things, a realist view. Moreover he focuses that view itself as having the character of ‘a concept with esteem to the direct data of perception’. He offers some space to an account of how the theory might be seen capable of being developed by an individual observer on the basis of the data available to him (Ayer, 1940). He disavows any intention of giving an actual history of the theory’s development. The purpose of the explanation is, rather, to transport those features of sensible experience which make it possible to employ the theory positively and which, indeed, justify approval of it.

Ayer (1940) insists that his own account of a possible line of development or construction of the common-sense view is not intended as a hypothetical contribution to the theory of infant learning. It is intended, rather, as an analysis of the nature of mature or adult perceptual experience, an analysis designed to show just how certain features of mature sensible experience vindicate or sustain the common-sense view which is embodied or reflected in mature perceptual judgments.

Ayer’s (1940) theory puts forward that our ordinary perceptual judgments carry implications not carried by a ‘strict account’ of the sensible experience which gives rise to them, then we must make absolutely sure that our account of that experience, in the form it takes in our mature life, is indeed strict in the sense of strictly correct. Only then we could have any prospect of making a correct estimate of the further doctrines that the rational sense view of the world has the position to respect to a type of sensible knowledge which offers records for the model; that this experience supplies the evidence on which the theory is based; the common-sense view can be regarded as inferred or at least inferable from this evidence; and our usual perceptual decisions have the character of clarifications, in the theory of the actual sensible experience it presents us with.

As Bitner (1992) stated, the perceived environment also could affect the users in physiological ways. Light intensity, Color, sound and thermal conditions affect emotional reactions (Mehrabian & Russell, 1974 cited in Bitner, 1992). Pine and Gilmore (2002) argued about use of theme for the hotel, automatically turns the service into an experience. By the premise of pine a Gilmore (2002) it is believed that the theme hotels, which their concept made them unique, gain more quality from the usual hotels, which put them in position to compete with stronger and famous hotel chains.

As Cova (1997) mentions, a conceptual place makes the visitor feels as a specific belonging to other groups with common consumptions style of life and emotions. Marder (1997) argues that it is not enough to offer exactly what the customer of the hotel wants. Generally the hotels always try to satisfy the customer's needs and also to make the stay become memorable for them.

Kotler (1973-1974) is one of the first researchers who tried to explain about the importance of the place and its atmosphere which affect the customers where the product is consumed. He defines atmosphere as the *"effort to design buying environments to produce specific emotional effects in the buyer that enhance his purchase probability"* (Kotler, 1973-74: P. 50). Sometimes the atmosphere influences the customer more than the product itself. Kotler (1973-74) states that atmosphere is a 'silent language' in communication. For example the atmosphere of a restaurant, it can be a 'good', a 'busy' or a 'depressing' atmosphere. He explains about the atmosphere as a marketing tool especially when the products are aimed at a distinct social class, which can influence the behavior of customer. The customer buying and wants intensions change related to the atmosphere. When to apply these theories should take into consideration. As Kotler (1997) states that the key for a competitive advantage is

the product differentiation. The company should try to be unique and identify itself or its products in specific ways to obtain competitive advantages.

Kotler (1997) further takes attention to the way how a company should be identified comparing to the image that public perceives it. Style and design of the environment are important factors to make difference from other competitive companies. According to Kotler (1997) unique and new product could convert the same product into a differentiated offering. This is the same about the unique hotels, the difference is their product which is exceptional from other hotels that would improve the value which is given to the customer. Therefore, for a hotel it is important to select ways to signify itself from other hotels to gain as much profit as possible.

The following table has been developed by the researcher to identify the interior elements and their characteristics in the selected hotels from all over the world.

Table 2. Interior characteristics of hotel

<b>Interior Elements</b>	<b>Characteristics</b>			
	<b>Material</b>	<b>Colors</b>	<b>Ornaments</b>	<b>Explanations</b>
<b>Floor Finishing</b>				
<b>Furniture</b>				
<b>Columns</b>				
<b>Openings</b>				
<b>Walls</b>				
<b>Explanation</b>				

### **2.1.3 Reading Symbolic forms and elements of the Selected Thematic Hotels**

To make a clear qualification on this study which investigates the degree of sense of place in the thematic hotels, there are five chosen examples from well-known

Thematic Hotels from all over the world. Each of these hotels, which are located in different geographies, has their own concepts that are aimed to be discovered by the users during their stay in those hotels.

### **2.1.3.1 Hotel 1: Cinderella's Castle at Walt Disney World in Lake Buena Vista, Florida**

This special suite was built in 2005 with the capacity of 6 people. The fact that makes this place unique and special is that, 'money cannot buy this experience, you have to win it'. This suite includes a salon, a private marble floored foyer, bathroom and a large bedchamber with two queen sized bed and a pull out sofa (dailymail.co.uk, 2013).



Figure 19. Cinderella's Castle at Walt Disney World (URL 21, James Riswick, 2013)

The salon and bedchamber both are designed inspired from the castle and Cinderella's story. The detailed and rich decoration of doors, covered wooden panel walls and nook showcasing clocks which makes a unique design (dailymail.co.uk, March 2013).



Figure 20. Cinderella's Castle suit's bedroom (huffingtonpost.com, 2015)



Figure 21. Cinderella's Castle suite (huffingtonpost.com, 2015)



Figure 22. Cinderella's Castle bathroom service (huffingtonpost.com, 2015)

Table 3. Interior characteristics of Cinderella's Castle at Walt Disney World

Interior Elements	Characteristics			
	Material	Colors	Ornaments	Explanations
<b>Floor Finishing</b>	Marble	Colorful tiles	mosaic of a pumpkin coach	consists of 30,000 Italian tiles
<b>Roof detail</b>	Wood and painting	Brown, blue, cream, red		
<b>Furniture</b>	Wood and textile	Colorful	'the Louies French rulers of the period that	inspired by the castle and Cinderella's story
<b>Columns</b>				
<b>Openings</b>	Wood, Colorful glass	colorful	detailed and rich decoration	Detail of characteristics of the cartoon with colorful glasses
<b>Walls</b>	Wood, Stone mosaics	Cream	covered wooden panel	
<b>Explanation</b>	Art candles as lighting elements, Nook showcasing clocks, colorful textures satin curtains			

The elements used in this building are similar to the features seen in the Cinderella's cartoon. Therefore it was aimed to give the same feeling as the visitor is living in the same environment as he or she sees in the cartoon, especially for the children who dream to live in a fairy tale.

### 2.1.3.2 Hotel 2: Stora Hotellet Umeå, Sweden

This hotel originally was built by a local seamen in 1895 as the grandest hotel in the busy port town which renewed in 2011. The owners of this hotel were obsess to keep the history and heritage of the building that had been at the center of Umea public life, as a strict which has many memorable occasions for the native people (glamourdrops.com, 2014). This hotel has a unique design which makes you feel like you step back in time, entering to a royal ship on the sea full of bizarre and treasures. Each part of the interior of this hotel has hidden stories, with balance between renewing



and holding original heritage. The rooms have been designed individually on the named of the sailors who occupied there before with ripped walled paper, leather and velvet upholstery and ship inspired details. Throughout all the rooms there is a sense of wealth and luxury (glamourdrops.com, 2014).



Figure 23. Stora Hotellet Umeå interior (glamourdrops.com, 2014)



Figure 24. Stora Hotellet Umeå room (boutiquehotelawards.com, 2014)



Figure 25. Stora Hotellet Umeå bathroom (boutiquehotelawards.com, 2014)

In the 1900s, the chandelier in the main stairwell was a sport as the captain's nicked one crystal every time they visited the hotel. It became a game among the seafarers and the chandelier looked rather sparse with time. Today the chandelier has been inspired by this story and is made from rope and glittering Plexiglas, and reminiscent of a ship's rigging, strewn with crystals (glamourdrops.com, 2014).



Figure 26. Stora Hotellet Umeå staircase (glamourdrops.com, 2014)



The guest could have a unique experience in the hotel's restaurant. The table presentation reflected very well on the hotels overall theme, china with hand painted ships, wrinkly salt-washed napkins and the menu appeared as a letter from the captain (glamourdrops.com, 2014).



Figure 27. Stora Hotellet Umeå bar (glamourdrops.com, 2014)



Figure 28. Stora Hotellet Umeå restaurant (glamourdrops.com, 2014)

As Conner (1991) mentions hotels need special factors to be seen different. One way could be developing the prime site by renovating the existing hotel, which could be a very successful strategy mostly for the properties which has historical significance.

Table 4. Interior characteristics of Stora Hotel

<b>Interior Elements</b>	<b>Characteristics</b>			
	<b>Material</b>	<b>Colors</b>	<b>Ornaments</b>	<b>Explanations</b>
<b>Floor Finishing</b>	Marble	Brown, Grey	Old washed	
<b>Roof detail</b>	Concrete	Colored as grey	Plain concrete	
<b>Furniture</b>	Old Washed Wood and Textile	Grey, brown, Red, Green	Figurative, Old washed	inspired from the old figurative furniture of those times
<b>Stair</b>	Old washed Metal, wood	Grey,	Figurative, spiral shape	Fixed carpets on stair steps
<b>Chandelier</b>	Rope, glittering Plexiglas	Transparent	Detailed as crystals	Chandelier in the main stairwell
<b>Openings</b>	Wood Plain glass	Old washed wood,	Not too much detail	Plain frame glass windows, wooden plain doors
<b>Walls</b>	Wall papers	Colorful with textures	Old textures	different texture in each space
<b>Explanation</b>	Designed as to keep the history and heritage of the building which has many memorable occasions for the native people, Each part of the interior of this hotel has hidden stories, rooms designed individually on the named of the old sailors, sense of wealth and luxury			

This hotel used to be the grandest hotel located in the busy port town of Sweden, therefore the designer tried to make the hotel looks like the old picture of the place as it used to be in the old days. The usage of unique and old furniture and accessories similar to those times made a significant environment which becomes an affective attraction point for the visitors.

The Luxor in Las Vegas is one of the most well-known hotel and casinos that help give

Vegas such a shining reputation. Luxor hotel is located on the end southern end of Las

### 2.1.3.3 Hotel 3: Luxor Hotel, America

Vegas Strip opposite McCareen International Airport. The thirteen story tall pyramid is the fourth biggest pyramid in the world. After you enter to the place it brings you to an Egyptian mysterious atmosphere. Entering inside the resort featured with the Egyptian-themed interior, a river that surrounded the casino with a ferry which carries guests to the core at the corners of the pyramid (enjoyourholiday.com, 2011).



Figure 29. Luxor Hotel, America (besttravel100.com, 2015)



Figure 30. Luxor Hotel interior (enjoyourholiday.com, 2011)

Luxor Hotel is the most elegant and one of the largest casinos in Las Vegas which has 120'000 square foot with a unique Egyptian theme with wide variety of games available to play for the visitors. One of the attractions of the Luxor Hotel is “The Tomb of Tutankhamen” which is the copy of the tomb discovered by Howar Carter in 1922 (enjoyourholiday.com, 2011).



Figure 31. The Tomb of Tutankhamen in Luxor Hotel (enjoyourholiday.com, 2011)

Table 5. Interior characteristics of Luxor Hotel

Interior Elements	Characteristics			
	Material	Colors	Ornaments	Explanations
<b>Floor Finishing</b>	Mud finishing	Mud color		
<b>Roof detail</b>	Concrete, Mud finishing	Mud color	Pyramid shape	
<b>Symbolic element</b>	“The Tomb of Tutankhamen”	As the original	copy of the tomb	copy of the tomb
<b>Openings</b>	Row window openings	Old washed wood,	Not too much detail	Plain frame glass windows, wooden plain doors



<b>Walls</b>	Mud and Egyptian paintings	Mud and colors	Copy of original paintings	
<b>Explanation</b>	The thirteen story tall pyramid is the fourth biggest pyramid in the world, Egyptian mysterious atmosphere, Egyptian-themed interior			

This hotel which is inspired by the ancient Egyptian pyramids is a noble example of a thematic hotel which used the all the symbolic aesthetics of the pyramid starting from the form and shape of the building in the exterior and it is continuing all over the interior space of the building. All the interior elements of this hotel from the materials, colors, the paintings on the walls an etc. are matched with the real Egyptian pyramids.

#### **2.1.3.4 Hotel 4: The Hotel Silken Puerta America in Madrid, Spain**

The Silken Puerta Hotel America located on Avenida de América Avenue in Madrid, Spain, offers exclusive design by world’s famous architects such as Zaha Hadid, Norman Foster and Jean Nouvel. Each floor of this hotel which has been designed by different international architects provides an opportunity for the guest to choose between which room they prefer to stay. (booking.com, 2009).



Figure 32. The Hotel Silken Puerta America in Madrid, Spain (travelbookers.org, 2009)

This hotel is designed with the vision of space and form freedom. The floors of this hotel have different style in design, which reflects the interior of the rooms. The variation of different colors and materials let the guests to choose the environment they prefer to spend time.

This hotel has twelve different floors and twelve different conceptions of architecture with fantasy of shapes and colors, modern eclecticism and great luxury of this hotel cannot be described in words, it should be perceived by senses (hoteltraveler.co.uk, 2015).

The Space Club at the First floor with 28 square meter area has the capacity of 2 people is designed by Zaha Hadid, will make the visitor believe that they enter to a Sci-Fi environment. The play with bold lines and the white walls and floors and large windows with the view of the city, gives Modernist and Minimalist atmosphere to the place (hoteles-silken.com, 2015).



Figure 33. Space Club by Zaha Hadid Room (hoteles-silken.com, 2015)



Figure 34. Space Club by Zaha Hadid Room (hoteles-silken.com, 2015)



Figure 35. Space Club by Zaha Hadid Room (hoteles-silken.com, 2015)



Figure 36. Space Club by Zaha Hadid Room (hoteles-silken.com, 2015)

The executive suite in the twelfth floor with 60 square meters area has the capacity of 3 people, is designed by French Architect Jean Nouvel, which the name of the two photographers, Araki and Fleischer plays an important role in the concept of the design of this suite (hoteles-silken.com, 2015).



Figure 37. Executive Suite by Jean Nouvel (hoteles-silken.com, 2015)



Figure 38. Executive Suite by Jean Nouvel (hoteles-silken.com, 2015)





Figure 39. Executive Suite by Jean Nouvel (hoteles-silken.com, 2015)



Figure 40. Executive Suite by Jean Nouvel (hoteles-silken.com, 2015)

The executive suite in the twelfth floor with 95 square meters area has the capacity of 3 people, is designed by French Architect Jean Nouvel, which the name of the two photographers, Araki and Fleischer plays an important role in the concept of the design of this suite (hoteles-silken.com, 2015).



Figure 41. Senior Suite by Jean Nouvel (hoteles-silken.com, 2015)



Figure 42. Senior Suite by Jean Nouvel (hoteles-silken.com, 2015)



Figure 43. Senior Suite by Jean Nouvel (hoteles-silken.com, 2015)

The ultra-exclusive Suites with 140 square meters area have the capacity of 4 people by Jean Nouvel. As the basic idea this floor is designed to dedicate pleasure, therefore the architect use the walls to display the work of photographers, Araki and Fleischer.



Figure 44. Presidential Suite by Jean Nouvel (hoteles-silken.com, 2015)



Figure 45. Presidential Suite by Jean Nouvel (hoteles-silken.com, 2015)





Figure 46. Presidential Suite by Jean Nouvel (hoteles-silken.com, 2015)



Figure 47. Presidential Suite by Jean Nouvel (hoteles-silken.com, 2015)

Table 6. Interior characteristics of Hotel Silken Puerta

Interior Elements	Characteristics			
	Material	Colors	Ornaments	Explanations
Floor Finishing	Marble or wood	White, gray or wood color		
Roof detail	Concrete or printed picture glass	White, or pictures	Plain concrete,	

<b>Furniture</b>	Concrete	White,	Continuation of the walls 00	
<b>Partition walls</b>	Printed picture on glass	Different pictures	Picture of space an galaxies	
<b>Openings</b>	glass	transparent	large windows	view of the city
<b>Walls</b>	Concrete	white	The play with bold lines and the white walls	Modernist and Minimalist atmosphere
<b>Explanation</b>	designed with the vision of space and form freedom , opportunity for the guest to choose between which room they prefer to stay, visitor believe that they enter to a Sci-Fi environment			

This hotel has specific interior designs regarding to space concept which have been done by famous architects such as Zaha Hadid, Norman Foster and Jean Nouvel. The fact that makes this hotel unique is that the each room has their own characteristics which gives the visitors an opportunity to choose between them.

#### **2.1.3.5 Hotel 5: Ice Hotel, Finland**

The Finland Ice hotel located in Finnish Lapland which is known as snow village is a unique experience for the visitors. The interior environment with the magical sculptures and atmospheric lighting occupy the interior gives the visitors an unforgettable experience. This hotel has 20,000 square meters area and the opening mounts starts from December and finished approximately in April. (Ice-lodge.co.uk, 2015)

This hotel has selection of suited and double rooms which are decorated with colorful lighting and elaborate carvings. There are high quality thermal bags that are capable of insulation in extreme temperature in each room.



Figure 48. Ice Hotel in Finland (whercoolthingshappen.com, 2015)



Figure 49. Ice Hotel entrance interior (whercoolthingshappen.com, 2015)



Figure 50. Ice Hotel interior (whercoolthingshappen.com, 2015)



Figure 51. Ice Hotel room (whercoolthingshappen.com, 2015)



Figure 52. Ice Hotel restaurant (whercoolthingshappen.com, 2015)



Figure 53. Ice Hotel restaurant (whercoolthingshappen.com, 2015)



Figure 54. Ice Hotel bar (whercoolthingshappen.com, 2015)

Table 7. Interior characteristics of Ice hotel

Interior Elements	Characteristics			
	Material	Colors	Ornaments	Explanations
<b>Floor Finishing</b>	snow	white	As how it is naturally	
<b>Roof detail</b>	Ice, snow	white	Curved roof	Inspired from igloos shape
<b>Furniture</b>	Ice	Transparent	Carved from ice, Continuation of the walls	
<b>sculptures</b>	Ice	Transparent		
<b>atmospheric lighting</b>		colorful lighting	Located and carved in ice walls and furniture	
<b>Walls</b>	Ice, snow	Transparent, white	The play with bold lines and the white walls	
<b>Explanation</b>	Opening mounts starts from December and finished approximately in April, There are high quality thermal bags			

This hotel which has been inspired by igloo or the ice house makes unique experience for its visitor. The whole building is made from ice, all the furniture from the bed that they sleep and the seat they sit to eat are made from ice. Also people should wear warm clothes while they accommodate in this hotel.



The symbolic elements used in these hotels have made a unique atmosphere for each of these hotels which make them become different and separate from other hotels. The Thematic hotels make a complete different experience for the visitors which could increase the degree of sense of place.

## **2.2 Introduction to the Theory of Sense of Place**

Architects, interior architects and urban planners, generally use the term ‘sense of place’ which it meant as “a whole community derived much of its unique quality” in classical times (Jackson, 1994). It was presumed that a locality that a space, a structure or a whole community derived much of its unique quality from the presence or guardianship of a supernatural spirit (Jackson, 1994: p. 24).

As Paul Tillich argues:

*“The power of space is great, and it is always active for creation and destruction. It is the basis of the desire of any group of human beings to have a place of their own, a place which gives them reality, presence, power of living, which feeds them, body and soul. This is the reason for the adoration of earth and soil, not of soil generally but of this special soil, and not of earth generally but of the divine powers connected with this special section of earth.”* (Paul Tillich, 1959: pp. 24-27)

The spirit of the sense of place needs sensitive selection to represent the functional, experimental and its symbolic character for destination branding (Aaker, 2004). Identifying the characters of sense of place and detecting how to motivate the tourist required management with frame work and identification the cultural characteristics of people and the place they live (Ryan, 2002).

The hypotheses which define sense of place describe the place by the expression of its meanings, traits and symbols that form its character and the conduct which represent its experience (Papadopoulos & Heslop, 2002; Kotler & Gertner, 2002; Gilmore, 2002). As Bourdieu states, habitus involves ‘sense of one’s place’, however, ‘sense of the place of others’ make ways to recognize different manners in the same places (Bourdieu,1989: p. 19).

The model presented in Figure 55 shows how the aspects of the physical environment cooperate with the aspects of social environment to produce theories to define the sense of place. The model shows the habitus which are made by the interactions which are listed in the ways of doing things in real life, the presence of four concepts are not needed to form sense of place except the meanings of each theory which defines sense of place (Hillier & Rooksby, 2005).

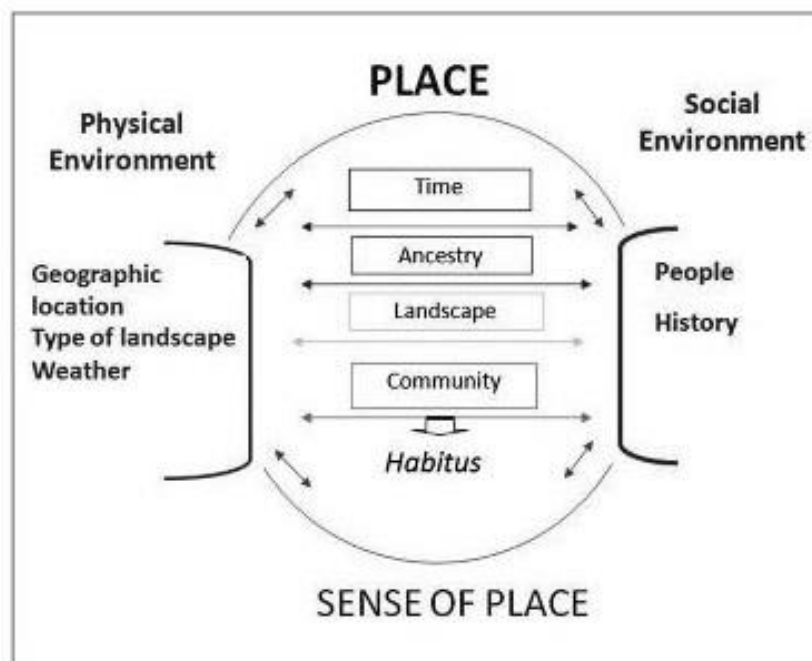


Figure 55. Sense of place model (Campelo, Aitken, Thyne, & Gnoth, 2013)

Bonnes and Secchiaroli (1995), Altman and Low (1992) believe that sense of place has multidimensional concept, containing psychological and physical features. Jorgensen and Stedman (2001), and Canter (1991, 1997) argue about this characteristic of sense of place and conceive it as an individual environmental experience which, considered by a combination of affection, behavior and cognition of the person with the environment. Jorgensen and Stedman (2006) claim that, theories associated with sense of place such as, place attachment, place dependence and identity could be experience individually, as an affective and cognitive variable.

It has been argued by many researchers that measurements of attachment are basically in two categories: behavioral and attitudinal (Sampson, 1988; Woolever, 1992). The 'behavioral attachment measures' shows individual's interaction and involvement with the environment whereas attitudinal attachment measures which reflect individual's thoughts towards the environment and the range of their satisfaction (Bolan, 1997; Landale & Guest, 1985; Woldoff, 2002).

Place attachment could be considered as one of the most effective aspect associated with sense of place. Thus the measurements of the place attachment could change how the environment is perceived for each person individually, although it correspondingly affects the degree of sense of place. In the following section this relationship will briefly be introduced.

Since the introduction of the theory by the pioneering scholars Altman and Low (1992), there have been many researches about place attachment that has been done by various researchers such as Hummon (1992) and Hidalgo and Hernandez (2001) etc. During those researches, it was observed that place attachment is a multi-

paradigmatic field which consists of various terms and concepts such as community satisfaction, community ties, community sentiment, sense of place, sentimental attachment, and place identity. These terms could be used interchangeably and overlap, so it is problematic to recognize either which concept is being mentioned about (Hidalgo & Hernández, 2001).

To experience an interaction and engagement to a place, both presence and action are required which is influenced by social, historical, cultural and physical characteristics which contribute together for the creation of a shared sense of place (Sack, 1988). Sense of place has been assembled from mutual articulations and certain relations of social experiences surrounded with individual and emotional attachments (Sack, 1988; Agnew, 1993). Tuan (1975) states about the development of sense of place by a set of experiences in a place over time. Relph (1976) claims that, the relationship among people in a situation is shaped through a selection of experiences effecting sense of place. Concepts like place identity and place attachment are as part of an observable fact of sense of place (Manzo 2003), while some others stated, sense of place to be wider than place attachment (Hummon, 1992; Hay, 1998).

Altman and Low (1992), Jorgensen and Stedman (2001) claim about the importance of place attachments related to sense of place. Altman and Low (1992) define place attachment as it is based on an emotional relationship between people with their surroundings environment. As they stated the attachment of the people with a place should not be characterized physically, on the other hand it is connected to the experiences and meanings between people.

Despite the several definitions of place attachment, generally it refers to strong and

affective link or connection between people and specific places. Shumaker and Taylor (1983) describe attachment as “a positive affective bond or association between individuals and their residential environment” (Shumaker and Taylor; p.233), whereas Altman and Low (1992) state place attachment as an emotional or mental connection entity to a specific setting or environment.

In the following section the measures of sense of place in the environment will be summarized within the scope of this study.

### **2.3 Measuring Sense of Place in the Interior Environment**

Sense of place has been approached from a definitely disciplinary perspective. For example ‘sociology’ study on place characteristics and social process (Gustafson, 2002), while ‘psychology’ emphasizes on individual identity (Proshansky, Fabian, & Kaminoff, 1983). At the other hand ‘anthropology’ focuses on cultural symbols and their effects on the place (Feld & Basso, 1996; Low, 2000). Environmental studies which advise the importance of connection with nature with immediate experience to make a place with sense of compassion and association (Snyder, 1990; Thomashow, 1995; Kellert, 1997, 2005; Pyle, 1993). Hummon (1992) qualifies the theoretical complexity of research on place to the fact that “the emotional bonds of people and places arise from locales that are at once ecological, built, social, and symbolic environments” (Hummon, 1992: p.253).

According to the literature, it could be stated that, there are four constant dimensions of sense of place; (i) the personal and psychological elements, (ii) the biophysical environment, (iii) the social and cultural context and (iv) the political economic situation (Ardoin, 2006).

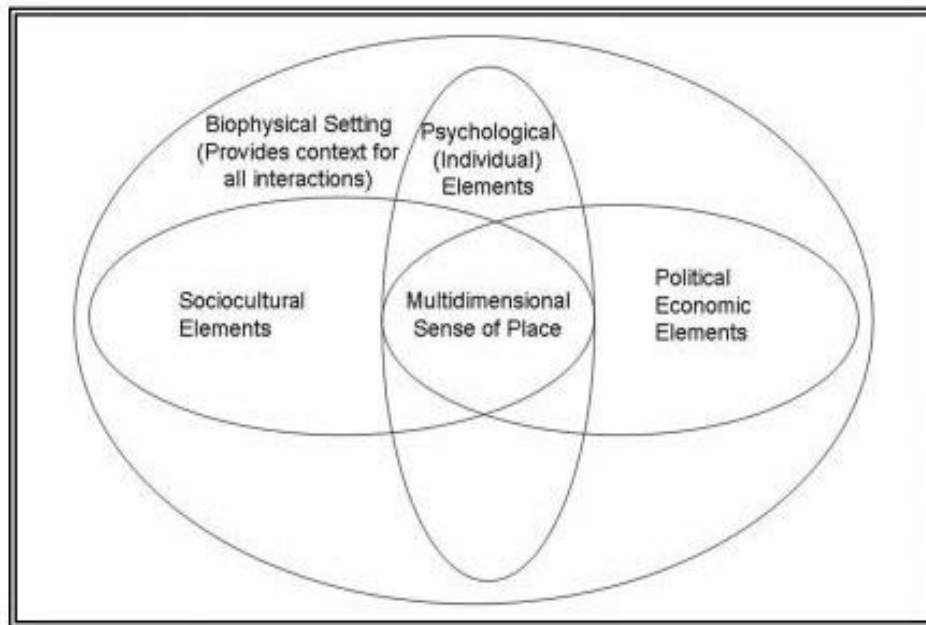


Figure 56. Dimensions of sense of place (Ardoin, 2006)

**(I) Psychological dimensions:** humans experience the places as individuals. Therefore the individual located within a particular and special biophysical setting. Psychological dimensions have significant consideration to access into personal experience of the place, (Proshansky, Ittleson, & Rivlin, 1976). ‘Place identity’ and ‘existence’ are considered as the most important concepts studied psychology, which are based traditional bases of identity theory. Place dependence is a further significant aspect in psychological dimension. Stokols and Shumaker (1981) prove that background and context for valuable actions create impression and sense of place connection and nature interest and dependence which provides place interest and attachment which involves sociocultural components and it goes beyond the psychological dimensions. Place which is an individual experience and knowledge that shape through cultural and symbolic experiences shared along societies, families and communities (Low, 1992).

**(II) The Biophysical Dimension:** there could be no impression and sensation of place where there is no material and physical environment as a context. Pyle (1993) proves

that while human beings associate with nature, there is a specific place where contact occurred. Sense of place in biophysical dimension is not only related to outdoors also the built environments could prepare a dominant physical framework and context. Certain places extract an inner and emotional association, creating term of a spirit of place (Kellert, 2005: p.58). As an example of biophysical elements and landscapes which appear to be attractive to humans, we can call magnificent views. Even though the apparently noticeable significance of both natural and built biophysical environment, its impression is regularly neglected. In many researches, the biophysical environment is not considered at all in relationship and connection to the development of sense of place, place identity or place attachment (Cuba & Hummon, 1993; Hay, 1998; Hidalgo & Hernandez, 2001).

***(III) Sociocultural Dimensions:*** As Hummon (1992) stated that the society and their culture are important facts in developing and preserving a sense of place. As a result in general understanding of sense of place, the atmosphere of place, which is the sense of the spirit of the place which includes human-place bonds, place attachment (Low & Altman, 1992), and social framework related to community bonds and inherited relations (Hay, 1998). Descriptions preserve meanings (Kyle & Chick, 2007) by reinforcing traditions, confirming, stimulating memories renewing ceremonies with symbolic meanings (Hay, 1998; Stokowski, 2002). As Pile (2005) suggests that the emotions and feelings are important aspects to recognize then social dimension of sense of place.

***(IV) Political Economics Dimensions:*** Politics and economies are two factors which shows contained ways of being in the landscape based knowledge and image of place involves in a shared community. The political economical dimensions prepare rich and

deeper knowledge meanings of people and place connections and relationships in larger scale. Exclusively identity, as demonstrated in places based on economic structures and political movements examine some ideas connected to the relationships between people and place.

Sense of place is an important fact that should be considered by architects and interior designers while forming a space. The researches proofed that the relationship between the people with their surrounding and the amount of place attachment to the existing environment has direct effect on the sense of a place. However the phenomenon is yet needs to be studies through various cases, especially in the interior environment, within the field of architecture.

The impact of symbolism on people has been argued by many researchers such as Rapoport, (1969); Venturi et al., (1972), Jencks (1992, 2005) etc. As many theoretician stated architects focus on perceptual characteristics of design such as textures, colors and surfaces, however laypersons notice associational features. Brunswik (1956) mentions about the development of symbolic meanings through education and experience. To Norberg-Schulz (1965), Architecture cannot be satisfactorily being described by means of geometrical concepts. Architecture requires understanding in terms of symbolic form.

Sensual features and characteristics of interior space, such as color and form, could not be recognized except over sensation. This knowledge and understanding is an observation of the sensory properties or the direct perception of it; while perception and consciousness is a process that makes the individual directly conscious of



something. It could be claimed that sensation is the first step of feeling and is the simplest degree of perception.

Specific design of the elements of interior space can have direct effect on people's perception. As Duffy (1990) stated, materials and colors are vital elements which has direct influence on the image projection for the visitors. Although Yee & Gustafson (1983) assumed that the use of material could be significant aspect in the creation of the image. At the other hand they stated that that "softness of the materials lets visitors know whether this is a formal, strictly business office or a more informal, comfortable type of place" (Yee & Gustafson, 1983, p. 163).

Bitner (1992) assumed that the material, floor covering and artworks used in the environment, "can all communicate symbolic meaning and create an overall aesthetic impression" (Bitner, 1992, p. 66). As Davis (1984) stated the organized the physical environment is composed of physical structure and symbolic objects. He defines physical structure as the "architectural design and placement of furnishings in a building that influence or regulate social interaction" (Davis, 1984, p. 272). These symbolic artifacts include the color of the walls, type of flooring materials and type and style of furnishings. Davis claims that the physical structure and symbolic artifacts "all tend to communicate information about the organization and the people who work there" (Davis, 1984, p. 277). He also believed that, "symbolic artifacts are aspects of the physical setting that individually or collectively guide the interpretation of the social setting" (Davis, 1984, p. 276).

As a result one could claim that, besides its socio-psychological dimension, sense of place has its physical dimension which could be measured elements of the space that is the main concern of this study.

## Chapter 3

### A PILOT STUDY: THEMATIC HOTELS OF BAFRA, NORTH CYPRUS

After the fragmentation of the island into two in 1074 as Republic of Cyprus (in the South) and Turkish Republic of Northern Cyprus (located in the North) (Altınay & Bowen, 2006), the TRNC declared its independence in 1993 which made new changes in islands environmental, social, political, economical and spatial implications (Dinkov & Stoyanov, 2005; Holsti, 1990). Since then, North Cyprus has become to establish itself as a practical economy based on tourism industry.



Figure 57. Map of North Cyprus (turkishcyprus.com, 2006)

During the recent years, there is a visible rapid development in the hotel sector of North Cyprus. Since gambling became forbidden in Turkey in 1998, all investments related to Hotel-Casino complexes have started to be transferred to North Cyprus. Meanwhile

the construction of the Hotel-Casinos have increased in North Cyprus, the Bafra's tourism sector located in İskele City has reserved as a special region to build conceptual hotels.

Table 8. Tourism Statistical Yearbook (Ministry of Economy and, 2007)

Year	Tourist Arrivals			Net Tourism Revenues (million US\$)
	from Turkey	from other countries	Total	
1988	173,351	56,050	229,401	118.0
1989	214,566	59,507	274,073	154.9
1990	243,269	57,541	300,810	224.8
1991	179,379	41,858	220,237	153.6
1992	210,178	57,440	267,618	175.1
1993	281,370	77,943	359,313	224.6
1994	256,549	95,079	351,628	172.9
1995	298,026	87,733	385,759	218.9
1996	289,131	75,985	365,116	175.6
1997	326,364	73,000	399,364	183.2
1998	315,797	77,230	393,027	186.0
1999	334,400	79,615	414,015	192.8
2000	347,712	85,241	432,953	198.3
2001	277,739	87,358	365,097	93.7
2002	316,193	109,363	425,556	114.1
2003	330,105	129,985	463,090	178.8
2004	331,245	129,097	460,342	288.3
2005	332,564	126,197	458,761	328.8
2006	342,578	105,597	448,169	303.2
2007	341,782	104,980	446,762	376.2
2008	350,294	125,907	476,201	427.1
2009	348,831	127,562	476,393	427.8

The planned 11 hotels in the Bafra regions formerly known as Vokolida represent a sample to current developments regarding to the mass tourism in North Cyprus. Hotel project, such as Noah's Ark Hotel, Babylon Resort, Collosseum and etc, designed by Turkish architects, have aimed to attract more tourists to the north part of the island (Anon., 2007; Adanır, 2008:pp.5-6).



Figure 58. Map of Bafra area in North Cyprus (cypnet.co.uk, 2015)

In this chapter the information about the Physical Context of Bafra area will be reviewed. Furthermore the characteristics of this area related to its social Context have been collected to provide an understanding about the district of Bafra, Iskele. Moreover there will be an explanation about the selected thematic hotels, located in this area.

### **3.1 Physical Context of Bafra, İskele, North Cyprus**

Bafra is the name of a coastal village located in the İskele district of North Cyprus. Bafra covers 9000 kilometers of stunning sandy beach. The Government of Turkey

with the help of Turkish businessmen, made an investment on projects to provide sustainability of tourism in North Cyprus in this region starting in 1999. Therefore the construction of the facilities first took place in April 2003 and was expected to end by 2008, at this time, two projects of Noah's Ark Deluxe Hotel and Spa and Kaya Artemis Hotel have completed, while, other projects are still under construction.

Table 9. Completed buildings in Iskele district, Bafra in 2010 & 2011 (devplan.org, 2010)

District of the building	Possession of the building	Types of construction	Types of the building	Total area	Construction materials	Year
Bafra	Private	Add story	Dwelling house	54	Reinforce Concrete, Brick	2010
Bafra	Private	New	Dwelling house	120	Reinforce Concrete, Brick	2010
Bafra	Private	New	Dwelling Apartment	175	Reinforce Concrete, Brick	2011
Bafra	Private	New	Shops without mezzanine	175	Reinforce Concrete, Brick	2011
Bafra	Private	New	Shops without mezzanine	115	Reinforce Concrete, Brick	2011
Bafra	Private	New	Entertainment Hotel	74,6	Reinforce Concrete, Brick	2011
Bafra	Private	New	Dwelling Apartment	334	Reinforce Concrete, Brick	2011
Bafra	Private	New	Shops with mezzanine	339	Reinforce Concrete, Brick	2011

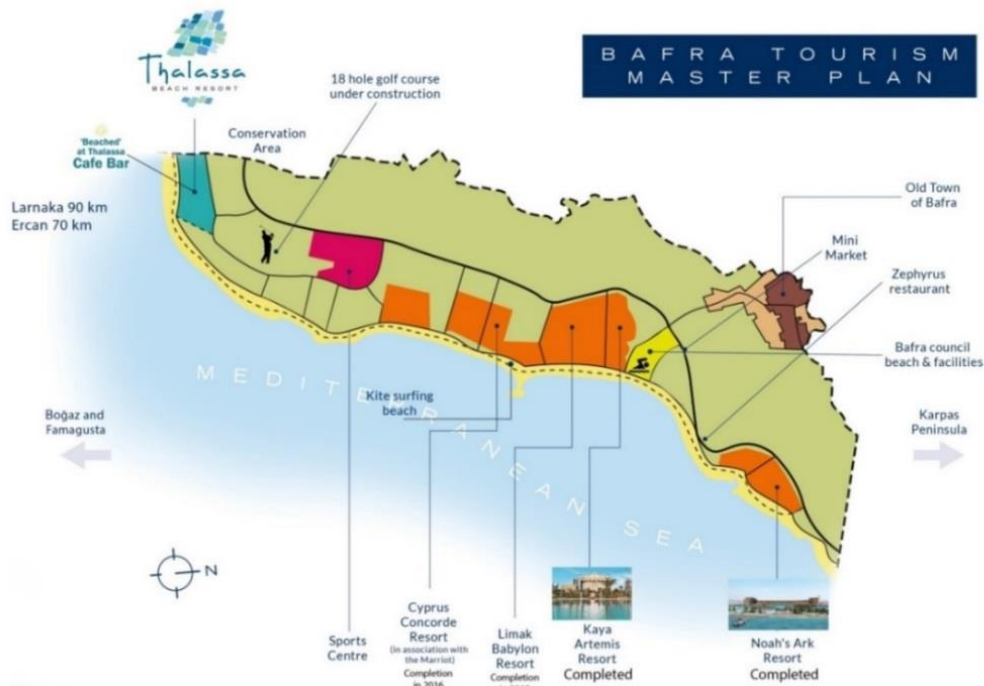


Figure 59. Selected Thematic Hotels in Bafra zone (cyprus-invest.com, 2015)

### 3.1.1 The Noah's Ark Hotel and Casino

The design of Noah Ark Deluxe Hotel, which have been named as a thematic hotel in the tourism site of Bafra, was inspired by the old and famous story of Noah Ark, not just the name; also the whole process of the construction and design of this hotel.



Figure 60. Noah Ark Hotel (Author, 2015)



### 3.1.2 The Kaya Artemis Resort and Casino

The Kaya Artemis Resort and Casino is located at the northeast of the island on the way to Karpaz. This new hotel has been considerably designed and built as a complete scale of historic Artemis Temple, which is one of the Seven Wonders of the World.



Figure 61. Kaya Artemis Resort and Casino (Author, 2015)



Figure 62. Kaya Artemis Resort exterior (Author, 2015)



Kaya Artemis Resort and Casino in Bafra area, which is designed by Hasan Erdem Ocakçı, has the capacity of 1484 beds in 2007. The younger Artemision of Ephesos, dating back to the 3rd-2nd century BC, inspires the main idea of this complex. This could be seen on the decoration and ornament on the lowest drums of the columns which are Ionic columns and three window openings with a rectangular shape in the pediment, as represented on ancient coins. (Besim et al, 2010).

### **3.2 Social Context of Bafra İskele, North Cyprus**

The Bafra tourism development area has been designated priority spot for Tourism Development in the Karpaz Area with strict planning and development regulations under the coordination of YAGA29. It is expected to reach a total capacity of 15,000 beds in the region (cy.undp.org, 2010).

As the table 8 below shows, Vokolida was historically a Greek Cypriot village. Although the population of the village was only 290 in 1996, by the time of the 2006 census, the number of inhabitants had risen to 514.

During the last five years, many international and Turkish companies have bought property and invested in the vicinity of the village. This explosion in the tourism sector has made a large transient population in the village. The total capacity of the hotels that have already been constructed is 3000 bed, while with the construction of the new hotels, this number will increase to 10,000 bed (prio-cyprus-displacement.net, 2011).

Table 10. Population of Northern Cyprus (prio-cyprus-displacement.net, 2011)

YEARS	TC	GC	OTHERS	TOTAL
1831*	-	22		22
1891	-	188		188
1901	-	204		204
1911	2	279		281
1921	-	294		294
1931	-	354		354
1946	-	428		428
1960	-	337		337
1973	-	336		336
1978	146**	-	ns	146
1996	290**	-	ns	290
2006	514**	-	ns	514

\*In 1831 census only males were counted.  
\*\* De jure population (including other nationals)

Table 11. Iskele district population (nufussayimi.devplan.org, 2006)

	TOTAL	MALE	FEMALE	TOTAL	MALE	FEMALE
<b>İSKELE DISTRICT TOTAL</b>	<b>21,978</b>	<b>11,440</b>	<b>10,538</b>	<b>21,099</b>	<b>10,896</b>	<b>10,203</b>
<b>MEHMETÇİK SUB-DISTRICT TOTAL</b>	<b>5,689</b>	<b>3,063</b>	<b>2,626</b>	<b>5,431</b>	<b>2,869</b>	<b>2,562</b>
<b>Municipalities</b>						
MEHMETÇİK	1,484	763	721	1,452	750	702
BÜYÜKKONUK	1,132	573	559	1,109	564	545
<b>Villages</b>						
BAFRA	662	477	185	514	344	170

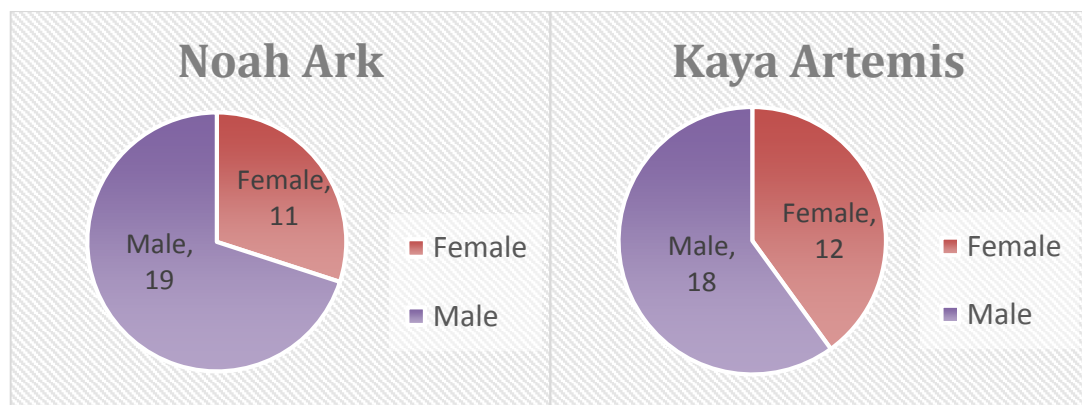
### 3.3 Method of the Study

The data collection method was conducted based on the quantitative research methods. The main focus of the data collection is according to the results of the ‘Close –ended questionnaires’. The process of the data collection will be explained in the following paragraphs.

### 3.4 Selected Participants

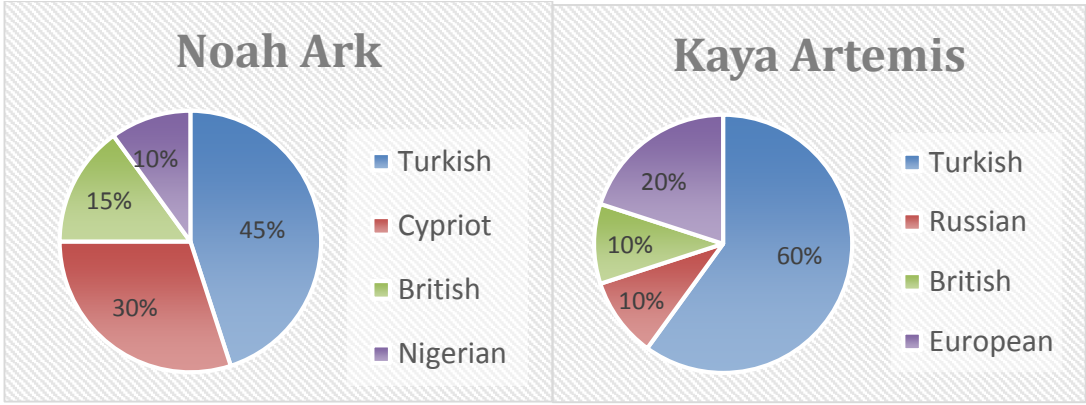
In order to evaluate the extent of sense of place in the chosen thematic hotels, 30 tourists who were spending a short period of time in each hotel were randomly selected that represents approximately 5% of the current visitors of each hotel. These participants were staying in the hotel for different reasons, such as holiday, business etc. The participants were from both genders, male and female from different nationalities and had different ages ranging from 20 to 60 years in both case studies.

The diagram below shows the information about the gender of the participants. In the first case, which is Noah Ark hotel, the amount of 19 males and 11 females and in the second case, which is Kaya Artemis Resorts, 18 males and 12 females participated in the question survey.



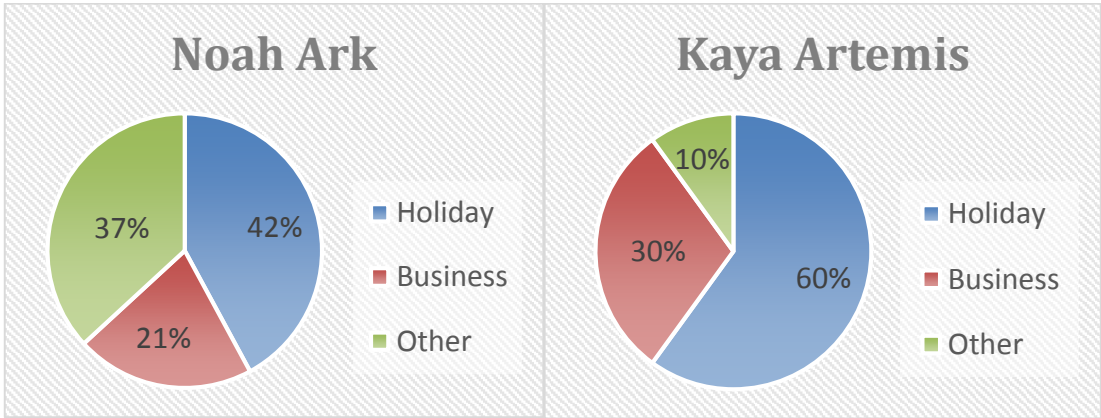
Figures 63 & 64. Participant's gender

The participants were from different nationalities. In the first case study, Noah Ark, 45% of the participants were Turkish, where as 30% Cypriot, 15% British and 10% Nigerian. In Kaya Artemis case, 60% of them were Turkish, 20% European, 10% British and 10% Russian.



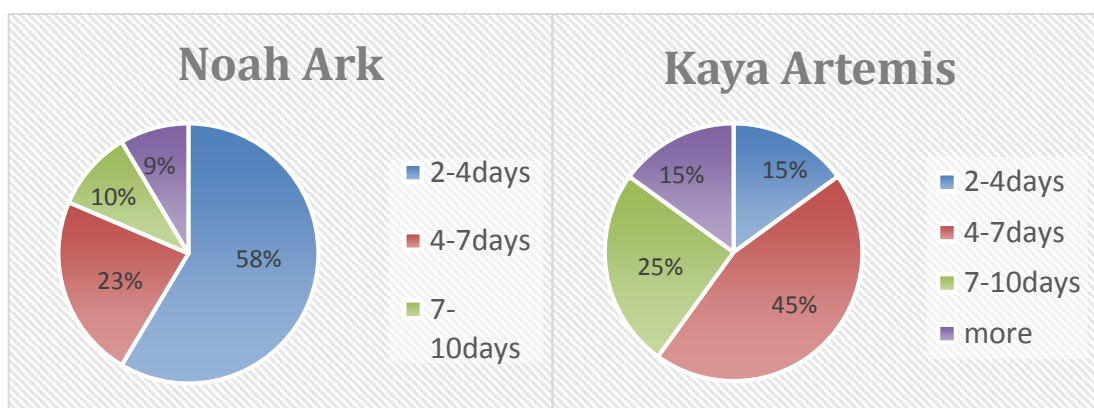
Figures 65 & 66. Participant's nationality

As each of the participants were staying in the hotel for different reasons and it could make a difference in the way they perceive the surrounding environment, the participant were asked about the reason of their stay in the hotel. In the first case study, Noah Ark, among the participant, 42% of them mentioned that they were staying at the hotel for holiday, where as 37% for business and 21% were visiting the hotel for other reasons. For the case study of Kaya Artemis, 60% of them expressed that they were staying for holiday, 30% for business, 10% were visiting the hotel for other reasons.



Figures 67 & 68. The reason of stay

During the questionnaire survey, the participants were asked about the duration of their stay in the hotel. As the diagrams below show, in Noah Ark, 58% of the participants were staying between 2-4 days, where as 23% were between 4-7 days, 10% were between 7-10 days and 9% more than 10 days. For the case of Kaya Artemis, 58% of them were between 2-4 days, 23% were between 4-7 days, 10% were between 7-10 days and 9% more than 10 days.



Figures 69 & 70. The duration of stay

The result of the questionnaire survey related to personal information shows that, in both hotels 60% to 63% of the participants are male while others are female. The participants are from different nationalities, while the majority of the participant are Turkish in both hotels. In both hotels, most of the people are staying for holiday for 2 to 7 days, while this number is increasing to 10 days in Kaya Artemis hotel.

### 3.5 Data Collections

The questionnaires were distributed among tourists between 10<sup>th</sup> May and 10<sup>th</sup> June 2015. Results, which collected from close-ended questionnaires, were analyzed based on qualitative research methods. 30 questionnaires were conducted for each hotel.

In the first part of the questionnaire, participants were asked about their personal information. Some questions related to their gender, nationality, age, duration of their stay and the reason why they choose to stay in this hotel.

In the second part of the questionnaire the participant were asked about their favorite spot in the hotel and how many hours they spent in there.

In the next section of the questionnaire, the participant were asked to rate how they achieve the interior space and to see if they find place attachment with this hotel. The participants were asked to rate each statement between 'strongly agree' to 'strongly disagree' rates.

### **3.6 Results and Discussions**

The strategy of analysis of the collected data and the findings of this study were discussed in the following sections.

#### **3.6.1 Strategy of Analysis**

This study tried to identify, analyze and categorize patterns founded from the collected data for each group of participants from each hotel. Extracted data from the distributed questionnaire survey transformed into simple statistical significances which prepared to understand personal responses of each participant along the period they stayed in each hotel. Quantitative findings from Likert scale questions for each case study are available in the Appendix 1. According to participations of each case study, collected questionnaires were primarily analyzed specifically, followed by series of shared algorithms.

#### **3.6.2 The Findings**

As mentioned earlier, in the first part of the questionnaire survey, the participant were

asked about their favorite spot at the hotel which they spent most of their time. For the case study of Noah Ark hotel, 7 of the participants preferred casino as the place which they spend most of their time, whereas 6 of them mentioned that they preferred bar, 6 of people mentioned Café and Restaurant, 4 of them private rooms, 4 of the participants as Spa and other Facilities and 3 of them mentioned the lobby of the hotel.

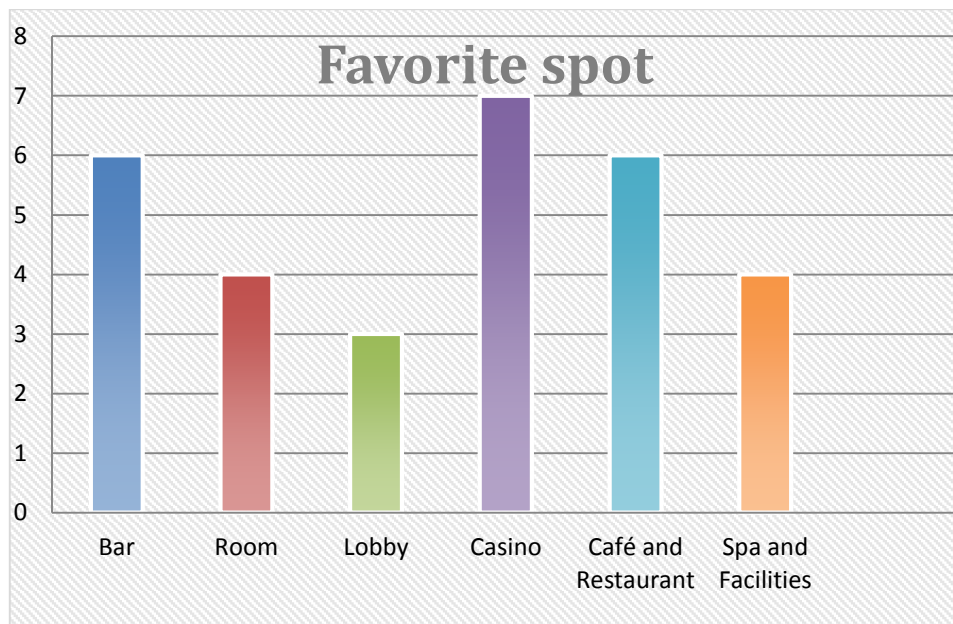


Figure 71. Favorite spot in the Noah Ark

In the next section, participants were asked about how much time they spent in the area which they choose as their favorite spot of the hotel. The table below shows the time each participant spends in their favorite places in the hotel.

Table 12. Time spend in different spots of Noah Ark

Time	Bar	Room	Lobby	Casino	Café & Restaurant	Spa & Facilities
1-3 Hours	3	1	2	1	2	2
3-5 Hours	3	3	1	3	4	2
More	0	0	0	3	0	0

As the results shows the participants preferred to spend most of their time in casino and after in bar and restaurant. While casino has an entertaining environment due to the limitations for taking photo and while it has some specific design principles which is out of the scope of this thesis. Bar and café restaurant which are preferred after could be consider to be analyze.

The bar environment is surrounded with openings all over which is offering a perfect view of the sea. Floor covering wood and the low amount of light make a warm place for users to enjoy their time.



Figure 72. Noah Ark bar (Author, 2015)

The restaurant with its high ceiling, carved in different geometrical shapes with the combination of wood and plaster made refreshing environment for the visitors to enjoy their meal.





Figure 73. Noah Ark café and restaurant (Author, 2015)

The table below shows the characteristics of elements and aesthetics of interior environment in different parts and shows quality of interior space of Noah Ark hotel made from personal observation of the author to investigate and analyses the quality of the space using unique interior elements.

Table 13. Visual characteristics of interior environment in Noah Ark

<b>Characteristics</b>	wooden floor finishing	wooden beams	Lines on furniture's	Not so much color	Wooden window	Ornamented columns
<b>Lobby</b>	*	*	*	*	*	*
<b>Café &amp; restaurant</b>	*	*			*	*
<b>Casino</b>					*	*
<b>Bedrooms</b>		*	*	*	*	*


Wood is the main material used in this hotel, from the structural elements of the building such as columns, beams and also the openings and furniture. There are not much colors in the interior environment and the main colors are white, cream and grey.

All the above characteristics could be described as the interior elements to symbolize the materials used in the sheep related to the Noah ark story.

The table below, shows the interior elements and their characteristics in different spaces of Noah Ark hotel. Due to the limitation for taking photos in casino and bedrooms, the lobby, café and restaurant are selected and explained in this table.

Table 14. Interior elements in Noah Ark hotel

Interior Elements		Material	Colors	Ornaments	Picture
Lobby	Floor Finishing	Marble, wood, carpet	Brown, Grey, cream	Old washed,	
	Roof detail	Concrete, wood	White, brown	Plain concrete , Halogen lighting	
	Furniture	Wood and Textile	Grey, brown, cream,	Plain, simple	
	Columns	concrete, wood	White, brown	Abstract shape of tree and Branches	
	Beams	Concrete, wood ,mirrors	White, brown	Plain wood decorated with mirror	
	Openings	Wood, Plain glass	Wood, glass	Not too much detail, big opening	
	Floor Finishing	Marble	Cream		
	Roof detail	Plaster, wood	White and wood color		

<b>Café and restaurant</b>				Carved suspended ceiling	
	<b>Furniture</b>	Wood, fabric covering	Wood color, white fabric		
	<b>Openings</b>	Glass with frame	glass	Big openings	
	<b>Serving buffet</b>	Wood, decorate with mirrors	Wood and mirror		
<b>Bar</b>	<b>Floor Finishing</b>	wood	wood		
	<b>Columns and Beams</b>	concrete	grey	plain	
	<b>Openings</b>	Glass with frame	glass	Big openings	
	<b>Bar counter</b>	Wood, metal	Wood, metal		

In the case study of Kaya Artemis, 8 people mentioned that they preferred to spend most of their time at the lobby, where as 6 people at Spa and other Facilities, 5 people at Café and Restaurant, 4 people at Casino, 4 people preferred bar and 3 at the private room.

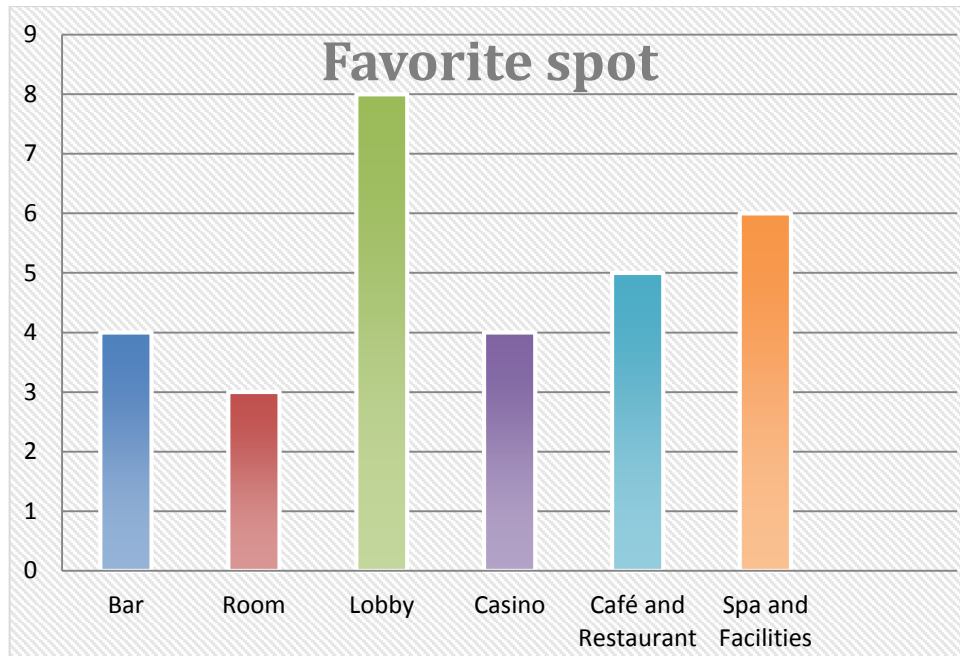


Figure 74. Favorite spot in the Kaya Artemis

In the following section of the survey, the participants were asked how much time they spent in the area which they choose as their favorite spot of the hotel. The table below displays the results.

As the results shows, the visitors preferred to spend most of their time in lobby. The environment of the lobby could be described as a large space with high ceiling, ornamented columns same as the original existing columns from old times, furnished with figurative sofas, chairs, tables and artificial lighting.

Table 15. Time spend in different spots of Kaya Artemis

Time	Bar	Room	Lobby	Casino	Café & Restaurant	Spa & Facilities
1-3 Hours	3	2	2	0	2	1
3-5 Hours	1	1	4	1	3	3
More	0	0	2	3	0	2

The use of symbolic interior elements can be seen mostly in the lobby of this hotel and as the survey of question 13 & 14 shows in figure 81. The lobby environment is covered with Marble inlay flooring with roman figurative features, which is covered with carpets with floral figures in some of the parts.

The suspended ceiling is covered in plaster which has framed ornamented carvings, halogen lighting is used all over the inside the frames and in the middle of each frame there is a large classic chandelier. The furniture used in the lobby are classical figurative sofas and arm chair with wood and textile fabrics in different colors.



Figure 75. Kaya Artemis hotel lobby (Author, 2015)

The table below shows the characteristics of elements of interior environment of different spaces of Kaya Artemis hotel, made from personal observation of the author. This table shows the visual characteristics of each interior environment of the hotel and shows quality of interior space.




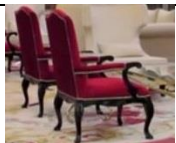
Table 16. Visual characteristics of interior environment in Kaya Artemis






	Marble finishing	Ornamented beams	Figurative furniture's	Not so much color	Ornamented window	Ornamented columns
<b>Lobby</b>	*	*	*	*	*	*
<b>Café &amp; restaurant</b>	*	*	*		*	*
<b>Casino</b>		*				*
<b>Bedrooms</b>		*	*	*	*	*

The shape of the whole building has been inspired from the history of Artemis. The ornamented columns and ceilings could be seen all over the interior environment. The main color of the interior space is white with marble floor finishing and the figurative furniture which looks like vintage furniture of those times; give some color to the space.

The table below, shows the interior elements and their characteristics in different spaces of Kaya Artemis hotel. Due to the limitation for taking photos in casino and bedrooms, the lobby and bar which are located next to each other are selected and explained in this table.

Table 17. Interior elements in Kaya Artemis hotel

<b>Interior Elements</b>	<b>Material</b>	<b>Colors</b>	<b>Ornaments</b>	
<b>Floor Finishing</b>	Marble, carpet	Grey, cream, colorful	Figurative shapes textures	
<b>Ceiling</b>	Concrete, suspended ceiling	Plaster finishing	High Ornamented ceilings with lighting, halogen lighting	
<b>Partition walls</b>	Colored glass	Different colors	Figurative details	
<b>Furniture</b>	Wood and Textile	colorful	Figurative, Inspired from old figurative furniture	

<b>Lobby and bar</b>	<b>columns</b>	plaster	White	Detailed, classical roman	
	<b>Beams</b>	Concrete	Plaster finishing, White	Figurative with lighting	
	<b>Openings</b>	Glass, metal	Glass, metal	Ornamental and detailed, Inspired from original existing shape	
	<b>Walls</b>	Concrete with piaster finishing	White, Cream	Ornamental and detailed	
	<b>Chandelier</b>	crystal	red	Modern shape of classical Chandelier	

To measure the degree of sense of place and place attachment, in this part of the questionnaire participant were asked to rate each statement between ‘strongly agree’ to ‘strongly disagree’.

In the case study of Noah Ark Hotel, the participants were asked about the interior elements and aesthetics and attraction in the interior space of the hotel.

Table 18. Interior elements and design attraction in Noah Ark hotel

<b>Interior elements and design attraction in Noah Ark hotel</b>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neutral</b>	<b>Agree</b>	<b>Strongly agree</b>
I found the interior design elements and environment interesting.	0	2	3	17	8
The environmental elements inside the space satisfy me.	0	2	6	15	7
I prefer to be inside the hotel rather than to go outside.	3	6	7	10	4
In total I found the interior Space attractive.	0	3	0	17	10

In the first statement the participants were asked if they find the design elements and environment interesting or not. As the results shows, 8 people strongly agree, 17 people found the interior design elements and environment interesting, while 3 people answers were neutral and 2 disagree. This means that most of the people found interesting elements in the interior environment of Noah Ark Hotel.

In the second statement the participants were asked where they satisfied with environmental elements inside the space. As the result shows, more than 70% of them were satisfied with the environmental elements inside of the hotel. The result shows that most of the participants were satisfied with the interior elements of this hotel.

In the third statement the participants were asked where they prefer to spend more time. As the result shows however, more than half of the participants would prefer to use the exterior facilities rather than interior space. They perceive the themed concept of the hotel which shapes as a wooden ship better from exterior environment of the hotel.

In the last statement they were asked if they find the interior space interesting or not. As the result from the questionnaire survey shows, 90% of the participants were satisfied with the interior environment of Noah Ark Hotel and found it attractive.

The interior symbolic elements which make the design of this hotel specific could be described as, the columns located in the sitting area of the lobby (Figure 76), the unsupportive beams covered with wood and mirror in all over the environment, the



column which is covered with the combination of plaster and wood, with halogen spot lighting. All the furniture main material is wood and there are not too much color in the interior environment.



Figure 76. Noah Ark lobby columns (Author, 2015)



Figure 77. Noah Ark lobby entrance (Author, 2015)

To investigate the amount of sense of place in the case study of Kaya Artemis hotel, the participants were asked about the interior elements and aesthetics and attraction in the interior space of the hotel.

Table 19. Interior elements and design attraction in Kaya Artemis hotel

<b>Interior elements and design attraction in Kaya Artemis hotel</b>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neutral</b>	<b>Agree</b>	<b>Strongly agree</b>
I found the interior design elements and environment interesting.	3	6	5	11	5
The environmental elements inside the space satisfy me.	6	9	7	5	3
I prefer to be inside the hotel rather than to go outside.	13	8	6	3	0
In total I found the interior Space attractive.	4	8	7	6	5

In the first statement the participants were asked if they find the design elements and environment interesting or not. The results shows that more than half of the participants found the interior design elements and environment interesting, while less than half of them did not. Therefore it could be stated that, how the participants achieve the interior environment is more based on the individual perception which can change form one person to another.

In the second statement the participants were asked where they satisfied with environmental elements inside the space. As the result shows, nearly 8 of them were satisfied with the environmental elements inside of the hotel while 7 people choose neutral, 9 choose disagree and 6 choose strongly disagree as the answer. As the result shows more than half of the participants were not satisfied with the interior elements of this hotel.

In the third statement the participants were asked where they prefer to spend more time. However, more than 70% of the participants would prefer to use the exterior facilities rather than interior space.

In the last statement they were asked if they find the interior space interesting and attractive or not. As the result from the questionnaire survey shows, nearly 40% of the people were satisfied with the interior environment and found it attractive while 40% did not agree in this subject and 10% stated that they are neutral. As the result shows not all the participant find the place attractive.

The interior elements in Kaya Artemis hotel could be described as the classical roman columns all over inside the environment, the ornamented suspended ceiling with lighting, red chandelier, figurative furniture with different colors all over the lobby and bar spaces, and the copy of roman sculptures located in the corners of reception and sitting area of the lobby.



Figure 78. Kaya Artemis hotel Bar (Author, 2015)



Figure 79. Kaya Artemis lobby top view (Author, 2015)

In both hotels the participants found the interior elements attractive, however in the case of Noah Ark, the amount of people who were satisfied with the interior environment is more than Kaya Artemis hotel.

The participants preferred to use the exterior facilities rather than the interior space in two cases, while the data collection have been made in summer time and both hotels have a vast exterior space with outdoor pool, playing area and facilities next to a sandy beach, which could be the reason for this preference.

In the case of Noah Ark nearly 90% of the participant found the interior space attractive while, in Kaya Artemis hotel this amount is 40% which means in total, the interior elements and environment on Noah Ark hotel is more successful comparing to Kaya Artemis hotel.

One of the most important facts in hotel industry for customer's satisfaction is the temperature of the environment and the thermal insulation properties which has to be considered efficiently by the architects and interior architects while they are designing a hotel.

Table 20. Thermal insulation satisfaction in Noah Ark hotel

<b>Thermal insulation satisfaction in Noah Ark hotel</b>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neutral</b>	<b>Agree</b>	<b>Strongly agree</b>
The temperature inside the space is efficient.	0	2	5	13	10
The amount of light entering inside the space from the openings is enough.	0	0	4	14	12
I guess, I met all my needs while I stayed in this hotel.	0	2	6	9	13
Probably I will stay at the same hotel if I travel to North Cyprus.	0	3	2	15	10

In the case study of Noah Ark, the participants were asked about thermal insulation satisfaction. In the first statement about the temperature, more than 75% of the tourist stated that the temperature of the inside environment is efficient. So most of the people were found the temperature of the environment efficient.

The participants were asked if they find the amount of light entering the interior space enough or not. As the result shows more than 85% of them were satisfied with the amount of light entering the interior space. Thus the amount of lighting is enough regarding to participants opinion.

As the results of the questionnaire survey shows, More than 70% of the participant stated that they met all their needs in Noah Ark hotel. However, more than 80% of

them would like to accommodate in the same hotel next time they travel to North Cyprus. As the results from the analysis shows most of the visitors met their needs in Noah Ark hotel so they preferred to accommodate in the hotel once more.

The diagram bellow almost shows the same results for the case study of Kaya Artemis.

Table 21. Thermal insulation satisfaction in Kaya Artemis hotel

<b>Thermal insulation satisfaction in Noah Ark hotel</b>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neutral</b>	<b>Agree</b>	<b>Strongly agree</b>
The temperature inside the space is efficient.	0	2	4	13	11
The amount of light entering inside the space from the openings is enough.	0	0	5	15	10
I guess, I met all my needs while I stayed in this hotel.	0	2	4	13	11
Probably I will stay at the same hotel if I travel to North Cyprus.	0	3	6	13	9

As the results of the temperature and lighting efficiency shows, approximately 80% of the tourist stated that the temperature of the inside environment is efficient, while more than 85% of them were satisfied with the amount of light entering the interior space.

The participants were asked if they met all their needs in Kaya Artemis Hotel. Mostly 80% of the participant stated that they met all their needs in Kaya Artemis hotel.

At last they were asked if they would stay in the same hotel again. As the result shows although 70% of them would like to accommodate in the same hotel next time they travel to North Cyprus. While 16% stated neutral and 8% would not stay in this hotel.

In both hotel the users were satisfied with the temperature and light inside the interior environment, and met all their needs in the period they stayed in both hotels and most of them would like to come to the same hotel again.

As this study qualifies the characteristics of thematic hotels and investigates if this concept would affect the user's satisfaction, furthermore if it could act as an advertisement instrument for the selected hotel.

Table 22. Environmental satisfaction in Noah Ark hotel

<b>Environmental satisfaction in Noah Ark hotel</b>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neutral</b>	<b>Agree</b>	<b>Strongly agree</b>
I believe that the hotel have a unique design.	0	2	4	14	10
There are many interior elements which reminds me of Noah Ark story.	0	1	3	17	10
This is a good thematic hotel.	0	2	3	20	15
I will remember this hotel after I leave.	0	0	0	17	13

As the result of the questionnaire survey shows, almost 80% of the tourist believes that the Noah Ark hotel have an unique design while 16% states were neutral and the other 4% disagreed. As the result shows most of them agreed that the Noah ark hotel has unique design.

The participants were asked if the interior elements of the hotel remind them of the Noah Ark story. As the results shows, 32% of them strongly agree and 48% of them agreed that the interior elements of the space remind them of Noah story however 16% sated as neutral and 4% disagree. As the result shows 80% of the participants believe

that there are many of the interior elements in hotel which reminds them of. Noah Ark story.

In this statement they were asked if the Noah Ark Hotel is a good example of thematic hotel. More than 90% of them stated that Noah Ark is a good example of thematic hotel. Therefore 96% of the tourists stated that they will remember this hotel after they leave.

In the case of Kaya Artemis, half of the participants believes that the hotel have an unique design while 26% states were neutral, 24% disagreed and 2% strongly disagreed about this statement.

Table 23.Environmental satisfaction in Kaya Artemis hotel

<b>Environmental satisfaction in Kaya Artemis hotel</b>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neutral</b>	<b>Agree</b>	<b>Strongly agree</b>
I believe that the hotel have a unique design.	3	5	7	10	5
There are many interior elements which reminds me of original Artemis.	0	4	7	13	6
This is a good thematic hotel.	2	6	9	10	1
I will remember this hotel after I leave.	3	5	7	9	6

From the participants 18% of them strongly agree and 45% of them agreed that the interior elements of the space remind them of Artemis story however 20% sated as neutral and 13% disagree. As the result shows the interior elements of Kaya Artemis hotel reminds them more than 60% of the participants about the original Artemis.



However around 11 of the tourists agreed, 9 states were neutral, 6 disagree and 2 person strongly disagreed that that the Kaya Artemis is a good example of thematic hotel. In total the result shows that this hotel is not a good example of thematic hotels

Therefore more than half of them will remember this hotel after they leave and from the other half of the participants, 7 state as neutral, 5 people disagreed and 3 of them strongly disagreed about this statement. The result shows that the users will remember the hotel.

The participants of this survey believes that both hotel has unique design and the interior elements and environment reminds them of the story of each case, while the quantity which agreed are more in Noah Ark hotel.

As the result shows the participant perceived the themed concept of Noah Ark hotel more than Kaya Artemis. Therefore the users would remember both hotels.

As this study examines the significance of the symbolic elements used in interior design, the information collected from the data suggest that the interior symbolic elements such as ornamented columns, forms and etc. could be perceived by most of the users and the degree of sense of place could change in different parts of the hotel and also the time each participant spend there.

## **Chapter 4**

### **CONCLUSION**

This study examined degrees of sense of interior spaces in the thematic hotels and the conceivable effects of symbolic aesthetics and elements inside the environment to discuss if they enhance the degree of sense of place or user's satisfaction accordingly. As mentioned in the literature review, one of the most important factors in the hospitality industry is uniqueness to make a memorable stay for the visitor. As Pine and Gilmore (2002) stated, the approach to use of a theme provides promote for hotels to offer new experiences for the visitors rather than normal and average services. This approach would offer the opportunity for extreme design and decorating.

However the question is if all these marketing strategies and design concepts are effective to help development of sense of place in those specific environments which people chose to spend a short yet quality of time. Due to their location, which is far from the main cities in North Cyprus, it is more challenging for the hotels in Bafra to attract tourist to the area while they have lots of other choice and opportunity to accommodate in hotels located in main cities. Accordingly the unique concept design with use of symbolic aesthetics and elements in these hotels could be affective advertising instrument for the hotels to attract more customers to this district which could be called as a fundamental factor to increase the quality and growth of income in the hotel industry investment of Bafra region.

Research states that symbols, which are stimulated among memory, store the long term and short-term memory, which are treated through persistent set of procedures in a specific sequence which are not totally recognized until now by science. The symbolic aesthetic is the manner in which activate these memory stores to process and produce analogous sensation for the viewer. As this study aims to measure if the thematic hotels could increase the visitor's development of sense of place, the objectives of the study was set as; (i) To determine popular symbolic elements of interior space of the thematic hotels, (ii) To determine degree of perception of the symbolic elements, (iii) To determine degree of sense of place to the different parts of a thematic hotel.

For the objectives of the study, review on existing literature related to symbolic elements and forms and the measurements of sense of place through interior space have been conducted. Moreover, selected thematic hotels from all over the world is reviewed and a questionnaire survey of the tourist of selected thematic hotels of Noah Ark and Kaya Artemis located in Bafra's tourism region had been conducted.

The findings of the study showed that although the two selected hotels in Bafra have completely different concepts, replication and analogies of historic forms, columns with classical orders, various ornamentations on the floor and ceilings were the common features for the both. These features are identified the popular elements. The results implied that user's perception of the symbolic elements could be very visible and strong, especially in purposefully designed interior spaces such as thematic hotels. Moreover, the degree of sense of place in different parts of a thematic hotel were changing related to the function and the amount of time the user spend in that space, it could be stated that the elements of each space and its aesthetical properties, directly could affect the user's sense of place. In both of the selected case studies in the Bafra

region, the use of symbolic forms and elements that are used in the hotel could be perceived by the users. For the case of Kaya Artemis hotel, all the characteristics of the interior elements and the furniture are exactly the same as the existing history features related to those times, for the other case of Noah Ark an abstract form of interior elements and materials are used in the interior space to symbolize the story.

The analyses from the case studies conducted on this research suggests that the usage of interior elements with symbolic meanings in the thematic hotels helped to create better effects on the relation between the users with their environment, while the human being could achieve better sensual connection with the elements and objects which, they could perceive and understand in a symbolic manner. Therefore, the use of symbolic elements could be an effective instrument for the architect and designers to make the space functions in a way that create connection with their surrounding environment till it reaches sense of place.

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## **APPENDIX**



## Appendix: Questionnaire Date: 10/04/2015

This research is about measuring sense of interior space through the special case of thematic hotels in Famagusta North Cyprus. Please read all of the questions carefully and try to answer the questions based on your experience and opinions.

### PART A. Personal Information

1. Name of the participant \* \_\_\_\_\_

2. Nationality: \_\_\_\_\_

3. Gender:

Female

Male

4. Age:

20-30

30-40

40-50

50-60

Above 60

5. Stay duration:

2-4 days

4-7 days

7-10 days

10-14 days

more than 2 weeks

6. Reason of stay

Holiday

Business

Other

**PART B. INSTRUMENT**

Please use the following scale ranging from 1 (Strongly Disagree) to 5 (Strongly Agree) for your answers:

**Strongly disagree**                      **Strongly agree**  
**1**            **2**            **3**            **4**            **5**

ID		Strongly disagree				Strongly agree
1	I believe that the _____ hotel have a unique design.	1	2	3	4	5
2	The environmental elements inside the space satisfy me.	1	2	3	4	5
3	There are many interior elements which reminds me of _____ story.	1	2	3	4	5
4	This is a good thematic hotel.	1	2	3	4	5
5	I prefer to be inside the hotel rather than to go outside.	1	2	3	4	5
6	I will remember this hotel after I leave.	1	2	3	4	5
7	I found the interior design elements and environment interesting.	1	2	3	4	5
8	In total I found the interior Space attractive.	1	2	3	4	5
9	The temperature inside the space is efficient.	1	2	3	4	5
10	The amount of light entering inside the space from the openings is enough.	1	2	3	4	5
11	I guess, I met all my needs while I stayed in this hotel.	1	2	3	4	5
12	Probably I will stay at the same hotel if I travel to North Cyprus.	1	2	3	4	5

13. Which part of the hotel you use the most? How many hours in a day did you spent in following space?

- |                                       |                                      |   |
|---------------------------------------|--------------------------------------|---|
| <input type="checkbox"/> <b>Lobby</b> | <input type="checkbox"/> <b>Room</b> | <input type="checkbox"/> <b>Casino</b>              |
| <input type="checkbox"/> 1-3 hours    | <input type="checkbox"/> 1-3 hours   | <input type="checkbox"/> 1-3 hours                  |
| <input type="checkbox"/> 3-5 hours    | <input type="checkbox"/> 3-5 hours   | <input type="checkbox"/> 3-5 hours                  |
| <input type="checkbox"/> more         | <input type="checkbox"/> more        | <input type="checkbox"/> more                       |
| <br>                                  |                                      |   |
| <input type="checkbox"/> <b>Bar</b>   | <input type="checkbox"/> <b>Spa</b>  | <input type="checkbox"/> <b>Café and restaurant</b> |
| <input type="checkbox"/> 1-3 hours    | <input type="checkbox"/> 1-3 hours   | <input type="checkbox"/> 1-3 hours                  |
| <input type="checkbox"/> 3-5 hours    | <input type="checkbox"/> 3-5 hours   | <input type="checkbox"/> 3-5 hours                  |
| <input type="checkbox"/> more         | <input type="checkbox"/> more        | <input type="checkbox"/> more                       |

14. Which part of the interior space is your favorite spot?

- |  |   |  |                                 |                               |
|--|---|--|---------------------------------|-------------------------------|
| <input type="checkbox"/> Bar                 | <input type="checkbox"/> Room               | <input type="checkbox"/> Lobby         | <input type="checkbox"/> Casino | <input type="checkbox"/> club |
| <input type="checkbox"/> Café and Restaurant | <input type="checkbox"/> Spa and facilities | <input type="checkbox"/> Exterior area |                                 |                               |