

# Recognition of the Values of Iranian Architecture Affecting the Design of Commercial Hotels from Foreign Tourists' Perspective

Arezoo Moradi<sup>a\*</sup> - Hossein Bagheri<sup>b</sup> - Hooman Malayeri<sup>c</sup>

<sup>a</sup> M.A. of Architecture Engineering, Faculty of Architecture and Urbanism, Islamic Azad University, North Tehran Branch, Tehran, Iran (Corresponding Author).

<sup>b</sup> Ph.D. Student of Architecture, Faculty of Architecture and Urban Design Engineering, Shahid Rajaee University, Tehran, Iran.

<sup>c</sup> Instructor of Architecture, Faculty of Architecture and Urbanism, Islamic Azad University, Parand Branch, Tehran, Iran.

Received 29 May 2017; Revised 04 November 2017; Accepted 09 December 2017; Available Online 19 March 2020

## ABSTRACT

In recent years, the growth of commercial tourism is observed, which demands the provision of environmental sub-structures specially the development of commercial hotels. However, in current hotels' architecture, less attention has been paid to the Iranian identity in taking the attraction of tourists. On the other hand, traditional Iranian architecture, as one of the most valuable world cultural heritage has the ability to be considered in designing commercial hotels so that it may lead to the increase of tourists' presence as well as economic and cultural interactions. This research aimed at introducing physical values of Iranian architecture to create identity in commercial hotels' environment. Quantitative method was utilized in this study so that at first, to find physical values of Iranian architecture, valid researches in this field were studied. Later on, having cooperated with five experts in terms of Iranian architecture, a questionnaire was designed in five parts (function, urban fabric, color combination, materials and historical periods), which had 29 items and its Cronbach alpha was 0.86. Since there was no exact data regarding the statistical population, to determine the sample volume, unknown community method was used. Moreover, to measure the attitudes of foreign tourists residing in the hotels of Tehran, 201 questionnaires were distributed and they were analyzed using SPSS software. The analysis of the results of research indicated that geometric designs (that have been used in materials and roof coatings), sense of place and color, were respectively, among identity creating values of Iranian architecture according to foreign tourists. Furthermore, tourists were more inclined toward colorful spaces with geometric designs as well as physical features of historical periods including Qajar, Safavid and Achaemenid dynasties. Therefore, exploiting physical values selected by foreign tourists can be considered in designing commercial hotels' environment.

**Keywords:** Iranian Architecture, Physical Values, Foreign Tourists, Commercial Hotels.

\* E\_mail: arezoo.morady@yahoo.com

## 1. INTRODUCTION

In a definition that United Nations' World Tourism organization (UNWTO) stated in an international conference on tourism and traveling, tourism included the activities of one's movement and residing in an environment other than his usual environment for less than one year with the purpose of having pleasure or due to doing a business and others (Goeldner & Ritchie, 2009). Tourism can't take place without having interaction between the guest and host. Given the fact that money is exchanged during this process, tourism can't be considered as a cultural issue (Papeli Yazdi & Saghaei, 2007, p. 64). In the current decade, the importance of tourism is more dependent on its economic cycle, since it has a high capability in terms of local and international economic dynamicity (Lee & Chang, 2008, p. 180). Tourism industry is rapidly developing in the international level as well as in our country. One of the industries substituted for oil economy is tourism industry, which appropriately paves the ground for the development (Nastaran & Shahabi, 2009, p. 2). Papeli has divided the kinds of tourism into two main categories including the tourism regarding the destination place and the tourism regarding its subject (papeli Yazdi & Saghaei, 2007, pp. 48-53). Moreover, Rezavani has categorized tourism into: 1. Pleasure 2. Therapeutic 3. Cultural 4. Social 5. Sport 6. Religious and pilgrimage 7. Commercial and 8. Political (Rezvani, 1995, pp. 18-20). Considering the above definition, commercial is one of the categorizations of tourism whose main purpose is not having pleasure or resting, rather people

travel to do some parts of their jobs. Tourist friendly countries provide some situations so that such tourists can do other activities during their residing and can have more opportunities for having pleasure and being familiar with the culture of the host country. In recent years, we have witnessed to the growth of commercial tourism in Iran; this subject requires the provision of environmental sub-structures specially the development of commercial hotels. Since Iran doesn't have enough hotels generally and lack commercial hotels, these hotels need to be studied specifically. Most of the hotels existing in the country, do not represent Iranian culture's identity; this issue results from absolute imitation of other countries' architecture and not paying attention to Iranian culture and architecture. Therefore, considering physical values of Iranian architecture in designing physical environment can help to develop our country's cultural identity so that foreign travelers can feel the difference between space and the advantage of traveling to Iran through observing Iranian architectural art. Furthermore, this issue can have an utmost effect in increasing the presence of foreign traders and their economic and cultural interactions. The hypothesis of this research was that physical values of Iranian architecture have the capability to be used in architectural designing of commercial hotels and can take the attraction of foreign tourists. Now these questions arise that what are these values according to the experts' views? And which of these values are mostly interesting to foreign tourists? The course of conducting this research has been presented in Figure 1.

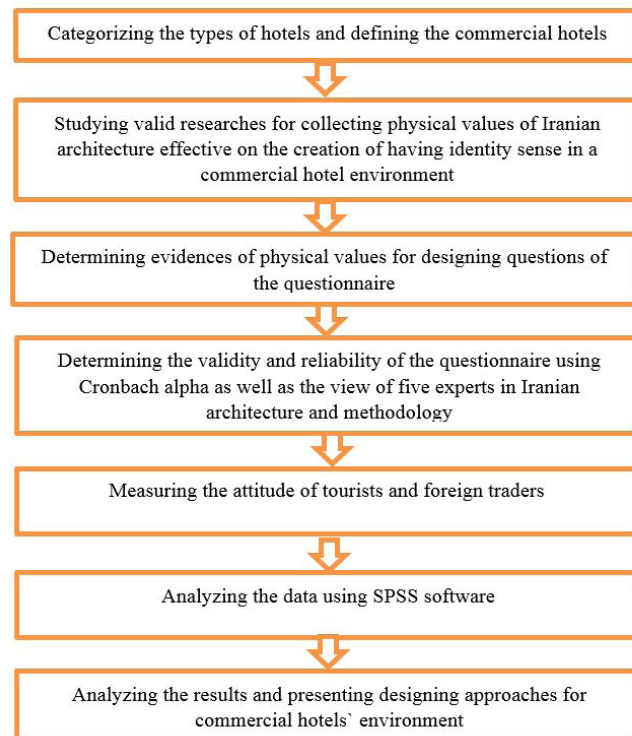


Fig. 1. Research Process

## 2. THEORETICAL FOUNDATIONS

This study aimed to recognize physical values of Iranian architecture effective on creating the identity sense in commercial hotels' environment. To do so, it was required in the first step, to define commercial hotels. Having conducted studies and investigated the researches regarding Iranian architectural values effective on creating identity sense, these values were collected so that by relying on them, the aimed community's views (foreign tourists) could be analyzed. According to the results and having categorized these views, the values could be recognized from foreign tourists' views. The above mentioned issues have been explained in the following parts.

### 2.1. Categorization of Different Types of Hotels and Definition of Commercial Hotels

Ghadami et al., presented the following categorization for various kinds of hotels: 1. Based on hotels' coordinates and geographical position regarding the location of the building (inside the city, outside the city, and others), 2. Based on hotels' architectural style (Boutique hotel, palace hotel and others), 3. Based on the type of referring and residing guests in the hotel (commercial hotel, family hotel and others), 4. Based on the size and number of existing rooms as well as the duration of residing in the hotel (boarding house, suite, and others), 5. Based on the quality of services, existing facilities and equipment in the hotel for the guests' convenience (star, crown, diamond and others) and 6. Based on the kind of presented food menu in the hotel (Ghadami, Sarafizadeh, & Madani, 2011, pp. 76-88). Commercial hotels constitute the largest hotel groups and take the attention of commercial tourists to themselves. Costumers of commercial hotels receive services such as access to conference and business rooms, personal computer, wireless internet, printer and fax.

### 2.2. Collection of Physical Values of Iranian Architecture Affecting the Creation of Sense of Identity

Iranian architecture has narrated a great tradition since before the last days of Qajar and first Pahlavi dynasties, however, during the last days of Qajar period, this comprehensive literature subsided and digested (Nesbitt, 2014, p. 12). Such changes have led to the creation of cultural facelessness in Iranian architectural works. Nowadays, in most cases, Iranian architectures have been inclined toward imitation and copying of other countries' architectural styles. Kambiz Navaei has stated the term "insider architecture" when facing identity in Iranian architecture arena. He believed that insider architecture is nothing but an architecture that has an independent cultural identity; this architecture not only is not in quarrel with the current world's architecture, but also it is based on our country's vast

culture (Navaei, 1999, p. 50). Physical values affective on creating the sense of identity have been presented below.

**Sense of place:** the sense of place depends on ones' feelings and imaginations, who have experienced it before and it is related to the identificational need of them in a personal environment and the necessity of being in an identical place (Ralph, 1976; Sajjadzadeh, 2013). Identity of a place is also considered as the emotional place attachment based on the symbolic importance of place, as the container of sensations and feelings that brings purpose and meaning to one's life (Williams & Vaske, 2003, p. 830). Sajjadzadeh considered the place attachment as the intersection of physical components, activities and mental concepts towards it. He investigated the role of place attachment in creating desirability and identity in city squares through explaining the place attachment indexes including semantic, performance and sensory factors. As a case sample, he investigated Hamadan city's tomb square and stated that there was a direct relationship between the place attachment and its identity, which can be considered while designing city squares. Among explored vital factors of the case samples, he highlighted the existence of Avicenna Mausoleum with its rich architecture in the center of the square, its appropriate access possibility to the square, the existence of environmental factors and components such as trees and appropriate green space in the square, commercial and daily spaces around the square, the proper localizing of the square regarding its central location in the city as well as the proper mental and identical views of the square (Sajjadzadeh, 2013, pp. 69-78).

**Spatial Components:** Some of the spaces, components and architectural parts have been formed due to environmental and regional factors. For example, central yard, garden pit, ventilation shaft and some materials can be pointed. Taban et al., identified various proportions of the yard in traditional houses of Dezful and evaluated the amount of received shadow of various surfaces of the yard in different patterns. The results of these researchers' studies indicated that in buildings whose yard has the width/length ratio of 1:1.4 (square like form) and also the length/height ratio of 1.1:1.2 (average depth), the most appropriate amount of shadow in warm seasons would be on the floors and walls. Using such an optimal pattern would increase the shadow on yard surfaces, decrease walls' temperature, decrease building's cooling load and increase residents' comfort (Taban, Pourjafari, Bemanian, & Heidary, 2014, pp. 39-48). Ekhlassi et al., investigated the way of using previous architectural approaches in designing contemporary transparent facades through algorithmic design approach (ADA). They concluded that Iranian-Islamic patterns (case study: A sash) can be recreated as the soul governing the modern architecture, so that they can respond to environmental concerns and include special visual qualities ( Ekhlassi, Mofidi Shemirani, & Anbari Ruzbahani, 2014, pp.25-

Moradi, A. et al.

35). Rezaeinia explained structural features of a porch based on identical buildings related to pre-Islam and Islamic periods using a historical approach. The results showed that the continuous use of porch in various forms, indicated this space's value and importance in Iranian architectural tradition and its manifestation in various combinations has converted the porch to be one of the Iranian architectural indexes (Rezaeinia, 2017, pp.125-144). Jalilian, in a research, investigated the degree of architectural success of the modern city of Shooshtar in creating its sustainability. To face inappropriate factors of this city such as weather conditions, some architectural approaches have been utilized, which include the designing of details and the use of specific spatial components of the region. The findings indicated that modern city of Shooshtar is an appropriate sample for future constructions in the region (Jalilian, 2015).

**The Form and Covering of Iranian Roofs:** The choice of roof architecture, as an independent pattern, is not without cause. Having referred to the remained evidence well clarifies the special importance and validity of roofs in traditional Iranian architecture. Such a consideration to the roofs and its complete dominance over the space inspires the sense of the third dimension in Iranian architectural spaces (Navaei & Haji Qassem, 2012, p. 83). Safaeipour et al., considered "building baldachin" as the most thoughtful factor affective on forming the building in Islamic architecture of Iran and presented operating approaches in urban and architectural scale. Such approaches in the urban scale included: placing the building on the platform, using rhenish helm spire, using double-shell discrete spire, uplifting the tholobate, increasing the coverings and the difference in colors in the architectural scale; creating geometrical and spatial variation, using semantic inscription and geometrical as well as arabesque motifs (Safaeipour, Memarian, & Bemanian, 2013, pp. 12-20). Gholamhosein Memarian has conducted comprehensive studies regarding various kinds of domes. These studies have mostly focused on the design analyses, which were based on naming the vaults and their execution method and less attention has been paid to structural analysis.

**Geometrical motifs:** Navaei and Haji Qassem conducted studies on the field of geometrical motifs in Iranian architecture. They categorized the motifs into two groups of geometrical and plant motifs and comprehensively explained the designing methods of various kinds of tiles. According to their view, in spite of having movements and kinks and twists, the motifs are equilibrant, firm and motionless. The design manifests a complex and varied world, in which, everything is well placed where it should be. The presence of motifs or tiles in the building emphasizes on its existing order (Navaei & Haji Qassem, 2012, p. 274). Most of the geometrical motifs have been created using polygonal drawing (Bonner, 2012, p. 593). Most of the creators of modern patterns have used traditional

methods based on regular polygon networks named Girih tiles, productive motifs and boss tiling (Webster, 2013, p. 88). Nazari et al., explored the geometry of old vaults of Iranian architecture and sought to find the origin of Yazdibandi geometry's formation; having categorized the types of Yazdibandi, they were geometrically and structurally analyzed. According to "Sherbaf's" definition, Yazdibandi is one of the types of Iranian architectural Karbandi. Its root has been derived from two terms of "kar" meaning all three dimensional designs and "bastan" meaning the tension and plying of geometrical figures (Nazar, Mazaherian, Memarian, & Kazempour, 2017, pp. 53-64).

**The Presence of Nature:** The working background of an architecture for designing open spaces mainly include yards. However, this art rises to its high qualities in the gardens that manifests its most complete facets (Navaei & Haji Qassem, 2012, p. 317).

Shahcheraghi has considered a third approach in analyzing the environmental comprehension process of Iranian garden using the findings of environmental psychology science and has investigated the interplay of recognizer and the garden on each other. Moreover, with an emphasis on the importance of concentration of senses in creating the desired privacy, he has explained the comprehension process of "environmental separation-semantic attachment" in an Iranian garden (Shahcheraghi, 2009, pp. 71-84). Majlessi et al., expressed the features of Amin-od-Dowleh park, as the first Iranian park, and the features of Iranian parks, garden, and the western park and concluded that the Qajar Amin-od-Dowleh park has eclectic and conceptual characteristics derived from Iranian gardens and western parks like the many other architectural components (Majlessi, Ansari, Bemanian, & Fakhari Tehrani, 2013, pp. 3-16).

**Color:** Islamic tradition, a metaphysical view has been taken toward the color; it is an approach that considers the duality between light and darkness as the potential but hidden ability in everlasting divine patterns. Purposeful use of color creates an order, without which, disturbance governs the minds of the audience. Comprehending colors in the art and artifacts shows the smart knowledge regarding the qualitative and quantitative coalition (Ardalan & Bakhtiar, 2012, p. 80). Navaei and Haji Qassem investigated the value of color and the amount of its importance in Islamic architecture. Having studied the limitations of color, the actors' color, the facet of color combinations, color, role and buildings, they concluded that when human being is in a colorful place, the color combinations become concordant with the figures and their crystalline order to remove the concerns of memories and place peace and heart reassurance instead (Navaei & Haji Qassem, 2012). Gholipour and Baseri conducted a qualitative research using phenomenological method and questioned 200 individuals regarding their color comprehension who visited three buildings of Safavid period in Isfahan (Chehel Sotoun palace garden, Sheikh

Lotfollah mosque and Harooniyeh tomb). They finally compared the obtained results including a three-colored system of blue (mosque), green (tomb) and red (palace) with three Gunas of Hindu (MohammadGholipour & AkbarBaseri, 2015, pp. 35-52).

**Geometrical Order:** Iranian architecture has emphasized on the beauty and the science of geometry is a strong instrument that enables Iranian architecture to measure spatial proportions and create balance, order and beauty in the earth (Kharazmi & Afhami, 2010, p. 10). Many samples could be highlighted regarding the geometrical order of plans, geometric view order, Golden proportions of Iran, module, whole and part, special numbers and hidden geometry. Silvayeh et al. analyzed geometrical principles' manifestation in the current architectural works through having exact recognition of them existing in the traditional architecture and thought roots. The results showed that using geometrical order in planning and creating geometrical comprehension using static feelings has

been considered more in the modern architecture than other geometrical concepts of traditional architecture (Silvayeh, Daneshjoo, & Farmahin Farahani, 2013, pp. 55-66). Kiani and Amiriparyan have utilized three features of simile, repetition and change in the scale, as the basic features of geometry in Iranian architecture (which are also main features in fractal geometry). The hypothesis of this research was proving the existence of fractal geometry in three scales of mega (city), moderate (quarter) and micro (house and designs) especially in Isfahan and Yazd. Having investigated the case studies including cities of Isfahan and Yazd, the bazaar of Isfahan and Kashan, Shah Abbasi Karavansera, Golshan House of Yazd, Aminod-Dowle arcade of Kashan and Garih tiles, they concluded that fractal geometry, as a main issue, has led to the formation of various patterns in traditional architecture of Iran (Kiani & Amiriparyan, 2016, pp. 766-777). Table 1 shows a list of previous studies regarding the physical values of Iranian architecture.

**Table 1. Introducing some of the Researchers of Iranian Architecture**

Row	Physical Value	Researchers
1	Sense of Place	(Koozehkonani & Abdollahzadehtaraf, 2016; Javanforozandeh & Motalebi, 2012; Sajjadzadeh, 2013)
2	Spatial Components	(Jalilian, 2015; Ekhlasi, Mofidi Shemirani, & Anbari Ruzbahani, 2014; Taban, Pourjafar, Bemanian, & Heidary, 2014; Gorji Mahlabani & Sanaei, 2010; Rezaeinia, 2017)
3	The Form and Covering of Iranian Roofs	(Safaeipour, Memarian, & Bemanian, 2013; Mahdaveinejad & Mator, 2012; Saeidian, Gholi, Zamani, & Bemanian, 2013; Memarian, 2012; Navaei & Haji Qassemi, 2012)
4	Geometrical Motifs	(Navaei & Haji Qassemi, 2012; Soltanzadeh, 2006; Nazari, Mazaherian, Memarian, & Kazempour, 2017)
5	The Presence of Nature	(Majlessi, Ansari, Bemanian & Fakhar Tehrani, 2013; Sattari Sarbangholi & Shahed, 2013; Soltanzadeh, 2006; Shahcheraghi, 2009; Navaei & Haji Qassemi, 2012)
6	Color	(MohammadGholipour & AkbariBaseri, 2015; Navaei & Haji Qassemi, 2012; Shayesteh Far & Behzadi, 2014)
7	Geometrical Order	(Amiri Parian & Kiani, 2016; Silvayeh, Daneshjoo, & Farmahin Farahani, 2013; Navaei & Haji Qassemi, 2012; Soltanzadeh, 2006; Hejazi, 2008)

### 3. METHODOLOGY

Quantitative research method has been considered for conducting this study. In the first step, to find the physical values of Iranian architecture, special attention was paid to include the valid researches of this field. Later on, having used the views of five experts in Iranian architecture field, the measured criteria were determined. In the second step, to measure the attitudes of foreign tourists, field surveys were used through questionnaires. Data were analyzed using SPSS software. Having analyzed the data, the quantitative data were converted to designing approaches. Physical values of Iranian architecture were considered as the independent variable and the amount of effect of physical values on the familiarity with Iranian cultural

identity was considered as the dependent variable of the study. Since, there was no exact data regarding the statistical population to determine the volume of the sample, unknown community method was utilized so that 201 traders and foreign tourists residing in 8 hotels of Tehran were questioned randomly. The selection of hotels was done randomly and included; Espinas Palace, Arman, Tehran Grand Hotel, Parsian Esteghlal International Hotel, Taj Mahal, Simorgh and Niloo Hotel. The time duration range of the study was considered to start from October to March 2017. The questionnaire included three main parts of 1. Personal characteristics, 2. The presence quality and measuring the possibility of the required services in the hotel and 3. The amount of physical values' effect on the familiarity with cultural identity. Regarding the first

and second parts, responses were based on the selection spectrum as well as open questions and regarding the third part, the responses were based on four point Likert scale (item 4: really high, item 3: high, item 2: low and item 1: really low) through using pictures. While choosing the pictures, the use variations and historical precedence were considered and the pictures were prepared as colorful in a similar size. In the third part, indexes such as various uses (mosques, bazaar, square, caravanserai, palace, garden, house, bathroom, bridge and school), urban fabric of north and center regions of Iran, color (inner space of mosque, house façade and mosque dome), materials and geometrical motifs (brickwork, tiling, plasterwork, building inscriptions, wooden works, masonry, mirror works) and historical periods (Achaemenian, Safavid, Qajar)

were questioned using 29 questions. The validity of the questionnaire was confirmed by five expert professors of Iranian architecture field who were working in Science and Industry University of Iran, Tehran and Shahid Beheshti. To determine the reliability, Cronbach alpha coefficient was utilized whose coefficient was obtained as 0.860.

#### 4. FINDINGS

Research findings regarding the personal characteristics of the participants showed that the age range between 30 to 50 years had the highest frequency and the age range higher than 70 years had the least frequency (Fig. 3). Moreover, it was shown that most of the participants were men (Fig. 2).

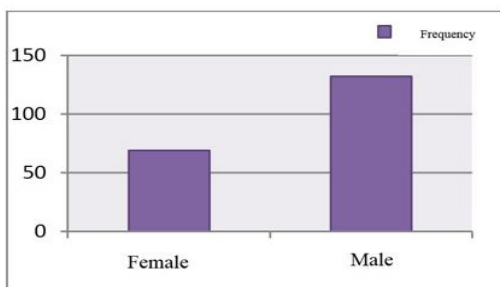


Fig. 2. The Gender of Research Participants

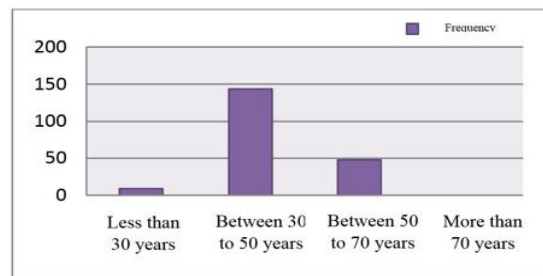


Fig. 3. The Age Range of Research Participants

Tourists of China, Italy, North and South Korea had most frequently visited Iran (Table 2). The highest frequency percent was related to those residing more

than one month in a years in Tehran and the least frequency percent belonged to those who resided almost one week of a years in Tehran (Table 3).

Table 2. Research Participants' Residing Country and the Number of their Visits

Number of Visits	Countries
More than 10 Times	China-Italy- North and South Korea
Between 5 to 10 Times	Netherlands- Germany
Between 3 to 5 Times	Spain- France- Malaysia- Singapore- Turkey
Less than 3 Times	America- Canada- Japan- India- England- Poland

Table 3. Residing Duration of the Participants in Tehran City During a Year

Residing Duration in a Year	Frequency	Frequency Percent
For One Week	20	9.95
For Two Weeks	24	11.94
For Three Weeks	36	17.91
For Four Weeks	37	18.4
More than One Month	84	41.8
Total	201	100

In this study, Simorgh hotel had the most trader tourists and Parsian Azadi hotel had the least tourist travelers among the selected hotels of Tehran (Table 4). It has to be mentioned that most of those traveling from China to Iran for commercial purposes, use personal homes or renting ones incase their residing duration last

long. Most of the participants had travelled to Iran for business purposes (Table 4). Moreover, travelling via groups or individually had almost the same frequency (Table 5).

**Table 4. Residing Hotel of the Research Participants**

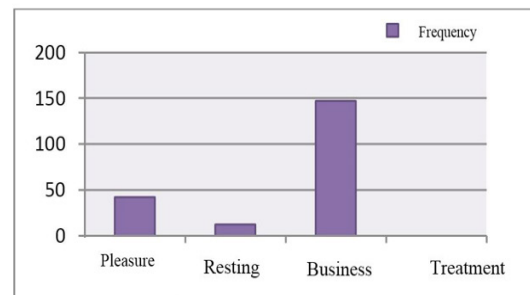
Hotel	Frequency	Frequency Percent
Espinas Palace	9	4.48
Arman	15	7.46
Tehran Grand Hotel	6	2.98
Parsian Esteghlal	42	20.90
Parsian Azadi	3	1.49
Taj Mahal	6	2.98
Simorgh	87	43.3
Niloo	6	2.98
Personal home	27	13.43
Total	201	100

The research participants' problems regarding the three field of city, hotel architecture and its services as well as international communications were investigated. Most of the problems mentioned by the participants belonged to the urban problems and the issue of traffic and noise pollution. Regarding hotel architecture and its services, lack of food variation in the menu of the

restaurants, less attention to inner architecture and the lack of appropriate spaces for having business visits and meetings were amongst the most important factors that have been highlighted. Regarding international communications, the signified issue was the lack of banking services between countries (Table 6).

**Table 5. The Participants' Companions**

Kind of Traveling	Frequency	Frequency percent
Individual Traveling	102	50.75
Group Traveling	99	49.25
Total	201	100



**Fig. 4. The Participants' Purpose of Traveling**

**Table 6. Research Participants' Problems**

Urban Issues	Frequency	Frequency Percent
Traffic	135	48.39
Noise Pollution	90	32.26
Lack of Access to Historical Buildings	36	12.90
Lack of Access to Shopping Centers	6	2.15
Lack of Access to Public Transportation Services	12	4.30
Total	279	100
Hotel Architectural and its Services	Frequency	Frequency Percent
Lack of Green Space	24	11.27
Lack of Sport and Entertainment Equipment	15	7.04
Insufficient Attention to the Cleanliness Issue	24	11.27
Lack of Appropriate Spaces for Visits and Meetings	30	14.08
Lack of Food Variations in the Menu of Restaurants	48	22.54
Insufficient Attention to Inner Architecture	42	19.72
Lack of Good Views	30	14.08
Total	213	100
International Communication Issues	Frequency	Frequency Percent
Lack of Banking Services between Countries	75	100
Total	75	100

Table 7 presents the results of the research. As it has been shown, variables having a mean higher than or equal to 2.5, were more important than others.

**Table 7. The Results of Measuring Foreign Traders and Tourists Regarding Iranian Architecture Values**

Iranian Architecture Criteria		Really High		High		Low		Really Low		Mean	Standard Deviation
Physical Value	Applicability	Number	Percent	Number	Percent	Number	Percent	Number	Percent		
-	The level of familiarity with Iranian architecture	48	23.9	45	22.4	75	37.3	33	16.4	2.5373	1.060
Form and Covering of the Roofs	Mosques	117	58.2	78	38.8	3	1.5	3	1.5	3.5373	0.370
Roof Covering, Sense of Place	Bazaar	69	34.3	111	55.2	15	7.5	6	3	3.2090	0.496
Sense of Place	Square	144	71.6	48	23.9	3	1.5	6	3	3.6418	0.441
Geometrical Order, Sense Place	Caravanserai	87	43.3	102	50.7	12	6	0	0	3.3731	0.355
Geometrical Order, Sense of Place	palace	96	47.8	96	47.8	9	4.5	0	0	3.4328	0.337
The Presence of Nature, Sense of Place	Garden	120	59.7	69	34.3	6	3	6	3	3.5075	0.491
Sense of Place , Spatial Components	House	105	52.2	75	37.3	15	7.5	6	3	3.3881	0.569
The Form and Covering of the Roof	Bathroom	105	52.5	75	37.3	12	6	9	4.5	3.3731	0.625
Geometrical Order	Bridge	108	53.7	81	40.3	9	4.5	3	1.5	3.4627	0.430
Spatial Components	School	108	53.7	81	40.3	6	3	6	3	3.4478	0.489
Sense of Place	Urban fabric of north areas	57	28.4	102	50.7	33	16.4	9	4.5	3.0299	0.629
Sense of Place	Urban fabric of central areas	78	38.8	96	47.8	21	10.4	6	3	3.2239	0.565
Color	Use of color in inner spaces of the mosques	126	62.7	72	35.8	0	0	3	1.5	3.5970	0.332
Color	Use of color combination in the building façade	93	46.3	96	47.8	6	3	6	3	3.3731	0.475
Color	Use of color combination in the mosque dome	147	73.1	33	16.4	9	4.5	12	6	3.5642	0.697
Spatial Components	brickwork	105	52.2	72	35.8	24	11.9	0	0	3.4030	0.482
Colors and Designs	Tiling	117	58.2	63	31.3	9	4.5	12	6	3.4179	0.694
Roof Covering	Plasterwork	129	64.2	63	31.3	6	3	3	1.5	3.5821	0.394
Spatial Components	Inscriptions	147	73.1	42	20.9	6	3	6	3	3.6418	0.471
Color, Design and Spatial Components	Wooden works	132	65.7	69	34.3	0	0	0	0	3.6567	0.227
Spatial Components	Masonry	129	64.2	72	35.8	0	0	0	0	3.6418	0.231
Spatial Components and Designs	Mirror works	111	55.2	81	40.3	3	1.5	6	3	3.4776	0.461
Sense of Place and Spatial Components	Achaemenian period-palace	120	59.7	78	38.8	3	1.5	0	0	3.5821	0.274
Sense of Place	Achaemenian period-mausoleum	75	37.3	111	55.2	15	7.5	0	0	3.2985	0.360
Geometrical Order, Sense of Place	Safavid period- palace	102	50.7	93	46.3	6	3	0	0	3.4776	0.311
Sense of Place	Safavid period- caravanserai	114	56.7	7	3.4	12	6	0	0	3.5075	0.371
Spatial Components, Sense of Place	Qajar period-house	93	46.3	105	52.2	3	1.5	0	0	3.4478	0.279
Sense of Place, the Presence of Nature	Qajar period-palace	147	73.1	48	23.9	0	0	6	3	3.6716	0.402



According to the analysis of data, the questions regarding the sense of place, which took place in Naqshe Jahan square, obtained the mean of 3.64. This issue showed the importance of public spaces having vast perspectives, sumptuous architectural buildings and the highest presence of people. Since mosque has a special place in traditional architecture of Iran, the form of the tomb of Imam mosque of Isfahan was familiar to the traders and had the mean of 3.53. Bazaar having the mean equal to 3.20, had the least mean as compared to other uses. In spite of the fact that spatial sense of bazaar has a certain and affective features in Iranian architecture, it seems that population densities, lack of cleanliness (due to not paying that much attention to traditional bazaars) and feeling of insecurity have reduced the real experience and the joyful presence of foreign tourists in traditional bazaars. The urban fabric of central areas had a higher mean than urban fabric of northern areas of Iran. Regarding central areas, creative approaches for creating comfort for the residents, have led this area to have specific features that is considerable for each tourist, on the other hand, these areas have the highest commercial and historical attraction places. Given the high mean of color combination in internal space of Nasir-ol-molk mosque of Shiraz as well as the tomb of Sheikh-lotfollah mosque, the significance of colorful spaces in traditional architecture can be understood. Iranian architecture has used color abundantly for a long period from its existence so it has formed a special face that has demarcated it from other cultures' and nations' works. According to the statistical population of the research, though, when it is spoken of Iranian architecture, its colorful spaces get present in the mind. Knowing tourists, was one of the physical values of Iranian architecture which

was mostly used in geometrical patterns (especially in wooden works) and had the mean of 3.65. Geometry is a part of Iranian architecture that manifests the concept of beauty and geometrical patterns (tiles) in traditional buildings emphasized on the order existing in them and represents them as a crystallization of order and geometry. The use of innate properties as well as warm view and arcade, soft, alive and herbal woods are concrete in these patterns. The statistical population welcomed the use of various materials' combination in Iranian architecture. Masonry was placed in higher ranks due to the known building of Persepolis, since most of the tourists visited this masonry building. Qajar period, Safavid period and Achaemenian period had respectively, 3.55, 3.49 and 3.44 means of attraction for foreign tourists. The choice of some buildings such as Persepolis, the Tomb of Cyrus, Ali Qapu palace, Zein-o-Din Caravanserai, Golestan palace, Tabatabai House were effective in creating spatial sense in these periods. It seems that as the research was conducted in Tehran, and most of this city's historical buildings are related to Qajar period, with a slight difference, this period has attracted the attention of tourists more than Safavid period. Finally, Iranian architectural criteria were discussed in five domains and according to the sum of participants' views, the mean of each criterion was obtained. The comparison of the mean of various domains' results indicated that with a slight difference, domains related to color and material combination were of utmost importance for urban fabric. According to the traders, geometrical motifs (that have been used in materials and roof coverings), the sense of place in the space of a square and color were among identical values of Iranian architecture (Fig. 5).

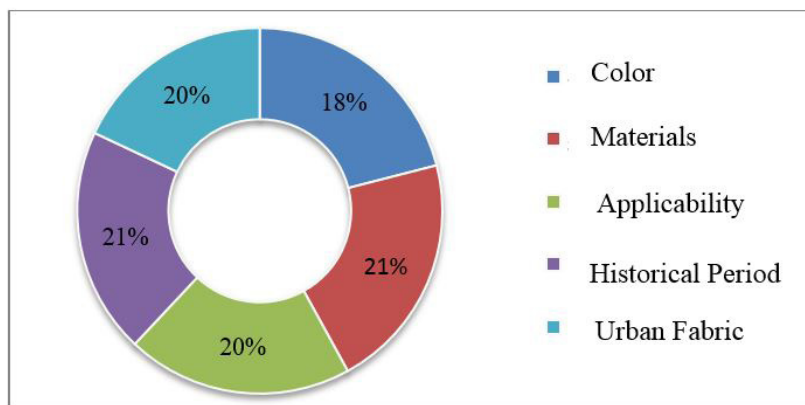


Fig. 5. Comparison of the Average Results of Various Domains

## 5. CONCLUSION AND SUGGESTIONS

This study was conducted with the aim of introducing identical components of Iranian architecture effective in designing commercial hotels regarding foreign tourists' views. Considering the results of the

research, designing approaches could be explained as the following:

1. Using the color in the inner and outer environments, for example, being inspired by colorful glasses in sashes as well as the association of the color with the combination of materials and motifs;

2. Using the combination of materials with coarse and firm textures in outer façade and those with soft texture in inner façade of the building;
3. Recreation of geometrical Girih as a aesthetic factor and climatic solution; in the current period, Girih' form and geometrical structure could be digitalized to find basic modules and recreate main geometrical patterns which can be used in commercial hotels' façade;
4. Using asymmetry, geometrical forms of square, rectangular and circle for having geometrical order in plan;
5. Using patterns of Iranian architecture considering the proximity of spaces' uses; for example, using architectural pattern of square in communal spaces, Iranian garden pattern in designing green spaces (with an emphasis on concentration of senses and the use of natural components such as water and tree) as well as bazaar's architectural pattern in spaces specific for business in hotels;
6. Using elements and features of sumptuous buildings of Qajar, Safavid and Achaemenian historical periods can be effective in improving the sense of place, and giving identity to commercial hotels' spaces; for example, being inspired by the design of Achaemenian period's columns as well as water supply system of this period (in designing fountains);
7. Recognizing the kinds of roofing and their constituent geometry in inner spaces can be considered. In this regard, using three dimensional geometric ornaments such as Yazdibandi is suggested as the covering of the roofs in communal spaces of the hotel;
8. Using spatial components of Iranian architecture such as central yard and porch in open and semi-open spaces can be considered;
9. Considering appropriate proportions while designing open spaces (central yard) to increase the climate comfort of users;
10. Using porch as one of the main spaces of Iranian architecture in inner and outer facades of the hotel building;
11. Applying the roof lights used in traditional bazaars (consonance of the light and the passage of time) along the path towards spaces specific for business meetings in the hotel is suggested;
12. To create the sense of place attachment, using handicrafts and Iranian traditional arts in designing interior architecture of the hotel can be effective.

There are some suggestions for future researches: the investigation of the reason behind the effectiveness of geometrical motifs in Iranian architecture (for example motifs used in sashes) as well as investigation of the reason behind the sense of place attachment in repaired houses or caravansaries that have been converted to hotels.

## REFERENCES

- Amiri Parian, P., & Kiani, Z. (2016). Spatial-social Centers, Urban Areas Influencing the Promotion of Social Sustainability Indicators, Fourth International Congress on Civil, *Architecture and Urban Development*, Tehran, Permanent Secretariat of the Conference, Shahid Beheshti University. [https://www.civilica.com/Paper-ICSAU04-ICSAU04\\_1054.html](https://www.civilica.com/Paper-ICSAU04-ICSAU04_1054.html)
- Ardalan, N., & Bakhtiar, L. (2012). *The Sense of Unity: The Sufi Tradition in Persian Architecture*. (V. Jalili, Trans.). Tehran: Elm Memar Royal.
- Bonner, J. (2012). Creating Non-systematic Islamic Geometric Patterns with Complex Combinations of Star Forms. Available from: <https://archive.bridgesmathart.org/2012/bridges2012-593.pdf>
- Ekhlassi, A., Mofidi Shemirani, M., & Anbari Ruzbahani, N. (2014). Algorithmic Design Approach (ADA) and Iranian Daylighting Techniques: How a Contemporary Transparent Façade Could Be Evolved From a Previous Solution. *Armanshahr Architecture & Urban Development*, 7(1), 25-35. [http://www.armanshahrjournal.com/article\\_39217\\_en.html](http://www.armanshahrjournal.com/article_39217_en.html)
- Ghadami, M., Sarafizadeh, A., & Madani, A. (2011). Designing a Domestic Model for Classification and Grading Hotels in Iran. *Journal of Cultural Management*, 5(1), 76-88. [http://jcm.srbiau.ac.ir/article\\_3503.html](http://jcm.srbiau.ac.ir/article_3503.html)
- Goeldner, C.R., & Ritchie Brent, J.R. (2009). *Tourism: Principles, Practices, Philosophies* (11th ed). New York, John Wiley and Sons, Inc, Hoboken.
- Gorji Mahlabani, Y., & Sanaei, E. (2010). Compatible Architecture Survey with Kandovan Village Climate. *JHRE*. 29 (129), 2-19. [http://jhre.ir/browse.php?a\\_id=42&sid=1&slc\\_lang=en](http://jhre.ir/browse.php?a_id=42&sid=1&slc_lang=en)
- Habibzadeh Koozehkonani, J., & Abdollahzadehtaraf, A. (2016). Urban Street Design in order to improve the sense of place, Case study: Golshan e Raz Street of Shabestar. *Journal Management System*, 7(25), 105-124. [http://jupm.miau.ac.ir/article\\_1983\\_en.html](http://jupm.miau.ac.ir/article_1983_en.html)
- Hejazi, M. (2008). Sacred Geometry in Nature and Persian Architecture. *History of Science*, 6(2). [https://jih.s.ut.ac.ir/article\\_22386.html](https://jih.s.ut.ac.ir/article_22386.html)
- Jalilian, M. (2015). Shoushtar New Town: A Sample of Sustainability in Iranian Contemporary Architecture. *Matter: International Journal of Science and Technology*, 1(1). Retrieved from <https://grdspublishing.org/index.php/matter/article/view/99>
- Javanforozandeh, A., & Motalebi, Gh. (2012). The Concept of Place Attachment and its Elements. *Hoviatshahr*, 5(8), 27-37. [http://hoviatshahr.srbiau.ac.ir/article\\_1146.html](http://hoviatshahr.srbiau.ac.ir/article_1146.html)
- Kharazmi, M., & Afhami, R. (2010). Geometry in pre-islamic Iranian architectural ornamentation. *Ketab-e Mah-e Olom va Fonon*, 2 (129), 8-13. <https://www.noormags.ir/view/fa/articlepage/32562/8/image>
- Kiani, Z., & Amiriparyan, P. (2016). The Structural and Spatial Analysing of Fractal Geometry in Organizing of Iranian Traditional Architecture. *Journal of Procedia-Social and Behavioral Science*, 216, 766-777. <https://doi.org/10.1016/j.sbspro.2015.12.074>
- Lee, C.C., & Chang, C. P. (2008). Tourism Development and Economic Growth: A Closer Look at Panels. *Tourism Management*, 29(1), 180-192. Doi: [10.1016/j.tourman.2007.02.013](https://doi.org/10.1016/j.tourman.2007.02.013)
- Mahdavinejad, M., & Mator, S. (2012). The Quality of Light-openings in Iranian Domes (With the Structural Approach). *Journal of Naqshejahan*. 2 (2), 31-42. [https://bsnt.modares.ac.ir/browse.php?a\\_id=3310&sid=2&slc\\_lang=en](https://bsnt.modares.ac.ir/browse.php?a_id=3310&sid=2&slc_lang=en)
- Majlessi, A., Ansari, M., Bemanian, M., & Fakhar Tehrani, F. (2013). Features of Earliest Park in Tehran: Amin-o-Dolleh Park. *The Monthly Scientific Journal of Bagh- E Nazar*, 10(25), 3-16. [http://www.bagh-sj.com/article\\_2927.html](http://www.bagh-sj.com/article_2927.html)
- Memarian, Gh. (2012). *Iranian architecture: Niaresh*. (Hadi Safaeipour). Tehran: Naghmeh Now-Andish.
- MohammadGholipour, M., & AkbariBaseri, G. (2015). The Design of the Tri-color Order of Iranian Architecture in Safavid Era according to Three Gunas Theory of Intuitive Theosophy of India. *Armanshahr Architecture & Urban Development*, 8, 35-52. [http://www.armanshahrjournal.com/article\\_39298.html](http://www.armanshahrjournal.com/article_39298.html)
- Nastaran, M., & Rezaii Shahabi, R. (2009). An Analysis of Multiplier Coefficients Technique in Tourism Development in the State of East Azerbaijan. *Armanshahr Architecture & Urban Development*, 2(2), 1-8. [http://www.armanshahrjournal.com/article\\_32156.html](http://www.armanshahrjournal.com/article_32156.html)
- Navaei, K., & Haji Qassemi, K. (2012). *Khesht-o Khial: An Interpretation of Iranian Islamic Architecture*, Tehran: Soroush.
- Navaei, K. (1999). Looking for Insider Architecture, *Journal of Architecture and Urbanism*, 50 - 51.
- Nazari, S., Mazaherian, H., Memarian, Gh., & Kazempour, H. (2017). Typology and Geometrical and Structural Analysis of Yazdi-bandi in Iranian Architecture. *HONAR-HA-YE-ZIBA: Memory Va Shahrsazi*, 22(1), 53-64. doi: [10.22059/jfaup.2017.62265](https://doi.org/10.22059/jfaup.2017.62265)

- Nesbitt, K. (2014). *Theorizing a New Agenda for Architecture an Anthology of Architectural Theory*, (MR. Shirazi, Trans.). Tehran: Ney.
- Papeli Yazdi, M.H., & Saghaei, M. (2007). *Tourism (Entity and Concepts)*, Samt, Tehran, 12-13.
- Ralph, E.C. (1976). *Place and Placelessness*. 1st Edn. Routledge Kegan and Paul, London, ISBN: 0850860555, 156.
- Rezaeinia, A. (2017). The Form of Iwan in the Context of Iranian Architecture, From the beginning to the early Islamic Centuries, *Journal of Iranian Architecture Studies*, 1(11),125-144. <http://jias.kashanu.ac.ir/article-1-1384-en.html>
- Rezvani, A.A. (1995). *Geography & Tourism Industry*, First Edition, Payame Noor University publication.
- Saeidian, A., Gholi, M., Zamani, E., & Bemanian, M. (2013). Evolution of Ourchin Dome on the Basis of the Effective Factors Shaping an Architectural Symbol. *Armanshahr Architecture & Urban Development*, 5(9), 111-127. [http://www.armanshahrjournal.com/article\\_33223.html](http://www.armanshahrjournal.com/article_33223.html)
- Safaeipour, H., Memarian, Gh., & Bemanian, M. (2013). Role of Vaults in the Design System of Persian Architecture, Mahe Honar book, (180), 12-20.
- Sajjadzadeh, H. (2013). Role of Place Attachment in Making Identity for Urban Squares (A Case Study: Avicenna Square, Hamedan). *The Monthly Scientific Journal of Bagh- E Nazar*, 10(25), 69-78. [http://www.bagh-sj.com/article\\_2933.html](http://www.bagh-sj.com/article_2933.html)
- Sattari Sarbangholi, H., & Shahed, M. (2013). Survey Conducted on the Similarities between the Concepts of Iranian Music and Iranian Garden Architecture (Case Study: Kashan's Bagheh Fin Garden). *Armanshahr Architecture & Urban Development*, 5(9), 97-110. [http://www.armanshahrjournal.com/article\\_33220\\_en.html](http://www.armanshahrjournal.com/article_33220_en.html)
- Shahcheraghi, A. (2009). Analysing the Perception Process of Persian Garden 's Environment Based on Psychological and Ecological Theory. *Journal of HoviatShahr*, 3 (5), 71-84. [http://hoviatshahr.srbiau.ac.ir/article\\_1113.html](http://hoviatshahr.srbiau.ac.ir/article_1113.html)
- Silvayeh, S., Daneshjoo, K., & Farmahin Farahani, S. (2013). Geometry in pre-islamic Iranian Architecture and Its Manifestation in Contemporary Iranian Architecture. *Journal of Naqshejahan*, 3(1), 55-66. <http://journals.modares.ac.ir/article-2-6205-en.html>
- Shayesteh Far, M., & Behzadi, M. (2014). Color Coordination and Role in Decorations of Yazd, Zilo and Pottery mosque in Yazd. *Islamic Art Studies*.
- Soltanzadeh, H. (2006). Reflecting the Traditional in Contemporary Architecture of Iran. *Journal of Architecture & Culture*, 7(25).
- Taban, M., Pourjafar, M., Bemanian, M., & Heidary, S. (2014). Determining Optimal Courtyard Pattern in Dezful Traditional Houses by Relying on Shadow Analysis. *The Monthly Scientific Journal of Bagh- E Nazar*, 10 (27), 39-48. [http://www.bagh-sj.com/article\\_3966.html](http://www.bagh-sj.com/article_3966.html)
- Webster, P. (2013). Fractal Islamic Geometric Patterns Based on Arrangements of  $\{n/2\}$  Stars. Proceedings of Bridges; Mathematics, Music, Art, Architecture, Culture. 15th Annual Bridges Conference at Towson University, Maryland, USA, 2012. <https://archive.bridgesmathart.org/2013/bridges2013-87.pdf>
- Williams, D.R., & Vaske, J.J. (2003). The measurement of Place Attachment: Validity and Generalizability of a Psychometric Approach. [https://www.fs.fed.us/rm/value/docs/psychometric\\_place\\_attachment\\_measurement.pdf](https://www.fs.fed.us/rm/value/docs/psychometric_place_attachment_measurement.pdf)

**HOW TO CITE THIS ARTICLE**

Moradi, A., Bagheri, H., & Malayeri, H. (2020). Recognition of the Values of Iranian Architecture Affecting the Design of Commercial Hotels from Foreign Tourists' Perspective. *Armanshahr Architecture & Urban Development Journal*. 12(29), 171-182.

DOI: 10.22034/AAUD.2020.102375

URL: [http://www.armanshahrjournal.com/article\\_102375.html](http://www.armanshahrjournal.com/article_102375.html)

