



**CULTURAL AND GEOLOGICAL HERITAGE CONTEXTUALISM IN THE
INTERIOR BUILT ENVIRONMENT OF HOTEL BRANDS IN KENYAN COUNTIES**

A Thesis submitted to the School of Arts and Design, University of Nairobi

By

Beatrice Wambui Muragu

B51/81994/2012

**In partial fulfillment of the requirements for the degree of Master of Arts in
Design**

21st November 2018

DECLARATION

This thesis project is, to the best of my knowledge, my original work and has not been submitted either in whole or part, for a degree at this or any other institution

STUDENT: Beatrice Wambui Muragu

REGISTRATION NUMBER: B51/81994/2012

Signature:

Date:

We confirm that the work reported in this thesis was carried out by the candidate under our supervision and has been submitted with our approval as the University of Nairobi Supervisors

MAIN SUPERVISOR: Dr. Lorraine Amollo Ambole

Signature:

Date:

CO-SUPERVISOR: Collins S. Makunda

Signature:

Date:

SCHOOL OF THE ARTS & DESIGN DIRECTOR

Dr. Lilac Osanjo

Signature:

Date:

DEDICATION

This thesis project is dedicated to my family members who to a large part have continued to encourage me to contribute to the body of knowledge in the design industry, academia and community.

First and foremost, I am grateful to God for the opportunity to carry out a fruitful research which sparked in me a renewed passion for hospitality interior design. I am grateful to my colleagues at work who have individually and as group contributed to my growth as an interior designer through exposure and experience

Many thanks to the following interior design companies that provided me with the much-needed content during my research process; Planning Interiors Limited, Symbion Limited and Morphosis Limited.

I am grateful to all interviewees at Uasin Gishu County who gave me in-depth insight into the various topics and gave me referrals for further information. This made my research journey an interesting layered journey of discovery

I am grateful to my supervisors for their insight and continuous correction that developed this report to the quality it deserves.

TABLE OF CONTENTS

Declaration	.....	ii
Dedication	.....	iii
Table of Contents	.....	iv
List of Tables	.....	vi
List of Figures	.....	vi
Abbreviations & Acronyms	.....	viii
Abstract	.....	ix
CHAPTER 1: INTRODUCTION		
1.1	Background Information	.....1
1.2	Problem Statement	.....3
1.3	Research Questions	.....3
1.4	Research Objectives	.....4
1.5	Justification of the Study	.....4
1.6	Scope of the Study	.....4
CHAPTER 2: LITERATURE REVIEW		
2.1	Cultural Heritage	.....5
2.2	Geological Heritage	.....6
2.3	Tourism	.....7
2.3.1	Tourism Supply Components	.....8
2.3.2	Knowledge Based Society	.....9
2.3.3	Experience Economy	.....9
2.3.4	Destination Branding	.....10
2.4	SERVQUAL	.....10
2.5	Hotel Interior Design	.....11
2.5.1	Hotel Servicescapes	.....11
2.6	Kenya Cultural Policy	.....11
2.7	Kenya Tourism Regulatory Authority	.....13
2.7.1	EAC Classification Criteria	.....13
2.8	Kenya Counties Integrated Development Plans	.....16
2.8.1	Uasin Gishu Cultural & Geological Heritage	.....17
2.8.2	Uasin Gishu CIPD	.....17
2.8.3	Uasin Gishu County Sports Tourism	.....17
2.9	Kenya: New Hotel Characteristics	.....18
2.10	Exemplars of Contextualization of Hotel Design	.....21
2.11	Cultural & Geological Heritage Integration	.....22
2.11.1	Interior Design Process	.....22
2.11.2	Cultural Product Design Model	.....23
2.11.3	Thematic Interior Design Contextualization	.....24
2.12	Conceptual Framework	.....28

CHAPTER 3: RESEARCH METHODOLOGY

3.1	Research Design	30
3.2	Site Selection & Description	31
3.3	Population and Sampling Procedure	32
3.4	Techniques of Data Collection	34
3.5	Techniques of Data Processing & Analysis	35
3.6	Ethical Guidelines of Research	37

CHAPTER 4: DATA PRESENTATION & ANALYSIS

4.1	Introduction	38
4.2	Interview Findings	38
4.3	Serena Beach Resort & Spa, Mombasa	40
4.4	Swahili Traditional Culture & Geological Heritage	41
4.5	Mombasa Serena Hotel Servicescapes	42
4.5.1	Material Finishes Selection - Kikoyi	42
4.5.2	Material Finishes Selection - Linen	43
4.5.3	Guest Rooms Space Plans	45
4.5.4	Partition, Furniture & Furnishings	46
4.5.5	Joinery, Lighting, Artwork & Accessories	47
4.6	Serena Maisha Spa	48
4.6.1	Interior Design Theme	48
4.6.2	Spa Space Layout	48
4.6.3	Material Finishes Selection	49
4.6.4	Doors, Joinery, Lighting, Sanitaryware & Signage	50
4.6.5	Furniture, Fixtures & Equipment Selection	52
4.7	Boma Inn Hotel, Eldoret	54
4.7.1	Interior Design Theme	55
4.7.2	Boma Inn Hotel Servicescapes	56
4.7.3	Challenges in Execution	63
4.7.4	Conclusion	64

CHAPTER 5: SUMMARY OF RESULTS

5.1	Uasin Gishu Cultural and Geological Heritage Repository	65
5.2	Opportunity for Sports Tourism	66
5.3	Opportunity in EAC Classification Criteria	67
5.4	Opportunity in Uasin Gishu CIDP	68

CHAPTER 6: CONCLUSION & RECOMMENDATIONS70

REFERENCES

APPENDIX

LIST OF TABLES

Table 2.1	Vacation Hotels interior Design Evaluation Criteria	14
Table 2.2	Contextual Analysis	25
Table 3.1	Registered Accommodation Facilities in North Rift Region	32
Table 3.2	Proposed Hotel Interior Design Space Audit Template	34
Table 3.3	Analytical Framework	36
Table 4.1	Interview Methods	39
Table 5.1	Cultural and Geological Heritage Repository	67

LIST OF FIGURES

Fig 2.1	Gede Ruins, Malindi	5
Fig 2.2	Nyatiti Musical Instrument	5
Fig 2.3	Maasai beadwork	5
Fig 2.4	Hells Gate Gorges, Naivasha	6
Fig 2.5	Chale Island, Diani	6
Fig 2.6	Mt Kenya	6
Fig 2.7a	Heritage Cycle	7
Fig 2.7b	Tourism Supply Components	8
Fig 2.8a	Hilton Garden Inn, Guest Room Space Plan	19
Fig 2.8b	Hilton Garden Inn, Guest Room Renders	19
Fig 2.8c	Hilton Garden Inn, Guest Room Material Finishes Palette	20
Fig 2.8d	Hilton Garden Inn, Nairobi Guest Room	20
Fig 2.9	Cultural Product Design Model	24
Fig 2.10	Proposed Framework for Thematic Interior Design Contextualism	26
Fig 2.11	Thematic Contextualization in the Interior Design Process	27
Fig 3.1	Servqual Contrasts	30
Fig 3.2	Four Star Hotel Servicescapes	31
Fig 3.3	Star Rated Hotels in Uasin Gishu County	33
Fig 3.4	Star rating of Hotels in Uasin Gishu County	33
Fig 4.1	Swahili Traditional Architecture	41
Fig 4.2	Swahili Traditional Door	41
Fig 4.3	Swahili Traditional House in Ruins with Vidaka	41
Fig 4.4	Visual & Thematic analysis of Mombasa Beach Hotel Room – Kikoyi Theme	43
Fig 4.5	Visual & Thematic analysis of Mombasa Beach Hotel Room – Linen Theme	44
Fig 4.6a	Kikoyi Themed Guest Room Space Plans	45
Fig 4.6b	Linen Themed Guest Room Space Plans	45
Fig 4.7	Visual & Thematic analysis of Mombasa Beach Hotel Room – Partition & Furniture	46
Fig 4.8	Visual & Thematic analysis of Mombasa Beach Hotel Room – Joinery & Lighting	47
Fig 4.9a	Spa Ambience	48
Fig 4.9b	Traditional Swahili Bathroom	48
Fig 4.9c	Vidaka Niches	48

Fig 4.10a	Spa Space layout	49
Fig 4.10b	Reception	49
Fig 4.10c	Inner Courtyard	49
Fig 4.11	Arch Door opening	50
Fig 4.12	Coral Stone	50
Fig 4.13	Masharbiya wood screen	50
Fig 4. 14	Mazeras Finish	50
Fig 4.15a	Ceiling with boriti poles	50
Fig 4.15b	Ceiling with boriti poles – Lamu Museum	50
Fig 4.16	Visual & Thematic analysis of Serena Maisha Spa – Joinery, Doors, Lighting	51
Fig 4.17	Visual & Thematic analysis of Serena Maisha Spa – Furniture & Furnishings	53
Fig 4.18	Visual & Thematic analysis of Serena Maisha Spa – Signage, Artwork & Accessories	54
Fig 4.19	Architectural render of Boma Inn Hotel Eldoret	55
Fig 4.20	Aerial view of Rift Valley	56
Fig 4.21	Rift Valley shifting of tectonic plates	56
Fig 4.22	Lobby ceiling and columns	57
Fig 4.23	Backlit onyx reception desk	57
Fig 4.24	Waiting Lounge	57
Fig 4.25	Upholstered Banquette Seat	57
Fig 4.26	Sinendet Restaurant	58
Fig 4.27	Ceiling slatted detail	59
Fig 4.28	Service Counter	59
Fig 4.29	Banquette at bar lounge	59
Fig 4.30	Restaurant Artwork sourced by client	60
Fig 4.31a	Guest room	60
Fig 4.31b	Guest room feature headboard	60
Fig 4.32a	Guest Room Door	61
Fig 4.32b	Door Details	61
Fig 4.32c	Kigango	61
Fig 4.33	Guest room corridors	62
Fig 4.34a	Large Conference Centre	63
Fig 4.34b	Small Meeting Room	63
Fig 4.34c	Breakout Lobby	63
Fig 5.1	Framework for cultural and geological heritage hotel interior design contextualism	65

ABBREVIATIONS & ACRONYMS

KTDC – Kenya Tourist Development Corporation

WDO – World Design Organization

IIDA – International Interior Design Association

SDG's - Sustainable Development Goals

UNESCO – United Nations Educational, Scientific and Cultural Organization

CIDP – Counties Integrated Development Plans

TRA – Tourism Regulatory Authority

EAC – East Africa Community

FF&E – Furniture Fixtures and Equipment

UNWTO – World Tourism Organization

ICOMOS – International Cultural Tourism Charter

MSH – Mombasa Serena Hotel

NMK – National Museums of Kenya

LM – Lamu Museum

PIL – Planning Interiors Limited

HGI – Hilton Garden Inn

ABSTRACT

With the onset of devolution, there has been a surge in development of three star plus hotels in Kenya as part of the development of the tourism economic pillar in Vision 2030. Despite Kenya having rich cultural and geological heritage, there has been lack of cultural and geological heritage contextualism in the interior built environment of these new hotels. Instead, they reflect modern themes heavily influenced by western international trends which are partly representative of the global hotel operator built environment brand standards. The main objective of this study was to explore how incorporation of cultural and geological heritage can be done in a hotel interior built environment and as a result create iconic hotel brands which will become major tourist attractions in counties.

Uasin Gishu County was selected as a case study for this research because it is part of the North Rift region that has been earmarked for development as part of the Ministry of Tourism strategic plan 2008-2012. Moreover, the county integrated development plan (CIDP) highlights the need to upscale the hotels in the county so as to attract more tourists.

Using a logical framework as a guide, the researcher used an in-depth qualitative case study approach to investigate the research problem. Qualitative interviews using structured questionnaires to key informants were also carried out. The main method used to collect data in the hotel facilities was direct observation and site surveys using a hotel interior built environment audit template. Where possible, the researcher interviewed interior designers who designed the facilities with the intent of investigating the themes depicted and the interior design process followed. For data analysis, the researcher did a visual and thematic analysis of the interior built environment of the sample hotels using the interior built environment audit template developed. For the qualitative interviews, the researcher used thematic content analysis and a deductive approach to analyze the content. The output of the research was a proposed interior design framework of reference for creation of iconic hotel brands in counties through incorporation of cultural and geological heritage themes in the hotel interior built environment.

Key Words: Cultural Heritage, Geological Heritage, Hotel Brands, Hotel Interior Design, Uasin Gishu County, Interior Design Contextualism

CHAPTER 1: INTRODUCTION

1.1 Background Information

The development blueprint of Kenya, Vision 2030, outlines Tourism as one of the key economic growth drivers. (2007, p.5). According to a report by the Kenya Tourist Development Corporation (KTDC), the largest and fastest growing sector of the Kenyan tourism market is conference tourism. This is attributed to Kenya's accessible location and easy international connection. In fact, the International Congress and Convention Association names Kenya as the third most preferred conference and business tourist destination in Africa. (ICCA 2010)

Goeldner and Ritchie (2009), point out on the future of Tourism. They argue that a fundamental change in our current economy is the creation of the 'experience economy' in which consumers expect a distinctive experiential experience from their time and money investment. In relation to tourism, policy makers and "experience designers" are charged with developing experiential ways to engage the tourist. It is the designer's role to identify, translate and implement the deep sources of wonder of the world to have meaning for the constant traveler. (p. 589-590). In addition, the built environment of a hospitality facility is of paramount importance. This is because, facilities that are contextualized with the locale are more appealing to tourists than by the architectural style they are used to at home. (p. 338). In the words of Frank Gehry 'architecture should speak of its time and place but yearn for timelessness'.

According to the Ministry of Tourism Strategic Plan (2008-2012), Kenya's tourism product has for a long time not diversified from wildlife and beach attractions. To open up the tourism market, development of tourism will be prioritized in the less visited regions of the country. (p 14). The North Rift region which covers seven counties is one such region selected for tourism development. According to Uasin Gishu County Integrated Development Plan CIDP (2013-2018), the county is top in terms of registered accommodation facilities in North Rift region; it also has the highest number of licensed tour and travel operations. However, its tourism sector is not devoid of challenges. Currently, based on the CIDP tourism SWOT analysis, 3 star and below star-rated hotel facilities are scarce, and the few present do not

meet international standards. In order to raise the profile of hotels in Uasin Gishu county, the stakeholders in the tourism sector plan to develop more iconic hotels and revamp the existing ones so as to meet the threshold of 4-star rated facilities and beyond. This will increase competitiveness and generate more revenue. (p. 36-38)

According to World Design Organization (WDO), “Design is a strategic problem-solving process that drives innovation, builds business success and leads to better quality of life through innovative products, services, systems, and experiences.’ (WDO, 2017). The International Interior Design Association (IIDA) defines interior design as, “A multi-faceted profession in which creative and technical solutions are applied within a building to achieve an interior built environment. These solutions are functional, enhance the quality of life and culture of the occupants and are aesthetically attractive. The designs are created in response to and coordinated with the building shell and acknowledge the physical location and social context of the project.” (NCIDQ, 2016)

The Kenya Constitution (2010), on Chapter 2 recognizes culture as the foundation of the Nation. Article 12 states in part that “The state shall promote all forms of national and cultural expression through literature, the arts, traditional celebrations, science, communication, information, mass media, publications, libraries and other cultural heritage.” (p. 12). In addition, the Kenya National Policy of Culture and Heritage (2009), recognizes culture and heritage as the centre of development. Culture and heritage can either be tangible or intangible. As part of tangible material culture, the government of Kenya acknowledges the importance and role of design in development of culture. (p. 21-24). In the case of this study, the researcher has focused on one field of design namely interior design.

In light of this, an exploratory research by Chege Gitura on the application of patterns for interior design discovers that the effective use of patterns in the built environment of Nairobi Serena Hotel has largely contributed to the attainment of its five-star status. The patterns used in the hotel were described to be original, interesting, relaxing, beautiful, attractive, inviting and that provide the users of the space with something to think about. The patterns were also identified as creating an ultra-modern ambience and at the same time portraying African themes. (Gitura, 2006, p. 99)

1.2 Problem Statement

With the onset of devolution, there has been a surge in development of hotels in the counties as part of the development of the tourism economic pillar in Vision 2030. Despite the counties having a rich cultural and geological heritage, there has been lack of cultural and geological heritage thematic contextualism in the hotel interior built environments.

The existing county cultural and tourism policies do not offer qualitative interior design evaluation criteria guidelines for cultural and geological heritage thematic adoption into interior built environments. Moreover, there is poor development of county cultural and geological heritage information repositories which would serve as rich fodder for designers, researcher and consultants.

Bearing this in mind, the study's main purpose is to design a framework for incorporation of cultural and geological heritage themes into the interior built environment of hotels so as to create iconic hotel brands in counties with Uasin Gishu as the case study county.

1.3 Research Questions

- What is the unique cultural and geological offering of Uasin Gishu County to the tourism product of the country?
- What opportunities do the current county tourism and cultural policies offer in terms of development of interior design as part of tangible material culture? And if not, how can they be incorporated into the policies?
- Do the current hotels in Uasin Gishu County reflect a cultural and geological heritage in their interior design? (a sense of place). And if so how?
- In what ways can cultural and geological heritage themes be adopted in the interior built environment of hotels so as to create iconic hotel brands in counties?

1.4 Objectives of the Study

- To investigate cultural and geological heritage information repository development in the counties for development of the tourism product of the country.

- To develop interior design qualitative evaluation criteria in the existing county cultural and tourism policies as a framework of cultural and geological heritage contextualization in a hotel built environment.
- To investigate if the interior built environment of the current hotels in counties reflects cultural and geological heritage themes. (a sense of place)
- To design a framework for incorporation of cultural and geological heritage themes into the interior built environment of hotels so as to create iconic hotel brands in counties.

1.5 Justification of the Study

This study is important especially in light of the new devolved system of governance in a two-fold way. First and foremost, it aims to outline opportunities for development in the county tourism and cultural policies by exploring ways in which interior design can be applied as a tangible material culture. This is through the incorporation of cultural and geological heritage in the hotel interior built environments. Secondly, it identifies the practical ways of creating iconic and distinctive hotel brands, which in turn become major county tourist attractions. For the site selected, which is Uasin Gishu County, the county tourism SWOT analysis in the CIDP document identifies a major weakness as the lack of tourist class hotels.

1.6 Scope of the Study

Kenya has 47 counties. Uasin Gishu County which is part of the North Rift region, was selected as a case study for the research. This is because it meets the eligibility criteria prescribed by the researcher. First and foremost, it is part of the North Rift region which has been selected for tourism development in the Ministry of Tourism strategic plan (2008). Secondly, in the North Rift region, it is the county that has the highest number of registered accommodation facilities and it is also leading in terms of tour and travel operations. (Uasin Gishu CIDP, 2013, p.37)

CHAPTER 2: LITERATURE REVIEW

2.1 CULTURAL HERITAGE

According to the United Nations Educational, Scientific and Cultural Organization (UNESCO), “Cultural heritage is the tangible and intangible legacy of a society. This is inherited from past generations, maintained in the present and bestowed for the benefit of future generations.” (UNESCO, 2016).

According to the International Council on Monuments and Sites (ICOMOS), “Cultural heritage is expressed either as intangible or tangible which are considered worthy of preservation for the future.” Tangible forms of culture include movable objects like paintings, sculptures, artefacts, coins and manuscripts, immovable tangible heritage like monuments, buildings, archeological remains and landscapes and even underwater heritage like underwater ruins, shipwrecks and cities. Intangible cultural heritage is expressed in values, traditions, voices, and oral history which are perceived through types of shelter, indigenous craftsmanship, foodways and cuisine, languages, clothing, rituals and festive events, performing arts and oral traditions. (ICOMOS, 2002).

Below are some iconic forms of cultural heritage from different parts of Kenya.



Fig 2.1 Gede Ruins, Malindi

Source: National Museums of Kenya



Fig 2.2 Nyatiti instrument



Fig 2.3 Maasai Beadwork

2.2 GEOLOGICAL HERITAGE

According to Brocx (2007), Geological Heritage or simply Geoheritage includes local features of geology that provide insight into the evolution of the Earth. (p. 53) According to The World Heritage Convention (2005) geoheritage represents the stages of earth's history which include the record of life, significant on-going geological processes in the development of land forms, or significant geomorphic or physiographic features. Some physical landscape features include volcanoes and volcanic systems, desert landforms, fluvial landforms and river valleys, glaciers and ice caps, beaches and coastal features, mountains, sand dunes, canyons, landscapes, atolls and islands, reefs, glacial landforms, caves and karst. (P.9 -10)

Below are some iconic symbols of geoheritage found in different parts of Kenya.



Fig 2.4 Hells Gate Gorges, Naivasha Fig 2.5 Chale Island, Diani Fig 2.6 Mt Kenya

Source: Ministry of Tourism website

In conclusion, according to Culture in Development, preservation of both tangible and intangible cultural and geological heritage can be easily explained by the diagram below known as the heritage cycle. From this, it shows that by understanding culture, one values it, which results in one wanting to care for it. Through caring for it, one enjoys it and through enjoyment, comes a thirst to understand. (CID, 2016)

For purposes of this study, the researcher sought to explore ways of expressing and preservation of cultural and geological heritage adoption and incorporation into the interior built environment of hotels.

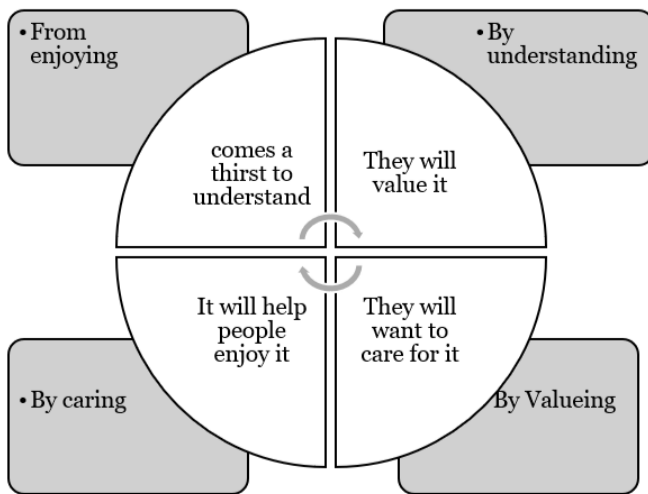


Fig 2.7a: Heritage Cycle

Source: Culture in Development

2.3 TOURISM

According to Goeldener & Ritchie (2009), people travel because of attractions. Other tourism components like accommodation, transportation and food supply would be redundant without the attractions. Moreover, it is the composition of these components that make a destination attractive to a tourist. (p. 213-214).

Valene L. Smith (1989) has outlined the different tourism categories as follows; **Business Tourism** is travel for business characterized by meetings, congresses, conventions, exhibitions and seminars. **Ethnic Tourism** is a sub-component of the tourism sector whose purpose for travel is to experience indigenous cultural heritage. The tourist experiences first hand cultural activities like visiting native homes, attending local festivals and participating in religious rituals. On the other hand, **Cultural Tourism** is travel to experience and participate in vanishing lifestyles. Typical events include study tours, visits to sites and monuments, pilgrimages, festivals and cultural events, performance arts and cultural tours. The picturesque setting in the destination is the main attraction. **Historical Tourism** is tourism to celebrate the glories of the past. The activities would include guided tours to monuments, visits to cathedrals and performances that showcase the lifestyle of important events of a bygone era. In **Environmental Tourism**, the emphasis is on nature and environmental attractions which include flora, fauna and cultural heritage. It is primarily

geographic and includes destinations such as relatively undisturbed natural areas and natural wonders. **Recreational Tourism** is aimed at attracting tourists whose essential purpose is to relax. It includes recreation opportunities offered by natural or manmade environments like spas, sunbathing, sports, and other activities done for enjoyment, amusement or pleasure. Moreover, tourism destinations in most cases do provide a composite of tourism experiences. (p. 277-279).

2.3.1 Tourism Supply Components

Tourism is the multi-faceted composite of activities, services and industries that deliver a travel experience. The five main categories of these tourism supply components are natural resources, transportation, the built environment, operating factors and hospitality resources. (Goeldener & Richie, 2009, p. 337). These are summarized in the table below.

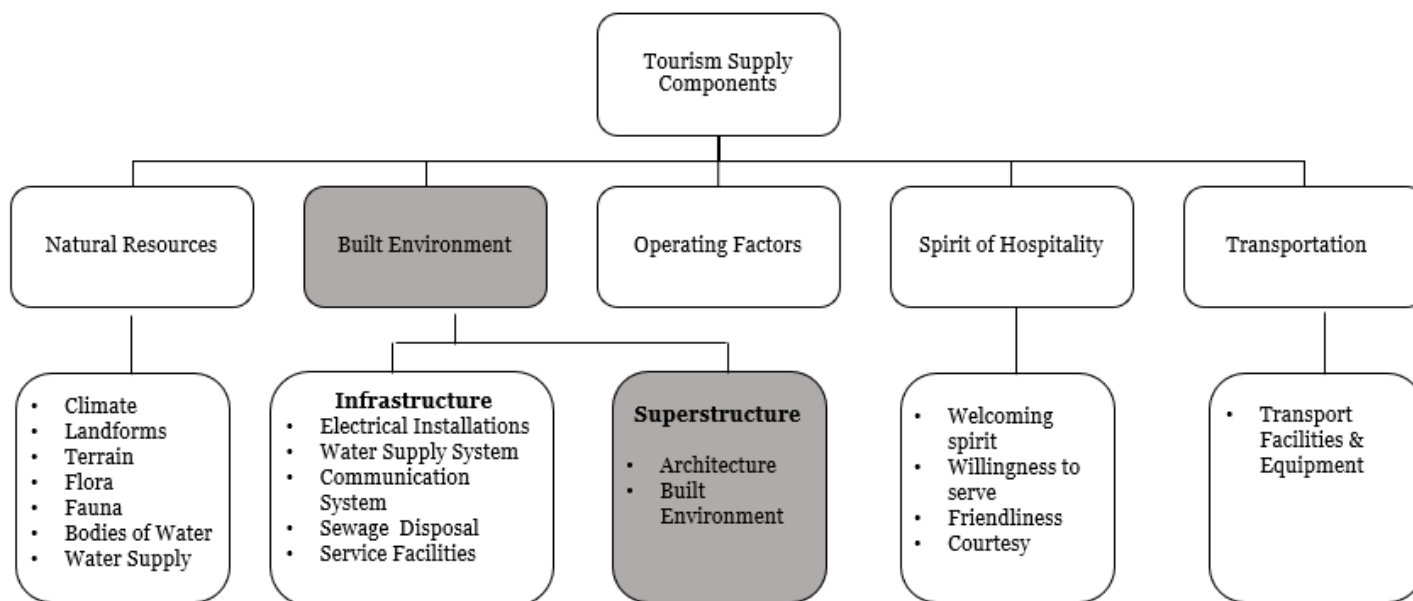


Fig 2.7b Tourism Supply Components

Source: Goldener&Richie (2009)

For purposes of this study, the researcher focused on the super structure which is part of the built environment. Since the architecture is an important part of the superstructure, the main objective is to create an architectural style, interior design and quality of construction that is distinctive. One way to create a distinctive built environment is to contextualize the facilities with inspiration drawn from the local environment. This could be the local architectural style or the local landscape. (Goeldener & Richie, 2009, p. 338).

2.3.2 Emergence of the knowledge-based society

The rise of technology has resulted to developed nations entering an era in which one of their greatest competitive advantages is not their ownership of natural resources or access to cheap labour but the information knowledge they possess. For this reason, travellers from these knowledge-based economies will be more experienced, more discerning and more demanding and will be seeking more individualized experiences. For such travelers, experiential experiences are more enriching and therefore they seek authentic, interactive, in-depth, highly involved quality travel experiences. (Goeldener & Richie, 2009, p. 583-584)

2.3.3 The Experience Economy

A fundamental shift in the economy is the change from a service economy to the creation of the experience economy. In this economy, consumers seek a quality experience from an investment of their money and time. The exponential growth of the experience economy has been facilitated by several factors. First and foremost, people are more discerning and are seeking genuine experiences rather than staged ones. Secondly, tourists are becoming more sophisticated and demanding because of their cumulative travel experiences. Moreover, because of this increasing sophistication, tourism is losing its uniqueness and appeal among well-travelled, well-educated, wealthy individuals. In order to counter this, tourism policy makers and “experience designers” have to develop equally sophisticated products and experiences so as to attract tourists to the destinations. One way to do this is to explore and distinctively develop the platform of the world and its peoples which is a rich pool of inspiration. (Goeldener & Richie, 2009, p. 589-590)

2.3.4 Destination Branding

A tourism destination is multi-faceted composite of many individual products, services and experiences that can be difficult to unify. A tourist’s main decision-making factor when choosing to visit one similar place over another is the emotional connection they feel towards the destination.

Morgan, argues that a strong destination brand creates a powerful identity, provides added value, drives consumer behaviour, gives an assurance of quality experience, influences a

client's perceptions of reality, creates trust and respect, opens doors, raises expectations of quality and integrity, reduces search costs and offers a way to establish a unique selling proposition. (Morgan, 2011, pp.3). According to Schaar, a strong brand shields itself from the threat of competition by reducing substitutability. This is key because in a global marketplace saturated with many similar destinations, differentiation becomes the only way to survive. (Schaar, 2013, pp.3)

According to Lin, cultural value-adding increases product value. Integration of localized features to products is a distinctive differentiator especially in a global economy where there is loss of identity due to similarity in function. (Lin, 2007, pp. 1). In the words of Okumu, 'heritage, as a source of identity sets people apart as nations and communities. (Deisser & Njuguna, 2016, pp.47)

2.4 SERVQUAL

According to Parasuraman (1988), SERVQUAL is a five-part multi-item scale developed to ascertain customer perceptions of service quality in service and retail businesses. The scale outlines service quality into five constructs as shown in the table below:

Table 2.7c Servqual Constructs **Source: Parasuraman (1988)**

SERVQUAL (Service Quality)		
1	Tangibles	The physical facilities, equipment, staff appearance, <u>etc</u>
2	Reliability	The ability to perform service dependably and accurately
3	Responsiveness	The willingness to help and respond to customer need
4	Assurance	Assurance - ability of staff to inspire confidence and trust
5	Empathy	the extent to which caring individualized service is given

SERVQUAL represents service quality as the discrepancy between a customer's expectations for a service offering and the customer's perceptions of the service received. This is outlined in the diagram below.

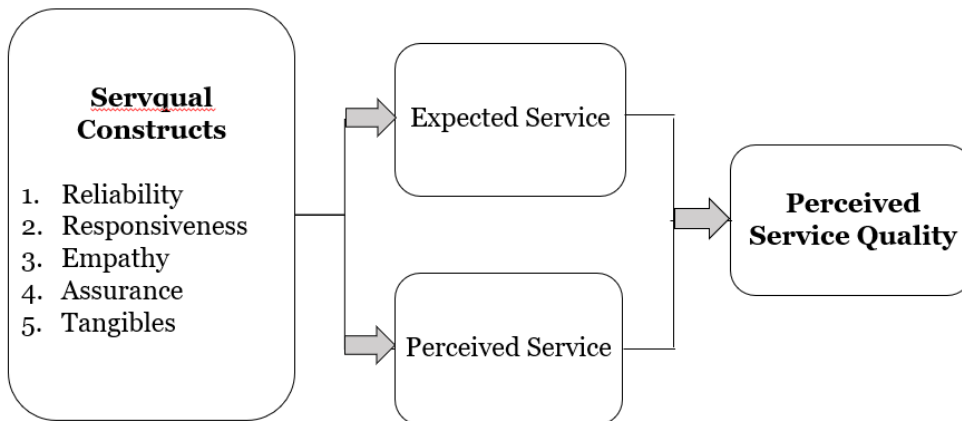


Table 2.7c SERVQUAL

Source: Parasuraman (1988)

2.5 HOTEL INTERIOR DESIGN

According to Planning Interiors Limited, one of the leading interior design firms in Kenya with over 25 years industry experience, Hospitality interior design focuses on creating environments that entertain or host the public. For any hospitality interior, ambience is not just a fancy word. It is about an unforgettable experience, a rejuvenating getaway and an unsurpassed quality of service. (PIL, 2013)

According to Khanau (2015), hotel interiors are perceived by five atmospheric elements of colour, lighting, layout, style and furnishings. Hotel interior design includes the interior architecture, spatial layout of its premises, design language, furniture, lighting, colors, patterns and décor. These elements influence the overall customer’s interior perception. (p. 28- 31). According to Ogle (2009) in the case study of Perth Hotels, lighting is an important element of hotel lobby ambience. This is because it is a catalyst in setting the scene and creating the desired mood to support the hotel’s brand. (p.12)

2.5.1Hotel Servicescapes

According to Bitner (1992), servicescapes is the physical environment in which services are delivered to customers. For a hotel facility, the hotel lobby, restaurant and guest room are considered as the most important servicescapes due to their impact in forming the customer’s perception about the entire hotel. This is summarized in the diagram below.

According to Khanau (2015), the perceived quality of any servicescape is largely determined by the quality of its interior design. (p. 30).

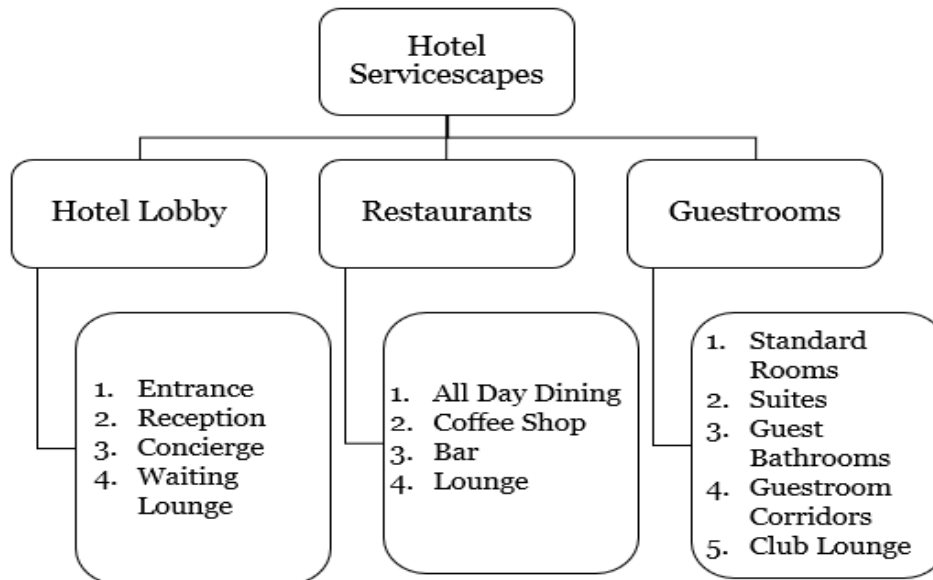


Table 2.7d Hotel Servicescapes

Source: Bitner (1992)

2.6 KENYA CULTURAL POLICY

Kenya adheres to UNESCO’s definition of culture as, “that whole complex of distinctive, spiritual, material, intellectual and emotional features characterizing a society or social group. This definition encompasses, in addition to art and literature, lifestyles, ways of living together, values, accepted systems, traditions and beliefs. National heritage on the other hand may be defined as the sum total of all the creativity in all its forms preserved, enhanced and handed over to future generations as a record of human experiences and aspirations.” (p. 10)

According to the Ngorongoro Declaration on Safeguarding African World Heritage as a driver of Sustainable development states in part that, “African heritage is central to preserving and promoting our cultures thereby uplifting identity and dignity for present and future generations in an increasingly globalized world. Heritage, including world heritage properties is a driver of sustainable development and critical to achieving regional social

economic benefits, environmental protection, sustainable urbanization, social cohesion and peace.” (UNESCO, 2016c)

The Sustainable Development Goals SDG's (2015), are a universal call to action to end poverty, protect the planet and ensure that all people enjoy peace and prosperity. These goals underlie the important role of culture in meeting international development challenges since culture and national heritage are central to the socio-economic and sustainable development of a country. (p.9). Of the 17 SDG's, the goals that relate to this study are; decent work and economic growth and industry, innovation and infrastructure.

The Kenya Cultural Policy (2009), places culture and heritage at the centre of development. The policy aims to create the benchmark necessary for mainstreaming culture and heritage, setting standards, raising awareness and capacity building for infusing culture and heritage as integral parts of public policy and development plans. This is against the backdrop that Culture and heritage are increasingly threatened with destruction not only by the traditional causes of decay, but also by the changing social and economic conditions attributed to globalization. (p. 12-14).

Culture is expressed both as tangible and intangible. As part of tangible material culture, the government of Kenya recognizes the importance and role of design in cultural development. So as to develop this, appropriate legislation and administrative mechanisms will be put in place for the protection, promotion and development of a Kenyan identity in the field of design, whether two or three dimension, including dress, design, artistic works, visual arts and architecture. (p 21-24). For purposes of this study, the researcher's focus is on the built environment with an in-depth focus on interior design.

2.7 KENYA TOURISM REGULATORY AUTHORITY

The Tourism Regulatory Authority (TRA), is a corporate body established under section 4 of the Tourism Act No.28 of 2011 and is mandated to regulate the tourism sector in Kenya. This entails developing regulations, standards and guidelines that are necessary to ensure an all-round quality service delivery in the tourism sector. One of its regulatory functions is to develop and implement, in consultation with relevant stakeholders, criteria for standardization and classification of tourism facilities and services.

2.7.1 EAC Classification Criteria

The Tourism Regulatory Authority (TRA) has developed criteria for classification of hotels and restaurants under the East Africa Community (EAC) standards criteria. The Criteria for Classification of Vacation Hotels (Refer to appendix III), outlines the measurable elements of facilities per each star rating from one star to five star. Hotel owners and Property Managers must first carry out self-assessment based on each of the identified essential items as per the checklist to ensure they attain the prerequisite 100% to qualify for classification and star rating.

The document outlines the essential items which are both the statutory requirements and basic operational standards practices that guarantee safety and comfort of both local and international guests in any hospitality establishments. These items are crucial in the protection and promotion of the wellbeing of guests, staff and property. Each essential item has a provisional score rating. For classification of Hotels, a qualitative assessment sheet that indicates the buildup of the score for each item is used by for inspection of existing or new facilities.

Of key importance to this study, the interior design evaluation criteria components that provide opportunity for incorporation of cultural and geological heritage in the interior built environment of four-star hotel facilities are as follows; building, front office, lobby, function rooms, restaurants, bars, guest rooms and guest bathrooms.

2.8 KENYA COUNTIES INTEGRATED DEVELOPMENT PLANS

The promulgation of the constitution of Kenya 2010 ushered in a new structure of government with a two-tier system, one at national and the other at county level. According to the Institute for Social Accountability (2013), The ministry of devolution and planning has prepared guidelines intended to assist county governments in preparation of their integrated development plans in accordance with the county government act and other legislation. All planning is expected to be inspired by the Vision 2030 and to be aligned to the 2nd Medium Term plan covering the period 2013-2018. The guidelines are intended to serve as a reference and as a guide to county planners, county officers and other stakeholders involved in the county development planning process. The plans cover the following areas: county profile

and its basic data, socio-economic challenges and strategies to address them, priority programmes and projects, resource mobilization, implementation of programmes and monitoring and evaluation. One of the key areas that counties need to look into is Tourism, since it is one of the economic pillars of Vision 2030. In this area, the counties need to ascertain their potential and opportunities in tourist attractions, national parks and reserves, wildlife and tourist class hotels.

2.8.1 Uasin Gishu County Cultural & Geological Heritage

Uasin Gishu county that covers an area of about 3350 square kilometers is located in the mid-west of Kenya's Rift Valley. The name is borrowed from the *Ilwuasinkishu* Maasai clan who had initially settled in the area. The county is home to Eldoret, the fifth largest town in Kenya. The most prolific physical feature in the county is the Great Rift Valley that has several unique geographical features, including the Elgeyo escarpment. The most populous ethnic community inhabiting the county is the Kalenjin, a Nilotic ethnic group. The most highly developed visual art is decorative bead work. (Kenya Information Guide, 2013)

According to Uasin Gishu CIDP (2013), the cultural and geographical heritage of Uasin Gishu county can be experienced through the unique landscapes, national parks, vibrant and diverse culture, tangible and intangible material culture, music, dance, food traditional artefacts, traditional ceremonies and historical sites. Currently, there is an unexploited opportunity in cultural tourism.

2.8.2 Uasin Gishu County Integrated Development Plan (CIDP)

Wildlife and beach tourist attractions have historically been Kenya's main tourism product. With reference to the Ministry of Tourism Strategic Plan (2008), The Ministry sort to diversify this tourism portfolio by focusing on tourism underdeveloped areas. The North Rift region has been selected as one of the regions. Uasin Gishu, which is one of the seven counties of this region will be a major beneficiary of this directive. Its existing tourism attractions are sport tourism, agro-tourism and water-based attractions. (2008)

Outlined in the Uasin Gishu CIDP (2013), according to a report by the Eldoret Tourism Office, the county is leading in terms of registered accommodation facilities in North Rift; it

is also the highest in terms of licensed tour and travel operations. However, the tourism sector in this county is not devoid of challenges. First and foremost, with reference to the county's tourism SWOT analysis, the current facilities are few, most are below a three-star rating and have gaps in terms of international hospitality standards. The opportunities identified to increase competitiveness are; Uasin Gishu county tourism stakeholders must invest and develop more up market hotels while scaling up the existing hotels with the aim of meeting the four-star rated criterion. Likewise, the other tourism supply components must be developed concurrently (p 36-37)

2.8.3 Uasin Gishu County Sports Tourism

The e-Guide on Developing Sports Tourism states that sport tourism is the experience of travel to participate in or view sport-related activities. There are different types of sports tourism. First and foremost is sport event tourism which includes attending hallmark events such as the Olympic games and the World Cup soccer championships. Secondly, active sport tourism relates to travel to participate in sporting events like marathons. Nolstalgia sport tourism involves travelling to famous sports related attractions. (Ross, 2001, P.3)

According to the World Tourism Organization (UNWTO) (2017), the global tourism market is projected to grow between two and three per cent with the sport tourism sector poised to contribute about 14 per cent of this share. International sports is regarded as being one of the primary reasons for this global growth in tourism since the sport tourism market is a fast-growing sector of the global travel industry. For this reason, some developed countries have harnessed the tourism opportunity presented by the sports sector since sporting events have many avenues to tap into for revenues.

Ross (2001), on his report on Developing Sports Tourism, outlines on the potential positive impacts of sports tourism on culture. First and foremost, sports tourism strengthens national heritage, identity and community spirit as local people join together to promote their culture. Secondly, it provides an opportunity through which visitors interact with foreign people and their culture. One can confidently assert that sports tourism can ignite the regeneration and preservation of culture. (P. 6)

Uasin Gishu County has demonstrated its prowess in sports globally, especially in athletics. It is home to renowned world champions and world record and breakers in athletics. The victories from this county have exposed Kenya as a top sporting nation hence creating opportunities for the country as a great tourist attraction. The county has witnessed major investments training camps for both local and international athletes due to its geographical location and climate which is ideal for training. However, this sector faces many challenges including lack of designated training facilities, equipment, exposure and organization. The existing sporting facilities including Kipchoge Keino stadium are in a deplorable state, with some already encroached on by individuals. It is also notable that plans to construct a new stadium have since stalled. Due to this, athletes mainly train on roadsides which expose them to injuries. Kenya enjoys a good reputation in sports because of its performance internationally. For this reason, it should ride on this goodwill as a foundation for promotion of various types of sports tourism. (Uasin Gishu County News, 2015)

2.9 KENYA: NEW HOTEL CHARACTERISTICS

New hotels in Kenyan counties reflect modern themes heavily influenced by Western international trends which are partly representative of the global hotel operator interior built environment brand standards. A case in point is the Hilton Garden Inn Nairobi explored below. A visual and thematic analysis done of the guest rooms of the newly opened hotel indicate that the interior built environment is developed in line with the European Development Guide. There has been no cultural and geological contextualism of the interior design theme, space plans and elevations, material finishes or the furniture, fixtures and equipment. This presents a missed opportunity to promote cultural and geological heritage contextualism in the interior built environment.



Fig 2.8a. Hilton Garden Inn Guest Room Plan (Source: HGI European Development Guide)



Fig 2.8b. Hilton Garden Inn Guest Room 3D Renders (Source: HGI European Development Guide)

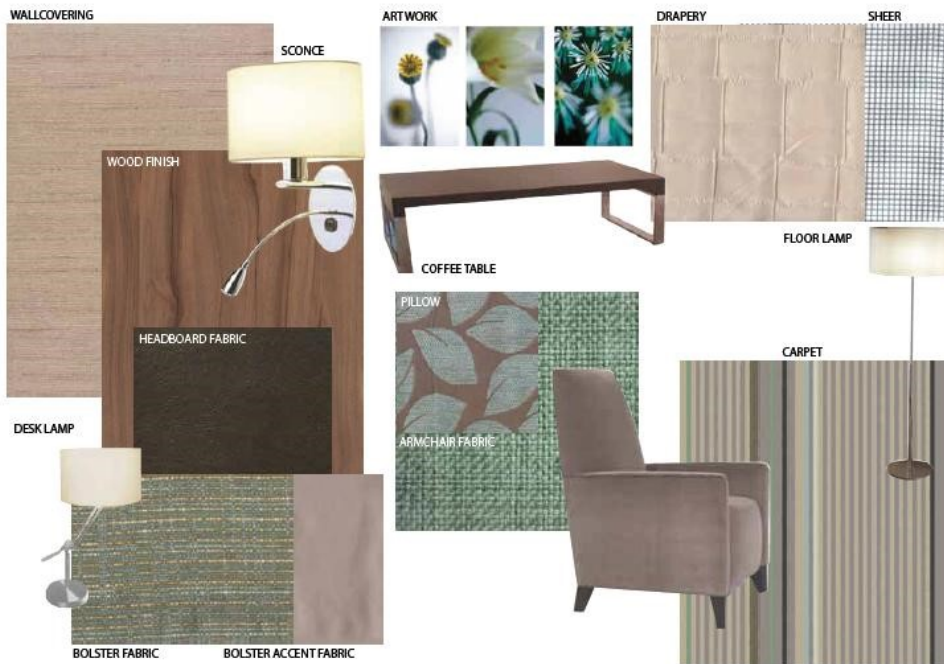


Figure 2.8c. HGI Guest Room Material Finishes Selection (Source: HGI European Development Guide)



Fig 2.8d. Hilton Garden Inn, Nairobi Guest Room (Source: HGI, Nairobi)

2.10 EXEMPLARS OF CONTEXTUALISM OF HOTEL DESIGN

The Serena Group of Hotels is a diverse collection of hotels, resorts, safari lodges, camps and forts within Africa and Asia. Each of the Serena properties has its own distinctive style that reflects each location's cultural heritage and artistic idioms. These destinations are characterized by an iconic ethnic character, celebrating diverse cultures ranging from the colourfully cloaked Maasai to the vibrant Baluch people. Globally refined yet steeped in local culture, no two Serena properties are alike – each has been individually designed and decorated without replication. Below is an overview of some of the different destinations;

The Kampala Serena Hotel design language is inspired by the abundant lakes and rivers of Uganda. The focal feature of the hotel is the central water theme, which is executed as the extensive water gardens adorned with hand-carved panels and shimmering mosaics. Additionally, well-appointed indigenous Ugandan art pieces are installed throughout the different spaces. On the other hand, the interior design of the Nairobi Serena Hotel is anchored on a pan-African theme celebrating design inspiration and art from Ethiopia, the Maghreb, West Africa and East Africa.

For Quetta Serena Hotel in Pakistan, architectural and decorative elements of the local Baloch people are incorporated in the built environment. This is done through thematic adoption of traditional arts and crafts, decorative patterns and other graphic designs in the interior of the hotel. On the other hand, The Zanzibar Serena Hotel that is located on the sea-front of ancient Stone Town draws inspiration from the rich heritage. The design language is drawn from swahili ethnic style and Arabic opulence. For the Kabul Serena Hotel in Afganistan, the design language is inspired both by classic Islamic architecture and the many historical influences of this 3,000 year-old city. The hotel acts as a showcase of Islamic decorative and contemplative art all of which reflect the skill and traditional heritage of the local artisans. On the other hand, Kigali Serena Hotel is built around an atrium which showcases the very best of Rwandese cultural art.

The design language of the architecture and interiors of the Serena Hotel in Islamabad is drawn from Pakistani cultural heritage depicting the skills and craftsmanship of native artisans on the ceilings, floors and walls of the guest rooms, restaurants public areas and corridors. On the other hand, The Serena Hotel in Dushanbe Tajikistan has a spectacular facade with Tajik motifs.

2.11 CULTURAL & GEOLOGICAL HERITAGE INTEGRATION TO HOTEL INTERIOR BUILT ENVIRONMENT

2.11.1 The Interior Design Process

Aspelund outlines the design process in seven stages as outlined in the diagram below. (Aspelund, 2010, pp.5)

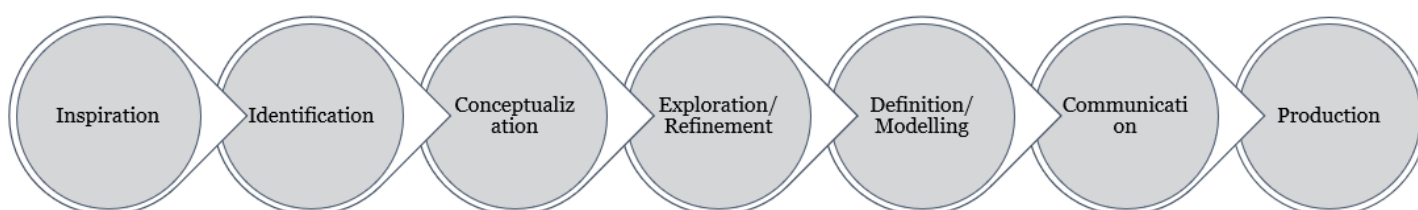


Fig 2.9a The Design Process

Source: Aspelund(2010)

For purposes of this study, the researcher looked in-depth into the interior design process. The International Interior Design Association (IIDA) defines Interior design as, “A multi-

faceted profession in which creative and technical solutions are applied within a structure to achieve a built interior environment. These solutions are functional, enhance the quality of life and culture of the occupants and are aesthetically attractive. These designs are created in response to and coordinated with the building shell and acknowledge the physical location and social context of the project. Designs must adhere to code and regulatory requirements, and encourage the principles of environmental sustainability. The interior design process follows a systematic and coordinated methodology, including research, analysis and integration of knowledge into the creative process, whereby the needs and resources of the client are satisfied to produce an interior space that fulfills the project goals.”

First and foremost, the interior designer does the research and analysis of the client's goals and requirements; and then develops documents, drawings and diagrams that outline those needs. The designer then formulates preliminary space plans and two and three dimensional design concepts and preliminary sketches that address the client's needs and are based on knowledge of the principles of interior design and theories of human behavior. The preliminary space plans and design concepts then reviewed to ensure they meet safety standards, are functional, aesthetically appropriate, and meet all public health, safety and welfare requirements, including code, accessibility, environmental and sustainability guidelines. The next stage in the process is schematic design where the interior designer selects colors, materials and finishes to appropriately convey the design concept and to meet socio-psychological, functional, maintenance, lifecycle performance, environmental, and safety requirements. The designer then selects and specifies furniture, fixtures, equipment (FF&E) and joinery, including layout drawings and detailed product specification. Lastly, the designer prepares contract documents to facilitate pricing, procurement and installation of furniture.

2.11.2 Cultural Product Design Model

According to Lin in the proposed cultural product design model, a core of product value is cultural value-adding. Cultural product design is a process of reviewing cultural features and then redefining the process in order to design a new product that fits into society and satisfy consumers with culture and aesthetic. Using Cultural features to add value to a product can not only benefit economic growth but also promote unique local culture in the global market.

The cultural product design model as shown below consists of three main parts: conceptual model, research method, and design process. The conceptual model highlights how to extract cultural features from cultural objects and then transfer these features to a design model to design cultural products. The research method consists of three steps: identification, translation and implementation. Identification is the extraction of cultural features from original cultural objects; translation is the transfer of these features to design information and design elements; Implementation is finally designing a cultural creative product. In a practical design process, four steps are used to design a cultural product, namely, investigation (set a scenario), interaction (tell a story), development (write a script), and implementation (design a product) (Lin, 2007, p.1)

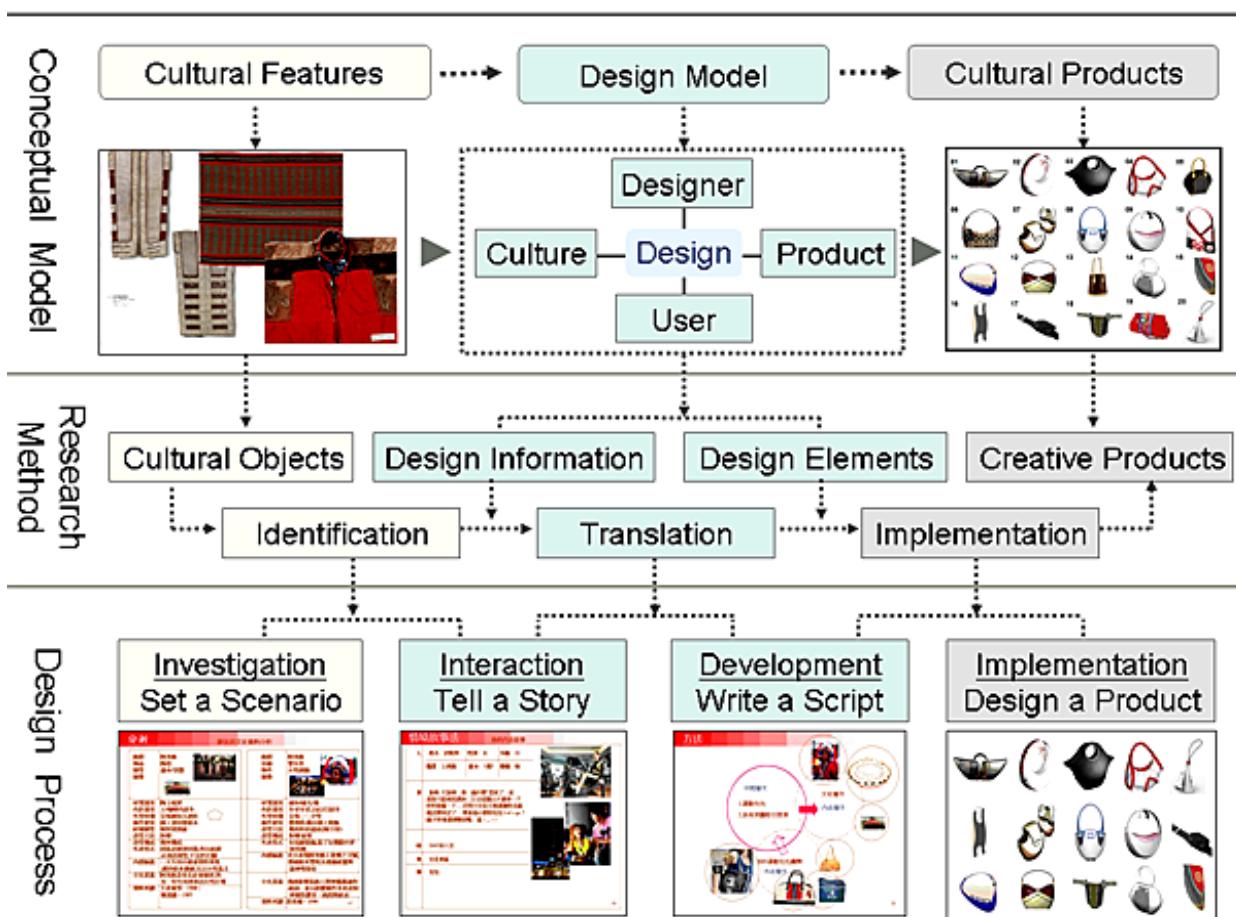


Fig 2.9 Cultural Product Design Model

Source: Rungtai Lin

2.11.3 Interior Design Contextualism

Contextualism, or contextual architecture is a principle of design in which the structure is designed in response to its specific natural environment. According to Sanghvi in his paper on 'Context in Architecture', he argues that context is not an element of design, but various elements of design combine to make a built environment in context as shown in the contextual analysis table below. Some ways of designing in a rich context are; repetition of a prevailing style, invention within a style, abstract references and intentional opposition. (Sanghvi, 2017)

Table 2.2 Contextual Analysis

Source: Sanghvi

	Criteria	Inferences
1.	Order	Vertical Order: The vertical order of the surroundings shouldn't have sudden and out of proportion voids or additions Horizontal Order: This has a direct effect on the street character. Keeping the street character constant keeps the uniformity intact
2.	Scale & proportion	The building should be in proportion to the with its surroundings. Sudden break of proportion makes the building contrasting to its surroundings. The scale of elements in the building should be in sync with the overall building
3.	<u>Colours</u> , Material and Texture	<u>Colour</u> is the most visible and legible element. Local material and visual rendering similar to the surroundings impact a character that is legible to the people and in context with the surroundings
4.	Symmetry	Symmetry should not only be considered within the given project but also with the surroundings
5.	Rhythm	Rhythm is the repetition of materials, <u>colours</u> , details, patterns and other elements increase uniformity
6.	Details	Recreation or design innovation of various elements of the existing fabric instills a link between old and new

The interior design process is a systematic creation process that offers opportunity to the interior designer to incorporate thematic inspirations from research. Based on the researchers experience as an interior design consultant, thematic inspirations can be incorporated into the interior built environment through the interior design theme, the space plan, the material finishes or the furniture, fixtures and equipment (FF&E) design. Below is the proposed framework for thematic interior design contextualism based on a blend of the interior design process as outlined by the IIDA and the cultural product design model as outlined by Rungtai Lin.

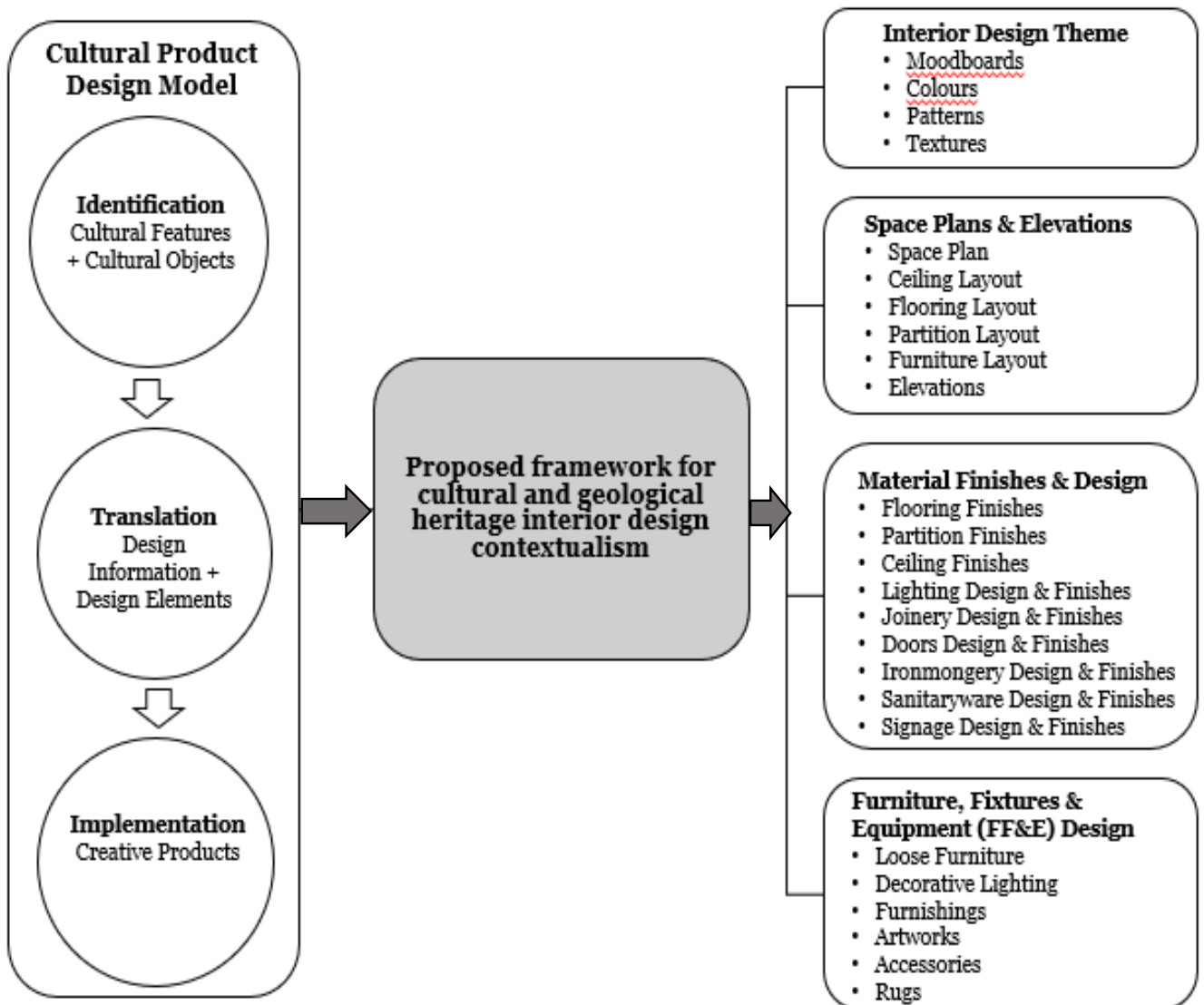


Fig 2.10 Proposed Framework for Thematic Interior Design Contextualism Source: IIDA & Lin

In the case of this study, the researcher’s main objective is to explore opportunities of integration of cultural and geological heritage themes into hotel interior built environment. Below is the outline of the interior design process and the opportunities for contextualization of cultural and geological heritage thematic inspiration into the interior built environment.

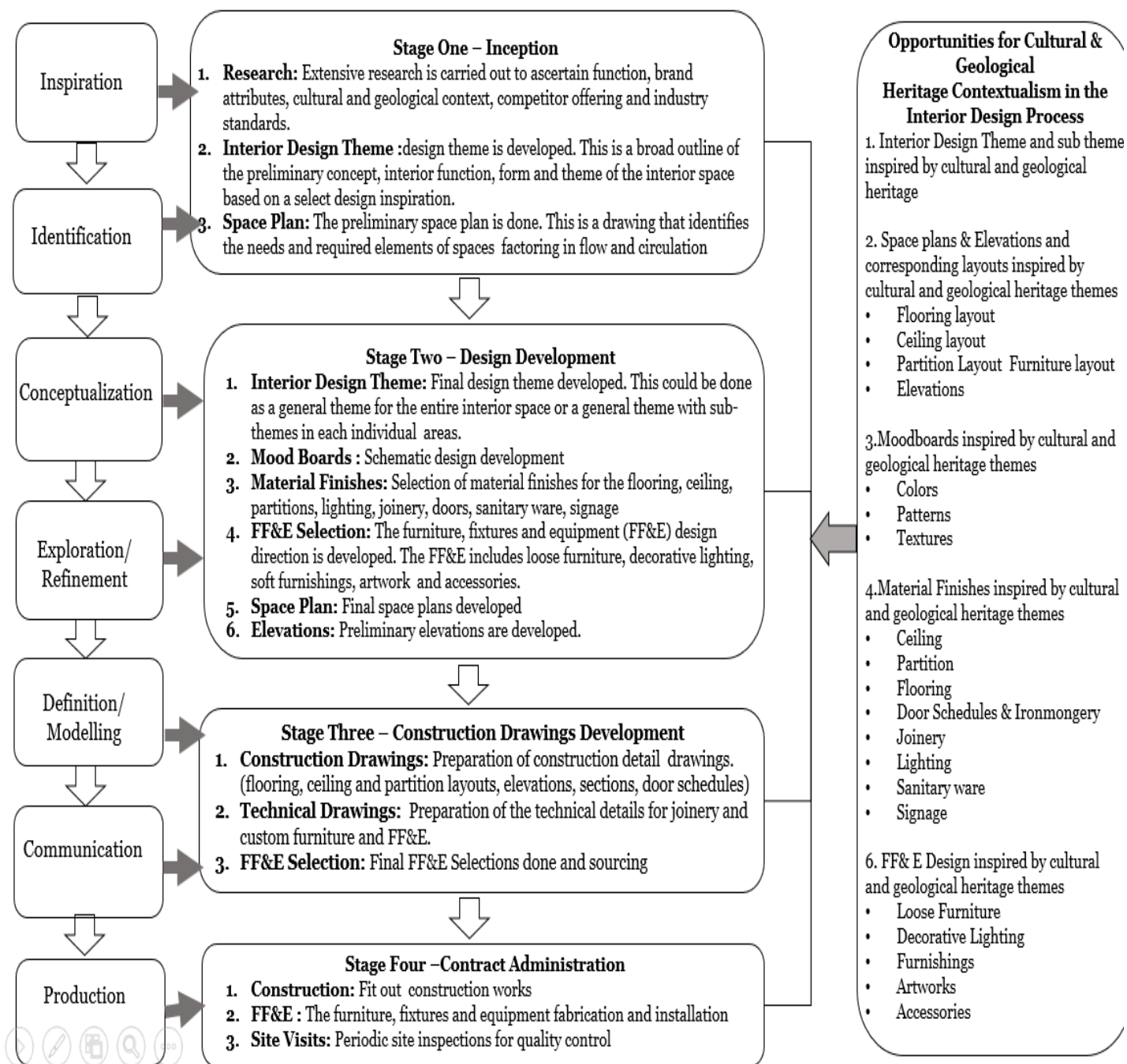


Fig 2.11 Thematic Contextualism in the Interior Design Process Source: Aspeland and IIDA

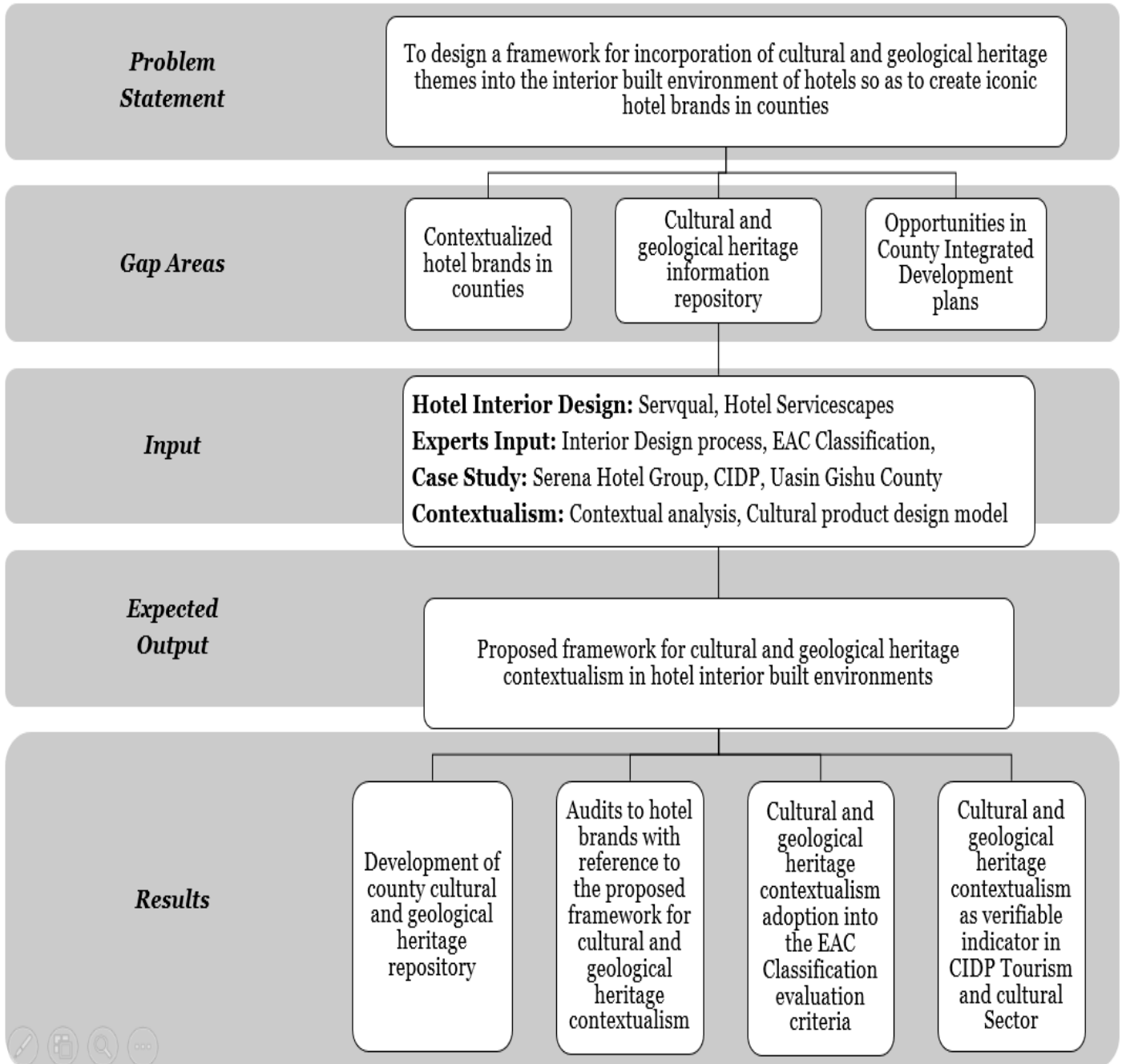
2.12 CONCEPTUAL FRAMEWORK

According to Kombo (2005), a conceptual framework is a set of broad ideas and principles taken from relevant fields of enquiry and used to structure a subsequent presentation. It is a tool intended to assist a researcher develop awareness and understanding of the situation under scrutiny and to communicate this. It thus provides clarity and assists a researcher make meaning of subsequent findings. A conceptual framework strengthens and keeps the research on track by conceptualizing the problem and providing a means to link ideas and data so that deeper connections can be revealed. It explains the possible connection between variables and answers the 'why' questions. (p. 49-50)

To come up with an effective conceptual framework, the researcher has to analyze a set of broad ideas and principles taken from relevant fields of inquiry and study various works illuminating experiences where several threads of thought combine. The extent and currency of these bodies of literature provide a solid foundation for a conceptual framework. The strategies followed in designing an effective framework are; reflection, which is the assessment of situations from a social, economical and philosophical perspective. Secondly, is definition of the key issue, followed by identification of gap areas. Finally, different possibilities for action are identified and assessed. (p. 51).

Conceptual Framework

The conceptual framework for this research is outlined in the diagram below.



CHAPTER 3: RESEARCH METHODOLOGY

3.1 Research Design

According to Ngau and Kumssa (2004), research design refers to the framework for planning and conducting a study and the procedures and techniques used to answer a research problem. In addition, it shows the tools required, the resources needed, the cost involved and the time schedule. (p. 26).

The researcher used a qualitative in-depth case study approach to investigate the research problem. According to Mugenda (2003), a case study is an extensive and intensive investigation of an individual, group, institution or phenomena and it is based on the premise that it is typical of many other cases. (p. 173)

Yin (2003) describes the situations in which the case study is preferred as a research strategy. It is used when ‘why’ and ‘how’ queries are being asked, when the investigator has minimal influence over the events and when the focus is on a contemporary phenomenon within some real-life context. (p. 5-8)

As earlier described, SERVQUAL is a five-part multi-item scale developed to assess customer perceptions of service quality in service and retail businesses. Based on this scale, and for purposes of this study, the researcher focused on one of the five constructs which is applicable to the interior built environment as shown in the figure below. (Parasuraman, 1988)

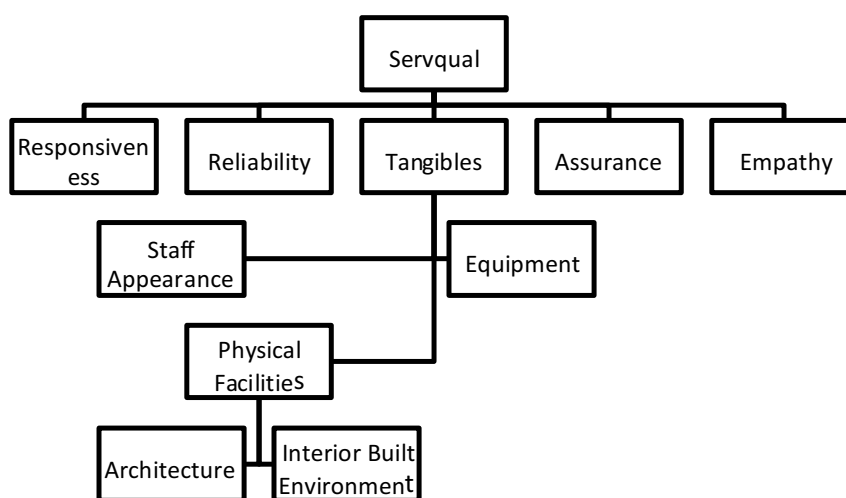


Fig 3.1 Servqual Constructs

Source: Parasuraman, 1988

As earlier discussed, the physical environment in which services are delivered to consumers is known as Servicescapes. In a hotel facility, the major servicescapes are a hotel lobby, restaurant and guest room. For purposes of this study, the researcher focused on the following servicescapes of a four star hotel facility which include the conferencing facility as an additional servicescape.

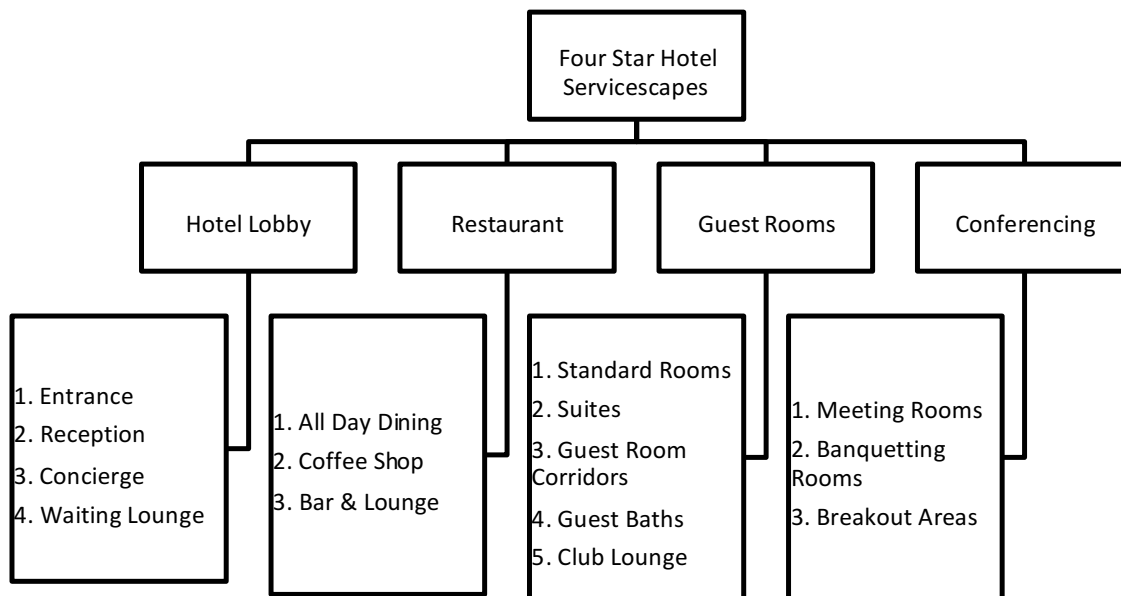


Fig 3.2 Four Star Hotel Servicescapes **Source: Bitner, 1992**

3.2 Site Selection & Description

Uasin Gishu County was selected as a case study for the research because of the following three reasons. First and foremost, it is part of the North Rift region which has been earmarked for tourism development. This is because Kenya’s tourism product portfolio has for a long time been anchored on wildlife and beach attractions. To diversify this portfolio, the Ministry of Tourism in its strategic plan (2008), focused efforts to develop tourism in the less visited regions of the country. One of these areas is the North Rift region of which Uasin Gishu is one of the seven counties. Secondly, In the North Rift region, Uasin Gishu county that has the highest number of registered accommodation amenities in North Rift; it is also leading in terms of tour and travel operations as depicted in the table below. (Uasin Gishu CIDP, 2013, p.37). In addition, Eldoret town is

the capital of Uasin Gishu county. It is the fifth largest town in Kenya and it has an international airport.

Table 3.1 Registered Accommodation Facilities in North Rift Region

Source: Eldoret Tourism Office

County	No. of hotels, lodges & guest houses	Bed capacity	No. of travel/tour operators
Uasin Gishu	120	2492	14
Nandi	22	184	1
Trans Nzoia	53	473	1
Baringo	38	372	2
Elgeiyo Marakwet	14	52	1
Turkana	20	136	2
West Pokot	14	121	Nil

In addition, Uasin Gishu CIDP (2013) has looked into the tourism sector issues and challenges. It has then developed a SWOT analysis analyzing the tourism strengths and opportunities while recognizing the weakness and threats of the sector. A major weakness identified is lack of tourist class hotels, while there is also there is the threat of cultural erosion. (p.37)

3.3 Population and Sampling Techniques

Sampling is the selection of part of an aggregate of items to represent the whole. According to Ngau and Kumssa (2004), the principle object of any sampling procedure is to secure a sample, which, subject to limitations of size, will produce the characteristics of the population, especially those of immediate interest as closely as possible (p.64)

One of the research objectives is to investigate if the interior built environments of current hotels in Uasin Gishu County reflect a cultural and geological heritage theme. The researcher used non-probability sampling techniques. According to Ngau (2004), this sampling method is used if it is not required that the sample meets a cross-section of the population. (p.68). In this case purposive or judgmental samples were used since they met the sampling objective of the research. This is a sample sub-groups which can be judged to be representative of the population. (Ngau, 2005, p.68)

According to the Eldoret Tourism Office, the total number of hotels, lodges and guest houses is 120. Out of this population, the researcher selected representative samples which are those facilities with a 4 star rating and above. (Uasin Gishu CIDP, 2013, p.37)

According to data from the Tourism Regulatory Authority (2014), an analysis of classified establishments outlines the star rated facilities in the country. The pie chart below indicates the hotel facilities in Uasin Gishu County. The only hotel that falls into the four star category in Uasin Gishu county is Boma Inn Hotel, Eldoret.

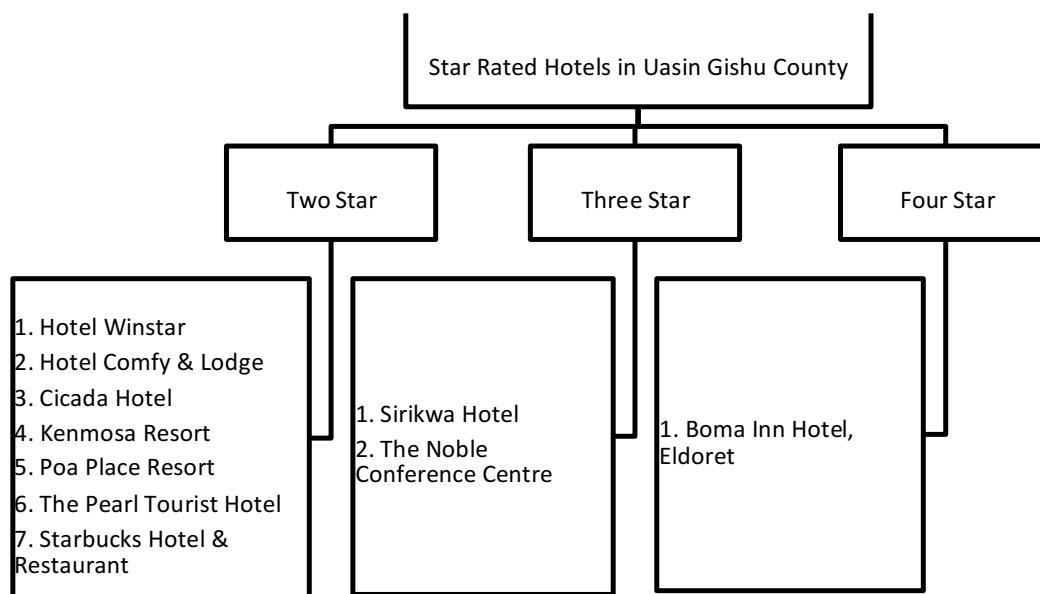


Fig 3.4 Star Rated Hotel Facilities in Uasin Gishu County

Source: TRA

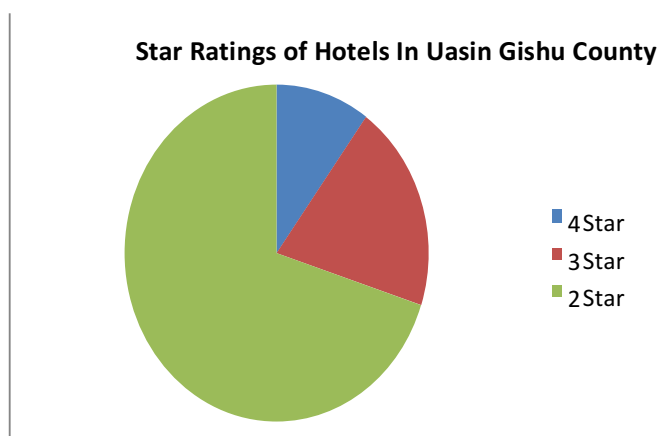


Fig 3.3 Star rating of Hotels in Uasin Gishu County

Source: Tourism Regulatory Authority

3.4 Techniques of Data Collection

According to Ngau and Kumssa (2004), considerations in the choice of instruments used in gathering information are validity, reliability, cost, availability and simplicity. (p. 27)

The main method used to collect data in the hotel facilities of the sample case study county was direct observation and site surveys using a hotel interior design space audit template developed by the researcher. Where possible, the researcher interviewed interior designers who designed the facilities with the intent of investigating the themes depicted and the interior design process followed.

Below is the proposed hotel interior design space audit template used by the researcher.

Table 3.2 Proposed Hotel Interior Design Space Audit Template **Source: Researcher**

Contextualism Parameter	Evaluation Qualitative Criteria	Hotel Servicescapes (Lobby, Restaurant, Guest Room, Conference Facility)
Interior Design Theme	Is Interior Design Theme and sub theme inspired by cultural and geological heritage?	Moodboards i Colours ii Patterns iii Textures
Space Plans & Elevations	Are the space plans & Elevations and corresponding layouts inspired by cultural and geological heritage themes?	i. Space Layout ii. Ceiling Layout iii. Flooring Layout iv. Partition Layout v. Furniture Layout vi. Elevations
Material Finishes	Are the material Finishes inspired by cultural and geological heritage themes?	i. Flooring Finishes ii. Partition Finishes iii. Ceiling Finishes iv. Lighting Design & Finishes v. Joinery Design & Finishes vi. Doors Design & Finishes vii. Ironmongery Design & Finishes viii. Sanitaryware Design & Finishes ix. Signage Design & Finishes
FF&E Selection	Are the Furniture, Fixtures and Equipment Design inspired by cultural and geological heritage themes?	i. Loose Furniture ii. Decorative Lighting iii. Fabrics & Furnishings iv. Artworks & Accessories v. Rugs

The main research objective is exploration of how hospitality interior design is used as a tool of incorporating cultural and geographical heritage so as to create iconic hotel brands. The main research method used to meet this objective was secondary data sources like books, articles and previous researches in the field. In addition, the researcher interviewed three groups of experts in the field with varying relevant experience. These are hotel interior designers, indigenous cultural analysts and hospitality and tourism managers. The researcher used structured questionnaires during the interviews. For purposes of this study, the researcher interviewed the following key informants; the interview guides are in the appendix section.

1. Interior Designer, Boma Inn Hotel. (Morphosis Limited)
2. Interior Designer, Mombasa Beach Hotel & Spa (Planning Interiors Limited)
3. Uasin Gishu County Executive Officer , Tourism
4. Uasin Gishu County Executive Officer , Culture
5. Uasin Gishu County Executive Officer , Sports
6. Chief Executive Officer, Tourism Regulatory Authority, North Rift Region
7. Hotel Manager, Boma Inn Hotel Eldoret

3.5 Techniques of Data Processing & Analysis

According to Mugenda (2003), data analysis is done so as to determine if the information is adequate and to investigate its credibility, usefulness and consistency (p.205).

Ngau and Kumssa (2004), provide an analytical framework that is used to guide the data analysis. It ensures that the analysis is well thought out to provide answers to important questions of the research. The framework should indicate at least five components as shown below (p. 203). Below is the analytical framework used by the researcher.

Table 3.3: Analytical Framework

Source: Researcher

Research Objective	Research Questions	Type of Data	Techniques of Data Analysis	Expected Output
To investigate cultural and geological heritage information repository development in the counties for development of the tourism product of the country.	What is the unique cultural and geological heritage offering of Uasin Gishu county to the tourism product of the country?	Secondary Data on indigenous culture and geographical heritage -Books & Journals -Relevant Articles	- Content analysis - Site Analysis	To establish the unique cultural and geographical tourism product of Uasin Gishu county
		Tangible material culture preserved in museums		
		Archeological & Geographical Sites		
To investigate if the interior design of current hotels in Uasin Gishu County reflects a cultural and geological heritage (a sense of place)	Do the current hotels in Uasin Gishu County reflect a cultural and geological heritage? And if so how?	- Site reports -Site photos -Construction drawings	-Hospitality Interior Design Space audit -Visual analysis -Thematic analysis	To establish if the interior design of the current hotels in Uasin Gishu county reflect a cultural and geographical heritage
		Primary Sources -Qualitative Interviews			-Deductive Approach - Thematic content analysis
To design a framework for incorporation of cultural and geological heritage themes into the interior built environment of hotels so as to create iconic hotel brands in counties	In what ways can cultural and geological heritage themes be adopted in the interior built environment of hotels so as to create iconic hotel brands in Uasin Gishu county?	Secondary Sources on hospitality interior design, culturally inspired iconic hotel brands -Books & Journals -Relevant Articles	-Comparative reports -Thematic content analysis	A proposed framework of reference for incorporation of cultural and geological heritage themes into the interior built environment of hotels
		Primary Sources -Data from key informants -Comparative case studies of iconic hotel brands		
To develop interior design qualitative evaluation criteria in the existing county cultural and tourism policies as a framework of cultural and geological heritage contextualization in hotel built environment	What opportunity does the present Uasin Gishu County tourism and cultural policy offer in terms of development of interior design as part of tangible material culture?	Secondary Sources - County Tourism Reports / bills - EAC Classification criteria - County cultural reports/bills	Verifiable indicators -Annual County tourism report -Tourist Facilities Report	To establish the possibility of integrating culturally inspired interior design as part of tangible material culture, and as a verifiable indicator of cultural development

3.6 Ethical Guidelines of Research.

According to Norwegian Council Research Ethics Committee, the major rule in research on individuals is consent. This consent should be informed, explicit, voluntary and documentable. To ensure real voluntariness, the researcher must exercise vigilance especially in cases where the participant is in a dependency relationship to the researcher or in a situation of restricted freedom. In addition, those who are the subjects of research are entitled to confidentiality of their personal information. (2018)

For purposes of this study, during the interviews, the researcher followed the informed consent rules which the APA code of ethics mandates as follows; the purpose of the research is to be stated with expected duration and procedures; first and foremost, the participants have rights to decline to participate and to withdraw from the research once it has started, as well as the anticipated consequences of doing so. Secondly, the participants must be informed of any prospective research benefits or incentives for participation and authorities they can contact with questions. Moreover, the participants must also be informed of reasonably foreseeable factors that may influence their willingness to participate, such as potential risks, discomfort or adverse effects and limits of confidentiality, such as data coding, disposal, sharing and archiving, and when confidentiality must be broken. (Smith, 2003, p.56)

CHAPTER 4: DATA PRESENTATION & ANALYSIS

4.1 Introduction

First and foremost, the researcher has outlined an exemplar case study of the Mombasa Serena Hotel and Spa. This is an award-winning facility from which the researcher interviewed the interior designer to understand the interior design process of cultural and geological heritage contextualization in the interior built environment. The data analysis method used is visual and thematic analysis using the interior built environment audit template as outlined earlier. The researcher has done a thematic and visual analysis of the Mombasa Beach Serena Hotel and Spa (MSH) and has done a comparative analysis with the features found in Lamu Museum (LM), a site gazetted by the National Museums of Kenya as one that is representative of Swahili traditional architecture and culture.

The researcher then did a visual and thematic analysis of the interior built environment of Boma Inn Hotel Eldoret using the interior built environment audit template as outlined earlier. For this, the researcher also interviewed the interior designer to understand the design process applied and investigate if cultural and geographical heritage themes were incorporated into the interior design. The hotel management was also interviewed to explore the impact of the interior built environment to the brand positioning of the hotel.

The researcher also interviewed the relevant Uasin Gishu county stakeholders from the departments of Tourism, Culture and Sports and in addition the Regional office of the Tourism Regulatory Authority. The objective was to identify the unique cultural and geological heritage offering of Uasin Gishu County to the tourism product of the country and to explore the development of Uasin Gishu county cultural and tourism policy in the area of interior design as part of tangible material culture.

4.2 Themes from Interview Data

For purposes of this study, the researcher interviewed the following key informants; the interview guides are in the appendix section.

Table 4.1 Interview Methods Source: Researcher

Interviewee	Date	Source	Format	Length
Interior Designer, Boma Inn Hotel. (Morphosis Limited)	29.04.17	Sample Frame	Structured Questionnaire	1 hr 30 min
Interior Designer, Mombasa Beach Hotel & Spa (Planning Interiors Limited)	21.11.18	Sample Frame	Structured Questionnaire	1 hr
Uasin Gishu County Executive Officer, Tourism	11.05.17	Sample Frame	Structured Questionnaire	45min
KWS Ranger & Community Mobilizer	12.05.17	Referral by CEC, Tourism	Structured Questionnaire/ Focus Group Discussion	2hrs
Community Tourism Chairperson (FECTO)	12.05.17	Referral by CEC, Tourism	Structured Questionnaire/ Focus Group Discussion	2 hrs
Uasin Gishu County Executive Officer, Culture	16.05.17	Sample Frame	Structured Questionnaire	45min
Uasin Gishu County Executive Officer, Sports	15.05.17	Sample Frame	Structured Questionnaire	30min
Chief Executive Officer, Tourism Regulatory Authority, North Rift Region	15.05.17	Sample Frame	Structured Questionnaire	1hr
Hotel Manager, Boma Inn Hotel Eldoret	17.05.17	Sample Frame	Structured Questionnaire	30min
Director, Morphosis Limited	21.02.18	Sample Frame	Structured Questionnaire	30min

For the qualitative interviews, the researcher used thematic content analysis and a deductive approach to analyze the content. In analyzing the interview data, these two themes emerged which will be discussed in this section. These were: the lack of information repository development for the rich heritage of Uasin Gishu county and the missed opportunity for hotel establishments to incorporate heritage in their interior built environment.

For the county officials drawn from the three ministries of tourism, culture and sports, they admitted that significant budgetary allocation is yet to be done for the development

of the sports culture, a unique tourism product of Uasin Gishu county. Though there are plans in the CIDP to have a sports museums and stadium, concerted efforts for this are few and far between.

In addition, the natural occurring geological features of the county as well as the historical and agricultural heritage are yet to be documented. There is the casual assumption that tourists and interested stakeholders will seek for this information from other sources. Though there are interventions by private developers as in the case of Poa Place Resort having indigenous homesteads, the efforts are still wanting.

The hotels and hospitality establishments also present a missed opportunity of cultural and geological heritage contextualism. First and foremost, there is little knowledge with the hotel developers and county tourism stakeholders on the importance and ultimate economic value of cultural and geological heritage contextualism in hotel built environments. A case in point is the Boma Inn Hotel, Eldoret the only four-star rated facility in Uasin Gishu county. According to the hotel management, the interior design theme was not culturally and geographically contextualized to the county but was an execution of the already established Boma Hotel brand. Secondly, the ministry of culture at county level mainly focuses of events and performances as a tool for cultural promotion; these include cultural shows, dances and music festivals. The built environment, albeit it being more permanent, is not seen as a platform for cultural and geological heritage promotion.

4.3 Mombasa Beach Serena Hotel & Spa

Mombasa Beach Serena Hotel and Spa is a project done by Planning Interiors Limited indicating the interior design process followed to incorporate cultural and geological heritage into the interior built environment. Planning Interiors Limited is a one of the leading interior design consultancies in the country with over 25 years' experience in corporate, hospitality and retail interior design solutions. PIL has experience born of local and international exposure which enables it to deliver these inspired interior environments. For the guestrooms, they were refurbished from the existing while the Spa was designed and built from scratch. True to the Serena Hotel group vision of

contextualism of the built environment to their destinations, the concept was heavily inspired by Swahili Culture and traditional architecture. PIL borrowed iconic elements from the traditional built environments and applied them in the space in a modern way.

4.4 Swahili Traditional Culture and Geological Heritage

As evidenced in Lamu Old Town which is referenced as the epitome of Swahili cultural heritage, the houses are lime-washed in stucco plaster finish since white is interpreted as a symbol of purity. The outside walls are plain and undecorated with holes for natural ventilation. The roofs are flat with proper drainage systems. On these roofs are terraces that have shelters made of palm trees (makuti). The houses are built around a courtyard with their doors and frames elaborately carved in wood with motifs that have a cultural meaning. The reception (daka), at the entrance of the house is an open space with inbuilt stone benches (baraza), facing each other. The houses are typically not divided into individual rooms but built in the style of a loft two to three storeys high. The rooms are arranged in a series of galleries (misana) each one used for a different requirement. Installed on the front gallery walls are niches (vidaka) with decorative stucco for decoration and used for displaying manuscripts, porcelain, pottery, copies of the Quran, lamps and other treasures to demonstrate the richness and social standing of the family. The ceilings are made of mangrove (boriti) poles painted with red oxide.



Fig 4.1 Swahili Traditional Architecture Fig 4.2 Swahili Traditional Door Fig 4.3 Traditional Swahili House with vidaka
Source: National Museums of Kenya

4.5 Mombasa Beach Hotel Servicescapes

4.5.1 Material Finishes Selection- Kikoyi Themed Guest Room

The kikoyi themed room has white walls in stucco finish inspired by Swahili architecture. On focal areas there are trifoliate arches with surrounding Swahili motifs. The ceiling finish is painted mangrove (boriti) poles. These are juxtaposed with mvuli joinery that has brass decorative embellishments. The light fixtures are also in brass characteristic of traditional Swahili architecture. The head board is in mvuli wood with linear motifs inspired by the from the kikoyi stripe. The bed frame finished in decorative Swahili bajuni patterns. Kikoyi themed fabric is used for the bed runner, curtain edging, scatter cushions and seat cushions. Kikoyi fabric has the characteristic stripped pattern in the bold red and yellow colours as per the image. The woven cotton rugs are custom in colours matching the kikoyi fabrics is used. The wood curtain pelmet box has Swahili motif carvings. Above the headboard is a carved decorative panel in Swahili motif.

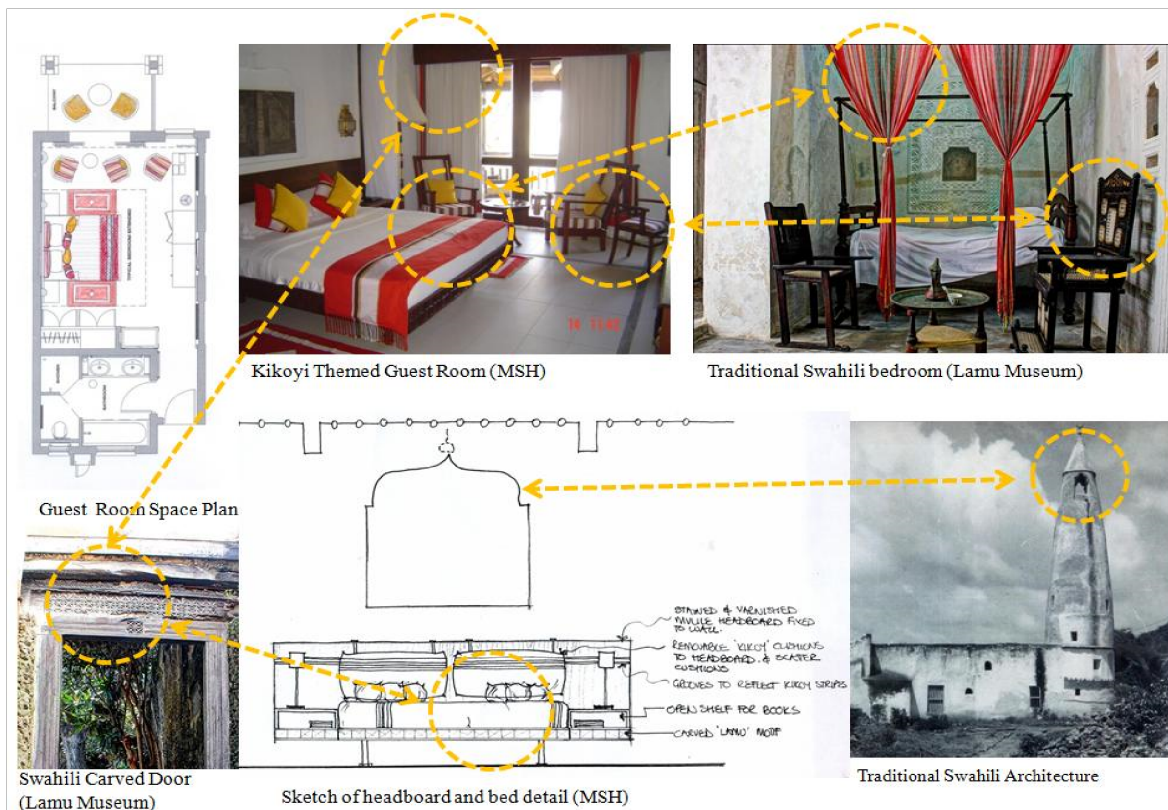


Figure 4.4: Visual & Thematic analysis of Mombasa Beach Hotel Room – Space Layout & Ambience

Source: Planning Interiors Limited and Lamu Museum (NMK)

4.5.2 Material Finishes Selection- Linen Themed Room

The linen themed room has white walls in stucco finish inspired by Swahili architecture. On focal areas there are trifoliate arches with surrounding Swahili motifs. The ceiling finish is painted mangrove (boriti) poles. These are juxtaposed with mvuli joinery that has brass decorative embellishments. The light fixtures are also in brass synonymous with traditional swahili.

The head board is made of traditional Swahili architraves/door centres fixed to wall. Linen fabric in soft blue hues of the oceans and beige sand tones is used for the bed runner, curtains, scatter cushions and seat cushions. This fabric has Swahili motifs printed on. The woven cotton rugs are custom in colours matching the linen fabrics is used. The wood curtain pelmet box has Swahili motif carvings. Above the headboard a traditional brass tray is installed as decorative element.

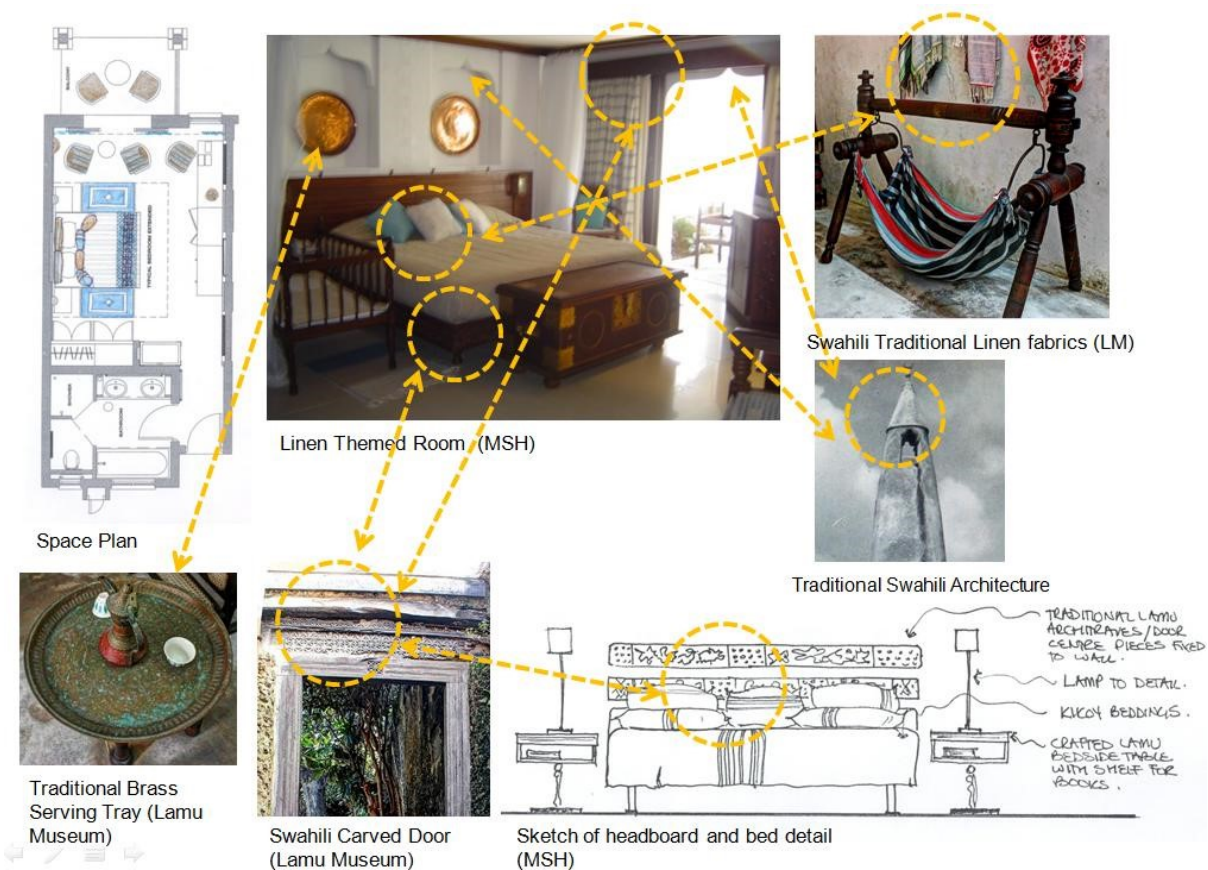


Figure 4.5. Visual & Thematic analysis of Mombasa Beach Hotel Room – Space Layout &

Ambience

Source: Planning Interiors Limited and Lamu Museum (NMK)

4.5.3 Guest Rooms

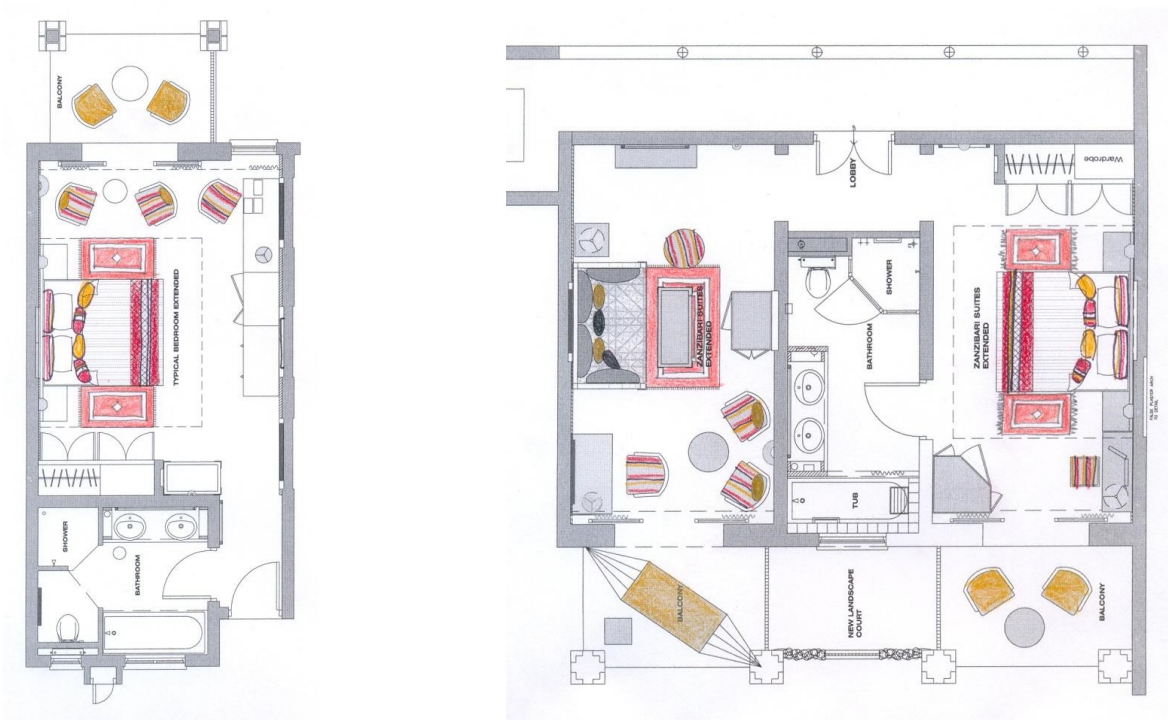


Fig 4.6 a Kikoyi Themed Guest Room Space Plans

Source : Planning Interiors

Limited

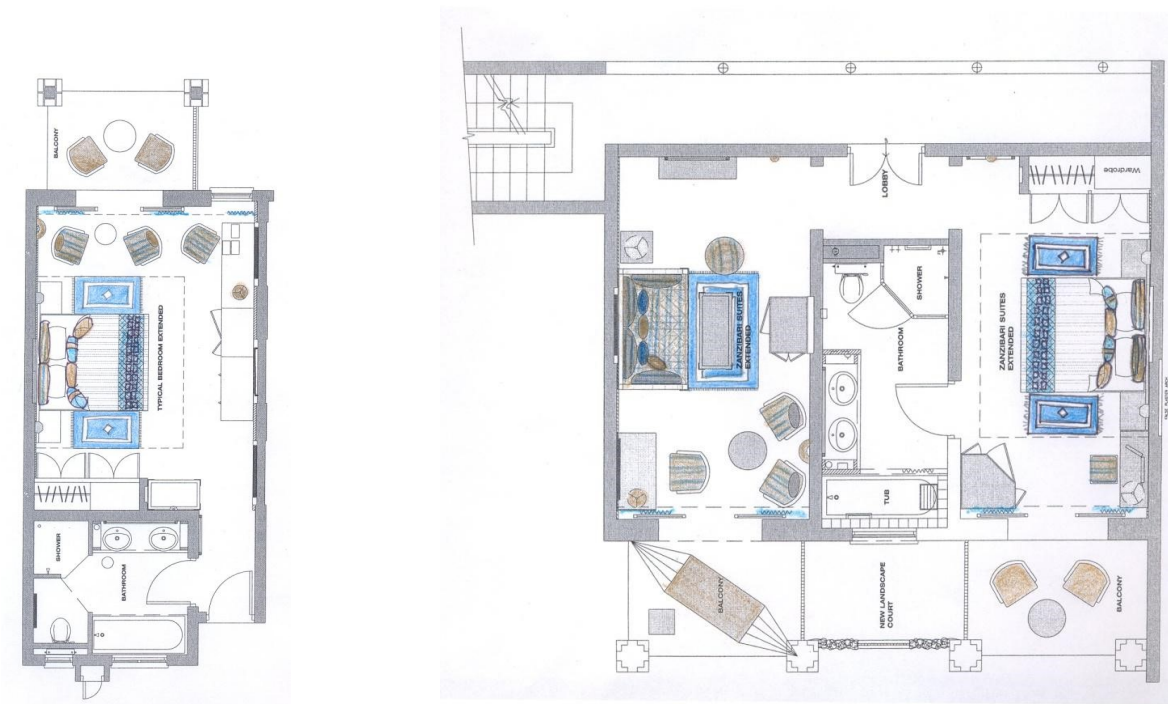


Fig 4.6b Linen Themed Guest Room Space Plans

Source: Planning Interiors Limited

4.5.4 Partition, Furniture & Furnishings

The shower curtain and bed-runner has custom block printed motifs inspired by traditional Swahili wood carving motifs. The dressing area niche is an elaborate trifoliate arch niche with surrounding traditional Swahili carving motifs around it done in stucco plaster. The custom mvuli mirror frame is also in the design of the trifoliate arch synonymous with traditional Swahili architecture. The custom floor lamp stand is inspired by the traditional Swahili bed post. The custom luggage rack is a mvuli chest with brass embellishments synonymous with traditional Swahili furniture. The storage unit in the family suites is made of mvuli with hand-painted glass synonymous with Swahili omani inspired traditional furniture.

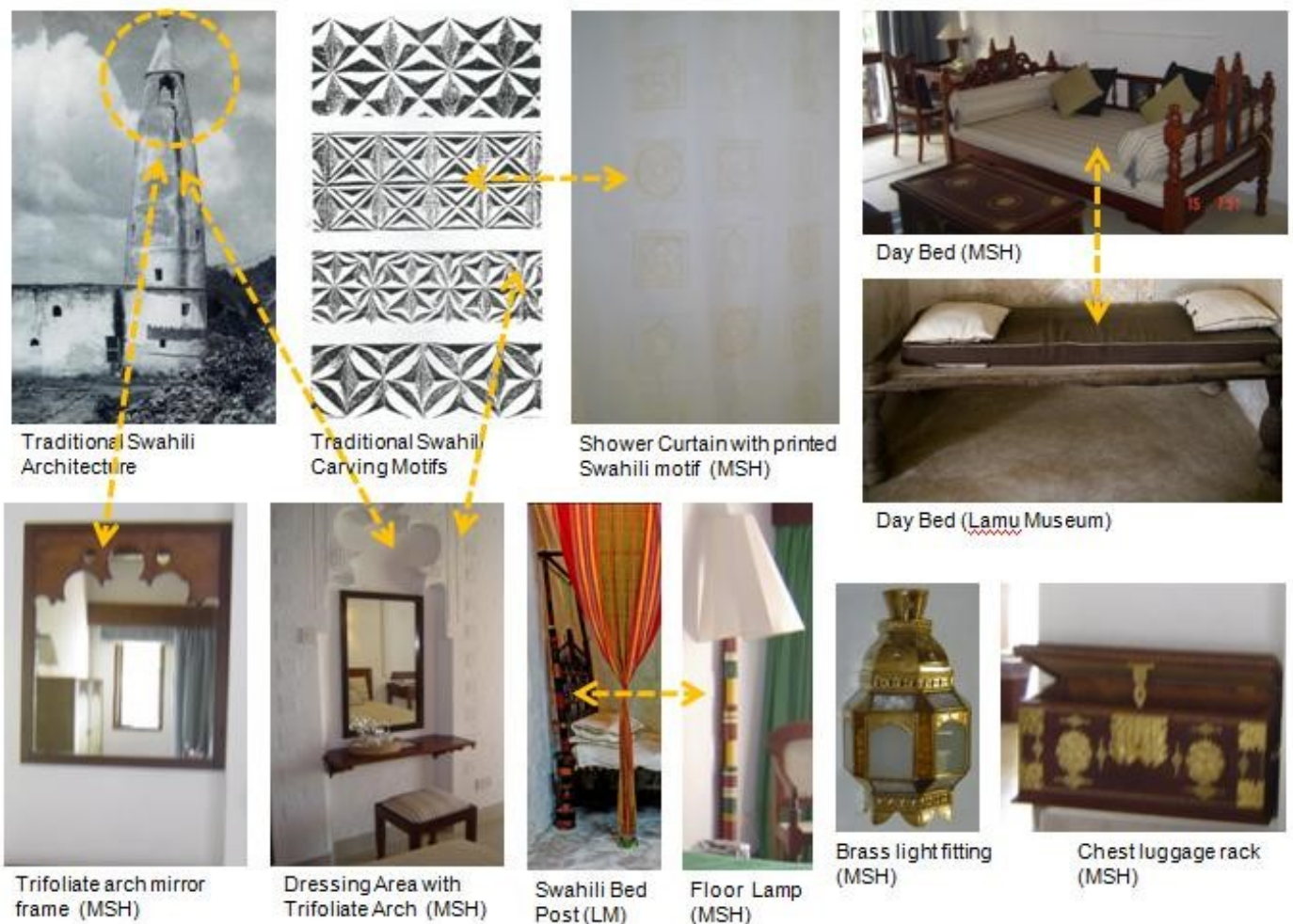


Figure 4.7. Visual & Thematic analysis of Mombasa Beach Hotel Room – Partition, Furniture, Lighting , Furnishings & Accessories **Source: PIL and Lamu Museum (NMK)**

4.5.5 Joinery, Lighting & Artwork & Accessories

The custom wardrobes have mvuli panel doors with simple mashrabiya patterns. The transition of the lower and upper storage cabinets has a decorative wood panel with traditional Swahili motif carvings. The bespoke artwork is a 3D multimedia canvas piece that mimics the Swahili traditional door. Wall hangings are appropriated traditional Swahili utensils of a brass serving tray and winnowing tray. The headboard wall sconce has a decorative wood panel with traditional Swahili motif carvings and with a shade made of coconut fibre, a raw material readily found at Mombasa.

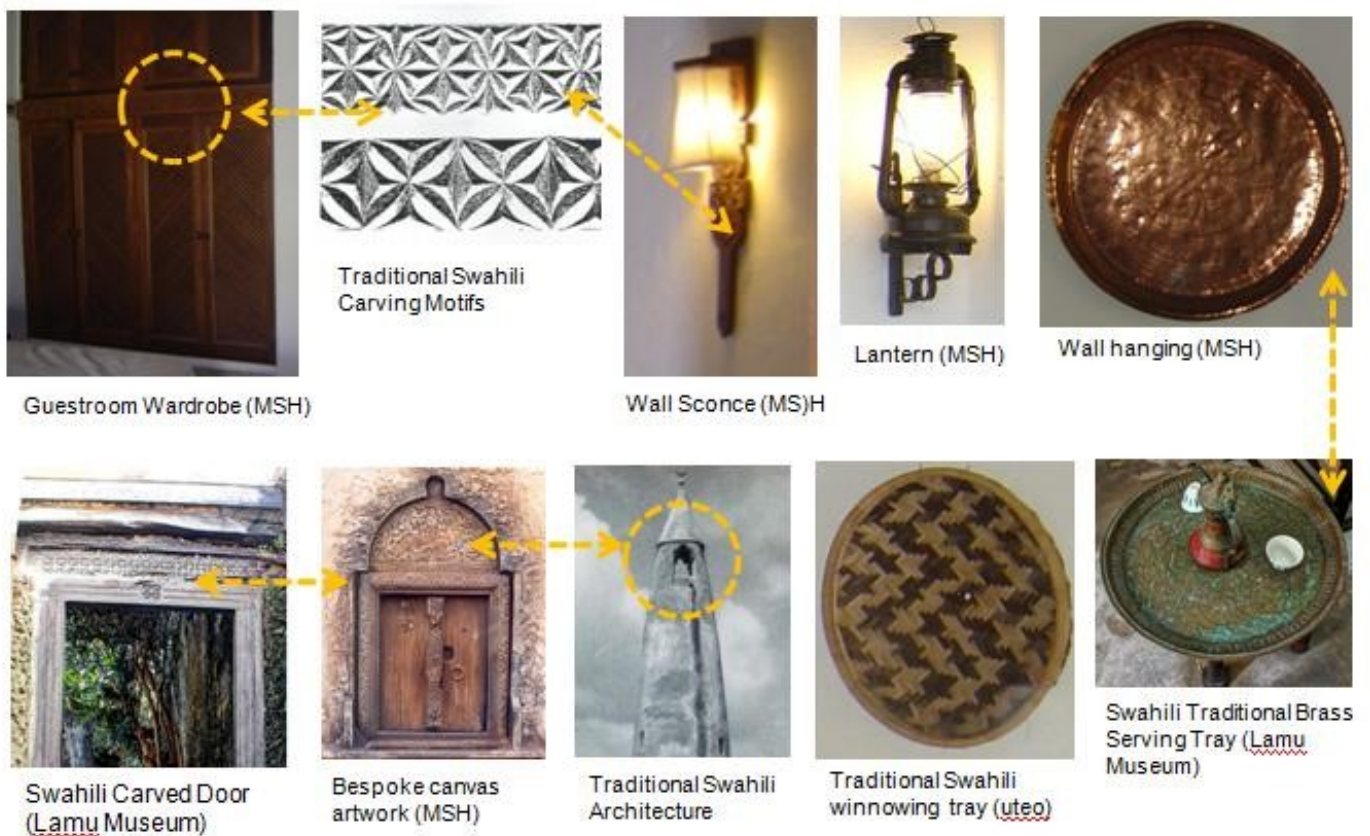


Figure 4.8. Visual & Thematic analysis of Mombasa Beach Hotel Room – Joinery, Lighting, Artwork & Accessories

Source: PIL and Lamu Museum (NMK)

4.6 Mombasa Serena Maisha Spa Servicescapes

4.6.1 Interior Design Theme

This award-winning Spa concept is heavily inspired by Swahili traditional architecture. The architectural inspiration was a Swahili fortress with its majestic features of deep steps at the main entrance and torch like light fixtures. For the interior design, the Swahili theme was continued juxtaposed with the frangipani flower theme, a scented flower synonymous with Mombasa. The frangipani name means fragrant waters which was an apt inspiration for a tranquil space of a spa. The turtle motif that is synonymous with lamu is also recreated into the decorative plaster work motifs and some of the stone light fixtures.

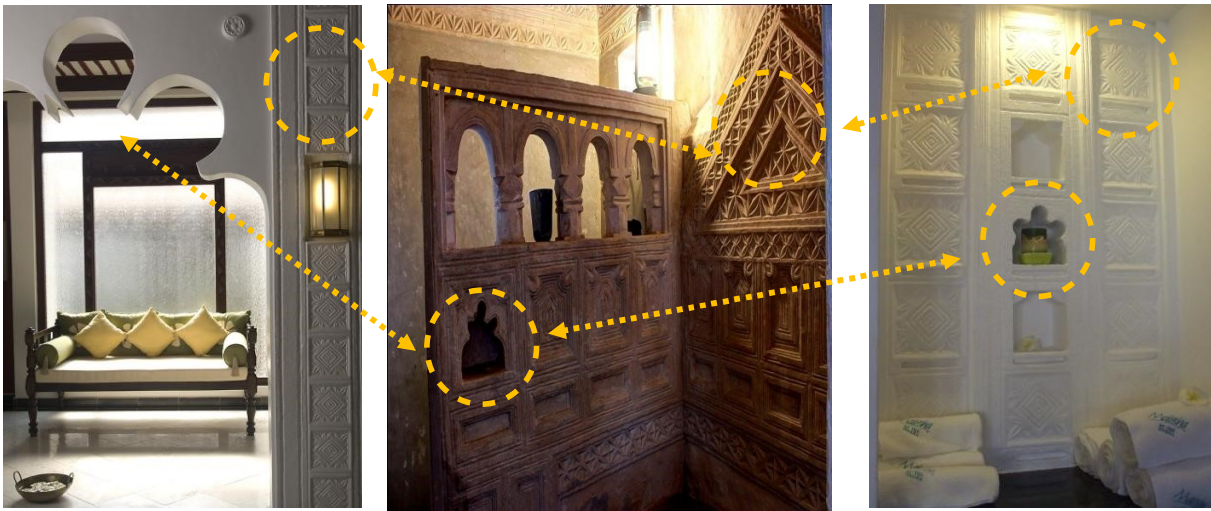


Fig 4. 9a Spa Ambience (MSH) Fig 4.9b Traditional Swahili Bathroom (LM) Fig 4.9c Vidaka Niches (MSH)
Source: Planning Interiors Limited and Lamu Museum

4.6.2 Spa Space Layout

The spa space layout is inspired by a traditional Swahili house architectural layout. The main reception has inbuilt concrete benches similar to the traditional houses. The layout is built around open courtyards each with water features. This is borrowed from Swahili traditional house plans. As shown in the space plan below, each treatment room has its own private inner courtyard and there is a central courtyard next to the floating yoga deck.

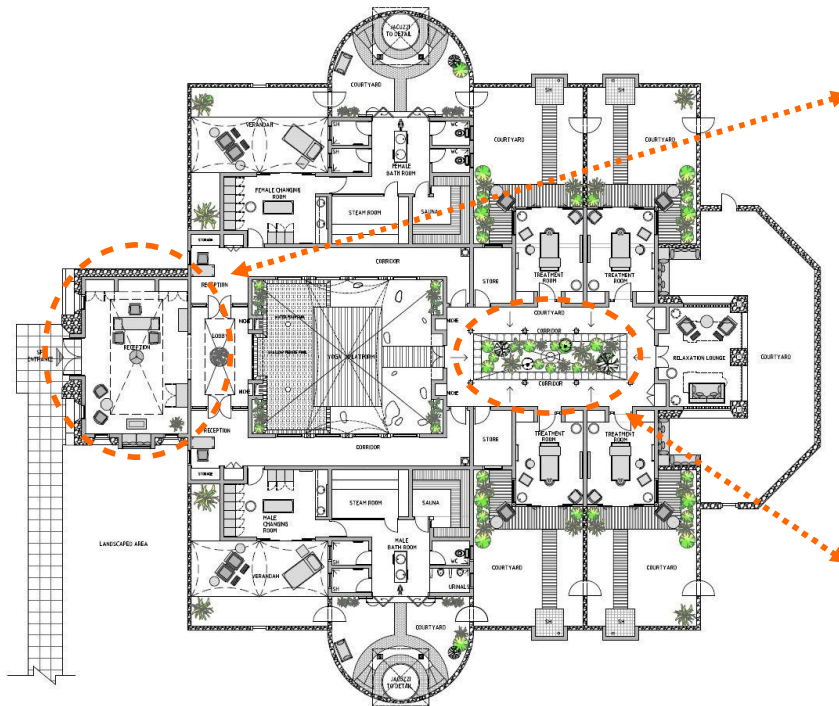


Fig 4.10a Spa Space Layout (MSH)
Source: Planning Interiors Limited



Fig 4.10b Reception (MSH)



Fig 4.10c Inner Courtyard (MSH)

4.6.3 Material Finishes selection

A. Partition finishes

The finishes are typical of Swahili architecture and material indigenous to mombasa have been used. Zidaka niches in stucco finish with surrounding decorative Swahili motifs, machine-cut coral wall cladding and wood mashribiya screens for the treatment rooms and rough coral cladding for the jacuzzi area. The courtyard door opening has the iconic trifoliate arches inspired by Swahili architecture.

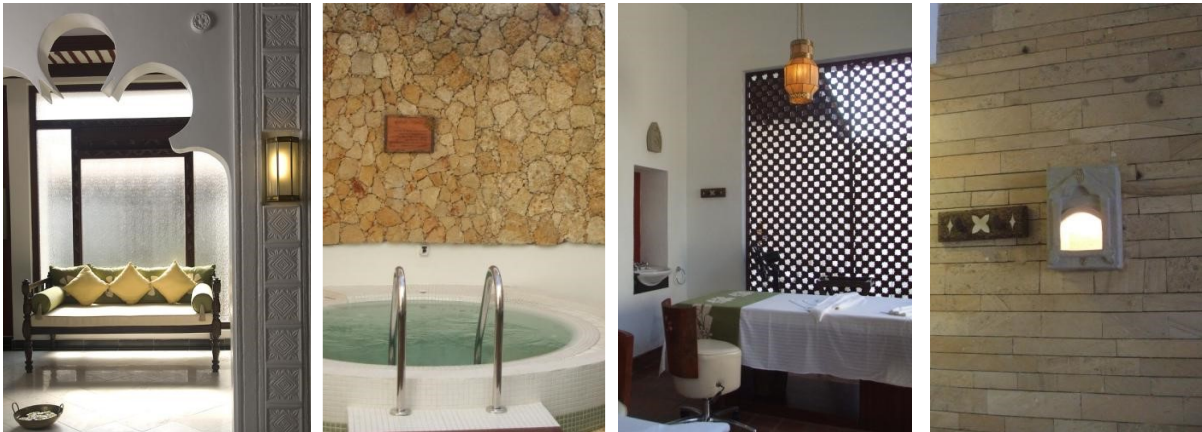


Fig 4.11 Arch Door opening Fig 4.12 Coral Stone Fig 4.13 Masharbiya Screen Fig 4.14 Smooth Coral Stone
Source: Planning Interiors Limited

B. Ceiling finishes



The reception ceiling in the spa is finished in painted mangrove (boriti) poles synonymous with Swahili traditional architecture which are painted with red-oxide

Fig 4.15a Ceiling with boriti poles (MSH) Fig 4.15b Ceiling with boriti poles (LM)
Source: Planning Interiors Limited and Lamu Museum (NMK)

C. Lighting Design, Doors, Joinery, Signage & Sanitaryware Selection

Different decorative pendant lamps and wall sconce are used in various areas. This are made of brass metal plates in typical Swahili fashion. One is custom piece with Swahili motif made of plaster mimicking the zidaka niches with a trifoliate arch motif. Another is a pendant with brass metal framework with coconut husk for the shade. The changing room wardrobes are custom with doors in wood with decorative panels in Swahili motif. With mini brass stud

typical of Swahili traditional joinery. The mirror is also custom, made of wood with carved edges at the bottom and with brass studs all round. In the treatment rooms are custom mirrors with frames in doum palm with masharbiya pattern characteristic of swahili architecture.

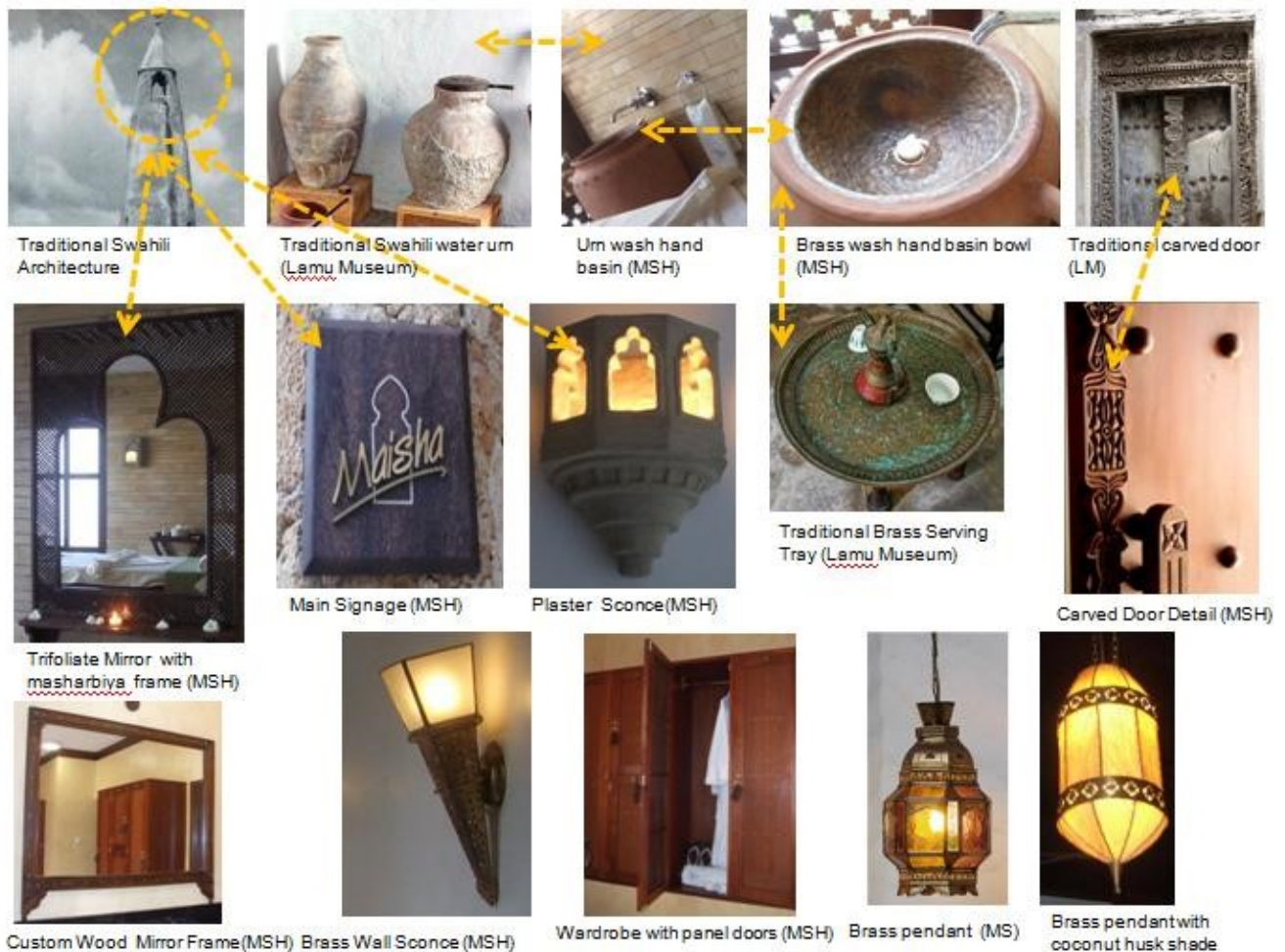


Figure 4.16: Visual & Thematic analysis of Mombasa Beach Maisha Spa – Joinery, Doors, Lighting, Sanitary ware & Signage **Source: PIL and Lamu Museum (LM)**

The treatment room doors are simple mvuli doors with an ornate carved architrave inspired by Swahili wood carving patterns; the door handle has a similar carved pattern. Custom wash hand basin in the treatment rooms is made of a water urn which is a traditional Swahili kitchen household item. The custom bowl is made of brass metal with panel beaten design. The custom signage was fabricated using locally available doum palm wood. Inset with a Swahili motif in white bone as per Swahili traditional furniture making process. The name of the Spa in bronze is then installed to the front.

4.6.4 Furniture Fixtures and Equipment (FF&E) Selection

A. Loose Furniture, Fabrics & Soft Furnishings

The spa reception desk was a fabricated custom item in wood with a decorative screen installed on the side with an iconic Swahili motif. The front of the desk has a carving of the iconic frangipani flower. The wood has a whitewash finish which is a characteristic of Swahili traditional furniture. The armchair is inspired by Swahili traditional chair (kiti cha enzi) with the wood frame and the woven cotton for the seat and frame. The masseuse swivel chair has a wood back with the frangipani flower motif cut out. The wood bench has a custom leg base that is inspired by the leg profile of traditional Swahili bed (ulili) and it has a whitewash finish characteristic of Swahili traditional furniture. The custom soft furnishings were inspired by the frangipani flower that is widely available at Mombasa. The motif of the flower was abstracted and applied through embroidery and appliqué.



Figure 4.17: Visual & Thematic analysis of Mombasa Beach Maisha Spa – Furniture & Furnishings

Source: Planning Interiors Limited and Lamu Museum (LM)

C. Artwork & Accessories & Rugs

The artwork and accessories have also been well curated and in line with the concept theme of the space. At the reception, there is a painted artwork on canvas of the frangipani flower, Swahili brass trays are used as wall accessories. At the corridors, custom floral wall hangings made of coconut fibre and beadwork frame in a doum palm wood frame adorn the walls. The planters also have the frangipani floral motif painted on them. The dustbin and robe hook are made of doum plam wood inset with Swahili motifs in bone borrowed from traditional Swahili furniture styles. The internal doors signage has the frangipani flower motif in gold coloured beadwork. There are two types of rugs used in the space; Persian rugs synonymous with coastal Arabic influence and Swahili traditional woven mat (mkeka)



Figure 4.18: Visual & Thematic analysis of Mombasa Beach Maisha Spa – Artwork, Accessories, Signage & Rugs Source: PIL and Lamu Museum (LM)

4.7 Boma Inn Hotel, Eldoret

The researcher sampled the hotels in Eldoret that are only of a 4 Star rating and above. According to the Tourism Regulatory Authority, only one Hotel in Uasin Gishu County falls in this category; namely Boma Inn Hotel Eldoret.

Boma Inn Hotel Eldoret owned by the Kenya Red Cross Society was completed in 2012 primarily as a conference hotel with the positioning as a 4 star facility. The architect and interior Design team was Morphosis Limited. It has 136No. rooms of different categories, 6No. meeting rooms, a Health club and gym , All day dining, coffee lounge, Bar lounge and a business centre. Boma Inn is part of the Boma chain of hotels owned by Red Cross. Boma Hotel Nairobi was completed in 2013.



Fig 4.19 Architectural Render of Boma Inn Hotel Eldoret

Source: Morphosis Limited

4.7.1 Interior Design Theme

From the interview done with the interior designer of the Hotel, this is the feedback on the interior design theme of the project. Eldoret town, the fifth largest town in Kenya shows the region as boiling pot of societal, historical and physical features. The most iconic geological

feature is the Great Rift Valley from which the design concept was drawn from. Agriculture is a major economic and social activity in the area. From this inspiration, this was translated as the green scenery in the facility.

Referencing the Rift Valley fault lines, the iconic linear concept was developed and translated both in the architecture and the interior design. Some of the areas this is depicted in is the inbuilt feature headboards and other joinery items that grooved lines embedded on the wood. The furnishing selections also have ribbed or linear patterns to highlight this. The theme is also carried out to restaurant service counters, inbuilt seats, terrace pergolas, roofs and doors. The materiality of the natural stone pattern created by shifting tectonic plates of the Rift valley is aptly highlighted by use of onyx stone on the backlit reception desk.



Fig 4.20 Aerial view of Rift Valley

Source: The Guardian

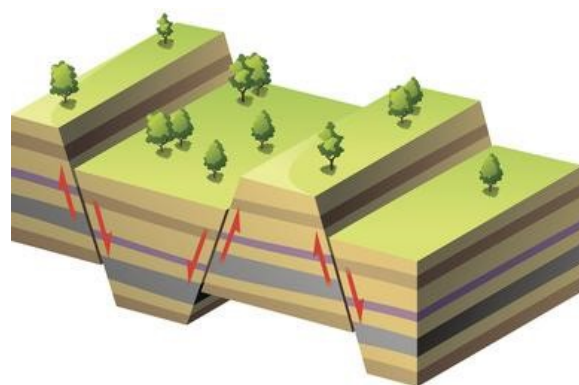


Fig 4.21 Diagram showing shifting of tectonic plates

The split alternating levels witnessed in the architecture are inspired by the shifting movement of the tectonic plates. In addition, the Boma Hotel brand played a crucial role in the built environment. Red is the primary colour of the brand and this has been incorporated as an accent colour in finishes and in the furniture, fixtures and equipment. For finishes it is widely applied throughout the carpet tiles. For furniture it is used for upholstery fabrics in public areas and furnishings in the guest rooms. In addition, all the signage is standard with reference to the brand guidelines. This is applied to the façade signage, main signage, meeting room signage, guest room signage and other auxiliary signage.

4.7.2 Boma Inn Hotel Servicescapes

A. Hotel Lobby

The hotel lobby and waiting area is right next to the entrance with a split-level unit above for the gym and the bar lounge. In line with the fault-line theme, everything is linear from the ceiling alcove sections to the floor tile laying pattern to the niches in the columns.

The general ambience is light coloured with the walls, floors and ceiling having light finishes. This is contrasted with dark wood finishes in stained meru oak veneer for the column cladding, doors and panels. The colour red which is the Boma primary brand colour is used as an accent colour. At the lobby, the high back banquette seat is upholstered in red fabric. It has a ribbed pattern in continuation with the theme. At the waiting lounge, the flooring is carpet tiles which are a mix of beige and red 600mm by 600mm carpet tiles.

The backlit gold onyx reception desk is the outstanding feature at the Hotel Lobby. Since onyx is a natural stone with rich grains, this shows fault lines concept clearly.



Fig 4.22 Lobby ceiling and columns

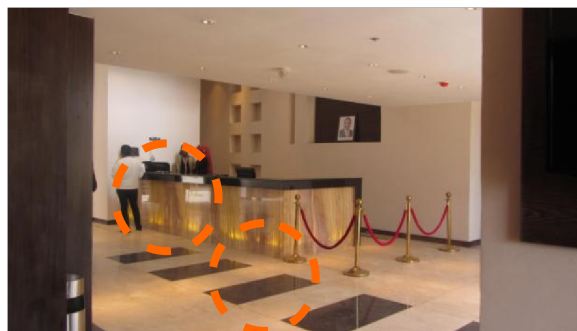


Fig 4.23 Backlit onyx reception desk



Fig 4.24 Waiting Lounge

Source: Morphosis Limited

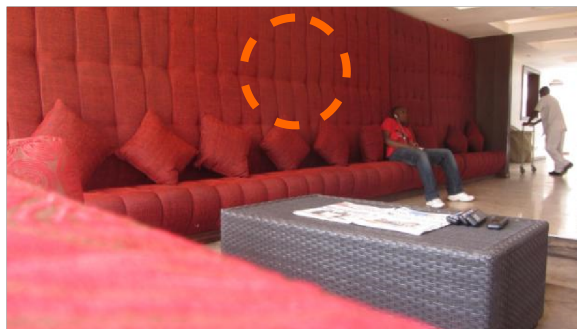


Fig 4.25 Upholstered Ribbed Banquette Seat

B. Restaurant

The restaurant continues with the same linear theme. It has a central linear feature seating pod with a double side banquette seat on one end and a communal dining table on the other. This pod has a linear alcove detail with lighting that serves to highlight it further. The pod is also highlighted because it is painted in a dark brown while the rest of the walls in the rest of the space remain lighter. A large part of the restaurant including the terrace has a slatted ceiling detail in a linear theme. The restaurant ceiling which continues into the terrace is designed with timber slats installed in a linear alternating pattern.

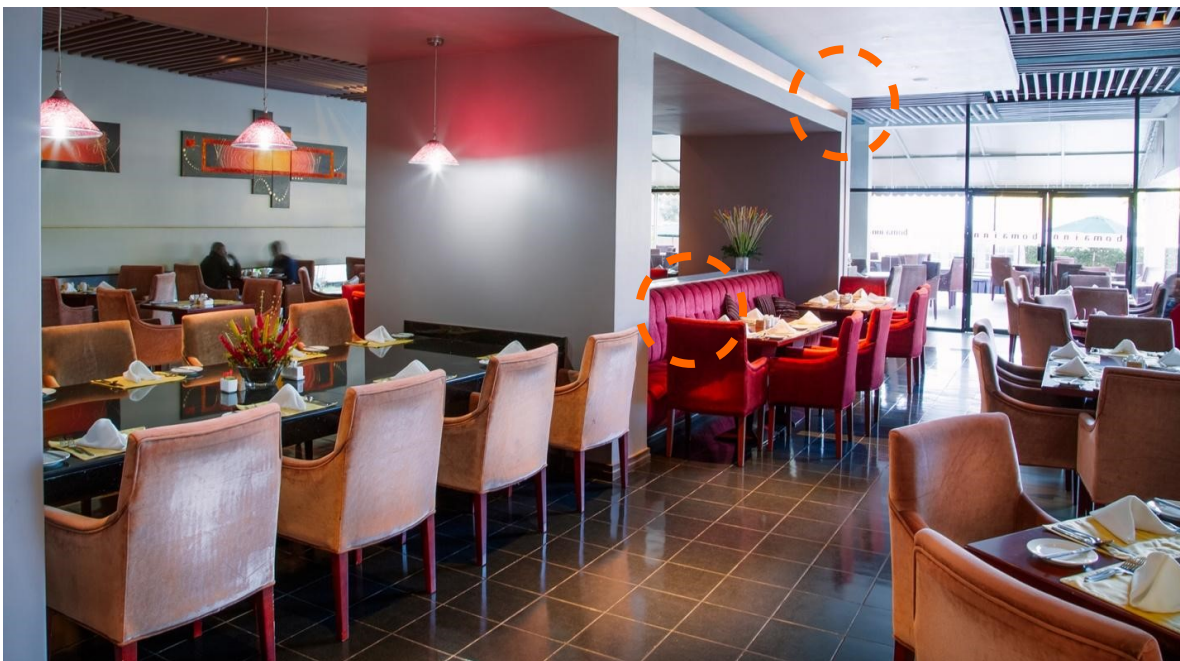


Fig 4.26 Sinendet Restaurant

Source: Morphosis Limited

The Rivers and lakes of rift valley also served as inspiration for the restaurant. There is a fountain and a water feature in the restaurants that flows out to the terrace. A feature that was designed for but was not incorporated due to budgetary constraints is inspiration of the rift valley as the cradle of mankind. The interior designer had designed to incorporate this as an iconic design element which could have paid homage to cultural and geological heritage.



Fig 4.27 Ceiling Wood Slatted detail

Source: Morphosis Limited

The custom banquette seats have the linear theme. They are designed with a ribbed pattern on both the seat and back. The red fabric used for upholstery is characteristic of the Boma brand. The buffet counter and other service counters are custom built with granite tops and timber cladding on the fascia with a linear pattern inspired by the fault line.



Fig 4.28 Service Counter

Source: Morphosis Limited

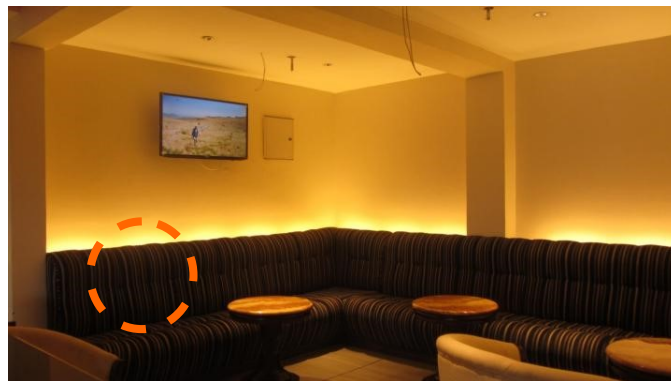


Fig 4.29 Banquette at Bar Lounge

Because of budgetary constraints the interior designer did not source the loose furniture, artwork and accessories. The furniture sourced is similar to those in use in Boma Hotel Nairobi. The artwork and accessories were later sourced by the client but are not in line with the theme proposed by the interior designer. For this reason, they do not quite fit the space.



Fig 4.30 Restaurant Artwork sourced by client

Source: Morphosis Limited

C. Guest Rooms

The guestroom concept is inspired by the fault lines of the tectonic plates. The feature walls of the guestroom are the headboard wall and the TV wall which are finished with dark stained veneered wood cladding with groove detail. The wardrobe also has the same finish. The wall to wall carpet is taupe in colour which is a natural stone colour. In the bathrooms, there is an accent wall with a mosaic tile which is also a natural stone colour. The fabrics and soft furnishings are themed red as part of the Boma Hotel brand. These were client supplied. The artwork was also supplied by the client after project completion and it does not quite fit the interior designers intended design direction. The guestrooms also do not have accessories.



Fig 4.31a Guest room

Source: Boma Inn Hotel, Eldoret

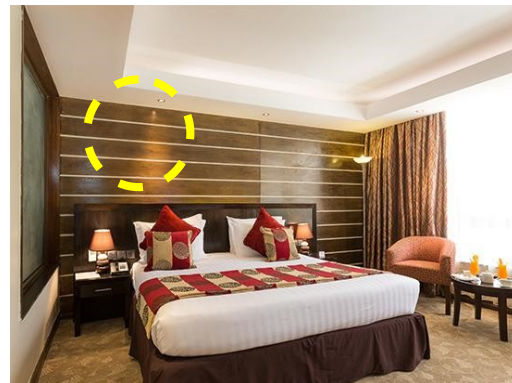


Fig 4.31b Guest room feature headboard

The internal guest room doors were not contextualized for this location but were a continuation of the doors fabricated for the Boma Hotel Nairobi. The concept was the appropriation of the Giriama kigango as a rite of passage to the hotel. This is because, the

Boma Hotel Nairobi concept is referenced to the beautiful and violent coast as it representative of the role the Red Cross played to provide shelter and peace during the 2007 post-election violence which was the period it was built. Hence the hotel has coastal elements as inspiration.



Fig 4.32a Guest Room Door
Source: Morphosis Limited

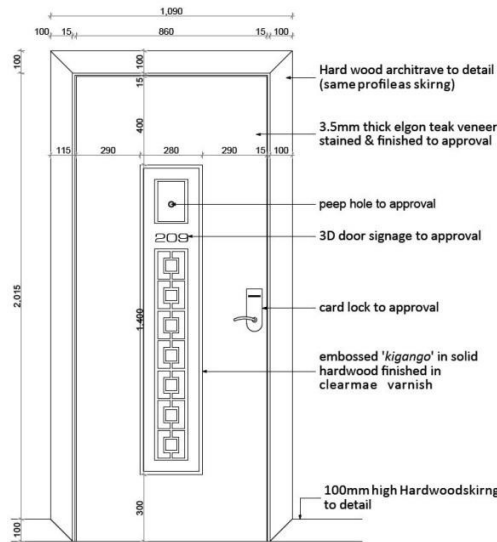


Fig 4.32b Door Details

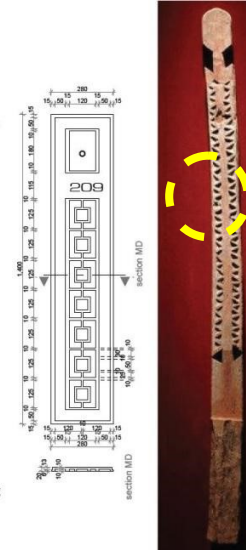


Fig 4.32c Kigango

D. Corridors

The guestroom corridors are at split level in the different wings because of the architecture. The ceiling detail shows a linear alcove detail from wall to wall in line with the thematic linear theme. The floor finish is a combination of red and brown carpet tiles installed in a random pattern.



Fig 4.33a Guest Room Corridors **Fig 4.33b Public Area Lobby**
Source: Morphosis Limited

E. Conference Facilities

Conferencing is Boma Inn Eldoret core business. There are six meeting rooms of varying sizes. Below is a sample of a largest and the smallest. The concept design is the same linear form as seen in the stepped gypsum design with alcove lighting. In some meeting rooms, there are feature veneered panel claddings with grooves to match the linear theme. The floor is carpet tiles with a linear language. There are no artwork and accessories in the meeting rooms. At the breakout lobby, there is a floor to ceiling linear detail done in gypsum and inset with planter boxes. This is inspired by the fault line. There are also high back upholstered banquette seats in red fabric with a ribbed upholstery pattern. There are also large artwork pieces in the niches at the lobby.

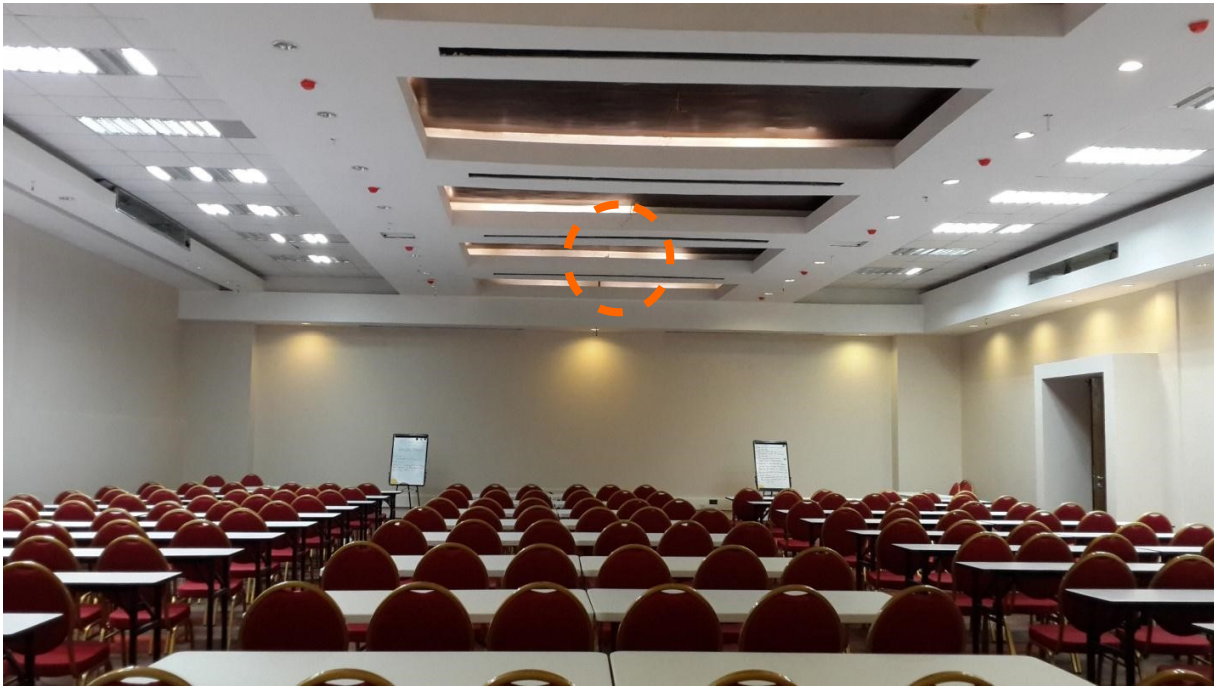


Fig 4.34a Large Conference Facility

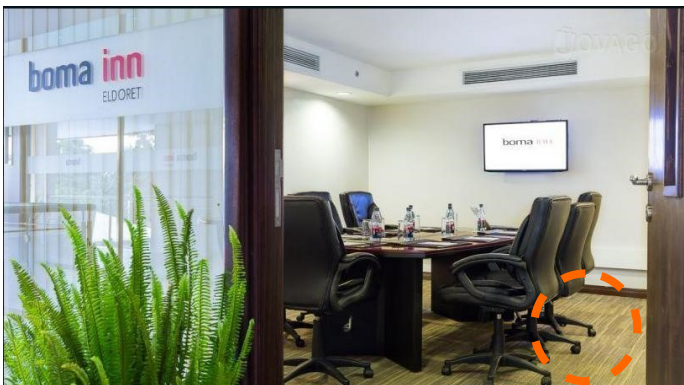


Fig 4.34b Small Meeting Room

Source: Morphosis Limited



Fig 4.34c Breakout Lobby

4.7. 3 Shortcomings / Challenges in Execution

Based on the interview with the interior designer, they cited some challenges in execution of the project. One of the main shortcomings was that some iconic design features initially intended for the hotel were abandoned due to budgetary constraints. One such feature was the athletes ‘wall of fame’ that was to be at the hotel lobby area. Omission of such a crucial feature resulted

Another shortcoming due to budgetary constraints is the lack of well curated artwork and accessories in the space. The project was handed over to the client without this in place. Later the client sourced artwork pieces that were not quite fit for the areas as per the concept design envisioned by the interior design team.

The conferencing facilities furniture was entirely a client supplied item and not as per the interior designer specifications. For this reason, the conferencing facilities are quite ordinary looking yet conferencing is the hotel's highest revenue earner.

4.7.4 Conclusion

Though Boma Hotel has achieved a four-star rating and it is the most preferred conference hotel in Uasin Gishu county, there is still much room for improvement in its interior built environment. The split-level architectural style provides an iconic framework with which to build on the design in the interior built environment. Some areas of improvement would be as follows;

The hotel interior design leans heavily on inspiration from geographical heritage i.e the rift valley fault lines. This forms a basis on design of many of the major elements. However, the rich cultural heritage of Uasin Gishu county has not been applied. A hybrid of the two themes would have resulted in a more distinctive space. The iconic athletes 'wall of fame' needs to be incorporated. This will provide the much needed distinctiveness as well serve as an educational exposure in promotion of sports tourism. In addition, the artwork and accessories need to be better curated and well-appointed for the spaces. On this front, cultural heritage could be considered as inspiration for adoption.

CHAPTER 5: SUMMARY OF RESULTS

5.1 Framework for Cultural & Geological Heritage Thematic Contextualism

The main objective of this research was to design a framework for incorporation of cultural and geological heritage themes into the interior built environment of hotels so as to create iconic hotel brands in counties. Contextualism is a principle of design in which the structure is designed in response to its specific natural environment. Cultural and geological thematic inspirations can be incorporated into the interior built environment through the interior design theme, the space plan, the material finishes or the furniture, fixtures and equipment (FF&E) design.

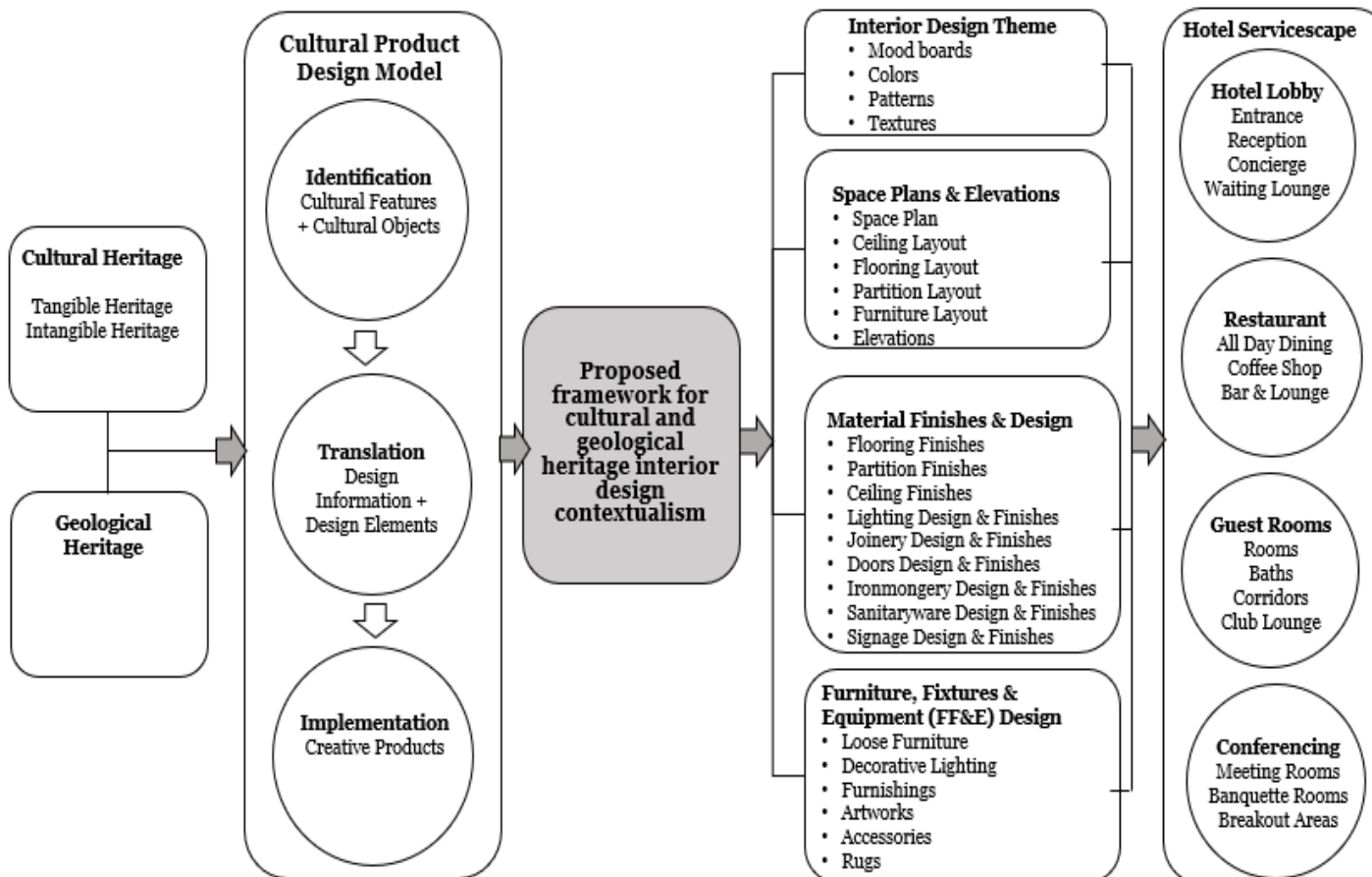


Fig 5.1 Framework for Cultural & Geological Heritage Hotel Interior Design Contextualism

Source: IIDA, Lin and Bitner

As outlined above, this the proposed framework for cultural and geological heritage thematic interior design contextualism based on a blend of the interior design process as outlined by the IIDA, the cultural product design model as outlined by Lin and servicescapes as outlined by Bitner. This framework is not intended as a prescriptive or a predictive approach to thematic interior design contextualism. Rather, coupled with an interpretive approach to research, the researcher intends that the framework is directive.

5.2 Uasin Gishu Cultural & Geological Heritage Information Repository Development

One of the objectives of this research was to identify the unique cultural and geological offering of Uasin Gishu County to the tourism product of the country. Currently there is a dearth of information on cultural and geological heritage in Uasin Gishu county. This gap area needs mitigation from the relevant stakeholders. The Kenya Association of Manufacturers (KAM), in the Uasin Gishu County business agenda report recommends the establishment of a museum as part of Tourism development. This will be to archive historical artifacts and focus on profiling and protecting historical locations and culture. (KAM, 2014, pp. 27). The county governments through their departments of tourism and culture should continuously build a repository for cultural and geological heritage information. This archive of information will be rich fodder for researchers, designers and consultants and will form a basis of inspiration for hotel and hospitality projects. This can be done through libraries, museums, cultural centres, exhibition, audiovisuals and many other means of communication. The table below highlights a summary of cultural and geological heritage to be documented.

Table 5.1 Cultural & Geological heritage repository components

Source: UNESCO, ICOMOS & Brocx (2007)

Cultural Heritage	Geological Heritage
<ol style="list-style-type: none"> 1. Colonial History of the county 2. Tangible Material Culture <ol style="list-style-type: none"> a) Built Environment (Buildings, monuments, Townscapes, Archaeological remains) b) Natural Environment (Landscapes, Agricultural heritage) c) Artefacts (Literature, Books & Documents, Objects, Pictures, paintings, sculptures, artefacts, coins and manuscripts) 3. Intangible Material culture <ol style="list-style-type: none"> a) Cuisine b) Clothing c) Traditional skills and technologies d) Forms of shelter e) Religious ceremonies f) Performing arts g) Storytelling 4. Sports Culture 	<ol style="list-style-type: none"> 1. Physical landscape features <ol style="list-style-type: none"> a) Mountains b) volcanoes and volcanic systems, c) river valleys d) caves 2. Water Features <ol style="list-style-type: none"> a) Lakes b) Rivers 3. Flora and Fauna <ol style="list-style-type: none"> a) Animals b) Birds c) Insects d) Plants

5.3 Opportunity in EAC Classification Criteria for Classification of Hotels and Restaurants

One of the objectives of this research was to investigate the development of county cultural and tourism policies in the area of interior design as part of tangible material culture. The EAC Classification criteria for classification of hotels and restaurants already exists and one of the evaluation categories in the Classification criteria is interior design as it is a variable that affects the star rating of a hospitality establishment.

Since incorporation of cultural and geological heritage in hotel interior built environments aides in creating iconic hotel brands, I propose that this variable is incorporated as a measurable evaluation essential element. This would be applied in the interior architecture and the furniture fixtures & equipment (FF&E) selection of the key areas which are; the front office, lobby, function rooms, restaurants, bars, guest rooms and guest bathrooms.. This will

form a framework of reference for improvement of existing facilities and compliance of new facilities. The measurable variables in this case would be the interior design theme, the space layout, material finishes selection and the furniture fixtures and equipment selection as earlier outlined in the framework. After incorporation, there would be need for capacity building training of stakeholders in the tourism industry so as to create awareness. This can be done through trainings to hotel owners in partnership with relevant government agencies like Ministry of Tourism, Ministry of Culture and Tourism Regulatory Authority.

5.4 Opportunity in Uasin Gishu County Integrated Development

One of the objectives of this research was to investigate the development of county cultural and tourism policies in the area of interior design as part of tangible material culture. As earlier outlined in the Uasin Gishu CIDP, the county has a scarcity of up-market of 4 and 5 star hotel facilities. Currently, the county has few 3 star and below star-rated facilities which do not satisfy the demands of top-notch travelers. So as to increase its competitiveness, Uasin Gishu tourism stakeholders have to invest in building more up market hotels while scaling up the existing hotels to meet the four-star rated hotel caliber.

Based on the research carried out, the hotels in Uasin Gishu county have a gap in incorporation of cultural and geological heritage to the interior built environments despite being a county with a rich cultural and geological heritage. This research has also outlined a framework that serves as a guideline for incorporation of cultural and geological heritage into hotel interior built environments. This can be adapted for new and existing facilities. The benefits of incorporation of cultural and geographical heritage in the hotel interior built environments are increased competitiveness, international appeal and higher revenues.

To create advocacy for this, there would be need for capacity building training of the relevant county stakeholders in conjunction with the tourism regulatory authority. This can be done through trainings, seminars and workshops.

5.5 Opportunity for Sports Tourism

One of the objectives of this research was to identify the unique cultural and geological offering of Uasin Gishu county to the tourism product of the country. The sports culture was identified as a unique value offering. This is because, Uasin Gishu County is known as „The Home of Champions“ as most legendary international athletes hail from this region. However, even with its massive potential, sports tourism in this region is still underdeveloped. There is scanty documented information about athletes and poor development of the region as an athletics destination brand. Athletic sports are a unique selling point and the county can leverage opportunities for this for sports tourism.

Through marketing athlete training camps as destination brands, building of an international standard athletics stadium, sports museum, document athletes and archive information as a resource for future. This will attract both local and international tourism. The county, through the department of Tourism has plans to open a sports museum and sports training facility.

There is also an opportunity for hotel establishments in the region to incorporate components of athletic culture themes in the interior built environment. This would not only result in creation of distinctive spaces, it would also be an educational as well as a promotional tool.

CHAPTER 6: CONCLUSION & RECOMMENDATIONS

Kenyan counties have developed policies that acknowledge the importance of cultural heritage. However, it is the lack of proper implementation that results in failure to be prioritized in areas of opportunity such as hotel interior built environments. Counties have a great opportunity and potential to tap into since the ethos of devolution is value addition to products and services at county level. Hotels, and to a larger context hospitality establishments, provide a visual and experiential platform to share the unique narratives of a county's cultural and geological heritage. This not only leads to greater appreciation of heritage, it is also preservation for future generations. Moreover, it ties to the spirit of the Ngorongoro declaration that states in part that 'African heritage is central to preserving and promoting our cultures thereby uplifting identity and dignity for present and future generations in an increasingly globalized world.'

According to Lin, globalization has resulted to the current market being the worldwide platform. While the market heads towards 'globalization' on the other hand, design tends towards 'localization'. Therefore, we need to scale the market globally but approach design locally. This is because, in the global market, products are losing their identity because of their similarity in their function and form. For this reason, integration of local features in the products is a distinctive differentiator. Embedding cultural features in a product provides a unique original character for the enhancement of product identity in the global market and for the fulfilment of the clientele experiences. (Lin, 2007)

With reference to the Serena Hotel group exemplar, it is clear that adoption of cultural and geological heritage to the interior built environment of hospitality spaces has resulted in distinctive and iconic hotel spaces that have a sense of place. This has resulted to increased competitiveness and a greater appeal to both local and international tourists.

This research proposed an interior design framework of reference for creation of iconic hotel brands in counties through incorporation of cultural and geological heritage in hotel interior built environments. For this reason, the county stakeholders need to invest first and foremost by creating cultural and geological heritage information repositories. According to the cultural design model earlier discussed, this will provide the much-needed backdrop from which to

draw a wealth of design inspiration from and translate it to unique design language for implementation for an iconic built environment that has a sense of place. This can be done in conjunction with stakeholders like National Museums of Kenya and cultural analysts.

Secondly, counties need to develop laws that outline and enforce the cultural and geological contextualism not just of hospitality spaces but of the built environment. A culturally and geologically contextualized built environment is a unique selling point which provides differentiation and results in an iconic profitable brand much needed in this fiercely, competitive, overcrowded globalized hospitality market. This can be done in conjunction with stakeholders in the tourism sector. Thirdly, counties need to aggressively market these destination brands so as to get visitors from Kenya and the rest of the world as the effect of this is two-prong; it is a platform for cultural exchange while raising the much-needed revenues to the counties.

According to Deisser & Njuguna, architecture is an important carrier of the social, political and cultural history of a nation. (2016, pp.7). For this reason, Kenyan interior design practitioners through their professional associations have the unique opportunity to lobby for the contextualism of hospitality spaces to reflect an African identity. This will be a great contribution to the built environment of the country in terms of aesthetics, cultural awareness and creation of a sense of place which is a component of creating the country's collective unique identity. This can be done in conjunction with the Ministry of Housing and Urban Development, Ministry of Tourism and Hospitality developers associations. Closely related to this, another area of development is the current interior design curriculum. Efforts must be directed through critical and inquisitive discussions among interior design educators in partnership with the interior design industry on how to incorporate cultural and geological heritage contextualism into interior design curricular.

This research is not conclusive with regards to cultural and geological heritage contextualism in hotel interior design. In the course of research, the different thematic areas of further study have been identified. First and foremost is destination branding for sports tourism. Secondly, is the opportunity for development of cultural and geological adoption in interior design as a qualitative criterion in the EAC Classification criteria for vacation hotels. This will go a long way to guide adoption of cultural and geological themes in hotel interior built environments.

REFERENCES

- Akama, J. (1990). *The efficacy of tourism as a tool for development in Kenya*. Eldoret: Moi University Press
- Aspelund, K. (2010). *The design process*. Second Edition. New York: Fairchild Books.
- Bitner, M. (1992). *Servicescapes: The impact of physical surroundings on customers and employees*. USA: Journal of Marketing
- Deisser, A., & Njuguna, M. (2016). *Conservation of natural & cultural heritage in Kenya*. London: UCL Press
- East African Community. (2009). *Criteria for Classification of Hotels and Restaurants – Vacation Hotels*. Schedule 5(a). Kenya: Government Press
- East Africa Community (EAC). (2009). *Criteria for standardization of Hotels, Restaurants and other accommodation facilities of East Africa*. Kenya: Tourism Regulatory Authority. Retrieved from www.tourismauthority.go.ke
- Gitura, C. (2006). *Application of Patterns in Interior Design: Case study of Nairobi Serena Hotel*. University of Nairobi, Faculty of Architecture, Design and Development, Department of Design: University of Nairobi Press
- Goeldner, C., & Ritchie, J. (2009). *Tourism: Principles, practices, philosophies*. (11th Edition). U.S.A: John Wiley & Sons Inc.
- Mortein, H., Loerdal, K., Gronhang, K. (2002). *Atmosphere as a tool for enhancing organizational performance: an exploratory study from the Hospitality Industry*. Norway: University of Stavanger Press
- Hilton Garden Inn. (2012). *European development guide*. Version 3.1
- International Congress and Convention Association. (2010). *Conference Tourism*. (accessed on 22nd October 2013)
- International Cultural Tourism Charter. (2002). *Principles and guidelines for managing tourism at places of cultural and heritage significance*. Australia: International Council of Monuments and Sites.
- World Design Organization WDO. (2016) *Definition of design*. Retrieved from <http://wdo.org/> (accessed on 2nd October 2016)
- International Interior Design Association IIDA. (2013). *Definition of interior design*. Retrieved from <http://www.iida.org/>. (accessed on 2nd October 2013)

Kenya Association of Manufacturers KAM. (2014). *Uasin Gishu county business agenda: tourism*. Retrieved from https://issuu.com/kamkenya/docs/uasin_gishu_kul_low_res (accessed on 4th July 2015)

National Council for Law Reporting. (2010). *The Constitution of Kenya*. Kenya: National Council for Law Reporting

Kenya Tourist Development Corporation KTDC. (2014) *Conference tourism*. Retrieved from www.ktdc.co.ke. (accessed on 5th September 2014)

Kenya Vision 2030. *Economic and Macro pillar: Tourism*. Retrieved from www.vision2030.go.ke. (accessed on 5th September, 2013)

Khanau, A. (2015). *The impact of hotel interiors on customers' loyalty*. Norway: University of Stavanger, Faculty of Social Science, Norwegian School of Hotel Management.

Kombo, D., Tromp, D. (2006). *Proposal and thesis writing. An introduction*. Kenya: Paulines Publication Africa.

Brocx, M., Semeniuk V. (2007). *From Geoheritage to Geoparks: Case studies from Africa and beyond*. Australia: Springer Publishing

Ministry of Devolution and Planning. (2013) *Guidelines for preparation of county integrated development plans*. Kenya: Government of Kenya Press.

Mugenda, O., Mugenda, G. (2003). *Research Methods: Quantitative and Qualitative Approaches*. Kenya: ACTS Press.

National Museums of Kenya. (2017) *Lamu Museum*. Retrieved from www.museums.or.ke. (accessed on 5th September, 2017)

Ngau, P., Kumssa, A. (2004). *Research Design, Data Collection and Analysis: A training manual*. United Nations Centre for Regional Development Africa Office: UNON Printshop

Ogle, A., Mao, I., Li, J. (2009). *Hotel ambient lighting: A case study of Perth hotels*. Australia: Edith Cowan University.

Parasuraman, A., Berry, L., Zeithaml, V. (1988). *SERVQUAL: A multiple item scale for measuring consumer perceptions of service quality*. Volume 64. USA: Journal of Retailing.

Republic of Kenya. (2009). *National policy on culture and heritage*. Ministry of State for National Heritage and Culture. Kenya: Government of Kenya Press.

Rungtai, L., Ming-Xian, S., Ya-ping, C., Yu-Ching, C., (2007). *Designing 'culture' into modern product: a case study of cultural product design*. Taiwan: Taiwan University of Arts Press

- Ross, S. (2001). *Developing sports tourism. An e-Guide for destination marketers and sports events planners*. USA: University of Illinois, National Laboratory for Tourism and eCommerce.
- Sanghvi, N. (2017). *Context in architecture*. India: International Journal on Emerging Technologies.
- Schaar, R. (2013). *Destination branding: A snapshot*. USA: Journal of Undergraduate Research XVI
- Smith, D (2003). *Five principles for research ethics*. Volume 34. USA: American Psychological Association
- Smith, V. (1989). *Hosts and guests: The anthropology of tourism*. (Second Edition). Philadelphia PA: University of Pennsylvania Press
- Tourism Regulatory Authority. (2017). *Analysis of classified establishments per tourism region*. Retrieved from www.tourismauthority.go.ke (accessed on 5th September, 2017)
- Uasin Gishu County. (2013). *Uasin Gishu county integrated development plan 2013-2018*. Retrieved from www.kenyampya.com/uasingishucounty. (accessed on 25th January, 2016)
- Yin, R. (2003). *Case study research: design and methods*. Third edition. USA: Sage Publications.

APPENDICES

- I. Interview Guides
- II. Copy of Research Permission(s).
- III. East Africa Community. Criteria for Classification of Hotels and Restaurants - Vacation Hotels
- IV. Tourism Regulatory Authority. Registered Facilities at North Rift Region
- V. Tourism Regulatory Authority. Star Rated Tourism Enterprises
- VI. Boma Inn Eldoret Guest Feedback Form

Appendix 1: Interview Guide to Interior Designers & Hotel Management

This study is a requirement for the partial fulfillment of the award of Master of Arts Degree in Design from the University of Nairobi. This is an academic research and all information collected from you will be treated with strict confidentiality.

Section 1: General Info

Name of Respondent:

Position:

Date of Interview:

Phone & Email Address:

Section 2: Hotel Project Info

Name of Hotel:

Number of Rooms:

Client:

Date Completed:

Section 3: Hotel Project Brief

1. What was the interior design project brief?
2. In what ways was the brief executed?
3. Was the interior design of the hotel inspired by the cultural and geographical heritage of the location? If yes, in what ways?

Section 4: Hotel Servicescapes

Servicescapes is the physical environment in which services are delivered to customers. There are many servicescapes that exist within a hotel physical property. Among them, a hotel lobby, restaurant and room could be considered as the most important due to their impact in forming the basic customer's impressions about the entire hotel.

A. Hotel Lobby, Restaurant, Conference & Guest Room Interior Design Site Inventory

1. What is the inspiration of the interior design concept design?
2. What is the general ambience/ look & feel?
3. What is the inspiration of the space layout? And the ceiling layout and the flooring layout?
4. What are the material finishes for the following areas:-
 - a) Hotel Lobby
 - b) Restaurant
 - c) Conference
 - d) Guest Room
5. What is the impact of the interior design to the overall hotel brand?

Appendix 2: Interview Guide to County Stakeholders

This study is a requirement for the partial fulfillment of the award of Master of Arts Degree in Design from the University of Nairobi. This is an academic research and all information collected from you will be treated with strict confidentiality.

Section 1: General Info

Name of Respondent:

Position:

Date of Interview:

Phone & Email Address:

Section 2: Uasin Gishu County Integrated Development Plan 2013-2018

1. What is the unique cultural and geographical offering of Uasin Gishu County to the tourism product of the country?
2. According to the Uasin Gishu CIDP, for the county to increase its tourism competitiveness, Uasin Gishu tourism fraternity must be encouraged to build more up market hotels and refurbish the existing facilities to meet the standards of 4-star and above facilities. What measures have been taken up to implement this?
3. According to Uasin Gishu CIPD, the county is well known worldwide as the „city of champions“ because the majority of international athletes come from the region and there is need to leverage this for the purpose of sports tourism. What measures have been taken up to implement this?
4. According to Uasin Gishu CIPD, the county will improve the quality of tourism facilities through regular inspection and licensing. What measures have been taken up to implement this? What is the feedback from the monthly inspection reports?
5. According to Uasin Gishu CIPD, existing laws of licensing and inspection of tourism facilities will be developed and /or enforced. What measures have been taken up to implement this?

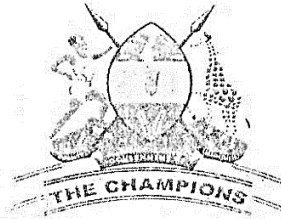
Section 3: Interior Design of Hotels in Uasin Gishu County

1. Do the current hotels in Uasin Gishu County reflect a cultural and geographic heritage in their interior design? And if so how?
2. What opportunities do the present county tourism and cultural policies offer in terms of development of interior design as part of tangible material culture? And if not, how can they be incorporated into the policies?

REPUBLIC OF KENYA
COUNTY GOVERNMENT OF UASIN GISHU
DEPARTMENT OF EDUCATION, CULTURE, YOUTH AFFAIRS AND SOCIAL SERVICES

Email: misoikeneth@uasingishu.go.ke

Tel. NOs: 053 2033737
+254-053-2061330
+254-053-2032603
+254-053-2062208
Fax: +254-053-2062884
Website: www.uasingishu.go.ke



When Replying, Please Address to:
Chief Officer, Education, Culture, Youth
Affairs and Social Services
County Government of
Uasin Gishu
P. O Box 40-30100
ELDORET-KENYA

8th May, 2017

REF: UGC/ECYSS/ADM.2/VOL.1/91

BEATRICE WAMBUI MURAGU
UNIVERSITY OF NAIROBI
COLLEGE OF ARCHITECTURE AND ENGINEERING,
SCHOOL OF ART & DESIGN
P.O. BOX 30197-00100
NAIROBI

RE: AUTHORITY TO DO RESEARCH WITHIN UASIN GISHU COUNTY

Reference is made, on the letter dated 13/4/2017, from your Director of School of the Arts & Design University of Nairobi on the above issue.

You are hereby given authority to do research on "Cultural and Geographical Heritage as Distinctive Interior Design Inspiration for Iconic Hotel Brands in Counties" with specific reference to Uasin Gishu.

Your questionnaire mostly is on Tourism and Hotel Industry.

It is important to visit our Chief Officer Trade, Tourism and Industrialization, to answer some of your questions.


K.K. MISOI
CHIEF OFFICER
EDUCATION, CULTURE AND SOCIAL SERVICES

Copy: COUNTY SECRETARY
HEAD OF COUNTY PUBLIC SERVICE (Yours dated 15/7/2016)

CHIEF OFFICER, TRADER, TOURISM AND INDUSTRIALIZATION
COUNTY GOVERNMENT OF UASIN GISHU

DR. LILAC A. OSANJO,
DIRECTOR, SCHOOL OF THE ARTS AND DESIGN
P.O.BOX 30197-00100
NAIROBI (Yours dated 13/4/2017)



UNIVERSITY OF NAIROBI
COLLEGE OF ARCHITECTURE & ENGINEERING
School of The Arts And Design

P.O.Box 30197, GPO 00100 Nairobi, Kenya
Tel. 2724527, Telegram Varsity
email:designdept@uonbi.ac.ke

Ref UON/CAE/StAD/ST

Date 13th April,2017

Mr. Philip Ambuli
The General Manager
Sirikwa Hotel
P.O.Box 3361-3 00100,
Eldoret

Dear Sir/Madam

RE:B51/81994/2012 – BEATRICE WAMBUI MURAGU

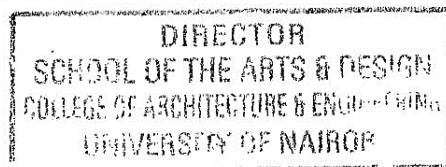
The above-named is a Master's student from School of The Arts & Design, University of Nairobi. She is carrying research as a part of her project in the design studies in this School.

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

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

Thanking you in advance for your co-operation.

Dr. Lilac A. Osanjo
Director
School of The Arts & Design





UNIVERSITY OF NAIROBI
COLLEGE OF ARCHITECTURE & ENGINEERING
School of The Arts And Design

P.O.Box 30197, GPO 00100 Nairobi, Kenya
Tel. 2724527, Telegram Varsity
email:designdept@uonbi.ac.ke

Ref UON/CAE/STAD/ST

Date 29th August,2018

Mr. Eugene Ngugi
Director
Planning Interior Ltd.

Dear Sir

RE:B51/81994/2012 – BEATRICE WAMBUI MURAGU

The above-named is a Master's student from School of The Arts & Design, University of Nairobi. She is carrying research as a part of her project in the design studies in this School.

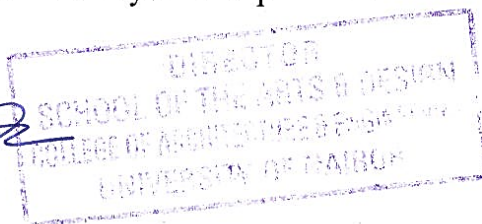
As part of the course work project, the students are expected to conduct a research and collect sample materials, take photographs and interviews towards the attainment of the objectives of this project.

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

Thanking you in advance for your co-operation.

Dr. Lilac A. Osanjo
Director

School of The Arts & Design





UNIVERSITY OF NAIROBI
COLLEGE OF ARCHITECTURE & ENGINEERING
School of The Arts And Design

P.O.Box 30197, GPO 00100 Nairobi, Kenya
Tel. 2724527, Telegram Varsity
email:designdept@uonbi.ac.ke

Ref UON/CAE/StAD/ST

Date 4th May ,2017

Mr. Yasir Brek
The Director
Morphosis Limited

Dear Sir/Madam

RE:B51/81994/2012 – BEATRICE WAMBUI MURAGU

The above-named is a Master's student from School of The Arts & Design, University of Nairobi. She is carrying research as a part of her project in the design studies in this School.

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

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

Thanking you in advance for your co-operation.

Dr. Lilac A. Osanjo
Director
School of The Arts & Design





UNIVERSITY OF NAIROBI
COLLEGE OF ARCHITECTURE & ENGINEERING
School of The Arts And Design

P.O.Box 30197, GPO 00100 Nairobi, Kenya
Tel. 2724527, Telegram Varsity
email:designdept@uonbi.ac.ke

Ref UON/CAE/StAD/ST

Date 13th April, 2017

Mr. Kenneth Kebenei Misoi
County Executive Committee
Education, Culture, Youth Affairs, Sports & Social Services
Uasin Gishu County

Dear Sir/Madam

RE: B51/81994/2012 – BEATRICE WAMBUI MURAGU

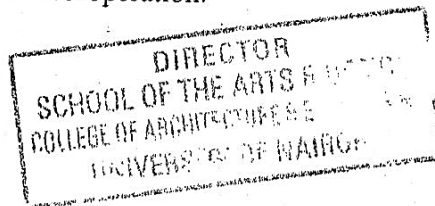
The above-named is a Master's student from School of The Arts & Design, University of Nairobi. She is carrying research as a part of her project in the design studies in this School.

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

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

Thanking you in advance for your co-operation.

Dr. Lilac A. Osario
Director
School of The Arts & Design





UNIVERSITY OF NAIROBI
COLLEGE OF ARCHITECTURE & ENGINEERING

School of The Arts And Design

P.O.Box 30197, GPO 00100 Nairobi, Kenya
Tel. 2724527, Telegram Varsity
email:designdept@uonbi.ac.ke

Ref UON/CAE/StAD/ST

Date 13th April,2017

The General Manager
Boma Inn Hotel – Eldoret
P.O.Box 26601 – 00100
Nairobi

Dear Sir/Madam

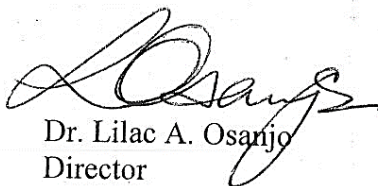
RE:B51/81994/2012 – BEATRICE WAMBUI MURAGU

The above-named is a Master's student from School of The Arts & Design, University of Nairobi. She is carrying research as a part of her project in the design studies in this School.

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

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

Thanking you in advance for your co-operation.



Dr. Lilac A. Osarjo
Director

School of The Arts & Design





UNIVERSITY OF NAIROBI
COLLEGE OF ARCHITECTURE & ENGINEERING
School of The Arts And Design

P.O.Box 30197, GPO 00100 Nairobi, Kenya
Tel. 2724527, Telegram Varsity
email:designdept@uonbi.ac.ke

Ref UON/CAE/StAD/ST

Date 13th April,2017

Mr. Enock Muigei
County Executive Committee
Education, Culture, Youth Affairs, Sports & Social Services
Uasin Gishu County

Dear Sir/Madam

RE:B51/81994/2012 – BEATRICE WAMBUI MURAGU

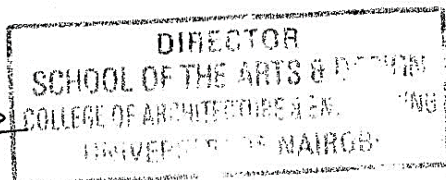
The above-named is a Master's student from School of The Arts & Design, University of Nairobi. She is carrying research as a part of her project in the design studies in this School.

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

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

Thanking you in advance for your co-operation.

Dr. Lilac A. Osanjo
Director
School of The Arts & Design



UNIVERSITY OF NAIROBI

COLLEGE OF ARCHITECTURE AND ENGINEERING

POSTGRADUATE PROGRESS REPORTS.

SCHOOL/INSTITUTE..... STAD

DEPARTMENT..... STAD

SUPERVISOR/S :

1. COLLINS S. MAKUNDA

2.

3.

STUDENT'S NAME... BEATRICE WAMBUI MURAGU REG. NO. B51/81994/2012

STUDENT'S SIGNATURE: *Bea* DATE 16/03/2017

DEGREE: DIPLOMA/MSC/MA/PHD(Specify)..... MA (DESIGN)

- DOCUMENT :
(Tick against)
- (I). MONTHLY CONSULTATION
 - (II). PROGRESS REPORT PROJECT OR
 - (III). THESIS DRAFT (Chapters)

DATE DOCUMENT WAS RECEIVED BY SUPERVISOR... 16/03/2017

SUPERVISOR'S SUMMARIZED COMMENTS:

The draft thesis document shows good initial content for the introduction, literature review and methodology chapters. The content needs to be further developed and refined, and attention paid to appropriate citation conventions. The fieldwork should be completed and the preliminary results and analysis incorporated in the next thesis draft.

DATE RETURNED TO STUDENT..... 13/04/2017

STUDENT'S SIGNATURE: *Bea* DATE 20/04/2017

SUPERVISOR'S SIGNATURE: *Collins* DATE 13/04/2017

boma inn

ELDORET

No. 00000056

GUEST NAME..... TELEPHONE.....
 POSTAL ADDRESS..... EMAIL.....
 DATE.....
 ROOM NO:

HOW DID YOU FIRST LEARN ABOUT OUR HOTEL?

- Hotel Website Travel Agent/Operator Corporate Company
 Advertising Friend/ Business Associate Others (Please specify)

OVERALL, PLEASE RATE OUR HOTEL

	Exceeded Expectations	Met Expectations	Below Expectations
GUEST SERVICES			
Airport Transfers	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Doorman	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Check In	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Baggage handling	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Message service	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Coincierge	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Check out	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Elevator	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Telephone Service	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
GUEST ROOM			
Room Amenities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Room Cleanliness	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Lighting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Temperature Control	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Laundry	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Mini Bar	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Television	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
GUEST FACILITIES			
Business Centre	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Gift Shop	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Swimming Pool	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Zoezi Spa	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

RESTAURANTS AND BARS

	QUALITY OF FOOD			QUALITY OF SERVICE		
	Exceeded Expectations	Met Expectations	Below Expectations	Exceeded Expectations	Met Expectations	Below Expectations
Sinendet Restaurant	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Coffee Lounge	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Aburwo Bar	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Resident Lounge	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Conference/Banqueting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



TOURISM REGULATORY AUTHORITY

REGISTER OF CLASSIFIED ESTABLISHMENTS FOR THE PERIOD 2015 -2018 IN KENYA BY TRA CLASSIFICATION REGIONS

1. GREATER NAIROBI					
NO	ESTABLISHMENT	COUNTY	CAPACITY		RATING
			ROOMS	BEDS	
1.	Villa Rosa Kempinski	Nairobi	200	216	*****
2.	Hemingway's Nairobi	Nairobi	45	50	*****
3.	Sankara Nairobi	Nairobi	156	167	*****
4.	Fairmont The Norfolk	Nairobi	170	200	*****
5.	Tribe Hotel	Nairobi	137	154	*****
6.	The Sarova Stanley	Nairobi	217	440	*****
7.	Radisson Blu Hotel Nairobi	Nairobi	271	354	*****
8.	Dusit D2	Nairobi	101	122	*****
9.	Intercontinental Nairobi	Nairobi	326	372	*****
10.	The Boma Nairobi	Nairobi	148	178	*****
11.	Crowne Plaza	Nairobi	206	254	****
12.	Ole Sereni Hotel	Nairobi	134	206	****
13.	House of Waine	Nairobi	11	20	****
14.	Weston Hotel	Nairobi	120	154	****
15.	Southern Sun Mayfair Nairobi	Nairobi	171	212	****
16.	Fairview Hotel	Nairobi	127	133	****
17.	Sarova Panafric Hotel	Nairobi	162	324	****
18.	Silver Springs Hotel	Nairobi	160	180	****
19.	Hilton Nairobi Limited	Nairobi	287	334	****
20.	Nairobi Safari Club	Nairobi	146	186	****
21.	Windsor Golf Hotel and Country Club	Nairobi	130	205	****
22.	Carnivore Restaurant	Nairobi	0	0	****
23.	Amboseli Serena Lodge	Kajiado	92	184	****
24.	Amboseli Sopa Lodge	Kajiado	83	166	***
25.	Kibo Safaris Camp	Kajiado	60	120	***
26.	Maanzoni Lodge	Machakos	272	421	***
27.	The Clarion Hotel	Nairobi	62	67	***

28.	Ngong Hills Hotel	Nairobi	110	165	***
29.	The Heron Portico	Nairobi	109	218	***
30.	Utalii Hotel	Nairobi	57	114	***
31.	The Panari Hotel	Nairobi	136	280	***
32.	Marble Arch Hotel	Nairobi	41	57	***
33.	Kenya Comfort Suits	Nairobi	88	120	***
34.	Sportsview Hotel Kasarani	Nairobi	94	188	***
35.	Boma Inn Nairobi	Nairobi	59	83	***
36.	La Masion Royale	Nairobi	71	144	***
37.	Central Park Hotel	Nairobi	80	100	**
38.	Town Lodge	Nairobi	84	124	**
39.	Fahari Gardens Hotel	Nairobi	30	53	**
40.	Eton Hotel	Nairobi	58	116	**
41.	Jacaranda Hotel Nairobi	Nairobi	128	256	**
42.	West Breeze Hotel	Nairobi	26	34	**
43.	After 40 Hotel	Nairobi	63	101	**
44.	Zehneria Portico	Nairobi	56	65	**

2. COAST

NO	ESTABLISHMENT	COUNTY	CAPACITY		RATING
			ROOMS	BEDS	
1.	Medina Palms Suites and Villas	Kilifi	40	70	*****
2.	Leopard Beach Resort and Spa	Kwale	198	396	*****
3.	Swahili Beach Resort	Kwale	125	250	*****
4.	Leisure Lodge Beach & Golf Resort	Kwale	253	506	****
5.	Baobab Beach Resort & Spa	Kwale	343	686	****
6.	Msambweni Beach House and Private Villa	Kwale	5	24	****
7.	Serena Beach Resort and Spa	Mombasa	164	328	****
8.	Voyager Beach Resort	Mombasa	236	472	****
9.	Marina English Point	Mombasa	26	28	****
10.	Sarova White Sands Beach Resort and Spa	Mombasa	335	435	****
11.	Diamond Dream of Africa	Kilifi	35	70	****
12.	Turtle Bay Beach Club	Kilifi	145	290	****
13.	Severin Sea Lodge	Mombasa	188	376	****
14.	Diani Reef Beach Resort and Spa	Kwale	146	286	****
15.	Silver Palm Spa & Resort	Kilifi	40	80	****
16.	Lantana Galu Beach	Kwale	47	240	****
17.	Mnarani Club	Kilifi	80	160	***

18.	Sandies Tropical Village	Kilifi	109	218	***
19.	Crystal Bay Beach Resort	Kilifi	76	176	***
20.	Bollywood Bites	Mombasa	0	0	***
21.	Bahari Beach Hotel	Mombasa	105	212	***
22.	Royal Court Hotel	Mombasa	89	188	***
23.	Ashnil Aruba Lodge	Taita	52	108	***
24.	Sentrim Tsavo East Camp	Taita	25	50	***
25.	Isinya Resorts Limited	Mombasa	43	86	***
26.	JacyJoka Apartments	Mombasa	12	16	***
27.	Azul Margarita Beach Resort	Mombasa	35	98	***
28.	Indian Ocean Beach Resort	Kwale	101	180	***
29.	Diani Sea Resort	Kwale	170	340	***
30.	Jambo Travellers Hotel	Kilifi	75	99	**
31.	Saruni Ocean Beach Resort	Kwale	10	20	**
32.	Kilili Baharini	Kilifi	35	70	**
33.	Seven Islands Resort	Kilifi	84	226	**
34.	Flamingo Villas	Kilifi	20	36	**
35.	Papillon Lagoon Reef Hotel	Kwale	150	300	**
36.	Morning Star Apartments	Kwale	50	65	**
37.	Plaza Beach Hotel	Mombasa	88	176	**
38.	Castle Royal Hotel	Mombasa	68	99	**
39.	Gasaro Hotel Limited	Mombasa	39	58	**
40.	Midview Hotel	Mombasa	68	136	**
41.	Voyager Safari Camp	Taita	25	50	**

3. SOUTH RIFT

NO	ESTABLISHMENT	COUNTY	CAPACITY		RATING
			ROOMS	BEDS	
1.	Lake Elementaita Serena Camp	Nakuru	25	50	*****
2.	Mara Serena Safari Lodge	Narok	74	148	*****
3.	Olare Mara Kempinski	Narok	12	17	*****
4.	Enashipai Resort and Spa	Nakuru	140	215	*****
5.	Lake Naivasha Sawela Lodge	Nakuru	74	150	****
6.	Keekorok Lodge	Narok	99	225	****
7.	Mara Explorer Camp	Narok	10	20	****
8.	Sarova Mara Game Camp	Narok	75	150	****
9.	Sarova Lion Game Lodge	Nakuru	67	134	****
10.	Lake Nakuru Sopa Lodge	Nakuru	62	138	****
11.	Sentrim Elementaita Lodge	Nakuru	83	166	****
12.	Masai Mara Sopa Lodge	Narok	100	198	****

13.	Olarro Lodge	Narok	9	18	****
14.	Governors' Ilmoran Camp	Narok	10	10	****
15.	Ashnil Mara Camp	Narok	56	118	****
16.	Mara Intrepids Camp	Narok	60	93	****
17.	Naivasha Kongoni Lodge	Nakuru	29	29	****
18.	DBA Mara West Tented Camp	Narok	16	30	****
19.	Little Governors' Camp	Narok	17	34	****
20.	Fairmont Mara Safari Club	Narok	51	102	****
21.	Mara Engai Wilderness Lodge	Narok	20	40	****
22.	Sunbird Lodge	Nakuru	16	32	****
23.	Mara Simba Lodge	Narok	84	168	***
24.	Tipilikwani Mara Camp	Narok	20	34	***
25.	Sekenani Camp	Narok	15	30	***
26.	Hotel Cathay	Nakuru	62	140	***
27.	Lake Naivasha Sopa Resort	Nakuru	84	168	***
28.	Lake Nakuru Flamingo Lodge	Nakuru	60	91	***
29.	Sanctuary Olonana Camp	Narok	14	28	***
30.	Lake Naivasha Simba Lodge	Nakuru	70	140	***
31.	Chester Hotel	Nakuru	31	36	**
32.	Hill Court Resort and Spa	Nakuru	45	50	**
33.	Agricultural Resource Centre (ARC) Hotel	Nakuru	90	96	**
34.	Loldia House	Nakuru	7	19	**
35.	Mpata Safari Club	Narok	23	46	**
36.	Mara Siria Luxury Tented Bush Camp	Narok	14	35	**
37.	Governors' Camp	Narok	37	74	**
38.	Porini Mara Camp	Narok	6	12	**
39.	Hotel City Max	Nakuru	40	56	**
40.	Kabarak University Guest House	Nakuru	24	32	**
41.	Porini Lion Camp	Narok	10	20	*

4. WESTERN					
NO	ESTABLISHMENT	COUNTY	CAPACITY		RATING
			ROOMS	BEDS	
1.	Acacia Premier Hotel	Kisumu	92	97	****
2.	Hotel Nyakoe	Kisii	75	86	***
3.	Kisumu Hotel	Kisumu	86	120	***
4.	Sovereign Hotel	Kisumu	32	64	***
5.	Imperial Hotel	Kisumu	78	90	***
6.	The Vic Hotel	Kisumu	106	122	***
7.	Jambo Impala Eco-lodge	Kisumu	12	24	***
8.	Kiboko Bay Resort	Kisumu	10	20	**
9.	St. Johns Manor-Le Savanna Country Lodges	Kisumu	49	49	**
10.	Le Savanna Country Lodge & Hotel	Kisumu	39	78	**
11.	Sunset Hotel	Kisumu	50	100	**
12.	Golf Hotel	Kakamega	62	124	**
13.	Rondo Retreat Centre	Kakamega	20	40	**
14.	Dados Hotel	Kisii	57	72	**
15.	Dewchurch Drive Hotel	Kisumu	13	16	*
5. EASTERN					
NO	ESTABLISHMENT	COUNTY	CAPACITY		RATING
			ROOMS	BEDS	
1.	Mountain Breeze Hotel Ltd	Embu	60	75	***
2.	ikweta Safari Camp	Meru	15	23	***
3.	Ikweta Country Inn	Meru	38	51	**
4.	Legacy Star Hotel	Meru	40	52	**
5.	Nkubu Heritage Hotel	Meru	43	88	**
6.	Leopard Rock Lodge	Meru	15	30	**
6. CENTRAL & MOUNT KENYA					
NO	ESTABLISHMENT	COUNTY	CAPACITY		RATING
			ROOMS	BEDS	
1.	White Rhino Hotel	Nyeri	102	128	****
2.	Aberdares Country Club	Nyeri	47	94	****
3.	Fairmont Mt. Kenya Safari Club	Nyeri	120	240	****
4.	Green Hills Hotel	Nyeri	100	260	***
5.	Outspan Hotel	Nyeri	43	93	***
6.	Serena Mountain Lodge	Nyeri	42	84	***
7.	Giraffe Ark Camp Lodge	Nyeri	30	52	***
8.	Westwood Hotel	Nyeri	57	74	***

9.	The Ark	Nyeri	60	120	**
10.	Ibis Hotel Nyeri	Nyeri	40	44	**
11.	Ibis 2000 Hotel Karatina	Nyeri	52	57	*

7. NORTH RIFT

NO	ESTABLISHMENT	COUNTY	CAPACITY		RATING
			ROOMS	BEDS	
1.	Boma Inn, Eldoret	Uasin Gishu	68	80	****
2.	Kerio View Lodge	Elgeyo Marakwet	28	40	***
3.	Samich Resort	Elgeyo Marakwet	15	30	***
4.	The Noble Conference Centre	Uasin Gishu	53	67	***
5.	Hotel Winstar	Uasin Gishu	85	95	**
6.	Hotel Comfy & Lodge	Uasin Gishu	96	110	**
7.	Cicada Hotel	Uasin Gishu	56	56	**
8.	Kenmosa Resort	Uasin Gishu	17	26	**
9.	Starbucks Hotel and Restaurant Ltd	Uasin Gishu	93	182	**
10.	The Pearl Tourist Hotel Ltd	Uasin Gishu	42	42	**
11.	Poa Place Resort	Uasin Gishu	15	35	**

8. NORTHERN

NO	ESTABLISHMENT	COUNTY	CAPACITY		RATING
			ROOMS	BEDS	
1.	Segera Retreat Lodge	Laikipia	11	20	*****
2.	Sarova Shaba Game Lodge	Isiolo	85	170	****
3.	Ashnil Samburu Camp	Isiolo	30	62	****
4.	Sweetwater's Serena Camp & Ol Pejeta House	Laikipia	62	112	****
5.	Samburu Intrepids Camp	Samburu	26	56	****
6.	Saruni Safari lodge, Samburu	Samburu	8	20	****
7.	Samburu Simba Lodge	Isiolo	70	134	***
8.	Borana Lodge	Laikipia	8	16	***
9.	Mantis Mutara Tented Luxury Camp	Laikipia	15	30	***
10.	Sportsman's Arms Hotel	Laikipia	180	360	***
11.	Elephant Bedroom	Samburu	12	24	**
12.	Solio Lodge	Laikipia	5	16	**
13.	Ibis Hotel Nanyuki	Laikipia	39	44	**
14.	Maxoil Hotel	Laikipia	25	50	**
GRAND TOTAL			13,889	23,277	183



EAST AFRICAN COMMUNITY

CRITERIA FOR CLASSIFICATION OF HOTELS AND RESTAURANTS

VACATION HOTELS

SECTION - ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
1.0 LOCATION						
1.1 Location	The location of the establishment should be suitable for a Vacation Hotel.	Same as for One Star	Same as for One Star, but should be in close proximity to the main attraction to the area and offer easy accessibility, safety, comfort and tranquility.	Same as for Three Star	Same as for Three Star	
1.0 Site and Environment	Its entrance should be suitable, in harmony with the natural and built up environment and in conformity with the building and development regulations applicable to the locality.	Same as for One Star	Same as One Star but the locality and the environment including the outlook should be suitable for a hotel of internationally recognizable standards	Same as for Three Star	Same as for Four Star but the locality and the environment including the outlook should be suitable for a hotel of high internationally recognizable standards	Appropriate authorities in member states should set aside the sites suitable for hotel building/development. Environmental assessment must be done.
	10	10	20	20	20	
	20	20	40	40	60	

SECTION-ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
2.0 BUILDING						
2.1 Autonomy of Building	There should be separate and independent access for the hotel guests and for deliveries.	Same as for One Star	Same as for One Star but all rooms should be approached through a corridor except for cottages.	Same as for Three Star, but in addition should be semi-detached from other buildings.	The whole building should be completely detached	
	20	20	50	60	90	
2.2 Design and Architectural Features	In conformity with the Building Code and other existing building regulations, modest in style and beauty and structurally sound. Should be in harmony with the physical built-up, natural, social and cultural environment.	Same as for One Star.	Same as for One Star but with a more attractive architectural design and finish.	Same as for Three Star but the architectural features, construction and finish of the building in relation to the environment should be of greater harmony and appeal.	Same as for Four Star but should have unique, elegant and distinctive features in complete harmony with the environment.	
	20	20	30	40	50	
2.3 Capacity	The hotel should have at least ten (10) lettable accommodation units.	Same as One Star.	Same as for One Star.	Same as for One Star.	Same as for One Star.	
	10	10	10	10	10	
11.1 Corridors, Staircases, Hallways and Walkways	Corridors and staircases should allow easy passage and be well lit. Side railings should be provided and there should be a gentle slope for staircases. Should be well maintained and protected from rain.	Same as for One Star.	Same as for One Star but good finish and some decoration.	Same as for three Star but with offering wider passage and with high quality finishes, decoration and maintenance.	Same as for Four Star but of very high quality	
	10	10	20	30	40	
3. 0 FRONT OFFICE						
3.1 Reception Area						
	An appropriate area suitably designed for receiving of guests should be available.	Same as One Star	Same as for One Star but a separate concierge service area should be provided.	Same as for Three Star but customer service/public relation table should be provided to assist guests.	Same as Four Star.	
	10	10	30	40	40	

SECTION- ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
3.2 Information Services	Appropriate and relevant guest information should be available, including:- <ul style="list-style-type: none"> • Tourism service providers • Emergency and fire exit procedures etc. • Literature covering services, internal telephone directory; • Special notice regarding the hotel lien should be displayed. All information should be in English/French, Kiswahili, and at least one other internationally recognizable language. 	Same as One Star	Same as for One Star but in addition information should cover a wider and varied range such as medical and other social services available within the locality.	Same as for Three Star.	Same as Three Star.	
3.3 Hours of Service	At least eighteen (18) hours. 10	Same as for One Star 10	Twenty four (24) hours. 20	Same as for Three Star 20	Same as for Three Star 20	
3.4 Paging Systems	A simple, functional paging system should be available 10	Same as for One Star 10	Professional discrete paging system should be used. 20	Same as for Three Star 20	Same as for Three Star 20	
3.5 Safe Deposit Service	Should be available, in the proportion of at least one box for every five rooms. 10	Same as for One Star 10	Individual safe deposit box should be provided in the guest rooms 20	Same as for Three Star 20	Same as for Three Star 20	There should be sufficient arrangement for the safe keeping of large valuables.
6.2 Foreign Exchange Services	Foreign exchange services should be provided. 20	Same as for One Star 20	Same as for One Star 40	Same as for One Star 40	Same as for One Star 40	
3.7 Concierge Services	Adequate number of bellboys should be available for eighteen (18) hours. 10	Same as for One Star 10	Bellboys available for 24 hours. 20	Same as for Three Star, but with doorman available. 30	Same as for Four Star 30	

SECTION-ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
3. 8 Languages	Front office staff should be able to communicate English/French and Kiswahili.	Same as for One Star	Same as for One Star but the head of department and some staff should be able to communicate at least one foreign internationally recognized language in addition to English/French.	Same as for Three Star	Same as for Three Star.	
3.9 Communication Services	Should be available and include at least telephone and postal services.	Same as for One Star	Same as for One Star but should include <i>internet</i> services.	Same as for Three Star but with a fully equipped Business Centre.	Same as for Four Star	
4. 0 LOBBY/LOUNGE/PUBLIC AREAS)	20	20	30	40	40	
4.1 Lobby/Lounge/ Public Areas	Should be available, modest in design, functional and in line with applicable Building Code	Same as for One Star, but with better design.	Same as for Two Star but exclusively designed for and used by guests.	Same as for Three Star but with excellent design, material, workmanship, elegant finish and high degree of luxury.	Same as for Four Star but with very high degree of luxury, ambiance and beauty.	
4.2 Size of Lobby/lounge	10	15	20	30	40	
	Should be proportionate to the capacity of the establishment.	Same as for One Star	Same as for One Star	Same as for One Star but should be more spacious.	Same as for Four Star	
4.3 Amenities and Accessories	10	10	10	20	20	
	The size and range of accessories should be proportionate to the size of the hotel and the needs of customers, including the disabled	Same as for One Star, but should be of wider range and quality.	Same as for Two Star, but in addition reading and writing facilities and materials should be available	Same as for Three Star but should be of greater range and higher quality	Same as for Two Star but should be of greater range and higher quality	
	10	20	30	40	50	

SECTION- ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
4.4 Furniture and Decor	Should be simple, blending with the natural and cultural environment, adequate, of good quality, functional and well maintained	Same as for One Star but of better range and quality	Same as for Two Star but of wider range, higher quality and comfort	Same as for Three Star but should be more comfortable, of very high quality and in excellent condition	Same as for Four Star but generously furnished, with attention to detail, comfort and elegance	
4.5 Regulation of Temperature	Where applicable, adequate natural ventilation, and/or sufficient mechanical ventilation should be provided	Same as for One Star	Same as for One Star but with quality fixtures and fittings	Same as for Two Star but with high quality air conditioning systems	Same as for One Star	
4.6 Floors, Walls and Ceilings	Should be of good quality, of permanent and impervious material and well maintained. High standards of cleanliness with proper attention to hygiene.	Same as for One Star but all materials and finish should be of better quality.	Same as for Two Stars. Floors, walls and ceilings should be of high quality material, excellent finish and well maintained at all times.	Same as for Three Star but with a degree of luxury in the quality, material, designs, workmanship and finish.	Same as for Four Star but with highest standard of palatial elegance and quality.	
4.7 Lighting	Should be adequate natural and/or artificial.	Same as for One Star but with better quality light fittings.	Same as for Two Star but lighting and fittings should be tasteful to provide a pleasant ambience.	Same as for Three Star but with very high quality standard of fittings.	Same as for Four Star.	
4.8 Telephone Facilities	Public telephone services should be available.	Same as for One Star but with adequate and functional internal communication system.	Same as for Two Star, but should include direct dialing.	Same as for Three Star.	Same as for Three Star.	
4.9 Refreshments	Should be available and easily accessible for at least 16 hours a day.	Same as for One Star.	Same as for One Star but should be, available in a wider range.	Same as for Three Star	Same as for Three Star	

SECTION-ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
4.10 Minimum Size of Public Rooms	Minimum size of lobby/lounge/area, bar and covered terraces should be as per the building code but in any case not less than an aggregate of ½ sq. m. per guest bed. 30	Same as for One Star. 30	Same as for One Star but minimum size should not be less than an aggregate of 1 sq. m. per guest bed. 40	Same as for Three Star but minimum size should not be less than an aggregate of 1½ sq. m. per guest bed. 50	Same as for Four Star but minimum size should not be less than an aggregate of 2 sq. m. per guest bedroom. 60	
5.0 FUNCTION ROOM(S) (Briefings, Conferences, Banquets etc)						
5.1 Features and Facilities	At least One multi-purpose room with good furniture to match the general standard of the hotel. 20	Same as for One Star. 20	At least One large room of not less than 75 sq. m. comfortably furnished, sound proofed and well maintained. 40	Same as for Three Star but with at least One large room of not less than 75 sq. m. and at least two smaller ones, both carpeted, well lit and maintained. High quality furniture furnishings and fittings. Acoustically sound, and fully equipped with public address system. 60	Same as for Four Star but of very high quality audiovisual and internet facilities. 70	
6.0 RESTAURANTS						
6.1 Features and Facilities	At least one restaurant, well furnished, ventilated, lit and maintained. Total seating capacity should be at least 30% of the bed capacity 20	Same as for One Star. 20	Same as for One Star but with a coffee shop and/or a snack bar. Total seating capacity, should be at least 40% of the bed capacity. 40	Same as for Three Star but with at least two restaurants plus a coffee shop. Total seating capacity should be at least 80% of bed capacity. 60	Same as for Four Star but with a minimum of two restaurants offering different cuisine and services. Rich a la carté Menu should be available 70	
1.0 Furniture, Equipment and Accessories	Should be adequate, functional, comfortable, clean appropriate, of good quality, taking into consideration the needs of Children, Disabled/ Handicapped persons 40	Same as for One Star but all of better quality. 50	Same as for two Star but all should be of superior quality 60	Same as for Three Star but luxurious and more elegant. 70	Same as for Four Star but distinctively luxurious and elegant 80	

SECTION- ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
6.3 Interior Décor	Should be modest, of good quality and functional, with harmony of colours.	Same as for One Star but of better range and quality	Same as for Two Star but of wider range, higher quality and comfort	Same as for Three Star but should be more comfortable, of very high quality and in excellent condition	Same as for Four Star but generously furnished, with attention to detail, comfort and elegance	
6.4 Floors, Walls and Ceilings	20 Woodwork and fittings should be of good quality materials and in good condition.	30 Same as One Star.	40 Same as for One Star but with walls, floors, ceilings and fittings of very good quality materials and finish	50 Same as for Three Star but of very high quality materials and finishing. If wall to wall carpeting is used, then this should be very well fitted and maintained	60 Same as for Four Star but should be of excellent quality, design and finish	Carpets where provided should have synthetic content not exceeding 20%. All other material to be flame/fire proof.
6.5. Menu	20 Priced menu cards should be available with a modest selection of local and international dishes with at least three courses and a beverage list.	20 Same as for One Star but with better quality presentation and choice	40 Same as for Two Star but with at least a four course menu and wider selection of dishes and beverages	50 Same as for Three Star but with superior quality cuisine, wide choice of both à la carte and table d'hôte of at least five courses and a rich bar and wine list.	60 Same as Four Star, but featuring excellent cuisine and very rich bar and wine list.	
6.6 Lighting	10 Should be adequate, natural and/or artificial, with level of artificial illumination controllable.	20 Same as for One Star but light fittings should be of better quality	30 Same as for Two Star but lighting and fittings should be tasteful to provide a pleasant ambience	40 Same as for Three Star but with very high quality standard of fittings and finish	50 Same as for Four Star	
6.7 Service Stations	20 Should be well appointed and proportional to seating capacity.	30 Same as for One Star.	40 Same as for One Star.	50 Same as for One tar.	60 Same as for One Star	
	10	10	10	10	10	

SECTION- ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
6.8 Regulation of Temperature	Where applicable, adequate natural ventilation, and/or sufficient mechanical ventilation should be provided	Same as for One Star	Same as for One Star but with quality fixtures and fittings	Same as for Two Star but with high quality air conditioning systems	Same as for One Star	
7.0 BAR(S)	30	30	35	40	40	
7.1 General Features and Facilities	At least one bar, conveniently located near the restaurant and/or lounge, or may be part of the restaurant	Same as for One Star.	Same as for One Star but more spacious and with a better ambiance and facilities to prepare non-stocked refreshments. Where the bar is for residents only, a public bar should be provided.	Same as for Three Star but with at least two bars, all elegant and spacious	Same as for Four Star but with a higher degree of creativity, ambiance and comfort.	
7.2. Floors, Walls, Ceilings and Decorations	20 Woodwork and fittings should be modestly decorated, of fine finish, functional and well maintained.	20 Same as for One Star but with more attractive decoration, tasteful finishes and designs.	30 Same as for Two Star but with very high quality finishes.	50 Same as for Three Star but with excellent design and finish offering a higher degree of comfort.	60 Same as for Four Star but with Luxurious finish and décor.	
7.3 Lighting	20 Should be adequate, natural and/or artificial, with level of artificial illumination controllable.	30 Same as for One Star but light fittings should be of better quality	40 Same as for Two Star but lighting and fittings should be tasteful to provide a pleasant ambiance	60 Same as for Three Star but with very high quality standard of fittings and finish	80 Same as for Four Star	
7.4 Regulation of Temperature	20 Where applicable, adequate natural ventilation, and/or sufficient mechanical ventilation should be provided	20 Same as for One Star	25 Same as for One Star but with quality fixtures and fittings	30 Same as for Two Star but with high quality air conditioning systems	30 Same as for One Star	

SECTION- ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
7.5 Furniture and Equipment	Should be adequate, modest, comfortable and of good quality. An ice-making machine of adequate capacity and a double bowl sink with bottle brush, hot and cold running water are essential.	Same as for One Star but should be of better quality.	Same as for Two Star but should be of distinctively higher quality, offering greater comfort.	Same as for Three Star, but with a touch of luxury.	Same as for Four Star.	
7.6 Beverage Cooling Systems	Adequate refrigeration /cooling should be available and storage of wines should be done professionally.	Same as for One Star	Same as for One Star but with extensive and varied cooling systems to meet demand of various storage and cooling requirements.	Same as for Three Star	Same as for Three Star	
7.7 Glassware	Stocks should be adequate and appropriate for service of different drinks.	Same as for One Star but should be of better quality.	Same as for Two Star but should be of high quality and design.	Same as for Three Star but should be of excellent quality in design and finish.	Same as for Four Star	
7.8 Selection of Drinks and Snacks	Adequate variety of local and international beverages, wines and snacks should be available.	Same as for One Star but with wide variety and choice	Same as for Two Star but with a wider selection of beverage, wines, and snacks.	Same as for Three Star but with premium internationally re-known brands available.	Same as for Four Star but with an extensive selection of premium brands.	
8.0 KITCHEN						
8.1 Size	Area including food stores and pantry should be in proportion to the capacity of the establishment, but shall not be less than half sq. m. per guest bed.	Same as for One Star.	Same as for One Star.	Same as for One Star but area per guest bed should be ¾ sq. m. for hotels with more than 100 beds.	Same as for Four Star.	

SECTION- ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
8.2. Relation to Restaurant	Should be on the same floor as the restaurant/dining room and open directly into the same via airlocks.	Same as for One Star.	Same as for One Star, but if the kitchen is on another floor, separate food lift(s) should be provided.	Same as for Three Star.	Same as for Three Star.	
8.3. Flow of Food Service	20 There should be two independent access ways to facilitate one way movement between the preparation area and the restaurant/dining room.	20 Same as One Star	40 Same as for One Star.	40 Same as for One Star.	40 Same as for One Star	
8.4 Organization of the Kitchen	30 There should be visible segregation in terms of working areas for cleaning, preparation of meats, vegetables, fish, poultry and pastries.	30 Same as One Star but with different and appropriate working areas for preparation of meats, vegetables, fish, poultry and pastries.	30 Same as for Two Star but highly organized and departmentalized	30 Same as for Three Star but with sections clearly labelled.	30 Same as for Four Star but labelled and screened off where applicable.	
8.5 Equipment of Kitchen	15 Work tops should be of none rusty impervious materials, and should include an adequate number of sinks, with hot and cold running water. Basic utensils, tools and cooking equipment should be provided. All should be of good quality and be kept in good and clean condition.	25 Same as for One Star.	30 Same as for One Star, but each section should be provided with the appropriate specialized tools.	40 Same as for Three Star but with high quality tools.	50 As for Four Star but with very high quality tools.	
	40	40	60	70	80	

SECTION- ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
8.6. Hand Wash Basins	Adequate and separate hand wash basins, with at least one located at the entrance, all hygienically controlled, with hot and cold running water, and soap dispensers should be provided. Hygienic means of hand drying should be provided.	Same as for One Star	Same as for One Star.	Same as for One Star	Same as for One Star	
8.7. Ventilation	Adequate and efficient natural and/or mechanical ventilation/fume and hot air extraction should be provided.	Same as for One Star	Same as for One Star	Same as for One Star	Same as for One Star	
8.8 Waste Collection and Storage	There should be sufficient number of separate waste bins preferably for glass, organic and non-organic material with tight fitting covers, protected from weather and animals. <ul style="list-style-type: none"> • All bins should be lined with appropriate waste bags. • Waste must be collected from the kitchen, on a regular basis. 	Same as One Star	Same as for One Star	Same as for One Star	Same as for One Star	
8.9. Drainage	All drains in and around the kitchen should be covered and connected to the drainage system of the building via a grease trap. In areas where there is no sewage system, it should be connected to the soakage. All to be maintained in good working condition, at all times	Same as for One Star	Same as for One Star	Same as for One Star	Same as for One Star	

SECTION- ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
8.10 Floors, Walls and Ceilings	Should be of impervious materials, non-corrosive and non-slip, conducive to easy cleaning. All should be of good workmanship and finish. Excellent levels of hygiene should be observed. Floors should have a gentle slope (minimum 1 in 200) towards the drainage point and the junction between all vertical and horizontal surfaces should be covered	Same as for One Star	Same as for One Star but with high quality materials and finish.	Same as for Three Star	Same as for Three Star	
8.11 Food Storage	Should be adequate, providing for separation of perishables and non-perishables, well ventilated and maintained in hygienic condition. Built in facilities for refrigeration, shelving, pallets and cabinets should be available.	Same as for One Star but with controllable temperature gauges	Same as for Two Star but should have separate compartments for various food stuffs.	Same as for Three Star but should have distinctly separate compartments with labeling for various food stuffs.	Same as Four Star	
8.12 Lighting	Should be adequate, natural and/or artificial, with level of artificial illumination controllable.	Same as for One Star but light fittings should be of better quality	Same as for Two Star but lighting fittings should be tasteful to provide a pleasant ambience	Same as for Three Star but with very high quality standard of fittings and finish	Same as for Four Star	
9.0 GUEST ROOMS	10	15	20	25	25	
9.1 Minimum Size	Minimum size of bedrooms should be 12 sq. m.	Minimum size to be 12 sq.m.	Minimum size to be 15 sq.m.	Minimum size to be 20 sq.m.	Minimum size to be 25 sq.m.	Acoustically sound interconnecting doors in 10% of available rooms will attract full marks.
	20	20	30	40	50	

SECTION - ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
9.0 GUEST ROOMS						
9.2. Regulation of Temperature	Adequate natural ventilation, where operable window area is not of less than 20% of floor area and/or sufficient mechanical air conditioning should be provided, so as to maintain a temperature range for the comfort of the guests	Same as for One Star	Same as for One Star but with quality fixtures and fittings	Same as for Two Star but with high quality air conditioning systems	Same as for One Star	
9.3. Balconies/ Terraces	30 Not essential	30 Not essential	35 At least 50% of the rooms should have balconies.	40 At least 75% of the rooms should have balconies.	40 All rooms should have balconies.	
9.4. Fittings, Furniture and Equipment	Every room should be fitted with a clean and comfortable bed of not less than 190 cms x 90 cms. Mattress should not be less than 15 cms thick with two matching pillows. Foam rubber or cotton material of high quality is recommended. • A wardrobe in each room with at least six hangers, two chairs, one table, bedside mat/ rug should be provided. • Waste paper baskets, luggage and shoe rack should be provided. • All lamps should be shaded • TV and telephone should be available.	Same as for One Star but of high quality.	Same as for Two Star but should include a computer data point.	Same as for Three Star but with valet services and coffee tray provided. Mini bar should provide, on request.	Same as for Four Star but offering a high degree of luxury.	
	30	40	50	60	70	

SECTION - ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
9.5 Furnishings and Linen	Soft furnishing and curtains should be at least of the ratio of a window to curtain of 1:2 ½ in width and length commencing at 5 cm. above the floor. • Should be well designed, in harmonized colour scheme. • Beddings should be of good cotton or linen fabric. Every bed should have appropriate size of bed sheets, which can be tucked in. All beds should have under- blankets, two bed sheets and top blanket or duvet with appropriate pillows. • Mosquito net covering the entire bed and long enough to reach the floor. • Appropriate curtains and upholstery should be of good quality, finish and well maintained.	Same as for One Star but should be of high quality.	Same as for Two Star but of significantly higher quality.	Same as for Three Star but should be of much higher quality.	Same as for Four Star but with a higher degree of luxury.	
9.6 Change of Linen	Should be changed after every two nights of use or with every new guest.	Same as for One Star	Same as for One Star	Should be changed daily or as requested by the guest	Same as for Four Star or as requested by the guest	There should be a Par stock of at least three pairs of sheets for each bed.
9.7. Décor	Should be of good quality, conforming to the social and cultural environment with harmony of colours and well maintained.	Same as for One Star but tastefully presented.	Same as for Two Star but with a wide range of decorations.	Same as for Three Star but with a higher degree of sophistication	Same as Four Star, but evidently more luxurious.	
9.8 Floors, Walls and Ceilings	Should be of good finish and well maintained. • Carpets where applicable, should be professionally fitted, with a good under lay	Same as for One Star	Same as for One Star but with high quality material used.	Same as for Three Star but with a luxury touch in material, workmanship and finish.	Same as for Four Star but of exceptionally high quality material and finish.	

SECTION - ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
	and should be clean at all the times. • Doors and windows should be of quality material.					
9.9 Lighting	There should be adequate natural lighting, where openable window area should not be of less than 20% of floor area. One light fixture for each bed, in addition to the general illumination. Bedside switch and emergency lighting should be provided.	Same as for One Star.	Same as for One Star but with additional light fixtures over the dressing table mirror. Portable or other light fixtures suitable for reading, writing, etc. should be provided.	Same as for Three Star but with high quality fittings.	Same as for Three Star but with much higher quality fittings.	
	20	20	40	50	60	
9.10 Sound Proofing	Well sound proofed rooms, for the comfort and privacy of guests.	Same for One Star	Same as for One Star.	Same as for One Star.	Same as One Star.	
	20	20	30	40	50	
9.11 Information in Bedrooms	Literature covering services, internal telephone directory and Telephone tariffs, menus, emergency and fire exit procedures, etc., should be provided. • Special notice regarding hotel Ilen and habits should be well displayed. • All information should be provided in Kiswahili, English/French and at least one other internationally recognizable language.	Same as for One Star.	Same as for One Star.	Same as for One Star	Same as for One Star	
	30	30	30	30	30	
9.12 Communication Systems	An electric bell, light signal or telephone should be provided in every room for internal communication	Same as for One Star	Same as for One Star but in addition, the following should be provided:-	Same as for Three Star but with extensions provided in bathrooms.	Same as for Four Star.	
	20	20	20	20	20	

SECTION - ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
9.13 Room Designation	Should be numbered, lettered or otherwise designated with clear signage. 10	Same as for One Star 10	<ul style="list-style-type: none"> Internal telephone which can be connected to external network, through the hotel switchboard, or direct dial. Computer data points/hotspots Same as for One Star but in good quality fittings. 30	Same as for Three Star but of better quality. 40	Same as for Four Star but of excellent finish. 40	
9.14 Room Security	The main door and windows should be of good quality weather resistant material and fitted with secure locks/locking system, providing maximum privacy and security should be installed. 10	Same as for One Star 10	Same as for One Star, but with higher quality fittings 20	Same as for Three Star, but provision for double locking system and door lens. 30	Same as for Four Star, but with a functional electronic surveillance systems 40	
9.15 Supplies in Bedrooms	Approved and sealed bottled drinking water should be supplied daily. Bedside rug for each guest, "Do Not Disturb" sign, stationery, waste bin, appropriate insect repellent, laundry bags, air-freshening supplies and water glasses should be provided. 20	Same as for One Star but all items should be of good quality. 20	Same as for Two Star. In addition, hot water bottle, extra pillows, duvet/ blanket, tea/coffee tray and assorted tissue paper should be provided. Shoe bags, shoe shining pads, sewing kits and bedroom slippers, should be provided 30	Same as for Three Star, but with flowers, chocolates, sweets and fruits in season. 40	Same as for Four Star but with assorted chocolates 50	
		30	40	50	60	

SECTION - ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
10.6 Lighting and Ventilation	Should provide adequate illumination suitable for different bathroom uses. There should be effective natural and artificial ventilation.	Same as for One Star but with improved material s, fittings, workmanship and finish.	Same as for Two Star but of better quality.	Same as for Three Star but with superior quality fittings.	Same as for Four Star	
10.7 Shaver Outlets and Sockets	20 Shaver outlets should be provided in every bathroom, indicating the voltage supply. Appropriate sockets should be provided.	30 Same as for One Star.	40 Same as for One Star, but should be of superior quality.	50 Same as for Three Star	50 Same as for Three Star.	
10.8 Supplies in Bathrooms	10 The following should be supplied in each bathroom: Sanitary bin, soap and toilet paper, a water glass per guest and toiletry tray or basket provided.	10 Same as for One Star	20 Same as for One Star but with addition of sanitary bags, bath room slippers, shower cap, paper tissues and cotton pads.	20 Same as for Three Star	20 Same as for Three Four Star the quality and range should reflect a degree of luxury.	
10.9 Sanitization	10 Bins, WC, hand wash basin, bath tub and shower tray should be sanitized with appropriate detergents and chemicals daily.	10 Same as for One Star.	20 Same as for One Star.	20 Same as for One Star.	30 Same as for One Star.	
11.0 SUITES						
11.1 Minimum Size	Not essential	Not essential	Minimum size should be not less than 24 sq. m.	30 Same as for Three Star	30 Same as for Three Star, but with more spacious rooms of palatial proportions with all prerequisite internationally recognizable standards.	

SECTION - ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
11.2 Regulation of Temperature	Not applicable	Not applicable	Adequate natural ventilation, where operable window area is not of less than 20% of floor area and/or sufficient mechanical air conditioning should be provided, so as to maintain a temperature range for the comfort of the guests.	Same as for Three Star but with quality fixtures and fittings	Same as for Four Star but with high quality air conditioning systems	
11.3 Facilities and Amenities	Not applicable	Not applicable	Room service menu, valet services and coffee/tea maker should be provided. Mini bar should be available. Room service should be provided on 24 hour basis.	Same as Three Star but mini bar should well stocked.	Same as for Four Star.	
11.4 Balconies/ Terraces	Not applicable	Not applicable	Should have a terrace or balcony	Same as for Three Star.	Same as for Three Star	
11.5 Fittings and Furniture	Not applicable	Not applicable	Quality dining table with at least four chairs; a dressing table, full length mirror, a lounge, a coffee and study tables, and computer data points should be provided.	Same as for Three Star but with appropriate study facilities, and an easy chair. All the furniture and fittings should be of internationally recognizable quality.	Same as for Four Star	
11.6 Décor	Not applicable	Not applicable	Appropriate and quality decorations should be provided.	Same as for Three Star but they should be tasteful and elegant.	Same as for Four Star but with a touch of luxury.	

SECTION - ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
11.7 Furnishings and Linen	Not applicable	Not applicable	<p>Soft furnishing and curtains should be at least of the ratio of a window to curtain of 1:2 ½ in width and length starting from 5 cm. above the floor.</p> <ul style="list-style-type: none"> Should be well designed, in harmonized colour scheme. Beddings should be of good cotton or linen fabric. Every bed should have appropriate size of bed sheets, which can be tucked in. All beds should have under-blankets, Two bed sheets and top blanket or duvet with appropriate pillows. Mosquito net covering the entire bed and long enough to reach the floor. Appropriate curtains and upholstery should be of good quality, finish and well maintained. 	Same as for Three Star but should be of excellent quality materials and fittings.	Same as for Four Star but materials and fittings should more luxurious.	
11.8 Lighting	Not applicable	Not applicable	<p>50</p> <p>There should be adequate natural lighting whereby window area should not be less than 20% of the floor area. One</p>	<p>60</p> <p>Same as for Three Star.</p>	<p>70</p> <p>Same as for Three Star</p>	

SECTION - ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
11.9 Sound Proofing	Not applicable	Not applicable	light fixture for each bed, in addition to the general illumination. Bedside switch and emergency lighting should be provided. Additional light fixtures over the dressing table, mirror and portable or other light fixtures suitable for reading, writing, etc. should be provided.	40	40	
11.10 Information in Suites	Not applicable	Not applicable	Well sound proofed room for comfort and privacy of the guest. Literature covering services, internal telephone directory and tariffs, menus, emergency and fire exit procedures, etc., should be provided. • Special notice regarding hotel lien and liabilities must be well displayed. • All information should be provided in Kiswahili, English/French, and at least one other internationally recognizable language.	40 30	Same as for Three Star 30	Information concerning travel services directory covering such aspects as excursion tours, postal services, business centres should be provided.
				20	20	

SECTION - ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
11.11 Communication Systems	Not applicable	Not applicable	An electric bell, light signal or telephone should be provided in every room for internal communication. In addition, the following should be provided:- <ul style="list-style-type: none"> • Internal telephone connected to external network through the hotel switchboard, or direct dial. • Computer data points/hotspots. 	Same as for Three Star but with telephone extensions provided in all rooms of the Suite.	Same as for Four Star but with <i>internet</i> facilities provided on request.	
11.12 Supplies in Suites	Not applicable	Not applicable	Approved and sealed bottled drinking water supplied daily, bedside rug per guest, 'Do Not Disturb' sign stationery, waste bin, appropriate insect repellent, laundry bags, air freshening supplies, water glasses, torch/lamp, match boxes, and flowers supplied. Tea/coffee tray together with good quality kitchenette utensils, cutlery and crockery should be supplied.	Same as for Three Star but with a high quality assortment of supplies	Same as for Three Star. In addition, all the utensils, tools and accessories should be of very high quality.	
11.13 Change of Linen	Not applicable	Not applicable	Linen should be changed daily or at the convenience of the guests.	Same as Three Star	Same as for Three Star	

SECTION - ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
11.14 Room Security	Not applicable	Not applicable	The main door and windows should be of good quality weather resistant material and fitted with secure locks/locking system, providing maximum privacy and security should be installed.	Same as for Three Star	Same as for Three Star but with functional electronic surveillance systems	
11.15 Bathroom Size	Not applicable	Not applicable	Should be of not less than 10 sq.m.	Same as for Three Star but should be spacious enough to accommodate a separate bath tub and shower cabin.	Same as for Four Star	
11.16 Bathroom Fittings and Equipment	Not applicable	Not applicable	Should have good quality shower mixers, W.C., bidet/ Arabic shower, hand wash basin with a wide top, wall to wall mirror, spacious bath tub, at least three towel rails, amenity tables, hair dryers and telephone. All should be of high quality.	Same as for Three Star but should also have a shaver magnifying mirror and a shower cubicle. All should be of very high quality.	Same as for Four Star but with palatial proportions.	
11.17 Bathroom Supplies	Not applicable	Not applicable	There should be good quality assorted and well stocked toiletry kit. Good quality toilet paper tissues, sanitary bin, two water glasses, bathroom rug, shower caps, non-slip rug, slippers and robes, should be provided.	Same as for Three Star but should also have a shaver magnifying mirror and a shower cubicle.	Same as for Four Star but luxurious amenity kit and toiletries should be provided	
			50	60	80	
			70	90	90	
			15	15	20	
			20	30	40	

SECTION - ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
11.18 Bathroom Floors, Walls and Ceilings	Not applicable	Not applicable	Good impervious non-slip materials should be used for floors and walls. The materials used to cover the walls should be of at least 2.5 metres from the floor, and should be of good quality, design, workmanship and finish.	Same as for Three Star but of very high quality material, design, workmanship and finish.	Same as for Four Star, but with luxurious interior design, excellent materials, workmanship and finish.	
11.19 Towels and Bathrobes	Not applicable	Not applicable	A minimum of two sets of high quality towels, comprised of bath, hand, and face towels, changed on a daily basis, should be provided.	Same as for Three Star but of much higher quality.	Same as for Four Star but of superior quality.	
11.20 Lighting and Ventilation	Not applicable	Not applicable	Appropriate number of lights, One of them being above the mirror should be available for general illumination of the bathroom. Excellent and efficient natural ventilation and mechanical air extraction system should be installed.	Same as for Three Star but with superior quality fittings and finish.	Same as for Four Star but the design and finish of fittings should reflect a much higher degree of luxury.	
			30	40	50	
			40	50	60	
			40	50	60	

SECTION - ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
11.21 Shaver Outlets and Sockets	Not applicable	Not applicable	High quality sockets and shaver outlets, indicating voltage should be provided. 20	Same as for Three Star, but should be of superior quality and sufficient wattage. 30	Same as for Four Star 30	
12.0 HYGIENE AND SANITATION						
12.1 Guest Cloakrooms	Good impervious non-slip material should be used for floors and walls. The materials used to cover the wall should be to a height of not less than 1½ metres from the floor. <ul style="list-style-type: none"> Cloakrooms should be conveniently located to public areas, properly ventilated and well lit; Gender privacy should be assured and clearly indicated; All doors should be fitted with appropriate locks; All toilets should be clean and functional; The following should be provided and maintained:- <ul style="list-style-type: none"> - Soap dispenser with soap, - Disposable tissue, and/or electric hand drier - A hand wash basin - Running hot and cold water. - Toilet paper - Sanitary bin with liner and lid. - Mother and child facilities - Coat hangers/hooks 	Same as for One Star	Same as for One Star but in addition fresh flowers or indoor plants should be provided.	Same as for Three Star but in addition a well equipped powder room should be provided.	Same as for Four Star	
	<ul style="list-style-type: none"> Facilities for the Disabled/hand-capped; Individual urinals with running water and 					

SECTION - ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
	<p>drainage should be available.</p> <ul style="list-style-type: none"> Toilets should follow the township buildings code <p>The entrance to the cloakrooms from adjacent rooms should have air locks</p>					
12.2 Staff Changing/Wash Rooms	<p>Should be sufficient in relation to the number of staff, in line with the Building Code and health regulations. Should be clean and well maintained at all times.</p> <ul style="list-style-type: none"> Should be provided with sufficient toilets, showers and individual lockers. Gender separation and privacy should be observed; Facilities for the Disabled/hand-capped should be provided. Amenities should be in keeping with standards of the establishment. 	Same as for One Star	Same as for One Star	Same as for One Star	Same as for One Star	
	30	30	30	30	30	
12.3 Refuse Storage and Disposal	Facilities should meet the local health standards and environmental protection regulations.	Same as for One Star	Same as for One Star	Same as for One Star but with evidence for professional handling	Same as for Four Star but with a higher display of professionalism	
	20	20	20	25	30	
12.4 Sewerage	Drainage should be connected to the sewage disposal of the town, where applicable; where there is no sewerage system, the disposal should be in line with the Building Code and health regulations.	Same as for One Star	Same as for One Star	Same as for One Star	Same as for One Star	
	30	30	30	30	30	

SECTION - ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
12.5 Vermin Proofing	The premises should be fumigated regularly in accordance with health regulations and properly protected against other vermin	Same as for One Star	Same as for One Star	Same as for One Star	Same as for One Star	
	20	20	20	20	20	
12.6 Water Supply	There should be consistent supply of safe water conforming to local and WHO standards. Water from private sources should be regularly treated and appropriately certified by competent National Authority	Same as for One Star.	Same as for One Star	Same as for One Star	Same as for One Star	
	20	20	20	20	20	
12.7 Water Storage	Should be adequate to last for at least one (1) day, in case of supply breakdown.	Should be adequate to last for at least three (3) days.	Should be adequate to last for at least five (5) days.	Should be adequate to last for at least seven (7) days.	Same as for Four Star	
	20	30	40	50	50	
13.0 SAFETY AND SECURITY						
13.1 Fire Protection	All material in the establishment should be of fire resistant or retardant material. Adequate and appropriate fire fighting equipment should be provided and well maintained, in excellent condition at all times, in accordance with local fire fighting and prevention by-laws.	Same as for One Star but fire detectors should be installed.	Same as for Three Star but with smoke detectors and sprinklers installed.	Same as for Three Star.	Same as for Three Star	
	<ul style="list-style-type: none"> • Fire alarms should be installed; • All staff should be familiar 					

SECTION - ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
	<ul style="list-style-type: none"> with available fire fighting equipment and their use; Fire drill exercises should be carried out regularly; Every establishment should have an in-house core fire fighting team; Statutory fire safety notices should be prominently displayed in guest room and public areas; The hotel must be insured against fire hazards. 					
13.2 Electrical Safety	All electrical installations should be well maintained, in accordance with applicable electrical safety laws.	Same as for One Star	Same as for One Star but with high quality materials, fittings and workmanship	Same as for Three Star	Same as for Three Star but with higher quality materials, fittings and workmanship	
	20	30	40	40	40	
13.3 Security	There should be adequate security arrangements including the following:- <ul style="list-style-type: none"> a functional alarm system connected to external rapid response system; adequate, properly trained and equipped security personnel. 	Same as for One Star	Same as for One Star, but with more elaborate rapid response arrangements	Same as for Three Star	Same as for Three Star, but in addition there should be a functional electronic surveillance system in place.	
	10	10	15	15	20	
13.4 Emergency Power	There should be appropriate alternative sources of power, in case of failure of main supply.	Same as for One Star.	Same as for One Star but with standby generator providing basic lighting in essential and public areas	Same as for Three Star but with standby generator sufficient to provide lighting in all areas of the hotel.	Same as for Four Star but with cold rooms, water pumps and air conditioners connected to emergency power back up system	
	20	20	30	30	40	
13.5 First Aid	Adequate Aid Kits should be provided, with some of the staff on duty trained in its application techniques.	Same as for One Star	Same as for One Star but with a Doctor on call.	Same as for Three Star	Same as for Three Star.	Where necessary, a Clinical Officer/Nurse should be available.
	10	10	20	20	20	

SECTION - ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
14.0 SUNDRY SERVICES						
14.1 Luggage, Lost and Found Room	There should be a room for storage of luggage. All lost and found property should be appropriately kept.	Same as for One Star.	Same as for One Star	Same as for One Star.	Same as for One Star	
	10	10	10	10	10	
14.2 Shoe Shine	Should be available.	Same as for One Star	Same as for One Star.	Same as for One Star.	Same as for Four Star	
	10	10	10	10	10	
14.3 Baby Sitter	Experienced Baby Sitter should be available, with prior arrangement.	Same as for One Star	Same as for One Star	Same as for One Star	Same as for One Star	
	10	10	10	10	10	
14.4 Room Service	Should be available on request.	Same as for One Star	Same as for One Star but should be available for 24 hrs.	Same as for Three Star	Same as for Three Star	
	10	10	20	10	10	
14.5 Laundry and Dry Cleaning Services	Washing and ironing of guest clothes should be provided, with proper storage facilities for Hotel Linen and guest clothes	Same as for One Star but dry cleaning to be arranged, if not available.	Same as for Two Star	Same as for Two Star but with washing, dry cleaning, ironing and pressing services, available.	Same as for Four Star	There should be a Par stock of at least Three pairs of sheets for each bed.
	10	20	20	30	20	
15.0 HUMAN RESOURCE						
15.1 Human Resource Policy	There should be a documented Human Resource Management Policy specifying:- Terms and conditions of service; Schemes of service; Employee reward/incentive scheme(s); In-house and External training programmes	Same as for One Star	Same as for One Star	Same as for One Star	Same as for One Star	
	20	20	20	20	20	

SECTION - ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
15.2 Professional Qualifications of Management Staff	General management of the establishment should be under a qualified person, certified by appropriate national authorities.	Same as for One Star	Same as for One Star but should be under the supervision of a person suitably trained and experienced in hotel management, assisted by One or more persons with similar training. Continuous training, including in-house programmes should be available.	The hotel should be supervised by a highly trained and experienced person, assisted by several persons with relevant professional qualifications in their respective fields. Comprehensive in-house training programmes should be in place.	Same as for Four Star but in addition should have a Human Resources Development Manager.	It is recommended that all managers of accommodation establishments be members of national and/or international professional bodies.
15.3 Departmental Heads	Depending on the size and organizational structure of the establishment, there should be at least one suitably qualified and experienced person to assist in the day to day operations. For establishments of 50 rooms and above, each department should be supervised by an appropriately qualified person.	Same as for One Star	Same as for One Star but each department must be under the supervision of a person or persons of appropriate training from a recognized institution and experienced, to maintain very good service for guests, at all times.	Same as for Three Star but with duty manager available at all times.	Same as for Four Star	It is recommended that all heads of departments from Three Star and above be members of national and/or international professional bodies.
15.4 Professional Qualifications of Operative Staff	All operative staff should possess professional qualifications and appropriate experience to maintain satisfactory services for guests, at all times. At least 40% of the staff should possess certified qualifications from recognized institutions.	Same as for One Star but the proportion of professionally certified staff should be at least 50%	Same as for One Star but the proportion of professionally certified staff should be at least 70%	Same as for One Star but the proportion of professionally certified staff should be at least 80%	Same as for One Star but the proportion of professionally certified staff should be 90%	Appropriate on-job training programmes should be formulated and maintained.
	20	30	40	50	60	
	20	35	45	50	60	

SECTION - ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
15.5 Languages	The Manager should have a working knowledge of other internationally recognized languages, in addition to English/French and Kiswahili.	Same as for One Star	Same as for One Star but the Manager, Assistant Manager and Guest Contact staff should have working knowledge of at least one of the internationally recognized languages, in addition to English/French and Kiswahili.	Same as for Three Star but the Manager, Assistant Manager and Guest Contact staff should be able to speak at least one of the internationally recognized languages, in addition to English/French and Kiswahili.	Same as for Four Star.	
15.6 Health	20 Staff should be medically examined regularly, in line with statutory health regulations.	20 Same as for One Star.	30 Same as for One Star	40 Same as for One Star.	40 Same as for One Star.	
15.7 Staff Uniforms	10 Different uniforms for each department kept in good, clean condition, in conformity with safety requirements, should be provided. All staff should have name tags indicating designation.	10 Same as for One Star	10 Same as for One Star.	10 Same as for One Star, but of very good quality.	10 Same as for One Star but of superior good quality.	
15.8 Personal Grooming	20 All staff should be well groomed, at all times.	20 Same as for One Star	20 Same as for One Star	30 Same as for One Star	40 Same as for One Star	
15.9 Dining and Recreational Facilities for Staff	10 A Dining Room of adequate size in relation to the number of staff, well ventilated, lit and functionally furnished, including basic recreational facilities; clean and well maintained should be provided.	10 Same as for One Star	10 Same as for One Star but in addition other indoor and outdoor entertainment facilities should be provided.	10 Same as for Three Star	10 Same as for Three Star	
	20	20	30	30	30	

SECTION - ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
16.0 GENERAL						
16.1 Audio Visual	Soft background or piped music/ radio should be available at public areas.	Same as for One Star.	Same as for One Star but with multi channel TV.	Same as for One Star	Same as for One Star	
16.2 'Courtesy of Choice'	'Smoking' and 'Non-Smoking' zones should be identified and clearly indicated	Same as for One Star	Same as for One Star	Same as for One Star	Same as for One Star	
16.3 General Stores	Should be adequate providing for separation of different types of merchandise/goods, well ventilated and maintained. Proper shelving and cabinets should be available	Same as for One Star	Same as for One Star, but better organized, both in terms of goods segregation, layout and management	Same as for Three Stars	Same as for Three Stars	
16.4 Lifts/Elevators	Guest lifts should be provided for buildings of four or more storeys, including ground floor, as per the Building Code.	Same as for One Star.	Same as for One Star but with service lift/passage provided for all floors	Same as for Three Star but Guest lift should have luxurious décor and features	Same as for Four Star.	
16.5 Parking Facilities	Adequate parking space, in relation to the number of rooms and in close proximity of the hotel, should be provided. Special parking and access for the disabled/hand - capped should be provided.	Same as for One Star	Same as for One Star.	Same as for One Star but in addition the surface of the parking space should be well paved, marked and secured. Sufficient and marked walkways should be designated.	Same as for Four Star.	The number of parking spaces should be in conformity with local/national building code. Covered parking will be an added advantage.
16.6 Shopping Facilities	Adequate shopping facilities should be available for purchase of toiletries, sports, wear, post cards etc.	Same as for One Star	Same as for One Star but with more varied items such as books, clothes, magazines etc. A gift shop and beauty	Same as for Three Star.	Same as for Three Star.	

SECTION - ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
16.7 Taxi Service	Should be available on call. 10	Same as for One Star. 10	saloon is recommended. Drug store/pharmacy will be an added advantage. 20	Same as for Three Star. 20	Same as for Three Star. 20	
16.8 Guest Transport	Services to areas of interest for the convenience of guests should be available 20	Same as for One Star 10	Same as for One Star but an appointed taxi service should be provided. 20	Same as for One Star 20	Same as for One Star 20	
16.9 Entertainment and Recreation	Some form of entertainment should be provided. 20	Same as for One Star 20	Same as for One Star but with properly organized and scheduled entertainment and recreational facilities. 20	Same as for Three Star but with a variety of entertainment and recreational facilities, which should include sports and live band. 20	Same as for Four Star but with excellent recreational facilities. 20	
16.10 Outdoor Areas	Some landscaping should be done and well maintained. 10	Same as for One Star but with adequate landscaping. 10	Same as for Two Star but with good landscaping should be done, where space allows and be well maintained. 20	Same as for Three Star but with very good landscaping with aesthetic appeal should be done. 30	Same as for Four Star 40	
16.11 Swimming Pool	Where applicable, a swimming pool of adequate size should be provided and well maintained to ensure safety of swimmers. The pool should have as minimum:- Treatment room and filtration plant • Beds and mattresses 20	Same as for One Star but the design, facilities, amenities, and quality of materials, structures, fixtures and equipment, should be of good. 30	Same as for Two Star but should not be of less than seventy five (75) square metres, with a separate pool for children 40	Same as for Three Star but with a pool of not less than One hundred (100) square metres and high standard of design and finish. The water temperature should be regulated 50	Same as for Four Star. 50	

SECTION - ITEM	ONE STAR	TWO STAR	THREE STAR	FOUR STAR	FIVE STAR	REMARKS
	<ul style="list-style-type: none"> Separate changing rooms for men and women should be provided. Clear markings to indicate depth at different points Suitably trained and equipped attendants/Life Guards 					
16.12 Hotel Insurance	Should be covered by a public liability insurance and other statutory insurance policies. 30	Same as for One Star 30	Same as for One Star 30	Same as for One Star 30	Same as for One Star 30	
16.13 Health Club	Optional, but where it exists, it should be well equipped with a suitably trained instructor. 20	Same as for One Star 20	Same as for One Star but with Steam bath, whirlpool and massage parlour provided. 30	Same as for Three Star 30	Same as for Three Star but with a wider range of luxurious facilities 40	

END