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THE CREATION OF A "LANNA SENSE OF PLACE" THROUGH FINE ARTS IN NORTHERN THAILAND: A CASE STUDY OF HOTEL LOBBY DECORATIONS IN CHIANG MAI AND CHIANG RAI

Mr. Muhammad Faizal Abdul Rani

จุฬาลงกรณ์มหาวิทยาลัย
CHULALONGKORN UNIVERSITY

A Dissertation Submitted in Partial Fulfillment of the Requirements
for the Degree of Doctor of Philosophy in Thai Studies
Common Course
Faculty of Arts
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Academic Year 2018
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การสรรค์สร้าง "สำนึกเรื่องถิ่นที่แบบล้านนา" ผ่านงานศิลปกรรมทางภาคเหนือของประเทศไทย: กรณีศึกษาการตกแต่งล็อบบี้ของโรงแรมในจังหวัดเชียงใหม่และเชียงราย

นายมูฮัมหมัด ไฟซอล อับดุล รานิ

จุฬาลงกรณ์มหาวิทยาลัย
CHULALONGKORN UNIVERSITY

วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปริญญาอักษรศาสตรดุษฎีบัณฑิต
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By	Mr. Muhammad Faizal Abdul Rani
Field of Study	Thai Studies
Thesis Advisor	Assistant Professor Dinar Boontharm, Ph.D.
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วิทยานิพนธ์เรื่องนี้มีวัตถุประสงค์ในการสำรวจและประเมินการใช้องค์ประกอบทางวัฒนธรรมด้านต่างๆรวมถึงคติความเชื่อพื้นถิ่นภาคเหนือเพื่อสร้าง “ความรู้สึกเป็นล้านนา” ในการดึงดูดความสนใจของนักท่องเที่ยว จากการศึกษาพบว่าการประยุกต์ใช้องค์ประกอบทางวัฒนธรรมดังกล่าวโดยกลุ่มต่างๆในภาคเหนือของประเทศไทยเป็นส่วนหนึ่งของการประกอบธุรกิจและการค้าซึ่งมีผลทั้งทางบวกและทางลบ งานวิจัยเรื่องนี้จะเน้นศึกษาการใช้งานศิลปะท้องถิ่นภาคเหนือในการตกแต่งห้องโถงต้อนรับของโรงแรมระดับ 5 ดาวในเขตจังหวัดเชียงใหม่และเชียงราย เหตุผลที่เลือกศึกษาโรงแรมในพื้นที่นี้ก็เพราะจังหวัดเชียงใหม่และเชียงรายได้รับยกย่องเป็นจังหวัดยอดนิยมสำหรับการท่องเที่ยว อันเนื่องมาจากการที่ทั้งสองจังหวัดเป็นแหล่งสำคัญของสิ่งที่น่าสนใจทางวัฒนธรรมที่สามารถดึงดูดความสนใจของนักท่องเที่ยวได้เป็นอันมาก งานวิจัยเรื่องนี้ประกอบด้วยสองส่วนหลักคือการสำรวจและวิเคราะห์ทั้งเชิงปริมาณและคุณภาพ ในการสำรวจและวิเคราะห์เชิงปริมาณนั้น ได้สำรวจการตกแต่งห้องโถงต้อนรับของโรงแรมระดับ 5 ดาวในเขตจังหวัดเชียงใหม่และเชียงรายจำนวน 7 แห่ง ซึ่งผลการสำรวจพบว่าโรงแรมอนันตารา โกลเด้น ไทรแองเกิ้ล เอเลแฟนต์ แคมป์ แอนด์รีสอร์ตเชียงรายมีปริมาณการใช้ผลงานศิลปะพื้นเมืองภาคเหนือในการตกแต่งห้องโถงต้อนรับมากที่สุด นอกเหนือจากนั้นผลการสำรวจพบว่าโรงแรมที่เลือกศึกษาต่างนิยมใช้องค์ประกอบของงานศิลปะพื้นเมืองภาคเหนือ 8 ประการอันได้แก่ พันธุ์พืชท้องถิ่น ข้าวของเครื่องใช้ในครัวเรือน เครื่องเรือน ศิลปวัตถุทางศาสนา ประติมากรรม เครื่องปั้นดินเผา รูปสัตว์ต่างๆ และเทคนิกการใช้แสงเงา ในการตกแต่งห้องโถงต้อนรับ ในขณะที่การสำรวจพบว่าโรงแรมในจังหวัดเชียงใหม่นิยมใช้งานประณีตศิลป์ในการตกแต่งห้องโถงต้อนรับมากกว่าโรงแรมในจังหวัดเชียงราย แต่จะพบว่าโรงแรมในทั้งสองจังหวัดนิยมใช้ลวดลายจากงานพุทธศิลป์ภาคเหนือในระดับที่ใกล้เคียงกัน นอกจากนั้นยังพบว่าอิทธิพลของขนบธรรมเนียมประเพณีและคติความเชื่อท้องถิ่นในการกำหนดรูปแบบและการใช้พื้นที่ก็เป็นหลักการสำคัญที่แสดงออกมาในการตกแต่งห้องโถงต้อนรับ โดยเฉพาะในกรณีของโรงแรมดาราเทวี และโรงแรมรติล้านนา ริเวอร์ไซด์ สปารีสอร์ตจะพบความชัดเจนของการผสานหลักการทั้งเรื่องงานศิลปวัตถุและขนบประเพณีความเชื่อเข้าด้วยกัน เช่น โรงแรมดาราเทวีเชียงใหม่เป็นโรงแรมแห่งเดียวใน 7 แห่งที่เลือกศึกษาที่ให้ความสำคัญของการออกแบบให้โรงแรมหันหน้าไปทางทิศตะวันออก ในส่วนการศึกษาเชิงคณภาพนั้นเป็นสำรวจและประเมินความคิดเห็นของแขกของโรงแรมทั้ง 7 แห่ง จำนวน 57 ราย

สาขาวิชา ไทยศึกษา ลายมือชื่อนิสิต

.....

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KEYWORD: Sense of Lanna/Fine Art/Buddhist Art/Lobby

Muhammad Faizal Abdul Rani : THE CREATION OF A "LANNA SENSE OF PLACE" THROUGH FINE ARTS IN NORTHERN THAILAND: A CASE STUDY OF HOTEL LOBBY DECORATIONS IN CHIANG MAI AND CHIANG RAI . Advisor: Asst. Prof. Dinar Boontharm, Ph.D. Co-advisor: Asst. Prof. Julispong Chularatana, Ph.D.

This dissertation will observe and evaluate how the Northern region of Thailand had applied various cultural elements and beliefs in creating a “Sense of Lanna” to attract visitors. How these cultural elements had been applied by the various parties will demonstrate the manner of their commercialization - whether in a positive or negative way. The scope of this research is focused on seven 5-star hotels in Chiang Mai and Chiang Rai. This area was chosen because Chiang Mai is the most award-winning province in Thailand when it comes to tourism especially. This is in addition to the area having many significant cultural attractions in Thailand. This research has two main components in methodology namely: qualitative and quantitative. For the first part of qualitative, observations were done at those seven 5-star hotels in Chiang Mai and Chiang Rai. It was found that Anantara Golden Triangle Elephant Camp & Resort Chiang Rai had applied the most number of fine art in the lobby area. Furthermore, the eight items (plant, accessories, furniture, religious objects, sculptures, lighting, ceramics, animal objects) were identified to be more favored in decorating most of these selected hotels. Meanwhile, hotels in Chiang Mai had applied more fine art compared to Chiang Rai hotels. However, both provinces had applied Buddhist art motifs widely in decorating their hotel lobby. Another aspect, the influence of local tradition and belief into form and space, was also found. Only Dhara Dhevi Hotel Chiang Mai and Ratilanna Riverside Spa Resort Chiang Mai had combined these two aspects together. From these seven 5-star hotels, only the Dhara Dhevi Hotel Chiang Mai layout was fully designed to face the east. The second part, quantitative, was derived from the 57 respondents involved. From the findings, aesthetic factor was identified as an influential factor of impression towards fine art as decorations in creating the Lanna style for hotels in Chiang Mai and Chiang Rai. These respondents were also more satisfied with hotels in Chiang Mai in the way they had

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Academic Year:	2018	Advisor's Signature .....
		Co-advisor's Signature .....

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In year 2007, after I failed to obtain a place to do my master at Chulalongkorn University, I had felt rather frustrated. However, after finishing my master at University of Malaya in 2011, I tried again to further my studies at Chulalongkorn University. Alhamdulillah, this time Allah gave me a chance to do so at my dream university. All thanks to Allah.

Chulalongkorn University, had changed me significantly in various ways. This is especially so in my getting to know much more of Thailand personally. I had learnt so many things about this country, such as about the religion, art, culture, social, economy, food, native plant, architecture and also other related aspects. All this knowledge had changed my perception about Thailand, in addition to it also having influenced my life indirectly. My knowledge about Thailand is no longer limited to that as found in textbooks – it now also includes knowledge that come from many different sources which are scattered all over the country. First and foremost, I wish to thank Thai Studies Center - if the people here had not quickly responded to my application, this dissertation might be not exist at all. To both my advisors, Asst. Prof. Dr. Dinar Boontharm and Asst. Prof. Dr. Julispong Chularatana: thank you so much for everything you had done for me. Both of you never got tired in guiding and providing extremely valuable inputs to me. I will never forget all the advice and moments with both of you. Thank you once again.

My journey in searching new knowledge had extended beyond my usual geographical boundaries. Chiang Mai, the former Lanna Kingdom capital city, is where I had spent about one year studying all I could about Lanna. I must state here that the Chiang Mai University (CMU) lecturers, especially from the Faculty of Architecture, had solved many of the problems and issues I faced. I would like to express my gratitude to Asst. Prof. Dr. Charnnarong Srisuwan (Dean of Faculty of Architecture), Asst. Prof. Rattha Littisorn, Ajarn Taweesak Kaittiweerasak and Assoc. Prof. Dr. Rawiwan Oranratmanee. Thank you also to Assoc. Prof. Dr. Woralun Boonyasurat and Asst. Prof. Vilawan Svetsreni from the Faculty of Fine Arts, CMU. All the critical

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Thank you Thailand, which will always be in my heart.

Muhammad Faizal Abdul Rani

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Chapter 1: INTRODUCTION

1.1 Background of study

The economy of Thailand, in the aspect of development, has shown increasing diversity and growth. Thailand's economic sector, which can be classified into Service, Agriculture and Industry[1], has had a major role in contributing to development and upgrading the socio-economic status of Thai people. Thailand's Gross Domestic Product (Figure 1) has steadily increased for the last decades. This situation has been impacted and supported by many factors: the political situation, natural disasters, world economic crises, domestic consumption, the capability of manufacturing for export, manpower and plans from the government.

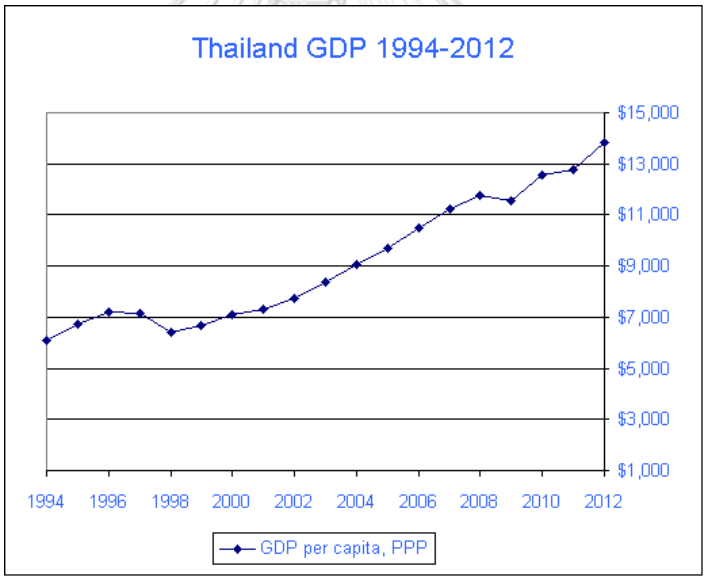

Figure 1: Thailand GDP per capita.
Source: http://www.thaiwebsites.com/thailand-GDP.asp.[Accessed: 12 September 2014]

Among these sectors, tourism has consistently contributed to Thailand's overall economic growth. With increasing numbers of tourist coming to Thailand (Figure 2), tourism has contributed a high percentage of GDP to Thailand. Tourism is identified

[1] INDUSTRY: textiles and garments, agricultural products, beverages, tobacco and cement. AGRICULTURE: rice, cassava (tapioca), rubber, and corn. EXPORT: tourism, rice, vegetables, computers, transistors, seafood, and clothing. Please refer to www.aseantourism.travel/documents/tourism-publication [Accessed: 7 September 2014]

as a main economic sector by generating employment in many related sectors.[2] Tourism can be defined as activities of visitors, and visitors are classified as tourists (or overnight visitors) if their trip includes an overnight stay, or as a same-day visitor (or excursionist).[3]

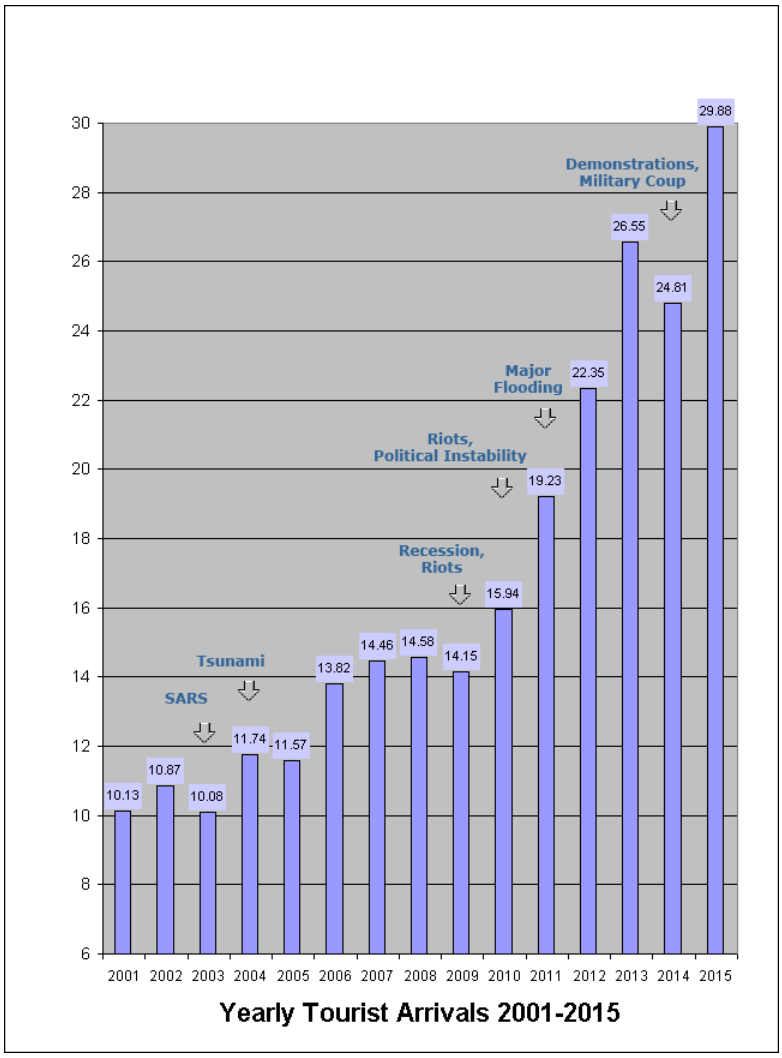

Figure 2: Yearly Tourist Arrivals between 2001 until 2015.
Source:(Vanhaleweyk, 2013b)Retrieved from http://www.thaiwebsites.com/tourism.asp. [Accessed: 12 February 2016]

From the tourist arrival statistics, it can be seen that more is spent for accommodations as compared to other categories (Figure 3). Tourists stay an average of 10 days in Thailand (Vanhaleweyk, 2013a, n.p.). Mostly tourists from Europe

[2] Including construction, agriculture and telecommunications. See (ESCAP, 2003), p. 267
[3] (ESCAP, 2003), p. 269.

spend two and three weeks in Thailand. Apart from the origins of the tourists, duration of stay in Thailand, how much is spent for accommodations, and the X factor that make tourists decide to stay longer and come more often to Thailand, this research will look at how accommodations in Thailand have been designed to attract tourists to stay.

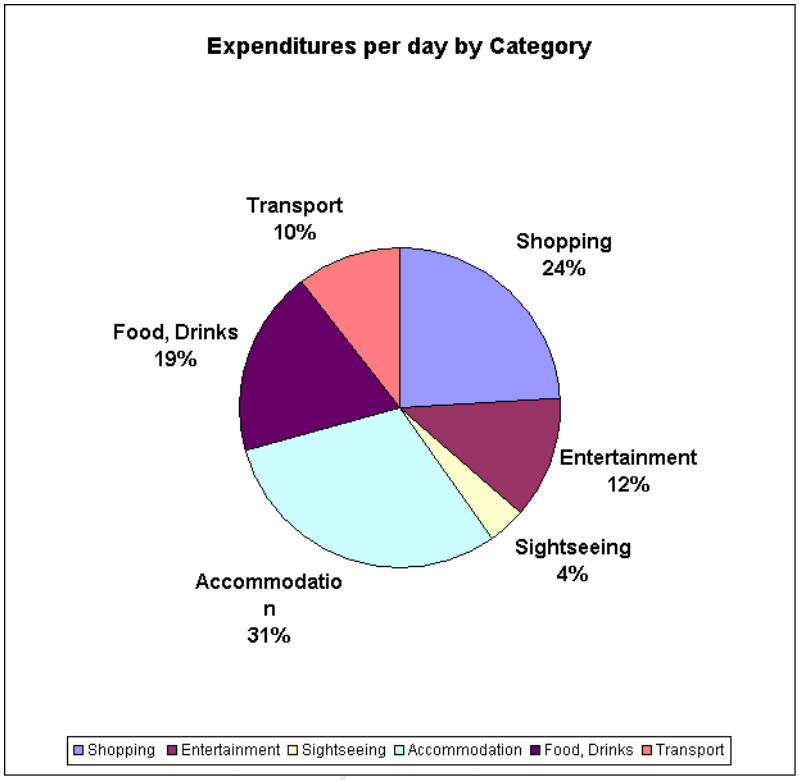

Figure 3: Expenditures by tourists in Thailand.
Source: (Vanhaleweyk, 2013a)Retrieved from http://www.thaiwebsites.com/tourism-income Thailand.asp. [Accessed: 10 September 2014]

In order to be successful in designing a hotel, it is important to know how to create a certain atmosphere or environment that will give satisfaction towards the customers. Any atmosphere either naturally or artificially (residential or commercial) created, it has a certain degree of psychological impact into human behavior. This psychological impact or more known as environmental psychology, can influence human behavior in many situations such as in making decision in purchasing any product or services. According to (Kotler, 1973, 48), “atmospherics is the effort to design buying

environments to produce specific emotional effects in the buyer that enhance his purchase probability". This can be achieved by creating three ways of atmosphere:

- Atmosphere may serve as an attention-creating medium
- Atmosphere may serve as a message-creating medium
- Atmosphere may serve as an affect-creating medium

The atmosphere term can be explore more into how certain physical setting get involved in service organization such as hotels, restaurants, offices, banks, retails stores, post office and others. This kind of setting, known as servicescape, give affects to consumers and employees in service organization (Bitner, 1992, 57-71). In this context, the servicescape that can generally be found in a hotel building can be either lobby area, guest room, restaurant, spa area, souvenir shop and others. However, according to (Khanau, 2015, 7), hotel lobby area, restaurant and guest room can be identified as the most important areas "due to their impacts on forming the basic customer's impressions about the entire hotel (Ariffin, Nameghi, & Zakaria, 2013; Countryman & Jang, 2006; Orth, Heinrich, & Malkewitz, 2012)." Therefore, it is pertinent to study on what elements of interior design should be observed in order to know how these elements give impact to customers' impression. Generally, from previous research, many scholars such as (Kotler, 1973, 48-64); (Ulrich, 2012, 194-203); and (Cary C. Countryman & SooCheong Jang, 2006, 534-545) have concluded that at least five elements of interior design has a significant impact to customers' impression. These elements are styles, layouts, colours, lighting and furnishings. However, some scholars such as (Kotler, 1973, 48-64) have mentioned more elements such as ornamentation and texture into interior design. All these elements have played key roles in attract and retain customers. Customers which were perceived service quality will have positive impression on involved products or services and this will relate with customers satisfaction.

1.2 Statement of the problem

The initial study leads to the following problem statement:

- Generally, it is hard to define the style of Northern Thai region as Lanna style because of the many external influences, especially Burmese styles of decoration.
- To maintain heritage value in a modern context is a big challenge to Thai people due to the modern lifestyles taken an active part in many aspect of Thai people's life.

1.3 Theoretical framework

Culture can be defined and discussed in different ways. Culture can be related with languages, artifacts, nations, ethnicity, beliefs, foods and so on. Regarding to Edward Sapir (1968) as stated in (Boonnuch, 2012, 4), Sapir defines culture as "the inherited behavioral norms and values of an individual or group with which they creatively encounter present reality." This means culture can refer to behavior or values of certain individuals or people that we can see in today life. He also points out that cultural diversity consists of dominant cultures and sub-cultures. In Thailand, some Thais have more than one subculture. This is because of the mixture of cultures around and inside Thailand. According to (Tomalin, 1993, 6), culture consists of three elements: products, behaviors and ideas.

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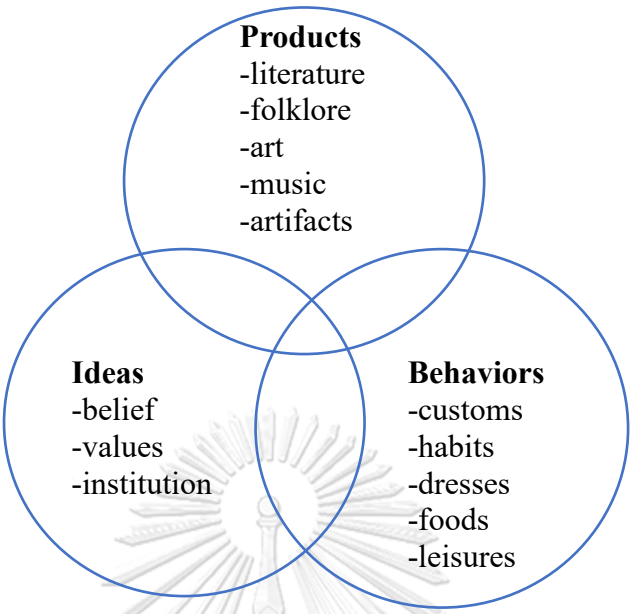

Figure 4: Diagram showing three elements of culture.
Source: Illustrated by (Tomalin & Stempleski, 1993, 6) from the book entitled Cultural Awareness

With reference to Tomalin and Stempleski's diagram, normally, we only talk about culture in terms of products and behaviors. This is because we only see and notice something that is more easily to understand. This idea is supported by (Boonnuch, 2012, 2) statement in her book: "many people in this country see culture in bits and pieces, rather than as a complex whole of inseparable bits." This scenario not only occurs in Thailand, but also unconsciously in our daily life. According to Gary Weaver (1986) as stated in (Boonnuch, 2012, 3), Weaver introduced the Iceberg model, as can be seen in Figure 5, which includes the concept of Big "C" culture and little "c" culture. Weaver asserts that many people are only aware of surface culture, which can be easily seen. Only a small number of people can see the invisible part of culture, which needs deep understanding. This research will explore how deep Thai people understand their culture when decorating or designing their space by using local elements that they declare "belong to their nation". Do Thai people really aware of each cultural aspect and the meanings behind it?

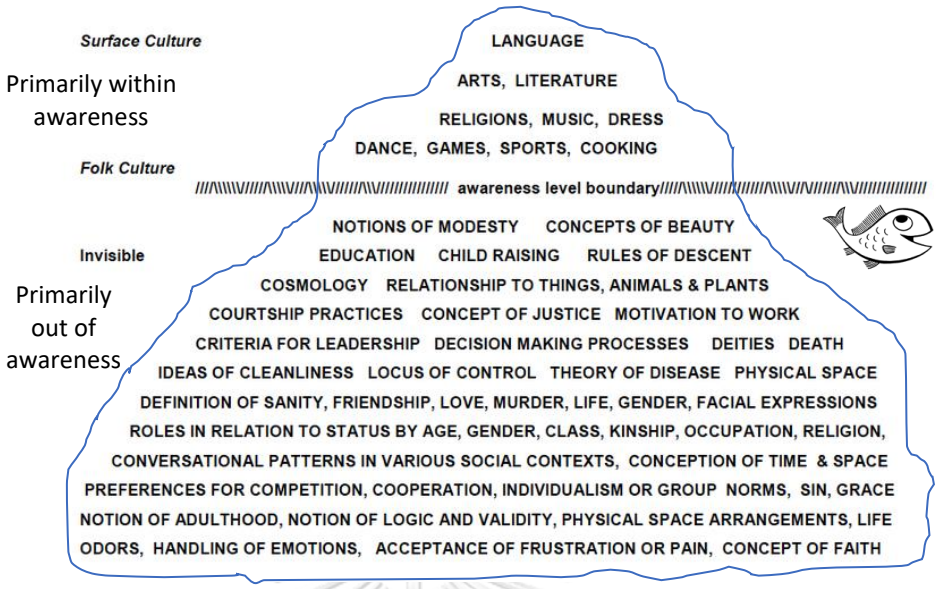

Figure 5: Iceberg model, explaining many layers of culture.
Source: Illustrated by Gary Weaver (1986) as stated in (Wirangrong Boonnuch, 2012, 3) from the book entitled Cross-Cultural Communication: An Introduction

The impact of culture on modern life, especially on modern buildings, varies and depends on consumer needs. Some building owners really appreciate their cultural heritage inherited from their ancestors. However, others appear to be not really keen on using a cultural approach in their building. They think more about the cost, practicality, time consumption, profit, trends and aesthetic values. This challenge has been carried out by many architects or interior designers. They have designed "adaptive architecture" in order to give maximum satisfaction for the inhabitants, visitors and to be more environmental friendly. Adaptive architecture is concerned with buildings that are specifically designed to adapt to their environment, to their inhabitants, to objects within them whether automatically or through human intervention (Schnädelbach, 2010, 527). According to Schnädelbach, there are several categories involved with adaptive architecture:

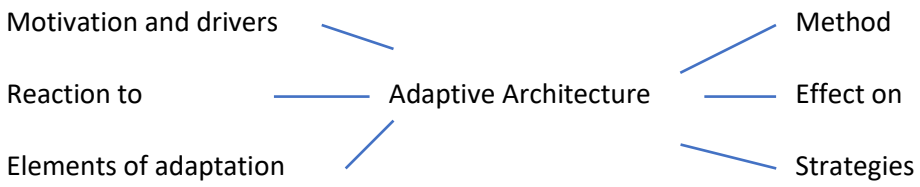

Figure 6: Categories that are involved with adaptive architecture.
Source: Illustrated by (Holger Schnädelbach, H., 2010, 527) from proceeding article entitled Adaptive Architecture-A Conceptual Framework

With respect to this research, and with reference to the Northern Thai region, are structures really built to adapt to human and environment needs? It is important to see how premises have been constructed, some of which claim to have been built based on vernacular architecture or local style. Successful adaptive architecture will create a harmonious ambience between the exterior and interior environment, together with sustainable design and functionality.

According to (The Art of Geography, 2014, n.p.), a sense of place is a "combination of characteristics that makes a place special and unique. Sense of place involves the human experience in a landscape, local knowledge and folklore. Sense of place also grows from identifying oneself in relation to a particular piece of land on the surface of planet Earth." Therefore, what are the elements of being special and unique? While such elements are a result of habit or custom, "some people believe that a sense of place comes from our response to features which are already there, either a beautiful natural setting or well-designed architecture. They believe that a sense of place comes from an unusual composition of space and forms-natural or man-made" (Jackson, 1994, 151). In Place and Placelessness (Relph, 1976, 45) and Psychology of Place (Canter, 1977, 158) note that sense of place can be generally defined as an interaction of physical characteristics, activities, and meanings linked to a locale.

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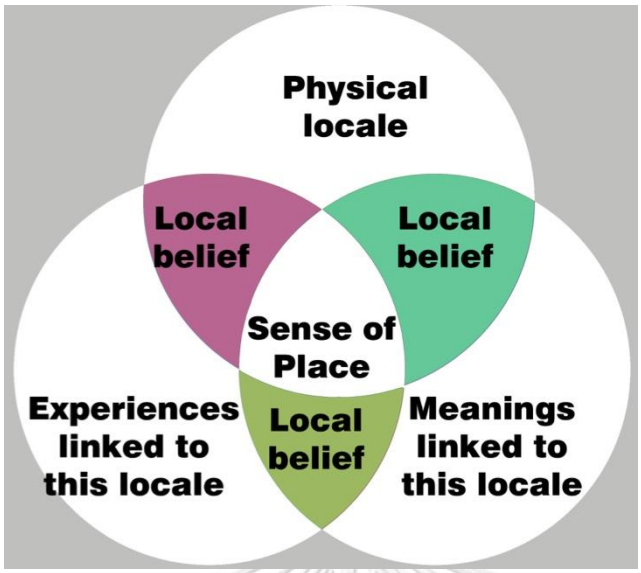

Figure 7: A framework diagram adapted from the conception of "sense of place" in David Canter's Psychology of Place, 1977 (diagram by (Dinh Quoc Phuong & Groves, 2010, 2)

Interaction between the physical environment and human behavior has existed for a long time. This interaction, known as environmental psychology, has influenced human behavior through different way of perception and will produce various types of impressions towards certain things. Consumer behavior, which involves purchasing activities, is also closely related with environmental psychology. Hence, there is a connection between human behavior and space area. According to (Tuan, 1977, 8) each experience will cover sensation, perception and conception. This process will involve emotion and thought.

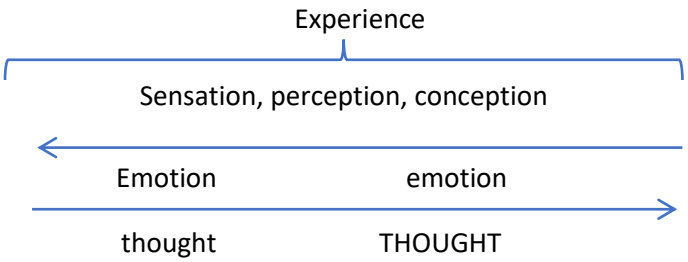

Figure 8: Each experience will cover sensation, perception and conception.
Source: Illustrated by (Tuan, 1977, 8) from the book entitled Space and Place: The Perspective of Experience

In his book, Tuan mentions that place is a type of object. Place can also be defined as whatever stable object catches our attention. Places and objects define space, giving it a geometric personality. This geometric form can be installed or created by having some elements, such as furniture, sculpture, inanimate objects and religious objects. There are many ways to make a place visible to the public. The place normally will have literary art, such as sculptures or inanimate objects. The key factor in using such literary art is to give visibility to intimate experiences, including those of place. In our case, the "northern region of Thailand remained a place apart, with its own royal family and its own traditions, more or less sealed off by a range of lofty mountains that prevented easy access by outsiders" (W. Warren, 2004, 13). After the railway project was completed in 1920, the Northern region of Thailand became more exposed and attracted more people. Looking at the Northern region geographically, the main cities, such as Chiang Mai and Chiang Rai are very far from the central region of Thailand. To generate more income, people of the Northern region have had to "sell" their "brand identity" to the outside world. The Tourism Authority of Thailand in Northern Thai region has seriously promoted tourist attractions in their region. This effort started since the opening of the railway to Chiang Mai in 1920, with the State Railways Department resthouses near the train stations in Lampang and Chiang Mai to promote the attractions (W. Warren, 2004, 68). Since then, many types of accommodations have been built all over the Northern region with a wide range of style. In order to provide a memorable experience while staying in the Northern area, places have been built full of local touch. The reason why they have to build their premises in that way is because they want to give a real experience of local culture, more focused on Lanna style. In addition, due to the geographical location, which is very far from the rest area of Thailand, unique attraction had to be created that could give a memorable experience so that the visitor could enjoy their time while there and bring back enjoyable experienced. Therefore, creating a sense of place, such as incorporating Lanna style in their premises, was considered a good factor in attracting tourists to the Northern region.

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1.4 Significance of study

- This study will enhance the understanding of the application of aspects of Lanna culture and beliefs in a modern touristic context.
- This study will provide a reference for architectural projects involving a “Lanna sense of place” in the future.

1.5 Scope

The population involved five-star hotels in Chiang Mai and Chiang Rai. This area was chosen because:

- Chiang Mai is the most award-winning province in Thailand (National News Bureau of Thailand, 2014).
- The area has many significant cultural attractions in Thailand (Horwath, 2015, 27).

1.6 Objective

Based on the research problem statement, the three main objectives of this study are as follow:

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- To formulate an overview of the general practices in the use of local culture and beliefs in creating a “Lanna sense of place” in the decorations of five-star hotel lobbies in Chiang Mai and Chiang Rai
- To identify how modern design approaches (to introduce modern design elements into any space in order to support modern life style) in the aspects of form and space can blend with religious beliefs and traditions in the interior decorations of hotel lobbies in creating a “Lanna sense of place”.
- To identify the impressions received by hotel guests regarding local identity from the studied hotel lobbies.

1.7 Hypotheses

- Aspects of Lanna culture and beliefs are adapted to create a “Lanna sense of place” in hotels in Northern Thailand.
- Religious beliefs and traditional elements are fundamental ideas used, together with modern design approaches, in designing the hotel lobby spaces.
- Hotel guests’ impressions of a “Lanna sense of place” are related to the physical settings of the hotel lobby.

1.8 Justification for the research

This research is significant because it involves many aspects regarding implementation of cultural and belief in a modern context. The Northern region of Thailand, which used to be known as The Kingdom of Lanna had evolved since long time ago. This area, with mountainous geographical territory, has developed its own character until it can be distinguished from other parts of Thailand. Along this evolution of Lanna civilization, this northern area has developed its own style with Mon, Burmese, Khmer, Chinese, Lao, India, Sri Lankan, Siamese and Western influence, such that "the area holds many main cultural attractions in Thailand" (Horwath, 2015, 27). Various cultural activities have taken part in promoting the Northern region of Thailand. This research will observe and evaluate how the Northern area had applied various cultural elements and beliefs in attracting visitors. The level of application of these cultural and belief elements will demonstrate how they have been commercialized either in a positive way or negative way. The research will explore whether or not the Northern Thai region has been successful in selling a tourism product[4] in a "healthier"[5] competition. Even though "Chiang Mai is the most award-winning province in Thailand" (National News Bureau of Thailand, 2014), that

[4] Tourism product can be defined as the sum of physical & psychological satisfaction it provides to tourist during their travelling route to the destination.
[5] Healthier competition can be defined as delivering a quality product and always make improvement in order to be better than the competitors.

does not yet portrayed the real situation in the Northern region of Thailand. How Lanna tourism product is consumed will be highlighted in this research to see how people think and perceive is parallel with the meaning of the given image.

1.9 Conceptual framework

This research will see how two main elements - culture and belief - influence space and what people's impression towards such space are. Culture and belief, as independent variables, can influence the design of adaptive architecture. In this study, adaptive architecture is specifically designed to adapt with the Northern Thai environment, including the inhabitants and the objects within them. However, this research will also explore how successful adaptive architecture has been in creating a sense of place in Northern Thailand. To be successful in creating a sense of place in Northern Thailand, it is important to give the right experience to the visitors or owner. This is because each individual has a different kind of experience when they engage in certain places. Each experience covers sensation, perception and conception. Therefore, hotel guests will perceive a lot from the hotel such as from the lobby and bedroom and will response by forming different impressions from the hotel design.

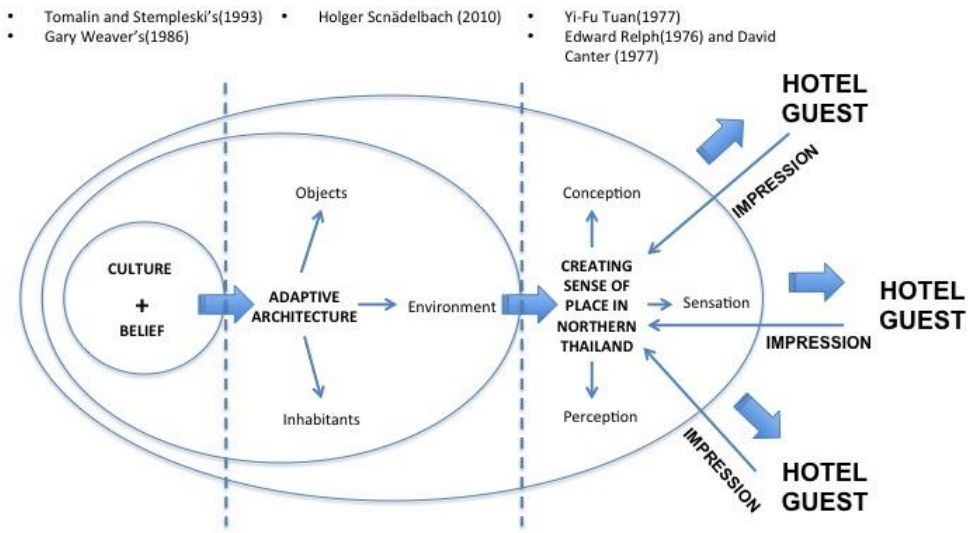

Figure 9: Conceptual Framework.
Source: Illustrated by Author (2014)

1.10 Methodology

Several research methods were identified and confirmed to be in line with the requirements of the research objectives. This research involves four aspects, namely:

- Lanna art and culture: meaning of the motifs, characteristics, philosophy and usability.
- The development of Lanna art and culture in Thailand, especially in northern Thailand.
- The application of Lanna art and culture in a case study: the technique and how it is applied will be observed.
- The impression of the hotel guests: how hotel guests consume and perceived Northern Thai tourism products.

These four aspects are based on three objectives that have been selected, namely:

- To formulate an overview of the general practices in the use of local culture and beliefs in creating a "Lanna sense of place" in the decorations of five-star hotel lobbies in Chiang Mai and Chiang Rai

  - The research will determine the stage of development of the applications of Lanna culture and beliefs, as well as give an explanation of the factors that affect the development of Lanna culture and beliefs in Northern Thailand architecture.

- To identify how modern design approaches with respect to form and space can blend with religious beliefs and traditions in the interior decorations of hotel lobbies in creating a "Lanna sense of place".

  - As part of this study, the form or technique of Lanna art and culture application will be recorded in sketches or photography.

- To identify the impression received by hotel guests regarding local identity from the studied hotel lobbies

- The effectiveness of the hotel lobby design in forming such impressions of the hotel guests will be identified.

Several research methodologies have been selected based on the research needs. The sample selection for the hotel buildings and respondents used the Stratified Random Sample technique. Seven hotels and 57 respondents were examined as part of this research. Data collection was performed through observations at the selected hotels, supported by the secondary data in order to make the process easier and efficient. All collected data were analyzed and applied in producing conclusion and recommendation.

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1.10.1 Research Design

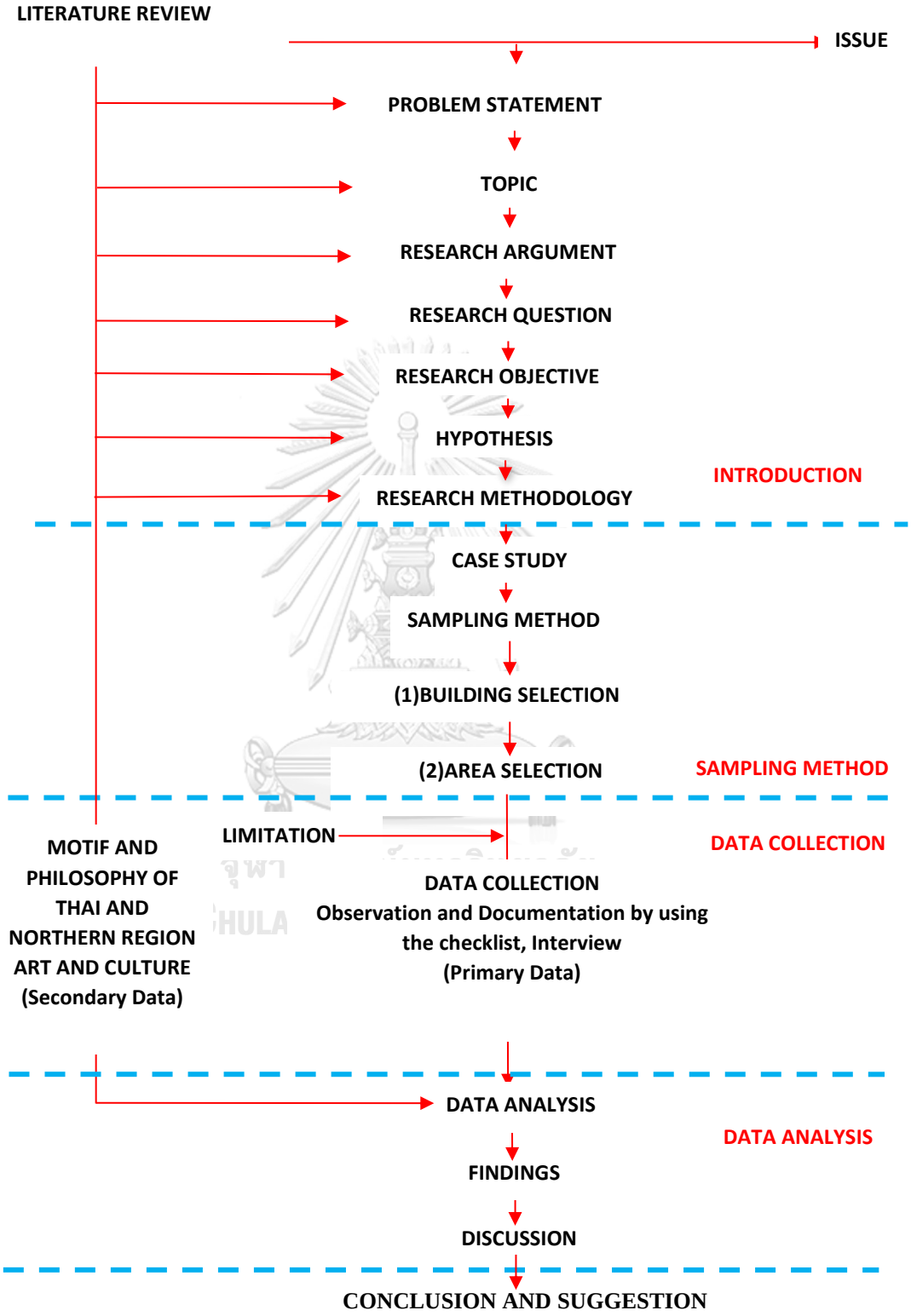

Figure 10: Flow chart of research structure.
Source: Illustrated by Author (2014)

In Thailand, the hotel star rating system was developed by the Thailand Hotel Standard Foundation Committee, which is a committee established by the collaboration between the Thai Hotels Association (THA), Association of Thai Travel Agents (ATTA) and the Tourism Authority of Thailand (TAT).

The reason why only five-star hotels have been chosen is:

- To avoid bias during the evaluation. Two-star hotels cannot be compared with five-star hotels because they are obviously not on the same level in terms of capital, size of the hotel, standard of services, the quality of design and so on.
- Only five-star hotels have enough capital to present a brand identity, making it easier for them to design as they want.
- Five-star hotels welcome many big events, such as seminars, conferences, and product launches. By having these major events, the hotel will have various important guests. In addition, with good quality in terms of services and design, the hotel will attract more middle to high class guests to stay. Therefore, there is a better chance of having a level of “consistency” in the background of the guests surveyed.
- Some five-star hotels have other branches worldwide. Therefore, for those guests who are already comfortable with a certain hotel’s brand, they might come and stay at the same hotel at another location. This group of guests can provide extra information because they can response by comparing with their previous experience.

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In Thailand, 68 hotels under the five-star category. From these 68, seven hotels in northern Thailand will be evaluated.

Table 1: Number of hotels according to Thai Hotel Association (2013)

Star Rating	Number of hotels
one-star	
two-star	9
three-star	55
four-star	99
five-star	68
Total	231

Source: Thai Hotels Association (2013)

1.10.2 Selected sample

By using the Stratified Random Sample technique, seven hotels were selected. The sample consists of five hotels in Chiang Mai and two hotels in Chiang Rai - Table 2.

Table 2: List of surveyed hotels in northern Thailand.

No.	**Name of the hotels selected for this research**
1	ANANTARA GOLDEN TRIANGLE ELEPHANT CAMP & RESORT, CHIANG RAI
2	DUSIT ISLAND RESORT CHIANG RAI
3	THE DHARA DHEVI CHIANG MAI
4	FOUR SEASONS RESORT CHIANG MAI
5	RATILANNA RIVERSIDE SPA RESORT CHIANG MAI
6	SHANGRI-LA HOTEL CHIANG MAI
7	THE ANANTARA CHIANG MAI RESORT

1.10.3 Selected hotel spaces

The lobby area has been chosen as the focus of the research. “Apart from hotel guest privacy, safety and comfortable factor, the lobby has been chosen because the lobby plays a crucial role in branding and creating the hotel’s desired atmosphere” (Rutkin, 2005, x). The lobby is the first place that creates an impression for the guest.

> There are many servicescapes that exist within a hotel. Among them, a hotel lobby could be considered one of the most important servicescape because of its impact in forming many of the first impression by guest. (Cary C. Countryman & SooCheong Jang, 2006, 534)

The beauty of the lobby design can influence hotel guests in their decision making about whether they want to stay or not.

> According to (Dubé, 2000, 62-72), the physical property of a hotel which includes the hotel lobby and other public spaces is very influential in driving the hotel purchase decision. They claimed that the physical property is one of the top attributes considered in the hotel purchase decision among travelers and it creates value for the guests during their stay. (Cary C. Countryman & SooCheong Jang, 2006, 535)

1.10.4 Data collection

The triangulation method was applied in this research. The triangulation method is a way of observing something from different angles or viewpoints in order to provide a fix on its true location. In addition, information coming from different angles or perspective can be used to corroborate, elaborate or illuminate the research problem. "Triangulation limits personal and methodological biases and enhances a study's trustworthiness" (Decrop, 2004, 162). In this research, the triangulation method involved a combination of quantitative and qualitative data. For the quantitative data, questionnaire-base surveys and in-depth interviews were applied. Qualitative data involved direct observation.

1.10.4.1 Qualitative data

For qualitative data, direct observation was applied. In this observation technique, how Lanna local culture and belief elements have been used in the lobby area was examined. A hotel checklist was used to examine the interior architectural space of

the hotel lobby “delimited by three planes - a floor, a wall, and a ceiling” (Ashihara, 1981, 11). At each plane, any traditional Thai art and culture elements were documented either by photographs or sketches. The checklist below was used (Table 3). This checklist was divided into two main parts (Figure 11).

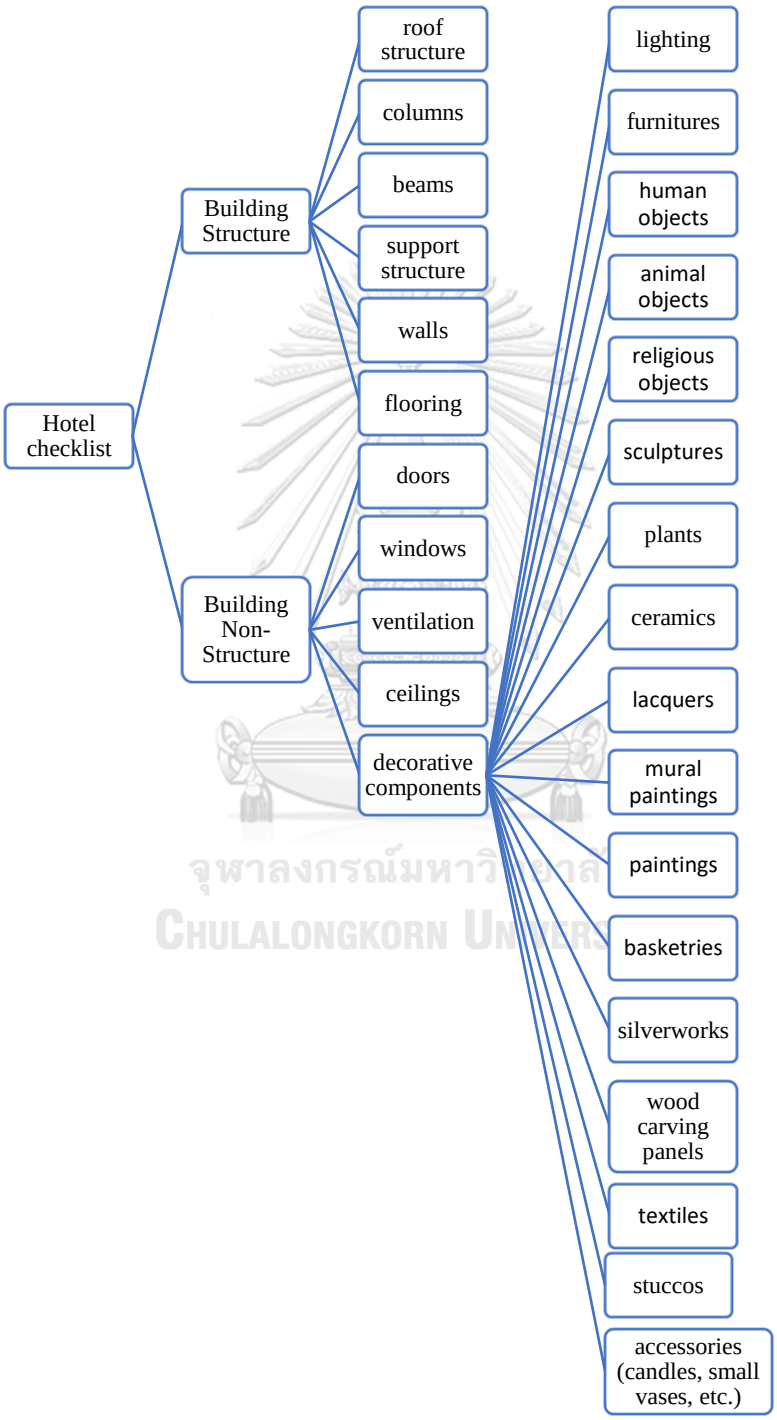

Figure 11: The flow chart of the observed items at the hotel lobby.
Source: Illustrated by Author (2018)

Table 3:Hotel checklist applied during direct observation.

No.	Hotel's name	Building Structure						Building Non-Structure																				
												Decorative Components																
		Roof structure	Columns	Beams	Support structure	Walls	Flooring	Doors	Windows	Ventilation	Ceilings	Lighting	Furniture	Human objects	Animal objects	Religious objects	Sculptures	Plant	Ceramics	Lacquer	Mural painting	Painting	Basketry	Silverwork	Wood carving panels	Textiles	Stucco	Accessories (candles, small vases, etc.)
1	Dhara Dhevi Chiang Mai																											
2	Anantara Golden Triangle Elephant Camp & Resort, Chiang Rai																											
3	Four Seasons Resort Chiang Mai																											
4	Dusit Island Resort, Chiang Rai																											
5	Ratilanna Riverside Spa Resort Chiang Mai																											
6	Shangri-La Hotel Chiang Mai																											
7	The Anantara Chiang Mai Resort																											

In addition, the concept and space planning of the hotel lobby will be observed. Every property was visited and observed, all findings were documented and recorded based on the requirements.

1.10.4.2 Quantitative data

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In-depth interview were conducted face to face with respondents. The researcher used an unstructured interview approach containing open-ended questions, were made to academicians, hotel representatives and an architect or interior designer. As well, a questionnaire-base survey using a structured interview approach containing closed-ended questions was conducted with hotel guest.

1.10.4.2.1 Hotel representatives

Representatives of the selected hotels included the Public Relations Manager, General Manager or Director. The questionnaire was based on two aspects. The first aspect relates to the background of the selected hotels, such as:

- When it was built?
- The owner of the hotel?
- Why choose this location?
- Is there any external factor or issue that contributed to this hotel establishment?
- What is the hotel's contribution towards local the community (in terms of economy and cultural aspects)?

The second aspect was concerned with the overall designs of the hotels and lobby areas. The questions were:

- What is the overall design concept of this hotel?
- What is the concept of this hotel lobby?
- Is there any local / Lanna elements in this hotel lobby?
- How did this hotel engage and sustain local culture into hotel design?
- Who is the architect / interior designer?

1.10.4.2.2 Hotel guests

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Hotel guests refer to the any hotel visitors or customers that coming to the hotel either to stay overnight or not. Hotel guests can be anybody that have came to the selected hotels on the purposes of meeting with their friends, dining at the hotel restaurants, attending seminars or conferences, attending private events such as wedding or birthday parties, invitation as performer and others. In this study, the hotel guests are fourth year architecture students from Chiang Mai University. The main reasons why architecture students were chosen are: (a) the hotel did not allowed to interview their hotel guests that have stayed in the hotel; (b) the students are familiar with the architecture and design terms in the questions; (c) some of the students were exposed into Lanna architecture and design. However, some of the students did not receive any Lanna formal class. Therefore, this population was fair enough and balanced in terms

of student's Lanna knowledge; (d) they have undertaken a hotel design assignment; and (e) they can communicate in English. The 7-point Likert Scale was applied during the survey (Table 4). All the survey data was analyzed by using IBM SPSS Statistics 23.

Table 4:Sample questionnaire-based survey distributed to the students.

Sex: M/F				**Origin :**			
What is your impression towards fine art as decorations on creating Lanna style on the following:	Extremely satisfied 7	Moderately Satisfied 6	Slightly Satisfied 5	Neutral 4	Slightly Dissatisfied 3	Moderately Dissatisfied 2	Extremely Dissatisfied 1
style			×				
arrangement		×					
lighting	×						
colours	×						
furnishings		×					
material					×		
techniques of production (workmanship)				×			
function						×	
aesthetic			×				

With reference to Table 4, there are nine elements on which the 57 respondents were tested. This survey, was adapted from a previous study by (Cary C. Countryman & SooCheong Jang, 2006, 534-545). Their study highlighted five elements to test the guests' first impression of a hotel lobby. The elements are:

- style;
- layout;
- colours;
- lighting;
- furnishings.

For this research, only four elements (style; colours; lighting; furnishings) had been adapted because the respondents can more easily understand these four elements compare to layout elements. To understand about the certain layout, one need to have deep knowledge about some layout that related to certain concepts. The researcher also apply five new elements to be tested:

- arrangement
- materials
- workmanship
- function
- aesthetics

Arrangement. Arrangement in design involves two main factors: Elements of Design (line, shape, form, colour, value, texture, space) and Principles of Design (pattern, contrast, emphasis, balance, scale, harmony, rhythm, unity, variety). Good arrangement will apply these factors appropriately and give pleasant feelings to the observers. In this context, the respondents will see that art objects in the lobby area have been arranged properly to suit the overall concepts of the hotels.

Material. Different materials will give different sorts of feeling when one object is touched. "A work in leather, glass, metal, plastic, or wood suggests a feel, a surface that characterizes that material. Objects may look bright or dull, opaque or transparent; they might feel coarse or soft, rigid or flexible, to the touch" (Stepat-De Van, 1980, 52).

Workmanship. The level of workmanship is very important in attracting and impressing the user. The quality of workmanship depends on the techniques of production. The techniques "such as hammering, stitching, casting, or spinning – may create different surfaces and surface impressions" (Stepat-De Van, 1980, 52).

Function. Every object created has its own functions. The functions can be a holistic approach or serve for daily use. However, some objects function for aesthetic values. "Functionalism, which is such an important factor in contemporary design, represents a philosophy of art". When we "becoming familiar with the function of an object may lead to a greater appreciation of the resulting solution" (Stepat-De Van, 1980, 50). In

this survey, it is important to know whether every object at the sites has been applied for the right purposes, based on the respondent's knowledge and experience.

Aesthetic. Aesthetic value is very important in determining whether the product is attractive enough to attract people attention or not. Sometimes, aesthetic value is very difficult to be determined because each user would have different impressions based on his or her backgrounds and experiences. Normally, aesthetic value is combined with the function of the object. If the object has been applied in the right place, the user can better appreciate the aesthetic value. For example, old Buddha image or sculpture cannot be installed in toilet because it showed a totally disrespect to Lord Buddha and Buddhist followers and the aesthetic value of those objects cannot be appreciated by the observers.

1.10.4.2.3 Experts on related field (academician, architect, monk, individual)

The background of Lanna history, religion and beliefs, art, design and architecture was used to evaluate the findings of the hotel design. Based on the evaluation, more discussion was undertaken in order to relate the current situation and issue.

1.10.5 Data analysis

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All quantitative data were analyzed using SPSS (Statistical Package for the Social Sciences). The qualitative data were analyzed by looking at how the cultural and belief elements have been implemented in the lobby spaces. The data from the case studies were analyzed and discussed with reference to the literature review. Various aspects have been discussed in terms of philosophy, function, materials and aesthetics. Questions such as what, why, and how Lanna art and culture interacts with the modern time has been raised in this study.

1.11 Research limitation

There were two limitations while doing this research:

- all seven hotels did not allow researcher to interview their guest. Therefore, the researcher have to change into 57 fourth year architecture students from Chiang Mai University.
- Due to private property factors, documentation at the target hotels was done carefully in order not to cause any problems in terms of safety, privacy and convenience towards hotel guests and hotel management.

1.12 Definition of Terms

For the clearer understanding of the terms used in this study, below are their meanings:

Culture : Some behaviors or values of certain individuals or people, which is related to language, artifacts, nation, ethnicity, beliefs, food, dress, music, dance and so on.

Belief : An acceptance that something exists / is true, especially one without proof. It can be also trust, faith, or confidence in (someone/something), such as in religious, culture, art, philosophy and others.

Fine art : Any visual art that is either newly produced or an old masterpiece. In certain circumstances, the reuse of old items such as old building components, and antique items, such as household utensils, is used as interior decoration.

Hotel lobby : The place where guests check in or out of a hotel. It is normally on the main floor and usually it is a very open area with many sitting places.

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Lanna : "A million rice fields" – a reference to the rich agricultural area encompassing the northern region of Thailand and the Golden Triangle area of present day Thailand, Laos, and Myanmar, where the Lanna kingdom and civilization was established from 13th – 20th centuries.

Sense of place : Sense of place can be defined from different aspect. First, a place that helds specific physical characteristic making it different from other places. Second, specific sense that individuals have. The combination of characteristics that makes one place "special and unique".

Modern approach : New ideas, technologies, methodologies and requirements in dealing with certain projects. A conventional approach has been replaced by new specifications to fulfill market demand or trends.

1.13 Conclusion

It is significant and interesting to observe how Lanna art and architecture has been applied in a modern context. With the selected methodology, the overall views of the application of Lanna art and architecture in the hotel lobbies can be observed. The observation findings can be related to people is perception on how they perceive Lanna art and architecture in the hotel lobbies. It is interesting to compare the perception results between Chiang Mai and Chiang Rai. The research findings can contribute by giving various examples of the application of the Lanna art and architecture towards the readers. The readers can gain benefit by learning from this research as well as can apply it in the fields of tourism, architecture and design, preservation and conservation, and can disseminate the knowledge through their academic activities.

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Chapter 2:
CHARACTERISTIC OF LANNA ARTS, CRAFTS AND DESIGN PHILOSOPHY

2.1 A brief introduction of Lanna history

According to the six-region system (for geographical and scientific purposes), which was formalised in 1977 by the National Geographical Committee, The Kingdom of Thailand can be divided into six regions:

- Northern Thailand
- Northeastern Thailand
- Western Thailand
- Central Thailand
- Eastern Thailand
- Southern Thailand

Northern Thailand is further divided into nine provinces:

1. Mae Hong Son
2. Chiang Rai
3. Chiang Mai
4. Lampang
5. Lamphun
6. Phayao
7. Phrae
8. Nan
9. Uttaradit

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The glory of northern region of Thailand, can be said started from the era of Haripunchai Kingdom. Thanks to the Mon Kingdom of Dvaravati, which was centered near Nakhon Pathom in central Thailand, they had created the Haripunchai kingdom at Lamphun. This kingdom was founded in the seventh century AD by Chamadevi, a princess of Louvo (Lopburi). She had married a ruler of a Mon kingdom in southern Burma, but then, due to the advice of a holy man, she left him

and went to the north on a religious pilgrimage. She gave birth to twin sons, which took place on the bank of the Ping River. Then she command for Haripunchai to be built on that site. She introduced the north to Theravada Buddhism by bringing along learned monks and Buddhist texts from Lopburi. This effort showed that the Mons were trying to find a new place to expand their culture and power. The Mons are well-known for their devotion to Buddhist scholarship. They attracted many famous teachers from Sri Lanka and India, and are also known for their innovative art. Not surprisingly, in their earliest era, the art had shown Indian influence with late Gupta art of the cave temples. After that, the Mon kingdom had come out with its own style.

When King Suriyavarman I ruled the Khmer empire in the 11th century, the Mons and other inhabitants of central Thailand were absorbed into this empire. At the same time, the Mons in the west were also conquered by the Burmese from Pagan. This was the starting point where Mon art and religion became faded under the Hindu-Khmer influence. However, Haripunchai was safe for another two centuries due to the protection of mountain barriers and had stood alone in developing its own style of art. During the Haripunchai era, the artisans had made Buddha images in different styles. Normally, they would produce Buddha images in standing position compared to being seated, with the face having strong, square, connected eyebrows and faintly smiling lips beneath sharply-defined moustaches. Many temples were built in Haripunchai. Finally, Haripunchai was conquered by King Mangrai from Yonok Nakorn (1261 – 1311 AD) in late 13th century. King Mangrai then brought all the artisans from Haripunchai to build Chiang Mai as his new capital city. Mangrai's gave the name to his new kingdom as Lanna.

The birth of Lanna had begun with several important events. Firstly, after Khmer King Jayavarman VII have died, the Khmer empire started to decline due to political instability. As a result, the Khmer empire no longer had power over its colonies. Secondly, when Khmer failed to penetrate the mountain barrier on the north, Lanna was safe and became more developed. Thirdly, many Thai chieftains had rebelled and

opposed their Khmer overlords in the north and central regions. Therefore, Khmer power became weaken. Fourthly, King Mangrai had played a major role in expanding and conquering other lands in the northern region of Thailand. Mangrai managed to unite the Tai groups under his own authority. He started by defeating Muang Lai, Chiang Kam and Chiang Chang. Then he moved to the south and established a new city, Chiang Rai on Kok River in 1262. After that, he controlled Chiang Khong and made his base at Fang. In 1281, he managed to capture Haripunchai. King Mangrai, knew that he could not do it alone in expanding and conquering other lands. So he made a lot of alliances with other neighbouring kings such as:

- acting as intermediary in a conflict between the two Tai rulers - King Ngam Muang of Phayao and King Ramkhamhaeng of Sukhothai.
- married a daughter of the Mon king of Pegu from lower Burma, and another of Ava's ruler.

From this marriage, 500 artisan families were sent to the north and Burmese art flourished into the northern region. By 1287, King Mangrai had conquered almost the whole area of northern Thailand, and had also extended into parts of present day Myanmar and Laos. He proclaimed himself as King of Lanna, "Land of a Million Rice Fields". The first capital city of Lanna was built on the bank of Ping River, Wiang Kum Kam. But this was later moved to another place due to some reasons. In 1296, a larger city was built on the opposite bank of the river, known as Chiang Mai or New City. King Mangrai died in 1317 at the age of 80. The Mangrai dynasty remained for two centuries. During this period, Phayao, Phrae and Nan were taken over by Mangrai's descendent. As a result, more culture and art were absorbed and applied into the Lanna kingdom. King Ku Na (1355-1385 AD) continued to expand the Lanna kingdom.

The Lanna Golden Era had taken place during King Tilokaraja's rule, from 1441 AD. He managed to expand the Kingdom's territory and make Lanna stronger than before. During this time, Lanna seemed heavily concentrated on religion and obsessed in art matters:

- Chiang Mai was well-known for Buddhist-center activities. The Eight World Buddhist Council was held in Chiang Mai in 1455, which saw many delegates from other places attending.
- Many Chiang Mai Buddhist monks had travelled to and from India and Sri Lanka to ensure the continuity of Buddhist teachings. They also sent Buddhist missionaries to other places such as Chiang Tung (Kyaingtong, Myanmar), Chiang Rung (Jinghong, China) and Luang Prabang, capital city of the Lanxang Kingdom.
- Many buildings and Buddhist monasteries were built copying Indian style temples such as Wat Ched Yod. King Tilokaraja had sent a mission to India just to obtain the plan of the Bodghaya Temple.

Due to these conditions, Lanna's economy became weakened towards the 16th century. With many contributing factors such as weakened economy and no successor of caliber after King Tilokaraja, Lanna gradually declined. Lanna fell to the King of Pegu in 1558, and for two centuries Lanna was under Burmese control.

When Lanna was in the decline era, the northern region became chaotic with many conflicts occuring in the region. The northern region was split into many small city-states. These small cities competed against each other and developed their own styles. Meanwhile, the Burmese were more interested in conquering the southern areas such as Ayutthaya. In 1767, the Burmese defeated Ayutthaya. They burned and destroyed most parts of the city. Then the Burmese could fully control the Lanna area. Finally, Chiang Mai was captured by Kawila, the young chief of Lampang, with assistance from King Taksin of Thonburi. Chiang Mai was then handed over to King Taksin by Kawila in 1774. This however was towards the end of Burmese domination over Siam. At this point, the Burmese became weaken due to the lost of the majority of their land to the British in Burma. Under Kawila's rule, Chiang Mai become an important regional trade center. Many wealthy teak merchants from Myanmar during

the late 19th century had built Shan and Burmese-style temples in the city. Foreigners such as Americans, Europeans and also Bangkok Thais had also arrived in number. The Thai kingdom of Lanna remained isolated for most of the 19th century due to its geographical factor, lack of interest by officials in Bangkok and Kawila's successor being weak. Finally, northern Thailand saw many changes due to several external factors. These were:

- King Mongkut and King Chulalongkorn being aware of the danger after the British and French had spread their power in upper Myanmar and Laos. In order to maintain Thailand's independence, King Chulalongkorn had to surrender Thai territories in both countries. This external pressure made the Thai government more focused towards the northern area.
- American missionaries had effect on local faith and politics. They saw that the northern region of Thailand had potential in spreading the Christian faith. So, they have built many churches, schools and hospitals.
- At the end of 19th century, several firms were given permission by King Chulalongkorn to harvest teak wood in the northern region of Thailand. Lampang had become the main center for timber trading and many caravans from the Shan state, Burmese forests workers and artisan had come to live in the Lampang area.
- The tourism industry in northern region of Thailand begin to expand after opening of the railway in Chiang Mai in 1920. After they built resthouses near the station in Lampang and Chiang Mai, many tourists had come to northern area. Local authority have done many promotions in attract outsiders to visit northern Thailand.

In order to make northern Thailand more dependent on Siam, the Thai government had increased trade between Bangkok and Chiang Mai. At the same time, many other developments were carried out in northern Thailand such as postal service in 1883,

telegraph 1921, and the Thai government took major steps in having King Rama VII visit the northern region. In 1933, Chiang Mai officially became a province of Siam.

2.2 Lanna arts and crafts

For the Lanna people, decoration or design of the interior space in the temple or other buildings, such as the residential, commercial or other type of buildings, might be different than the other regions in Thailand. This is because the Lanna people are very strict and loyal to Buddhist practice. Furthermore, in Thailand, the arts and crafts made basically involve a status (royalty and wealthy individuals), Buddhist ceremonies and daily village life (W. Warren, 2004, 91); (W. Warren, & Tettoni, L.I., 1996, 9, 41 & 65). In the Lanna area, these three types of arts and crafts still exist and have become more varied, complex and prominent in the establishment. Lanna arts and crafts can be classified into:

Sculpture: Sculpture in the Lanna area is more into Buddha images and it was mainly produced by stone carving techniques. The Mae Sai community is well-known as a center of the biggest stone carving handicraft in Thailand. Due to its location near to Mekong River, the artisans used “Mekong stone” which is a beautiful stone that is of green, red, black or brown colour. The Mae Sai people have a very strong faith in Buddhism. Therefore, the artisans often used Mekong stones to carve Buddha images with good faith and respect. This culture became a norm of the Mae Sai community and thousands of stone carving craftsmen can be found in Mae Sai area. Furthermore, Buddha images can also be made by using molding techniques and this skill can be found in Ban Chang Lor which is located between Chiang Mai Gate and Suan Prung Gate. Hence, the craftsmen also produced other images such as deities, guardians and other mythical creatures from Himaphan forest on Mount Meru. The craftmen also used other materials such as wood and metal in producing the sculptures.

Lacquer: Lanna lacquer, (*Khoen* ware) was named after the *Thai Khoen* people who lived in Chiang Tung city, in the Khoen River basin. *Thai Khoen* people had migrated to Chiang Mai during the reign of King Kawila (1782-1815) and had settled down in Ban Chang Lo, Ban Nantharam, Muang Chiang Mai and around Ping River basin. In lacquer techniques, they use resin from *Melanorrhea usitata* trees (*rak* or *hak* in Thai) and these trees can be found in the north of Thailand and also in Burma. From this tree, they use milky sap which turns black and becomes hard when exposed to the air. In making lacquerware, this milky sap was used together with paddy-husk ash to create waterproof coating over certain material such as on wood or bamboo. When this coating dries after several days, it will be rubbed by rice-husk ash and another coating will be applied. This step may continue until seven layers and after it is completed, the surface will be engraved and painted upon. Then, leaves or sandpaper will be used to remove the paint except in the engraved part. In the lacquer process, it can take about five or six months to produce a very high quality product which can have up to five colours. The application of lacquer can be found at the temple and palace doors, window panels, ceremonial bowls, screens, betel-nut boxes, storage containers, offering trays, water vessels, spittoons, manuscript cabinets and personal belongings. Some lacquer was applied by using goldleaf and this technique will produce a gold pattern (*laai kham*) onto a red or black lacquered surface. This technique is applied mainly onto wooden architectural components such as pillars, beams, panels and walls behind the main Buddha image in the temple.

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Mural painting: Lanna mural painting is more simple compared to Bangkok temple style. Lanna mural painting is “more spontaneous, down-to-earth descriptiveness and pastel-toned colour scheme” (Cummings, 2006, 120). Therefore, most of the Lanna mural painting had applied the images of local people and everyday life together with Buddhist elements. The main objective in having mural painting is to educate people about Buddhist teachings by disseminating moral messages through showing some narrative scenes from Buddhist *jataka*. Basically, Lanna mural painting can be classified based on these two techniques:

(a) Gold patterns (*laai kham*)

-Features gold patterned leaves on a red background. The process starts with preparing the wall with *rak samuk* (the rubbery exudation of a lac tree). After many layers have dried, the red wash is added. The gold leaves are then applied to the wall and more lac tree rubber solution is also applied. In certain cases, extra patterning is engraved into the gold surface with a sharp scoping tool. The most famous images applied are Bo Tree, *Buranakata* and the events of the past lives of the Buddha.

(b) Powder technique

-Also known as "Colour Drawing". This process starts by washing the concrete wall to reduce the acidity and alkalinity of the wall by using water mixed with cassia leaves, then applying two to three layers of white clay filler mixed with tamarind seed glue. Then, it will be polished until smooth and the story elements are sketched in. Colours are made from natural materials: red from minerals, green from plants, brown from soil, yellow from wood resin, and black from wood ash.

Basketry: In northern Thailand, basketry has also transform into many functions, styles and designs. This kind of crafts was started humbly but has been revived using a modern approach and has now become one of the interesting products to be better commercialized. During the Lanna era, the materials used were reeds, grasses, palm-leaf strips, bamboo skin and rattan. Due to practicality and functionality reasons, Lanna villagers started to plant bamboo and other grasses at their village. By doing this, they can save time, energy and ensure their safety from dangerous animals and also from the robbers. The production of basketry products depends on the villagers' daily activities. The products can be sticky rice containers, fish traps, fish containers, bamboo chicken coop, storage basket and many more.

Ceramic: The existence of a ceramic industry in the Lanna area can be found around Phayao, San Kamphaeng, Chiang Mai and Lampang. At these areas, many old kilns

were found. Kalong Kiln was identified as the main hub to provide ceramic ware to the surrounding areas. However, nowadays, most of the stylistic and high quality ceramic ware can be found in the Chiang Mai area. Celadon has make the northern Thailand ceramic industry become more well established and globally recognized. According to (Shaw, 1987, 55), normally, Lanna ceramic wares were applied for "religious and ritual purposes as well as for daily use". These ceramic wares were used by the princes, monks and also by ordinary people. The high number of kilns in the Lanna area can be due to several factors. It can be to avoid losses due to ceramic wares being so fragile. Lanna's geographical factor with its broad mountainous area makes communication and transportation in northern part of Thailand more difficult (Shaw, 1987, 55). In addition, Lanna ceramic wares received high demand from the surrounding areas. Lanna ceramic was constantly influenced by Chinese motif and design through Chinese migrants kept coming into the northern Thai area. Due to these Chinese migrants, the most common Chinese motif – a pair of fish - was applied, representing the symbol of yin and yang. Other motifs are floral designs, animals (such as fowl, deer, elephant, donkey, turtle, ox) and geometric designs.

Wood: Wood application in northern region of Thailand is something familiar among the Lanna artisans. This is due to this region being supported by many timber trees where the most favoured is tree is teak (*Tectonia grandis*). According to (W. Warren, 2004, 98), other timbers "that were favoured include *Shorea obtusa* ('teng' in Thai), *Shorea siamensis* ('rang'), both used for pillars and heavy construction, the Monkey pod tree ('makha mong') and Ironwood ('mai daeng') used for flooring and oxcarts". Wood application in Lanna art and architecture has become common and Lanna artisans have mastered the carpentry skills in many aspects such as in selecting the wood, cutting the wood, wood carving, making the furniture, produce house utensils, build and dismantle wooden structure (palace, house, temple buildings). Furthermore, Lanna carpenters have expertise in dealing with the construction of buildings. For example, they could build a new building by using the old structure. The *viharn* of Wat Phan Tao structure was originally from the one of Chiang Mai's Kings throne hall. The throne hall was torn down to allow for the new Palace building to be

constructed. In the year 1876, the *viharn* of Wat Phan Tao was built by reusing the wooden panels from the throne hall. In Lanna culture, most of the wood products are utilised for religious purposes. The most common items are *sattaphan*, *prasat*, *thammat*, wooden Buddhist scripture box, *asana*, *tung* (Lanna banners or flag), *soom dock*, *buranakata*, Buddha image and Buddhist figure. The application of wood for Buddhist purposes was not only limited to an object for interior use. It was also applied at Buddhist building structures such as at the doors, windows, columns, eave bracket, *khong khiew*, ceilings and roof structure. Wood also was applied to produce some transportation items such as for ox carts and howdahs. The ox carts were commonly used in the Lanna area for transportation and agriculture purposes. Meanwhile, the howdahs were used due to the high number of users with elephants in northern Thailand. In northern Thailand, the elephant was widely used for warfare, transport, and labour in the teak industry. For both ox carts and howdahs, these would be produced in different kinds of design and decorations based on the status of the owner. Some of the house utensils were also produced with high creativity and could be more decorated based on the owners' status.

Silverworks: According to (Punjabhan, 1991, 23), silver craft in the North was started in 18th century B.E. when King Mengrai founded Wat Garn Tom in Wiang Goom Garm. King Rajathiraj of Pegan and Ava had given his craftsmen to King Mengrai and among these craftmens were those who worked as silversmiths in the northern area. Northern silverware was produced in a variety of designs and styles. This is due to the northern region of Thailand, especially Chiang Mai, comprising of many ethnic groups including hilltribes from Burma, China and Laos. In the Chiang Mai area, three common silverware were made namely: bowls or "sa-long", khan dok (northern style trays) and betel sets. Northern silverware production can be differentiated from other regions of Thailand by the way the decorative elements on the silverware are made. Repoussé techniques were applied by the northern silversmiths to decorate silverware by pushing the metal up, from the back side. Furthermore, northern silverware was beaten on both sides to create decorative elements on the surface. Meanwhile, other regions of Thailand would only beat on the

outside surface. Normally, northern silverware decorative motifs applied Zodiac signs, Jatakas, flowers, fruit, vegetables and animals.

Textile: Lanna textile was influenced by the majority of the Tai Yuan community. The character of Tai Yuan textile can be recognized by the styles, designs and colours which for each aspect can be differentiate between the different districts. Lanna women wore *pha sin*, which is like *sarong*. Meanwhile, for the upper part of the body, the women wore *hom sawai* (a long cloth used to cover the chest area horizontally or obliguely. *Pha sin* can be divided into three main parts:

- the top: can be a black, brown or red fabric. Red and white fabric are connected to each other and sometimes swan was applied at the top of *pha sin* in order to hold and strengthen the body of *pha sin*.
- the body: has a consistent horizontal stripe across the *pha sin.*
- the foot: can be a dark, black or brown fabric. For a formal occasion, the foot of *pha sin* will be connected with "*tin-chok*". The *tin-chok* pattern is varied, depending on the different kinds of cultural group found scatteredly in the river basin area.

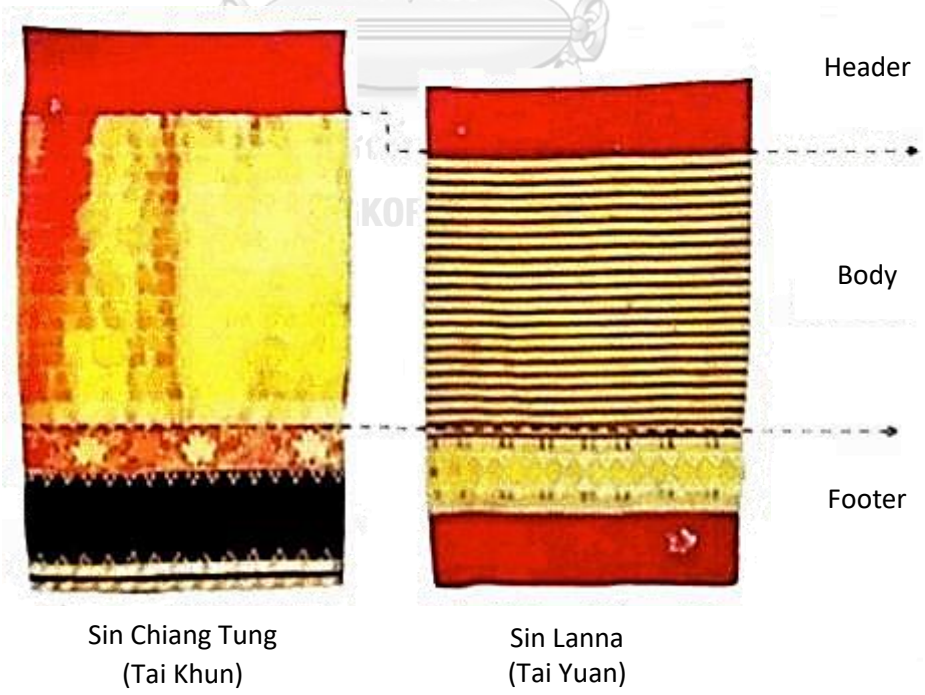

Figure 12: Structure and pattern of phasin.
Source: Wat Ket Karam Museum (2017)

Meanwhile, Lanna men wore *pha toi*, which is like a *sarong* at knee-length. If the men needed to wear it tightly at thigh level, the *sarong* need to be pulled up high and this is known as *khet mam*. Lanna men always wore *pha toi* without wearing any shirt. This is due to the Lanna men wanting to show off their tattoos.

Stucco: Stucco is used as a decorative coating for the walls and ceilings and also as a sculptural and artistic material in architecture. Normally, stucco is used for the exterior coating for buildings due to its durability and lower cost. Furthermore, stucco and plaster are almost the same. However, the binder[6] in the ingredient makes the stucco and plaster difference from each other. Stucco is usually made from lime, sand and cement. However, in Lanna practice, stucco is made from the combination of limestone, oil and rice husks (sometimes rice paper). These ingredients will be "shaped over a bamboo or wooden form or applied directly to the walls and images made of brick or stone" (W. Warren, 2004, 95). Generally, stucco is applied as decorative techniques at the main Buddhist temples and palaces. There are many images that had been applied as decorative motifs. The most common motifs are Buddha images, guardian figures, mythical animals, flowers and plants and zodiac animals.

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2.3 Lanna design philosophy

In Lanna Buddhist belief, architecture and design reperesent the hierarchy of the community. In this context, at the top of the hierarchy is the Buddha. Hierarchy in Thai society can be "based on age, occupation, wealth and residence. The stratification of upper, middle, and lower classes is mostly based on past social hierarchy (sakdi na) and the family's financial power" (Hays, 2008, para. 5 & 6). Generally, the temple will be more decorated as compared to the other buildings. However, for high society, such as the king and the royal families, ministers, politicians, high ranking military officer and the rich, they can build beautiful houses.

[6] A binder also known as binding agent which is represents by any material or substance that holds or draws other materials together to form an effective product.

But these are not to be more grand than the temple. Another aspect of Lanna life is that the people believe in spirits affecting their daily life. They especially believe that their house is protected by these spirits. Therefore, they have to pay respect to the related spirits.

2.3.1 Style

Temples – There is a significant difference between the style of the temple and residential areas. The style should show some hierarchy, which either belongs to the Buddha or certain members of society in that community. In Lanna practice, the temple normally will follow the Chakrawal Khati concept. Usually, the center of the temple will have a main *stupa* or *chedi*. This *stupa* represents *Khao Phra Sumen* (Mount Semeru), which is the center of the universe. Then, there will be four *viharn*, at four directions. Each *viharn* represents one of the four continents around *Khao Phra Sumen*. The main *viharn* faces the east to represent the Buddha obtaining enlightenment when facing the east during sunrise. Hence, "east represents the rising sun and references creation and birth. Its value is activated by a structure's orientation towards a river or as host for an open entryway, to promote cosmic circulation" (Mongkolpradit, 2014, 4B). Another important *viharn* is located in the south direction, which represents Chompoo Taweep, the place where the Buddha was born. Chompoo Taweep also is the only continent where humans live. According to (Sthapitanonda, 2016, 58), temples have three zones:

- *Buddhawas* zone - consists of pagodas, *viharns*, sand courts, *ubosot*, *Ho Dhamma*, Buddha's footprint hall, *Ho Rakhang* (bell tower), and *Sala Baat*.
- *Sanghawas* zone – consists of *Kutti*, bathroom, food storage, eating hall and sermon hall.
- *Thoranisangha* zone – the surrounding area (*Galapana*).

Buddhists will enter the temple through the main staircase which has a stucco naga on the both sides. This main staircase represents the pathway to bring Buddhists from the

earth to the heaven. After crossing this staircase, they will see the main arch *Sum Kong* (*Figure 13*). This *Sum Kong* is decorated with trees and animal figure from the *Himavanta* forest. However, some *Sum Kong* are decorated with *Lanna Kanok* cloud motif, "Dhammacakra (one of the Buddhism symbol) and Puranakata (a pattern of pots, referring to abundance, wisdom and peace, mostly used to worship Buddha images or sacred things)" (Sthapitanonda, 2016, 162). This arch symbolizes the gate to heaven or the *Himavanta* forest. When Buddhists arrive at this *Sum Kong*, it means that they are ready to be cleaned. The sand court which can be found in the temple compound represents the sea or *Sithandorn Samut*. According to Buddhist philosophy, the *viharn* is like a big ship. This big ship will cross the sea and bring the people to heaven. Inside the *viharn*, the decorations will be lavish and detailed to show the hierarchy of that place, which belongs to the Buddha.

Figure 13:Staircase with naga stucco leading to Sum Kong, *Wat Phra That Lampang Luang, Lampang province.*
Source: Author (2014)

Residential – As previously mentioned, Lanna means "a million rice fields", reflecting the fertile land which is suitable for agriculture activities. The Lanna people have used buffalos in helping them manage their farm. Accordingly, the Lanna people have adapted the water buffalo concept into their house design. The buffalo has been closely related with the Lanna people for a long time. Buffalos were involved with certain ceremonies or animism events and buffalo sacrifices were common.

According to (Nimmanahaeminda, 1966a, 37-38), buffalo sacrifices were performed on several occasions, such as to pay respect to King Mangrai and some spirits.

Lanna houses have several unique characteristics that are not found at other houses in the other regions of Thailand. Based on the buffalo concept, Lanna house have:

- *Kalae* - represents the horn of a buffalo.

In Lanna culture, during olden times, buffalo horns were installed on the top of the roofs of the house to show the wealth of the family. Afterwards, buffalo horns were replaced by carved wood (Krug, 1982, 32). In Lanna belief, *kalae* could prevent unfortunate events (Sthapitanonda, 2016, 192). In terms of house structure, the *kalae* will protect the tiles from being lifted by the wind (Ruethai Chaichongrak *et al*., 2002, 140). The origin of the *kalae* structure is obscure. Even though this kind of *kalae* house is famous among the Lanna Yuan people (Kruaraya, 2013, 40), the origin of *kalae* house might not be from them. This is because the northern region of Thailand was dominant by the Lua or Lawa people during an early period before the Tai people inhabited the valleys of the rivers Ping, Wang, Yom and Nan (Nimmanahaeminda, 1966b, 37). The Lua or Lawa people had built houses that consisted of *kalae*-like structure. Not only Lua, the Akha people also liked to build houses with a *kalae*-like structure. Whatever it may be similar house-type can be found in northern Myanmar, Assam and Northwest India, southern China, Sumatra, Laos and Japan (Nimmanahaeminda, 1966a, 35).

- Sloping outward wall - forming the buffalo's body

The wall of a *kalae* house is different as compared to a Central Thai house. A *kalae* house is built with the walls slanting outward from the floor to a steeply-pitched roof. By having this kind of wall construction, the walls can increase the space for shelves inside the room. "The sloping outward wall structure helps direct the wind as well" (Kruaraya, 2013, 31).

- House pillars - forming the buffalo's legs

Under the house, the household will do some activities related to their daily life. Most of the Lanna people work as farmers and fishermen. However, sometimes other activities, such as weaving, making baskets and wood carving, are also done here. They also keep their animals, farming and fishing tools under the house. The rice pounder, which is done by women, is also held here.

- *Ham yon* - represents buffalo's testicle

According to (Nimmanahaeminda, 1966b, 37), *ham,* which is an old Lanna word for testicles, and *yon,* derived from the Sanskrit word meaning *yantra* (magic design), were used as a charm or talisman to ward off evil. This *ham yon* takes several steps to produce. Firstly, before the carver starts his work, several items such as food, flowers and candles will be offered by the owner to the magical power to invite it to come to the house. Then, the size of the *ham yon* will be measured by the foot of the owner. Lastly, the design of the *ham yon* will depend on the owner and the carver.

Ham yon carry many meanings and functions:

- Protection – to protect the owner from evil spirits as well as evil people. At the same time, it will protect the virility of the owner and the fertility of his wife.
- Privacy – the *ham yon* emphasizes that non-family members are not allowed to enter the room.
- Respect – due to the *ham yon* size based on the owner's foot, it symbolizes "a form of superiority on all those entering" (Freeman, 2001, 31).
- Symbol – symbolizes the genitals of the buffalo. Since buffalos are very synonymous with Lanna culture and beliefs, the Lanna people express their appreciation and thankfulness to buffalos by adapting and creating the *ham yon* at their houses.

However, when the Burmese occupied the northern region of Thailand in 1556, they 'left' their legacy and this had significant impact on the life of the Lanna people.

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Lanna houses, with the *kalae* and sloping outward wall, look like old-style Burmese coffins. Therefore, when the Burmese implemented this design together with *ham yon*, the Burmese hoped that it would demoralize the Lanna people and at the same time make them feel like they are slaves (Nimmanahaeminda, 1966b, 38).

2.3.2 Arrangement

Temple – For the overall temple layout, all buildings must follow the Chakrawal Khati concept. A stupa will be built first at the center of the temple compound. Then, the stupa will be surrounded by other buildings, such as *viharn*, *ubosot* and others. However, not all temples will have this kind of layout. Only the main temple, such as a royal temple, will have this layout. Some temples in remote rural areas will only have one *viharn* building. Inside the building, such as the *viharn*, there are no specific rules that Buddhists need to follow to decorate the interior. However, the most important item that should be there is the image of the Buddha. The image of the Buddha must be facing the east, to indicate that the Buddha obtained enlightenment during meditating below a Bodhi Tree facing the rising sun. The Buddha image must be placed to be outstanding as compared to the other decorations. Other items such as *sattaphan*, candles and *thammat* will be added based on local culture and style. When a layman comes to the *viharn*, there is some hierarchy in terms of the position of the seating in the *viharn* (*Figure 14*). However, nowadays, most of the layman in the northern region do not apply this seating position.

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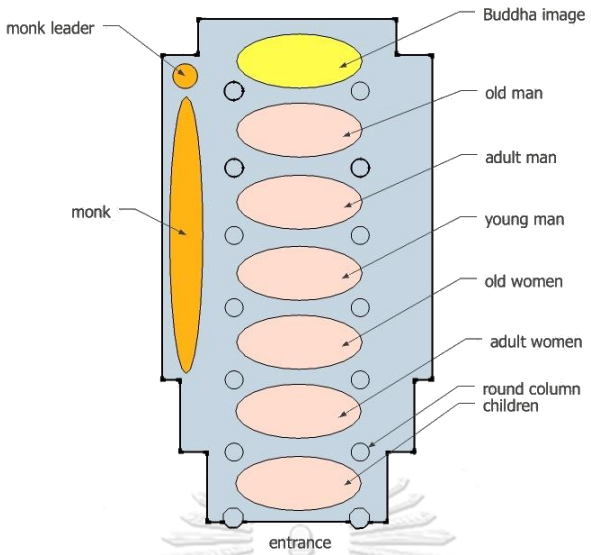

Figure 14: The seating position in the viharn.
Source: Illustrated by Author (2017)

Residential – With respect to Lanna residential culture, there is no Buddhist cosmology such as Chakrawal Khati that should be followed. However, there are certain arrangemenst that the Lanna people believe will bring prosperity and good fortune in life. There are several conditions that have influenced the arrangement or layout for the inside and outside of the house, namely:

- Superstitious beliefs - In this context, the Lanna people believe in the principal of north-south axis: this "symbolic axis" represents "the fertility resulting from the relationship of the topography and the environment" (Piromya, 1955, 122). Therefore, by having the house and city axes parallel to the symbolic axis, the occupants will have the energy flow in balance and they will have prosperity in their life.
- Religion - In northern Thailand, non-sacred buildings, such as houses, were prohibited to be built in the same direction as sacred buildings.
- Respect – In Lanna culture, there is a combination between Buddhist and animist aspects inside the house. Inside Lanna houses, they have a Buddhist altar shelf at the *tern* (covered verandah) area and ancestral spirits (*phi pu ya*) shelf in the bedroom. The Buddhist altar shelf faces to the east. However, the ancestral spirits shelf faces to the west because they believe that west

symbolizes death and destruction, since sunset occurs in the west. These two beliefs create a certain degree of respect value in the house indirectly, especially during sleep time (*Figure 15*). In the bedroom, due to the ancestral spirits shelf, the feet cannot be pointed at this shelf. Therefore, the sleepers can only sleep with the head pointed to the east, north and south directions. However, very seldom will sleepers point their head to the south because their head will be too near the door of the room. At the *tern* area, due to respect for the Buddha image, the sleepers can only sleep with their head pointed to the north and south directions. For both areas, the sleepers never pointed their head to the west direction. This is because they believe that only dead people will be laid out with the head pointed to the west before cremation.

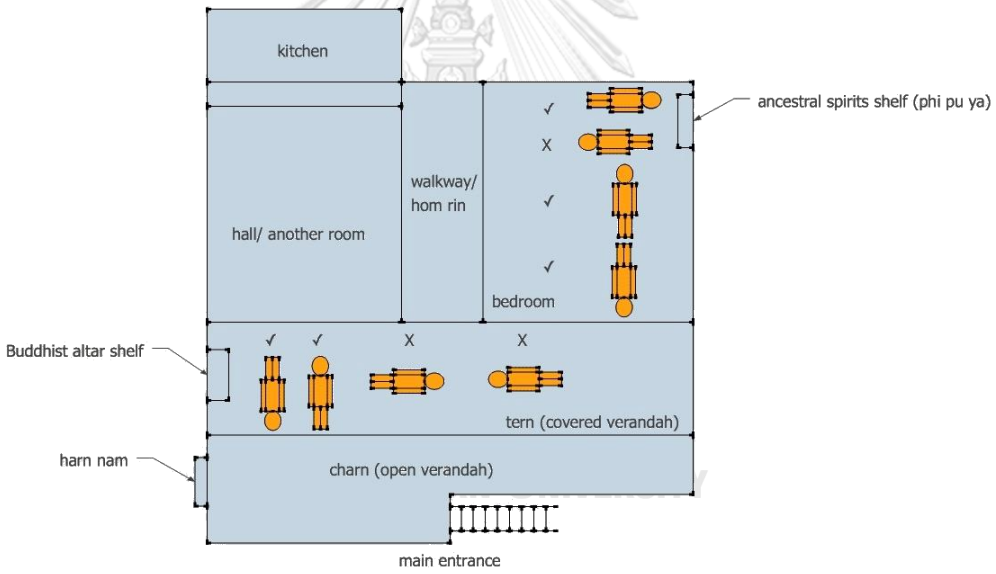

Figure 15: The most suitable sleeping position in the house.
Source: Illustrated by Author (2017)

- Hierarchy – There are two situations that can be related with hierarchy. The first situation is hierarchy based on different levels of the structure, which is the concept that higher is superior to that which is lower. The highest structure is the shelf-like altar for the Buddha image at the covered verandah, *tern*, and the altar to the ancestor spirits (*phi pu ya* – the spirits of the grandfathers and

grandmothers) in the main room of the house. Outside the main room, which is for the owner and his family members, is the covered *tern* where the guests are received and entertained, and also for having meals. Lower than the *tern*, which is also known as *chan* or open verandah, is for the daily household activities, such as drying fish. The lowest structure is a place to wash the feet at the foot of the stairs. The second situation is about who and where to sleep. At the main bedroom, the houseowner will sleep at the innermost part of the bedroom. Then, next to the houseowner will be unmarried children especially daughters, followed by married children. Female guests also will sleep inside the room. Sons and male guests will sleep on the *tern* (*Figure 16*). In some cases, father and sons will sleep on the *tern*, while the mother and daughters will sleep in the bedroom.

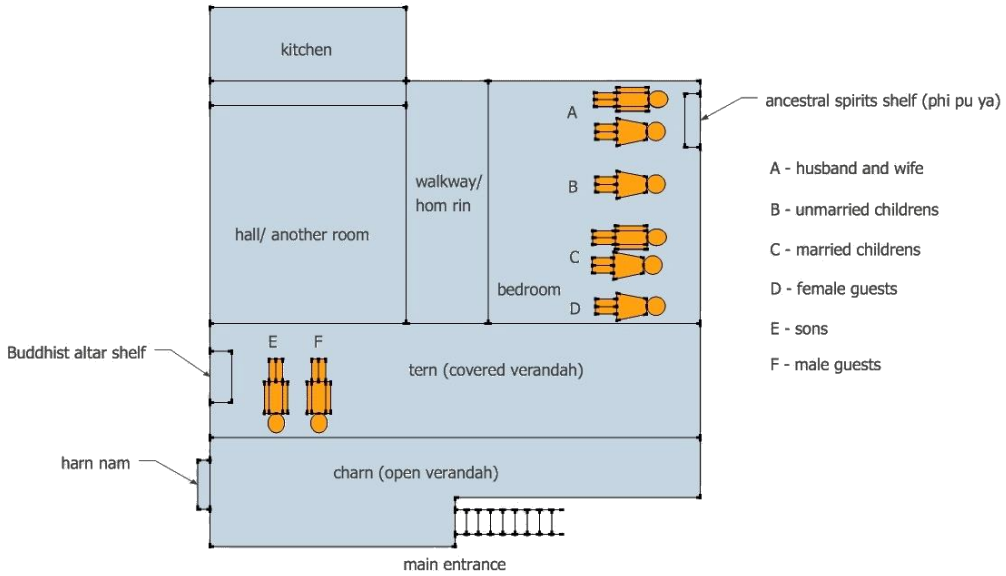

Figure 16: The sleeping position in the house.
Source: Illustrated by Author (2017)

2.3.3 Lighting

Temple – In a Lanna temple, since the *viharn* is built facing the east, the *viharn* will get light indirectly from the sun. The *viharn* will get light from the window at the right and left wall of the *viharn*. The *viharn* also gets indirect light from the reflection from the gold leaf that can be found decorated on the surface of the round columns at

the center of the *viharn*, the rectangle columns at the wall, the beam, *Ma Tang Mai* roof structure, *viharn* wall, ceiling and other religious articles. All this indirect light will illuminate the main Buddha image in the *viharn* and reflect off its golden colour surface. However, most of the gold leaf can be found on the surface of the round columns and the wall behind the principle Buddha image. Furthermore, in the temple, many candles are used during the night. However, sometimes candles are used during daytime when it is dark due to rain or having a special event. Nowadays, a temple may use many fluorescent lights, chandeliers and spotlights to enhance the beauty of the temple during daytime and night-time.

Residential - In the Lanna area, since most of the Lanna people are involved with agriculture, during the daytime, most of them go out to work while some of the family members will do some work beneath the house. Therefore, most of the time, they will only use lighting during nighttime. In Lanna culture, there is no special lighting for the house; only the use of ordinary lamps. However, during special occasions, such as Loy Krathong, the exterior and the interior of the house will be lighted with traditional Lanna lamps that are made from clay and wax, *phang-pra-teep.* This kind of lamp will be placed at every part of the house. In Lanna people's belief, during holy events, when the house is bright, it means they protect the *deva* and spirit. Furthermore, during Loy Krathong, the Lanna people will place the *phang-pra-teep* at the well, the rice pounder, the granary and the kitchen: "By this they mean to show gratitude for and appreciation of the services which the well, the rice pounder, the granary and the kitchen provide in making their home a happy one" (Nimmanahaeminda, 1966a, 32).

2.3.4 Colour

Temple – In the temple, colour will be applied to decorate and enhance the interior of the temple, especially for the *viharn*. The application of colour in the temple shows the level of hierarchy, which is the place that belongs to the Buddha. Therefore, the

temple will be decorated more with a combination of Buddhist and local culture aspects. Only three colours are applied into the temple: red, black and gold. There is no specific reason why these three colours are chosen. Only the aesthetic value makes them choose and apply these colours. However, the application of colour in the *viharn* can create a certain kind of mood. In Buddhist practice during meditation, the ambience should be more relaxed, calm and cool. In order to achieve this, the interior of the *viharn* must be adapted with the local climate depending on how hot or cold it is in that place. If the climate is cold, the interior will be warm with red colour. If in a hot climate, the interior will be darker with black colour.

Residential – For the house, colours come from the materials used. The main material is wood, which is applied almost to the whole structure of the house. Most of the colours that can be seen are brown or dark brown. However, some wood is treated with *rak* (black laquer) in order to protect the wood from termites, which will give a dark effect for the whole house area. There is one structure, known as *hamyon*, in the house that will have a colour, sometimes painted by using several colours. The coloured *hamyon*, will be emphasized more since this is a special place and non-family members cannot enter.

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2.3.5 Material

Temple – According to Buddhist belief, Buddhism will last 5,000 years. Based on this understanding, Buddhists want to build something that can last longer than 5,000 years. The reason why they want to build in this way is because, even after 5,000 years, people will still be able see the existence of Buddhism in those areas by seeing the ruins or heritage of the temple. In order to achieve such purpose, the temple is built by using material such as bricks and wood. The s*tupa* or *chedi* is the only structure in the temple that is fully constructed with bricks. This is because the *stupa* is the main structure in the temple area. The other buildings, such as the *viharn* and *ubosot*, are built by using bricks and wood. The bricks are applied as the main

foundation, for the round columns and walls of the *viharn* and *ubosot.* The structure of the *viharn* and *ubosot* is built mainly from wood. The main reason why wood is chosen for the structure is because wood can be used to cover a wide area of the building as compared with bricks. In addition, it is not normal practice for Thais as compared to Western culture to use bricks as the main material to construct the structure to cover the width of the building.

Residential – The material applied depends on income and status. High-income families will use teak wood as the main material and structure of the house. The is because it has many good qualities for a long term period. The main characteristics of teak wood are "lightness with strength, stability, durability, ease of working without cracking and splitting, resistance to termites, resistance to fungi, resistance to weather and non-corrosive properties" (Apichart Kaosa-ard 1989, 55). For low-income families, such as the farmers, bamboo is used as the main material. Most of the bamboo is used for construction of the walls and floor of the house. However, sometimes a bamboo house uses hardwood to construct the main structure of the house, such the foundation, columns and beams. A bamboo house has to be maintained either by replacing or being rebuilt every 10 to 20 years.

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2.3.6 Furnishings

Temple – Furnishing in a Lanna temple is not much different as compared to other regions in Thailand. Because the temple belongs to the Buddha, the furniture is beautifully produced in a lavish way full of motif, colour, pattern, and complex form. All the furniture inside the temple's buildings, such as *viharn* and *ubosot,* represent the highest hierarchy in that community. Some furniture, such as *sattaphan*, can be recognized and differentiated from other provinces by having some local character or style. *Sattaphan* was highly produced in the northern region of Thailand in the past.

Residential – The Lanna people live a simple life style. Normally, they do not have any furniture inside the house. There are no chairs, tables or cupboards at all. However, slowly they will add some furniture when they can afford it. They keep their clothes inside a box or place these on the floor. The most important items that they should have are the living equipment, such as weaving instruments. The Lanna people do not have any style to follow and decorate the interior of the house. However, they are very particular in keeping their house clean. For high social status people, they can afford to buy and decorate their house, with their furniture being made of high quality wood with some of the furniture imported.

2.4 Conclusion

In conclusion, the Lanna region has its own distinctive character that is easily differentiated from other regions of Thailand. This land which is rich with many influences, such as from Burmese, Laotian, Central Thai and Western culture, has made Lanna a unique place. Lanna can be said to be “very brilliant” in adapting those influences and applying them in a very good manner. Parallel with time, some aspects of old Lanna culture or practices have disappeared because they no longer relate with today. The new generation has forgotten the old practice and prefers to apply a new approach. In another aspect, some of the Lanna peoples’ characteristics cannot be found in the interior decoration of the building. This scenario can be referred to the hill tribe community whereby their identity has not always been given opportunity equally in representing northern Thai image. The hill tribe people, who had lived in the highland area since long time ago had introduced so much techniques and skills in producing particular arts and crafts in Lanna region in the past. Most of their well-known skills are in producing the silverworks, textile, basketry and wood carving. However, nowadays, the hill tribe presence seems overshadowed by the Tai Yuan people who are the majority community in the Lanna area. Nevertheless, this aspect could be from the designers themselves. Most probably the designers might not be knowledgeable in hill tribe characteristic where most of the time they are exposed and surrounded by modern and non-hill tribe people. As a result, awareness about the hill

tribe presence in Lanna community has not been highly appreciated. This led to the application of hill tribe elements being hardly seen in decorating the interior of the building. Although this problem does occur, to be fair, the northern region of Thailand should be represented by each different community in the Lanna area. This recognition will further enrich northern Thai culture and identity in the future.

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Chapter 3: CASE STUDY

3.1 Justification of case study selection

The cases study for this research are selected through several processes, starting with the hotel rating list from the Thai Hotel Association. The list, was narrowed down to include just five-star hotels. From the five-star hotels, ten hotels are in northern region of Thailand. Before going to the hotel sites, the researcher approached the hotel's representative to ask for permission to do observation and survey their hotel. Only seven hotels agreed to participate in this research - five hotels in Chiang Mai and two in Chiang Rai.

Table 5: The list of ten five-star hotels in northern region of Thailand.

No.	Name of the hotels
Chiang Rai	
1	ANANTARA GOLDEN TRIANGLE ELEPHANT CAMP & RESORT, CHIANG RAI*
2	DUSIT ISLAND RESORT CHIANG RAI*
3	LE MERIDIEN CHIANG RAI RESORT
Chiang Mai	
4	THE DHARA DHEVI CHIANG MAI*
5	FOUR SEASONS RESORT CHIANG MAI*
6	RATILANNA RIVERSIDE SPA RESORT CHIANG MAI*
7	SHANGRI-LA HOTEL CHIANG MAI*
8	THE ANANTARA CHIANG MAI RESORT*
9	LE MERIDIEN CHIANG MAI
10	DUSIT D2 CHIANG MAI

*the selected case study

3.2 Background of the selected case study

3.2.1 Dhara Dhevi Chiang Mai Hotel

Figure 17: The main entrance for Dhara Dhevi Chiang Mai Hotel.
Source: Author (2014)

Address: 51/4 Moo 1, Chiang Mai-Sankamphaeng Rd., Tha Sala, Muang Chiang Mai, Chiang Mai 50000 Thailand

Architect: Aesthetics Architects by Asst. Prof. Nadadhorn Dharmabutra, Veerachart Phromsorn, Niphon Phandee

Int. Designer: Aesthetics Architects by Aunrak Kongwong, Lanfaa Devahastin, Rachen Intawong

Dhara Dhevi Chiang Mai was opened in December 2004, with only 40 guest rooms. After opening, the remaining 124 villas and suites were built the following year. Mandarin Oriental managed this hotel at the beginning. During that time, the hotel was known as Mandarin Oriental Dhara Dhevi Hotel. In 2012, Dhara Dhevi was no longer under Mandarin Oriental management. On December 15, 2015, Dhara Dhevi Hotel Company Limited started operating as a subsidiary of Inter Far East Energy Corporation Public Company Limited. The land for the hotel is large, with the size of

60-acres. The founder of Dhara Dhevi Chiang Mai Hotel, Suchet Suwanmongkol, said he would like to build a Lanna-inspired kingdom which must look ancient and prominent as a residential place. The overall concept of the hotel is that once people step through the gates of Dhara Dhevi, they will step back in time. The overall layout of this hotel was inspired by the layout of ancient Thai cities and those found throughout Southeast Asia. In other words, many components of an ancient city can be found, such as a series of moats, fortified walls, a watch tower, royal gateway and thoroughfare, symbolic palace, market, village and rice fields. This hotel does not attempt to recreate any one city in any one period but rather sets out to showcase the variety of styles that influenced Lanna culture throughout its history. The lobby of this hotel was inspired by a Burmese monastery and palace in Mandalay, Myanmar. Based on Figure 18, the hotel lobby main entrance façade was inspired by Maha Atulawaiyan Kyaungdawgyi or more well known as The Atumashi Kyaung (*Figure 19*) (sometime spell with *Atu Ma Shi Kyaung*), also known as Incomparable Monastery, which is was built in 1857 by King Mindon (1853-1879). This monastery was built with brick-based wooden building and it was destroyed by bombs during World War II. Due to World War II, the only structure that have survived were the brick platform and stairways (Thanegi, 2005, 84). This monastery has been cleared in 1990s and it was rebuilt in 1996 by the Burmese archaeological department with the use of convict labor (Fiala, 2012, para. 3).

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Figure 18: The façade of the lobby main entrance for Dhara Dhevi Chiang Mai Hotel.
Source: Author (2004)

Figure 19: The Atumashi Kyaung in Mandalay.
Source: (Tun, 2012, June 15) Retrieved from http://www.royal-myanmar.com/2012/06/atumashi-kyaung-mandalay.html

(a) staircase

(d) staircase

(b) *Sum khong*

(e) *Sum khong*

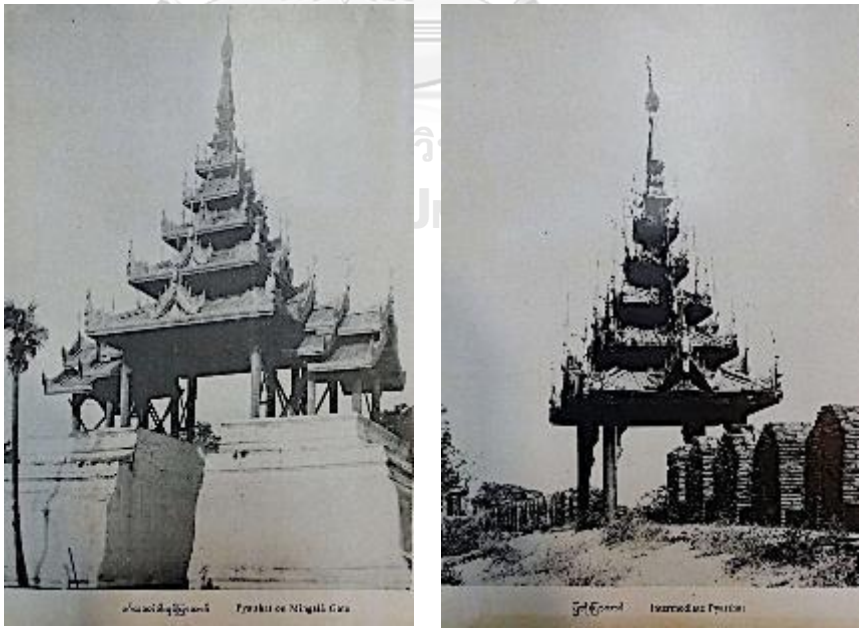
(c) Stucco

(f) Stucco

Figure 20:The similarity between Atumashi Kyaung (a), (b) & (c) and Dhara Dhevi Hotel (d), (e) & (f).
Source : (a), (b) & (c) (Tun, 2012, June 15) Retrieved from http://www.royal-myanmar.com/2012/06/atumashi-kyaung-mandalay.html
: (d), (e) & (f) Author (2016)

Meanwhile, above this brick platform, they built wooden structure which is inspired from Mandalay Palace. The first wooden structure that people will be enter is the main entrance of the lobby area (*Figure 21*). The main entrance of the hotel lobby was designed based on wall gate that surrounded Mandalay Royal Palace (*Figure 22*). "There were 12 gates in the city wall to symbolise the 12 months, each gate roofed with a seven-tiered *pyatthat*" (Thanegi, 2005, 76). However, based on (The Directorate of Archaeological Survey Ministry of Union Culture Revolutionary Government of the Union of Burma, 1963, 13), there are certain differences in terms of the *pyatthat* form. For the central gate, it has seven tiers' to signified that only royal family used the middle gates. The design of this main entrance structure did not exactly same like the gate at the city wall. The *pyatthat* structure has been changed in terms of the form and less ornamental carving.

Figure 21:The main entrance of the hotel lobby.
Source: Author (2014)



(a) *Pyatthat* on Mingala Gate (b) Intermediate *Pyatthat*

Figure 22: Pyatthat *structure at the wall gate.*
Source: (The Directorate of Archaeological Survey Ministry of Union Culture Revolutionary Government of the Union of Burma, 1963)from the book entitled The Mandalay Palace

After entering lobby main entrance structure, people will enter main lobby area. This lobby was designed by inspired from the *Mye-Nandaw* area from Mandalay Palace. There are three components in *Mye-Nandaw* area: (i) Great Audience Hall (ii) the Lion Throne Room (iii) seven-tiered *pyatthat*. Referring to Figure 23, Great Audience Hall can be divided into three part: (i) the North (Left Audience Hall) (ii) the South (Right Audience Hall) (iii) Central Audience Hall. The Lion Throne Room was located beneath the main seven-tiered spire structure (*pyatthat*), which is the main throne, The Lion Throne was located here.

A: Left Audience Hall B: Right Audience Hall C: Central Audience Hall D: Lion Throne Room E – Seven-tiered spire

Figure 23:The layout of the Mandalay Palace.
Source: (Steve, 2015, August, n.d.)Retrieved from https://www.tripadvisor.com.my/Attraction_Review-g295408-d1912481-Reviews-Mandalay_Palace-Mandalay_Mandalay_Region.html#photos;aggregationId=101&albumid=101&filter=7&ff=146405432

Figure 24: The Great Audience Hall and seven-tiered spire at Mandalay Palace.
Source: (Gomyanmar, 2015, October 15) Retrieved from https://myanmarhandicrafts.wordpress.com/2015/10/15/art-works-in-the-palace/

Basically, the hotel lobby has adopted the concept of Central Audience Hall, seven-tiered *pyatthat* structure and the Lion Throne. From Figure 25, the Central Audience Hall structure was halfly applied and it was connected with reception area in the hotel lobby. Therefore, this area was functioning as a pathway to connect people from lobby main entrance (public area) into inside main lobby area (semi-public area). This concept was similar with the Great Audience Hall which is it was functioning as to connect people between the king and the citizens.

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Figure 25:The idea of Central Audience Hall was applied at the in front of the lobby area.
Source: Author (2014)

After pass through this shaded path, the hotel guest will be directed into reception counter area (*Figure 26*), which is the foremost area in the hotel main lobby. This lobby area was designed based on the Lion Throne (*Figure 27*) and seven-tiered *pyatthat* structure (*Figure 28*).

Figure 26: The reception counter for Dhara Dhevi Chiang Mai Hotel.
Source:Author (2004)

There were eight thrones in the Mandalay Palace. The Lion Thrones (*Figure 27*) was the most grand and lavish with decorations. Based on how significance the role of the King and Lion Throne concept, Throne which was built beneath seven-tiered *pyatthat* structure, "was the Center of the Universe, and the King therefore the centre of the world, since he sat between the four *Lokapãlas*[7]" (The Directorate of Archaeological Survey Ministry of Union Culture Revolutionary Government of the Union of Burma, 1963, 25). For the whole area of the Mandalay Palace, this seven-tiered *pyatthat* (*Figure 28*) structure marks the center of Mandalay Palace and also to emphasized that building with *pyatthat* structure was the most important buildings in Mandalay Palace compound. Dhara Dhevi Chiang Mai Hotel have designed their lobby with *pyatthat* structure because to highlight that this building is a main lobby for the hotel

[7] *Lokapãlas*, Guardians of the world. Read more at The Directorate of Archaeological Survey Ministry of Union Culture Revolutionary Government of the Union of Burma (1963). *The Mandalay Palace.* Rangoon (Burma): The Rangoon University Press

and it can be notice from any directions in the hotel compound. However, inside the main lobby area, the hotelier have decided not to copy exactly like the Lion Throne. They have made some amendments and redesign based on The Traiphum concept (*Figure 29*).

Figure 27:The Lion Throne
Source: The Directorate of Archaeological Survey Ministry of Union Culture Revolutionary Government of the Union of Burma (1963) from the book entitled The Mandalay Palace.

Figure 28:The seven-tiered pyatthat *structure.*
Source: (Shah, 2014, February 4) Retrieved from http://www.theheatanddustproject.com/places/mandalay/mandalay-in-10-2/

Figure 29: The Traiphum, or The Three Worlds.
Source: Nithi Sthapitanonda and Brian Mertens (2006) from the book entitled Architecture of Thailand:A Guide to Traditional and Contemporary Forms

Therefore, instead having the Lion Throne structure in the middle of the lobby, they have built redented brick-based platform and install *prasat* above the platform. Above part of this platform was decorated with stucco motif (*Figure 30*).

Figure 30: Stucco decorations on top of the platform.
Source: Author (2014)

The overall interior and layout of the hotel lobby was inspired by the Theravada Buddhist cosmology called the Traiphum, or The Three Worlds (*Figure 31*). Mount Meru, which is center of the universe, surrounded by seven oceans (Nathi Si Thandorn / Sithandorn Samut / Sidantara) and seven mountains, have four main continents at four side of the universe. Mount Meru, was resided by many gods such as Brahma, Vishnu, Shiva, Indra, Agni and Soma.

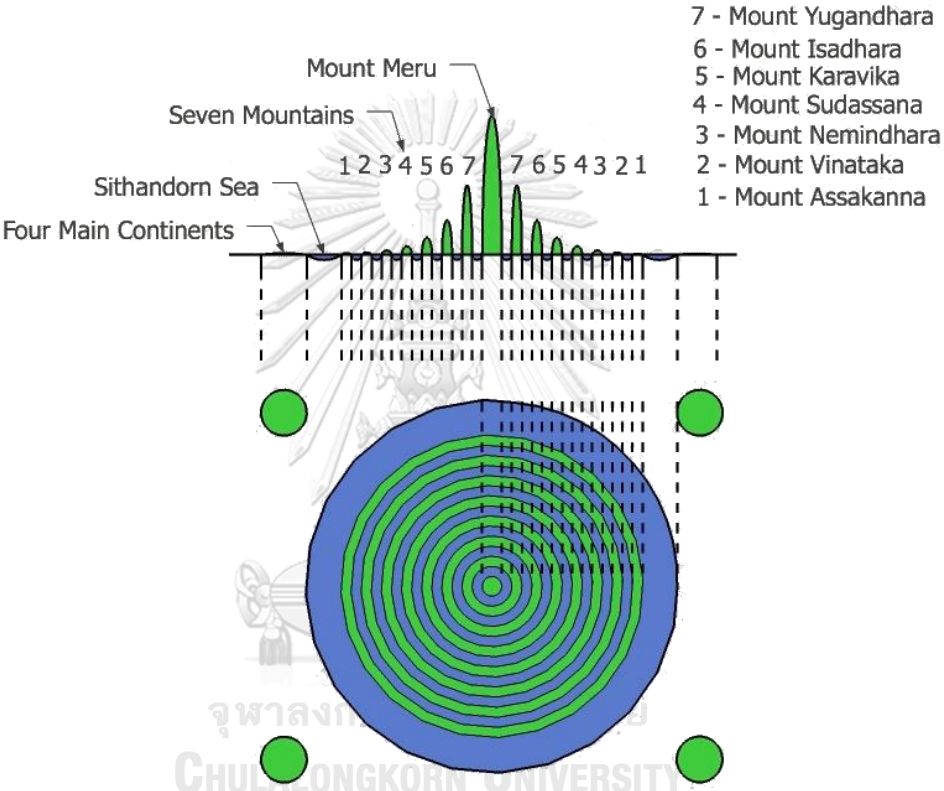
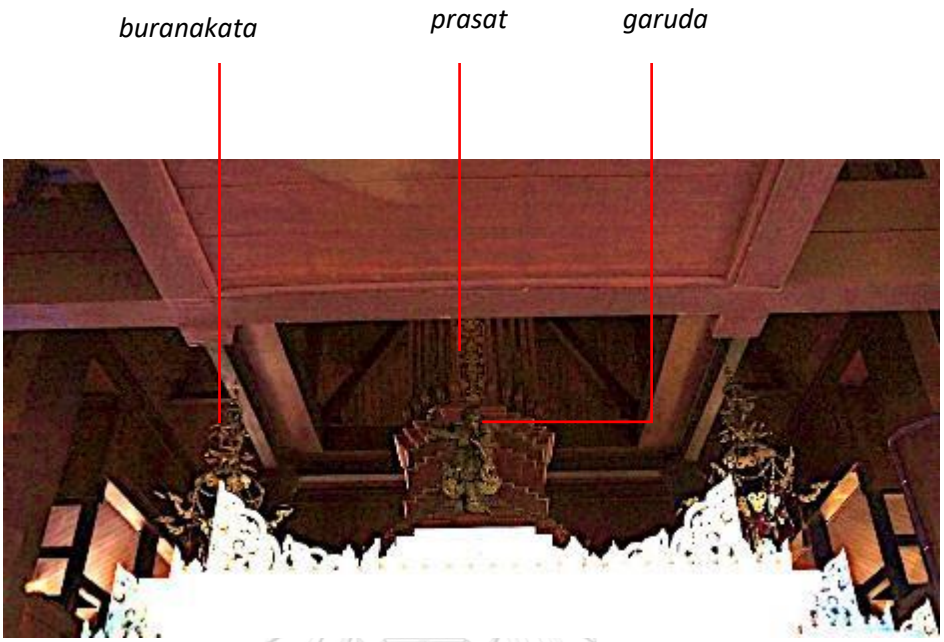


Figure 31: The diagram of the concept of the Traiphum.
Source: Illustrated by author (2017)

Therefore, at the middle of this hotel lobby, this hotel have *prasat* object (*Figure 32: (c)*) which is symbolized of Mount Meru and surrounded by four *buranakata* (*Figure 32: (d)*) at each corner of the platform. This *buranakata*, representing four main continents in the universe. *Garuda* (*Figure 32: (e)*) image also was created at four main directions: North; South; East and West. *Garuda*, was known as vehicle for god Vishnu. *Kinnara* (*Figure 32: (b)*) also was found at four main columns which is located at four main corner of the platform. The setting of *prasat*, *buranakata*, *garuda*

and *kinnara* on the platform, had portrayed certain degree of floating and high feeling and this reflected the image of the heaven.



(a) the position of the *prasat*, which is surrounded by *buranakata* and *garuda*.

(b) *kinnara*

(c) *prasat*

(d) *buranakata* (e) *garuda*

Figure 32: The images of the heaven.
Source: Author (2016)

Meanwhile, the brick-based platform was surrounded by reception area (*Figure 33*), travel desk counter area (*Figure 34*), art and cultural performance area (*Figure 35*) and seating area (*Figure 37*). Due to many activities occurred around this platform, this level representing *Jambudipa*[8], which is all human being live here.

Figure 33: Reception area.
Source: Author (2016)

[8] *Jambudipa*, a continent located south to the Mount Meru. Human live here and life duration are varies.

Figure 34:The travel desk section.
Source: Author (2016)

Figure 35:The art and cultural performance area.
Source: Author (2016)

Figure 36:Another counter.
Source: Author (2016)

Generally, all the seating area in this lobby served the same function. However, it can be differentiate from each seating area by having different kind of furniture style such as Thai style and Colonial style.

(a) Colonial style

(b) Thai style

(c)

(d)

(e)

(f)

Figure 37:Many different kind of furniture style has been chosen for the lobby.
Source: Author (2016)

From Figure 37, the seating arrangement was in U-shape (*Figure 37: (a), (c) and (d)*), V-shape (*Figure 37: (e) and (f*) and one Thai style Cleopatra bench (*Figure 37: (b)*). Wood was chosen as a main material to decorate lobby area such as the floor used timber strip, round and octagonal column wood, the ceiling and roof structure.

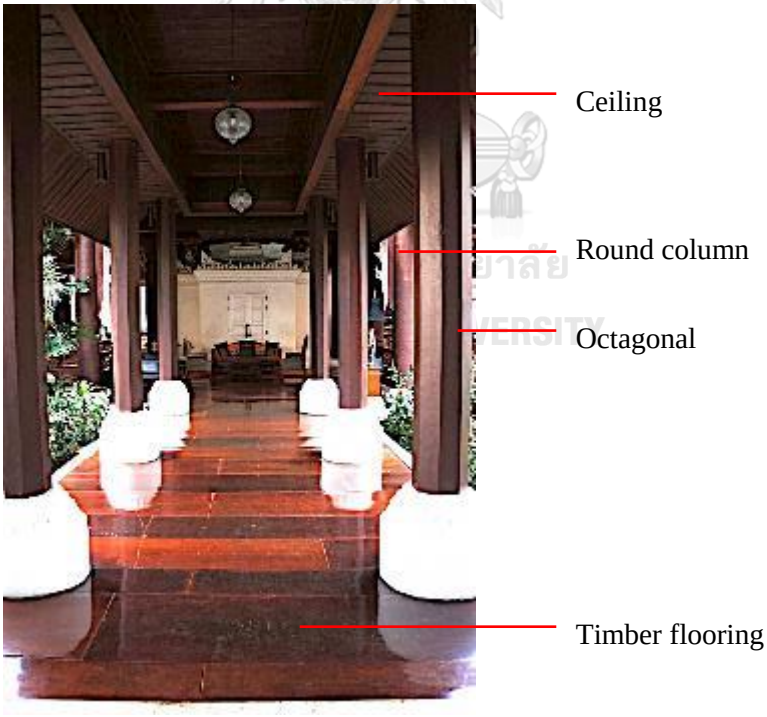


Figure 38:The application of wood in lobby area.
Source: Author (2016)

This hotel used two types source of lighting; natural and artificial light. For the whole layout of the hotel lobby, they did not apply any solid wall to separate between interior and exterior of hotel lobby. Therefore, solid wall was replaced with open structure (*Figure 39*) to allow daylight to illuminate the whole area of the lobby. The artificial light was from the table lamp (*Figure 40*), floor lamp (*Figure 41*) and chandelier (*Figure 42*).

(a)

(b)

(c)

Figure 39:Open structure to allow daylight to illuminate the interior of the lobby area.
Source: Author (2016)

(a) (b) (c)

Figure 40:Table lamp.
Source: Author (2016)

(a) (b) (c) (d)

Figure 41:Floor lamp.
Source: Author (2016)

(a) (b)

Figure 42:Chandelier.
Source: Author (2016)

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3.2.2 The Anantara Chiang Mai Resort

Figure 43 :The main entrance for Anantara Chiang Mai Resort & Spa.
Source: Author (2014)

Address: 123-123/1 Charoen Prathet Road, Changklan, Muang, Chiang Mai 50100 Thailand

Architect: Kerry Hill Architects in association with Tandem Architects

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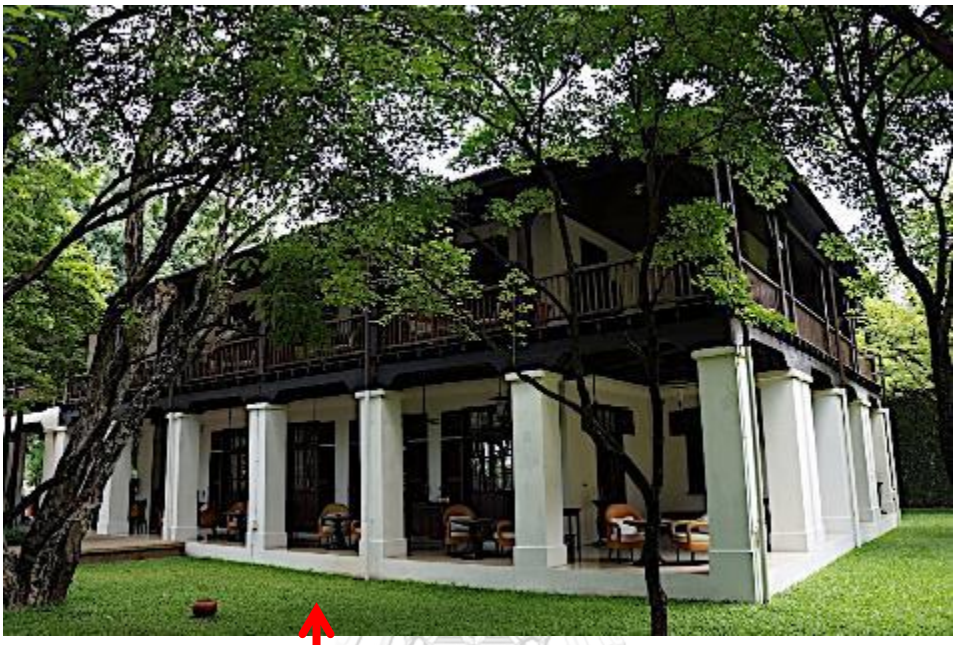
This hotel was established in 2004 and designed by Kerry Hill. Since 2004, this hotel has changed to the third owner and is currently owned by U City Public Company Limited. This location was chosen because it is very strategic and near to several places such as Mae Ping River, Chiang Mai old city and also the night bazaar. The whole idea of this hotel was to build something that can blend with the existing former British Consulate old building (*Figure 44: (a)*) in the hotel compound. Kerry Hill managed to design the hotel by combining the character of Chiang Mai old city with the existing former British Consulate old building that was built in 1920-1921.



(a) Former British Consulate building
Source: Author 2014

(b) Hotel lobby facing the pool and British Consulate building

Source: https://pix1.agoda.net/hotelimages/484/48444/48444_15052917420028049530.jpg?s=800x

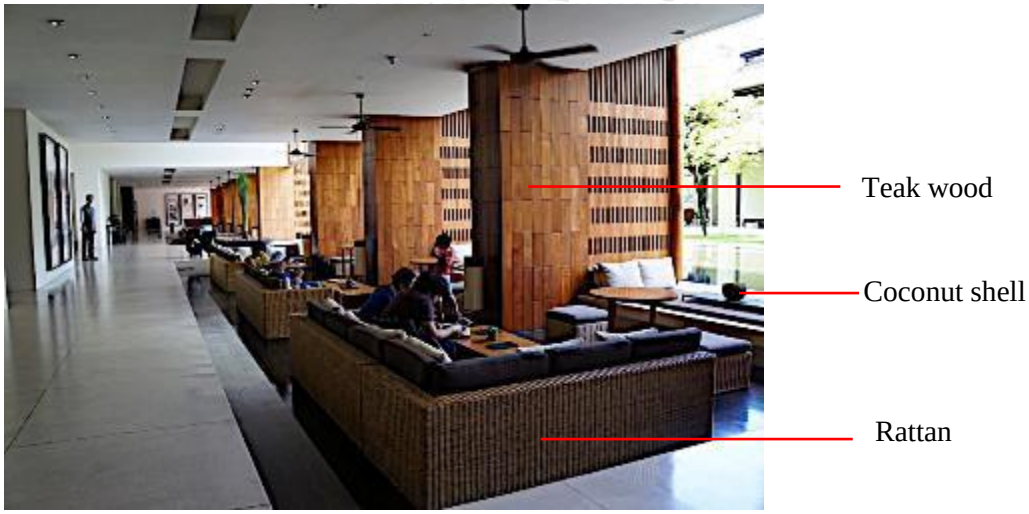
(c) Hotel lobby
Source: Author 2014

Figure 44:The layout of Anantara Chiang Mai Resort & Spa.

The layout of the hotel lobby area was in rectangular shape with two types of the seating area. The first type was made from the rattan and the shape of the furniture either L-shape or straight. The second type was more into like daybed furniture which is more relaxe and was built next to the pool (*Figure 45*).

Figure 45:The seating area in the hotel lobby.
Source: Author (2014)

The hotel also used local material such as teak wood, rattan, coconut shell and others (*Figure 46*) to decorate the interior of the lobby. This to show those material especially teak wood and rattan are common in Chiang Mai area.



(a)

(b) Coconut shell

(c) Rattan sofa furniture

Figure 46:The application of local material into lobby decoration.
Source: Author (2014)

This hotel used two types source of lighting, First, natural light and the other was artificial light. Natural light was directly from the open area of the hotel lobby. The artificial light was from the down light and pendant light (*Figure 47*).

Figure 47:Type of lighting in the hotel lobby.
Source: Author (2014)

3.2.3 Ratilanna Riverside Spa Resort Chiang Mai

Figure 48:The main entrance of the hotel.
Source: Author (2017)

Address: 33 Changklan Road, Muang, Chiang Mai Thailand 50100

Architect: Apichart Sri-aroom

Int. Designer: Yuthanan Mohprasit

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Ratilanna Riverside Spa Resort was built starting on 15 February 2005 and officially open on 15 January 2008. This hotel has been managed by three different management companies. First, by Meritus for one year, followed by Sofitel for two years and Ratilanna until now. The whole area of the resort symbolizes the day to day life of the Lanna community in the Wat Gate area (*Figure 49*).

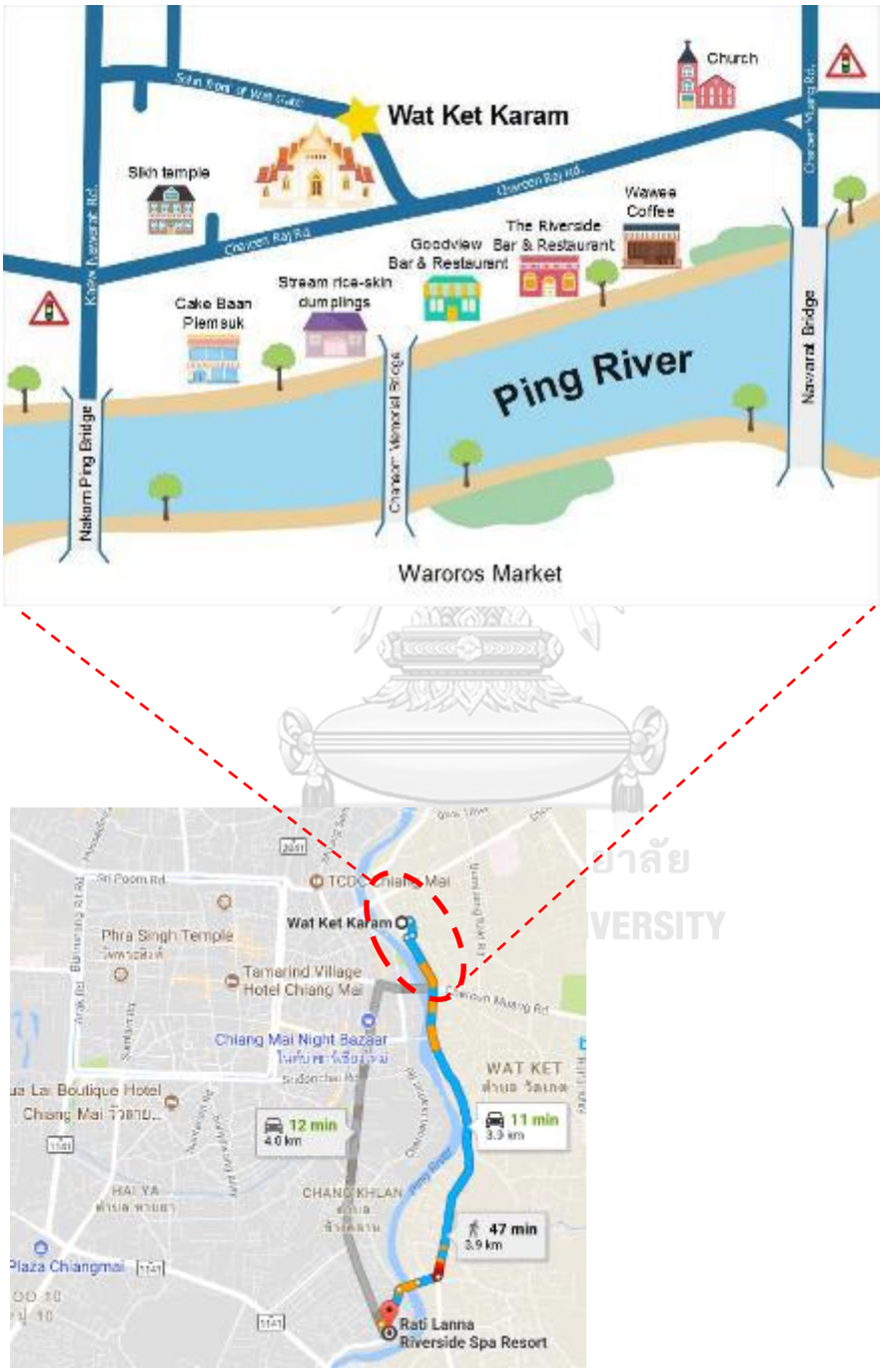

Figure 49:The location of Wat Gate area.
Source: Author (2017)

Wat Gate (*Figure 50*), or more locally known as Wat Ket Karam or Wat Sra Ket, was built in 1428 during Phra Jao Sam Fang Kaen era (1402-1441). This temple was started with the name of Wat Sa Gate in conjuction with Chiang Mai Royal Families ceremony event on the first day of Songkran, which is the Royal family will wash their hair on that day. Then, it was changed because the name of the temple was same like in the south of Chiang Mai.

Figure 50:Wat Gate.
Source: Author (2017)

Wat Gate area, was located on the east bank of the Ping River, settled between Kaew Nawarat and Charoen Muang Roads. The community around Wat Gate area had stayed in this area for a long time since Burma period (1557-1757). The pier of Wat Gate was considered as a main pier in Chiang Mai and it has been used until early Rattanakosin era (1782-present). Phra Chao Kawila (1781-1813) used this pier to return home after greet King Rama I (1782-1809) in Bangkok. Due to important roles play by Wat Gate pier, the community of this area was made up by many ethnics from many places such as Westerners, Chinese, Indian, Burmese and others.

Meanwhile, along the Charoen Raj Road, there are many old buildings that has been converted into other functions. Generally, most of those buildings were converted into art gallery or handicraft shop. However, some gallery such as The Gallery has café at

the rear part of the building. Furthermore, they also had fully transformed some old building into nice bar and restaurants, which is located next to the Ping River.

Apichart Sri-aroom, who was appointed to be an architect for this resort, was inspired by the 200 year old Wat Gate community. During that time, the Wat Gate community was well-known as a prosperous trade centre with many many foreigners who traveled along the Ping River by using ancient Lanna scorpion vessel boats. Yuthanan Mohprasit, who was in charged of the interior design of the resort, decided to portray the life of Ping River civilization by combining unique arts of Lanna minorities in the interior design. The large amount of teak wood throughout the resort is a reflection of how the British Borneo Company transported teak logs by using the river in the past. The interior design of this resort comes from the way of life, handicraft, culture and custom of ancient Lanna in a contemporary style.

The layout of this hotel lobby was in rectangular shape (*Figure 51*). The seating arrangement was in cluster / group, however the number of seating was varies from each group (*Figure 52*). There are 2 seating, 4 seating and 6 seating.

Figure 51: The overall view of the hotel lobby.
Source: Author (2016)

(a) Two seating.

(b) Four seating.

(c) Six seating.

Figure 52:The seating position.
Source: Author (2016)

At this lobby, they are trying to implement many Lanna art and design, which is comprised of some unique character from ethnic groups and hill tribes in the Lanna area into the building structure, decorative art pieces, furniture and decor. Beginning from the main entrance of the hotel lobby, the hotel guest will enter through an arch, which is imitates the entrance to the temple or palace (*Figure 53*). However, in this case, they are trying to compare the resort to a palace.

Figure 53:The arch over the entrance.
Source: Author (2016)

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After passing through this arch, the guest will be directed into seating area, which is located at the middle of the lobby. There are also seating area can be found around lobby area. Those seating area, which is located at the middle of the lobby, can be divided into two types. First, it was design in the traditional palanquin shape. Second, it was design with *Koob-Chang* style. These two types of seating design were actually representing the hierarchy seating position in the *viharn*. The furniture with traditional palanquin shape, which is use by royal family and the monk, might be representing either the royal family members or the monk seating position in the *viharn*, which is the most in front and near to the main Buddha image. Meanwhile, *Koob-Chang* which is use by nobleman, teak merchant, or wealthy people, might be representing other

social class in the community (*Figure 54*). In *viharn*, they are behind either the monk or the royal family members.

Figure 54:Koob-Chang style furniture, at the behind of the traditional palanquin shape furniture.
Source: Author (2016)

For the overall structure of this lobby, they are trying to make it something like in the *viharn*. The most prominent structure, which is almost same like in the *viharn* was the roof structure. For the roof structure they are trying to imitate Lanna traditional roof structure, *Ma tang mai* and *Kor-Song* (*Figure 55*). However, they make it more simplify and not exactly same like the original Lanna traditional roof structure.

Figure 55:The roof structure.
Source: Author (2016)

Other than that, the platform with traditional lotus-like base which is usually to have main Buddha image in the *viharn* or *ubosot*, was applied and transform it into reception counter. The counter was designed with smaller size and appropriate with human size activities (*Figure 56*). Behind the counter, it was decorated with paintings on the wall. Those paintings, which is trying to imitate Lanna Golden Pattern mural painting which normally can be seen at the wall behind the Buddha image in *viharn*, was adapted by combining the traditional technique using gold, silver and bronze foils with modern acrylics. This painting features Lanna ceremonies which are related to ancient beliefs of the Lanna Kingdom. Images such as Bodhi tree with supporting poles, various Lanna flags, cloth weaving, palace and *Buranakata* was common in Lanna mural painting (*Figure 57*).

Figure 56:The reception counter.
Source: Author (2016)

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Figure 57:The painting with Lanna mural painting image.
Source: Author (2016)

Therefore, this hotel still trying to applied the concept of the *viharn* by three ways:

(a) the structure (the arch, roof structure and the counter);

(b) position by hierarchy (the counter is the main focal point area which is all hotel guest will go to this counter first before went to other part of the hotel. Similar with hierarchy position in the *viharn*, Buddha image was located at the main wall and all Buddhist followers will seated facing the Buddha image.)

(c) decorations (painting behind the counter, almost same like Lanna mural painting on the wall behind the Buddha image)

In this lobby, Lanna handicraft heritage was applied throughout lobby area such as wood carving, silverwork, flower arrangements and worship offerings.

(a) Wood carving

(b) Silverwork- “Signs of Zodiac”, which is 12 Zodiac animal was carved on silver plates. This silver plates was found on the wall.

(c) Silverwork- Wheel of Dhamma, was carved on the silver plates. This silver plates was found on the ceiling.

(d) Flower arrangements – All flower arrangements in the resort are arranged in the same styles used in Lanna traditional ceremonies.

(e) Worship offerings –most of the offering was made from the cloth, paper, plam-leaf manuscripts, flowers and banana leaves.

Figure 58:Lanna handicraft.
Source: Author (2016)

At the lobby wall, *Pa-Ka-Na-Ta-Pa* was applied. *Pa-Ka-Na-Ta-Pa* is an ancient-style wall which allowed people from inside the house to see out through the holes.

Figure 59:Pa-Ka-Na-Ta-Pa, an ancient-style wall.
Source: Author (2016)

There are two types source of lighting for this lobby, natural light and artificial light. Natural light was from the window and artificial light was from the down light, floor lamp, table lamp and candles.

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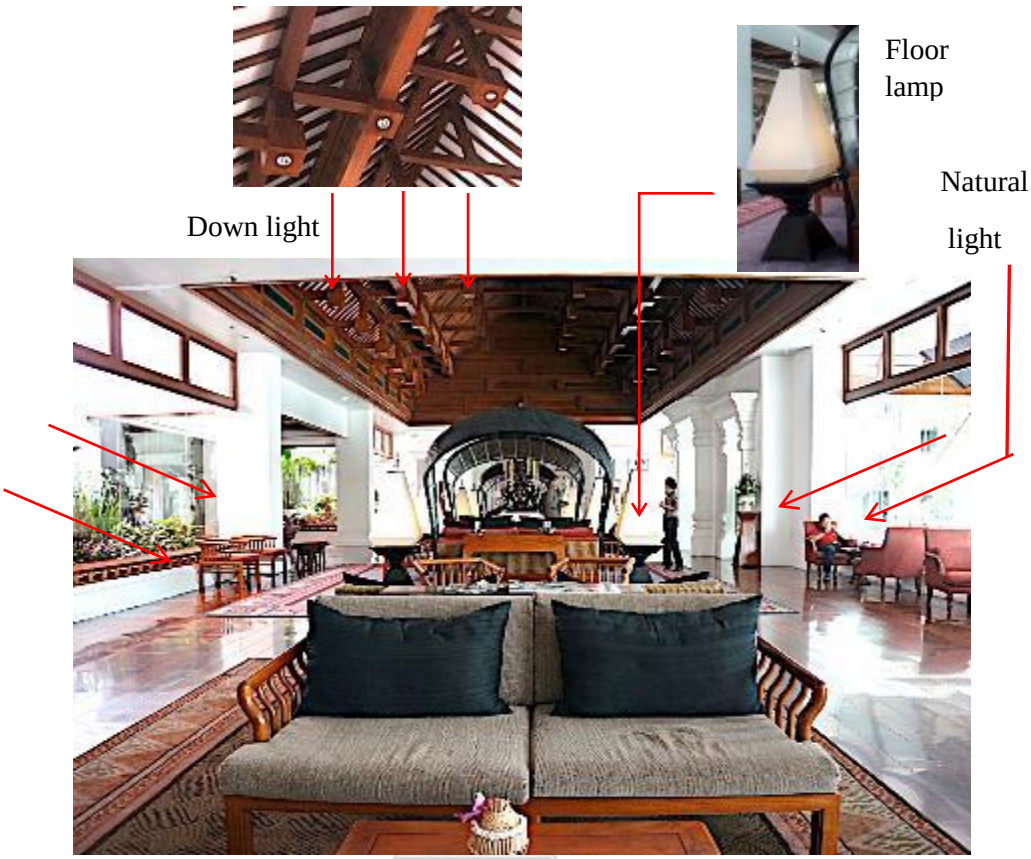

(a) Natural and artificial light.

(b) Table lamp.

(c) Candles.

Figure 60:Source of lighting.
Source: Author (2016)

In this lobby, there are no hill tribe elements that can be found. However, hill tribes elements can be seen at spa area, especially at spa rooms.

(a)

(b) The silverwork with hill tribe motif at the counter table and wall behind the counter

(c)

(d) Akha hill tribe headdress.

Figure 61: Hill tribes elements.
Source: Author (2016)

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3.2.4 Four Seasons Resort Chiang Mai

Figure 62:The entrance of the resort.
Source: Author (2016)

Address: 502 Moo 1, Mae Rim-Samoeng Old Road,Chiang Mai 50180, Thailand

Architect: Chiang Mai Architects Collaborative
Bensley Design Group Studios
Bunnag Architects

Int. Designer: ABACUS Design Co. Ltd.

Four Seasons Resort was built in 1993 and officially open on 1 April 1995. This resort was open with the name of Regent, until it was changed to Four Seasons Resort in 2003. Lanna Kingdom style was applied and blended with regional cultures of Burma, India and China. The resort layout reflects a typical Thai village. The lobby building represents the main temple in the community. Since the temple is an important

building in a Buddhist community, the lobby building was built on a higher level and faces towards the inside hotel area which consists of rooms and paddy fields. All the rooms represent village houses and the paddy field at the middle of the hotel area shows the agriculture activities of the communities. This resort used many architects and designers. Chiang Mai Architects Collaborative (resort facilities, pavilions), with Jullatat Kitibud, PhD was the main architect designing the Lanna Kingdom style for this resort; Bill Bensley from Bensley Design Group Studios (cooking school, landscape); Lek Bunnag from Bunnag Architects (residence rooms, spa) and John Lightbody from ABACUS Design Co. Ltd. were used for the interior design of the resort.

Figure 63:Hotel lobby from the exterior view
Source: Author (2016)

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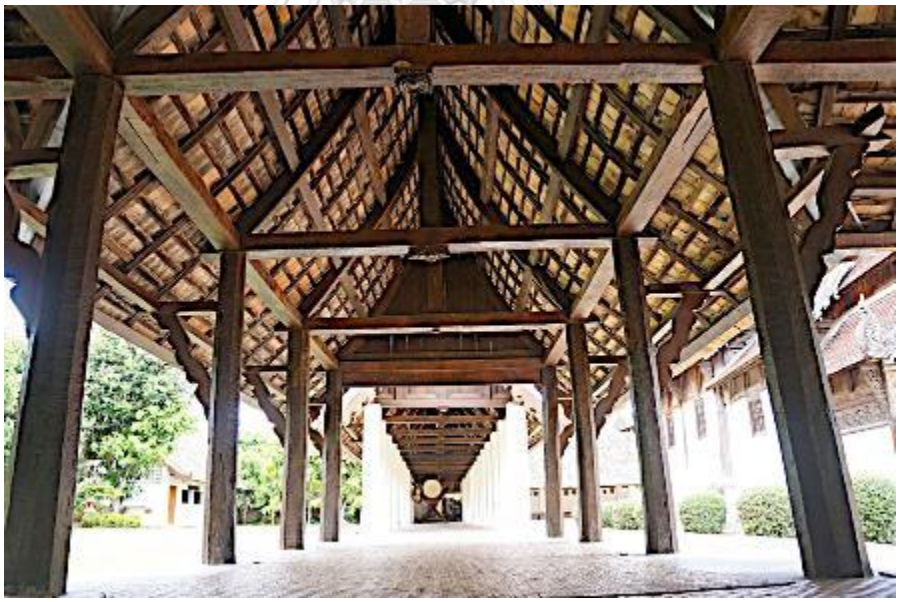
From Figure 63, the hotel lobby might be imitate from the Wat Ton Kwen pavilion concept (*Figure 64: (a)*). However, in order to make this lobby design comply with the function as a lobby, the architect have to do some adjustment to ensure that the hotel lobby can maximize its function. The original roof shape of the Wat Ton Kwen was smaller and the roof structure was very low, which is not appropriate with the human scale activity (*Figure 64: (b)*). Therefore, the architect have to modified the shape and increase the size of the roof to ensure that the lobby area can have more space and the roof structure will be more higher to allow more activity can be done here.

(a) Wat Ton Kwen pavilion, which is the only four-porched pavilion in the shape of a mondop in Northern Thailand.



(b) The low roof structure, which is not suitable with human scale activity.

Figure 64:The four-porched pavilion.
Source: Author (2015)

Four Seasons Resort lobby layout was in rectangular shape. The entrance of the hotel lobby was design with small staircase and two big vases on both side of the staircase.

Figure 65:The entrance of the hotel lobby.
Source: Author (2016)

At the center of the hotel lobby, flower decoration (*Figure 66*) was install and above it have big lantern-like lighting (*Figure 67*).

(a) (b)

Figure 66:Flower decoration at the center of the hotel lobby.
Source: Author (2016)

Figure 67:Lantern-like lighting above the flower arrangement.
Source: Author (2016)

From Figure 67, the position of the lighting might be imitate from the Wat Ton Kwen pavilion which is they install Lanna traditional lantern at the middle of pavilion (*Figure 68*).

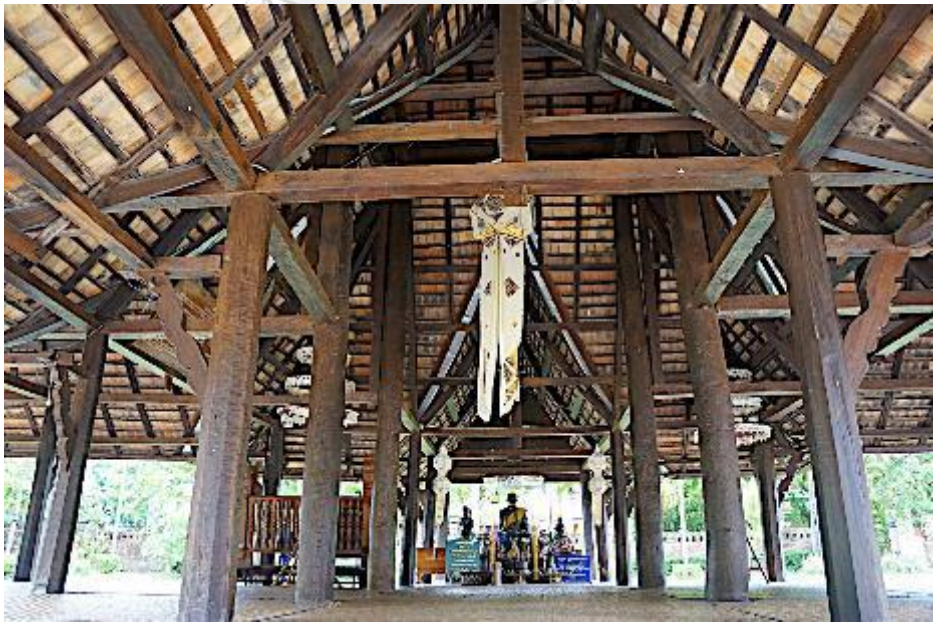


Figure 68:Lanna traditional lantern at the center of the pavilion.
Source: Author (2015)

From the center of the lobby, two counters can be noticed at the each end of the lobby. The main counter, which is for the reception counter, was on the left-hand side. Another counter was at the other end. The reception counter was decorated more compared to another counter because to emphasized that this counter are reception counter. *Buranakata*, which is very synonym with northern Thai art and style was selected to be decorated at the reception counter, which means happiness, peaceful, wealthy and wisdom.

(a) Reception counter

(b) Another counter

Figure 69:Two counters at the hotel lobby.
Source: Author (2015)

The seating arrangement in this lobby was in U-shape (*Figure 70: (a)*), L-shape (*Figure 70: (b)*) and Herringbone (*Figure 70: (c)*).

(a) U-shape

(b) L-shape

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(c) Herringbone

Figure 70:Seating arrangement.
Source: Author (2015)

Wood was widely used in this lobby area. The floor, columns, beams and roof structure was made from the wood. Only at the staircase and behind the counter they used brick wall structure. The furniture was made from the rattan and wood.

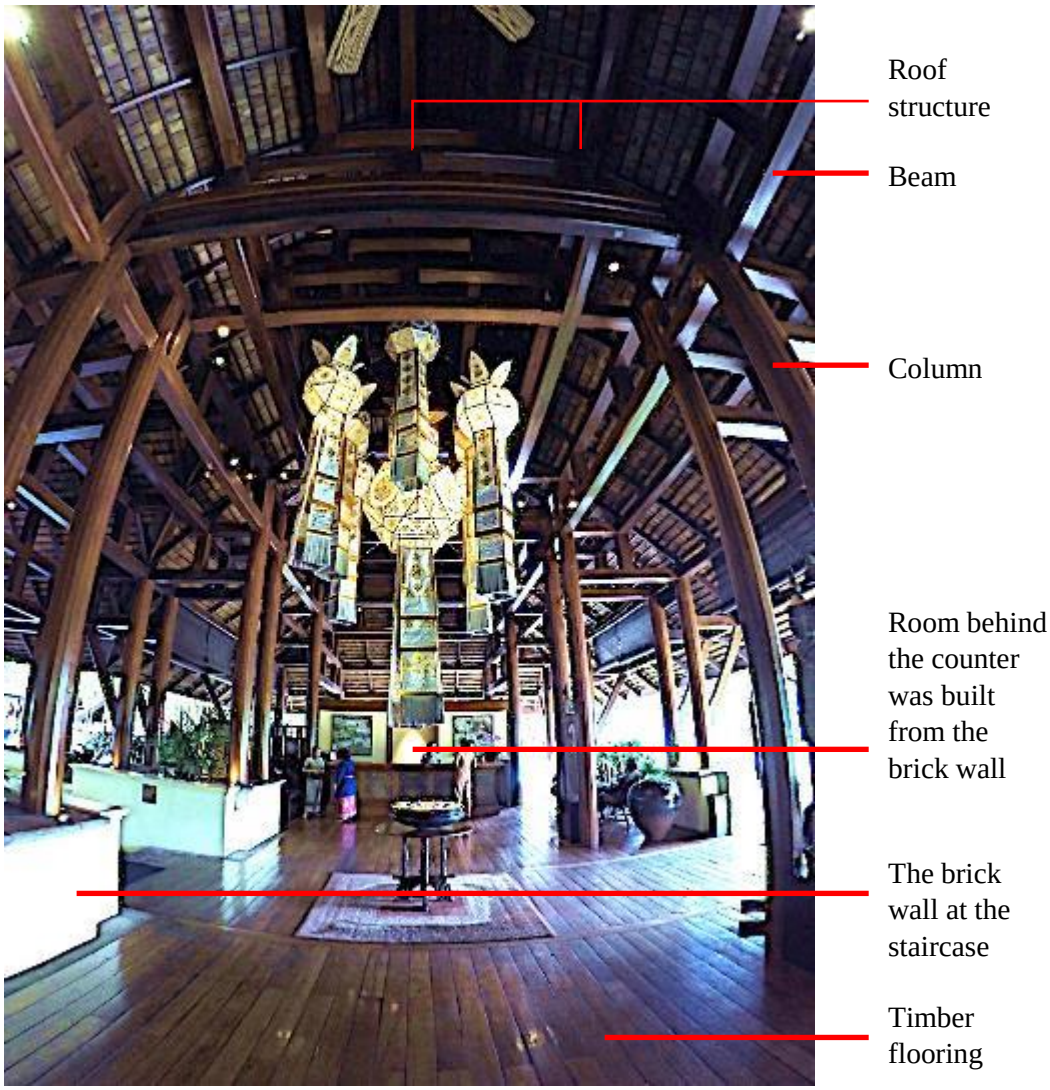

Figure 71:Wood and brick wall was applied throughout the lobby area.
Source: Author (2016)

The lighting that has been used in this lobby was natural light and artificial light. Due to open structure concept, this lobby can applied natural light in every part of the lobby. Artificial light was also applied by using down light, table lamp, lantern-like lighting and candles.

Table lamp

Down light

Lantern-like lighting

Natural light from the sun

Candles

Figure 72:Natural and artificial light.
Source: Author (2016)

In addition to, the interior decorations for this lobby are mainly to show local art and culture. *Koob-chang* style furniture, Lanna traditional lantern, Karen musical instrument and painting showing some images from the famous wat mural painting are several example that can be found in the lobby.

(a) *Koob-Chang* style furniture

(b) Karen musical instrument

(c) Lanna traditional lantern

(d) Painting which is contain some images from the wat mural painting.

Figure 73:Some interior decorations in the lobby area.
Source: Author (2016)

3.2.5 Shangri-La Hotel Chiang Mai

Figure 74:Shangri-La Hotel Chiang Mai.
Source:(Hotel, 2017, n.d.)Retrieved from http://www.shangri-la.com/chiangmai/shangrila/photos-videos/

Address: 89/8 Chang Klan Road, Muang, Chiang Mai, 50100, Thailand

Architect: Interdesign Company Limited
Chiang Mai Architects Collaborative

Int. Designer: Wong & Tung International Limited
LEO International Design Group
Task Interior Company Limited

This hotel was opened on 22 December 2007. The architects were Interdesign Company Limited and Chiang Mai Architects Collaborative. The interior designers were Wong & Tung International Limited, LEO International Design Group and Task Interior Company Limited. The concept for this hotel was influenced by the city's 700-year history and northern Thailand's "Lanna" cultural heritage, with a lavish use of teak wood. The interior is also more open, with light-filled spaces filled with local

artifacts and rich fabrics in regal colours. Since opening, this hotel has been own by Shangri-La Hotel Public Company Limited. Shangri-La Hotels and Resorts was founded by Malaysian billionaire, Robert Kuok Hock Nien.

This hotel was located on Chang Klan Road and it took 10 minutes by car from Chiang Mai International Airport. The layout of the hotel lobby was in L-shape and it was the biggest lobby compared to other case study. The main entrance of this lobby was design with car porch area. At car porch area (*Figure 75*), the only Lanna elements that they have applied was a lantern-like lighting. The other structure was made from the wood and rattan. These wood and rattan structure was created in order to imitate the fretwork from Victorian "gingerbread" house style. Even this rattan structure does not same as the fretwork from the "gingerbread" house, however, the idea is to shows that the influence of Western architectural style, especially Victorian style, was popular among royal and common people's house during reign of King Rama IV to VI (1851-1925).

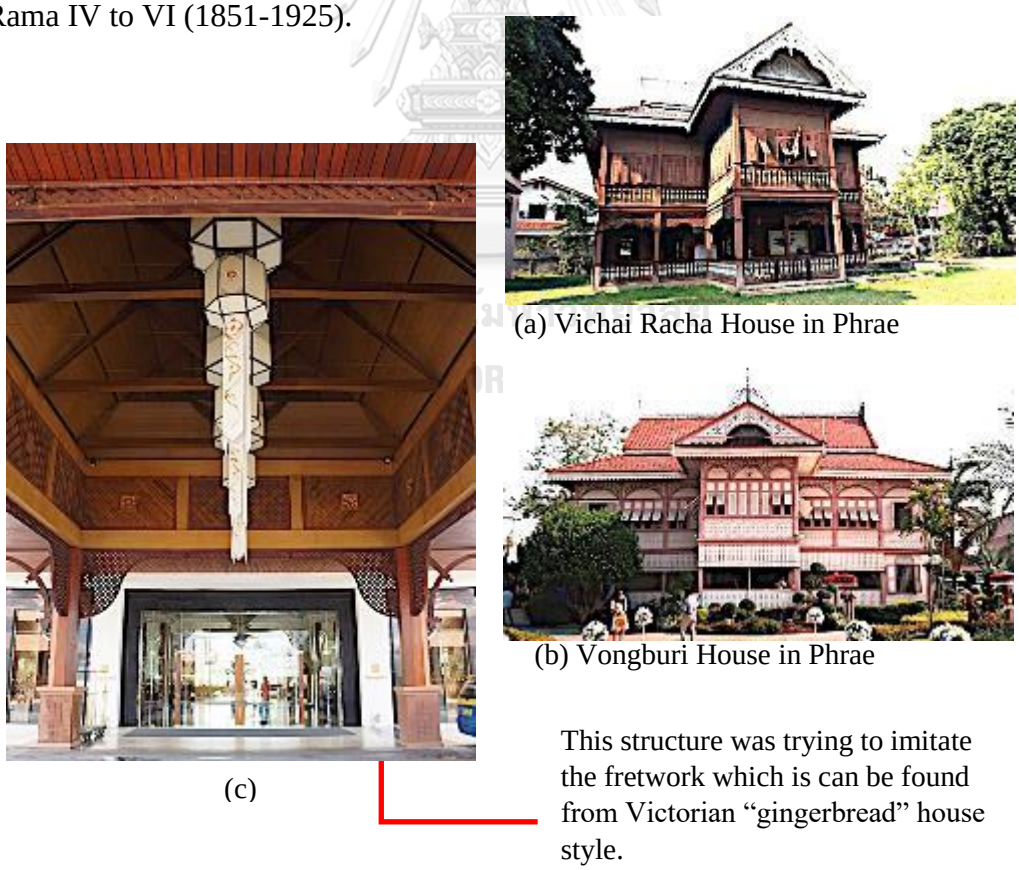

Figure 75:The car porch area.
Source: Author (2014)

The main entrance door they used glass door and overall structure design for the door was in modern style (*Figure 76*) with minor local element (*Figure 77*).

Figure 76:The main entrance door.
Source: Author (2014)

Figure 77:The door handle.
Source: Author (2014)

Once entering lobby area, reception counter can be noticed on left-hand side of the lobby. However, due to big lobby area size, the hotel guests need to walk a little bit to reach the counter. The lobby area has quite high ceiling level and this can make the lobby more bigger and spacious.

Figure 78: The overall view of the lobby area size.
Source: Author (2014)

In this lobby, the seating arrangement can be found in three areas. The main seating area was designed at the center of the lobby and this area purposely design for waiting area. The seating arrangement for this area was in cluster or group arrangement (*Figure 79*). Other seating area was in U-shape arrangement (*Figure 80*), which is next to the reception counter. The last seating area was located facing the garden view. The seating arrangement was in L-shape and Herringbone position (*Figure 81*).

Figure 79:Waiting area, at the center of hotel lobby.
Source: Author (2014)

Figure 80: The U-shape seating arrangement, next to the reception counter area.
Source: Author (2016)

Figure 81: The seating arrangement facing the garden view.
Source: Author (2014)

The lobby has used many kind of material in designing this lobby. Marble and timber flooring, brick wall, plaster ceiling, teak wood, stucco and glass were applied throughout the lobby area.

Figure 82:The wooden structure from the teak wood.
Source: Author (2014)

Figure 83:The combination of many materials in the lobby area.
Source: Author (2016)

Figure 84:Timber flooring at waiting area.
Source: Author(2014)

Figure 85:Glass was widely used for the whole lobby window
Source: Author (2014)

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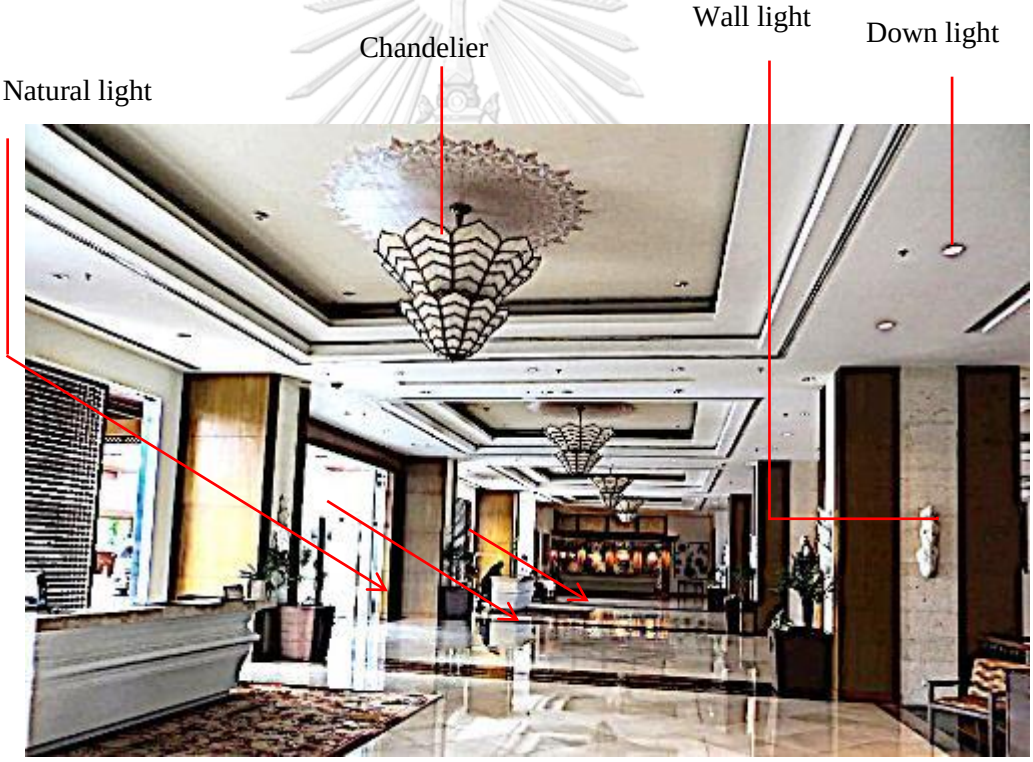
The lighting in this lobby was from natural and artificial light. Natural light was from daylight, which is from the ceiling height window around lobby area. Meanwhile, artificial light was from chandelier, wall light, pendant light and down light.



(a) Natural and artificial light

(b) Chandelier

(c) Pendant light

Figure 86:Variety of light was applied in this lobby.
Source: (a) & (c) Author (2014)
(b) Author (2016)

This hotel lobby was design with modern style but had applied local elements in the design. The local elements were presenting Lanna cultural heritage, which also showing some local craftsman skills indirectly. Lanna cultural heritage, was comprised of many different culture such as from Burmese, Laotian and Chinese, which is blend with Lanna style. In the lobby, many Lanna cultural heritage was

applied and they had installed Lanna cultural heritage in contemporary approach. However, other heritage from other region was also applied here. Central Thai textile, *pa khom ma phat* (*Figure 87: (d)*), was also selected to be decorated in the lobby area. Furthermore, even the whole area not really presenting the real Lanna style, the effort to combine between modernity and tradition can be accepted.

(a) Lighting was adapted from the Lanna traditional lantern

(b) Offering box, from Burmese art influence.

(c) Lacquer

(d) Central Thailand textile was framed on the hotel lobby wall

(e) Peacock motif was adapted from Burmese culture

Figure 87:Variety of art and culture with many influences from other places.
Source: (a), (b), (c) & (e) Author (2014)
(d) Author (2016)

Meanwhile, religious elements which is normally can be seen from the temple was also applied in the lobby area too. The ceiling decoration, the mirror mosaic behind the reception counter, *soom dock*, Dhamma Chakra or Dhamma Wheel, and stucco with temple form can be found here.

(a) *Soom dock*

(b) Ceiling pattern, which is imitate from the temple ceiling decoration

(c) mirror mosaic, influenced from the Laos art.

(d) Dhamma Chakra or Dhamma Wheel

(e) Stucco at the reception counter, imitate the temple form

Figure 88:Many religious form was applied in this lobby.
Source: (a), (b), (c) & (e) Author (2014)
(d) Author (2016)

3.2.6 Dusit Island Resort Chiang Rai

Figure 89:The interior of lobby area in Dusit Island Resort.
Source: Author (2016)

Address: 1129 Kraisorasit Road, Vieng District, Amphur Muang, Chiang Rai, Thailand 57000

Architect: Unknown

Int. Designer: Unknown

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Dusit Island Resort Chiang Rai was opened in 1991 by Dusit International Company. It is located on an island in the Mae Kok River that flows through central Chiang Rai. The concept of the hotel's décor and furnishings reflect the diversity of northern Thai styles. In the lobby area, there is one façade replicating a Thai temple. This replica is located at the middle of the hotel lobby and is surrounded by water (*Figure 90*).

Figure 90:This façade was surrounded by water element.
Source: Author (2016)

This design is trying to imitate a real Thai village with the main temple at the center of the community. All the seating area represents the village houses that surrounded the main temple. There are two seating area in the lobby, one in front of the temple replica façade (*Figure 91*) and another one in front of the reception counter (*Figure 93*).

Figure 91:Seating area in front of the replica.
Source: Author (2016)

From Figure 91, the seating arrangement in this area was in cluster (*Figure 92: (a)*) and U-shape (*Figure 92: (b)*).

(a) Cluster or group

(b) U-shape

Figure 92:Seating arrangement.
Source: Author (2016)

Meanwhile, the seating arrangement in front of the reception counter was in U-shape arrangement.

Figure 93:U-shape seating arrangement in front of the reception counter.
Source: Author (2016)

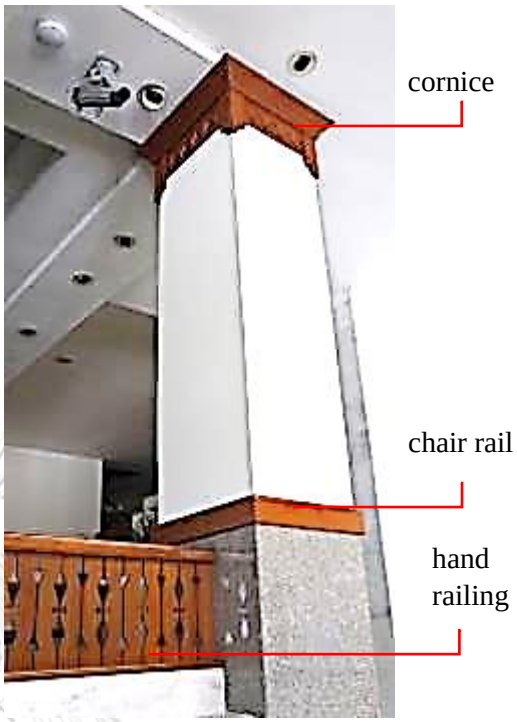
The water elements show how important water is in Thai society. In Thai culture, water is related to many rituals and ceremonies. It is used in the context of greetings, blessing and showing respect in several traditional Thai rites, such as weddings (blessing) and funerals (showing respect). In addition, water is also known as a pure thing that is able to wash all kinds of evil and misfortune away and bring good luck and happiness. Water also acts as a main waterway for the Thai people. Food, transportation and making the land more fertile are also closely related with the Thai

people life. In the lobby, they have used marble tile (floor, wall, lower part of the columns, pond), brick wall, plaster ceiling, wood (hand railing, cornice on the columns, chair rail at the columns, replica, roof structure) and glass for ceiling height window.

Figure 94:The application of marble in the lobby area.
Source: Author (2016)

(a) roof structure and plaster ceiling

(b) the replica



(c) hand railing and the column

Figure 95:The application of wood and plaster ceiling in the lobby area.
Source: Author (2016)

Furthermore, the selected furniture was a mixture between modern and traditional style. Generally, modern furniture was from the sofa either one seater or three seater. Meanwhile, traditional style furniture was from the triangle pillow sofa and coffee table.

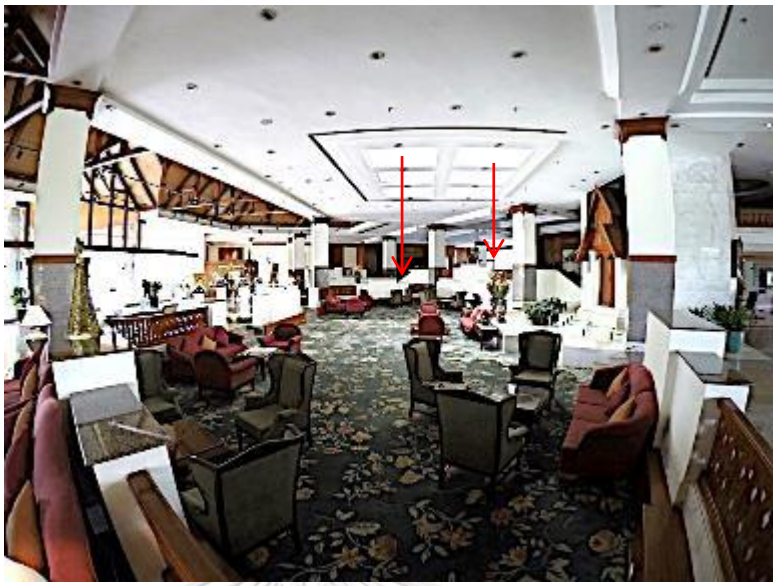
(a) Coffee table

(b) Triangle pillow sofa

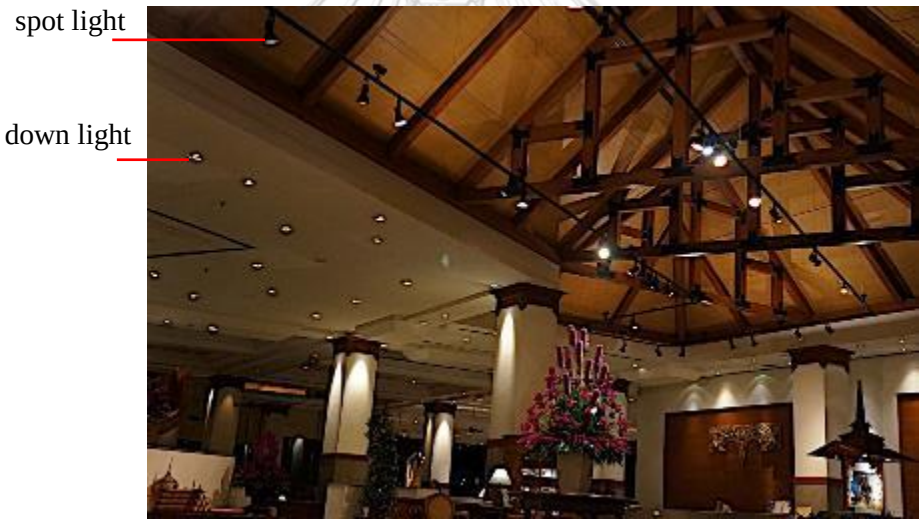
Figure 96:Traditional style furniture.
Source: Author (2016)

The hotel lobby has applied two types source of lighting. Natural light was from the ceiling height opening structure and the ceiling. Meanwhile, artificial light was from down light and spot light.

(a) Natural light from the ceiling height opening structure



(b) Natural light from the ceiling

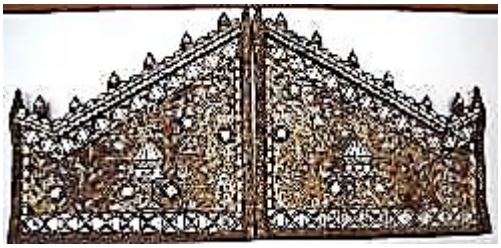


(c) Artificial light in the lobby area

Figure 97:Natural and artificial light.
Source: (a) & (b) Author (2016)
(c) Author (2014)

The overall decoration style for this hotel lobby was mainly applied many kind of local art and craft object. Generally, all woodcarving representing religious motif, which was produced in many different kind of motif, pattern and shape, was applied throughout this lobby.

(a) *Khong khiew*



(b)

(c) *buranakata*

(d) *soom dock*

(e) wood carving with swan motif

(f) *tung*

(g) *mandala concept was adapted into wood carving*

(h) three-headed *naga*

Figure 98:Wood carving object.
Source: Author (2016)

Other decorations such as sculpture, figural object and musical instrument was also applied.

(a) sculpture

(b) figural form with musical instrument

Figure 99:Other type of decorations.
Source: Author (2016)

In conclusion, it was difficult to recognized what kind of style that they have implemented in their lobby area. The only structure that might be representing the local style or identity was a roof structure, *ma tang mai*. The replica of the temple does not telling exactly which style they have copied. However, the two layer of the roof might be imitated from certain important wat in Chiang Rai such as Wat Phra Singh in Chiang Rai.

(a) The replica of temple façade

(b) Wat Phra Singh, Chiang Rai

Figure 100:The similarity between Wat Phra Singh and the replica.
Source: Author (2016)

3.2.7 Anantara Golden Triangle Elephant Camp & Resort

Figure 101:The main entrance for Anantara Golden Triangle Elephant Camp & Resort, Chiang Rai.
Source: Author (2014)

Address: 229 Moo 1, Chiang Saen, Chiang Rai 57150 Thailand

Architect: Bensley Design Group Studios

Int.Designer: ABACUS Design Co. Ltd.

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This hotel was opened in 1990 known as Le Meridien. In 2001, this hotel was changed to Anantara and is now owned by the Minor Hotel Group founded by William Heinecke. In 2005, Golden Triangle Asian Elephant Foundation was established in cooperation with Anantara Golden Triangle Elephant Camp & Resort. This foundation was founded by John Roberts to perform street rescues, provide employment and a comfortable lifestyle for elephants and their entire mahout families, and to participate in any bigger projects. There are three main factors why the hotel chose this location. Firstly, because the owner was fond of elephants, he needed a big area to fulfill his dream. Secondly, he loves nature. Lastly, this area is unique because visitors can see three countries (Thailand, Myanmar and Laos) located

very near to each other. The concept of this hotel was inspired by Lanna art and culture, with ample use of vaulted ceilings, polished teak, gilded wooden sculpture and hand-woven hill tribe textiles.

The layout of the hotel lobby was inspired by Wat Phumin in Nan province. Wat Phumin, which is have four entrances at four different directions was copied into hotel lobby design.

The main entrance of the hotel lobby was designed with many different level and function. Those level are:

(a) car porch – this area was decorated with colored glass mosaic at one side of the wall. The colored glass mosaic decoration applied an elephant as a main motif to represents the main concept for the whole resort, which is bringing the nature closer to the human being. The colored glass mosaic application might be influenced from the many temples from Luang Prabang, Laos. One of those temple is Wat Xieng Thong, which is colored glass mosaic was beautifully decorated this temple.

(a) Car porch.

(b) Colored glass mosaic with an elephant as a main motif.

(c) Colored glass mosaic at Wat Xieng Thong.

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Figure 102:Car porch with colored glass mosaic decoration.
Source: (a) & (b) Author (2014)
(c) (Tan, 2014, March) Retrieved from https://lifetoreset.wordpress.com/2014/03/24/colored-glass-mosaic-at-wat-xieng-thong-and-the-many-temples-of-luang-prabang/

(b) pond area – this area was highlighted with mural painting on right and left wooden partition wall. Those mural painting was represent some of the images from the main temple in northern Thailand such as from Wat Phumin in Nan province.

(a) Pond was surrounded by the mural painting on wooden partition wall.

(b) Mural painting copied from Wat Phumin.

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Figure 103:Pond surrounded by mural painting.
Source: Author (2016)

(c) main walkway area – this walkway have pond at both sided.

(a) Main walkway connected between outdoor pond area and main lobby area.

(b) Pond at both side of the main walkway.

Figure 104:Main walkway to the hotel lobby.
Source: Author (2016)

(d) lobby area – before entering main lobby door, several temple structure can be recognized such as *khong khiew* and *ma tang mai*. However, *ma tang mai* was not exactly same like in the temple. Only the shape of *ma tang mai* was imitated.

Figure 105:At the main door of the lobby, khong khiew and ma tang mai.
Source: Author (2016)

Once entering the main lobby area, hotel visitors will see *sattaphan* facing the main door. This *sattaphan*, which is have seven candles and decorated with *naga* motif was supported by two elephant figures at the base of *sattaphan*. This *sattaphan* was normally had in front of the main Buddha image in the *viharn* or *ubosot*.

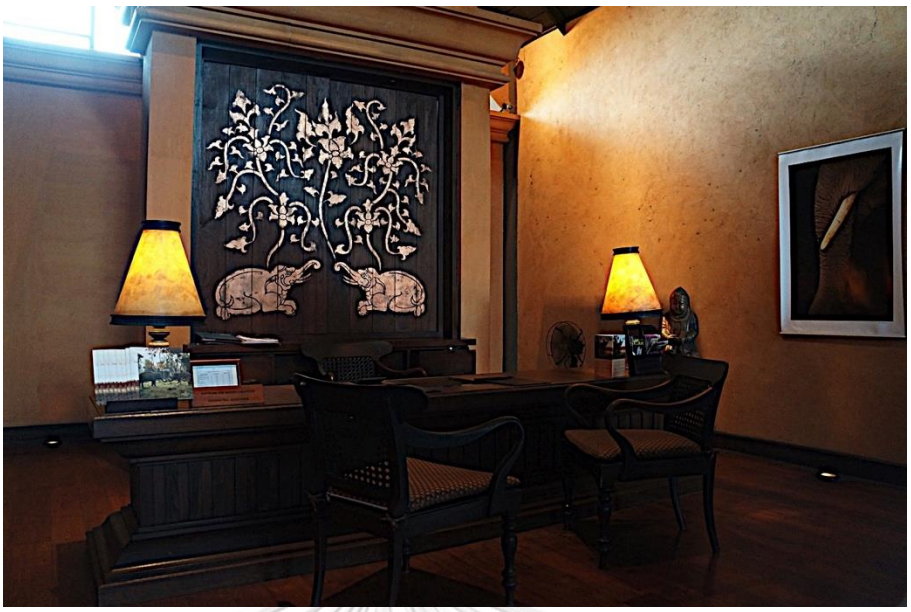
(a) S*attaphan*, facing the main door.

(b) Elephant figure at the base of *sattaphan*

Figure 106:Sattaphan with elephant figure
Source: Author (2016)

From the main door, the guest will be directed either to the right or left side. On the right side, the guest can go to Elephant Bar and Opium Terrace which is can directly go to the swimming pool area. Meanwhile, on the left side, the guest will go to counter area. There are two counter, the main counter functioning as a reception counter and another counter for any other services such as a money changer and any related to hotel leisure activities.

(a) Reception counter



(b) Another counter for money changer and other activities that related to the hotel

Figure 107:Counter area.
Source: (a) Author (2016)
(b) Author (2014)

From the main lobby door, the guest can go downstairs through two staircases which is located next to *sattaphan*. This staircase will lead to main dining hall or known as Sala Mae Nam restaurant. This restaurant serve Thai and international food, together with beautiful views over the landscape.

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The overall layout of this lobby was in cross shape with massive open-air design. In this area, the seating arrangement was quite limited. They only provide three seating area. Two seating area was located next to the main lobby door and another one in front of the counter. The seating furniture was design based on howdah (Figure 108: (a)) and traditional bed (Figure 108: (c)).

(a) howdah furniture with long curtain on top of it

(b) two seating area next to the main door.

(c) traditional bed furniture with the curtain

Figure 108:Seating area.
Source: (a) Author (2014)
(b) & (c) Author (2016)

In the lobby, most of the material was made from the wood, except for the building structure such as the columns, walls and roof structure. The floor, hand railing, interior surface of the roof and all the furniture had applied wood. Other materials such as rattan was also applied, especially for the furniture. The application of fabric also can be found here, which is they have applied together with the seating furniture (*Figure 108*).

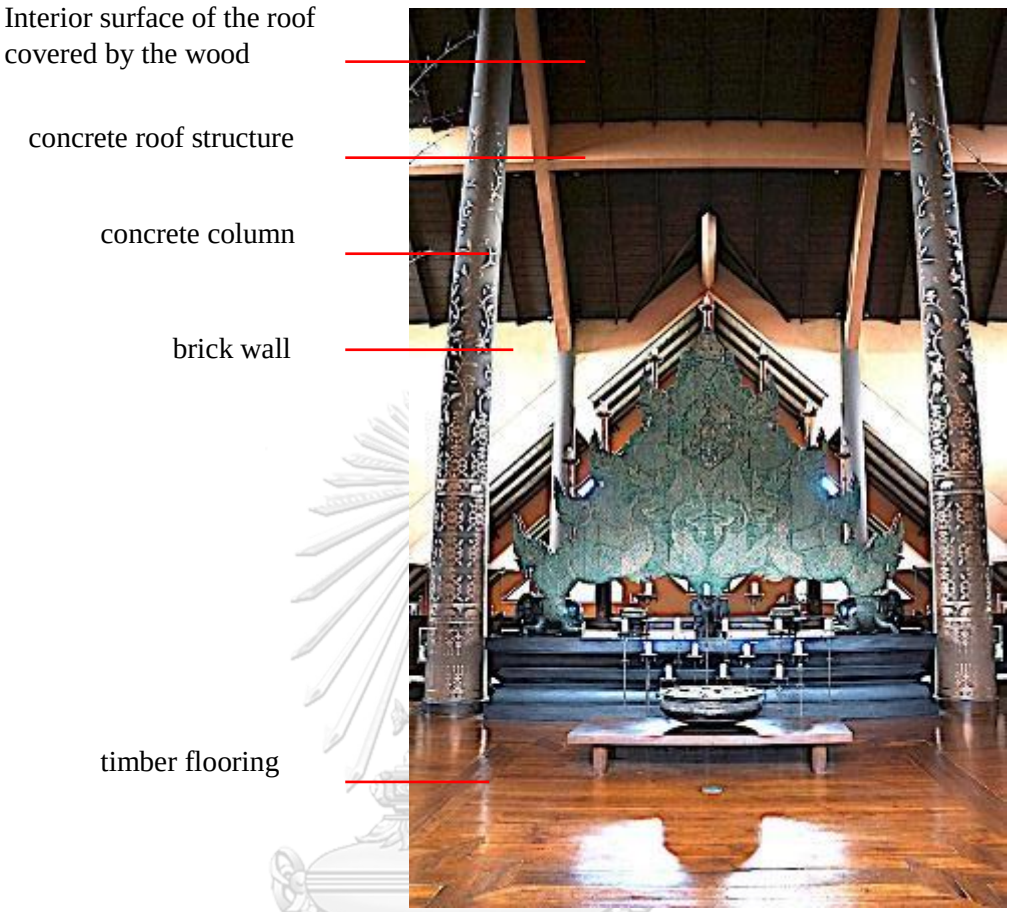

Figure 109:Materials in the lobby.
Source: Author (2014)

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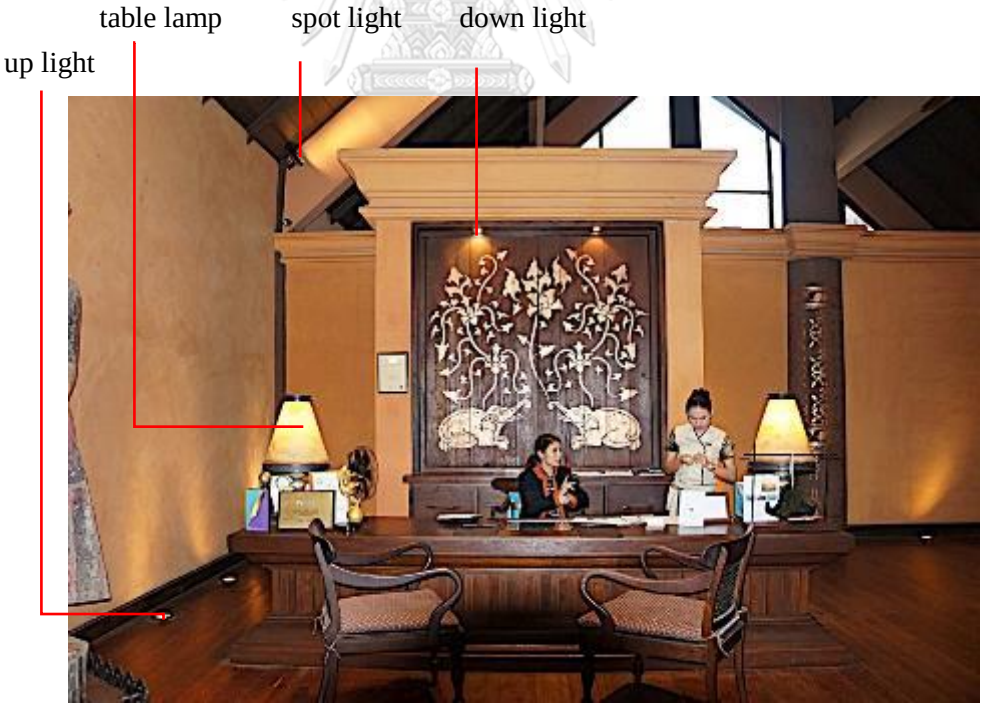
The lobby had applied two types source of lighting, namely: natural and artificial light. Natural light mostly from the four different side of wide window which is located below the roof structure and also from the door opening either from the Sala Mae Nam restaurant, Elephant Bar and Opium Terrace and main lobby. Artificial light was from the candles, table lamp, up light, down light, spot light, floor lamp and chandelier.

(a) floor lamp

(b) candles

(c) chandelier with unidentified motif



(d) the variety of artificial light in the lobby area

Figure 110:The application of lighting in the lobby area.
Source: Author (2016)

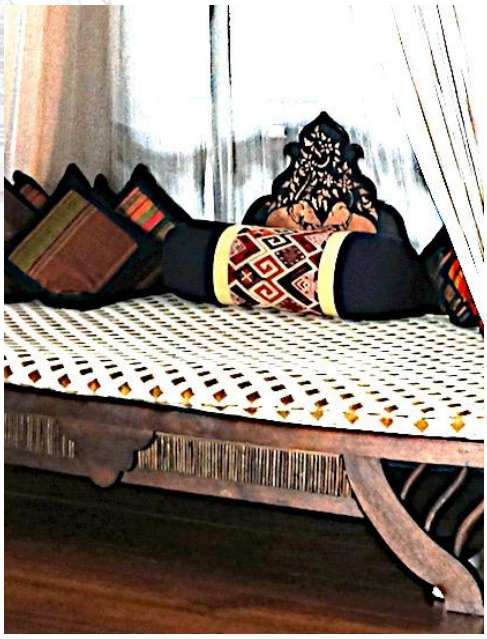
Figure 111:Natural light comes from the window.
Source: Author (2016)

Generally, the hotel lobby contain many kind of decorations with different kind of materials, form, function and aesthetic value. The hotelier was trying to adapted some religious element as a part of the lobby decorations such as *Sattaphan, khong khiew* and Buddha holding an alms bowl figure was among the several religious elements that had applied in the lobby area. Local art and craft also was applied such as the shape of lighting was probably inspired from the basket by using the woven bamboo (*Figure 140: (c)*) & (*Figure 142: (c)*)) and also pillow cover which is they have applied local textile pattern as a main motif decorations (*Figure 142: (d)*). Furthermore, some old instrument such as gold pans which is they have used in Mae Khong River before was also applied (*Figure 140: (a)*).

(a) Buddha holding an alms bowl

(b) Guardian with the sword image at the old temple door

(c) bamboo woven was applied in the lighting design



(d) local textile motif was applied at the pillow cover

Figure 112:Religious elements, and local art and craft were cooperated together to decorate the interior of the lobby.
Source: (a) & (c) Author (2016)
(b) & (d) Author (2014)

3.3 Case study analysis

From the hotel checklist findings (*Table 6*), it was found that plants and accessories were the most preferred items to be applied in the hotel lobby area. Then, followed by furniture, religious objects and sculptures; lighting; ceramics and animal objects; doors, wood carving panels, roof structure, stucco and painting; ceilings, lacquer, walls and textiles; and the lowest followed by columns, support structure, silverwork, basketry, mural painting and human objects (*Table 7*).

Table 6: The number of fine art that can be found in the hotel lobby area.

No.	Hotel's name	Building Structure						Building Non-Structure																				
												Decorative Components																
		Roof structure	Columns	Beams	Support structure	Walls	Flooring	Doors	Windows	Ventilation	Ceilings	Lighting	Furniture	Human objects	Animal objects	Religious objects	Sculptures	Plant	Ceramics	Lacquer	Mural painting	Painting	Basketry	Silverwork	Wood carving panels	Textiles	Stucco	Accessories (candles, small vases, etc.)
1	Dhara Dhevi Chiang Mai										✓	✓	✓		✓	✓	✓	✓	✓						✓		✓	✓
2	Anantara Golden Triangle Elephant Camp & Resort, Chiang Rai		✓					✓	✓			✓	✓		✓	✓		✓	✓	✓	✓				✓	✓		✓
3	Four Seasons Resort Chiang Mai	✓										✓	✓	✓		✓	✓	✓	✓			✓						✓
4	Dusit Island Resort, Chiang Rai	✓											✓		✓	✓	✓	✓							✓			✓
5	Ratilanna Riverside Spa Resort Chiang Mai	✓				✓		✓				✓	✓		✓	✓	✓	✓				✓		✓			✓	✓
6	Shangri-La Hotel Chiang Mai				✓	✓		✓			✓	✓				✓	✓	✓		✓						✓	✓	✓
7	The Anantara Chiang Mai Resort												✓				✓	✓	✓			✓	✓					✓

Table 7:The rank of preferred fine art that had been applied in the hotel lobby area

Rank	Items	Number of hotels that have fine art application in the lobby
1	Plants, Accessories	7 for each items
2	Furniture, Religious objects, Sculptures	6 for each items
3	Lighting	5
4	Ceramics, Animal objects	4 for each items
5	Stucco, Wood carving panels, Roof structure, Painting, Doors	3 for each items
6	Ceilings, Lacquer, Walls, Textile	2 for each items
7	Columns, Silverwork, Support structure, Mural painting, Basketry, Windows, Human objects	1 for each items
8	Beams, Flooring, Ventilation	0 for each items

3.3.1 Plants and accessories

From the observation, all hotels have used varies type of plants in their premise. But, surprisingly, most of them prefer to have orchid instead of using Thailand's national flower. Thailand's national flower, which is known as Golden Shower Tree (*Cassia fistula*) (*Figure 113*), have many different names. Some called this flower "*tok kun*" or "*dok khuen*". In northern region of Thailand, this flower are more familiar with "*lomleang*" and southern region more known as "*ratchaphruek*". However, nowadays most of the Thais called this flower with *Ratchaphrue*k.

Figure 113:Cassia fistula, Golden Shower Tree.
Source: Author (2017)

The main reason why they have chosen orchids to decorate their interior space is because orchids are more long-lasting compared to *Ratchaphruek.* Besides, orchids also have more choices in terms of the colour, shape, size and many suppliers can provide in a large number of orchids for the daily use.

(a) (b) (c)

(d) (e)

Figure 114:Most of the hotels prefer to apply many orchids, which had many different kind of species. (a) Anantara Chiang Mai (b) Dhara Dhevi Chiang Mai (c) Ratilanna Riverside Spa Resort Chiang Mai (d) Four Seasons Resort Chiang Mai (e) Shangri-La Hotel Chiang Mai.
Source: Author (2016)

Apart of orchids, many other flowers or plants had been applied such as *heliconia*, lotus, lucky bamboo, anthurium, dwarf blue bells, allamandas, light blue jasmine, crepe jasmine, frangipani, daisy, *chrysanthemum*, rose, globe amaranth, lily, hydrangea, palm tree and dumb cane.

(a) heliconia

(b) *chrysanthemum*

(c) lotus

(d) hydrangea

(e) globe amaranth

(f) frangipani, allamandas, crepe jasmine, light blue jasmine, dwarf blue bells, chrysanthemum

Figure 115:Many other flower species was applied in the hotel lobby. (a) & (b) Anantara Golden Triangle Elephant Camp & Resort Chiang Rai (c) & (d) Dhara Dhevi Chiang Mai (e) Dusit Island Resorts Chiang Rai (f) Four Seasons Resort Chiang Mai
Source: Author (2014)

In current practice, there are many factors that have influenced in selecting the flowers to be applied and decorate in certain area. Those factors are the availability of the desired flower in the market, shape, colour, cost, religion (lotus always related with Buddhism), culture (e.g. jasmine and globe amaranth flower for making worship at Thai temple), medicine value (e.g. Rose (*dok kularb*): nourishes the heart, relieves fatigue and acts as a mild laxative, West Indian Jasmine (*dok khem*): high in fibre and helps ease constipation), fragrant (e.g. jasmine, gardenia, butterfly lily and ylang-ylang) and others.

Accessories are the most easiest way to be applied in the certain area. With the wide range and diversity of the product, accessories are the most common option to be selected by people to decorate and enhance the beauty of the space. Apart from the reasonable price, the availability of the product in the market was also considered as important factor in determined whether they will select those accessories or not. Most accessories that they have used were almost similar like we had at home such as candles with holders, plate, food container, offering box, small vase, and kitchen utensil. However, some hotels have cultural approach by having musical instrument and traditional Thai headgear.

(a) offering box

(b) candle with holders and Karen harp, traditional musical instrument

(c) coconut water scoops and rolling cigarettes

(d) plates

(e) traditional Thai headdress

(f) vase with shape like a globe decorated with gold leaf

Figure 116:Accessories are the most variety product that they have applied in the hotel lobby area. (a) Dusit Island Resort Chiang Rai (b) Four Seasons Resort Chiang Mai (c) Ratilanna Riverside Spa Resort Chiang Mai (d) Dhara Dhevi Chiang Mai (e) Anantara Chiang Mai (f) Shangri-La Hotel Chiang Mai
Source: Author (2016)

3.3.2 Religious objects, sculpture and furniture

Religious object were given special approach and appearance in decorating the interior of the hotel lobby. Many kind of religious object were applied with various sizes, design and function. There are Buddha image, *soom dock*[9], *tung*[10] (flag), *tanlapat*[11] (fan), *dewa*, *buranakata*[12], *kinnara*[13], *worship offerings*[14] and the replica of the temple.

(a) fan

(b) *soom dock*

(c) *tung*

(d) *buranakata*

(e) the replica of the temple

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[9] *Soom dock* was use to put the flowers for ordination hall in the temple.

[10] *Tung* or *thong* (flag) was used as religious offerings for Lanna Buddhists since mid-13rd century. *Tung* was made from cloth, paper, wood and metals.

[11] *Tanlapat*, the fans used by the Buddhist monks when chanting prayers in front of the audiences.

[12] *Buranakata*, was originally from Pali word, it means happiness, peaceful, wealthy and wisdom. Normally, it was called as flower pot, a pot with beautiful pattern that is used for worshipping Buddha image and holy occasions since Tawaravadee period.

[13] *Kinnorn* or *Kinnara*, a male divine musician, half-human and half bird in form who lives in the Himaphan forest.

[14] For Lanna people, they believe that worship offerings can give them merit and prosperity in life. After they die, merit will take them to the peaceful worlds. Most of the offerings are made from the cloth, paper, palm-leaf manuscripts, flowers, banana leaves and food.

(f) *dewa*

(g) *kinnara*

(h) *buranakata*

(i) *soom dock*

(j) worship offering

(k) *dewa*

(l) *dewa*

(m) Buddha holding an alms bowl

Figure 117: Religious objects. (a) – (e) Dusit Island Resort Chiang Rai (f) – (h) Dhara Dhevi Chiang Mai (i) Shangri-La Hotel Chiang Mai (j) - (k) Ratilanna Riverside Spa Resort Chiang Mai (l) Four Seasons Resort Chiang Mai (m) Anantara Golden Triangle Elephant Camp & Resort, Chiang Rai
Source: Author (2016)

Sculpture is another item which were applied throughout the hotel lobby area. According to (Encyclopedia of Art, 2017, para. 6 & 7) the definition of sculpture can be divided into two, namely:

Traditional Sculpture

"Traditional sculpture prior to the 20th century had four main defining characteristics. First, it was the only three dimensional art form. Second, it was representational. Third, it was viewed as an art of solid form. Any empty spaces involved were essentially secondary to its bulk or mass. Moreover, as a solid form it had no movement. Fourth, traditional sculptors used only two main techniques: carving or modelling. That is, they either carved directly from their chosen material (eg. stone, wood), or they built up the sculpture from the inside, so to speak, using clay, plaster, wax and the like. The models for traditional sculpting derive from Greek and Roman Sculpture of Classical Antiquity."

Modern and Contemporary Sculpture

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"The art of sculpture is no longer restricted by traditional sculptural concepts, materials or methods of production. It is no longer exclusively representational but frequently wholly abstract. Nor is it purely solid and static: it may reference empty space in an important way, and can also be kinetic and capable of movement. Finally, as well as being carved or modelled, it can be assembled, glued, projected (holographically), or constructed in a wide variety of ways. As a result the traditional four-point meaning and definition of sculpture no longer applies."

Nowadays, many sculptures are more into modern and contemporary classification. The sculptures can be made from the old temple or house structure, old furniture,

traditional transportation structure (old boats, ox-cart wheels, boat paddle), religious symbol, abstract form, antique objects and others.

From this study, the sculpture can be classified into several themes: religion (religion-mythological animal such as *singha*[15] (*Figure 118: (a)*) and *norasingh*[16] (*Figure 118:(e)*), the guardian such as *dvarapala*[17] (*Figure 118: (b)*), *chakra*[18] (*Figure 118: (f)*)), nature (*Figure 118: (d)*), human (*Figure 118: (c)*) and royalty (*Figure 119*).

(a) *singha*

(b) *dvarapala*

(c) human form

(d) lotus leaf shape at the wall

(e) *norasingh*

[15] *Singha* is a mythical lion from Himaphan forest. This figure usually comes in pairs at the entrance to a temple or another sacred structure.

[16] *Norasingh*, half-lion, half-human beasts. A creature from the forest of Himaphan. Himaphan is a mythical forest in Buddhist-Hindu cosmology which is located in the Himalayas below the heaven of the gods. Himaphan was inhabited by both real and imaginary animals.

[17] *Dvarapala* is a door or gate guardian, which is always portrayed as a warrior of fearsome giant, usually armed with a weapon. Read more at https://en.wikipedia.org/wiki/Dvarapala

[18] *Chakra* means wheel in Sanskrit. There are seven main chakras involved with body areas. When chakra spinning in a circular movement, it will create a vacuum and this will pull physical and mental challenges inside the body. These seven different chakras have to work together to create balance in our body.

(f) chakras

Figure 118: Sculptures. (a) – (b) Dhara Dhevi Chiang Mai (c) Ratilanna Riverside Spa Resort Chiang Mai (d) Anantara Chiang Mai (e) Four Seasons Resort Chiang Mai (f) Shangri-La Hotel Chiang Mai
Source: Author (2016)

In this study, an antique object was chosen as sculpture to decorate the lobby area. Antique objects can be defined as an old collectable item. There are so many reasons why they are decided to buy and collect this antique object. The most top reasons that have motivated them to have this certain antique object are due to its high value, history, age, beauty, rarity, condition, utility, personal emotional connection, and/ or other unique features (Antique, n.d., para.1)[19]. On top of that, the reason why they wanted to have antique objects in their space because to match with their space concept. However, some of the antique object was selected due to aesthetic and unique value, which is nothing to do with any concept. From the observation, *boot-sa-bok* was found in the lobby area. This *boot – sa – bok* is a movable throne with four posts and it also known as movable pavilion with pointed roof. This *boot-sa-bok* was produced between 1800 – 1900 A.D. and it contained Chiang- Saen artistic work with Burmese influence. Normally, *boot-sa-bok* was small, involved with ceremonial activities, open-sided pavilion and used for the king or sacred objects such as Buddha images or Tipitaka scriptures. This *boot-sa-bok* have nothing to do with the hotel concept.

[19] Read more at http://en.wikipedia.org/wiki/Antique

Figure 119:Boot-sa-bok, at Dusit Island Resort Chiang Rai
Source: Author (2016)

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The application of the furniture in decorating and enhancing the beauty of the space was widely practiced since long time ago. The designers and an architect have trying to express some meaning of their design concept through various application of the furniture. In our context, the hoteliers have applied many furniture in their space area to reflect their desired concept. Some furniture had reflected certain style which is had occurred in Lanna region for the certain period. This practice can be recognized from the selected furniture which is representing a certain social class during the Lanna period. The most popular social class that they always portrayed was the upper social class. Most of the upper social class had applied furniture with modern western style.

At this point, upper social class in northern region of Thailand was greatly exposed to the external influence, which is western influence have took part in forming modern Lanna style. These western influences were brought by many different kind of individuals. They had come as missionaries, merchants, doctors, nurses, teachers, engineers, architects and others. These farang have brought in and introduced Colonial Style furniture into this northern region of Thailand. The influx of this type of furniture was probably more prominent when it was introduced by foreign logging companies in Thailand. Those companies were from British, Danish and French, where British logging companies were the biggest in Thailand (Suphawat Laohachaiboon & Shinya Takeda, 2007, 126). In northern region of Thailand, the glorious timber trade era was took place during the end of 19th century.

(a)

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(b)

(c)

Figure 120:The Colonial Style or more specifically known as British Colonial Style were introduced in northern region of Thailand by British, and other westerners, (a) & (b) Dhara Dhevi Chiang Mai (c) Anantara Golden Triangle Elephant Camp & Resort Chiang Rai.

Source: Author (2016)

Furthermore, some hotels trying to portrayed how the Lanna social community looks like. Lanna people which is comprised of many level of society and ethnic, have made a very special distinctive features for northern region of Thailand. These hotels, had applied custom-made furniture in order to show the character of the Lanna people before (*Figure 121*).

(a) (b)

Figure 121: (a) This hotel was located at Mae Rim area, which is well-known for many elephants. Howdah or locally known as a "Koob-Chang", a seat for riding on the back of an elephant, normally with a canopy and accommodating two or more people, was applied as a concept for the furniture design for this hotel, Four Seasons Resort Chiang Mai. (b) Another hotel, which is located in the middle of Chiang Mai city, was entirely design with the concept of the Lanna community in the Wat Gate area. This "Koob-Chang" is an imitation of a nobleman's seat on an elephant's back, Ratilanna Riverside Spa Resort Chiang Mai.
Source: Author (2016)

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However, some hotels have decided to select some furniture in order to create a certain ambience such as like in the temple or palace. Wooden Buddhist scripture box, *sattaphan*, and *prasat* were applied in the hotel lobby area (*Figure 122*).

(a) wooden Buddhist scripture box (b) *sattaphan*

(c) *prasat*

Figure 122:Many hotels have selected certain furniture in order to create certain ambience. (a) & (c) Dhara Dhevi Chiang Mai (b) Anantara Golden Triangle Elephant Camp & Resort Chiang Rai
Source: Author (2016)

Meanwhile, there are also some traditional furniture applications in their space. This furniture either in traditional form (*Figure 154: (a) – (g)*) or has been produced by upgrading (*Figure 154: (h)*) or inspired by certain object (*Figure 154: (i)*). The selected furniture was triangle pillow, low Thai table, cabinet, food storage cabinet, table, chair and low seating platform.

(a) triangle pillow

(b) triangle pillow

(c) low Thai table

(d) cabinet

(e) food storage cabinet

(f) table

(g) table

(h) low Thai table has been upgraded by adding the cushion on top of it

(i) waiting area with the chair inspired by traditional palanquin

Figure 123: Furniture with traditional or local approach. (a) & (c) Dusit Island Resort Chiang Rai (b) & (h) Dhara Dhevi Chiang Mai (d) – (g) Anantara Chiang Mai (i) Ratilanna Riverside Spa Resort Chiang Mai
Source: Author (2016)

3.3.3 Lighting

Lighting is another aspect in designing and decorating the interior of the space. Lighting also can create certain ambience by producing certain level of hue in order to influence the observer eyes. With different level of hue, lights can influence people's emotional either to be more active (aggressive, happy) or to become passive (calm, sad). Lighting also can create certain area or space to become more hot or cold. From this study, the researcher have found that the designer have taken new approach in creating appropriate ambience. These hotels have applied local heritage by implement local elements into one interesting product. Dhara Dhevi Chiang Mai had applied many Burmese crafts skill in designing their lightings. The reason why they have so many kind of this lightings in their premise because to showcase the variety of styles that influenced Lanna culture before, which is Burmese art and culture have give big impact to Lanna region. Many figural form which is representing human figure, dewa, and cupid was applied. *Cho fa* with Burmese style, was also recycled and reused as a lighting.

(a) human figure

(b) *deva*

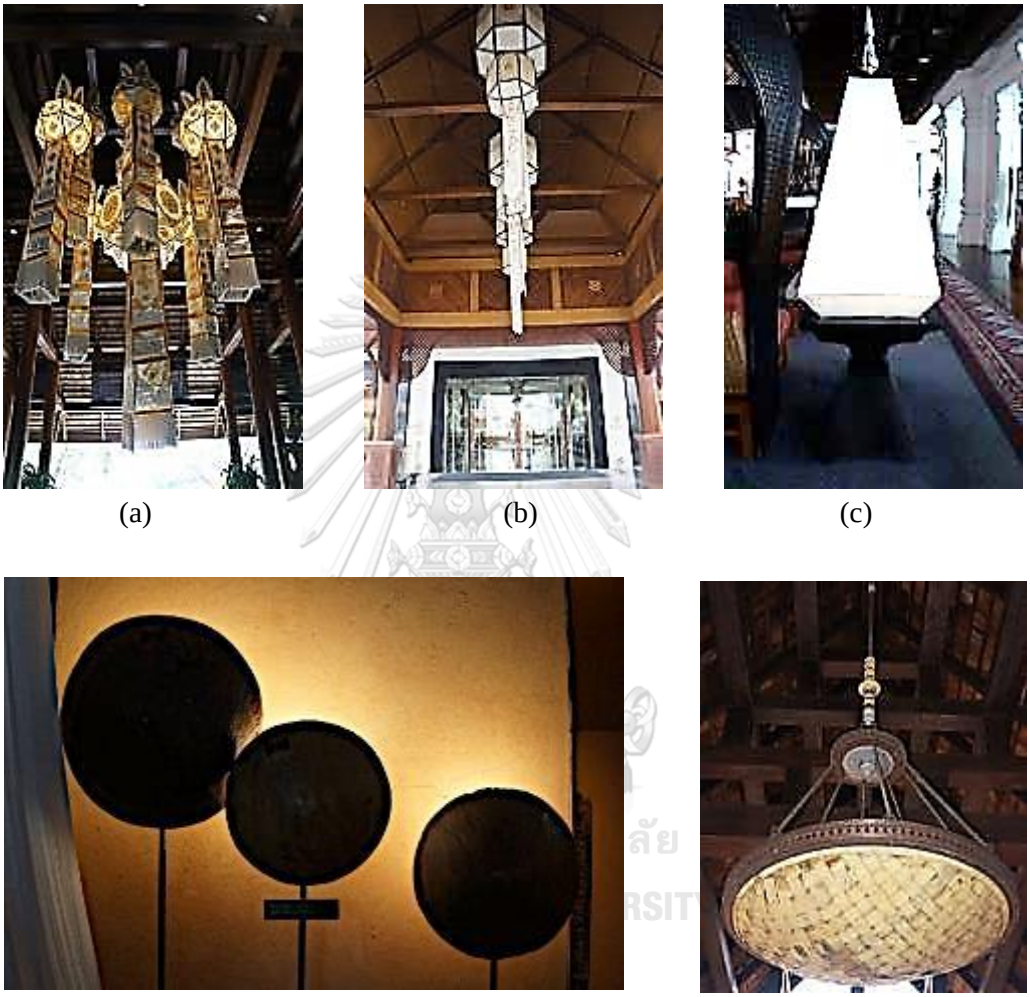
(c) cupid

(d) *cho fa*

Figure 124: Varies of figural form in lighting. (a) – (d) Dhara Dhevi Chiang Mai
Source: Author (2016)

Some hotels have applied Lanna traditional lantern[20] as their main concept for the lighting. Furthermore, this lighting will be the main focal point in the lobby area (*Figure 125: (a) & (b)*). Meanwhile, another hotel have tried to imitate certain shape of flower decorations in order to show the local culture and practice. The shape of the sacred flower-decorated trays which are traditionally placed beside a royal bench was imitated (*Figure 125: (c)*). Some hotels have used some equipment just to show what kind of activity in that particular area before. In this study, they have used gold pans to show that gold mining was actively produced in Mae Khong River. These gold pans were used as stand light in the lobby area (*Figure 125: (d)*). In other cases, some hotels have applied bamboo weaving technique into their lighting design. This application to show that the weaving skill not only focuses on baskets product, but it can be applied into other form (*Figure 125: (e)*).

[20] It was believed that lantern were used in Chiang Mai during Ceylonese (*langka wong*) Buddhism was introduced around mid-14th century. The shape of the lantern was different and base on region that producing them. Normally, lantern was used during traditional processions and in salutations to the Triple Gem. The most common lantern that normally used for offerings are hanging lanterns, standing lanterns, spinning lanterns, ant-nest lanterns and rabbit-ear (square) lanterns.



(a) (b) (c)

(d) (e)

Figure 125:The local element in the lighting. (a) Four Seasons Resort Chiang Mai (b) Shangri-la Hotel Chiang Mai (c) Ratilanna Riverside Spa Resort Chiang Mai (d) & (e) Anantara Golden Triangle Elephant Camp & Resort, Chiang Rai
Source: Author (2016)

3.3.4 Animal objects, Ceramics

For animal object they have used an elephant, *naga*, swan and garuda. Elephant (*Figure 126*) are the most favourite animal to be selected to decorate the interior

space. Generally, for Thai people, elephant is a symbol of tradition, history, royal, fortune and superstition. Furthermore, elephant also closely related with Buddhist legend. According to Buddhist legend, Queen Maya of Sakya, the Buddha's mother, she became pregnant after she had dreamed that white elephant touched her side. Besides, in Buddhism elephant is a symbol of mental strength. Elephant was also involved with temple construction and warfare.

Meanwhile, *naga*[21] (*Figure 127*) are the symbol of protectors of the Buddha and of the dharma. Due to associated with water and the underworld, *naga* always to be selected to decorate barge boards, eave brackets, windows, doors, gates, arches, staircase and columns. Hamsa = mythical swan (*Figure 128: (a)*) is the symbol of divine spirit, perfect union, balance and life. Hamsa often used to decorate the roof ridges of the temples. Garuda (*Figure 128: (b)*) is the lord of birds and normally use as a national symbol of Thailand. Sometimes garuda was illustrated on certain government buildings and logos. Garuda also is a symbol of bravery, powerful bird and confidence.

(a) (b)

Figure 126:Elephant (a) Ratilanna Riverside Spa Resort Chiang Mai (b) Anantara Golden Triangle Elephant Camp & Resort Chiang Rai
Source: Author (2016)

[21] *Naga* is a snake or serpentine divinity that dwells in the subterranean and water regions. *Naga* guard the hidden treasures of the earth and control rainfalls. They are the arch enemies of the garudas. The struggle between the two is a frequent theme in art.

(a) three-headed *naga*

(b) *naga* as a decoration

(c) *naga* at the column

Figure 127:Naga. (a) Dusit Island Resort Chiang Rai (b) Ratilanna Riverside Spa Resort Chiang Mai (c) Dhara Dhevi Chiang Mai
Source: Author (2016)

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(a) hamsa (b) garuda

Figure 128:Hamsa and garuda at Dhara Dhevi Chiang Mai
Source: Author (2016)

In Thai culture, ceramic (vase or pottery) (*Figure 129*) was functioning as water container. This water container was used for several purposes such as they will have big vase at the staircase of the house to wash the feet before enter the house, to keep water for cooking and shower, and sometimes use for food production such as *budu*[22]. Nowadays, the vases were commonly used as decorations item. They will have big vases at the main entrance of the hotel lobby in order to portray how Thai people use these vases before. Furthermore, due to closely related with water, they have big vases near to the water elements such as at the pool or water fountain. Sometimes, they will fill up these big vases with water and have some fish or aquatic plant such as the lotus (*Figure 129: (f)*). In other scenario, some people will put a soil and plant a tree inside. However, some people will put their umbrella inside the vase.

(a) big vases used as decorations

(b) two vases at the water element near to the main entrance of the hotel lobby

(c) plant a tree in the vase

(d) two vases at the main entrance of the hotel lobby

(e) two decorated vases at the main entrance of the hotel lobby

(f) normally, the lotus will be selected to used together with the big vase

Figure 129:Vases (a) Anantara Chiang Mai (b) Anantara Golden Triangle Elephant Camp & Resort Chiang Rai (c) & (d) Four Seasons Resort Chiang Mai (e) & (f) Dhara Dhevi Chiang Mai
Source: Author (2016)

[22] *Budu* is a fish sauce made from the fermented anchovies. It is well-known in eastcoast of Peninsular Malaysia (Terengganu, Kelantan) and southern Thailand.

Nowadays, the shape of ceramics become more varieties with many kind of design. They have applied creatively by decorating the vase with interesting patterns by using the flowers (*Figure 130*).

Figure 130:Flower decorations with different kind of flowers and pattern. (a) – (f) Four Seasons Resort Chiang Mai
Source: Author (2016)

3.3.5 Wood carving panel, stucco, roof structure, painting, doors

Wood carving panel was also another item that frequently use in decorating the interior of the space. Wood carving panel normally found at the behind the reception counter, lift lobby area, lobby seating area, stairs, wall, column and walkway area. In this study, woodcarving panel only can be found behind the reception counter, the wall and at the column. The motif of the woodcarving panels was based on the Buddhism (philosophy (*Figure 162: (g)*), *dewa* figure (*Figure 162: (c) & (d)*), religion-mythological animal (*Figure 162: (b) &(f)*) and nature (flora and fauna) (*Figure 162: (g) & (h)*).

(a) Wood carving panel was found behind the reception counter.

(b) The detail of the wood carving panel.

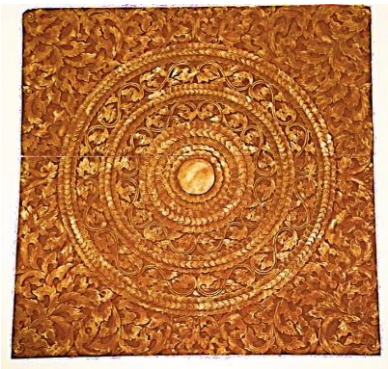
(c)

(d)

(e)

Three pair of wood carving panel, it was used as door. These panel was installed at the wall.

(f) A wood carving panel with *naga* eaten by the fish motif, was installed at the wall



(g) A square wood carving panel with *mandala* motif

(h) A woodcarving was installed at the column. This woodcarving panel was functioning as a decoration only. Has nothing to do with the structure.

Figure 131:Wood carving panel. (a) - (b) & (g) Dusit Island Resort Chiang Rai (c) – (f) Anantara Golden Triangle Elephant Camp & Resort, Chiang Rai (h) Dhara Dhevi Chiang Mai
Source: Author (2016)

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In this research, stucco can be found at the reception counter, concierge counter, column base, main entrance of the lobby, and the corridor of the lobby area.

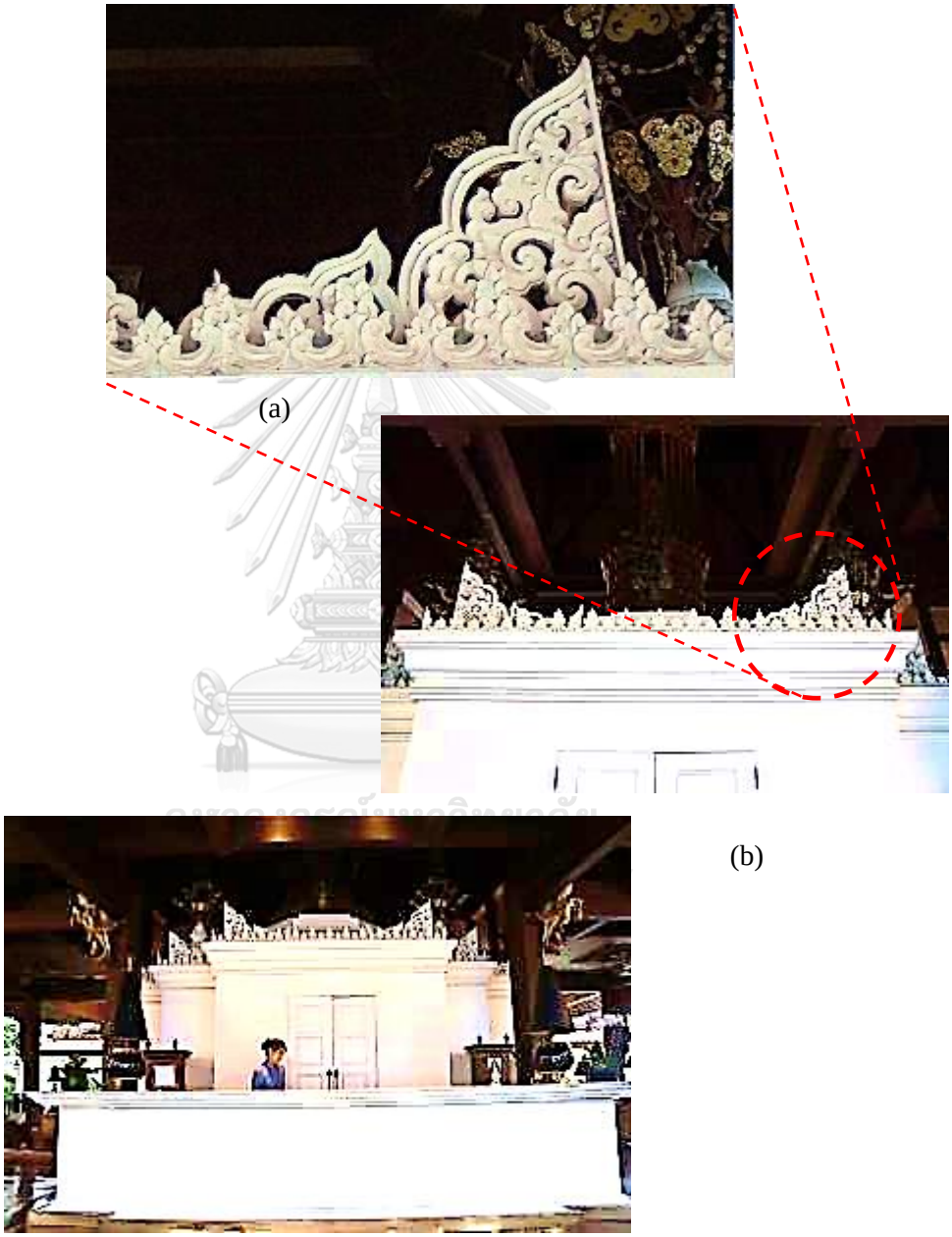


Figure 132:Blow-up details of the stucco behind the reception counter, Dhara Dhevi Hotel Chiang Mai
Source: Author (2014)

From Figure 132, the stucco motif was adapted from the *Krajang Patiyan* pattern, which is also known as *Krajang Hu*. This pattern commonly used to decorate traditional Thai architecture and high quality fine art handicrafts. This pattern has beautiful design however the designs were vary according to the taste and style of each artisan. Furthermore, *Krajang* pattern is a fundamental motif in Thai art which is widely used as a component in the structure of other patterns, such as, *Krajang Ta Aoi*, *Krajang Bai Thed*, *Krajang Patiyan* and *Krajang Ruan.* In this study, *Krajang* motif was applied by following the outer shape of the *krajang*. However, the inner part or detail of the *krajang* was not applied exactly same like the old practice.

Meanwhile, at the bottom of the columns, the inverted lotus motif was applied. The application of the lotus motif was widely applied in Buddhist or Hindu architecture, statuary, mural painting and bas-relief. The reason why the lotus was chosen because "it is reserved exclusively to pay homage to the Enlightened One" (Vilayleck, 2017,April, n.d., para. 12). The shape of lotus, especially the shape of lotus bud was widely applied into many religious objects and architecture elements.

(a) The inverted lotus motif at the base of the columns

(b) Worship Offerings with

(c) The stupa with lotus-bud shape in Sukhothai

Figure 133:The adaptation of the lotus motif into religious art and architecture (a) Dhara Dhevi Hotel Chiang Mai (b) Ratilanna Riverside Spa Resort Chiang Mai
Source: (a) & (b) Author (2014)
(c) (SmugMug, 2000, March 22)Retrieved from https://awanderer.smugmug.com/keyword/Wat%20Mahathat%20Sukhothai;wat%20mahathat%20sukhothai/i-TpgZXHx/A

Figure 134:The lotus-bud and Anondha fish motif was applied, Dhara Dhevi Hotel Chiang Mai
Source: Author (2014)

From Figure 134, the stucco has lotus-bud shape and fish motif. This lotus-bud shape representing mount Semeru in Buddhist cosmology. Meanwhile, the four fish representing giant Anondha fish, which is this fish play important role in Buddhist cosmology by supporting Sumeru mountain. The four Anondha fish was arranged by facing into four different corner and this might be representing four main continents in Buddhist cosmology. Meanwhile, the application of stucco can be found at the main entrance of the hotel lobby. Ratilanna Riverside Spa Resort have an arch over the entrance that imitates the entrance to temples or palaces. Furthermore, this hotel had applied stucco at their main counter in the lobby area. Again, the lotus motif was applied. However, only the form of lotus-like base was adapted into two main counters in the lobby.

(a) The arch over the entrance that imitates the entrance to the temples or palaces.

(b) The welcome desk has a traditional lotus-like base.

Figure 135:The application of the stucco can be found outside and inside of the lobby area, Ratilanna Riverside Spa Resort Chiang Mai
Source: Author (2014)

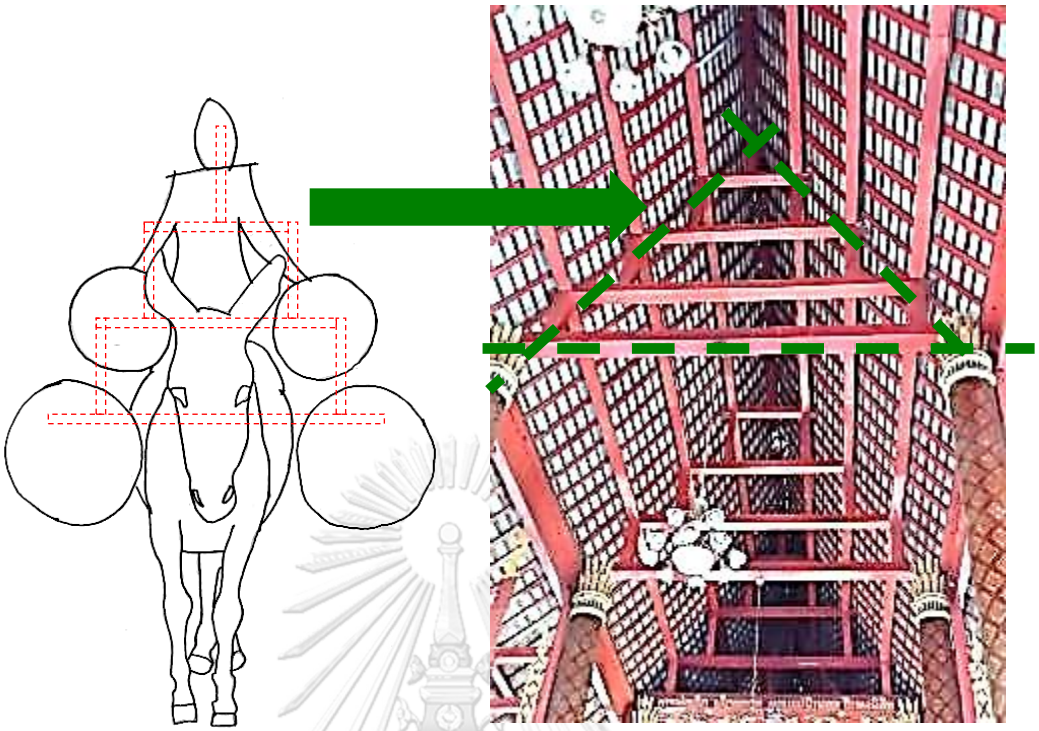
In addition, stucco application with lotus motif still can be seen at the other case study. However, at this case study, the lotus motif was applied in inverted way. The reasons why they do in this way because to ensure that hotel guest can be entertained while in standing position.

(a) The reception counter that might be have inverted lotus shape. The shape of the counter was modified in order to suit with the condition to entertain the hotel guest while standing.

(b) Concierge desk that has similar design with reception counter.

Figure 136:Stucco Shangri-La Hotel Chiang Mai
Source: Author (2016)

Lanna temple roof structure which is known as *Ma Tang Mai*, was applied in the design. *Ma* = horse, *tang* = contain, *mai* = silk (horse was loaded with many silk rolls). The ideas come from the image of the silk merchant carriage on the horse figure, which is represents apart of Lanna society before (*Figure 137: (a)*). This is due to Lanna is a part of the Silk Road. Therefore, many merchants came from many places and had trading in Lanna kingdom.



(a) Silk merchant image.
Illustrated by author (2017)

(b) The example of *Ma tang mai* roof structure at Wat Chiang Man, Chiang Mai
Source: Author (2017)

Figure 137:Ma tang mai, the image of the silk merchant was adapted into Lanna temple roof structure.

(a) (b) (c)

Figure 138:Ma tang mai (a) Ratilanna Riverside Spa Resort Chiang Mai (b) Dusit Island Resort Chiang Rai (c) Four Seasons Resort Chiang Mai
Source: Author (2016)

From Figure 138, *ma tang mai* was superficially applied into lobby area. Based on Figure 138: (a) & (b), *ma tang mai* was not really applied to support the roof structure. They just applied the outer form of the *ma tang mai* only. Furthermore, they have combined lighting design together with *ma tang mai* structure. From the case study, only Four Seasons Resort Chiang Mai have applied *ma tang mai* appropriately.

Painting that can be found from these hotels are mostly about the nature, Buddhism and Lanna community. The techniques of the painting were from the watercolor (*Figure 139: (a) & (b)*), using gold, silver and bronze foils with modern acrylic (*Figure 139: (c) & (d)*) and normal printing technique (*Figure 139: (e) - (h)*).

(a)

(b)

This painting shows palm tree and orchid flower, which is both plant are well-known and suit with Thailand climate.

(c) This painting depict Lanna ceremonies which are related to ancient beliefs of the Lanna Kingdom. There are Bodhi tree with supporting poles, various Lanna flags, and a palace.

(d) Lanna flags, buranakata, and Bodhi tree.

(e)

(f)

(g)

(h)

The painting depict daily life of Lanna people.
(e) activities that occur inside the residential area such as cooking and relaxing
(f) weaving and other social activity
(g) the merchant loading the cargo ship and trying to sell the goods to Lanna women
(h) many foreigners came into Lanna Kingdom, such as Europeans and Chinese

Figure 139:Types of painting. (a) & (b) Anantara Chiang Mai (c) & (d) Ratilanna Riverside Spa Resort Chiang Mai (e) – (h) Four Seasons Resort Chiang Mai
Source: Author (2016)

From this study, it was found that the door handles have applied some religious elements in their design. Some hotel have trying to mimic those found in Hindi scriptures (*Figure 140: (a) & (b)*). Meanwhile, certain motif has been chosen to be apart of the design. *Kranok* motif (*Figure 140: (c)*) was chosen to be decorated at the main hotel doors. This *kranok* motif was functioning as decorations only.

(a) (b) (c)

Figure 140:Door handles (a) & (b) Ratilanna Riverside Spa Resort Chiang Mai (c) Shangri-La Hotel Chiang Mai

Source: Author (2016)

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Furthermore, some hotel trying to imitate from the old style doors which is the door have frame, panels, mullion and single or double bolt. In this case, the doors have frame (*thoranee*), panels (*baan*) and mullion (*ok lao*) (*Figure 141: (a)*). Meanwhile, another door does not have any door panel but it only have the door frame (*Figure 141: (b)*).

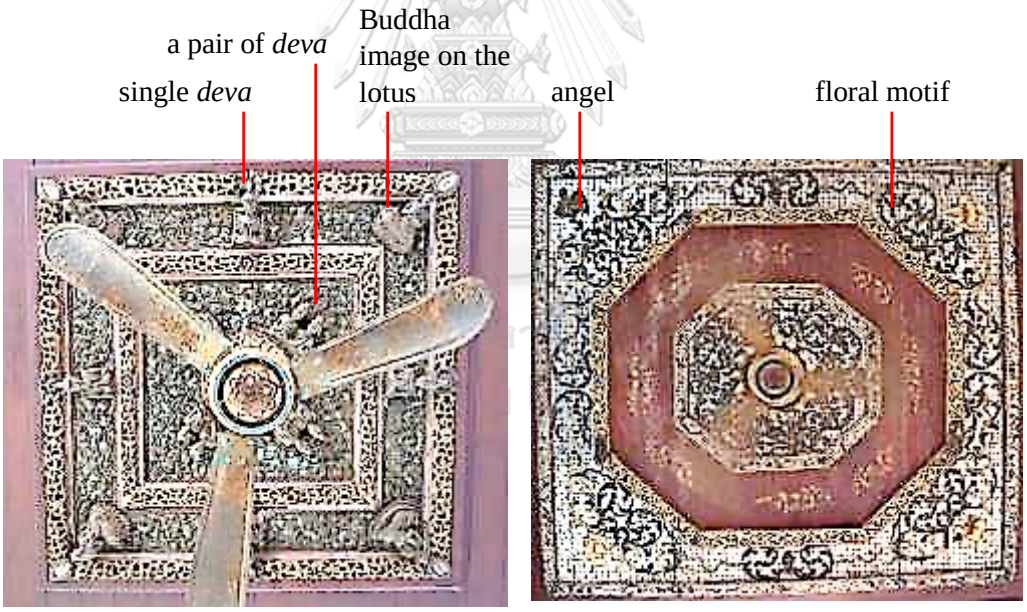
(a)

(b)

Figure 141:Doors at Anantara Golden Triangle Elephant Camp & Resort.
Source: Author (2016)

3.3.6 Ceilings. Lacquer, walls, textile

From this study, there are two type of approach in decorating the ceiling. Firstly, by installing the old ceiling panel into the new ceiling (*Figure 142: (a) & (b)*). This ceiling have used the old ceiling panel which is contained some decorative design. The motif of the design was religion and floral pattern. For religion motif, it was found that at the four main corners, there was a Buddha image on the lotus position. *Deva* also was found here too (*Figure 142: (a)*) and it was arranged as pairs and single figure. This might be portrayed Mount Semeru was surrounded by four main continents, which was representing by Buddha image on the lotus position and *deva* image representing four subcontinents. Meanwhile, another ceiling panel, there are an angel image at the four main corners. This panel full with floral motif pattern (*Figure 142: (b)*).



(a) (b)

Figure 142:Old ceiling panel. (a) & (b) Dhara Dhevi Chiang Mai
Source: Author (2016)

Secondly, they have painted some decorative pattern on the ceiling. In this case, certain hotels have trying to imitate the ceiling design from the Buddhist buildings. Lotus motifs was the most preferred design. Even though the ceiling design represent flowers, these ceiling were called 'star ceilings' (in Thai called *dao phedan*). According to ancient Indian belief, lotus was symbolized as Universe preceded to Buddhism. But, later the lotus bloom was symbolized as Buddhist wisdom. "The lotus star ceiling symbolizes the skies above heaven that lie far beyond any sky we see on Earth" (Anuvit Charensupkul, 1978, 126).

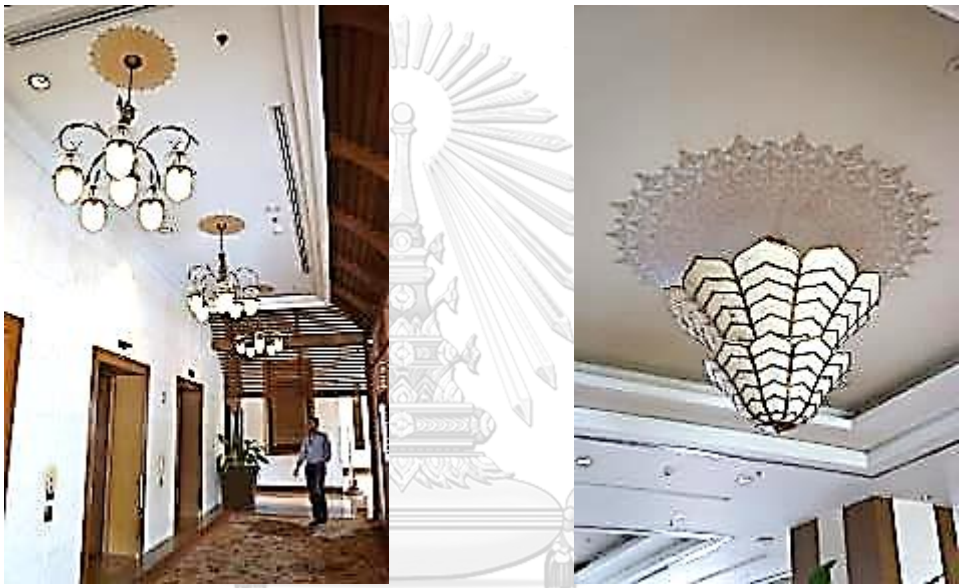


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Figure 143:Star ceilings (a) & (b) Shangri-La Hotel Chiang Mai
Source: Author (2016)

In this study, the lacquer works can be found at the behind of the reception counter and at the main columns in the hotel lobby area. Lacquer works at the behind of the reception counter (*Figure 144: (a)*), was trying to imitate the temple wall decorations which is can be found at the rear of the main Buddha image (*Figure 144: (b)*). Meanwhile, the lacquer works at the main columns in the lobby area were also same like at the Buddhist temple (*Figure 144: (c)*). For both applications (*Figure 144: (a) & (c)*), the elephant images were selected due to represent the concept of this hotel, which is involved with the conservation of the elephants. Floral pattern was incorporated together with the elephant image.

(a) Lacquer works behind the reception counter

(b) Lacquer works on the wall rear to Buddha image at one of the buildings in Wat Chedi Luang compound.

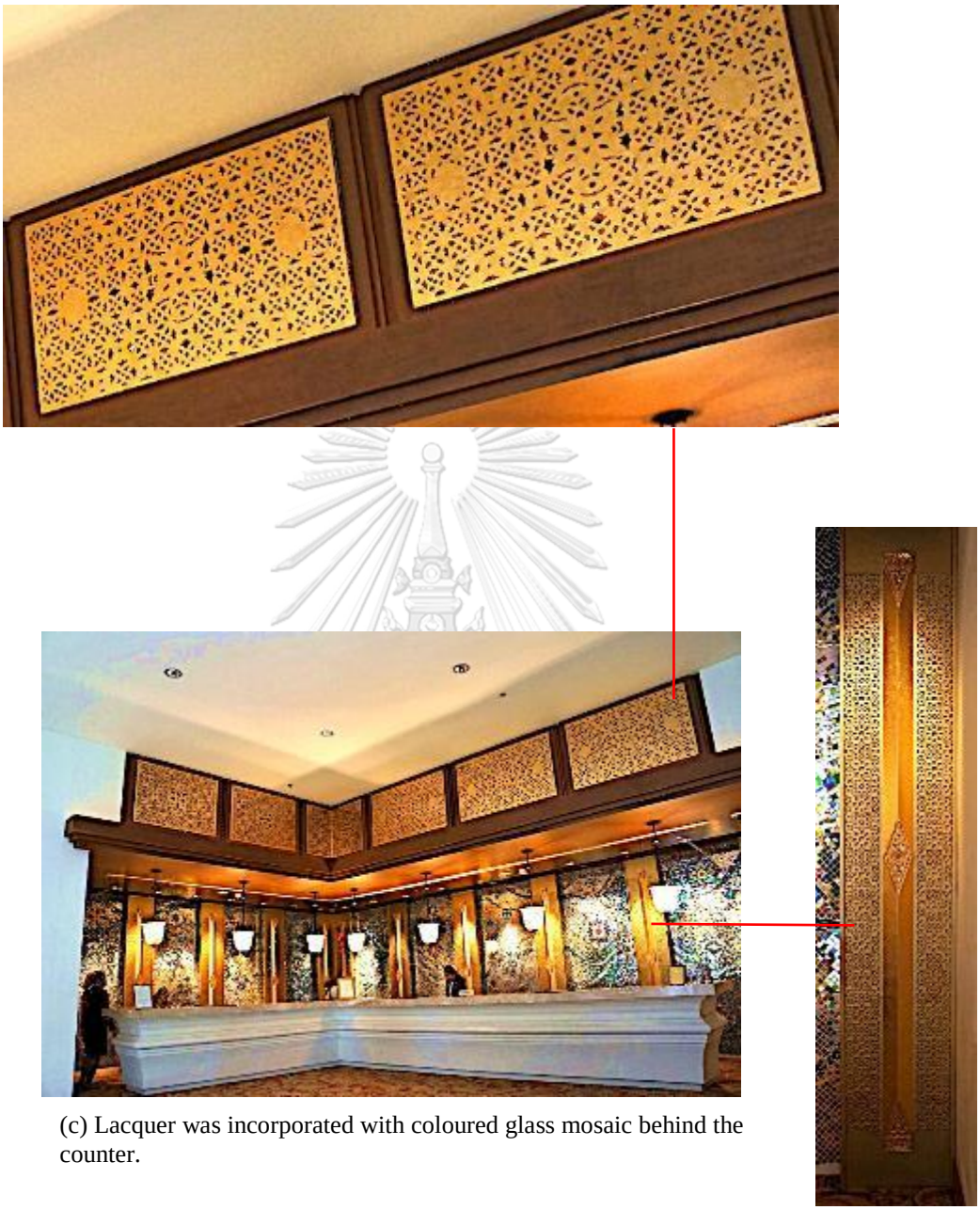
(c) Gilded lacquer columns at the hotel lobby area

Figure 144:Lacquer works (a) & (c) Anantara Golden Triangle Elephant Camp & Resort Chiang Rai (b) Wat Chedi Luang
Source: Author (2016)

In other cases, lacquer application can be found at wall, cabinet and the reception counter. There are two different walls that they have decorated with the lacquered element. The first wall, they have used six lacquer panels and the second wall they have designed with wall feature. Both wall they have used flower and leaf as a main motif. At the reception counter, lacquer was incorporated with colored glass mosaic and another application was near to the ceiling.

(a) Lacquer works on the six panels together with the cabinet.

(b) Wall features with floral motif.



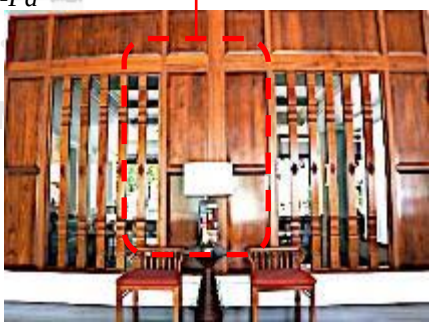
(c) Lacquer was incorporated with coloured glass mosaic behind the counter.

Figure 145:Wall, cabinet and reception counter area was applied with lacquer works, Shangri-la Hotel Chiang Mai
Source: Author (2016*)*

Surprisingly, some of the ancient-style was applied in the lobby area. *Pa-Ka-Na-Ta-Pa*, is an ancient-style wall, which is has holes that allow people inside to see out through the holes. This ancient-style wall was applied for any kind of building. Normally, this part of the wall was applied for living hall area.

Hole or void

(a) Blow-up detail of *Pa-Ka-Na-Ta-Pa*



(b) *Pa-Ka-Na-Ta-Pa*, at the lobby wall

Figure 146: (a) & (b) Pa-Ka-Na-Ta-Pa, at Ratilanna Riverside Spa Resort Chiang Mai
Source: Author (2016)

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Colored glass mosaic was applied behind the reception counter. The wall was fully decorated with colored glass mosaic with certain motif.

(a) Reception counter area

(b) Coloured glass mosaic

Figure 147:The application of coloured glass mosaic at Shangri-la Hotel Chiang Mai
Source: Author (2014)

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The application of textile only can be found at the pillow cushion and at the wall. The pillow cushion was applied Lanna motif textile, which is also representing some hill tribe identity.

(a)

(b)

Figure 148:Lanna textile motif was applied, Anantara Golden Triangle Elephant Camp & Resort Chiang Rai

Source: Author (2014)

This textile has been framed and hanging on the wall. However, this textile was not representing Lanna textile. It was from Central Thai region. It was known as *Pha Khom ma phat.*

Figure 149:Textile was hanging on the wall, Shangri-la Hotel Chiang Mai
Source: Author (2014)

3.3.7 Support structure, silverwork, columns, mural paintings, basketries, windows, human objects

Support structure that was found in this study was used as eave bracket (*khan thuai*). Normally, eave bracket contained guardian image such as *naga*, *hamsa* or *deva*. However, for Lanna architecture, the eave bracket have different approach. In Lanna region, eave bracket is known by two terms: “elephant’s ear” and “matron’s arm”. Lanna eave bracket shape was normally in a triangular wooden plate. The bracket was produced with many type of figural form such as animals (monkeys, elephant, tiger, *naga*), human and *deva.* Floral and cloud motifs was also applied. From this study, the form of eave bracket was imitated from the form of *hamsa* or swan.

(a) (b)

Figure 150:Eave bracket with the shape of hamsa. (a) & (b) Shangri-La Hotel Chiang Mai

Source: Author (2016)

From the case study, it was found that the silverwork had portrayed twelve zodiac animals, which is Lanna people belief in Signs of Zodiac. Usually Lanna people will cut the paper into zodiac shape to be used in traditional Lanna ceremonies. However, zodiac patterns also can be carved on silver plates. The main purpose to have this silverwork at the hotel lobby area because to show that Lanna people have very high artistic skills in silverwork.

Figure 151:Silverwork with twelve zodiac animals, at Ratilanna Riverside Spa Resort Chiang Mai
Source: Author (2016)

From this research, only one case study had applied decoration at the columns. Obviously, this kind of application was trying to imitate what we can found from the temple. This practice was widely used in the temple with many kind of style and motif.

(a)

(b)
Columns was gilded by lacquer, Anantara Golden Triangle Elephant Camp & Resort Chiang Rai

Figure 152:Column
Source: Author (2016)

Mural painting was widely applied at Anantara Golden Triangle Elephant Camp & Resort. From the car porch area, the hotel guest will enter a small pond area which is surrounded by many mural painting. There are twelve mural painting and shows many images such as about the king, Lanna people daily life, festival and Burmese influence.

(a) When Mistress Chandhadhevi's raft was wrecked, she was carried by the wave to arrive Militha City and resided with an old woman. Then, she was saved by Indra and bring to meet Kum Ka Dum on Daowadueng

(b) two royal personages riding a boat

(c) boat racing

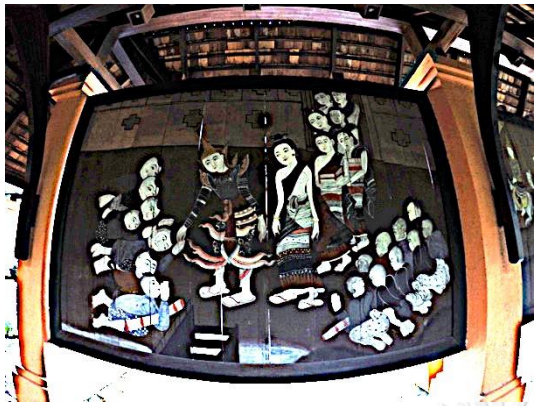
(d) Unidentified scene

(e) royal members riding on elephant, might be on their way back from the battle

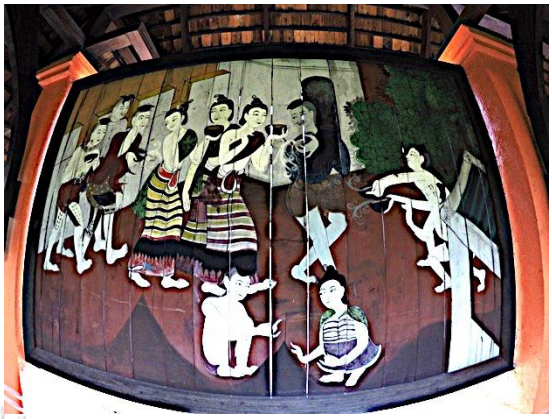
(f) The dancer and musician

(g) cooking scene

(h) Burmese king and his soldiers

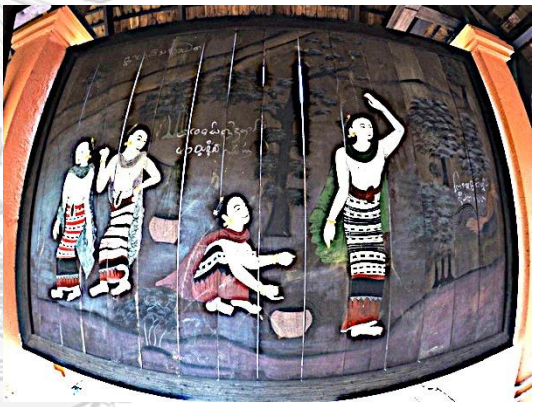


(i) Unidentified scene



(j) Songkran festival, splashing water and built pagoda sand

(k) Lanna women on their way to market together with their male friends



(l) Mistress Keingkum and a maid of honor wore an ancient aristocratic Lanna costumes

Figure 153:Mural painting at the hotel.
Source: Author (2016)

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Generally, basketry was functionally as a storage. It can be use to keep anything such as clothes, jewellery, medicine, fruits, food such as rice or glutinous rice, kitchen utensils and so on. From Figure 154, the baskets were used to keep the clothes (*Figure 154: (a)*) and rice or any other stuff (*Figure 154 (b)*).

(a)

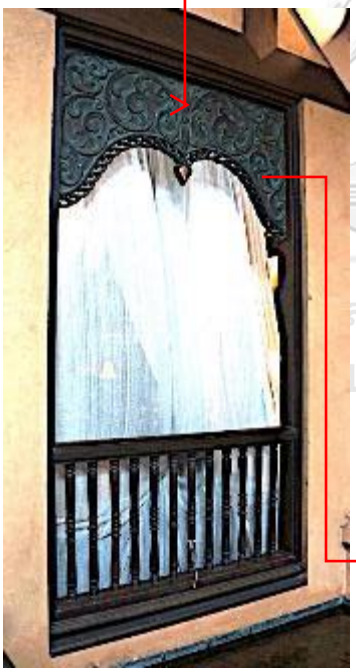
(b)

Figure 154: Basketry (a) & (b) Anantara Chiang Mai

Source: Author (2014)

From the case study, only one hotel that have applied elements of local art into their window design. Anantara Golden Triangle Elephant Camp & Resort have applied the elements of locat art into their window. There are three type of windows that can be found implement local style. The first window has *khong khiew* and railing structure. Normally, *khong khiew* only available at the main entrance of the *vihar*n or *ubosot* buildings. In this case, the application of *khong khiew* was trying to imitate on where it is normally applied (*Figure 155: (a), (b) & (c)*).

(b) the location of the window at the lobby area

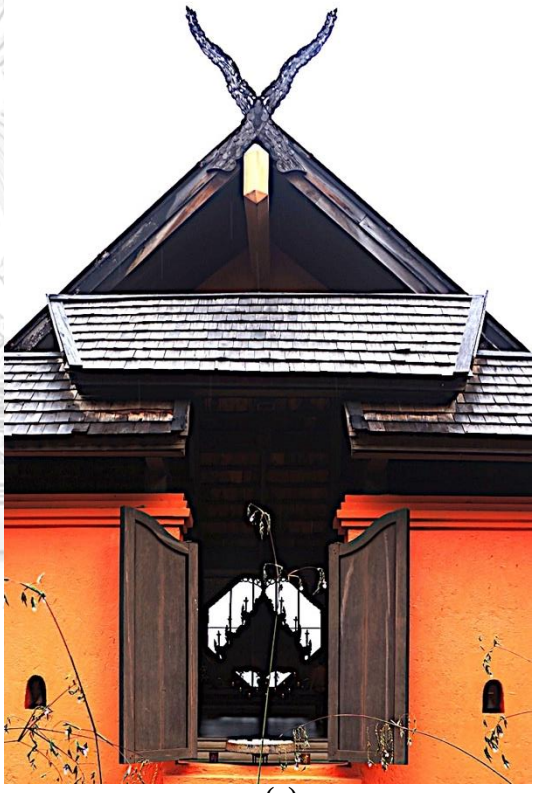


(a)

(c) Wat Lok Moli

Single-bolt lock (*darn diao*)

(d)



(e)

Figure 155:Windows
Source: (c) Author (2017)
(a), (b), (d) & (e) Author (2016)

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Figure 156:Human objects
Source: Author (2016)

Human objects was found at Four Seasons Resort Chiang Mai. The human objects was most probably representing Burmese people. These human objects was in sitting position and was supported by another human figure.

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3.4 Conclusion

Regarding Table 6, from the 27 items observed overall, Anantara Golden Triangle Elephant Camp & Resort Chiang Rai had applied the highest number of items of fine art compared to the other hotels with 52% (14 out of 27). This is followed by Ratilanna Riverside Spa & Resort Chiang Mai with 48% (13 out of 27), Shangri-la Hotel Chiang Mai with 44% (12 out of 27), Dhara Dhevi Chiang Mai with 41% (11 out of 27), Four Seasons Resort Chiang Mai with 37% (10 out of 27), Dusit Island Resort Chiang Rai with 30% (8 out of 27) and lastly Anantara Chiang Mai Resort with 26% (7 out of 27).

Table 8: The rank of hotels based on the application of the fine art in the lobby area

Rank	Hotel name	Percentage	Number of items / 27
1	Anantara Golden Triangle Elephant Camp & Resort Chiang Rai	52 %	14
2	Ratilanna Riverside Spa & Resort Chiang Mai	48 %	13
3	Shangri-la Hotel Chiang Mai	44 %	12
4	Dhara Dhevi Chiang Mai	41 %	11
5	Four Seasons Resort Chiang Mai	37 %	10
6	Dusit Island Resort Chiang Rai	30 %	8
7	Anantara Chiang Mai Resort	26 %	7

From Table 8 above, only Anantara Golden Triangle Elephant Camp & Resort Chiang Rai managed to reach more than 50 % (or more than 13 items) of fine art into their hotel lobby's decoration. Others hotel were in the range of 40s %, 30s % and 20s %. Based on Table 7, only 8 items (out of 27) were applied in more than half of the hotels, 4 out of 7 (57 %). These 8 items (plants, accessories, furniture, religious objects, sculptures, lighting, ceramics, animal objects) have shown what the types of fine art that had been applied are. The main reasons for the selection of these 8 items are:

- Variety in size, but most of them are in small sizes (e.g. plants, accessories, religious objects)
- The prices are cheaper
- Easily obtained from the market
- The skills of craftsmen are from low to medium level

- Not involved with the building structure per se. Most of the items are added-on decorative components

Meanwhile, 16 items (out of 27) were applied at less than half of the hotels, 3 out of 7 (43 %). Most of these 16 items (stucco, wood carving panels, roof structure, painting, doors, ceilings, lacquer, walls, textile, columns, silverwork, support structure, mural painting, basketry, windows, human objects) have these characteristics:

- The sizes are bigger
- The prices are more expensive
- The need to order first or custom-made by a craftsman or manufacturer
- The items need high skill in the craftsmen
- Involved with building structure components (roof structure, columns, support structure, walls)

Three items, namely beams, flooring and ventilation, were not applied by any of these hotels.

Table 9: The general characteristic of fine art in the lobby area

Rank	Items	
1	Plants, Accessories	-Smaller size -Cheaper -High availability -Low skills -Decorative
2	Furniture, Religious objects, Sculptures	
3	Lighting	
4	Ceramics, Animal objects	
5	Stucco, Wood carving panels, Roof structure, Painting, Doors	-Building structure -High skills -Order or custom made -Expensive
6	Ceilings, Lacquer, Walls, Textile	
7	Columns, Silverwork, Support structure, Mural painting, Basketry, Windows, Human objects	

Furthermore, if we compare between these two provinces, Chiang Mai and Chiang Rai, some different kinds of application can be observed. From Figure 157, hotels in Chiang Mai have applied 21 items (78 %) compared to Chiang Rai 16 items (60 %). However, both Chiang Rai hotels have fully applied 6 items (22 % - furniture, animal objects, religious objects, plant, wood carving panels, accessories) compared to only 3 items (11 % - sculptures, plant, accessories) fully applied by the Chiang Mai hotels. Interestingly, 13 items (48 % - roof structure, doors, lighting, furniture, animal objects, religious objects, sculptures, plant, ceramics, lacquer, wood carving panels, textiles, accessories) - were applied by both Chiang Mai and Chiang Rai hotels.

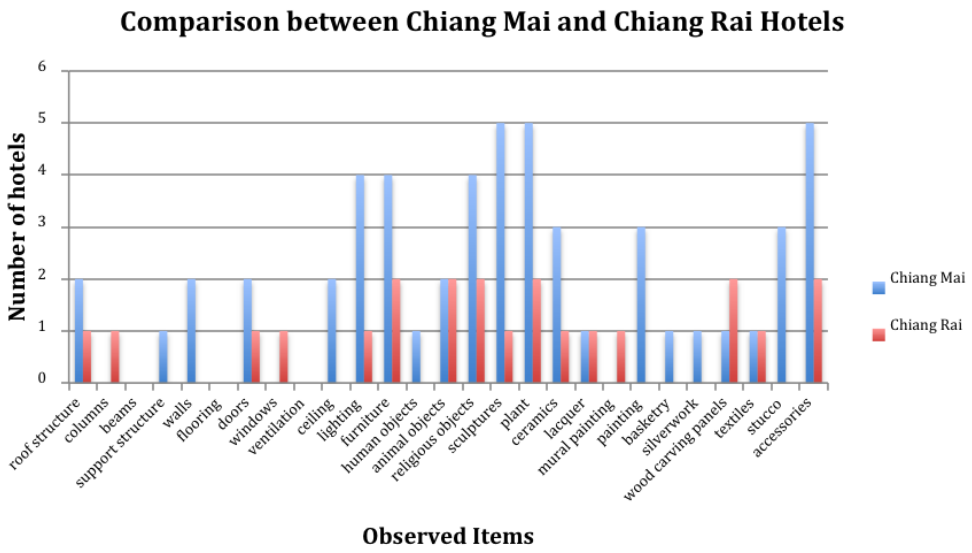

Figure 157:The comparison between two provinces in applying fine art elements.

In addition, between these two provinces, Chiang Mai hotels applied 3 out of 6 (50 %) fine art in the building structure components, which is more than what the Chiang Rai hotels did. Moreover, the Chiang Mai hotels once again led Chiang Rai with 18 items (86 %) in building non-structure components. It can be concluded that hotels in Chiang Mai had applied more fine art compared to Chiang Rai hotels.

From this research, the researcher had found out that Buddhist art motif has been widely applied at all hotels in Chiang Mai and Chiang Rai (*Table 10*). All these

Buddhist art motifs were produced in variety of sizes, forms, functions and material. Generally, in those lobby area, most of Buddhist art motif were applied into medium and small scale objects. This might be due to these object being easier to make, to save cost and time and are easily installed. Plant were identified as among the small sized objects for this research. Meanwhile, the medium sized objects are:

Table 10:The number of Buddhist art motif for each hotels

No.	Hotel's name	Building Structure						Building Non-Structure																				
												Decorative Components																
		Roof structure	Columns	Beams	Support structure	Walls	Flooring	Doors	Windows	Ventilation	Ceilings	Lighting	Furniture	Human objects	Animal objects	Religious objects	Sculptures	Plant	Ceramics	Lacquer	Mural painting	Painting	Basketry	Silverwork	Wood carving panels	Textiles	Stucco	Accessories (candles, small vases, etc.)
1	Dhara Dhevi Chiang Mai										✓	✓	✓		✓	✓	✓	✓									✓	
2	Anantara Golden Triangle Elephant Camp & Resort, Chiang Rai		✓					✓	✓				✓		✓	✓				✓	✓				✓			
3	Four Seasons Resort Chiang Mai	✓										✓	✓			✓	✓	✓				✓						✓
4	Dusit Island Resort, Chiang Rai	✓													✓	✓	✓								✓			✓
5	Ratilanna Riverside Spa Resort Chiang Mai	✓											✓		✓	✓						✓		✓			✓	✓
6	Shangri-La Hotel Chiang Mai				✓						✓	✓					✓										✓	✓
7	The Anantara Chiang Mai Resort																✓	✓										

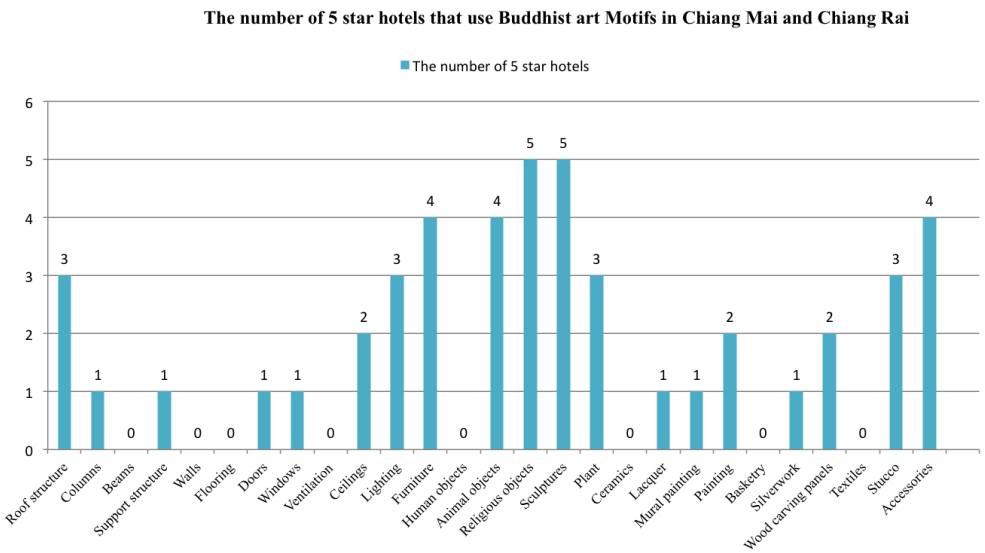

Figure 158:The overall number of Buddhist art motif for each items

- Support structure
- Animal objects
- Lighting
- Sculptures
- Accessories
- Religious objects
- Ceiling
- Furniture
- Paintings
- Wood carving panels
- Lacquer

Furthermore, the large-sized objects are:

- Columns
- Doors
- Windows
- Stucco
- Silverwork
- Mural painting
- Roof structure

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At the same time, Buddhist art motif was produced in various interesting forms. These forms can be divided into fauna, flora, mythical animal creature, Buddhist cosmology, Buddhist teaching and philosophy, Lanna Buddhist worship offerings, Buddhist temple architecture and Lanna zodiac signs.

Fauna: Elephants and swans are the two animals common seen. Elephants, which are strongly related to the Thai people, are often applied to decorate the exterior and interior of buildings. This is due to the elephant being a symbol of tradition, history, royal, fortune, and superstition. The elephant is also a symbol of mental strength. Due to these symbols, the elephant is typically involved in temple construction and warfare. In addition, elephants are closely related to Queen Maya of Sakya, the

Buddha's mother. Meanwhile, the swan is a symbol of divine spirit, perfect union, balance and life. At the building structures, swan are always found at the roof ridges of temples.

Flora: From this research, lotus is the most favored flower. Lotus flower motif can be found as decoration either in vases, at the base of columns, on the reception counter or as a sculpture. Usually, lotus is associated with spiritual purity. Nevertheless, it can give a reminder to all human beings that we have the potential to attain enlightenment. *Parichart*, which is another type of holy flower, was applied in creating light fixture.

Mythical animal creature: *Garuda*, *singha*, *naga* and *norasingh* were applied in decorating the interior of the lobby. All these mythical animal creatures were taken from the Himmaphan forest.

Buddhist cosmology: There are two scenarios where Buddhist cosmology is applied in the structures' space. Firstly, Buddhist cosmology is applied as stucco images which contain one lotus-bud shape at the center and surrounded by four fish motifs. The lotus-bud shape represents Mount Sumeru while the fish represent the four continents. Furthermore, this fish motifs also represents the giant Anondha fish which has an important role in Buddhist cosmology in that it supports Mount Sumeru. In the other scenario, Buddhist cosmology is applied in terms of space hierarchy and layout of the space. Dhara Dhevi Hotel Chiang Mai have applied Buddhist cosmology by having a *prasat* at the center of the lobby area. This *prasat* represents Mount Sumeru and it is surrounded by four *kinnara* statue which represents the four major continents. The main entrance of this lobby faces the east to show the direction of the Buddha when he obtained enlightenment.

Buddhist teaching and philosophy: From this study, there are many images related with Buddhist teachings and philosophy. The Bodhi tree with poles, or more commonly known as *Mai Kam Sari*, has important role in Lanna Buddhist practice. The Bodhi tree, under the Buddha obtained enlightenment represents Buddhism. Meanwhile, the supporting poles beneath the tree's branches represent Buddhism being supported by the lay people. Lanna people also believe that those who support the branches will be blessed with peace, happiness and longevity. Another image, *buranakata*, has different meanings for Buddhist followers. *Buranakata*, or locally known as flower pot, means happiness, peaceful, wealthy and wisdom in Pali. The pot, which is filled with water, represents wealth and richness of food while the flowers represent property and retainer. In other words, the flowers represent all humans where each individual has his or her own beauty and value. This flower will give a sweet smell and when put together whereby the atmosphere of love, unity and friendship will fill the air.

Lanna Buddhist worship offerings: There are so many types of offering for the temple and religious ceremonies in Lanna Buddhist culture. By producing worship offerings, Lanna people will be inspired to have faith and follow Thamma teachings. In addition, by making offerings to the Triple Gems, Lanna people also believe this will give them merit and prosperity in life. This merit will take them to a restful life after they die. From this research, many forms of worship offerings were found, namely: Lanna lanterns; Lanna flags (*tung*); *soom dock*; *hsun-ok* and *pahn*.

Buddhist temple architecture: Buddhist temple architecture was applied in terms of the roof structure, ceiling, support structure and *cho fa*.

Lanna zodiac sign: At Ratilanna Riverside Spa Resort, the twelve zodiac animals can be found at the wall silverwork panel. The twelve zodiac animals are snake, dragon, fish, dog, elephant, goat, rabbit, horse, mouse, deer, monkey and tiger.

From this study, Buddhist art motifs are applied more as decorative items as compared to building structure (*Figure 159*). This kind of application might be due to Buddhist art motifs being more easily applied to small and medium sized objects as compared to large sized objects. This is most probably due to these small and medium sized objects' ability to be made through low technology, low craftsman skill, low budget, short time period and can be produced in high numbers.

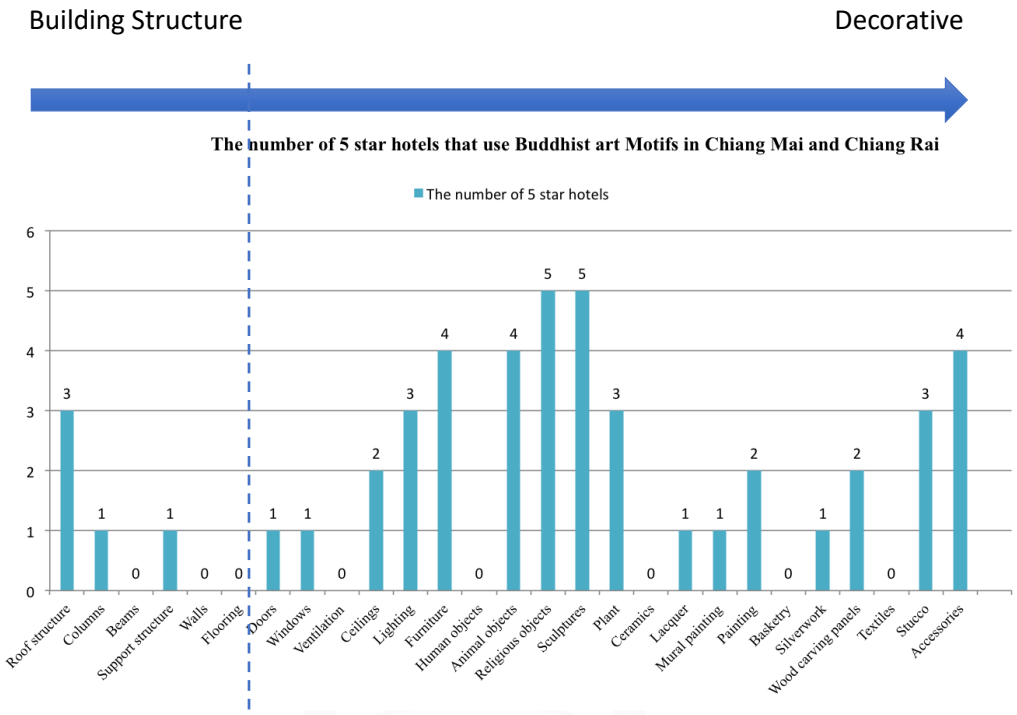

Figure 159:Buddhist art motifs were more applied as a decorations in the lobby area.

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Generally, most of the Buddhist art motifs were applied as guardians or protectors of the hotel user – either of the staff or the guest. The guardians or protectors can be found in the form of:

- Animal objects (singha, naga, garuda and elephant);
- Sculptures (norasingh and dvarapala)
- Religious figures (dewa)

Some designers have used Buddhist art motifs to create a certain ambience or situation. Dhara Dhevi Chiang Mai is a good example in showing the elements of Theravada Buddhist cosmology. However, the way they have been applied is quite unique because of the implementation of Burmese palace design into these structures'

space. The situation from Traiphum had been portrayed by having prasat at the middle, which represents Mount Sumeru. Around this prasat are creations of garuda, kinnorn and parichart. Meanwhile, at Ratilanna Riverside Spa Resort, traditional Lanna Buddhist life is applied as a decorative aspect. Theravada Buddhism is closely related with Lanna people and almost every single thing in their life is associated with Buddhist disciplines. Therefore, Ratilanna Riverside Spa Resort area has been fully decorated with many items which reflect the Lanna people's handicraft products and also Buddhist influences in the Lanna area. These decorations are:

- the architecture (reception counter with traditional lotus-like base; the arch at the main entrance imitating the structure of the temple or palace; the roof structure);
- furniture (the chairs are built in the form of traditional palanquin shape)
- flower decorations (pahn)
- Buddhist religious characters (dewa)
- Craftsmanship (silverwork)

Aesthetic value is another factor that had influence the user to apply Buddhist art motifs into their lobby area. In some places, they had applied these objects or items without any specific purpose.

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From Figure 158, 73% (14 out of 19) items were identified as having wood as the main material. These items are roof structure, support structure, doors, windows, ceilings, lighting, furniture, animal objects, religious objects, sculptures, lacquer, mural painting, wood carving panels and accessories. Iron, silver, paper, cloth, stucco and plastic were also used as a main medium to produce Buddhist art. The reason why they used more wood in Buddhist art production is because the northern part of Thailand is heavily forested compared to the other regions of Thailand. Therefore, the enormous number of timber in northern Thai had stimulated the production of handicraft by using the wood. In addition, the climate in the area is very suitable for tree growth. By "having rainfall averages 1,200 millimeters annually, and the second

highest relative humidity in the country with 6.5 to 8 months of the year, this northern region is largely forested" (Anuvit Charernsupkul & Vivat Temiyabandha, 1978, 44). For northern Thai people, the consumption of wood can be seen in almost every aspect of local people's life. According to (Jumsai, 1970, 27) "the sculptural feeling for wood is complete: wood is made to be monumental as well as decorative". To have a high quality in art and construction, teak wood will be the first choice for the maker. This is due to teak's important characteristic such as "lightness with strength, stability, durability, ease of working without cracking and splitting, resistance to termites, resistance to fungi, resistance to weather and non-corrosive properties" (Apichart Kaosa-ard 1989, 55). Some people have choosen certain wood because they believe that those certain wood have special value, such as magical properties, protection, healing power, and fertility.

Nowadays, to meet the latest demands in the tourism market, all hotels are trying hard to adapt and apply the local style into their hotel design. From Table 11, the local style was adapted in terms of the form and space. Interestingly, the form is from the local temple architecture and the space is about Buddhist cosmology (Dhara Dhevi Hotel Chiang Mai), the arrangement in the Buddhist temple (Ratilanna Riverside Spa Resort Chiang Mai), and also the layout of the village (Dusit Island Resort Chiang Rai). These two aspects had been implemented into hotel lobby design and layout in an appropriate manner. From the temple layout plan (cross or rectangular), the columns, walls and roof structure had been imitated by the hotel either fully in detail or in a small portion. The gilded lacquer columns and walls, mural painting, Ma Tang Mai and Kor Song were applied carefully in order to be relevant with the modern approach. Even these were was not applied exactly like the original, the new versions of the application are more simple, pleasant and can be accepted by the viewers.

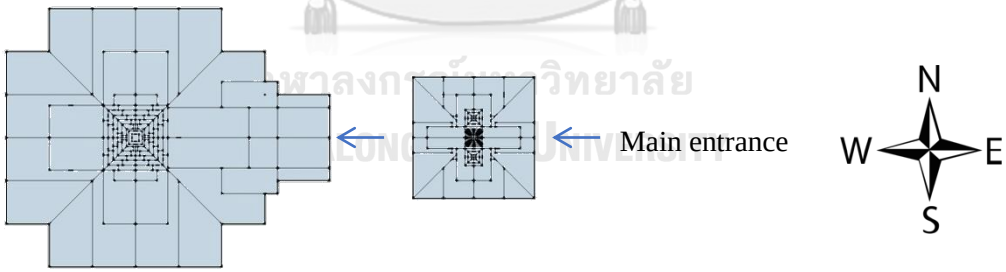
Table 11: The influence of local tradition and religious belief into form and space

Name of Hotel	Form	Space
Dhara Dhevi Hotel Chiang Mai	✓	✓
Ratilanna Riverside Spa Resort Chiang Mai	✓	✓
Anantara Chiang Mai		
Anantara Golden Triangle Elephant Camp & Resort Chiang Rai	✓	
Dusit Island Resort Chiang Rai		✓
Shangri-la Hotel Chiang Mai		
Four Seasons Resort Chiang Mai	✓	

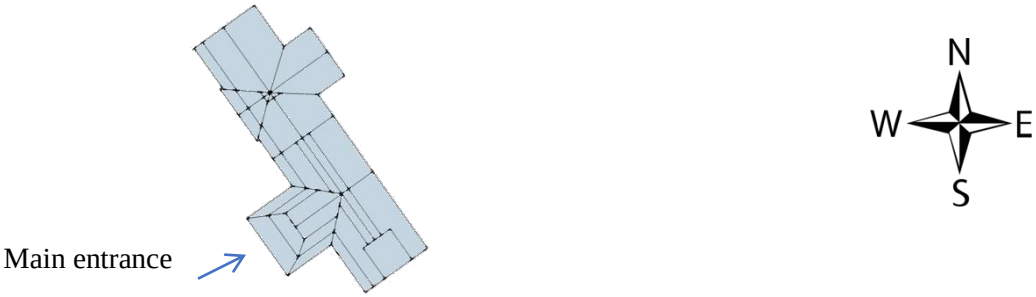
Another aspect that should be discussed is about the orientation of the hotel lobby. From all seven hotels, only Dhara Dhevi Hotel Chiang Mai and Four Seasons Resort Chiang Mai have the main entrance facing toward the east (*Table 12*). From these two hotels, only Dhara Dhevi Hotel Chiang Mai had intentionally designed its overall lobby layout to face the east. Beginning with the *prasat* structure at the middle of lobby area, then followed by the reception counter and the frontal part of the main entrance of the lobby, all these areas were designed to face the east.

Table 12: The orientation of the hotel lobby

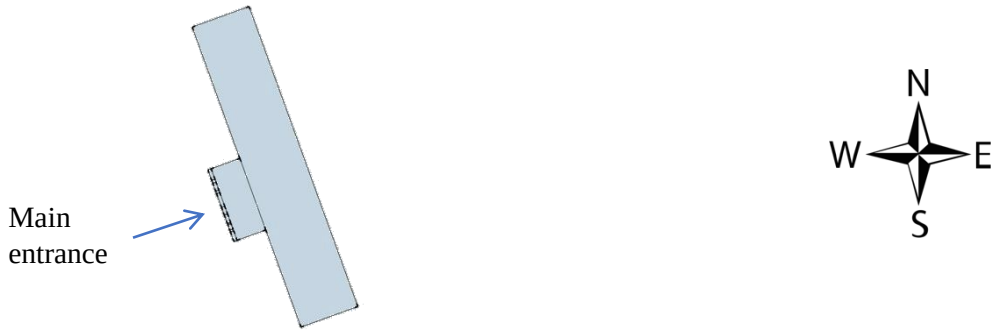
Dhara Dhevi Hotel Chiang Mai



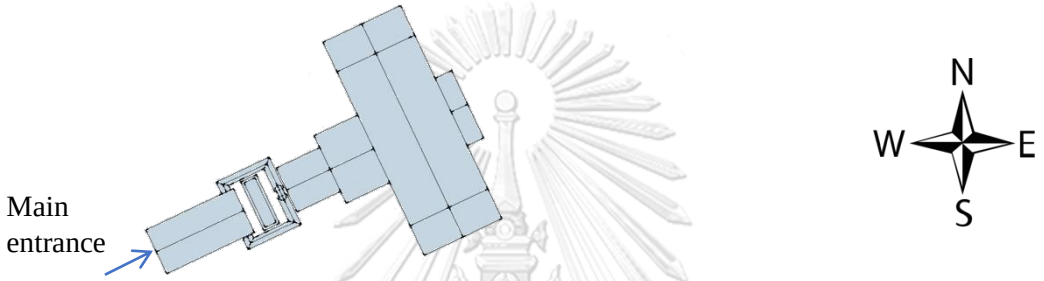
Ratilanna Riverside Spa Resort Chiang Mai



Anantara Chiang Mai

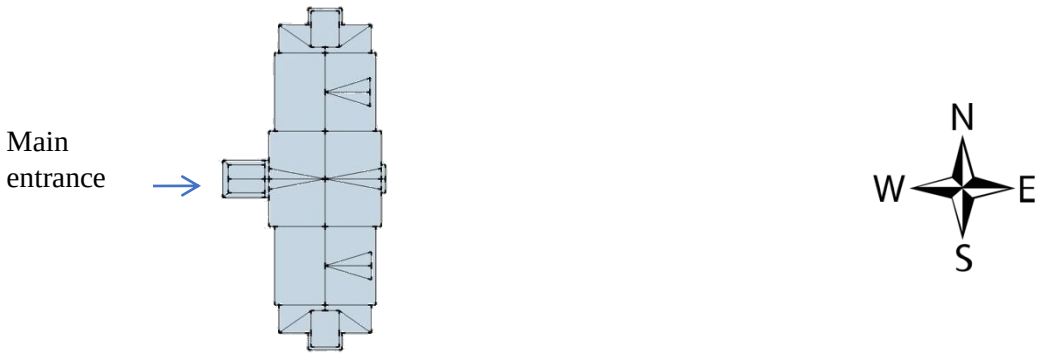


Anantara Golden Triangle Elephant Camp & Resort Chiang Rai



Dusit Island Resort Chiang Rai

Shangri-la Hotel Chiang Mai



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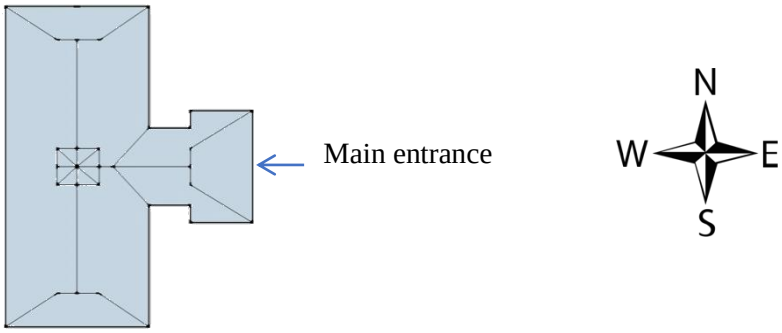
Four Seasons Resort Chiang Mai



From observations, all Thai art and culture elements found at the building structure and building non-structure in the lobby area had been selected based on the hotel concept. This kind of application represents certain social class hierarchy, style of era, imitation of the certain religious atmosphere or buildings, the lifestyle of Lanna people, the skills of the local craftsman and Lanna architecture and fine art design. All these art and culture elements had given impact towards the observer. These elements would influenced the observer's impression and give different kinds of experience based on the selected concept. However, there are significant differences in terms of impression between the provinces of Chiang Mai and Chiang Rai. Hotels from these two provinces have shown some distinctive features from each other in order to gain more people to come to their hotel.

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Chapter 4: RESPONDENTS IMPRESSION

This study was categorized into nonparametric test. The reason why this study fall into this category is:

- the outcome of this research is an ordinal variable or a rank

All survey data was analyzed by applying the descriptive analysis, relative important index (RII), reliability analysis, Spearman's Rank Correlation analysis, Wilcoxon Matched-Pairs Signed-Rank Test, Friedman's test and multiple comparison post hoc test. The analyses are intended to draw the conclusion from the data by statistically analyzing using Statistical Package for the Social Sciences (SPSS).

4.1 Descriptive Analysis of Demographic Profile

Descriptive analysis is useful statistical technique to describe the characteristics of the data. Descriptive analysis shows the distribution of data across demographic characteristic of respondents. Table 13 describes respondents' demographic profile.

Table 13: Descriptive Analysis of Demographic Profile

Variables	Descriptions	No of Respondents (n)	Percentages (%)
Gender	Male	26	45.6
	Female	31	54.4
Age	21	37	64.9
	22	18	31.6
	23	2	3.5
Origin	Chiang Mai	26	45.6
	Chiang Rai	3	5.3
	Lampang	3	5.3
	Bangkok	3	5.3
	Nakhon Sawan	2	3.5
	Uttaradit	2	3.5
	Phayao	2	3.5
	Chonburi	2	3.5
	Phichit	2	3.5
	Phitsanulok	2	3.5
	Lamphun	1	1.8
	Tak	1	1.8
	Sa Kaew	1	1.8
	Petchabun	1	1.8
	Roi Et	1	1.8
	Pathum Thani	1	1.8
	Phrae	1	1.8

Uthai Thani	1	1.8
Sakon Nakhon	1	1.8
Samut Sakhon	1	1.8

The demographic profile of the respondents presented in the Table 13 reflects 57 of respondents are Thai citizens. The table indicates that the percentage of female, 54.4% is higher than male, 45.6%. The respondents' age reveals that the highest percentage was 21 years old (64.9%), followed by age of 22 (31.6%). The lowest percentage age of respondents is 23 years old at only 3.5%. Most of the origin respondents was from Chiang Mai (45.6%) compared to Chiang Rai, Lampang and Bangkok at 5.3%, followed by Nakhon Sawan, Uttaradit, Phayao, Chonburi, Phichit and Phitsanulok that have same percentage at 3.5% while the lowest percentage of respondents' origin are Lamphun, Tak, Sa Kaew, Petchabun, Roi Et, Pathum Thani, Phrae, Uthai Thani, Sakon Nakhon and Samut Sakhon (1.8%). Surprisingly, there are no respondents from the southern region of Thailand (*Figure 160*).

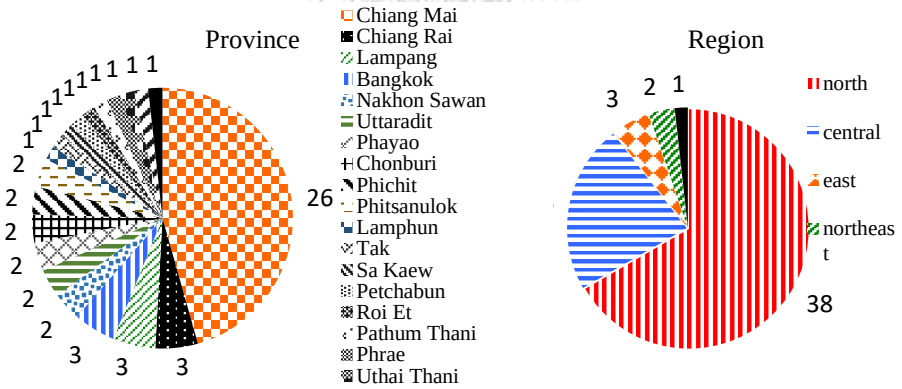

Figure 160: Respondents origin based on provinces and regions in Thailand.

4.2 Reliability Analysis

According to (Aron *et el*, 2013, 626), the reliability means "the degree of consistency or stability of a measure". In other words, the reliability of a measure is how much we can get the same result if we give the same measure again to the same person under the same circumstances. In this study, Cronbach's alpha (α) was applied. Cronbach's alpha is a measure known as internal consistency reliability of a measure. The reading

of Cronbach's alpha (α) for this research is 0.930 (*Table 14*). This value, showing that the survey instrument that has been applied for this research are very reliable and consistent. To be a good measurement, Cronbach's alpha should at least 0.60 and preferably closer to 0.90 (Aron *et el*, 2013, 626).

Table 14: Reliability Analysis of Impression

Cronbach's Alpha	Number of Items
0.930	63

Table 14 indicates the reliability analysis of impression by respondents from Dhara Dhevi Hotel Chiang Mai, Shangri-la Hotel Chiang Mai, Ratilanna Riverside Spa Resort Chiang Mai, The Anantara Chiang Mai, Anantara Golden Triangle Elephant Camp & Resort Chiang Rai, Dusit Island Resort Chiang Rai and Four Seasons Resort Chiang Mai. The 63 item in impression received towards fine art as decorations on creating Lanna style shows the value of Cronbach's Alpha is 0.930. This indicates that the reliability is acceptable to proceed for further analysis since the Cronbach's Alpha is greater than 0.6.

4.3 Spearman's Rank Correlation

A Spearman's rank-order correlation is to determine the strength and direction (negative or positive) of a relationship between two variables for each Chiang Mai and Chiang Rai hotel. The r value will tell the strength of the relationship of the selected variables.

Table 15:Coefficient of Correlation

Value of r	Strength of relationship
-1.0 to -0.5 or 1.0 to 0.5	Strong
-0.5 to -0.3 or 0.3 to 0.5	Moderate
-0.3 to -0.1 or 0.1 to 0.3	Weak
-0.1 to 0.1	None or very weak

4.3.1 Chiang Mai

Table 16 shows the Spearman's rank-order correlation of impression factors towards fine arts as decorations on creating Lanna style in Chiang Mai hotel.

Table 16: Correlation Analysis of Impression hotel in Chiang Mai

	Style	Arrangement	Lighting	Colours	Furnishings	Material	Workmanship	Function	Aesthetic
Style	1.000	0.498	0.495	0.413	0.400	0.428	0.441	0.504	0.620
Arrangement	0.498	1.000	0.588	0.431	0.377	0.334	0.539	0.493	0.491
Lighting	0.495	0.588	1.000	0.715	0.455	0.528	0.562	0.408	0.517
Colors	0.413	0.431	0.715	1.000	0.480	0.597	0.523	0.413	0.364
Furnishings	0.400	0.377	0.455	0.480	1.000	0.525	0.652	0.571	0.353
Material	0.428	0.334	0.528	0.597	0.525	1.000	0.600	0.623	0.455
Workmanship	0.441	0.539	0.562	0.523	0.652	0.600	1.000	0.615	0.486
Function	0.504	0.493	0.408	0.413	0.571	0.623	0.615	1.000	0.496
Aesthetic	0.620	0.491	0.517	0.364	0.353	0.455	0.486	0.496	1.000

Table 16 indicates that there are high positive relationships between aesthetic and styles, colors and lighting, workmanship and furnishings, workmanship and material, function and material and function and workmanship on creating Lanna style in Chiang Mai hotel where the values of correlation analysis are (r=0.620), (r=0.715), (r=0.652), (r=0.60), (r=0.623) and (r=0.615) respectively. Therefore, this reveals that the factors of aesthetic and styles, colors and lighting, workmanship and furnishings, workmanship and material, function and material and function and workmanship gives a high relationship on creating Lanna style in Chiang Mai hotel.

There are a moderate positive relationship between function and style, lighting and arrangement, workmanship and arrangement, material and lighting, workmanship and lighting, aesthetic and lighting, material and colors, workmanship and colors, material and furnishing and function and furnishings on creating Lanna style in Chiang Mai hotel where the values of correlation analysis are (r=0.504), (r=0.588), (r=0.539), (r=0.528), (r=0.562), (r=0.517), (r=0.597), (r=0.523), (r=0.525) and (r=0.571) respectively. Therefore, this reveals that the factors of function and style, lighting and arrangement, workmanship and arrangement, material and lighting, workmanship and lighting, aesthetic and lighting, material and colors, workmanship and colors, material and furnishing and function and furnishings gives a moderate relationship on creating Lanna style in Chiang Mai hotel.

There are low positive relationships between style and arrangement, style and lighting, colors and style, furnishing and style, material and style, workmanship and style, colors and arrangement, furnishing and arrangement, material and arrangement, function and arrangement, aesthetic and arrangement, furnishing and lighting, function and lighting, furnishing and colors, function and colors, aesthetic and colors, aesthetic and furnishing, aesthetic and material, aesthetic and workmanship and aesthetic and function on creating Lanna style in Chiang Mai hotel where the correlation values are (r=0.498), (r=0.495), (r=0.413), (r=0.400), (r=0.428), (r=0.441), (r=0.431), (r=0.377), (r=0.334), (r=0.493), (r=0.491), (r=0.455)(r=0.408), (r=0.480), (r=0.413), (r=0.364), (r=0.353), (r=0.455), (r=0.486) and (r=0.496) respectively. Therefore, this reveals that the factors of style and arrangement, style and lighting, colors and style, furnishing and style, material and style, workmanship and style, colors and arrangement, furnishing and arrangement, material and arrangement, function and arrangement, aesthetic and arrangement, furnishing and lighting, function and lighting, furnishing and colors, function and colors, function and colors, aesthetic and colors, aesthetic and furnishing, aesthetic and material, aesthetic and workmanship, aesthetic and function gives a low relationship on creating Lanna style in Chiang Mai hotel.

4.3.2 Chiang Rai

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Table 17 shows the Spearman's rank-order correlation of impression factors towards fine arts as decorations on creating Lanna style in Chiang Rai hotel.

Table 17:Correlation Analysis of Impression Hotel in Chiang Rai

	Style	Arrangement	Lighting	Colours	Furnishings	Material	Workmanship	Function	Aesthetic
Style	1.000	0.598	0.599	0.720	0.515	0.461	0.476	0.536	0.623
Arrangement	0.598	1.000	0.599	0.407	0.615	0.549	0.643	0.670	0.489
Lighting	0.599	0.599	1.000	0.630	0.500	0.557	0.565	0.418	0.531
Colours	0.720	0.407	0.630	1.000	0.455	0.525	0.406	0.503	0.617
Furnishings	0.515	0.615	0.500	0.455	1.000	0.559	0.668	0.617	0.564
Material	0.461	0.549	0.557	0.525	0.559	1.000	0.631	0.516	0.433
Workmanship	0.476	0.643	0.565	0.406	0.668	0.631	1.000	0.491	0.414
Function	0.536	0.670	0.418	0.503	0.617	0.516	0.491	1.000	0.434
Aesthetic	0.623	0.489	0.531	0.617	0.564	0.433	0.414	0.434	1.000

Table 17 indicates that there are high positive relationships between colors and style, aesthetic and style, furnishing and arrangement, furnishing and workmanship, furnishing and function, colors and lighting, aesthetic and colors, workmanship and furnishing, function and furnishing, workmanship and materials on creating Lanna style in Chiang Rai where the values of correlation analysis are (r=0.720), (r=0.623), (r=0.615), (r=0.643), (r=0.670), (r=0.630), (r=0.617),(r=0.668), (r=0.617) and (r=0.631) respectively. Therefore, this reveals that the factors of colors and style, aesthetic and style, furnishing and arrangement, furnishing and workmanship, furnishing and function, colors and lighting, aesthetic and colors, workmanship and furnishing, function and furnishing, workmanship and materials gives a high relationship on creating Lanna style in Chiang Rai hotel.

There are a moderate positive relationship between arrangement and style, lighting and style, furnishings and style, function and style, lighting and arrangement, material and arrangement, furnishing and lighting, material and lighting, workmanship and lighting, aesthetic and lighting, materials and colors, function and colors, material and furnishing, aesthetic and furnishing, function and material on creating Lanna style in Chiang Rai hotel where the values of correlation analysis are on creating Lanna style in Chiang Rai where the values of correlation analysis are (r=0.598), (r=0.599), (r=0.515), (r=0.536), (r=0.599), (r=0.549), (r=0.489), (r=0.500), (r=0.557), (r=0.565), (r=0.531), (r=0.525), (r=0.503), (r=0.559), (r=0.564) and (r=0.516) respectively. Therefore, this reveals that the factors of arrangement and style, lighting and style, furnishings and style, function and style, lighting and arrangement, material and arrangement, furnishing and lighting, material and lighting, workmanship and lighting, aesthetic and lighting, materials and colors, function and colors, material and furnishing, aesthetic and furnishing, function and material gives a moderate relationship on creating Lanna style in Chiang Rai hotel.

There are low positive relationships between material and style, workmanship and style, colors and arrangement, aesthetic and arrangement, function and lighting, furnishing and colors, workmanship and colors, aesthetic and material, function and workmanship, aesthetic and workmanship and aesthetic and function on creating Lanna style in Chiang Rai hotel where the values of correlation analysis are (r=0.461),

(r=0.476), (r=0.407), (r=0.489), (r=0.418), (r=0.455), (r=0.406), (r=0.433), (r=0.491), (r=0.414) and (r=0.434) respectively. Therefore, this reveals that the factors of material and style, workmanship and style, colors and arrangement, aesthetic and arrangement, function and lighting, furnishing and colors, workmanship and colors, aesthetic and material, function and workmanship, aesthetic and workmanship and aesthetic and function gives a low relationship on creating Lanna style in Chiang Rai hotel.

4.4 Relative Important Index (RII)

The contributions of each types of impression are examined and the ranking of the impressions factor by the respondents are calculate using Relative Important Index (RII). The likert scale of response indicates 1= Extremely Dissatisfied, 2= Moderately Dissatisfied, 3= Slightly Dissatisfied, 4=Neutral, 5= Slightly Satisfied, 6= Moderately Satisfied and 7= Extremely Satisfied. Based on the feedback of 57 respondents, the relative important index for Dhara Dhevi Hotel Chiang Mai, Shangri-la Hotel Chiang Mai, Ratilanna Riverside Spa Resort Chiang Mai, The Anantara Chiang Mai, Anantara Golden Triangle Elephant Camp & Resort Chiang Rai, Dusit Island Resort Chiang Rai and Four Seasons Resort Chiang Mai are shown in the following table.

4.4.1 Relative Important Index (RII) of Dhara Dhevi Hotel Chiang Mai

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Table 18 shows the relative important index of 57 respondents of Dhara Dhevi Hotel Chiang Mai

Table 18: RII analysis of Dhara Dhevi Hotel Chiang Mai

Impressions	1	2	3	4	5	6	7	Total	RII	Rank
Style	0	1	3	8	17	20	8	57	76.19%	4
Arrangement	0	1	0	14	22	17	3	57	72.93%	7
Lighting	0	5	0	11	23	11	7	57	71.18%	9
Colors	0	3	0	10	21	17	6	57	73.93%	6
Furnishings	0	2	0	12	20	15	8	57	74.69%	5
Material	0	0	0	11	13	20	13	57	80.20%	2
Workmanship	0	0	2	8	13	19	15	57	80.70%	1
Function	0	1	2	8	30	14	2	57	72.18%	8

Aesthetic	0	1	1	8	19	20	8	57	77.19%	3

Table 18 reveals that workmanship impression had a highest influence of impression factor for Dhara Dhevi Hotel Chiang Mai with an aggregated relative important index of 80.70% and was ranked as the top most of impression towards Dhara Dhevi Hotel Chiang Mai. Therefore, this indicates that a technique of production which is workmanship was the significantly influential factor of impression towards fine art as decorations on creating Lanna style of Dhara Dhevi Hotel Chiang Mai. This was followed by material factor (RII=80.20%), aesthetic factor (RII=77.19%), style factor (RII=76.19%), furnishings factor (RII=74.69%), colors factor (RII=73.93%), arrangement factor (RII= 72.93%) and function factor (RII= 72.18%). Consequently, the impression of lighting (RII=71.18%) had less influence towards fine art as decorations on creating Lanna style of Dhara Dhevi Hotel Chiang Mai. Therefore, the workmanship impression was concerned at the Dhara Dhevi Hotel Chiang Mai.

4.4.2 Relative Important Index (RII) of Shangri-la Hotel Chiang Mai

Table 19 shows the relative important index of 57 respondents of Shangri-la Hotel Chiang Mai.

Table 19: RII analysis of Shangri-la Hotel Chiang Mai

Impressions	1	2	3	4	5	6	7	Total	RII	Rank
Style	0	0	5	13	24	14	1	57	69.67%	5
Arrangement	0	0	1	8	25	20	3	57	75.44%	2
Lighting	0	0	2	11	25	17	2	57	72.93%	3
Colors	0	0	4	12	24	14	3	57	71.43%	4
Furnishings	0	1	2	18	24	10	2	57	68.67%	9
Material	0	0	5	17	20	13	2	57	68.92%	6
Workmanship	0	0	6	14	23	12	2	57	68.92%	6
Function	0	0	0	4	30	23	0	57	76.19%	1
Aesthetic	0	0	7	12	23	14	1	57	68.92%	6

Table 19 indicates that function impression had a highest influence of impression factor for Shangri-la Hotel Chiang Mai by the guest with an aggregated relative important index of 76.19% and was ranked as the top most of impression towards

Shangri-la Hotel Chiang Mai. Therefore, this indicates that a function impression was the significantly influential factor of impression towards fine art as decorations on creating Lanna style of Shangri-la Hotel Chiang Mai. This was followed by arrangement factor towards fine art (RII=75.44%), lighting factor (RII=72.93%), colors factor (RII=71.43%) and style factor (RII=69.67%). Material, aesthetic and workmanship factors of impression showed the same relative important index at 68.92%. The furnishings factor was the lowest influence towards fine art as decorations on creating Lanna style of Shangri-la Hotel Chiang Mai at (68.67%). Therefore, the function impression was concerned at Shangri-la Hotel Chiang Mai.

4.4.3 Relative Important Index (RII) of Ratilanna Riverside Spa Resort Chiang Mai

Table 20 shows the relative importance index of Ratilanna Riverside Spa Resort Chiang Mai.

Table 20: RII analysis of Ratilanna Riverside Spa Resort Chiang Mai

Impressions	1	2	3	4	5	6	7	Total	RII	Rank
Style	0	0	5	15	23	13	1	57	68.92%	2
Arrangement	0	0	2	26	22	7	0	57	65.66%	7
Lighting	0	3	4	19	22	8	1	57	64.91%	8
Colors	0	1	5	19	20	11	1	57	66.67%	6
Furnishings	0	0	1	17	26	13	0	57	69.92%	1
Material	0	1	5	14	24	13	0	57	67.92%	4
Workmanship	0	0	8	14	18	14	3	57	68.92%	2
Function	0	1	1	19	30	6	0	57	66.92%	5
Aesthetic	0	0	5	16	24	11	1	57	68.17%	3

Table 20 indicates that furnishing impression had a highest influence of impression factor for Ratilanna Riverside Spa Resort Chiang Mai with an aggregated relative important index of 69.92% and was ranked as the top most of impression towards Ratilanna Riverside Spa Resort Chiang Mai. Therefore, this indicates that a furnishing impression was the significantly influential factor of impression towards fine art as decorations on creating Lanna style of Ratilanna Riverside Spa Resort Chiang Mai.

This was followed by style and workmanship factor (RII=68.92%), aesthetic factor (RII=68.17%), material factor (RII=67.92%), function factor (RII=66.92%), colors factor (RII=66.67%) and arrangement factor (RII=65.66%). The lighting factor was the lowest influence towards fine art as decorations on creating Lanna style of Ratilanna Riverside Spa Resort Chiang Mai at (64.91%). Therefore, the furnishing impression was concerned at Shangri-la Hotel Chiang Mai.

4.4.4 Relative Important Index (RII) of The Anantara Chiang Mai

Table 21 shows the relative importance index of The Anantara Chiang Mai

Table 21: RII analysis of The Anantara Chiang Mai

Impressions	1	2	3	4	5	6	7	Total	RII	Rank
Style	0	1	1	9	16	22	8	57	77.44%	5
Arrangement	0	0	0	6	18	25	8	57	80.20%	2
Lighting	0	1	4	9	20	17	6	57	73.68%	7
Colors	0	0	5	5	19	16	12	57	77.69%	4
Furnishings	0	0	1	10	21	20	5	57	75.94%	6
Material	1	0	1	14	18	20	3	57	72.93%	8
Workmanship	0	1	2	12	24	14	4	57	72.18%	9
Function	0	0	1	6	21	20	9	57	78.95%	3
Aesthetic	0	0	1	11	8	24	13	57	80.70%	1

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Table 21 indicates that aesthetic impression had a highest influence of impression factor for The Anantara Chiang Mai with an aggregated relative important index of 80.70% and was ranked as the top most of impression towards The Anantara Chiang Mai. Therefore, this indicates that aesthetic impression was the significantly influential factor of impression towards fine art as decorations on creating Lanna style of The Anantara Chiang Mai. This was followed by arrangement factor (RII=80.20%), function factor (RII=78.95%), colors factor (RII=77.69%), style factor (RII=77.44%), furnishings factor (RII=75.94%) and lighting factor (RII=73.68%). The workmanship factor at The Anantara Chiang Mai was the lowest influence towards fine art as decorations on creating Lanna style (RII=72.18%). Therefore, the aesthetic impression was concerned at The Anantara Chiang Mai.

4.4.5 Relative Important Index (RII) of Anantara Golden Triangle Elephant Camp & Resort Chiang Rai

Table 22 is the relative importance index of Anantara Golden Triangle Elephant Camp & Resort Chiang Rai

Table 22: RII analysis of Anantara Golden Triangle Elephant Camp & Resort Chiang Rai

Impressions	1	2	3	4	5	6	7	Total	RII	Rank
Style	0	0	0	6	15	24	12	57	81.95%	3
Arrangement	0	0	0	8	18	22	9	57	79.45%	6
Lighting	0	0	0	8	9	27	13	57	82.71%	2
Colors	0	0	3	10	11	21	12	57	78.70%	7
Furnishings	0	0	0	6	26	15	10	57	78.70%	7
Material	0	0	2	6	14	23	12	57	80.70%	4
Workmanship	0	0	0	7	22	16	12	57	79.70%	5
Function	0	0	0	5	27	19	6	57	77.94%	8
Aesthetic	0	1	1	5	11	19	20	57	83.71%	1

Table 22 indicates that aesthetic impression had a highest influence of impression factor for Anantara Golden Triangle Elephant Camp & Resort Chiang Rai with an aggregated relative important index of 83.71% and was ranked as the top most of impression towards Anantara Golden Triangle Elephant Camp & Resort Chiang Rai. Therefore, this indicates that aesthetic impression was the significantly influential factor of impression towards fine art as decorations on creating Lanna style of Anantara Golden Triangle Elephant Camp & Resort Chiang Rai. This was followed by lighting factor (RII=82.71%), style factor (RII=81.95%), material factor (RII=80.70%), workmanship factor (RII=79.90%) and arrangement factor (RII=79.45%). Furnishing and colors factor shows the same relative importance index (RII=78.70%). The function factor at Anantara Golden Triangle Elephant Camp & Resort Chiang Rai was the lowest influence towards fine art as decorations on creating Lanna style (RII=77.94%). Therefore, the aesthetic impression was concerned at Anantara Golden Triangle Elephant Camp & Resort Chiang Rai.

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4.4.6 Relative Important Index (RII) of Dusit Island Resort Chiang Rai

Table 23 is the relative importance index of Dusit Island Resort Chiang Rai.

Table 23: RII analysis of Dusit Island Resort Chiang Rai

Impressions	1	2	3	4	5	6	7	Total	RII	Rank
Style	0	0	2	9	14	22	10	57	78.70%	6
Arrangement	0	0	1	8	21	23	4	57	76.69%	9
Lighting	0	1	2	3	6	17	28	57	87.22%	1
Colors	0	0	2	6	18	20	11	57	79.45%	5
Furnishings	0	0	0	6	24	20	7	57	78.45%	7
Material	0	0	1	5	21	20	10	57	79.70%	4
Workmanship	0	0	1	9	22	17	8	57	76.94%	8
Function	0	0	0	5	20	24	8	57	80.20%	3
Aesthetic	0	1	1	2	13	30	10	57	82.21%	2

Table 23 indicates that lighting factor had a highest influence of impression factor for Dusit Island Resort Chiang Rai with an aggregated relative important index of 87.22% and was ranked as the top most of impression towards Dusit Island Resort Chiang Rai. Therefore, this indicates that lighting factor was the significantly influential factor of impression towards fine art as decorations on creating Lanna style of Dusit Island Resort Chiang Rai. This was followed by aesthetic factor (RII=82.21%), function factor (RII=80.20%), material factor (RII=79.70%), colors factor (RII=79.45%), style factor (RII=78.70%), furnishings factor (RII=78.45%) and workmanship factor (RII=76.94%). The arrangement factor at Dusit Island Resort Chiang Rai was the lowest influence towards fine art as decorations on creating Lanna style (RII=76.69%). Therefore, the lighting factor was concerned at Dusit Island Resort Chiang Rai.

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4.4.7 Relative Important Index (RII) of Four Seasons Resort Chiang Mai

Table 24 is the relative importance index of Four Seasons Resort Chiang Mai**.**

Table 24 RII analysis of Four Seasons Resort Chiang Mai

Impressions	1	2	3	4	5	6	7	Total	RII	Rank
Style	0	0	0	4	16	30	7	57	81.45%	3
Arrangement	0	0	0	9	20	25	3	57	76.94%	6
Lighting	0	1	4	11	18	17	6	57	73.18%	9
Colors	0	0	0	11	16	24	6	57	77.69%	5
Furnishings	0	0	1	11	25	17	3	57	73.93%	8
Material	0	0	0	5	16	21	15	57	82.96%	2
Workmanship	0	0	1	9	13	23	11	57	79.95%	4
Function	0	0	1	6	26	23	1	57	75.69%	7
Aesthetic	0	0	0	4	9	26	18	57	85.96%	1

Table 24 indicates that aesthetic factor had a highest influence of impression factor for Four Seasons Resort Chiang Mai with an aggregated relative important index of 85.96% and was ranked as the top most of impression towards Four Seasons Resort Chiang Mai**.** Therefore, this indicates that aesthetic factor was the significantly influential factor of impression towards fine art as decorations on creating Lanna style of Four Seasons Resort Chiang Mai**.** This was followed by material factor (RII=82.96%), style factor (RII=81.45%), workmanship factor (RII=79.95 %), colors factor (RII=77.69%), arrangement factor (RII=76.94%), function factor (RII=75.69%) and furnishings factor (RII=73.93%). The lighting factor at Four Seasons Resort Chiang Mai was the lowest influence towards fine art as decorations on creating Lanna style (RII=73.18%). Therefore, the aesthetic factor was concerned at Four Seasons Resort Chiang Mai**.**

4.4.8 Relative Important Index (RII) of the overall hotel in Chiang Mai and Chiang Rai

Table 25 is the relative importance index of overall hotel in Chiang Mai and Chiang Rai**.**

Table 25: Overall RII analysis for Chiang Mai and Chiang Rai

Impressions	1	2	3	4	5	6	7	Total	RII	Rank
Style	304	278	275	309	327	1493	325	3311	75.44%	2
Arrangement	291	301	262	320	317	1491	307	3289	74.94%	3
Lighting	284	291	259	294	330	1458	292	3208	73.09%	8
Colors	295	285	266	310	314	1470	310	3250	74.05%	6
Furnishings	298	274	279	303	314	1468	295	3231	73.62%	7
Material	320	275	271	291	322	1479	331	3289	74.94%	3
Workmanship	322	275	275	288	318	1478	319	3275	74.62%	4
Function	288	304	267	315	311	1485	302	3272	74.55%	5
Aesthetic	308	275	272	322	334	1511	343	3365	76.67%	1

Table 25 indicates that aesthetic factor had a highest influence of impression factor for overall hotel in Chiang Mai and Chiang Rai with an aggregated relative important index of 76.67% and was ranked as the top most of impression towards fine arts for overall hotel in Chiang Mai and Chiang Rai**.** Therefore, this indicates that aesthetic factor was the significantly influential factor of impression towards fine art as decorations on creating Lanna style for hotel in Chiang Mai and Chiang Rai**.** This was followed by style factor (RII=75.44%), arrangement and material factor (RII=74.94%), workmanship factor (RII=74.62%), function factor (RII=74.55%), colors factor (RII=74.05%) and furnishings factor (RII=73.62%). The lighting factor for overall hotel in Chiang Mai and Chiang Rai were the lowest influence towards fine art as decorations on creating Lanna style (RII=73.18%). Therefore, the aesthetic factor was concerned at the hotel Chiang Mai and Chiang Rai**.**

4.5 Wilcoxon Matched-Pairs Signed-Rank Test

Wilcoxon Matched-Pairs Signed-Rank test are conducted to compare two different groups of hotels (Chiang Mai hotels and Chiang Rai hotels). The purpose is to determine which hotels had rated best towards fine art as decorations on creating Lanna style by the respondents. Following is the general hypothesis and significance value of α of impression between Chiang Mai and Chiang Rai.

Hypothesis

H_0: There is no difference of hotel in Chiang Mai and Chiang Rai impression factors

($\mu_{\text{CHIANG MAI}} = \mu_{\text{No CHIANG RAI}}$)

H_1: There is a difference in the rankings of hotel in Chiang Mai and Chiang Rai impression factors ($\mu_{\text{CHIANG MAI}} \neq \mu_{\text{CHIANG RAI}}$)

Significance Value

$\alpha = 0.05$

4.5.1 Style

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Table 26 shows the ranks for the Wilcoxon test for the factor of style of hotel in Chiang Mai and Chiang Rai.

Table 26:Wilcoxon Analysis of Style Factor

	N	Mean Rank	Sum of Ranks	Z	Sig. (2-tailed)
Negative Ranks	12[a]	21.79	261.50	-4.023	0.000
Positive Ranks	41[b]	28.52	1169.50		
Ties	4[c]				
Total	57				

a. Chiang RAI Hotel_STYLE < Chiang Mai Hotel_STYLE

b. Chiang RAI Hotel_STYLE > Chiang Mai Hotel_STYLE

c. Chiang RAI Hotel_STYLE = Chiang Mai Hotel_STYLE

Table 26 indicates that there were 12 respondents liked and satisfied with the style of hotel in Chiang Mai more than the style of hotel in Chiang Rai (Negative Ranks). It also gives the number of 41 respondents, in which the respondents liked and satisfied with the style of hotel in Chiang Mai less than the style of hotel in Chiang Rai (Positive Ranks). Finally, it give the number of observations, 4, in which the respondents who liked and satisfied with the style of hotel in Chiang Mai same as hotel in Chiang Rai.

A Wilcoxon Signed-Rank test indicates that there was a significant difference the style of Hotel in Chiang Mai and Hotel in Chiang Rai (Z= -4.023, $p<0.05$). The results indicate that the style of Hotel in Chiang Mai was preferred and significantly more favorable rankings and satisfied towards fine art as decorations on creating Lanna style than the style Hotel in Chiang Rai.

4.5.2 Arrangement

Table 27 shows the ranks for the Wilcoxon test for the factor of arrangement of hotel in Chiang Mai and Chiang Rai.

Table 27:Wilcoxon Analysis of Arrangement Factor

	N	Mean Rank	Sum of Ranks	Z	Sig. (2-tailed)
Negative Ranks	19[d]	19.89	378.00	-2.675[b]	0.007
Positive Ranks	32[e]	29.63	948.00		
Ties	6[f]				
Total	57				

d. Chiang RAI Hotel_ARRANGEMENT < Chiang Mai Hotel_ARRANGEMENT

e. Chiang RAI Hotel_ARRANGEMENT > Chiang Mai Hotel_ARRANGEMENT

f. Chiang RAI Hotel_ARRANGEMENT = Chiang Mai Hotel_ARRANGEMENT

Table 27 indicates that there were 19 respondents liked and satisfied with the arrangement factor of hotel in Chiang Mai more than the arrangement of hotel in Chiang Rai (Negative Ranks). It also gives the number of 32 respondents, in which

the respondents liked and satisfied with the arrangement of hotel in Chiang Mai less than the arrangement of hotel in Chiang Rai (Positive Ranks). Finally, it give the number of observations, 6, in which the respondents who liked and satisfied with the arrangement of hotel in Chiang Mai same as hotel in Chiang Rai.

A Wilcoxon Signed-Rank test indicates that there was a significant difference the arrangement of hotel in Chiang Mai and hotel in Chiang Rai (Z= -2.675, $p<0.05$). The results indicate that the arrangement of hotel in Chiang Mai was preferred and significantly more favorable rankings and satisfied towards fine art as decorations on creating Lanna style than the arrangement hotel in Chiang Rai.

4.5.3 Lighting

Table 28 shows the ranks of the Wilcoxon test for the factor of lighting of hotel in Chiang Mai and Chiang Rai.

Table 28:Wilcoxon Analysis of Lighting Factor

	N	Mean Rank	Sum of Ranks	Z	Sig. (2-tailed)
Negative Ranks	8[g]	13.69	109.50	-5.538[b]	0.000
Positive Ranks	47[h]	30.44	1430.50		
Ties	2[i]				
Total	57				

g. Chiang RAI Hotel_LIGHTING < Chiang Mai Hotel_LIGHTING
h. Chiang RAI Hotel_LIGHTING > Chiang Mai Hotel_LIGHTING
i. Chiang RAI Hotel_LIGHTING = Chiang Mai Hotel_LIGHTING

Table 28 indicates that there were 8 respondents liked and satisfied with the lighting factor of hotel in Chiang Mai more than the lighting of hotel in Chiang Rai (Negative Ranks). It also gives the number of 47 respondents, in which the respondents liked and satisfied with the lighting of hotel in Chiang Mai less than the arrangement of hotel in Chiang Rai (Positive Ranks). Finally, it give the number of observations, 2, in which the respondents who liked and satisfied with the lighting of hotel in Chiang Mai same as hotel in Chiang Rai.

A Wilcoxon Signed-Rank test indicates that there was a significant difference the lighting of hotel in Chiang Mai and hotel in Chiang Rai (Z= -5.538, p<0.05). The results indicate that the lighting of hotel in Chiang Mai was preferred and significantly more favorable rankings and satisfied towards fine art as decorations on creating Lanna style than the lighting of hotel in Chiang Rai.

4.5.4 Colors

Table 29 shows the ranks of the Wilcoxon test for the factor of colors of hotel in Chiang Mai and Chiang Rai.

Table 29:Wilcoxon Analysis of Colors Factor

	N	Mean Rank	Sum of Ranks	Z	Sig. (2-tailed)
Negative Ranks	19[j]	22.76	432.50	-2.984[b]	0.003
Positive Ranks	37[k]	31.45	1163.50		
Ties	1[l]				
Total	57				

j. Chiang RAI Hotel_COLOURS < Chiang Mai Hotel_COLOURS

k. Chiang RAI Hotel_COLOURS > Chiang Mai Hotel_COLOURS

l. Chiang RAI Hotel_COLOURS = Chiang Mai Hotel_COLOURS

Table 29 indicates that there were 19 respondents in which liked and satisfied with the colors of hotel in Chiang Mai more than colors of hotel in Chiang Rai (Negative Ranks). It also gives the number of 37 respondents, in which the respondents liked and satisfied with the colors of hotel in Chiang Mai less than the colors of hotel in Chiang Rai (Positive Ranks). Finally, it give the number of observations, 1, in which the respondents who liked and satisfied with the colors of hotel in Chiang Mai same as hotel in Chiang Rai.

A Wilcoxon Signed-Rank test indicates that there was a significant difference the colors of hotel in Chiang Mai and hotel in Chiang Rai (Z= -2.984, p<0.05). The results indicate that the colors of hotel in Chiang Mai were preferred and significantly more favorable rankings towards fine art as decorations on creating Lanna style and satisfied than the colors hotel in Chiang Rai.

4.5.5 Furnishings

Table 30 shows the ranks of the Wilcoxon test for the factor of furnishings of hotel in Chiang Mai and Chiang Rai.

Table 30 :Wilcoxon Analysis of Furnishings Factor

	N	Mean Rank	Sum of Ranks	Z	Sig. (2-tailed)
Negative Ranks	15[m]	16.50	247.50	-4.029[b]	0.000
Positive Ranks	37[n]	30.55	1130.50		
Ties	5[o]				
Total	57				

m. Chiang RAI Hotel_FURNISHINGS < Chiang Mai Hotel_FURNISHINGS

n. Chiang RAI Hotel_FURNISHINGS > Chiang Mai Hotel_FURNISHINGS

o. Chiang RAI Hotel_FURNISHINGS = Chiang Mai Hotel_FURNISHINGS

Table 30 indicates that there were 15 respondents in which liked and satisfied with the furnishings of hotel in Chiang Mai more than furnishings of hotel in Chiang Rai (Negative Ranks). It also gives the number of 37 respondents, in which the respondents liked and satisfied with the furnishings of hotel in Chiang Mai less than the furnishings of hotel in Chiang Rai (Positive Ranks). Finally, it give the number of observations, 5, in which the respondents who liked and satisfied with the furnishings of hotel in Chiang Mai same as hotel in Chiang Rai.

A Wilcoxon Signed-Rank test indicates that there was a significant difference the furnishings of hotel in Chiang Mai and hotel in Chiang Rai ($Z=-4.029$, $p<0.05$). The results indicate that the furnishings of hotel in Chiang Mai were preferred and significantly more favorable rankings and satisfied towards fine art as decorations on creating Lanna style than the furnishings hotel in Chiang Rai.

4.5.6 Material

Table 31 shows the ranks of the Wilcoxon test the material factor of hotel in Chiang Mai and Chiang Rai.

Table 31:Wilcoxon Analysis of Material Factor

	N	Mean Rank	Sum of Ranks	Z	Sig. (2-tailed)
Negative Ranks	17[p]	20.59	350.00	-3.384[b]	0.001
Positive Ranks	37[q]	30.68	1135.00		
Ties	3[r]				
Total	57				

p. Chiang RAI Hotel_MATERIAL < Chiang Mai Hotel_MATERIAL

q. Chiang RAI Hotel_MATERIAL > Chiang Mai Hotel_MATERIAL

r. Chiang RAI Hotel_MATERIAL = Chiang Mai Hotel_MATERIAL

Table 31 indicates that there were 17 respondents in which liked and satisfied with the material of hotel in Chiang Mai more than material of hotel in Chiang Rai (Negative Ranks). It also gives the number of 37 respondents, in which the respondents liked and satisfied with the material of hotel in Chiang Mai less than the material of hotel in Chiang Rai (Positive Ranks). Finally, it give the number of observations, 3, in which the respondents who liked and satisfied with the material of hotel in Chiang Mai same as hotel in Chiang Rai.

A Wilcoxon Signed-Rank test indicates that there was a significant difference the material of hotel in Chiang Mai and hotel in Chiang Rai ($Z=-3.384$, $p<0.05$). The results indicate that the material of hotel in Chiang Mai were preferred and significantly more favorable rankings and satisfied towards fine art as decorations on creating Lanna style than the furnishings hotel in Chiang Rai.

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4.5.7 Workmanship

Table 32 shows the ranks of the Wilcoxon test the workmanship factor of hotel in Chiang Mai and Chiang Rai.

Table 32:Wilcoxon Analysis of Workmanship Factor

	N	Mean Rank	Sum of Ranks	Z	Sig. (2-tailed)
Negative Ranks	18[s]	25.14	452.50	-2.822[b]	0.005
Positive Ranks	38[t]	30.09	1143.50		
Ties	1[u]				
Total	57				

s. Chiang RAI Hotel_WORKMANSHIP < Chiang Mai Hotel_WORKMANSHIP
t. Chiang RAI Hotel_WORKMANSHIP > Chiang Mai Hotel_WORKMANSHIP
u. Chiang RAI Hotel_WORKMANSHIP = Chiang Mai Hotel_WORKMANSHIP

Table 32 indicates that there were 18 respondents in which liked and satisfied with the workmanship and techniques of production of hotel in Chiang Mai more than workmanship and techniques of production of hotel in Chiang Rai (Negative Ranks). It also gives the number of 38 respondents, in which the respondents liked and satisfied with the workmanship and techniques of production of hotel in Chiang Mai less than the workmanship and techniques of production of hotel in Chiang Rai (Positive Ranks). Finally, it give the number of observations, 1, in which the respondents who likes the workmanship and techniques of production of hotel in Chiang Mai same as hotel in Chiang Rai.

A Wilcoxon Signed-Rank test indicates that there was a significant difference the workmanship and techniques of production of hotel in Chiang Mai and hotel Chiang Rai (Z= -2.822, $p<0.05$). The results indicate that the workmanship and techniques of production of hotel in Chiang Mai was preferred and significantly more favorable rankings and satisfied towards fine art as decorations on creating Lanna style than the workmanship and techniques of production of hotel in Chiang Rai.

4.5.8 Function

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Table 33 shows the ranks for the Wilcoxon test the function factor of hotel in Chiang Mai and Chiang Rai.

Table 33:Wilcoxon Analysis of Function Factor

	N	Mean Rank	Sum of Ranks	Z	Sig. (2-tailed)
Negative Ranks	12[v]	20.79	249.50	-4.254[b]	.000
Positive Ranks	42[w]	29.42	1235.50		
Ties	3[x]				
Total	57				

v. Chiang RAI Hotel_FUNCTION < Chiang Mai Hotel_FUNCTION
w. Chiang RAI Hotel_FUNCTION > Chiang Mai Hotel_FUNCTION
x. Chiang RAI Hotel_FUNCTION = Chiang Mai Hotel_FUNCTION

Table 33 indicates that there were 12 respondents in which liked and satisfied with the function of hotel in Chiang Mai more than function of hotel in Chiang Rai (Negative Ranks). It also gives the number of 42 respondents, in which the respondents liked and satisfied with the function of hotel in Chiang Mai less than the function of hotel in Chiang Rai (Positive Ranks). Finally, it give the number of observations, 3, in which the respondents who likes the function of hotel in Chiang Mai same as hotel in Chiang Rai.

A Wilcoxon Signed-Rank test indicates that there was a significant difference the function of hotel in Chiang Mai and hotel Chiang Rai (Z= -2.822, $p<0.05$). The results indicate that the function of hotel in Chiang Mai was preferred and significantly more favorable rankings and satisfied towards fine art as decorations on creating Lanna style than the function of hotel in Chiang Rai.

4.5.9 Aesthetic

Table 34 shows the ranks of the Wilcoxon test the aesthetic factor of hotel in Chiang Mai and Chiang Rai.

Table 34:Wilcoxon Analysis of Aesthetic Factor

	N	Mean Rank	Sum of Ranks	Z	Sig. (2-tailed)
Negative Ranks	10[y]	22.30	223.00	-4.478[b]	0.000
Positive Ranks	44[z]	28.68	1262.00		
Ties	3[aa]				
Total	57				

y. Chiang RAI Hotel_AESTHETIC < Chiang Mai Hotel_AESTHETIC

z. Chiang RAI Hotel_AESTHETIC > Chiang Mai Hotel_AESTHETIC

aa. Chiang RAI Hotel_AESTHETIC = Chiang Mai Hotel_AESTHETIC

Table 34 indicates that there were 10 respondents in which liked and satisfied with the aesthetic of hotel in Chiang Mai more than aesthetic of hotel in Chiang Rai (Negative Ranks). It also gives the number of 44 respondents, in which the respondents liked and satisfied with the aesthetic factor of hotel in Chiang Mai less than the aesthetic factor of hotel in Chiang Rai (Positive Ranks). Finally, it give the number of

observations, 3, in which the respondents who likes the aesthetic of hotel in Chiang Mai same as hotel in Chiang Rai.

A Wilcoxon Signed-Rank test indicates that there was a significant difference the aesthetic of hotel in Chiang Mai and hotel Chiang Rai (Z= -4.478, $p<0.05$). The results indicate that the aesthetic of hotel in Chiang Mai was preferred and significantly more favorable rankings and satisfied towards fine art as decorations on creating Lanna style than the aesthetic of hotel in Chiang Rai.

4.5.10 Difference between hotels in Chiang Mai and hotels in Chiang Rai.

Table 35 shows the ranks of the Wilcoxon test of hotel in Chiang Mai and Chiang Rai.

Table 35:Wilcoxon Analysis of Chiang Mai and Chiang Rai hotels

	N	Mean Rank	Sum of Ranks	Z	Sig. (2-tailed)
Negative Ranks	11[ab]	15.09	166.00	-5.248[b]	0.000
Positive Ranks	46[ac]	32.33	1487.00		
Ties	0[ad]				
Total	57				

ab. OVERALL CHIANG RAI < OVERALL CHIANG MAI
ac. OVERALL CHIANG RAI > OVERALL CHIANG MAI
ad. OVERALL CHIANG RAI = OVERALL CHIANG MAI

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Table 35 indicates that there were 11 respondents in which liked and satisfied hotel in Chiang Mai more than hotel in Chiang Rai (Negative Ranks). It also gives the number of 46 respondents, in which the respondents liked and satisfied hotel in Chiang Mai less than hotel in Chiang Rai (Positive Ranks). Finally, there was zero number of respondents who liked hotel in Chiang Mai same as hotel in Chiang Rai.

A Wilcoxon Signed-Rank test indicates that there was a significant difference the function of hotel in Chiang Mai and hotel Chiang Rai (Z= -5.248, $p<0.05$). The results indicate that hotel in Chiang Mai was preferred and significantly more favorable rankings and satisfied towards fine art as decorations on creating Lanna style than hotel in Chiang Rai.

4.6 Friedman's Test

Friedman's test are conducted to determine whether participants had a differential rank ordered impression for the seven types of hotel such as Dhara Dhevi Hotel Chiang Mai, Shangri-la Hotel Chiang Mai, Ratilanna Riverside Spa Resort Chiang Mai, The Anantara Chiang Mai, Anantara Golden Triangle Elephant Camp & Resort Chiang Rai, Dusit Island Resort Chiang Rai and Four Seasons Resort Chiang Mai. Following is the hypothesis and significance value of the Friedman's test for this study.

Hypothesis

H_0 : $M_{\text{Dhara Dhevi Chiang Mai}} = M_{\text{Shangri-la Hotel Chiang Mai}} = M_{\text{Ratilanna Riverside Spa Resort Chiang Mai}} = M_{\text{The Anantara Chiang Mai}} = M_{\text{Anantara Resort \& Spa Golden Triangle Chiang Rai}} = M_{\text{Dusit Island Resort Chiang Rai}} = M_{\text{Four Seasons Resort Chiang Mai}}$

H_1: At least one of the population median are differ

Significance Value

$\alpha = 0.05$

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4.6.1 Style

Table 36 shows the Friedman's test of the related group of hotel in Chiang Mai and hotel in Chiang Rai based on the style factor of hotel.

Table 36:Friedman's Analysis of Style

N	57
Chi-Square	55.225
df	6
Sig.	0.000

At the $\alpha = 0.05$ level of significance, the Friedman's test which evaluated differences in medians among seven hotel was significant χ^2 (6, N = 57) =55.225, ($p < 0.05$)

indicating significantly differences among seven hotel on style of hotel. Therefore, this revealed that there was a different impression of style towards fine art as decorations on creating Lanna style among seven hotels.

4.6.2 Arrangement

Table 37 shows Friedman's test of the related group of hotel in Chiang Mai and hotel in Chiang Rai based on the arrangement factor of hotel.

Table 37:Friedman's Analysis of Arrangement

N	57
Chi-Square	53.352
df	6
Sig.	0.000

At the α = 0.05 level of significance, the Friedman's test which evaluated differences in medians among seven hotel was significant χ^2 (6, N = 57) = 53.352, ($p < 0.05$) indicating significantly differences among seven hotel on arrangement of hotel. Therefore, this revealed that there was a different impression of arrangement towards fine art as decorations on creating Lanna style among seven hotels.

4.6.3 Lighting

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Table 38 shows Friedman's test of the related group of hotel in Chiang Mai and hotel in Chiang Rai based on the lighting factor of hotel.

Table 38:Friedman's Analysis of Lighting

N	57
Chi-Square	78.161
df	6
Sig.	0.000

At the α = 0.05 level of significance, the Friedman's test which evaluated differences in medians among seven hotel was significant χ^2 (6, N = 57) = 78.161, ($p < 0.05$) indicating significantly differences among seven hotel on lighting of hotel. Therefore, this revealed that

there was a different impression of lighting towards fine art as decorations on creating Lanna style among seven hotels.

4.6.4 Colors

Table 39 shows Friedman's test of the related group of hotel in Chiang Mai and hotel in Chiang Rai based on the colors factor of hotel.

Table 39: Friedman's Analysis of Colors

N	57
Chi-Square	31.096
df	6
Sig.	0.000

At the α = 0.05 level of significance, the Friedman's test which evaluated differences in medians among seven hotel was significant χ^2 (6, N = 57) = 31.096, ($p < 0.05$) indicating significantly differences among seven hotel on colors of hotel. Therefore, this revealed that there was a different impression of colors towards fine art as decorations on creating Lanna style among seven hotels.

4.6.5 Furnishing

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Table 40 shows Friedman's test of the related group of hotel in Chiang Mai and hotel in Chiang Rai based on the furnishing factor of hotel.

Table 40: Friedman's Analysis of Furnishing

N	57
Chi-Square	36.744
df	6
Sig.	0.000

At the α = 0.05 level of significance, the Friedman's test which evaluated differences in medians among seven hotel was significant χ^2 (6, N = 57) = 36.744, ($p < 0.05$)

indicating significantly differences among seven hotel on furnishing of hotel. Therefore, this revealed that there was a different impression of furnishing towards fine art as decorations on creating Lanna style among seven hotels.

4.6.6 Materials

Table 41 shows Friedman's test of the related group of hotel in Chiang Mai and hotel in Chiang Rai based on the materials factor of hotel.

Table 41:Friedman's Analysis of Materials

N	57
Chi-Square	60.925
df	6
Sig.	0.000

At the α = 0.05 level of significance, the Friedman's test which evaluated differences in medians among seven hotel was significant χ^2 (6, N = 57) = 60.925, ($p < 0.05$) indicating significantly differences among seven hotel on materials of hotel. Therefore, this revealed that there was a different impression of materials towards fine art as decorations on creating Lanna style among seven hotels.

4.6.7 Workmanship

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Table 42 shows Friedman's test of the related group of hotel in Chiang Mai and hotel in Chiang Rai based on the workmanship factor of hotel.

Table 42: Friedman's Analysis of Workmanship

N	57
Chi-Square	40.289
df	6
Sig.	0.000

At the α = 0.05 level of significance, the Friedman's test which evaluated differences in medians among seven hotel was significant χ^2 (6, N = 57) = 40.289, ($p < 0.05$)

indicating significantly differences among seven hotel on workmanship of hotel. Therefore, this revealed that there was a different impression of workmanship towards fine art as decorations on creating Lanna style among seven hotels.

4.6.8 Function

Table 43 shows Friedman's test of the related group of hotel in Chiang Mai and hotel in Chiang Rai based on the function factor of hotel.

Table 43: Friedman's Analysis of Function

N	57
Chi-Square	51.454
df	6
Sig.	0.000

At the α = 0.05 level of significance, the Friedman's test which evaluated differences in medians among seven hotel was significant χ^2 (6, N = 57) = 51.454, ($p < 0.05$) indicating significantly differences among seven hotel on function of hotel. Therefore, this revealed that there was a different impression of function towards fine art as decorations on creating Lanna style among seven hotels.

4.6.9 Aesthetic

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Table 44 shows Friedman's test of the related group of hotel in Chiang Mai and hotel in Chiang Rai based on the aesthetic factor of hotel.

Table 44: Friedman's Analysis of Aesthetic

N	57
Chi-Square	84.609
df	6
Sig.	0.000

At the α = 0.05 level of significance, the Friedman's test which evaluated differences in medians among seven hotel was significant χ^2 (6, N = 57) = 84.609, ($p < 0.05$)

indicating significantly differences among seven hotel on aesthetic of hotel. Therefore, this revealed that there was a different impression of aesthetic towards fine art as decorations on creating Lanna style among seven hotels.

4.7 Post Hoc Comparison for Friedman's Test

Table 45 shows the post hoc comparison test for Friedman's test.

Table 45:Post Hoc Rank Analysis

Hotel	A	B	C	D	E	F	G	H	I
Dhara Dhevi Hotel Chiang Mai	1	8	3	2	4	5	9	6	7
Shangri-la Hotel Chiang Mai	1	5	6	7	9	4	3	2	8
Ratilanna Riverside Spa Resort Chiang Mai	1	3	2	4	8	6	9	7	5
The Anantara Chiang Mai	1	7	6	3	5	4	8	2	9
Anantara Golden Triangle Elephant Camp & Resort Chiang Rai	1	8	4	5	2	7	6	3	9
Dusit Island Resort Chiang Rai	1	2	7	5	4	6	8	9	3
Four Seasons Resort Chiang Mai	1	3	5	8	2	4	7	6	9
Total (R)	**7**	**36**	**33**	**34**	**34**	**36**	**50**	**35**	**50**

Where;

R_A: Style

R_B: Arrangement

R_C: Lighting

R_D: Colors

R_E: Furnishing

R_F: Material

R_G: Workmanship

R_H: Function

R_I: Aesthetic

Significance Value

$\alpha = 0.05$

$Z_{\frac{\alpha}{k(k-1)}} = Z_{\frac{0.05}{72}} = Z_{0.001} = 3.09$

$|R_i\text{-}R_j| > Z_{\frac{\alpha}{k(k-1)}} \sqrt{\frac{bk\,(k+1)}{k(k-1)}}$

$= (3.09)\sqrt{\frac{7(9)(9+1)}{9(9-1)}}$

$= 9.1403$

$\lvert R_i\text{-}R_j\rvert$	$\lvert R_i\text{-}R_j\rvert > Z_{\frac{\alpha}{k(k-1)}} \sqrt{\frac{bk\,(k+1)}{k(k-1)}}$	Decision Rule	Conclusion
$\lvert R_A\text{-}R_B\rvert = 29$	29 > 9.1403	Reject H_0	Significant
$\lvert R_A\text{-}R_C\rvert = 26$	26 > 9.1403	Reject H_0	Significant

$\lvert R_A-R_D\rvert$ =	27	27 > 9.1403	Reject H_0	Significant
$\lvert R_A-R_E\rvert$ =	27	27 > 9.1403	Reject H_0	Significant
$\lvert R_A-R_F\rvert$ =	29	29 > 9.1403	Reject H_0	Significant
$\lvert R_A-R_G\rvert$ =	43	43 > 9.1403	Reject H_0	Significant
$\lvert R_A-R_H\rvert$ =	28	28 > 9.1403	Reject H_0	Significant
$\lvert R_A-R_I\rvert$ =	43	43 > 9.1403	Reject H_0	Significant
$\lvert R_B-R_C\rvert$ =	3	3 < 9.1403	Accept H_0	Insignificant
$\lvert R_B-R_D\rvert$ =	2	2 < 9.1403	Accept H_0	Insignificant
$\lvert R_B-R_E\rvert$ =	2	2 < 9.1403	Accept H_0	Insignificant
$\lvert R_B-R_F\rvert$ =	0	0 < 9.1403	Accept H_0	Insignificant
$\lvert R_B-R_G\rvert$ =	14	14 > 9.1403	Reject H_0	Significant
$\lvert R_B-R_H\rvert$ =	1	1 < 9.1403	Accept H_0	Insignificant
$\lvert R_B-R_I\rvert$ =	14	14 > 9.1403	Reject H_0	Significant
$\lvert R_C-R_D\rvert$ =	1	1 < 9.1403	Accept H_0	Insignificant
$\lvert R_C-R_E\rvert$ =	1	1 < 9.1403	Accept H_0	Insignificant
$\lvert R_C-R_F\rvert$ =	3	3 < 9.1403	Accept H_0	Insignificant
$\lvert R_C-R_G\rvert$ =	17	17 > 9.1403	Reject H_0	Significant
$\lvert R_C-R_H\rvert$ =	2	2 < 9.1403	Accept H_0	Insignificant
$\lvert R_C-R_I\rvert$ =	17	17 > 9.1403	Reject H_0	Significant
$\lvert R_D-R_E\rvert$ =	0	0 < 9.1403	Accept H_0	Insignificant
$\lvert R_D-R_F\rvert$ =	2	2 < 9.1403	Accept H_0	Insignificant
$\lvert R_D-R_G\rvert$ =	16	16 > 9.1403	Reject H_0	Significant
$\lvert R_D-R_H\rvert$ =	1	1 < 9.1403	Accept H_0	Insignificant
$\lvert R_D-R_I\rvert$ =	16	16 > 9.1403	Reject H_0	Significant
$\lvert R_E-R_F\rvert$ =	2	2 < 9.1403	Accept H_0	Insignificant
$\lvert R_E-R_G\rvert$ =	16	16 > 9.1403	Reject H_0	Significant
$\lvert R_E-R_H\rvert$ =	1	1 < 9.1403	Accept H_0	Insignificant
$\lvert R_E-R_I\rvert$ =	16	16 > 9.1403	Reject H_0	Significant
$\lvert R_F-R_G\rvert$ =	14	14 > 9.1403	Reject H_0	Significant
$\lvert R_F-R_H\rvert$ =	1	1 < 9.1403	Accept H_0	Insignificant
$\lvert R_F-R_I\rvert$ =	14	14 > 9.1403	Reject H_0	Significant
$\lvert R_G-R_H\rvert$ =	15	15 > 9.1403	Reject H_0	Significant
$\lvert R_G-R_I\rvert$ =	0	0 < 9.1403	Accept H_0	Insignificant
$\lvert R_H-R_I\rvert$ =	15	15 > 9.1403	Reject H_0	Significant

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At the α = 0.05 level of significance, post hoc comparison for Friedman's test indicates that there were a significant difference of impressions received between (Style and Arrangement), (Style and Lighting), (Style and Colors), (Style and Furnishing), (Style and Material), (Style and Function), (Style and Aesthetic), (Arrangement and Function), (Lighting and Colors), (Lighting and Function), (Colors and Furnishing), (Furnishing and Workmanship), (Furnishing and Function), (Furnishing and Aesthetic) and (Function and Aesthetic) towards fine art as decorations on creating Lanna style among seven hotel.

However, there were no significant differences of impressions received between the factors (Arrangement and Lighting), (Arrangement and Colors), (Arrangement and Furnishing), (Arrangement and Material), (Arrangement and Workmanship), (Arrangement and Aesthetic), (Lighting and Furnishing), (Lighting and Material), (Lighting and Function), (Colors and Furnishing), (Colors and Workmanship), (Colors and Function), (Colors and Material), (Material and Function), (Furnishing and Material), (Workmanship and Aesthetic) and (Furnishing and Function) towards fine art as decorations on creating Lanna style among seven hotels.

4.8 Conclusion

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In conclusion, it is clearly shown that the number of female respondents is higher than that of males, with their age being 21 years old and followed by 22 and 23 years old. The respondents comprise of hotel guests, with the highest number coming from Chiang Mai and followed by Chiang Rai, Lampung and Bangkok. However, none was from the southern region of Thailand. Referring to the reliability analysis, it is acceptable for further analysis where Cronbach's alpha (α) is 0.930 greater than 0.6. Spearman's Rank Correlation was conducted to determine the relationship between Chiang Mai hotel and Chiang Rai hotel impression towards fine arts as decoration in creating Lanna style. For Chiang Mai hotel, the greatest relationship are aesthetic and style, color and lighting, workmanship and furnishings, workmanship and material, function and material, function and workmanship towards fine art as decorations in creating the Lanna style in the hotel. However, there are certain aspects that provide

low relationship towards the fine arts as decoration comprising of style and arrangement, style and lighting, colors and style, furnishing and style, material and style, workmanship and style, colors and arrangement, furnishing and arrangement, material and arrangement, function and arrangement, aesthetic and arrangement, furnishing and lighting, function and lighting, furnishing and colors, function and colors, function and colors, aesthetic and colors, aesthetic and furnishing, aesthetic and material, aesthetic and workmanship and aesthetic and function. To determine whether the aspects provide high, moderate or low relationship, the r-value is derived.

For Chiang Rai hotel, several aspects are taken into consideration which are high positive relationship between colors and style, aesthetic and style, furnishing and arrangement, furnishing and workmanship, furnishing and function, colors and lighting, aesthetic and colors, workmanship and furnishing, function and furnishing, workmanship and materials in creating the Lanna style in Chiang Rai where r-value is in the range of 0.60 to 0.80. However, certain aspect do not give significant relationship towards fine arts as decoration in creating the Lanna style. The elements are material and style, workmanship and style, colors and arrangement, aesthetic and arrangement, function and lighting, furnishing and colors, workmanship and colors, aesthetic and material, function and workmanship, aesthetic and workmanship and aesthetic and function. It shows that the respective aspects provide low relationship in creating the Lanna style in Chiang Rai hotel.

In order to determine which aspects provide significant effect, relative important index (RII) analysis take place. For Dhara Dhevi Hotel Chiang Mai, based on the survey conducted with 57 respondents, workmanship is proved to be the most influential factor. The workmanship factor can be easily identified from the owner private collection itself which for each fine art object, has very complex form. The second influential factor is material. The materials factor is important in order to attract respondents interest and to make the respondents feel comfortable. However, the least significant factor is lighting. The factor does not provide a significant effect as with decoration in creating the Lanna style of Dhara Dhevi Hotel Chiang Mai. This finding is quite interesting because it does not really reflect the exact situation from the lobby. In the lobby area, many light fixtures were produced by using antique

objects. However, all these lighting still failed to impress the respondents. The reason might be due to the concept applied in the lobby, which had influenced the impression level. This lobby applied an open concept design with no walls at the sides of the lobby. This design will allow natural lighting to easily enter the lobby area. Therefore, the effect of lighting might be not strong enough in attracting respondents' interest. From another point of view, the respondents may not have identified the image or form of the lighting fixture itself. Therefore, the respondents could not really appreciate the value of the light fixture in the lobby area.

Different hotels display different significant effects towards fine arts as decoration in creating the Lanna style. Based on the findings obtained for Shangri-La Hotel Chiang Mai, its most significant factor is function. This is clearly exhibited whereby this function's impression was the most significant influential factor of impression towards fine art as decorations in creating the Lanna style of Shangri-la Hotel Chiang Mai. However, the lowest influential factor towards fine art as decorations in creating the Lanna style of Shangri-la Hotel Chiang Mai is furnishings. It was shown that the furniture was not good enough in representing the Lanna image.

Different responses were obtained from the respondents at Ratilanna Riverside Spa Resort Chiang Mai where the most significant aspect is furnishings. These respondents were highly particular in the furnishings in creating a positive impression towards fine arts as decoration of the Lanna style. This response was not surprise because all the furniture were carefully produced with strong local Lanna characteristics. Hence, it showed that this hotel has capability in producing and custom-making their own furniture. However, the lowest influential factor towards fine art as decorations in creating the Lanna style of Ratilanna Riverside Spa Resort Chiang Mai is lighting. This might be due to the hotel lobby using natural light more and giving less attention to light fixture design.

Based on the findings obtained from the guests at The Anantara Chiang Mai, the respondents had chosen aesthetic value as the most influential factors towards fine art as decorations in creating the Lanna style. Based on their point of view, aesthetic value is important in creating a new and superior view and environment in order to attract more guests to choose the respective hotel for their accommodation. However,

the least influential factor towards fine art as decorations in creating the Lanna style at The Anantara Chiang Mai is workmanship. This is because less fine art was applied in the lobby area and most of the fine art are of very simple form.

Different hotels display different significant effects towards fine arts as decoration in creating the Lanna style. Based on the finding obtained for Anantara Golden Triangle Elephant Camp & Resort Chiang Rai aesthetic value is the most significant. However, the least influential factor towards fine art as decorations in creating the Lanna style at Anantara Golden Triangle Elephant Camp & Resort Chiang Rai is function. Most probably the respondents were more attracted into the way the fine art was applied. However, the respondents could not quite explain the reason behind their response.

Based on the findings obtained from the guests Dusit Island Resort Chiang Rai, the respondents had chosen lighting as the most influential factors towards fine art as decorations in creating the Lanna style. However, the least influential factor towards fine art as decorations at Dusit Island Resort Chiang Rai is arrangement. This might be due to the number and arrangement of fine art not accurately applied as a result of the wide space of the hotel lobby. So, the arrangement of fine art looks rather loose and not connected to each other.

Based on the findings obtained from the respondents at Four Seasons Resort Chiang Mai, the respondents had chosen aesthetic value as the most influential factors towards fine art as decorations in creating the Lanna style. Based on their point of view, aesthetic value is important in creating a new and superior view and environment in order to attract more guests to choose the respective hotel for their accommodation. However, the least influential factor towards fine art as decorations at Four Seasons Resort Chiang Mai is lighting. The hotel lobby had applied an open concept design and because of this less attention was given into creating the light fixture. However, at the center of this lobby, there is one main lighting that was inspired by the Lanna traditional lantern. However, it was not strong enough to influence respondents' impression.

There were different responses obtained from the respondents on the effects of fine arts as decoration in creating the Lanna style. Based on the findings obtained for

Chiang Mai and Chiang Rai aesthetic value is the most significant. This factor gives deep effect towards the guests when choosing the respective hotel for their accommodation. However, the least influential factor towards fine art as decorations in creating the Lanna style of Chiang Mai and Chiang Rai is lighting. The respondents did not highly consider the lighting of their respective hotel.

In this regard, the Wilcoxon Matched-Pairs Signed-Rank test was conducted to compare two different groups of hotels. It showed that there was a significant difference in the style of Hotel in Chiang Mai and Hotel in Chiang Rai. In terms of arrangement, it showed that there was a significant difference in the arrangement of hotel in Chiang Mai and hotel in Chiang Rai based on the Wilcoxon Matched-Pairs Signed-Rank test conducted. For lighting, the test showed there was a significant difference in the lighting of hotel in Chiang Mai and hotel in Chiang Rai. This factor was preferred and significantly more favorable rankings and satisfaction were obtained towards fine art as decorations in creating the Lanna style than the lighting of hotel in Chiang Rai. In terms of color, the test indicates that there was a significant difference in the colors of hotel in Chiang Mai and hotel in Chiang Rai. The other factor studied, which is furnishings, showed that there was a significant difference in the furnishings of hotel in Chiang Mai and hotel in Chiang Rai. Materials also influence the fine art as decoration in creating the Lanna style. It can be seen that there was a significant difference in the furnishings of hotel in Chiang Mai and hotel in Chiang Rai. The results indicate that the furnishings of hotel in Chiang Mai were preferred and significantly more favorable ranking and satisfaction were obtained from fine art as decorations in creating the Lanna style than the furnishings when it comes to hotel in Chiang Rai. In terms of materials, the results indicate that the material of hotel in Chiang Mai were preferred and significantly more favorable rankings and satisfaction were obtained from fine art as decorations in creating the Lanna style than the furnishings of hotel in Chiang Rai. For the aspect of workmanship, the results indicate that the workmanship and techniques of production of hotel in Chiang Mai were preferred. These resulted in significantly more favorable ranking and satisfaction towards fine art as decorations in creating the Lanna style than the workmanship and techniques of production of hotel in Chiang Rai. For the

aspect of function and aesthetic, both factors indicate that there were significant difference in the function and aesthetic of hotel in Chiang Mai and hotel Chiang Rai. The results indicate that the function and aesthetic of hotel in Chiang Mai were preferred. There was significantly more favorable ranking and satisfaction towards fine art as decorations in creating the Lanna style than the function and aesthetic of hotel in Chiang Rai. As conclusion for the Wilcoxon Signed-Rank test, the results indicate that hotel in Chiang Mai was preferred where there were significantly more favorable ranking and satisfaction obtained from fine art as decorations in creating the Lanna style than hotel in Chiang Rai. This can be a hint or serve as guideline to the hotels in Chiang Rai to design their establishments in the best way possible. In realizing this, hotels in Chiang Rai Province could learn more on how to make their lobby area more attractive and provide a unique experience to the hotel guests. This is very important because Chiang Rai is quite far from Bangkok and is the northern-most province in Thailand. Due to this geographical factor, Chiang Rai province needs to create something unique to attract people into travelling to Chiang Rai.

From the Relative Important Index (RII) findings, the researcher had found another interesting point to be discussed. From Figure 161, the respondents were more impressed by the aesthetic value of the fine art which formed the setting at three timber-based lobby areas (Four Seasons Resort Chiang Mai; The Anantara Chiang Mai; Anantara Golden Triangle Elephant Camp & Resort Chiang Rai). The fine art was mostly made of wood; therefore it was easier to be installed and blended with the surroundings. However, the lighting factor was identified as the lowest factor for the three lobbies (Dhara Dhevi Hotel Chiang Mai; Four Seasons Resort Chiang Mai; Ratilanna Riverside Spa Resort Chiang Mai). All these lobbies have similarities with each other.

Dhara Dhevi Hotel Chiang Mai	Highest	Workmanship
	Lowest	Lighting
Four Seasons Resort Chiang Mai	Highest	Aesthetic
	Lowest	Lighting
The Anantara Chiang Mai	Highest	Aesthetic
	Lowest	Workmanship
Dusit Island Resort Chiang Rai	Highest	Lighting
	Lowest	Arrangement
Anantara Golden Triangle Elephant Camp & Resort Chiang Rai	Highest	Aesthetic
	Lowest	Function
Shangri-la Hotel Chiang Mai	Highest	Function
	Lowest	Furnishing
Ratilanna Riverside Spa Resort Chiang Mai	Highest	Furnishing
	Lowest	Lighting

Aesthetic

Lighting

Figure 161:The highest and lowest factor for each hotels.

For each lobby, an open concept design had been applied. Therefore, there were less walls and with more natural light can entering. It could be that, due to this factor, the light fixture had failed to attract and impress the respondents where the beauty of the light fixture could not be appreciated by the respondents. In addition, the respondents might not have understood the meaning and form of these light fixtures. This is because some light fixtures such as in Dhara Dhevi Hotel Chiang Mai had so many different forms which needed to be carefully observed by the respondents. Meanwhile, in Ratilanna Riverside Spa Resort Chiang Mai, the light fixtures were too abstract while in Four Seasons Resort Chiang Mai, only one light had applied the Lanna traditional lantern form. These findings are quite confusing because they do not tell us directly what the respondents want. Perhaps the respondents want to see something that is not too abstract, easily identified and applied at several spots in the lobby area.

From Table 25, aesthetic factor was identified as an influential factor of impression towards fine art as decorations in creating the Lanna style for hotels in Chiang Mai and Chiang Rai**.** The results show that, regardless of the background knowledge of the respondents who come to the hotels, they are intended to be attracted by beautiful designs. Regardless of any concept or ideas that had been implemented in the lobby area, as long as these are pleasing to the eye, the respondents will experience

enjoyment. Unfortunately, this unhealthy practice will give the wrong idea to the respondents about Lanna style. This is due to the fact that some of the designers do not fully understand Lanna art and culture. Hence, the ones that respondents see at the hotel lobby do not necessarily represent the Lanna style whereby these could be some mix-and-match between local and foreign styles.

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Chapter 5:
CONCLUSION AND RECOMMENDATIONS

In conclusion, the land of Lanna has been influenced by many different kinds of civilization such as Khmer, Indian, Ceylonese, Chinese, Burmese, Laotian, Western and Central Thai (Cummings, 2006, 23); (Sthapitanonda, 2016, 55); (Penth, 2004, 168). All these civilizations had contributed to the assimilation process which had actively taken place in the Lanna area in the past. "Assimilation is the process by which immigrants become part of the mainstream culture of their new country" (Suh, 2013, para. 1). This cultural assimilation was successfully integrated between the immigrants and Lanna people and this process had created a distinctive culture for the northern region of Thailand, especially in architecture, arts and crafts, language, rituals, music and dance (Cummings, 2006, 9); (Satoshi, 2005, n.d., 13).

However, the term "cultural assimilation" was not fully covered for the whole spectrum of Lanna identity. Multiculturalism still exist and can be observed in certain aspect of Lanna art and culture. For example, in Lanna traditional dance and musical performance, Burmese heritage can be noticed from the King Kala dance. This performance is normally performed in northern Thailand, especially in Mae Hong Son province. It was originally from Shan State of Myanmar and belonged to the Shan people (Tai Yai). This performance is very well-known in the most northern region of Thailand. Therefore, in certain aspects, multiculturalism can give benefits to a community. In this context, some places which have many cultures in one area, can benefit by commercializing their multicultural aspect in unique ways. The same thing goes for the northern region of Thailand where this region has revived the cultures and making these as a northern Thai identity.

When transmigration occurred in the Lanna area, hybridity took place in local society. Hybridity occurs when there are crosses between two different elements such as ethnic or culture through trade, war and conquest, marriage, philosophies, sciences,

religion and others. In Lanna art and design, there are many examples of hybridity in terms of religious object, ornamentation, sculpture and architecture. This uniqueness can wisely be applied by architects or interior designers in order to create a senses of Lanna ambience in the hotel lobbies. This approach can indirectly revive Lanna fine art and ensure the continuity of Lanna fine art in decorating the interior of the space.

Basically, there are three main phases that are involved in the transformation of Lanna fine art. The first phase of Adept had occurred in two ways: (a) from immigrant to the local people; (b) from the local people to the immigrant. During this phase, the highly skilled craftsmen were very good in reproducing the new art. The art from the immigrant was reproduced by the highly skilled craftsmen of Lanna or vice versa. Due to this aspect, some foreign art or styles can be found in some Lanna art and design. Furthermore, Lanna art and style can also be found in other places. For example, Buddhist monasteries of Lan Xang (in Luang Prabang) and Lanna (in northern Thailand) have similarities in design when they shared architects and artisans (Cummings, 2006, 70).

The second phase of Adopt occurs when certain criteria of Lanna fine art had been adopted and applied in the hotel lobby design. At this stage, the hotel owner or operator will try to create Lanna ambience by incorporating certain Lanna fine art together with their desired concepts.

The last phase of Adapt is the stage in how the hotel lobby design is adapted with the current market demand. During this phase, the end product of the hotel lobby design should meet the latest trend or demand from the current market. This is very important to ensure the respective hotel would not be left behind when compared to other hotels. In other words, this will guarantee the capacity of competition of their hotel in the global market and fulfill the clients' needs.

The application of fine art into modern buildings can be successful if the designers know how to integrate the fine art and the space in an appropriate manner. This is because the fine art element can attract the respondents' attention in many ways. From this research, aesthetic factor is the highest ranked of which the respondent is most attracted to (Table 25). Regarding to Cupchik & Winston (1996); Ognjenović (1997) study (as cited in (Marković, 2012, 1)), this aesthetic factor, or more precisely known as "aesthetic experience", is a condition where it involves a psychological process, which is the respondent experiencing some subject-object relationship during that particular time. The respondent will focus on that particular object alone while other surrounding objects and events will not be of concern to him or her. In our case, the aesthetic experience should be done carefully to avoid any conflict between the owner of the hotel and the local community. This is due to some of the "transformation ideas" being against Thai Buddhist religion and social norm. Transforming local fine art into a modern approach could sometimes spark controversy if the transformation process had not gone down the right pathway.

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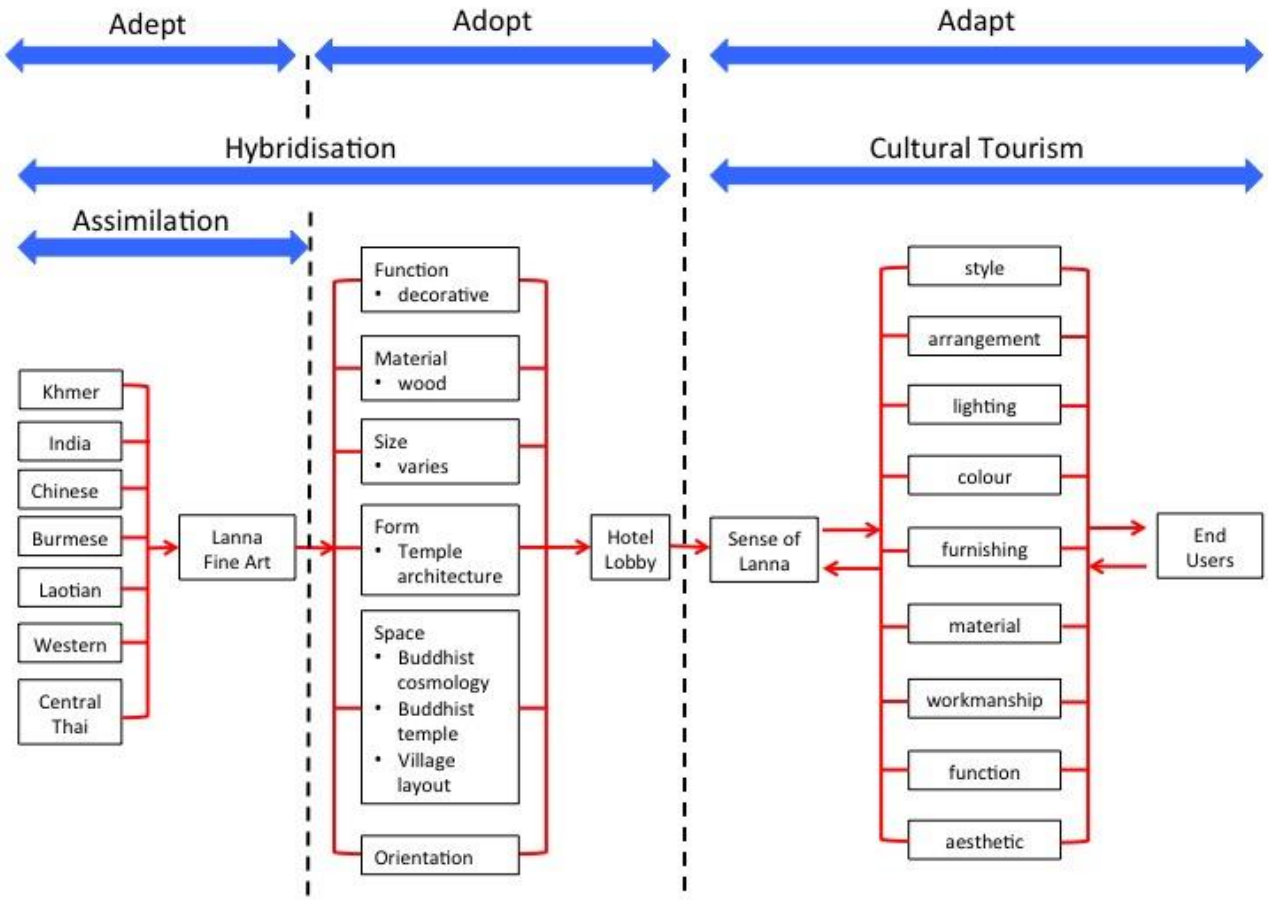

Figure 162:The overall research conclusions

Resorts and spas are the best examples to show that this kind of business would often apply Buddhist art at their premises. This is due to Buddhist art having a certain value in terms of the variety of design, rare item, antique, high value in the market and strongly related with calmness of the mental state which contribute towards creating a calm ambience. However, some of the Buddhist art were misplaced in the premises and the reproduction of sacred objects were also inappropriate. Furthermore, this problem becomes worse when some traders manage to smuggle and bring in certain Buddhist art to black market. This scenario will create an unhealthy situation in preserving the value of Buddhist art. Unfortunately, due to the realities of life constraints, some traders are desperate enough to smuggle and sell Buddhist art to get money. From another aspect, "there are no laws or regulations to prohibit or limit the use of Buddhist art or architecture for display in commercial buildings" (Sukpanich, 2007, August 5, para. 36). This legal loophole has created a gap which allows people to freely use Buddhist art and architecture without any control. This lack of legal constraint will encourage people to apply Buddhist art even more widely.

To overcome these issues, there are perhaps two levels of solutions that can be purposed. Firstly, it must come from an authority which will also involve the implementation of law. The law must be very clear and detailed in emphasizing the prohibition in using Buddhist art in commercial buildings. Strict punishment and fine should be enforced towards offenders. The authority should also review a project proposal before the contractor starts their work. This is to avoid any conflict between the owner of the building and the public. However, this will be to no avail should some individual manage to bribe the authority into turning a blind eye. Secondly, the initiative must come from the Thai people themselves. The people should be more aware about this matter and cooperate with each other to ensure there is no misuse of Buddhist art in commercial buildings. All misconducts such as smuggle, stealing, reproduction and imitation of Buddhist art should be shunned and avoided in order to preserve the value of Buddhist art. In addition, the owner of a building should explain to the public if their building consist of Buddhist art and architecture elements. This is to ensure their building does not go against the norms of any local Buddhist

community. Perhaps the owner of the building can have a press conference or have a discussion session with the local community to explain in detail about their project. By having this session, any issues raised could then be monitored with valuable input being implemented.

Logically, when a local property has been commercialized, it would seem like exploitation issues have taken place. This ‘exploitation’ will steal from the local wisdom in order to generate profit for the proponent’s own benefit. This will create an unfair situation to the local people, who should have the same benefits as the owner of the building now has. The local people should be given a chance to control and preserve their own culture and tradition. In terms of the economy wise, the local people should be able to explore and enrich their heritage without any disturbance from outsiders. This is important to maintain and distinguish the local identity from other places. By having this “specific identity”, outsiders will search for this, which results in the locals being able to produce certain particular items which will give them profit.

In order to maintain Lanna fine art in the future, it is important to have appropriate knowledge sharing and involvement at all levels of society. Many experts such as historian, anthropologist, Buddhist religious leader, architect, interior designer and craftsmen can collaborate and contribute by sharing important information and compiling this into a single main source center. Until today, the references or sources about Lanna are scattered and not many are available in English.

The Lanna source center can be a guidance to certain parties such as an architects and interior designers in designing their projects, either in commercial, institutional or residential units. It is very helpful in terms of giving ideas or background knowledge concerning Lanna art. Obviously, Lanna art is totally different compared to other culture and art from other regions in Thailand.

Knowledge-sharing can create awareness among the people. The information can give an overall view of the latest Lanna art involvement in the modern era. If the results are negative, preservation measures need to be done in order to overcome the raised issues. All these can educate the people indirectly and Lanna art can be commercialized and promoted accordingly.

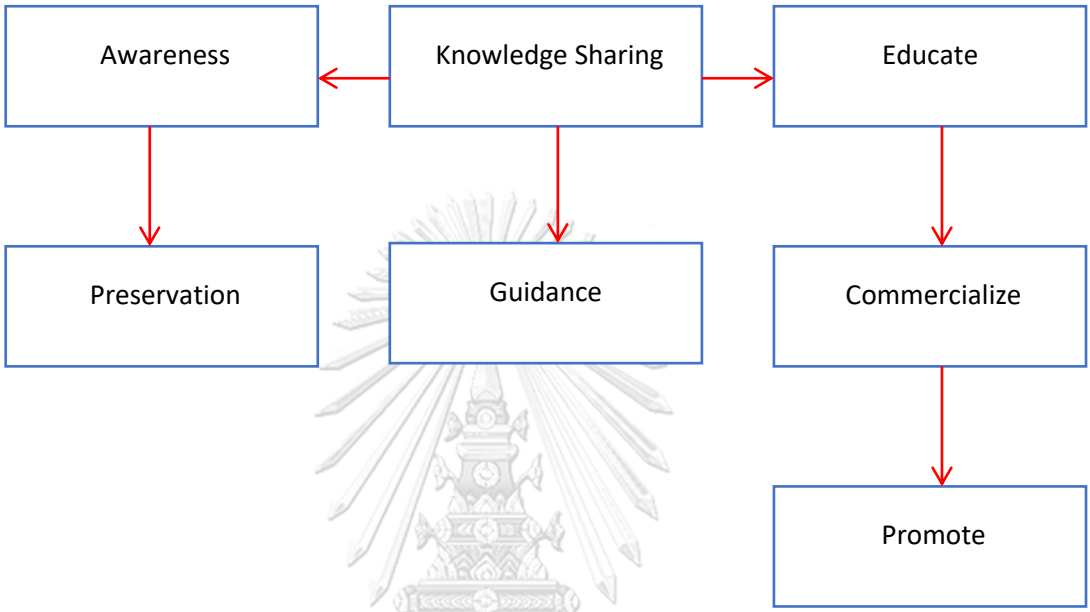

Figure 163: The significance of the knowledge-sharing towards society.

Overall, the application of northern Thai fine art into new building has its pros and cons. The positive thing is that all fine art has been commercialized into a new approach. This effort can promote local fine art to the global market and ensure continuity of its production. On top of that, the fine art is also produced in different ways where there is more variety and more suitable with current trends. The designers should always seek collaboration with local artisan in reproducing fine art. From the negative aspect, transferring Buddhist fine art and architecture into a new building will decrease the value of the selected fine art. This is because the selected fine art has special appearance and of high hierarchy in Buddhist religious buildings. When these are transferred and applied into the new nonreligious building, the value of the fine art become less. This is due to the change in environment: when placed in a nonreligious building, people tend to not give the same level of esteem to the Buddhist art. From their eyes, the Buddhist art is just a part of decoration items only in these places and

nothing more. Nowadays, as a result, issues about the misuse of Buddhist art in new buildings have become more common among Thai society.

For further research, there are several recommendations for this to be conducted. This research can also be applied at other regions in Thailand. By implementing this research method in other regions, the researcher can observed how each region applies fine art in creating a sense of place in their hotel buildings. These applications might show some trend or pattern in decorating the interior of hotel lobbies. This trend might be similar or different between each region. Through this research method, other factors that influence the trend can also be observed. Furthermore, this research method can be applied to other types of building such as restaurants, retail stores, museums, galleries and others. In other aspect, to make the finding more accurate and interesting, it is recommended to perform the survey with hotel guest (the true guests who are staying at the hotel). If the hotel administration allows the researcher to approach their guests, more valuable information can be obtained. From the results, the researcher can further discuss on how to improve certain things, either from the research aspect or from any issues raised that are related to the topic.

Last but not least, after 720 years, the Lanna fine art that we see today has gone through many transformations. Undoubtedly the artisans had played a major role in selecting the best designs to be produced. In this context, the term “authenticity” no longer exists due to Lanna fine art being influenced by so many aspects in the assimilation process that had previously occurred. Due to this factor, various mixture or hybridization had entered into Lanna fine art until it became one of the most sophisticated art form in Thailand. It is a big challenge to the new generations in preserving Lanna fine art in the modern era. What is most crucial thing is in how to define the new Lanna art forms. It is not an easy thing to balance between Buddhist philosophy and modern requirements. Parties such as Buddhist organizations, academicians and designers should work together in defining what the new Lanna art

forms are. Hopefully this collaboration will ensure there will be no conflict among the various stakeholders in society and to forever maintain the usage of Lanna fine art.

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HOME ADDRESS	2312, Epic Residence, Jalan Suria Muafakat Utama, Taman Suria Muafakat, 80350 Johor Bahru, Johor.
PUBLICATION	Journal

2018
Muhammad Faizal BIn Abdul Rani (2018), The Creation of a "Lanna Sense of Place" through Fine Art in Northern Thailand: A Case Study of Hotel Lobby Decorations in Chiang Mai and Chiang Rai, Rian Thai: International Journal of Thai Studies, Vol.11 (2), Dec 2018

Muhammad Faizal Bin Abdul Rani (2018), The Adaptation of Buddhist art Motifs as Architectural Ornaments in Contemporary Buildings Interior Design: the Case Study of 5-star Hotel Lobbies in Chiang Mai, Humanities, Arts and Social Sciences Studies, Vol. 18 (3), Sept 2018

2012
Nila Inangda Manyam Keumala Daud, Ezrin Arbi, Muhammad Faizal (2012), The application of Malay wood carving on contemporary architecture in Malaysia, Journal of Design and Built Environment, Vol.11 (1), 1-14,Dec 2012

Proceeding

2014
Muhammad Faizal Abdul Rani, The Survival of The Local Art and Culture in 5 Star Hotels in Bangkok, Thailand, The 6th International Graduate Students and Scholars' Conference in Indonesia (IGSSC), 19th-20th November 2014, Universitas Gadjah Mada, Indonesia.

2012
Muhammad Faizal Abdul Rani, The Influence of religion

towards local architecture elements: Comparison study of Thailand and Malaysia Wood Carvings, 2012 International Conference on Humanity, History and Society (ICHHS 2012), 7-8 April 2012, Bangkok, Thailand

2011
Muhammad Faizal Abdul Rani, The Influence of Islam Towards Local Architecture Elements: Comparison Study of Malaysia and Indonesia Wood Carvings, World Congress for Islamic History and Civilization (WOCIHAC) 2011, 10-11 October 2011, University of Malaya, Malaysia.

2010
Muhammad Faizal Abdul Rani, Pengaruh Islam Terhadap Elemen Seni Ukir Kayu dan Perbandingan Antara Thailand, Malaysia dan Indonesia, Persidangan Antarabangsa Islam Dalam Masyarakat Malaysia (PAIMM) 2010, 5-6th October 2010, University of Malaya, Malaysia.

2009
Muhammad Faizal Abdul Rani, The Application of Malay Wood Carving in Hotel Premises In Kuala Lumpur, Malaysia, 2nd International Arts Conference 2009 "Decorative Arts: Continuity and Development, 5-6th August 2009, University of Malaya, Malaysia.

Muhammad Faizal Abdul Rani, The Application of Malay Wood Carving In 5 Star Hotels in Kuala Lumpur, Malaysia, 4th ASEAN Postgraduate Seminar in Built Environment (APGS), 14th – 16th April 2009, University of Malaya, Malaysia.

Mass Media (Newspaper, radio, television, popular Magazine)

2011
Muhammad Faizal Abdul Rani, Hiasan Kayu Paduan Tradisi & Natural, Impiana Magazine- 100 Tips & Ideas, pg. 49

AWARD RECEIVED

Third Place for Photography Competition in RASTA 2013, UiTM (Perak), (University)

Third Place for Collage Competition in RASTA 2013, UiTM (Perak), (University)

Best Presenter Award in the 4th ASEAN Postgraduate Seminar in Built Environment (APGS), Faculty of Built Environment, University of Malaya, 2009, (International)

จุฬาลงกรณ์มหาวิทยาลัย
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