

Pattern Creation to Communicate the Identity of

Art in the Early Rattanakosin Period for Hotel Uniforms in Rattanakosin Island, Bangkok

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Abstract

For tourism in Rattanakosin Island, Bangkok, tourists can recognize the prominent identity of arts and cultural arts in the area and communities through received experiences. Hotel uniforms in Rattanakosin Island, Bangkok, were created from the prominent artistic patterns for identity recognition which directly affected the aesthetic image of Bangkok. This article aimed to find Rattanakosin's artistic styles and patterns that promote the Thai identity of hotel uniforms in Bangkok. Both qualitative and quantitative research was used. The three significant temples as the prototypes of artistic architecture in the Early Rattanakosin Period were studied. The results revealed that styles and patterns found in the subject temples around Rattanakosin Island included patterns from glazed tiles of Thai-Chinese arts. Motif patterns were influenced by Tribhumi ideology with Mount Meru as the center of the universe, surrounded by divine beasts and servants in all four cardinal directions.

Keywords *Identity, Art, Early Rattanakosin Period, Hotel Uniforms, Bangkok, Thailand*

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Introduction

The COVID-19 pandemic and political conflicts in the country have hugely affected tourism in Thailand. Thus, the public sector drives economic recovery as a key mission of cultural arts, one of the long-term integration plans. The Marketing and Tourism Policy 2014 suggests speeding up development and image promotion under the creative economy policy, developed from the body of knowledge of intellectual property, innovation, and creativity that connects with the values of cultural arts to apply along with creative economy development. (NSTDA,2022) Thus, the creative tourism trend focuses on exposure to experiences, cross-cultural exchange, and exploring experiences in the aesthetic values of cultural heritage and charismas that can be found in old communities as well as temples full of valuable stories and history in a certain area. In Thailand, the creative tourism trend has increased yearly from 2019 by 5% per year (Pocharee, 2016). It can be found as a soft power that depicts the prominences of communities and unique aesthetics of temples to publicize through accessible social media quickly for people of all ages in a wide range. Joseph Nye defined soft power as the ability to convince others or to make them follow desirable objectives without forcing, through attractiveness as a key factor (Charoenvattananukul, 2022).

Bangkok is famous as a summer tourism city that tourists worldwide want to visit most in the Asia Pacific. It is also ranked one of the world's top 3 tourist cities for tourists from the U.S. and the UK (Kanokwan, 2022). The most famous tourist area is Rattanakosin Island full of significant historical stories. The top 4 tourist attractions include 1) Wat Phra Chetuphon Wimon Mangkhalaram or Wat Pho, 2) Wat Phra Sri Rattana Satsadaram or Wat Phra Kaew, 3) the Grand Palace, and 4.) Wat Arun Ratchawararam or Wat Chaeng (Planet, 2023). Most tourists enjoy their visits and admiration of Thai architecture with exquisite patterns decorated in the temples, monasteries, and stupas as a prominent, memorable, and impressive identity that motivates their return to admire such aesthetics in the future. In other words, the aesthetics of Thai arts is a positive cultural identity. Identity refers to prominent and lasting personalities. For a group of individuals, it basically refers to a group of individuals with prominent and specific differences that can be observed and perceived. Philosophically, identity refers to self-awareness that generates the feeling of the permanent existence of a certain individual (Sangsehanat, 2018), including strategic adjustment to generate strengths according to the tourism trend under higher expansion rate and competition. Thus, hotels must adjust strategies in terms of price, services, physical images, and design to generate a prominent and memorable identity. Employees as the representatives of hotel image are indispensable to pay high attention to service styles, physical images, and uniforms according to services, operation, environment, and hotel interior & exterior design. Several research articles state that hotel employees are compared to a promise between hotels and their customers. They are regarded as intangible service brands that must fully embrace the congruent and communicative meanings of those hotels (Keller, 2003). Employee uniforms require semantic styles or so-called brand symbols that facilitate customers to perceive concrete services; to understand hotel image directly; and to recognize services, characteristics, and unique prominences. Mr. Chatchavalvong, a national designer, stated that to generate good confidence and marketing promotion, hotel uniforms should give precedence to communicative stories on clothes, patterns, and motifs used for narration that should be according to hotel service styles. In general, hotel uniforms in Thailand are usually inserted with Thai cultural arts, e.g., textile patterns and local patterns in order

to depict prominences of hotel locations. The aesthetics of local arts generate recognition and impression for tourists. Likewise, the fabric patterns, colors, and uniform design of each department in hotels also represent the roles and duties of its employees.

Mr. Polpat Asavaprapha stated that raising stories of “Thainess.” is significant in generating differences, prominent identity, and recognition among tourists. They will obtain valuable and exciting experiences from aesthetics of art in those communities from patterns on clothes, which generate recognition of how the inhabitants of a city embrace image and cultural arts through hotel characteristics. However, designers should present full styles and patterns in terms of colors, motifs, and clothing structures that should combine hotel characteristics and prominences of cultural arts of that certain area/community in order to design the hotel uniform with prominent, graceful, and memorable image according to the hotel, it's landscape, the community and the area.

Thus, the researcher used Sala Rattanakosin Bangkok as the prototype to study the prominent hotel image, hotel services, styles, and the key patterns of cultural arts in involved communities. To implement the research, architectural aesthetics of the Early Rattanakosin Period were studied in order to find styles and semantic patterns that communicated prominent identity and generated tourist recognition to be used for decoration on hotel uniforms in Rattanakosin Island.

Literature Review

Identity refers to unique qualities and singularity. It is a prominence reflecting the charismas of a certain area. Identity is fixed and unchangeable (Office of the Royal Society, 2007). Finding the identity and the prominences of a city basically includes 3 key components, i.e., the structure and physical attributes of the area that reveal its story. Identity is physical images comprised of the area, environment, and unique styles that generate the image of the city. These finally lead to the meaning of that city. To clarify, it is to define/give the meaning of what appears to be the city. All cities usually include something that reveals their “self,” characteristics, or structures that are obviously different. Thus, the meaning of “area” is significant for images of those cities, which affect the perception process and attitudes toward the areas (Kongkarat, 2016).

To depict cultural prominences and architectural patterns in the Early Rattanakosin Period and to find styles and semantic patterns that reveal identity, the researcher studied art and architectural aesthetics as follows. Arts and architecture in the Early Rattanakosin Period (King Rama I - III) After the establishment of Bangkok as the capital, arts and architecture were succeeded by the Ayutthaya Period. King Phra Buddha Yodfa Chulaloke the Great (King Rama I) would like to create Bangkok as the Late Ayutthaya Period combined with Chinese art, i.e., patterns of potteries and glazed tiles for building decoration with arrangement of utilization space and buildings in the traditional Thai style, which became most prosperous later in the reign of King Rama III. Then in the Middle Rattanakosin Period (King Rama IV - VI), arts and architecture were changed. Kind Rama IV adapted Western culture to Thai society, including Western-style construction and Western culture, e.g., constructing upcountry seasonal resorts for temporary stay and for showing social class through architecture in modern society. In this reign, it was regarded as an adaptation to the modern age with the most obvious Western influences. Next, in the reign of King Rama V, architectural works played symbolic roles in revealing the civilization and prosperity of Thailand to

the eyes of Western countries. The significant architecture included the Ananta Samakhom Throne Hall, the Vimanmek Mansion, and the Amphorn Sathan Residential Hall. In the Rattanakosin Period (King Rama VII - present), architecture and artworks were various and changed continuously. Constructions were imitated from ancient architecture combined with modern one as combined aesthetics, e.g., the combination of aesthetics from structures, materials, and design that relied on steel and glasses more than previously.

Architectural Identity Styles

Architectural identity styles in the Rattanakosin Period included architectural styles of temples and palaces, e.g., Wat Phra Kaew, Wat Phra Chetuphon Vimolmangklaram Rajwaramahaviharn, Wat Chana Songkhram Rajwaramahaviharn, and Wat Suthat Thepwararam. Later in the reign of King Rama III, arts were changed from traditions to combined ones, i.e., Thai, European, and Chinese styles. Most architecture was a combination between Thai - Chinese art, e.g., buildings with glazed tiles on pediments and roofs without Chofa, Bai Raka, and Hang Hong. Door arches and windows were decorated with flowers. Monks' dwellings were changed from wood buildings to brick and cement ones. Temples were decorated with imported Chinese sculptures and stories of Himmapan creatures (Nildej, 1997).

1. Wat Phra Chetuphon Wimon Mangkhalaram or Wat Pho: It is a first-class royal monastery and royal temple of King Rama I of Chakri Dynasty because King Phra Buddha Yodfa Chulaloke the Great granted his benevolence to establish Wat Photaram, an old temple in Bangkok in Ayutthaya Period as a royal temple near the Grand Palace. Also, under the altars of Phra Buddha Theva Pratimakorn and the principal Buddha image in the temple hall is where the relics of King Rama I are kept.



Figure 1. Phra Maha Chedi of the Four Reigns in Wat Phra Chetuphon Wimon Mangkhalaram Rajwaramahaviharn. Source: www.dhammadjak.net/forums/viewtopic.php?f=24&t=58289.

Phra Maha Chedi of the Four Reigns in Wat Phra Chetuphon Wimon Mangkhalaram Rajwaramahaviharn was located behind the white walls, of which the entrance arch is Thai-

Chinese architecture. The pagodas (chedis) were decorated with glazed tiles in various patterns. Each of the pagodas includes a base with a twelve-piece wooden recess. The angle of 42 meters high was added to the pagoda (Phra Maha Chedi of the Four Reigns, 2023). The first one with green glazed tiles named Phra Maha Chedi Sri Sanpetdayarn was constructed in the reign of King Rama I to cover the image of Buddha 'Phra Srisanpetch.' The second one with white glazed tiles named Phra Maha Chedi Dilok Dhammakaroknitarn was constructed in the reign of King Rama III, and dedicated to his father. The third one with yellow glazed tiles named Phra Maha Chedi Muni Batborikharn was also constructed in the reign of King Rama III, and dedicated as an offering to Lord Buddha. It is regarded as his own royal pagoda. The last one, in dark blue glazed tiles, represents the reign of King Rama IV. It was imitated from the style of Phra Chedi Srisuriyothai of Ayutthaya Period as an offering to Lord Buddha, too.



Figure 2. Wat Phra Chettuphon Wimon Mangkhalaram Ratchaworamahawihan. Source: www.dhammadjak.net/forums/viewtopic.php?f=24&t=58289.

Phra Mondop (Hor Trijaturamuk [the Buddhist Library]): King Rama III granted his benevolence to establish this place's architecture with a crowned, gabled roof tetrahedron; decorated with multi-color glazed tiles and exquisite patterns. The Tripitaka or Buddhist Scripture is kept inside. There are pavilions around Phra Mondob. The wall in the pavilions displays the mural paintings about the beginning of Ramayana and Khao Thip Stirring Tradition. The outer wall includes a stone inscription of a Thai verse proverb called "Klong Lokaniti." At the entrance arch is where the 2 giants of Wat Pho stand on both sides. There is a legend that the giants waged war with the giants of Wat Chaeng until it finally became the origin of Ta Tian.

2. Wat Arun Ratchawararam or Wat Chaeng: It is an old temple constructed since Ayutthaya Period, located in the west of the Chao Phraya River. It was initially called "Wat Makok" according to the name of Bang Makok Subdistrict where the temple is located. Then in 1767, when King Taksin the Great intended to move the capital to Thonburi instead, he proceeded with the military force by the river and arrived in front of Wat Makok right at dawn. For this reason, he changed the name from Wat Makok to "Wat Chaeng" to be the remembrance of auspiciousness for his arrival at this temple at dawn.



Figure 3. Left, The great prang of Wat Arun (Temple of Dawn). Right, Ceramic Decorative Tile Pattern at Main Prang Of Wat Arun Ratchawararam Temple. Source: www.arun-sawas.com/article/ลายโอดิมกับลาย-กระเบื้อง-2/.

Assoc. Prof. Somkid Jiratanakul, Faculty of Architecture, Silpakorn University, described the style of the stupa's shape at Wat Arun as a "Chom Hae-shaped spire," referring to the shape of a stupa with a curved peripheral line like "a fishnet" weighing down while being lifted up. The stupa of Wat Arun was regarded as the most fascinating stupa in the Rattanakosin Period (Online, 2017), surrounded by 4 small stupas in 4 directions. Inside the stupa are paintings of Indra riding an Erawan elephant, hindered by the glass wall. The base of the stupa is a 3-layer Thanksin base, with the sculptures of Mara and swords supporting the base in a zigzag position. There are 4 arches and there is reincarnated Narayana. On top of the stupa are Theppenom and Norasingha to suppress giants. The stupa was constructed according to Tribhumi ideology. The stupa itself is like Mount Meru in the middle of the Blue Sea and surrounded by the small stupas in all 4 directions as the representatives of 4 continents in Tribhumi, i.e., Utaragurudavipa in the north, Buraphavithadavipa in the east, Amarakoyandavipa in the west, and Jambudvipa in the south where humans live. Around the base of the stupa is where Himmaman creatures are holding every layer of the stupa over their heads. Kinnarah, Kinnari, and giants are at the bottom, followed by monkeys above, and angels on top, respectively.

3. Wat Ratchaorasaram Rajwaramahaviharn or Wat Ratchaoros: It is located on the river bank of Khlong Sanam Chai (Thonburi). The north of the temple is adjoined to Khlong Bang Wa, 258 Bang Khun Thian District, Bangkok. Wat Ratchaoros is a first-class royal monastery and Rajwaramahaviharn is regarded as the royal temple of King Rama III, Charki Dynasty. It is an old temple before Rattanakosin. In other words, it is a private temple constructed in the period that Ayutthaya was the capital. It was initially called "Wat Jom Thong," sometimes called "Wat Chao Thong," or "Wat Kong Thong." Wat Ratchaoros was mostly decorated with Chinese art and was the first temple that was constructed in a different style from other usual traditional temples. Thai arts in the sanctuary and the hall did not use Chofa, Bai Raka, and Hang Hong. The roof of the sanctuary was tiled with Thai glazed tiles. Monks' dwellings were changed to buildings. Thai-Chinese art was used for decoration. For ex-

ample, the doors and windows of Phra Buddha Sai Yat Hall were decorated with Xiao Gang instead of Thep Panom. The pediments of the sanctuary and the hall were decorated with glazed tiles. It was the first time of delicate and suitable application of art as the symbol of a fascinating religious place (Chutima070, 2015).



Figure 4. Left, Gable of the temple. Right, decorated tiles inside the temple. Source: www.becommon.co/culture/temple-1/#accept.

Door and window arches were decorated with stucco in as chrysanthemum pattern. The door outside was decorated with pearl revealing the fine and delicate pattern of the dragon over the cloud. Inside was drawn with the image of Chinese porters. The wall in the sanctuary was drawn with the pattern of Chinese oblations. Some parts imply the meaning of blessings “Hok, Lok, Xiu” according to a Chinese belief. The ceiling was drawn with the golden chrysanthemum on the red ground. The stupa-like pagoda is regarded as architectural art developed to its peak in the reign of King Rama III. The stupa-like pagoda refers to the place where deities reside. It is the simulation of Mount Meru according to a belief of Brahman. For prominence, the body of the pagoda was adjusted for the smaller and higher base, resulting in its slimmer and smaller top; like the small pagoda in front of the sanctuary or the 4 corer pagodas of the sanctuary in Wat Phra Chetuphon Wimon Mangkhalaram. Inside the arch is where an angel holding a double-edged knife was enshrined. The pagoda was decorated with Chinese glazed tiles as the key material according to the royal style (Arts in Rattanakosin Period, p. 70).

Uniforms for four- to five-star hotels in Thailand are designed to incorporate motifs inspired by traditional Thai temples, reflecting the rich cultural heritage and artistry of the region. This design approach not only enhances the aesthetic appeal of the uniforms but also pays homage to the country's architectural and artistic achievements. So Sofitel Bangkok Hotels is a distinguished establishment within the Urban Luxury Style category, expertly designed by the renowned French designer Monsieur Christian Lacroix. The interiors reflect the hotel's commitment to cutting-edge design and innovation, aligned with its overarching concept. The design philosophy is inspired by the five essential elements: earth, water, wood, metal, and fire, which are also creatively integrated into the uniforms of the front-line staff.



Figure 5. Left and right, the front office uniform of So Sofitel Bangkok. Source: www.metrostaycation.com/2019/12/so-sofitel-bangkok.html.

Research Question

1. Which semantic styles and patterns can communicate the identity of hotel uniforms in Rattakosin Island, Bangkok?

Research Methodology

This is a mixed methods research, divided into 5 steps as follows. 1) Literature reviews: This part was divided into 2, i.e., to study significant architecture and arts in the significant temples in Rattanakosin Island, i.e., history, structures, styles, and motifs; and the second part was to study the hotel uniform, i.e., image, occasion, and function. 2) Interviews with the experts about concepts and identity creation of Thainess and Thai hotel uniform design process. 3) Qualitative and quantitative data collection: First, qualitative data was collected, i.e., paper doll data, and styles as well as motifs of employee uniforms. Next, quantitative data was collected, i.e., 300 sets of questionnaires from the hotel employees about the uniform style (Occasion) and function. 4) Analysis and conclusions of the structure, uniform style, motifs, and colored uniform. 5) Case study: The front office uniform of Sala Rattanakosin Bangkok.

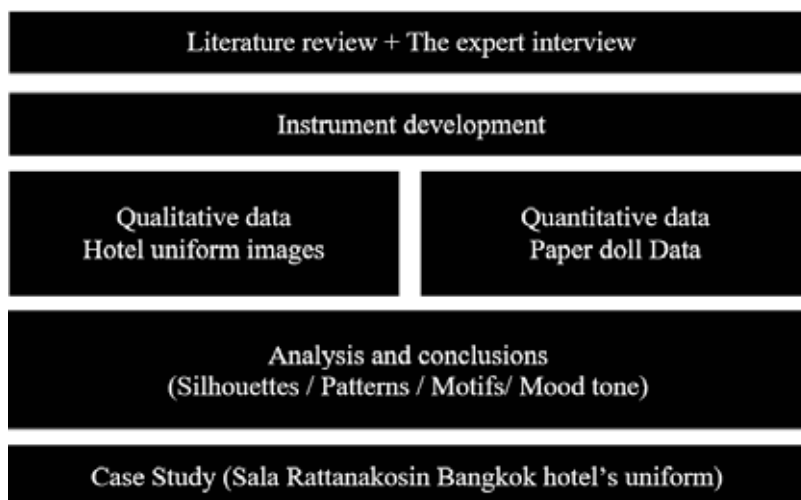


Figure 6. Conceptual Framework. Source: Edited by Author.

The conceptual framework started from literature reviews related to significant architecture and arts in significant temples in Rattanakosin Island, i.e., 1) Wat Phra Chetuphon Wimon Mangkhalaram, 2) Wat Arun Ratchawararam, and 3) Wat Ratchaorasaram Rajwaramahaviharn to study prominent identity, patterns, and motifs to reveal artistic aesthetics of Rattanakosin Period. The next step was to interview the experts, i.e., fashion designers and hotel entrepreneurs involved with hotel uniform design as well as preparation to find methods to develop the research instruments, followed by qualitative and quantitative data collection, analysis, conclusions, and the case study, respectively.

Results

The summary of findings from group interviews conducted with experts in hotel uniform design—including the Director of Marketing Communication and the Marketing Manager from Pullman King Power Hotel, as well as fashion designers in the hospitality industry—reveals several key insights. It can be concluded that the important variables influencing the design style of employee uniforms can be categorized into three main components:

- Hotel Concept and Target Audience: This variable influences the style and interior decoration of the hotel, contributing 40% to the overall design of employee uniforms.
- Hotel Operations Style and Architectural Design: This factor also accounts for 40% of uniform design considerations, reflecting the operational style and architectural elements of the hotel.
- Inspiration from Management: This component accounts for 20% and stems from the management team's insights. It shapes the perspective, vision, and innovative ideas that the hotel aims to convey, ensuring that the design of employee uniforms is contemporary and aligned with the prevailing fashion trends of the time.

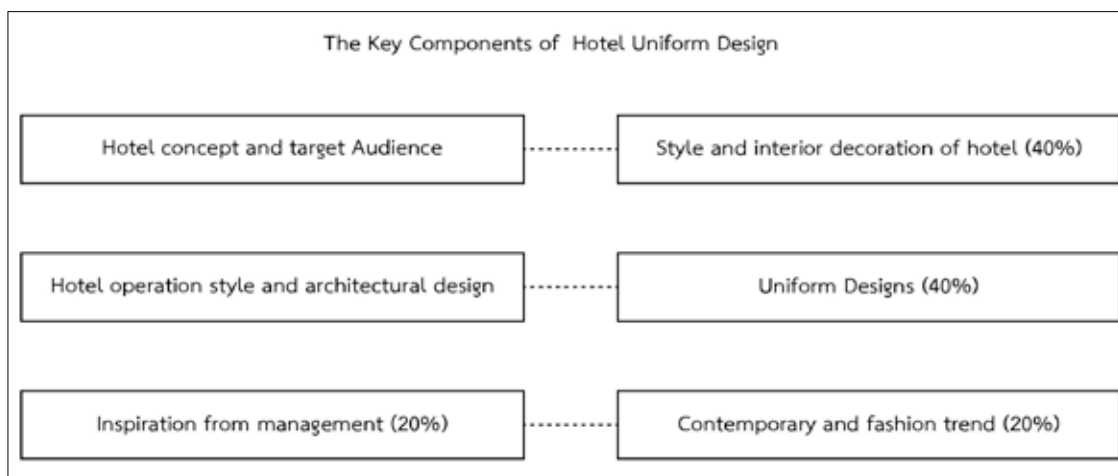


Figure 7. The key component of hotel uniform design. Source: Edited by Author.

The hotel operating style can be categorized into six distinct styles, one of which is the Urban Luxury Hotels Style. This particular style emphasizes both architectural grandeur and opulent interior decoration. It positions itself as an innovation leader, showcasing a unique presentation of contemporary Thainess that distinguishes it from other offerings in the market.

To achieve this differentiation, particular attention is paid to the front office staff uniforms, which are designed to reflect the uniqueness of the hotel's identity. This is accomplished by incorporating distinctive patterns, motifs, and design elements drawn from traditional Thai temples, sculptures, and stucco decorations, as well as traditional Thai clothing. Such thoughtful integration of cultural aesthetics into the employee uniforms not only elevates the overall guest experience but also reinforces the hotel's commitment to showcasing its heritage in a contemporary context.

Summary of Qualitative Data Results

The analysis of qualitative data from the Paperdoll dataset comprises two distinct components:

1. Front Office Staff Uniforms: This section encompasses a comprehensive range of employee roles, with a specific focus on the uniforms of Receptionists, Front Office Managers, Butlers, Hall Porters, Doormen, Guest Relations Officers, and Concierges.
2. Hotel Architectural Style and Interior Decoration: This segment investigates the aesthetic elements of three hotels that align with the criteria for Urban Luxury Hotels:
 - InterContinental Bangkok Hotel
 - The Siam Hotel
 - So Sofitel Bangkok Hotel

This dual focus provides a thorough understanding of both staff presentation and the visual appeal of hotel environments, emphasizing the integration of design elements that embody the luxury and sophistication characteristic of this hotel category.



Figure 8. Key design and functionality of Intercontinental Bangkok front-line staff uniform. Source: Edited by Author.



Figure 9. Key design and functionality of The Siam Bangkok Lobby area and front-line staff uniform. Source: Edited by Author.



Figure 10. Key design and functionality of Intercontinental Bangkok front-line staff uniform. Source: Edited by Author.

Summary results for all three hotels indicate that significant emphasis is placed on uniform tailoring for employees across all three establishments. The employee uniform style showcases a streamlined structure that enhances a polished appearance. The design principles promote a sense of politeness and humility. The fabric selection primarily includes polyester, which is valued for its durability and resistance to wrinkling. This choice ensures that the uniforms maintain their integrity after frequent laundering, preserving their shape over time.

Notably, there is an incorporation of Thai identity into the uniform design, which can be categorized into two distinct types as detailed below:

1. The design of the uniforms adheres to the stylistic elements of traditional Thai attire from the Rattanakosin era, while being adapted for contemporary usage to ensure comfort and practicality in hotel operations. This design is particularly suitable for roles that involve walking, sitting, lifting, and providing assistance to guests. The uniform incorporates traditional methods of draping and fabric usage characteristic of early Rattanakosin-period attire. For example, the male uniform features a cylinder-sleeved shirt with a stand-up collar, adorned with five gold buttons, paired with a loincloth. In contrast, the female uniform includes a loincloth complemented by a cloth draped elegantly over the shoulder, along with a pleated sarong. This thoughtful integration of traditional elements into modern uniform design not only highlights the Thai cultural heritage but also ensures ease of movement and functionality for staff.
2. The fabric design employs patterns inspired by the artistic and architectural elements of Thai temples from the Rattanakosin period, as well as influences from Thai and Chinese art during the Art Deco period. The motifs are derived from stupas, intricate stucco work, and ceramic decorations, such as plates, bowls, and cups, featuring designs that reflect Buddhist beliefs. These patterns represent a fusion of Thai and Chinese traditions and incorporate themes related to various deities, such as those found in the Tribhumi tradition, including representations of Phra Sumeru. Additionally, the designs include vine, leaf, and floral motifs, as well as geometric shapes, which contribute to the creation of printed fabrics that honor the rich cultural heritage of the region.

Summary of Quantitative Data

Study Overview: A formal questionnaire was administered to a sample of 300 hotel employees in Bangkok to evaluate their preferences concerning clothing styles and requirements for hotel uniforms. The survey aimed to gather insights on the following key areas:

1. **Preferred Clothing Styles:** Participants were queried regarding the specific styles of clothing they favor while performing their professional duties. The intent was to identify preferences that align with both comfort and the professional image expected in the hospitality industry.
2. **Functional Requirements:** The questionnaire sought to ascertain the necessary functionalities of the uniforms, including aspects such as ease of movement, practicality for various tasks, and features that could facilitate monitoring and management within the operational framework of the hotel.
3. **Fabric Preferences:** Employees were asked about the types of fabrics they consider most suitable for hotel uniforms. This inquiry encompassed considerations related to comfort, durability, and ease of maintenance.
4. **Challenges Encountered:** The survey also aimed to identify any issues that employees experience concerning their uniforms. This included exploring topics such as discomfort, restrictions in movement, concerns regarding durability, and specific problems associated with fabric choices or uniform design.

Key Areas of Focus

1. Employee Preferences: Understanding the styles that enhance personal presentation and fulfill job-related requirements.
2. Functional Design: Identifying the essential features of uniforms that support daily tasks and activities.
3. Choice of Fabrics: Determining materials that provide a balance of aesthetic appeal and functional durability.
4. Experience Issues: Collecting insights into prevalent challenges faced by employees to enhance overall satisfaction and performance related to uniform wear.

This comprehensive evaluation aims to inform uniform design and selection processes, ensuring they effectively address the needs and preferences of hotel employees, thereby enhancing their job performance and overall satisfaction.

The needs for hotel uniform Styles Data	Frequencies	percentage
Top		
Formal Blouse	75	25.00
Shirt Blouse	70	23.33
Shirt	40	13.33
Suit Jacket	95	31.67
Casual Jacket	20	6.67
Bottom		
Skirt	53	17.67
Business Formal Pant	125	41.67
Belted Crepe Peg Pants	79	26.33
Short Pants	19	6.33
A-Line Skirt	24	8.00
Dresses		
Formal Dress	60	20.00
Maxi Dress	35	11.67
Jumpsuit	5	1.67
Accessories		
Belt	10	3.33
Hat	25	8.33
Hair Accessories	8	2.67
Scarf	5	1.67

Figure 11. The need for popular hotel uniform styles data. Source: Edited by Author.

The table displays the need for popular hotel uniform styles.

The upper garments:

- Suit Jacket for 31.67 percent of the responses.
- Formal Blouses for 23.33 percent of the responses.
- Shirt Blouses for 23.33 percent of the responses.

The lower garments:

- Business Formal Pants for 41.67 percent of the responses.
- Belted Crepe Peg Pants for 26.33 percent of the responses.
- Skirt for 17.67 percent of the responses.

Dresses and Accessories:

- Formal Dress for 20.00 percent of the responses.
- Hat for 8.30 percent of the responses.
- Scarf for 1.67 percent of the responses.

In conclusion, the data presented underscores the preferences of hotel employees regarding uniform styles, revealing a strong inclination toward tailored and professional options. The Suit Jacket and Business Formal Pants lead the selections for upper and lower garments, respectively. Meanwhile, Formal Dresses and accessories, although less popular, still play a role in the overall uniform aesthetic. This valuable information enables hotel management to make informed decisions in the design and selection of uniforms, ensuring they meet employee preferences while maintaining a cohesive and professional appearance.

The comprehensive evaluation of uniform requirements among 300 hotel employees highlighted several key features that align with their needs. The findings indicate the following preferences:

1. **Aesthetically Pleasing and Functional Design:** Employees prefer uniforms that incorporate visually appealing patterns, enhancing their personal presentation. The garments should be designed for ease of wear, allowing for flexibility in activities such as walking, standing, and sitting. This feature received the highest preference ranking, accounting for 4.02 percent of the responses.
2. **Durability and Low Maintenance:** Uniforms must be durable and easy to maintain, with vibrant colors that resist fading. This requirement is crucial for maintaining a professional appearance over time and accounted for 3.99 percent of the responses.
3. **Professional Appearance:** The clothing should be styled in a way that enhances the employees' professional presentation, promoting an image of credibility and dignity. This aspect garnered 3.98 percent of the feedback, highlighting its importance to the employees.
4. **Monitoring and Management Functions:** Incorporating functionalities within the uniform for monitoring and managing employee activities also emerged as a significant need, receiving 3.91 percent of the responses.
5. **Fashion Trend Alignment:** Finally, there is a desire for attire that aligns with current fashion trends, which can contribute to the overall control system within the hotel environment. This feature accounted for 3.60 percent of the feedback received.

These insights underscore the importance of combining aesthetics, functionality, and professionalism in the design of hotel uniforms to meet the diverse needs of employees effectively.

Summarized Results of Architectural and Art Styles in the Early Rattanakosin Period

Architecture in that period reflected Thai–Chinese styles. Thai architectural structures were changed from wood to stucco as the key material. Temples, sanctuaries, stupas, and pagodas were decorated with glazed tiles according to Tribhumi ideology describing the

3 celestial worlds, i.e., heaven, earth, and hell; with Mount Meru as the center of the universe, surrounded by the Sattaboriphan mountains in 7 rings. Mount Meru and the Sattaboriphan mountains are surrounded by the Blue Sea spread in all directions across the universe. The outer periphery of the Sattaboriphan mountains in the 4 main directions is surrounded by 4 continents, i.e., Utaragurudavipa in the north, Buraphavithhadavipa in the east, Jambudvipa in the south, and Buraphavithhadavipa in the east. Each continent includes humans with different characteristics. Deities and beasts around are divided into 2 groups, i.e., 1) the one from a Chinese belief that includes auspicious animals like dragons, swans, and peacocks above the scenery of houses, pets, mountains, and trees; 2) the one from Jambudvipa in Hinduism – Brahman. Himmaman creatures include Kinnorn, Kinnari, support giants, support monkeys, and support angels. The last part was decorative stucco art from glazed tiles influenced by Chinese art. The decoration mostly included the patterns of flowers, leaves, and vines in neat layers from the base to the top around sanctuaries, stupas, and pagodas.

Wat Phra Chetuphon Wimon Mangkhalaram Rajwaramahaviharn



Figure 12. Moodtone and motif, Wat Phra Chetuphon Wimon Mangkhalaram Rajwaramahaviharn. Source: Edited by Author, (www.shershegoes.com/wat-pho-reclining-buddha/?utm_content=buffer4e0c2&utm_medium=social&utm_source=pinterest.com&utm_campaign=buffer).

1. Motifs: They referred to using glazed tiles for decoration around sanctuaries, i.e., symmetric geometric shapes such as triangles, rectangles, circles, trapezoids, ovals, leaf patterns, and vine patterns neatly arranged into flowers in layers.
2. Temple decorative styles: They included 1) temple decoration, i.e., cascades, Chinese stone pagodas, Chinese buildings, Chinese stone dolls (beasts, Chinese and Thai peoples, stucco giants holding clubs, and sculptures of Chinese fighting noblemen with giant-like faces; and 2) pattern arrangement, i.e., put in rows and layers, which made sanctuaries looked prominent and dimensional; and also small shape arrangement in order in all 4 directions.

Wat Arun Ratchawararam



Figure 13 Moodtone and motif, Wat Arun Ratchawararam. Source: Edited by Author, (www.ferretingoutthefun.com/2020/09/08/4-days-in-bangkok/).

1. Motifs: They referred to tiles with Thai–Chinese art that included geometric forms, flowers, leaves, vines, and inflorescences of which edges were cut in small curves before arranging in order.
2. Temple decorative styles: They included 1) putting in rows (Striped): Tiles were arranged in a distance with equal space to reveal the continuity of the patterns of leaves, flowers, and vines in order that look smooth and flowing. 2) Layered: Most patterns were not arranged far from one another. Each arranged layer was different. One row included a single pattern fully arranged in order around pagodas, resulting in more prominent and fascinating looks of architecture.

Wat Ratchaorasaram Rajwaramahaviharn



Figure 14. Moodtone and motif, Wat Ratchaorasaram Rajwaramahaviharn. Source: Edited by Author, (www.becommon.co/culture/temple-1/#accept).

1. Motifs: Temple halls were decorated with glazed tiles, i.e., geometric patterns, triangles, rectangles, trapezoids, vines, and flowers. Pediments were decorated with glazed tiles in scenery images, i.e., mountains, trees, and clouds. Auspicious animals according to a Chinese belief included chickens, couples of swans, butterflies, horses, and dragons. Outside Porter's doors were decorated with the image of a dragon over a cloud. Porters' faces were painted with curves and sharp edges around their eyes, along with a cloud pattern on their faces.

2. Temple decorative styles: 1) entrance/door arches were decorated, with Chinese stone pagodas that included glazed tiles and sculptured marbles. 2) Around temples were decorated with Chinese ballast dolls made of gray stucco.

The Summarized Results of Prominent and Unique Motifs of Arts in the Early Rattanakosin Period.

1. Motifs: They were prominent in decoration with glazed tiles and Thai – Chinese art, i.e., geometric patterns, triangles, rectangles, trapezoids, vines, and flowers; along with Chinese ballast dolls, i.e., noblemen, Chinese and Thai peoples, stucco giants holding clubs; and 2 styles of stucco pattern, i.e., 1) Stucco auspicious animals according to a Chinese belief (chickens, couples of swans, butterflies, horses, and dragons); and 2) stucco flowers, vines, and leaves.
2. Temple decorative styles: They included 1) putting in rows (Striped): Tiles were arranged in a distance with equal space to reveal the continuity of the patterns of leaves, flowers, and vines so that look smooth and flowing. 2) Layered: Most patterns were not arranged far from one another. Each arranged layer was different. One row included a single pattern fully arranged in order around pagodas, resulting in more prominent and fascinating looks of architecture.

Case study: Front-line Uniforms for Hotel Staff at Sala Rattanakosin Hotel



Figure 15. The top, Key design and functionality of Sala Rattanakosin Hotel front-line staff uniform. Bottom left, The entrance of Sala Rattanakosin Hotel. Right, the dining room of Sala Rattanakosin Hotel. Source: Edited by Author, (www.salahospitality.com/rattanakosin/rattanakosin-gallery/).



Figure 16. Pattern design 1 pattern intimated by Rattanakosin temples and Arts. Source: Designed by Author.



Figure 17. The patterns for Sala Rattanakosin hotel staff uniforms. Source: Designed by Author.

The design of the hotel uniform, as presented in the case study, draws inspiration from the prominent temples and artistic traditions of Rattanakosin Island. The patterns were adapted with a redefined color palette, as illustrated in Figure 15, where adjustments were made to enhance the mood and tone of the fabric design. This careful selection of colors aligns harmoniously with the architectural embellishments of the hotel and the reception area, strategically situated on the eastern bank of the Chao Phraya River. The intent is to provide guests with an atmosphere of relaxation, immersed in the historical essence of Bangkok while enjoying picturesque views of Wat Arun, famously known as the "Temple of the Dawn," which exemplifies the beauty of the early Rattanakosin period.

The interior decoration of the Front Area is characterized by its emphasis on simplicity while preserving the cultural essence of the historical community through the use of traditional architectural elements. The entrance features dark brown folding wooden doors that reflect a blend of Thai and Chinese cultural influences. The design maintains a straightforward rectangular structure, enhanced by the interplay of light within the space. The color

scheme for the interior incorporates a palette of white, cream, brown, black, green, yellow, orange, and blue. This selection was purposefully curated to highlight the beauty of Wat Arun, with the researcher adjusting the color tones to align with the cool, ambient lighting experienced during nighttime at the temple. Consequently, the chosen colors predominantly comprise pastel cream and pastel orange tones, which collectively create a harmonious and inviting atmosphere for guests.

Conclusion

According to the feedback from the interview with the manager of Sala Rattanakoin Bangkok, it was found that the hotel uniform prototype for showing in the hotel embraced aesthetics, prominence, and a more contemporary look than the traditional one. That was because the colors and patterns of the uniform depicted stories and patterns from decorative glazed tiles and pastel colors to design with the hotel's color tone. This helped create emotions and feelings of grace, aesthetics, tenderness, and simplicity but with the charm of Thainess that were perfectly combined. The patterns of flowers, leaves, and vines arranged in order created the feeling of Wat Arun atmosphere opposite the hotel, which location is a significant highlight for tourists to take photos and absorb its aesthetics in the evening on the bank of the Chao Phraya River. As for the results of the interviews with tourists, most of them preferred the classic and simple uniform. The pastel colors even enhanced prominent and soft looks, with perfectly decorated fabric patterns. As a consequence, they were impressed by the hotel atmosphere and would like to come back here again in the future. Similarly, hotel employees viewed that the uniform looked fascinating and prominent, with the Thai style; and that wearing it could increase their self-confidence at work. The patterns and color tones create feelings of tenderness and peace. The printed fabric from the patterns of flowers, leaves, vines, and geometric shapes could reveal the identity and aesthetics of Wat Arun in the Rattanakosin Period efficiently, which made the uniform look more fascinating and pleasant to wear, with pastel colors that can be simply worn for both men and women. Employees said that the hotel uniform with patterns from temples even increased attractiveness and excitement for tourists. This pattern design revealed the care and attention that the hotel gave to their employees, and could create great impressions for tourists.

Acknowledgments

This study constitutes a segment of a comprehensive literature review titled “A Fashion Creation of Uniform Identity for Hotels in Thailand,” which has received full research funding from The 100th Anniversary Chulalongkorn University Fund for Doctoral Scholarship from Chulalongkorn University.

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