

CHAPTER 4 CASE STUDY

4.1 Design Process Road Map

According to the Chapter 2, we found that the composition of cultural product consists of 3 layers, and each layer embeds different concepts which are consciously perceived. In other words, cultural products are composed by tangible (visible) value and intangible (invisible) value. In addition, there still are intermediate values between tangible and intangible ones that are the process to form the finished products, such as production step. Similarly, brand composition also conveys tangible and intangible values. Design process related to culture and brand needs to be started from the analysis of both culture and brand values by using the design model; this model helps produce and design products that reflect both brand's characteristics and cultural value simultaneously.

This chapter will present detail of the study of Banyan Tree's brand and its existing architectural and interior design. It starts with finding Banyan Tree's brand value, then scoping to the cultural design.

4.1.1 Banyan Tree Case Study

Referring to the case study of Banyan Tree Hotels and Resorts, the process of product design under brand identity inspired by cultural elements is examined. In addition, the distinctive cultural brand strategy is studied by analyzing the components of brand identity and value proposition from the core and inner layers, respectively. The study

focuses on interior decorating textile, one of the most crucial cultural elements, applied to the hotel. Decorating textile is directly related to architecture and interior design as its identity. Thus, enhancing brand experience, the decorating textile can be designed to harmonize with the room's atmosphere that is blended with cultural environment, particularly a way of living on each location that is unique and famous to be known around the world.

4.1.1.1 The Banyan Tree's Identity

Company Backgrounds:

In 1980, Ho Kwon Ping (KP) hold managing direction of Wah Chang Group, established by his father, Ho Rih Hwa, and expanded his family's business in the area of property development and joined his business with Wah Chang's agro-business, specialized in engineering and trading activities. At that time, he had an idea to build a summerhouse for his family and was looking for a property in Phuket. Then an old deserted tin mine land which is next to the sea and beautiful beach was the choice. Although this property was taboo and "impossible to rehabilitate" by experts' comment in 1977, KP thought this piece of land was interesting. So, he started a project by transforming a desolated tin mine to be a holiday resort and joined with his brother, Kwon Cjan (KC), who had an architecture company, Architrave Design and Planning (ADP).

In 1994, KP, KC and his wife, Ms. Clair, had an idea to create the unique and distinctive resort which was an exclusive and private style. Then Banyan Tree Resort and Spa was originated, the villa style with a private pool was the most innovative hotel

at that time in order to produce the “intimate experience” to the guests. Moreover, the style and design, mixed, and harmonized and blended with environment, in particular related to the local life and style, such as the arts and local culture. In the following year, Vabbinfaru Island, Maldives, and Bintan Island, Indonesia were opened under the same idea (www.banyantree.com). Since starting the single boutique resort in Phuket in 1994, Banyan tree has globally grown into a multi-business operator. Listed in the Singapore Stock Exchange since 2006, it currently has 91 hotels, resorts and spas in 27 countries, which, by 2013, is projected to grow to 157 hotels, resorts and spas in 33 countries.

Brand Essence: A sense of place strongly reflecting its location and surroundings is the key. The challenge is the creation and design of a travel experience by using this sense of place to evoke romance and nostalgia and to provide a sanctuary for the senses of a truly memorable experience.

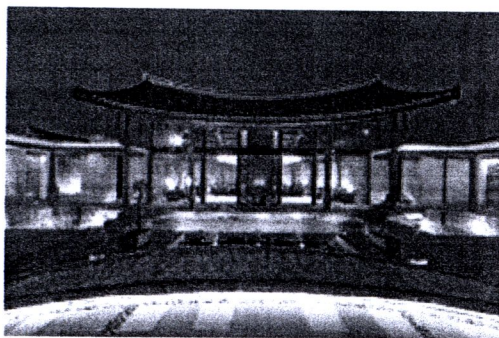


Figure 4.1: Banyan Tree Lijiang, China

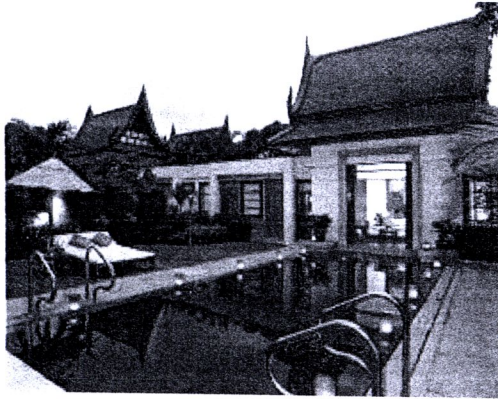


Figure 4.2: Banyan Tree Phuket, Thailand

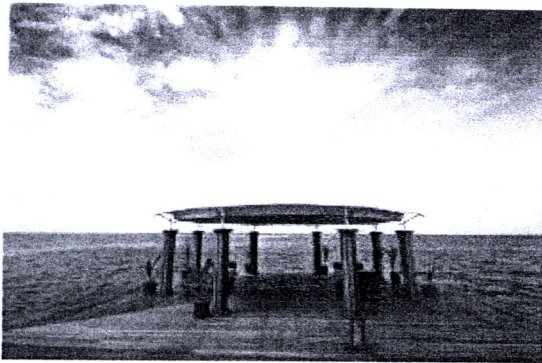


Figure 4.3: Banyan Tree Vabbinfaru, Maldives



Figure 4.4: Banyan Tree Bintan, Indonesia

Core Identity: there are seven cores of the brand value of Banyan Tree.

1. Innovation: Corporate culture and the company's philosophy approach are used to conceptualize the concept of resort design.
2. Conserving Culture and heritage: by integrating local living community.
3. Respecting physical and human environment by implementing CSR program for village community.



Figure 4.5: Banyan Tree Ringha

4. The romance of Travel: Banyan Tree experience is a holistic experience, starting with design to evoke romance and intimacy, and memorable and meaningful experience for guests.
5. Respecting the environment: several environmental programs are implemented environmental awareness, Green Imperative Fund, Coral, and Earth day project, as shown in Figure 4.6.

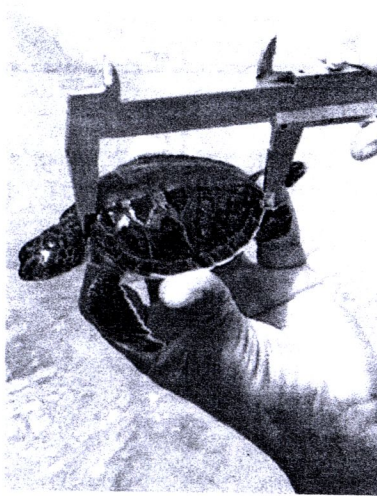


Figure 4.6: The Turtle Head Start program supports the recovery of the endangered Green Sea Turtle population

6. Global and Luxurious brand

7. High quality service with true friendliness

Today, Banyan Tree represents a special kind of the hotels that stretches across the globe and offers rest and relaxation to the world. With attentive, yet discreet staff, Banyan Tree provides natural, luxurious, ecologically sensitive, culture-aware experiences for the discerning, responsible travelers.

Value Proposition: the brand provides functional and self-emotional benefits which are as follows:

1. High quality, innovative and initiative features, delivered to design and environment; in other words, natural luxury is of the functional benefit.

2. Luxury, romance, intimacy, rejuvenation and peace in mind, high touch-low tech, ecological sensitivity, nature touch, sense of human touch are of the emotional benefit.

3. Art and culture, eco-friendly, life value are self-expressive benefits such as People Help and Care, and cultural awareness experiences

Brand Attribute: Banyan Tree Brand Logo



Figure 4.7: Banyan Tree logo

The logo of Banyan Tree Resorts & Hotels (BTRH) is a simple green tree drawn from elegant lines with small 14 green leaves nestled inside the branches.

Banyan Tree has seven operating business segments: Hotel Investment, Hotel Residence Sales, Hotel Management, Spa Operations, Gallery Operations, Property Sales, Design Fees and others (e.g. design and project management, golf course operations and other businesses). There are four core businesses of Banyan Tree:

1. Hotel/resort, as shown in Figure 4.8
2. Banyan Tree residences, as shown in Figure 4.9
2. Spas
3. Gallery, as shown in Figure 4.10



Figure 4.8: Banyan Tree Phuket the first place of resort business

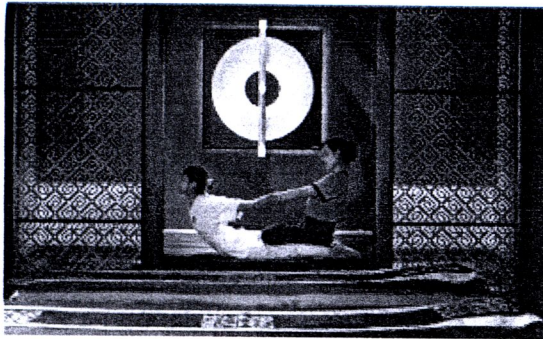


Figure 4.9: Banyan Tree and spa business

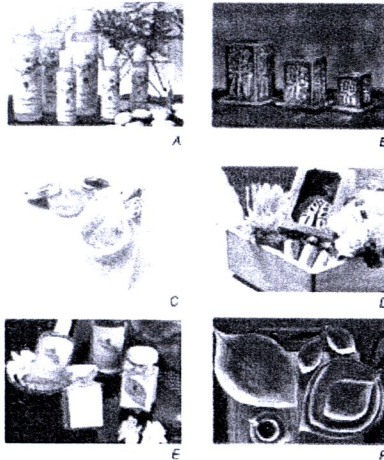


Figure 4.10: Product design display in Banyan Tree

In 1996, the first Banyan Tree Gallery was opened in Phuket, Thailand as a retail outlet showcasing indigenous crafts. The gallery's roots can be traced back to 1989 when Ms.

Claire Chiang (Co-founder of Banyan Tree and Founder of Banyan Tree Gallery) was approached to purchase triangular cushions, name “Maun”, in support for the Yasothorn community in the Northeastern part of Thailand. This meeting was led to the commissioning of handicrafts to furnish the interiors of the Banyan Tree Resorts.

Based on the concept of “retailing with a difference”, the Gallery’s business ethos centers were with four core values:

1. Sustaining village development: Banyan Tree Gallery works closely with village cooperatives and non-profit craft marketing agents to provide gainful employment and help sustain ethnic craft skills.
2. Conserving natural & cultural resources: a wide range of eco-friendly products is developed via recycling and the use of indigenous natural materials.
3. Showcasing ethnic crafts & culture: all crafted items are accompanied by detailed information of the craft, its origins and the creator, to promote Asia’s rich heritage and culture.
4. Educating & motivating stakeholders: marketing knowledge like trends and customers’ preferences is shared with the cottage craft producers during workshops and visits to enhance the marketability and sustainability of the crafts.

4.1.1.2 Competition

In global market, Banyan Tree has many competitors i.e. luxury hotels, boutique hotels, popular resorts, and renowned spa getaways. These services are located worldwide in Asia, Africa, the Caribbean, Central America, North America, South America, Europe and Oceania. Top 5 list of upscale and luxury hotel companies include:

1. Marriott International, Inc.
2. Global Hyatt Corporation
3. Hilton Hotels Corporation
4. Starwood Hotels & Resorts Worldwide, Inc.
5. Wyndham Worldwide Corporation

All of the above lists are global competitors, not just limited to the Asia Pacific region. In Asia, competition may arise from some of those firms as they do have establishments in Philippines, Singapore, Hong Kong, Thailand, Indonesia, Malaysia, India and China.

4.2 Branding product design in Hotel business

Banyan Tree is a hotel business which wants to enhance travel experience and promote a sense of place. As the result, architecture and interior design is one of the most important parts of business. According to Figure 4.11, it represents the stakeholders in design, brand and hotel management in this industry. The orange circles show the players that need to work together to create a unique and preferable experience. The Banyan Tree Gallery, an in-house product/ industrial design is a part of branding partners to support and arouse brand experience.

Figure 4.11 shows 4 groups of player in hotel business: design, branding, users, and operation. Every part of the business has an important role to create brand experience.

The study focuses only on the role of product design.

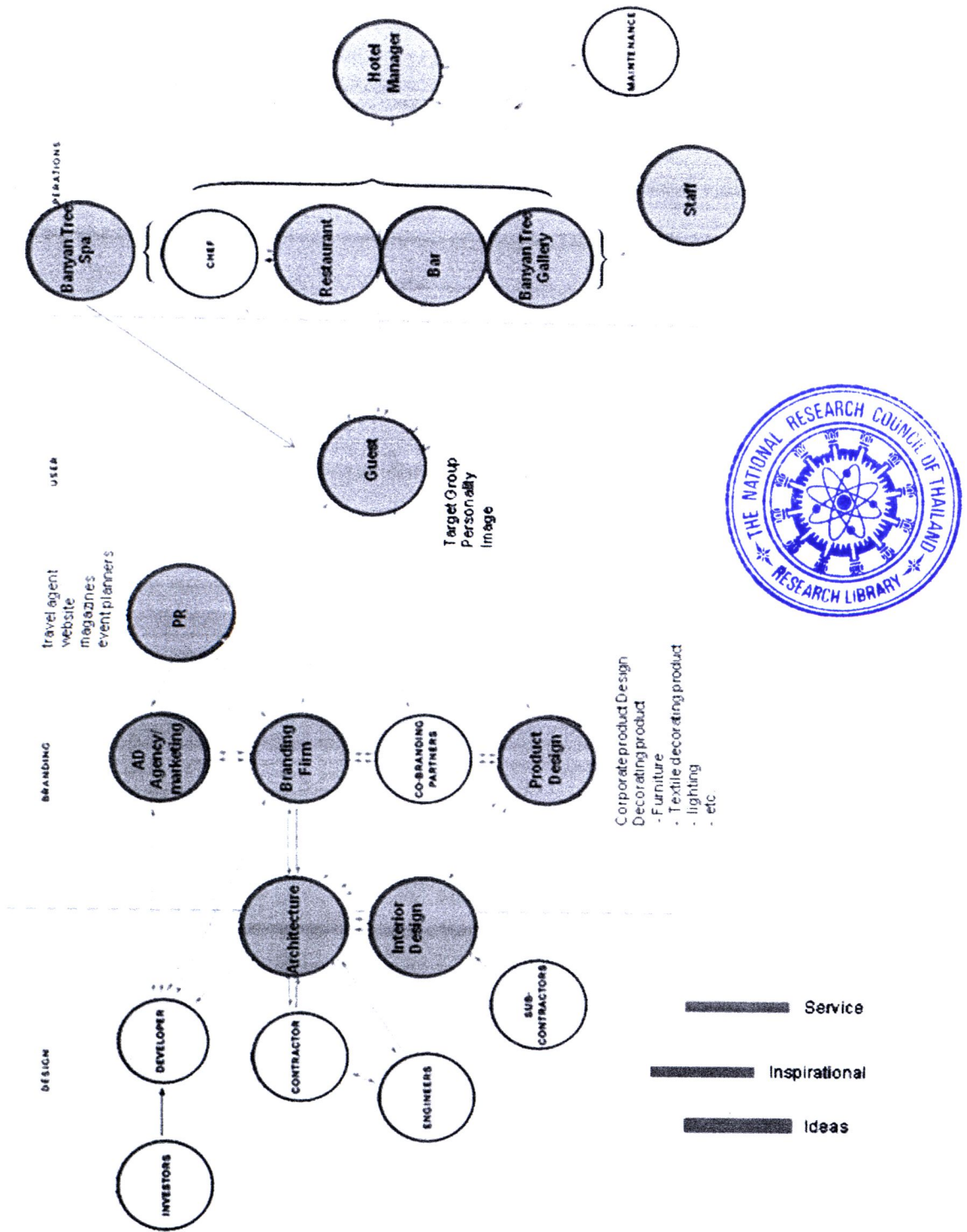


Figure 4.11: Stakeholders of Brand Experience. Source Desai, Gupta and Lee, 2008

4.3 Design Contribution to Banyan Tree Experience

Banyan Tree set the new design preference for hotels or rooms by using its Brand identity. The preference is formed by the integration of its brand value and each local cultural identity. Therefore, architecture and interior design is one key and vital part to create brand experience.

By analyzing the key design approach, brand essence is implemented to all design touch points. The design team shows careful attention in every detail in order to create and build the valuable experience in all design. As a result, consumers can experience it. The following sections demonstrate all design touch points, created by the design team.

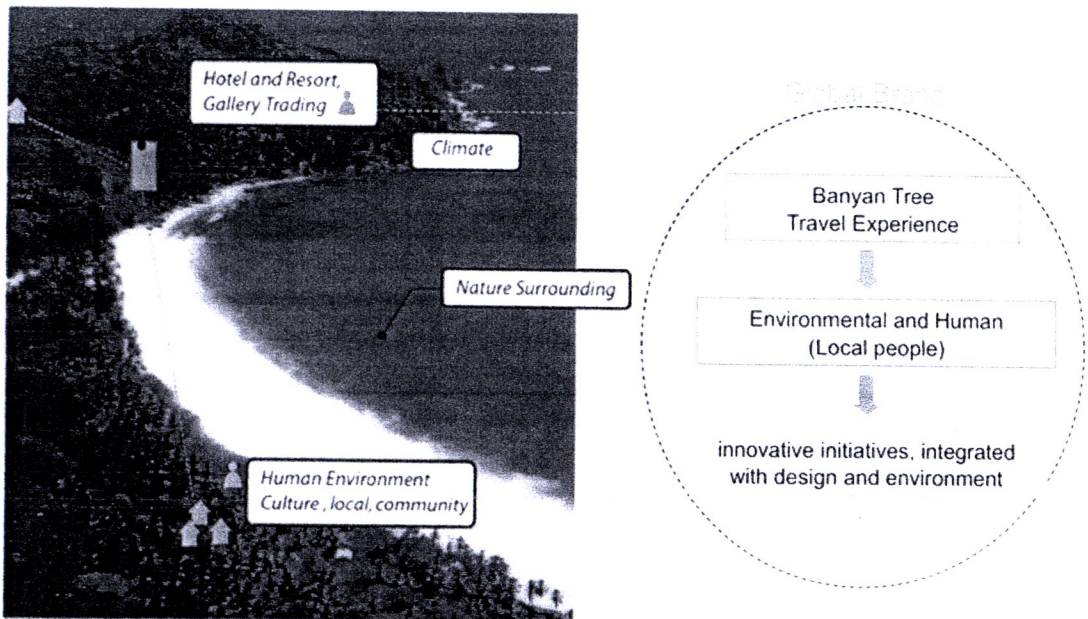


Figure 4.12: Banyan Tree experience

4.3.1 Global Brand and Cultural Design

Because Banyan Tree is a global brand so hotel-design must respond not only to the local villagers but also to travelers from all over the world. It combines the core value of the local culture with its brand value together, to create the brand identity. Thus, the uniqueness of the hotel rooms, surrounded by the local environment generates new innovation of design to customers experiencing it. Banyan Tree design process initially originates from the adjustable local idea and further developed by brand knowledge, as shown in Figure 4.13.

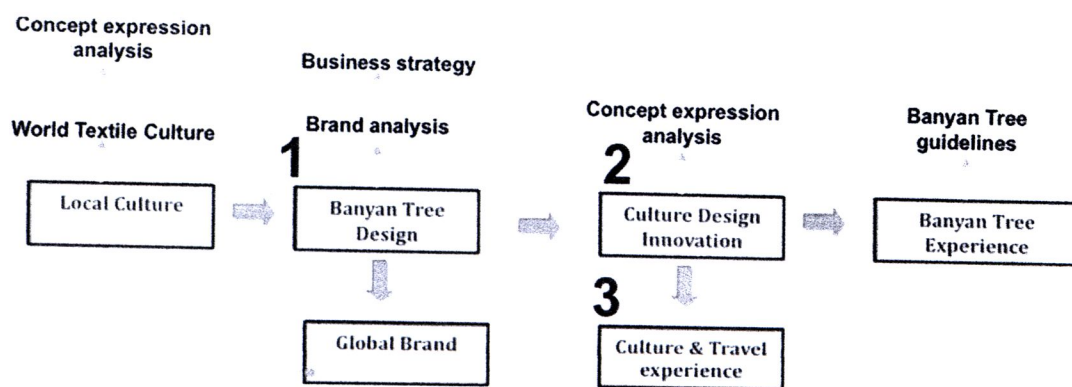


Figure 4.13: The concept of creating Banyan Tree travel experience

It starts with the analysis of Banyan Tree design, cultural design innovation by the review of the Banyan Tree case studies. Finally, culture & travel experience and the scope of decorating textile products are generated.

4.3.2 Banyan Tree's Design Model

The study summarized the Banyan Tree's design model, as shown in Figure 4.14.

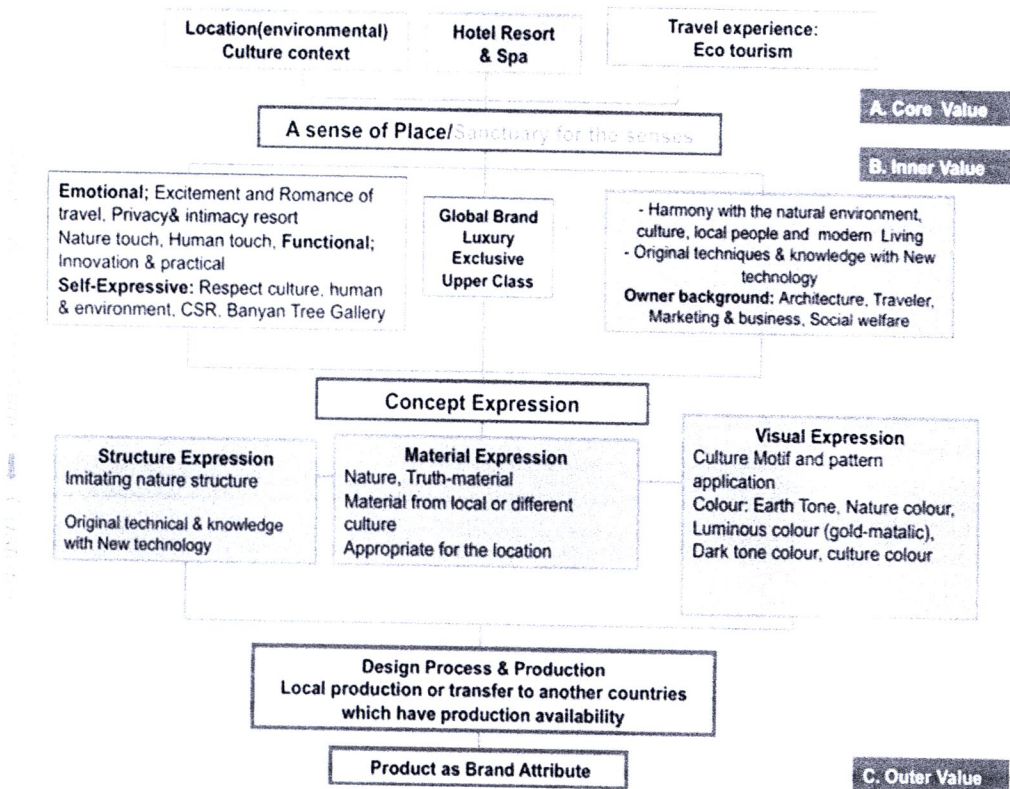


Figure 4.14: Banyan Tree's Design Model

The core value layer, which is the most important part of Banyan Tree brand essence, is composed of 3 main elements. The first element is the main function, which is the main business of the brand: hotels and resorts business and spa. Secondly, the travel experience and eco-tourism, by encouraging travelers to conserve environment and to experience the way of local life, that effects to the cultural context. The last element is

the most effective means to make visitors appreciate and respect the unique, particular culture. All are integrated to conceptualize the unique value called “Sense of Place”.

Next, the inner value that is composed of brand personality, value proposition and brand image offers 3 benefits: (1) emotional, (2) function and (3) self-expression benefits.

Emotional benefit is the awareness that customers could directly perceive such as romance of travel, intimacy resort, nature and human touch. For instance, at Banyan Tree spa, the hand massage produces the value of human touch.

The self-expressive benefit is the respect or admiration of natural, environment and way of living by local support such as bringing indigenous products from local area to sell in the hotel shops. Visitors or guests are serviced or performed by following particular cultural percepts which are the distinctive benefits from Banyan Tree’s brand personality.

Similarly, the direction of the architecture design and identity of Banyan Tree is integrated technology and knowledge of natural and local environment, and the way of local living with the modern living. Product design in the gallery needs to harmonize with the brand and architectural design concept. As a result, the designed products are expressed in three ways: structure, material and visual expression.

First, the structure expression represents construction or work which imitates the natural material or other which is suitable for the local environment or function. Next, the visual expression includes 2D graphics to which the culture and traditional motif is

applied. Natural color is usually used, added with golden metallic to show luxury. This depends on each culture, combining with the mostly used calm tone such as darker and cooler colors rather than vivid or hot tone mentioned later.

The last layer is the outer value, brand attribute or product attribute. This value occurs after design and production process. The production is done by local labor or others to finish the design products which combine both brand and cultural value.

4.3.3 Banyan Tree and Architecture Design

Referring to the brand essence, the designed products have transferred the values and been attributed as the following benefits.

4.3.3.1 Emotional Benefit

According to Ettensperger (2001), decorating the hotel rooms, fabric design, furnishing and materials, to transmit the room's mood to the users must be concerned. However, other considering subjects of the interior design, such as lighting, lay out plan, furniture and structure are also important as well as the creation of the atmosphere in the rooms. For this research, the focus on the discovery of conceptual idea for product images and the core of key design is more important than the area of interior design. From the case study review, the study found that decorating rooms need high attention on the style or mood by combining cultural value theme with three value propositions which are functional, emotional and self-expressive benefits. Especially, the emotional benefit, the most significant one, is the romance, intimacy and privacy to impress visitors.

4.3.3.2 Romance and Culture Concept Expression

Fabric is one of the most important materials in decoration to express romance in the rooms because of its light-weight, transparency, fineness and delicacy of texture. Romance is also related to the bed design. According to Ettensperger (2001), “The bed is an important design element in all Banyan Tree guest villas.” Consequently, the following products: bed sheet, blanket, pillowcase and other bedroom products are all made from fabric. Shown in the following Figure 4.15, Banyan Tree in Maldives, Indian Cotton fabrics was used to decorate all four-poster bed to express the mood of soft, sweet and tenderness.



Figure 4.15: Banyan Tree in Maldives, Vabbinfaru, guest villas feature a romantic four-poster bed with a view of the Indian Ocean

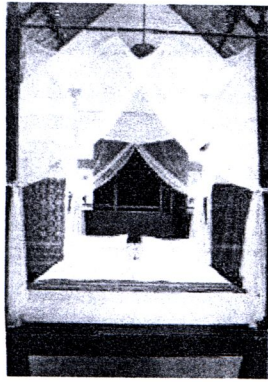


Figure 4.16: Banyan Tree in Phuket

Similar to Maldives, the four-poster bed furnished with soft, transparent cotton at Banyan Tree Phuket presents tender romance and delicate feelings. Especially the white net represents “Mung-mosquito nets”, as used for sleeping in Thai culture.

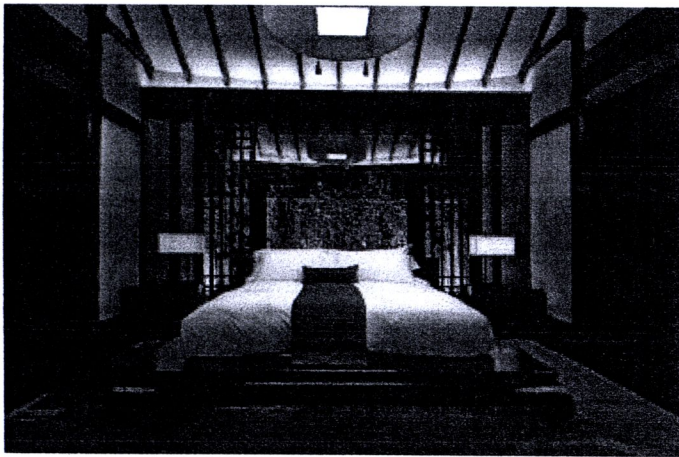


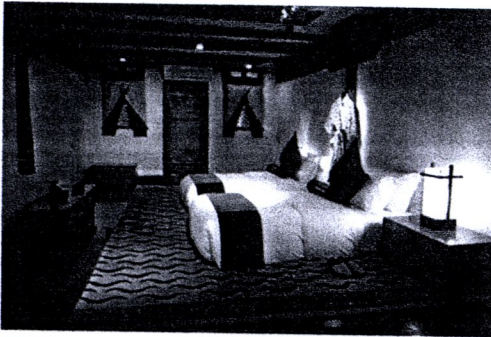
Figure 4.17: Banyan Tree Lijiang, China.

In contrast, the white bed with red runner (red color is the prominent color for Chinese tradition) arouses emotion with romance and erotic feeling, as shown in Figure 4.17.



Figure 4.18: Banyan Tree Phuket

As shown in Figure 4.18, for Banyan Tree in Phuket, red color is selected and Thai ornaments are applied to fulfill romance and cultural moods. To perceive a sense of nature, all three panels are opened to enjoy scenery and lotus pond surrounding.



**Banyan Tree
Ringha, China**

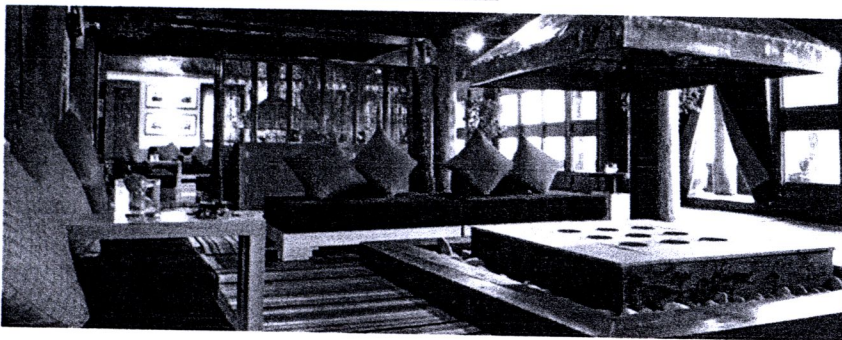


Figure 4.19: Banyan Tree China Ringha

As shown in Figure 4.19, at Banyan Tree China Ringha, the interior decoration of the guest villas features the culture of Tibetan. Its design derives from Tibetan living culture and farmhouses. Especially, the curtain design is inspired from the tribal tent.

As shown in Figure 4.20, at Banyan Tree Ringha, China, to express the cultural design is featured on an ordinary room as the Tibetan village style, by using cultural elements such as Chinese pattern fabric decoration, culture utensil and cultural nature material i.e. stone and wood. As a result, this delicate and profound design made Banyan Tree Ringha win many awards in 2007.



Figure 4.20: Banyan Tree Ringha, China #2

4.3.3.3 Material Expression

Ettensperger (2001) points out that there are many criteria to consider material construction for the hotels as the following;

1. Using indigenous materials and respecting the local, vernacular architecture.
2. Material must correlate to local environment and its function by following the nature. For instance, in Thai culture, wood or marble has been used to make floor because it is less heat-transmitted, so dwellers can walk with barefoot.
3. Concerning on the consumption of natural resources, Banyan Tree uses wood veneers to conserve Asian woods that are being reforested and take a long time to grow, producing furniture manufactured in Asia according to U.S. quality and safety standards. Key design, within depth detailed research in materials which was expressed in a local culture style exhibits the value of heritage in each location.
4. Using the replaced materials. According to Ettensperger (2001), because of the lack of teak wood, using other woods, such as, coconut wood, Jack wood and bamboo, which gives the distinctive textures was widely used. Especially, bamboo which has special property such as water-proved, strong and light-weighted, was applied to interior design and decorative elements such as furniture, flooring, walls, mats, blinds, containers and utensils.
5. Using other materials, which are not local, must be concerned according to function and harmony that it must not affect the local's aesthetics. Moreover, these materials

must be able to solve the functional problems in case that the local materials cannot solve them. For instance, the upholstery fabric at villas in Maldives is Indian cotton because the fabrics stays cool in the heat whereas the local fabrics is thick and uncomfortable.

Material selection is related to the effect of climate and environment in each location, as shown in Figure 4.21.

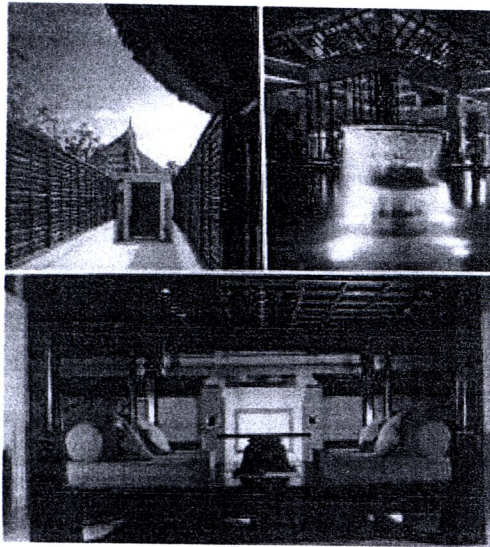


Figure 4.21: The different design experience in different locations

Figure 4.21 shows the comparison of Bayan Tree design experience: the top left: guest villas of Banyan tree Maldives. While at the top right is the fountain in the lobby of Banyan Tree Phuket which recalls the sights and sounds of tropical waterfalls. Finally, at the bottom is guestroom furniture at Banyan Tree Bintan which is comfortable yet elegant and very Asian in design.

4.3.3.4 Visual Expression

Blending old things with new things together creates a new unique product style, and mixing traditional products with modern products creates contemporary product style that visually expresses outstanding and appropriate aspect to the lifestyle. For instance, applying traditional Thai fabrics to decorate interior products, such as, pillow, bed runner, and table runner, can enhance Thai cultural mood in the rooms. Additionally, organizing the rooms with earth-tone color expresses warm and friendly mood.

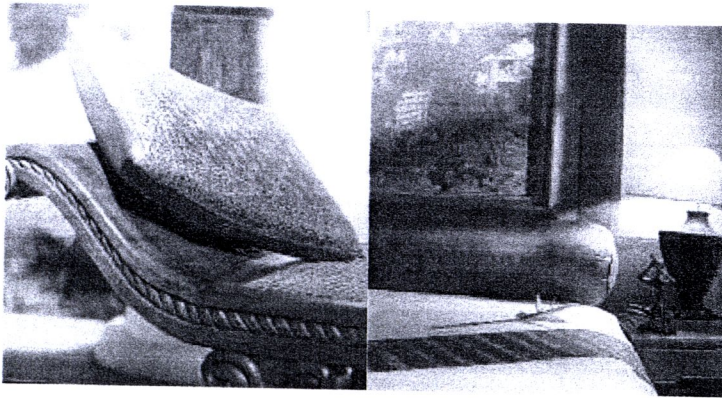


Figure 4.22: Thai pattern silk cushion on a traditional style carved wooden bench at
Banyan Tree Phuket, Thailand

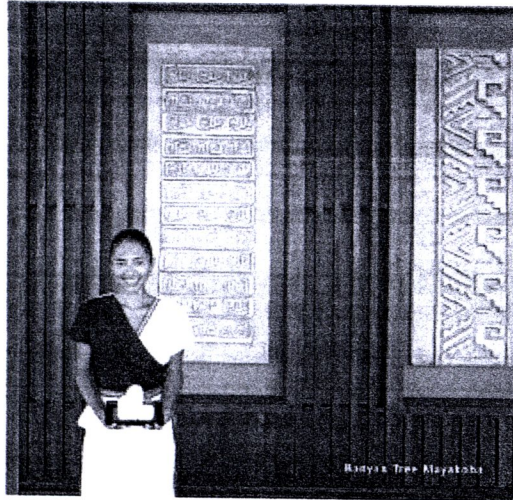


Figure 4.23: Mexico pattern applied to stucco art, wall decoration at Banyan Tree, Mayakoba, Mexico,



Figure 4.24: The rug pattern inspired by Chinese pattern, Banyan Tree Lijiang, China

4.3.3.5 Structure Expression

Villas or hotel rooms construction design

The roof-tops structure of Banyan Tree Maldives Vabbinfaru, was constructed by cone-shaped thatched roofs and the curved chambered Nautilus seashell. This roof type which does not originate in Maldives, was made from the local's materials. It was a symbol of seashell, which was the idea inspiration.

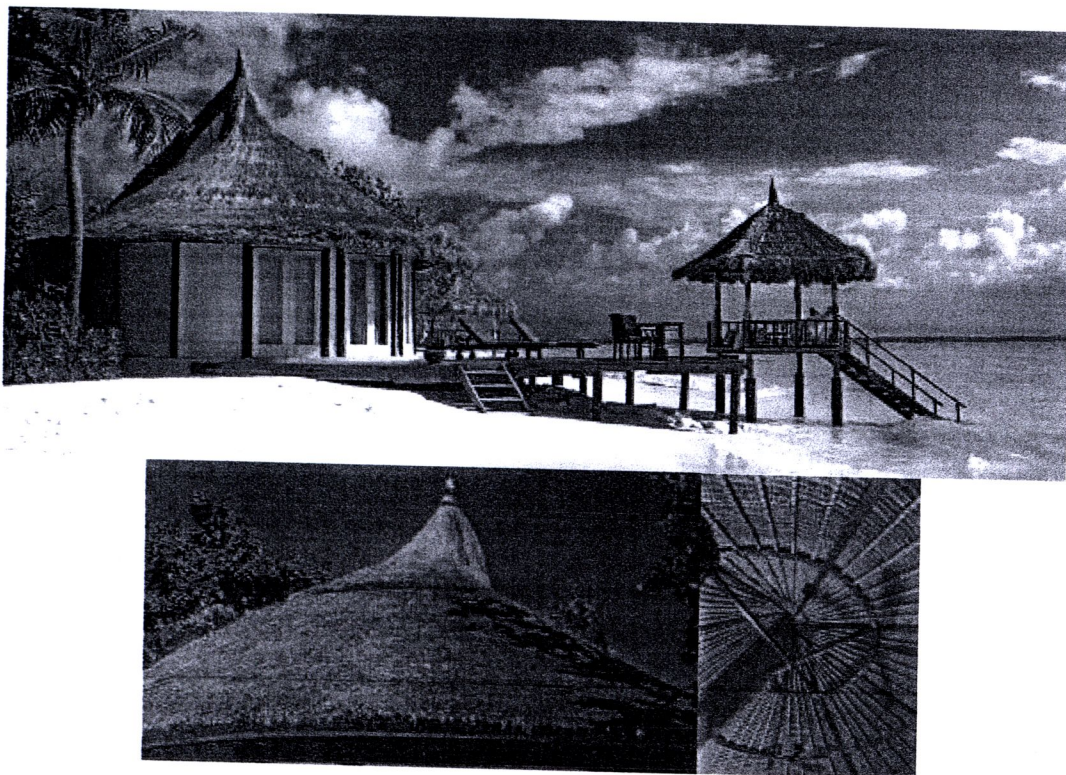


Figure 4.25: Banyan Tree Maldives Vabbinfaru Villa resembles an island fishing village. (Under the Banyan, 2001, P21)

Pool and bath design

The pool design in Banyan Tree Bintan, Indonesia was inspired by the natural water resources. It was like swimming in the middle of the lake among the natural scenery by

using architectural construction and modern materials. Especially, underneath the pool, it imitated the effect and color of India Ocean by making the tile colors the same as the Ocean's. Also, the surface materials were made from the natural stone. Additionally, the outdoor shower was inspired by waterfall.



Figure 4.26: Pool and Bath design inspiration of Bayan Tree resort in different location. Banyan Tree Bintan, Indonesia (left), Outdoor showers (right)

(Under the Banyan, 2001, P31)

According to Ettensperger (2001), the architecture and interior design is vitally considered to produce the travel experiences to the guests who closely appreciate the pure natural surroundings. Moreover, the private rooms or villas were also decorated with local art pieces in order to transmit the cultural mood and design value to respond customers' need through functional, emotional and self-expressive benefits as shown in Figure 4.27.

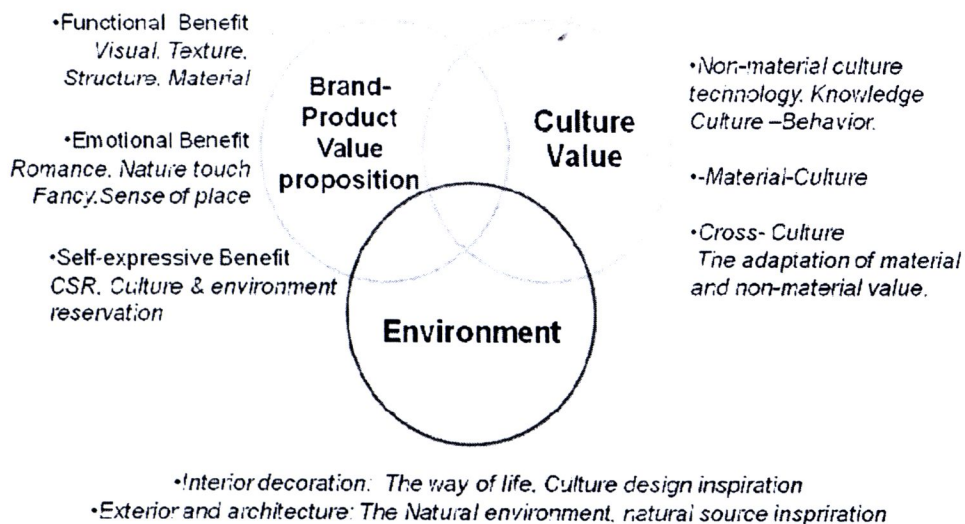


Figure 4.27: Architecture design and Brand value benefit

4.3.3.6 Cultural products at Banyan Tree Gallery

Banyan Tree's gallery retail was established at the same time as of hotel and spa business. The main purpose is to enhance the brand value experience and recognition, when customers get impressed in staying and want to buy the products decorated in the rooms. Most of the products reflect the Banyan Tree's value through local-aspects-people, material and production techniques. Not only the brand value is represented, but also this policy of using local materials generates local employment, income distribution and conserving, and introduces the local culture to global travelers. Moreover, the environmental concern aspect is implemented in the spa products as natural ingredients are used.

The Banyan Tree gallery consists of a group of designers who are responsible for doing design and production of products. Most products are souvenirs, accessories, home

decorative items, cloths that are appropriate to each hotel location. In addition, there are also the consignment products which would be controlled under the brand's value in term of theme and quality.



Figure 4.28: The illustrations of Banyan Tree Gallery in two locations. (Under the Banyan, 2001, P75)

As shown in Figure 4.28, Banyan Tree Gallery Maldives Vabbinfaru (Left), the culture product become commercially viable which made by indigenous people. The Piranakarn collection (Right), which is the historical products from Singapore, is displayed at Banyan Tree Bangkok, Thailand.

4.4 Banyan Tree and Decorative Fabric Product Design

Fabric has been the part of the cultural product for thousand years. Previously, human uses fabric to cover their body and later to make clothes. In each culture, there are various methods to create fabric, depending on its local material and identity that have been transmitted.



From the earlier chapter, the cultural value consists of three levels. For the inner value, cloth is related to human beliefs, such as a piece of fabric as a protector against evils or danger, or a monk's robe representing religious beliefs. The methods or special techniques of production are different depending on each culture such as Ikat, a special woven technique from Indonesia, and Thai Jok-weaving. Also, Shibori color is the dyeing skill and stencil technique on fabric from Japan. All of these techniques are cultural-oriented knowledge. There are stories behind them, created by artisans who generate particular patterns, motifs and colors. Therefore, these designs are of the historical evidence as shown in Figure 4.29. This colorful pattern on Noren illustrates an elaborately dressed young Japanese woman in a vibrant Kimono. She was unmarried, because of the longer length of the sleeves and the brightness of her dress and obi, in Meiji Era (1868-1912).



Figure 4.29: A Japanese's cultural product Noren

Colors and ceremonies are commonly related to particular culture. For instance, Thais wear black to the funerals, whereas Chinese wear white. Red color is the symbol of bride's wedding dress in Chinese culture while white is for the western. Regarding materials for the fabric production, most of them are natural resources such as animal or plant fiber. In Asia, silk is the symbol of the luxury and oriental style. In tropical zone,

cotton and linen are natural fibers derived from mulberry, ramie, wisteria and Japanese linden, while wool and silk are animal fibers. Thus, materials used are related to location or climate area which affects plants or animals. In Japan, Kinran is a technique to produce obi strap which is woven by golden threads, as shown in Figure 4.30 below.

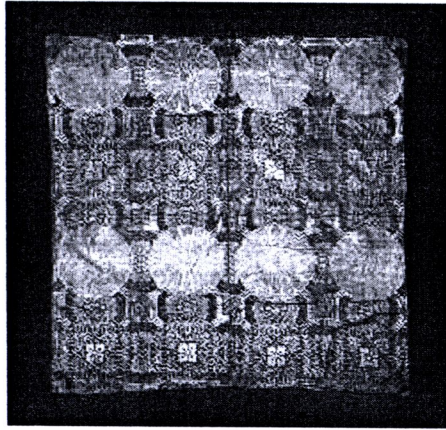


Figure 4.30: Kinran

Kinran is gold brocade. Gold foil, silver foil, gold and silver thread are woven in the white warp thread, then the patterns are embossed. Kinran is mostly used for Obi (sash for Kimono) and for theatre costumes.

In summary, fabric is the most important material culture. The cultural products are composed of three layers and each layer transmits different values and meanings, as mentioned in chapter 2. Thus, design and applications can be various. This research focuses on textile design where a particular culture was applied to soft furnishing products in the hotel rooms in order to harmonize the surrounding environment and embed the brand value.

4.4.1 Banyan Tree Soft furnishing design

Banyan Tree Hotel provides various room rates and each one was decorated differently. The suite villas are spacious than the normal ones and composed of many rooms inside such as living room, TV room, study area, dining room and bedroom, which are decorated with elegant materials.

For the rooms featuring in Banyan Tree Lijiang, they were variously furnished, from Tibetan village style to the luxurious Chinese dynasty style. These room features are as follows:

1. Suite: composed of a cozy area with traditional roof design from Naxi culture. Only red, gold and black colors are used, as shown in Figure 4.31.



Figure 4.31: Banyan Tree Lijiang 's Suite room design

2. Garden Villa: composed of private garden, decorated by gold and black cushions on daybeds. Bedroom is painted by traditional white and red colors, as shown in Figure 4.32.



Figure 4.32: Banyan Tree Lijiang’s Garden Villa design

3. Two-Bedrooms Townhouse: This is based on the Chinese traditional “courtyard concept”, combining contemporary Chinese elements with the classical motifs, as shown in Figure 4.33.



Figure 4.33: Banyan Tree Lijiang’s Two-Bedrooms Townhouse design

4. Three-Bedrooms Jet Pool Villa: With a spacious living and dining area, this expensive three-bedrooms villa encourages traditional Chinese values of familial-bonding and kinship while exuding stately imperial charm. It includes a privacy of a heated outdoor jet-pool.



Figure 4.34: Banyan Tree Lijiang's Three-Bedrooms Jet Pool Villa design

5. Deluxe Garden Villa: Experiencing the majesty of China's rich traditions in a Deluxe Garden Villa, it presents a spacious bedroom, study and bathroom. All are carefully furnished with local objects in bold russet and gold colors. This is of Tibetan cottage style in the countryside decorated with contemporary colors and furnished with yellow-gold, red and black colors.



Figure 4.35: Banyan Tree Lijiang's Deluxe Garden Villa design

6. Deluxe Pool Villa and Spa Suite: As an authentic Tibetan farmhouse, Ringha Lodge was built as the private residence for a Tibetan villager, as shown in Figure 4.36.



Figure 4.36: Banyan Tree Lijiang's Deluxe Pool Villa and Spa Suite design

According to the whole review of the hotel rooms, the study found that the soft furnishing products are 18"x18" (inches) and 12"x18" pillow cases, bed runner, bed cover, wall hanging and curtain. Moreover, there still have been other decorative items which are the indigenous products such as mosquito net from Phuket or Maldives, and hand tuft rug from Lijiang, China. For this research, the design of soft furnishing products are selected and examined by the cultural application tool as shown in Figure 4.37.

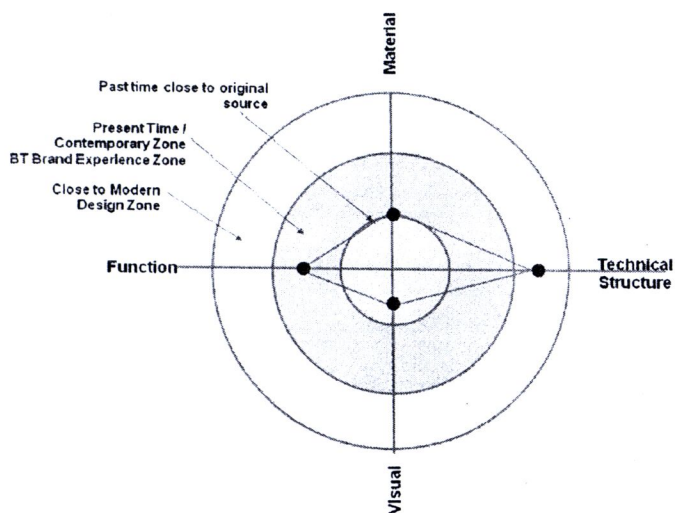


Figure 4.37: Cultural application analysis of architecture design

This figure shows the transformation of culture to architecture design by using 4 aspects and divided by three time periods. The pink area (the most inner circle) means the time at the beginning, whereas the green area (middle circle) is the period from the past to present and is going to connect to the future, named “contemporary zone”. The grey zone (outer circle) is the period between present and future or modern design that will be innovation. Regarding this study, Banyan Tree mostly uses local materials and surface, finished with local techniques. The technical structure of the traditional rooftop is adapted, such as Maldives cottages and still kept with the details, design and pattern, or color of the tradition. However, its function is suitable for the modern use.

4.4.2 Banyan Tree: Furnishing Textile Product Design Application

This is the method to examine cultural design by using cultural design application framework, as mentioned in Chapter 2, in the case of Banyan Tree Sanya.

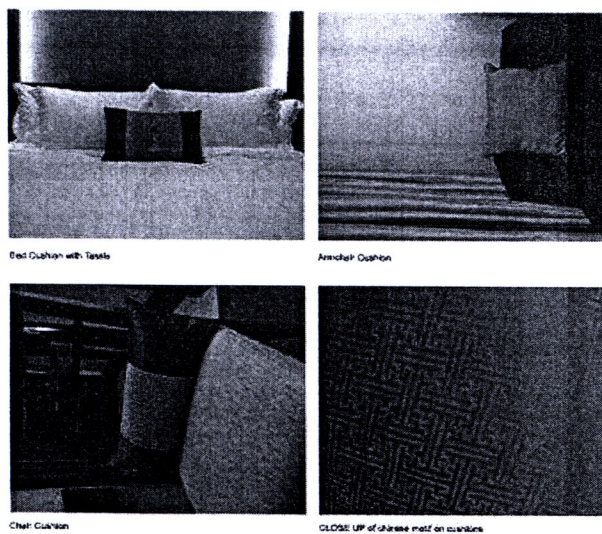


Figure 4.38: Pillow design with sash, tassel and Chinese motif

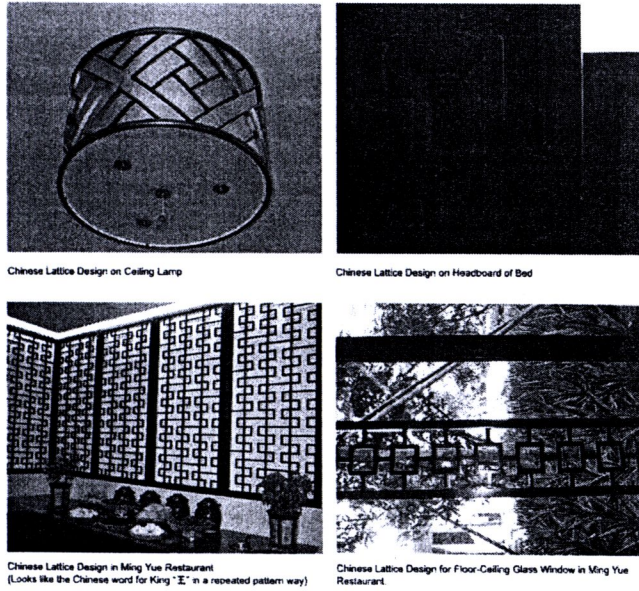


Figure 4.39: Chinese Lattice Design on decorative design product at Banyan Tree Sanya (Source: from interior design department)

Cloud motif as the Chinese ornament design, is widely used and very popular. It means good luck and promotion as well as a creation of heaven. There is no limitation of using it, so this lucky cloud motif is widely applied on many products, as shown in Figure 4.40.

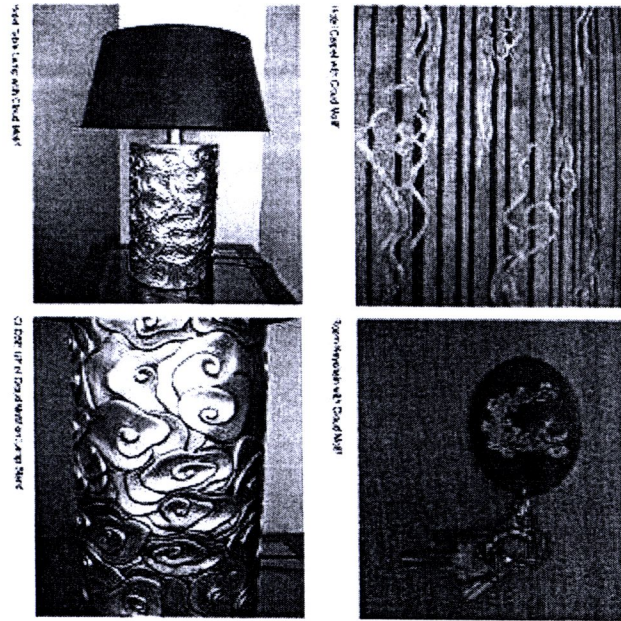


Figure 4.40: Chinese Cloud motif on decorating product design at Banyan Tree Sanya

(Source: from interior design department)

Generally, regarding product design for cultural decorative items, designs and patterns are originally brought from the symbols which have good meaning. For pillow design, Chinese silk or brocade is used. This type of pillow could easily be found in almost every Banyan Tree Hotel in Asia. Figure 4.41 shows the product samples of Banyan Tree Phuket and Sanya. The culture design application tool is used to analyse both locations..

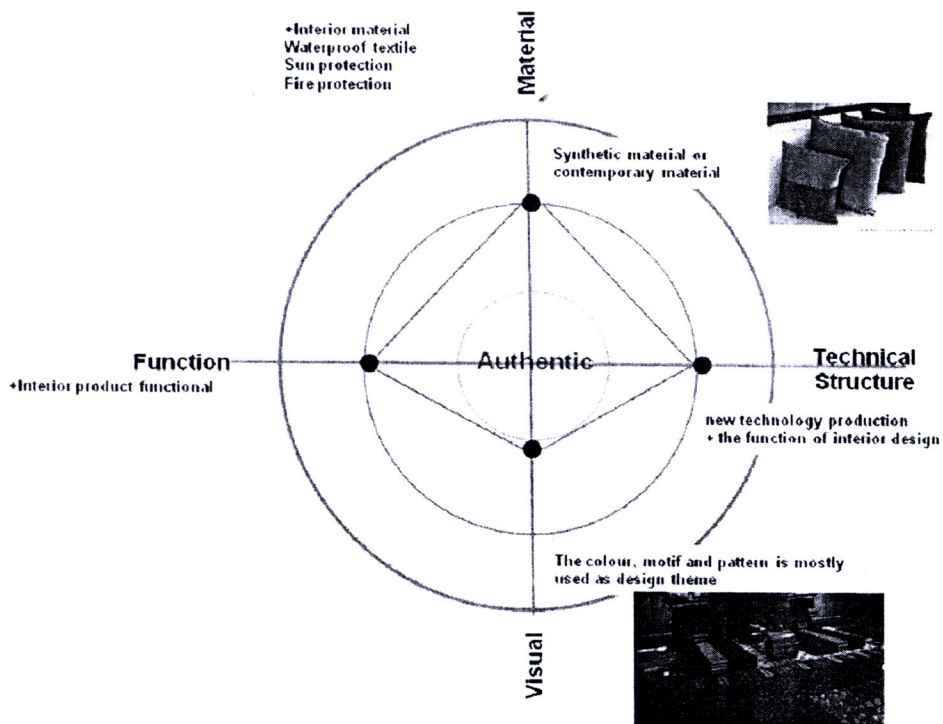


Figure 4.41: Analysis of Banyan Tree Furnishing Textile Product

Figure 4.41 presents that the technical and structure factors are the present technique rather than the ancient one, or handicraft products such as Thai local woven fabric.

For the material factor, using fabric which is mainly synthetic more than natural composition is easy to take care. The visual factor, the fabric's color which is matched with the room or the exotic style, or mixing the traditional motif or pattern is applied to the products.

In conclusion, fabric is more widely produced to be decorative products than others. Motifs and colors are also applied to fabric design because the decorative textile must be durable, meanwhile synthetic fiber composition and modern technique help produce the strong structure of fabric. Additionally, specific finishing is required such as fire

retardant curtains. The following products are usually made from textile i.e. bed cover, bed runner, pillow, cushion and curtain. Moreover, there are another decorative products which are different in each culture, such as Tatami and Fuzumi (Japanese blind), and mosquito net or mat from Thailand.

4.4.3. Banyan Tree's Textile product design Model

Referring to the brand essence, textile-furnishing products for the interior design can be illustrated in the design model as shown in Figure 4.42.

As shown in Figure 4.42, the purpose of the product function is the starting point; textile product design is the part of the overall design of Banyan Tree Hotels and Resorts, because the brand essence is the key value which needs to be transmitted to the products. Yates (2002) points out that choosing fabric's texture, pattern and color affects interior decoration. Fabric is easy to manipulate, and cheap in cost. A wide range of fabric is readily available; therefore, consumers can choose by using the following criteria:

Color is the first element because it influences human on both physical and psychological aspects. Fabric is made of fiber and threads which is naturally colored unevenly. Generally, cultural textiles are produced from natural material, fiber and dye yarns. Therefore, various color ranges and different tones on the natural fabric are the charming of this textile.

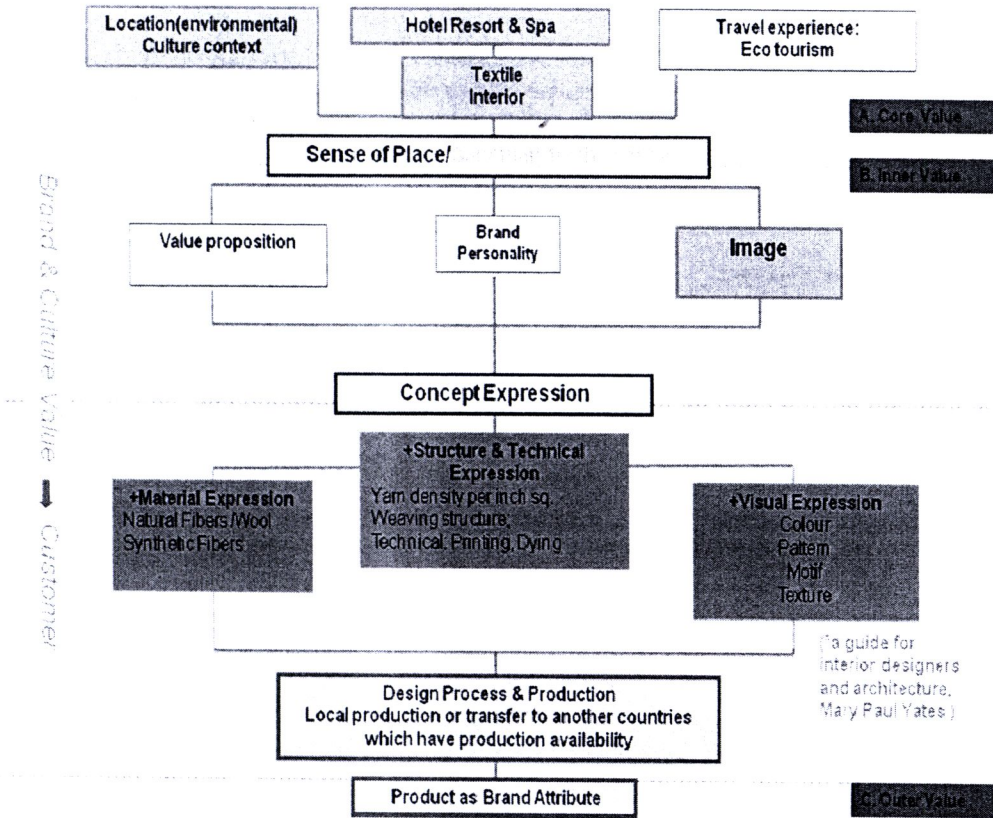


Figure 4.42: Design model of brand value and furnishing textile product design.

Fabric colors are varied according to its environment and decorative moods that designers create. The density of light impacts the color of fabrics. It means color that our eyes can perceive is different between natural resource and artificial interior lighting. Thus, choosing the color of fabric is the last thing to do after lighting design and environmental moods have been done.

Texture is the second element. French and Sorrell (2008) defined fabric attributes as fiber composition, density, yarn configuration, weaving and surface finish render fabric texture.

Pattern is the next element to consider. French and Sorrell (2008) make fabric outstanding by adding design and motifs, embedded beauty, movement and mood. Thus, selecting fabrics pattern must consider other decorative products, such as furniture and decorative objects.

Kendall (2001) describes that fabric is normally identified by its materials: (1) cellulose natural fibers derived from plants, i.e. cotton, linen, hemp, ramie, sisal jute and pineapple, (2) animal fibers derived from animal's protein, i.e. silk wool, cashmere, mohair, angora and camel. Synthetic fibers can be also used: nylon, viscose, polyester, rubber, modal, cellulose acetate, and cellulose triacetate.

Therefore, to design textile furnishing products for interior decoration, the principle of interior design must be concerned. For instance, material properties must be considered when designing curtain such as fabric content, durability, flame resistance, light sensitivity, and acoustics.

Interior decorative products, such as pillow case, bed runner, bed cover and curtain, are variously designed by their purpose. As a result, selecting fabric for the furnishing products depends on their material and structure. For example, bedding set or bed linen directly touches users' skin, so designers should mainly concern on the property of fabric such as anti-dust mite bed linen. In the Banyan Tree Bangkok (in particular the Suite type), there is a pillow menu for customer's character and health such as feather, non-allergenic and synthetic stuffing.