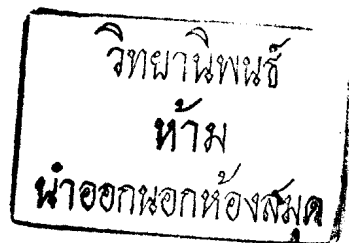


THE RESTORATION OF THE VIHARN PHRA CHAO PUN ONG (VIHARN OF THE ONE THOUSAND BUDDHAS) AT WAT PONGSANUK, LAMPANG PROVINCE : A PROPOSED MODEL FOR SUSTAINABLE CONSERVATION PRACTICE



By
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A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree
DOCTOR OF PHILOSOPHY
Program of Architectural Heritage Management and Tourism
(International Program)
Graduate School
SILPAKORN UNIVERSITY
2009

The Graduate School, Silpakorn University has approved and accredited the Thesis title of “The Restoration of the Viharn Phra Chao Pun Ong (Viharn of the One Thousand Buddhas) at Wat Pongsanuk, Lampang Province : A Proposed Model for Sustainable Conservation Practice” submitted by Miss Woralun Boonyasurat as a partial fulfillment of the requirements for the degree of Doctor of Philosophy in Architectural Heritage Management and Tourism

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KEY WORD : PARTICIPATORY APPROACH / PONGSANUK / COMMUNITY RIGHTS
WORALUN BOONYASURAT: THE RESTORATION OF THE VIHARN PHRA CHAO PUN ONG
(VIHARN OF THE ONE THOUSAND BUDDHAS) AT WAT PONGSANUK, LAMPANG
PROVINCE: A PROPOSED MODEL FOR SUSTAINABLE CONSERVATION PRACTICE.
THESIS ADVISOR: PROF. WILLIAM S. LOGAN, Ph.D., 194 pp.

The purpose of this study is to establish an appropriate conservation approach utilizing cultural heritage conservation process and methodology to achieve most effective cultural heritage management particularly designed to suit Northern Thai context. This resulted in the Proposed Model applicable for Sustainable Conservation Practice in Northern Thailand.

Dissertation methodology is developed under inter-disciplinary approach integrating art and science, social science etc. This was put through trials with exceptional community involvement emphasis. The process of study was then modified to create a model specially devised to serve northern Thai context while universal concepts and standard practices are closely considered. The model was applied to Conservation of The Viharn Phra Chao Pun Ong (Viharn of the One Thousand Buddhas) at Wat Pongsanuk, Lampang Province where a historical building with significant aesthetic and spiritual value stands against the challenge of preserving local identity constantly marginalized by mainstream culture. With the “open-door” approach based on community participation, implementation of the model provides opportunities to interact with a great variety of factors including basic ones i.e. stakeholders' needs, their social background, community bond, level of awareness, sense of place and, most importantly, collaboration of concerned parties resulting from thorough understanding of conservation. Also emphasized is the spirit of place, the core idea of cultural heritage management.

Program of Architectural Heritage Management and Tourism Graduate School, Silpakorn University Academic Year 2009

Student's signature

Thesis Advisor's signature

The image shows two handwritten signatures. The first signature is written in black ink and appears to be 'Woralun'. The second signature is also in black ink and is more stylized, with a small 'c' written below it. Both signatures are written over dotted lines that correspond to the signature lines in the text above.

Acknowledgments

This project is successful with the kindness and assistance of many people to be similar-ity as my teacher “*Khru*” and my family. I am indebted to them for their help and encouragement throughout my research - first of all; I would like to express my gratitude to Professor Dr. William S. Logan, my supervisor who inspired me to think about “propose model”, enlightened me to self-development and patience in all situations, let me have all opportunity to practice my approach, receive goodwill and accept my acknowledge. A huge of will power for me come from Professor emeritus Dr. Ken Taylor. My works on cultural heritage conservation on the Viharn Phra Chao Pun Ong along the way is always watching by Professor Dr. William Chapman, Professor emeritus Dr. Trungjai Buranasomphob, Professor Wanida Phungsoonthorn, Associate Professor Prasong Eiam-Anant, Assistant Professor Dr. Pibul Jinawath, Assistant Professor Sunon Palakavong Na Ayuttaya and Assistant Professor Buncha Chumkesorn.

All of those whom I had to mention with all my heart are Professor Vithi Panichphant, Professor Nakorn Phongnoi, Dr. Nimit Jiwasantikarn - Lord mayor of Lampang Municipality. Khun Manop Silpee, Mr. Christ Kucway - Sawasdee Magazine, ICOMOS Thailand, The Fine Art Department of Thailand, Thai Beverage Public Company Limited, TPI Poleane, The Association of Siamese Architects under Royal Patronage and Khun Pongkwan Sukwattana Las-sus.

My graduate work would not have been possible without support of my best friends. Angela Srisomwongwathana, Achan Waranan Sowanee, Dr. Nantawan Muangyai, Dr. Sutsan Suttipisan, Khun Ada Suwathana, Khun Worawit Ongkrutruksa, Khun Klos Buntawee who read; corrected; discussed and advised me about English writing.

Also my family always encouraged me to do this dissertation. I would like to thank Achan Anukul Siripun, Khun Nittaya Inwaree, Khun Chardchay Tulapun, locals, artisan in Pongsanuk community and Associate Professor Usanee Thongchai, Professor Suraphol Dumrikul, Dr. Supaporn Nakbunlung and Northern Thai Archaeology Center, Dr. Richard A. Engelhardt, Senior Advisor to the UNESCO Assistant Director-General for Culture, Khun Montira Horayangura Unakul - UNESCO Bangkok office and Khun Suwaree Wongkongkaew - Chiang Mai Art and Cultural Center, Chiang Mai.

Dr. Kriengkri Kirdsiri of Program of Architectural Heritage Management and Tourism, Khun Prapanpong Monkaew and all staff of Faculty of Architecture, Silpakorn University and students who involved in exhibitions. Assistant Professor Manop Manasam, Achan Subsuk Sanyakittikhun, Achan Sarawut Roopin, Khun Metee Medhasith Suksumret, Khun Perapong Chaiwong, Khun Pinyapan Potjanalawan and all my staff, students and colleague in Thai Art Department, Faculty of Fine Arts, Chiang Mai University and enormous powerfull “*khon tua lek kub karn anurak*” (The little people in conservation) which can not named every person, who are working and struggle all the barriers together for many years. Now can enlarge their work in cultural heritage of Lan Na and still go on their works. A special thanks to Khun Saisawasdi Pongwitee, an officer of the Graduate School and Khun Thienrat Sakasuparek, who is an active organizer of the Architectural Heritage Management and Tourism (International Program) at the Faculty of Architecture Silpakorn University

Finally, all merit of this dissertation, I am humbly wish to express most of my gratitude to *Kruba Anochaidhammajindamuni*, Phraraj Dhammalunka, monk sec of Lampang, Phrakru Sophitkhuntiyaporn - abbot of Wat Pongsanuk who trust me from the beginning of the project, Phra Noi Naruttamo- vice abbot, novices and every “sacred spirit” who built and protect Wat Pongsanuk for future generations.

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Chapter 1

Introduction

Statement and Significance of the Problem

This dissertation focuses on “cultural heritage conservation” defined by the Australia ICOMOS Burra Charter (1999 edition) as “all the processes of looking after a place so as to retain its cultural significance” (www.icomos.org/australia/burra.html). The intention of the dissertation is to establish an appropriate philosophical and methodological approach for conservation in the northern Thailand context and to apply it to the Viharn Phra Chao Pun Ong (assembly hall of one thousand Buddha tablets) at Wat Pongasnuk, Lampang Province. This building is the unique remaining example of this Lan Na Buddhist architectural type and is regarded as one of the most significant elements in the cultural heritage of the Tai Yuan, the major group of northern Thai people. The objectives of this conservation, which is based on real practice, are to retain the significance of the building and to create an alternative model for sustainable conservation practice in northern Thailand.

Too often, conservation becomes an activity for experts or architects only. In Thailand, this major role is played by the Department of Fine Arts of the Ministry of Culture. The typical procedure allows for architects, planners, engineers and landscape architects in the Office of Archaeology and National Museums to identify problems and then devise solutions as part of an overall conservation program. In turn, the work is turned over to a combination of local contractors and regional office personnel who actually supervise and carry out the work due to the lack of cooperation among member of the community or institutes who can provide help or advice. The result is typically a pristine example of a restored building – but the site too often lacks the original “feelings” and characters of the structure.

No single management plan is appropriate for all conservation projects. Part of the conservation is a cultural problem. Thai society tends to favor creative construction and to appreciate western-influenced style rather than to conserve its own heritage. If there was a conservation project; it has been only the urgently needed work is carried out, which was rarely found either the long-term planning or the appropriate study before starting the project. Normally the conservation of heritage buildings including registered temples must be approved by the Fine Arts Department, which signs contracts with sub-contractors to do the conservational work. The sub-contractors, in many times, do not have the appropriate skills and well-trained craftsmen. Moreover, responsible people are neither members of the local community nor the experts and often have no conservation perspective. Decisions are made according to what these people think rather than to accurate information. New materials and techniques are accepted to replace the old ones, which lead into the devaluation of the heritage. In many occasion, local craftsmen also do not have adequate skills passed over from the previous generations. These indicate the problematic gap in Thai cultural heritage conservation.

In order to fill the gap, this dissertation focuses on local community awareness and its participation. This is a recent trend of note among conservation projects in other parts of the world. In fact, the degree of community involvement is one of the criteria for judgments under the UNESCO Bangkok's Office of Culture's Asia Pacific Awards program (Engelhardt, 2007: 426) and others such as UNESCO World Heritage Operational Guidelines and the UNESCO Amsterdam conference (2002) that led to the World Heritage papers No.13, entitled "Involving local communities in managing a sustainable future for World Heritage" (UNESCO, 2003: 9). This approach reflects on the increasingly carried out projects by local residents, students, members of congregations or other religious orders. Such projects often better honor original materials and designs and deal more sensitively with the overall characters of sites than the "top-down" approach. The involvement of the community also helps ensure continued use—a critical aspect of sound conservation practice, as is increasingly understood. This kind of approach has been applied effectively in several

projects in rural India and also under the Agha Khan Trust for Culture in places as remote as Mali, Pakistan and Iran (The Cultural Agency of the Aga Khan Development network, 2007).

The Viharn Phra Chao Pun Ong Conservation Project was selected as the proposed case study because it represented conservation being carried out through cooperation between the local community, monks, a professional photographer, traditional craft persons, local authorities and academic advisors. In addition, not only were international conservation concepts incorporated, but also the intangible aspects of the project, especially the religious and social values the building has for the community and the *esprit de corps* gained by the community in participating in conservation practice. An “open-door” approach, which allows everyone to be a stakeholder, was also used to promote local involvement in conservation activities. This local participation was mixed with local ritual and tradition and carried out with the cooperation of the “our” Pongsanuk community, as well as “other” people from outside communities. Significantly, the conservation process in this case study was supported by a network made up of groups of young people from various universities and bearing the name “*Khon Tuo Lek Kub Karn Anurak*” (คนตัวเล็กกับการอนุรักษ์). Although the network consisted of young people who are the smallest with no authority in the society, they intend to protect the cultural values of Thai vernacular architectural heritage, as well as to conserve the heritage for their next generations.

The main objective of this dissertation is to follow a similar set of procedures for a Thai religious structure in order to understand how the important tangible aspects of a building or site can be better preserved through a sensitive, careful and community-based initiative. This project outlined ways with the local community, along with academic people, photographer and the local government, can undertake a conservation project and also maintain an important structure. The Viharn Phra Chao Pun Ong conservation project helps create awareness and educate local community and the nearby public, which will then pass on cultural heritage appreciation and pride to future generations.

Background of the Place

Northern Thailand, known from the fourteenth century as Lan Na (Penth, 1996), means “land of the one million rice fields”. The physical features of this region are a mix of hills and valleys, hemmed in by forested ranges. The area was formerly a composite of small principalities known as “*Muang*”, and was self-governing. The dense forests and surrounding mountains made Lan Na more difficult to access and so encouraged the local population to develop its own culture, including art and architecture.

The settlement of Lan Na principally related to story of the Tai Yuan, one of the main Tai ethno-linguistic groups, which migrated south across the Mekong River to these valleys. But the first people to move into Lan Na valleys were the Mon, who created the major civilizing culture of the lower Irrawaddy and Chao Phraya basin between the fifth and thirteenth centuries, named Davaravti and who moved north into the Ping, Wang and Yom valleys. They established the Haripunchai Kingdom and built towns fortified with oval ramparts and moats located in modern day Lamphun, Phrae, and Lampang Province.

Lampang Province was reputedly founded by one of the twin sons of Queen Chamadhewi more than 1,300 years ago. The original center was at the north of the Wang River, around Wat Phra Kaeo Don Tao, while the existing center is at Wat Pongsanuk and the first city pillar was erected there, not too far from the ancient city wall, in 1857 A.D., in the reign of Chao Worayanrangsri Rajdhamma, the ruler of Lampang. In the eighteenth century, Lampang Province was a logging industry center for British, Burmese and Thai traders, whose influence on the local community is seen in terms of the traditional architectural style as well as the practice of spiritual dances passing down over 200 years.

Viharn Phra Chao Pun Ong, Wat Pongsanuk combines Lan Na, Burmese and Tai Lue (Xishuangbanna) styles, and is a brick mound built up to represent Mount Meru, the center of Buddhist cosmological concept. Steps approach the walled terrace from all four directions, with a *Khong* (ประตูโขง) stucco gate at the top of the main

southeast staircase. In the center of the terrace is a Lan Na style *Chedi* (เจดีย์) originally sheathed in gilded copper sheets with *Chat*, or *Chatra* (ฉัตร), an honorific, tiered umbrella, at each corner in the Burmese style. The northwestern side of the terrace is occupied by a Viharn housing an eleven-meter reclining Buddha.

Next to it is a unique open-sided Viharn, or assembly hall for monks and laity, who gather here to listen to sermons. The hall is also a place to conduct merit-making rituals. This Viharn Phra Chao Pun Ong blends Burmese and Lan Na elements, although the workmanship is disputed and could be that of artisans from either Keng Tung in Shan State of Myanmar, which used to be a part of Lan Na, or Payao in northern Thailand. Square in plan, with three roof tiers, topped with a bell-shaped ceramic spire and chat, its open-sided structure is supported by thirty-six teak pillars, most of which have been replaced with concrete repairs. Large gabled porches project on each side to give a cruciform base, and the intervals, known as *Kho Song* (คอกอง) below the two upper roof tiers are treated as false stories, with walls decorated with framed paintings on wood, fretwork and windows. The corners of the second level are carved wooden figures of *Kinnorn* (กนิษฐ), a half-human and half-bird mythical, while the top level are wings-raising peacocks (Freeman, 200: 141).

At the center of the Viharn are situated four Buddha images, sitting with their backs against a model of a Bodhi tree decorated with pine cones and artificial leaves. The trunk of tree is made of tin, the same material used for many other decorative elements. Unfortunately, due to the loss of two Buddha images, cage-like bars were installed to prevent further theft. The four inner gables were decorated with votive tablets, while the inner wooden panels of all sides used to be decorated by thousands of Buddha tablets, which is believed to be the reason the name Viharn Phra Chao Pun Ong was later given to the building.

The Viharn Phra Chao Pun Ong at Wat Pongsanuk is the only one of its kind in Thailand. While it needs to be conserved like numerous heritage places in Thailand, a different approach of conservation should be initiated so as to maintain the authenticity and historic value. As it belongs not only to the temple and to local

community but also to the Thai society, the conservation project requires adequate public involvements in the conservation process, which is beyond what professionals think, feel and prefer to conserve it. This may makes the conservation of Viharn Phra Chao Pun Ong an alternative conservation model for Thai architectural heritage conservation.

Goals and Objectives

Goals and objectives of the dissertation are:

1. To create a model specially devised to suit the northern Thai context while universal cultural heritage management concepts and standard practices are closely considered.
2. To investigate the important issues in Lan Na culture that are relevant to cultural heritage conservation in northern Thailand.
3. To propose an alternative model for sustainable conservation practice for northern Thailand.
4. To put the alternative conservation model into practice in the case study of Viharn Phra Chao Pun Ong.
5. To show that raising awareness and educating stakeholders on cultural heritage conservation, appreciation, and community pride are one of the appropriate approaches in northern Thailand's temple conservation.
6. To review the role of local community, government agencies, non-governmental organizations in order to work cooperatively and increase the degree of community involvement in conservation practice in northern Thailand.

Conceptual Framework

The conceptual framework of the dissertation is to demonstrate the relationship between cultural heritage and knowledge-based learning. In order to establish a sustainable conservation project, community involvement is the key to success as the local community has the most direct personnel and potentially caring relationship with

the heritage in their midst. Once awareness and pride are created among community, they will be the group of people who will most directly keep the heritage values alive and ensure that the heritage will be a source of knowledge for the younger and successive generations. Therefore, a good conservation plan and methodology should emphasize local participation. To summarize:

- A key approach of sustainable cultural heritage management in the context of northern Thailand is to encourage people to cherish spirit of the place through their own experience.
- Young generation is also another key group of people who will help conserve the heritage, therefore, create awareness through first hand experience needs to be implemented.
- The key factors in sustainable cultural heritage management are:
 - The local community who are the most direct group of people and have direct caring relationship with the heritage.
 - The community awareness and pride of their heritage.

Research Methodology

Dissertation methodology is developed under inter-disciplinary approach integrating art and science, social science etc. and cultural heritage management to define the possible methods for conservation practice. The inter-disciplinary approach broadens the scope and adds different perspectives and to the research methods. The research methods were then used in different steps as follows:

1. Research and Document Steps:

- 1.1 Literature Review – the primary data from published materials and other databases concerning the topic were collected. Then all documents and cultural activities in Lampang Province relating to the site from both primary and secondary sources, such as local documents, ancient photographs, maps, reports, related studies, meeting minutes, and visitor record books were reviewed and classify.

- 1.2 Cultural and Historical Research – information from both primary and secondary sources (raw and reliable data) including ancient manuscripts were gathered. There were also interviews with locals and intellectuals with an interest in the project to find an identity of heritage place and significance as the research also concerns cultural contexts and social values at all process because they are capable of creating social awareness to the locals.
- 1.3 Architectural Research - this includes an architectural survey covering style, decoration and construction, materials, techniques, and original craftsmanship of the heritage place. The survey also includes measuring, drawing, taking photographs of the remaining heritage place as well as its landscape and environment to determine the architectural values.
- 1.4 Research into Asian Influences on Heritage - other influential places of the same period are studied such as Yangon and Keng Tung in Burma and Nepal. This includes gathering information from documents, photographs, books, and traveling to the sites for more information as well as interviewing intellectual and local people at the sites. The tangible and intangible aspects of those places and their environments were studied, as they are part of the cultural heritage.
- 1.5 Interviews - the interviews were done with local community and governmental organizations including the Lampang Municipality, Provincial Administration Organization, the Fine Arts Department and interested members of the Pongsanuk community. The information from these interviews enabled an understanding of what were the principal objectives of each group. This led to comparative studies of what the heritage should be like, which then led to the appropriate direction based on the needs and limitation.
- 1.6 Analysis - when all information was obtained, they were analyzed for the significance of the cultural heritage to create the awareness, understanding

and pride to the locals. Cultural heritage analysis could be classified into tangible and intangible heritage. Tangible heritage mainly focused on the Viharn Phra Chao Pun Ong and its conditions. Intangible heritage emphasized on locals' ways of life, community tradition, ritual, and the continuation of craftsmanship whose values, both tangible and intangible, were one of the key factors for the conservation project and its success.

1.7 Discussion/Conclusions - there were periodic discussion, interpretation, seminar among monks, local community, local government, and academic institutes to ensure that all parties shared the same understanding and goals. This could create participation, awareness as well as understanding to the mentioned parties which then led to conclusion and the solution for sustainable conservation.

1.8 Creation of A Conservation Management Plan - a master plan was created with appropriate approach to ensure that the real conservation meets the plan.

2. Proposed conservation management and approach model to Wat Pongsanuk - based on community involvement, an appropriate methodology and process included conservation management, funding, materials, and traditional techniques for the building conservation. The conservation of the building, The Viharn Phra Chao Pun Ong Conservation Project, to their original state was done as much as possible while sensitively applying new materials so as to improve its stability and function.

Two key factors that enable this conservation project to become an on-going project are:

2.1 Community Involvement – this is the main process of the project and differs from the approach used in other conservation projects in Thailand. This process is performed to ensure that community involvement is possible and can be accomplished. It is specially considered as normally the authorized departments of related organizations, mostly from Bangkok, are the ones

who decide what to do, while community has no rights to involvement. This involvement means that the community, both temple and all generations of members of the community, are informed about the existing situation, problems, participation in meeting and discussion to help find solutions with the assistance of academics.

2.2 On-going Activities – these are also important factors to consider before any conservation was done to the building. Those are activities, in which all stakeholders could participate and have the potential to raise awareness through what people learned. Activities also focused on tangible and intangible aspects and values.

3. Proposed conservation management model of the Viharn Phra Chao Pun Ong conservation project, Wat Pongsanuk as an alternative model for conservation to other community in northern Thailand – this is based on a process of community engagement and participation.

Process of the Study

1. Submit dissertation proposal with objective, scope of study and methodology used.
2. Collect data, primary analysis and evaluation for (a.) understanding the local context of the case study (b.) survey and classify variable factors (c.) primary evaluation of the cultural heritage management in northern Thailand, focus on the context of Viharn Phra Chao Pun Ong, the case study using the following methods and concepts as follows:
 - 2.1 Literature review on all key issues and concepts, both theoretical and practical, including cultural heritage, sustainable management, conservation plan, management strategy, and conservation process.
 - 2.2 Literature review and primary analysis on all context of cultural heritage conservation in northern Thailand.

2.3 Field work and site observation for survey covering style, decoration and construction, materials, techniques, and original craftsmanship of the heritage place as well as its landscape and environment to get the architectural values.

2.4 Interviews with the local community and relevant stakeholders for analyze their requirements and evaluate their attitude and their response to cultural heritage conservation.

3. Analyze, evaluate and discuss (a.) to find appropriate approach for conservation (b.) to create a proposed model for sustainable conservation practice which would be an effective tool to apply to Viharn Phra Chao Pun Ong conservation and of similar cases in northern Thailand. The methods include:

3.1 Discussion with the local community and stakeholders for finding an appropriate methodology and solution.

3.2 Compare among international, national and local cultural heritage conservation methodology for evaluating the strength, weakness, opportunity and threat.

3.3 Evaluate the current situation and applying the appropriate approach into alternative methodology to conserve cultural heritage in northern

Thailand.3.4 Preparation of proposed created conservation management model of Pongsanuk based on community involvement.

4. Synthesis the proposed model for sustainable conservation practice.

5. Test the proposed model for sustainable conservation practice in the restoration of the Viharn Phra Chao Pun Ong (Viharn of the One Thousand Buddhas) at Wat Pongsanuk, Lampang Province.

6. Evaluate, improve and publicize for developing to the most appropriate proposed model for sustainable conservation practice.

7. Repeatedly test the model, evaluate the outcomes and make conclusion, then publicize to case study in the 5-year time duration (of this dissertation).

8. Writing and revision of dissertation chapters.

9. Submit the dissertation. (see diagram 1)

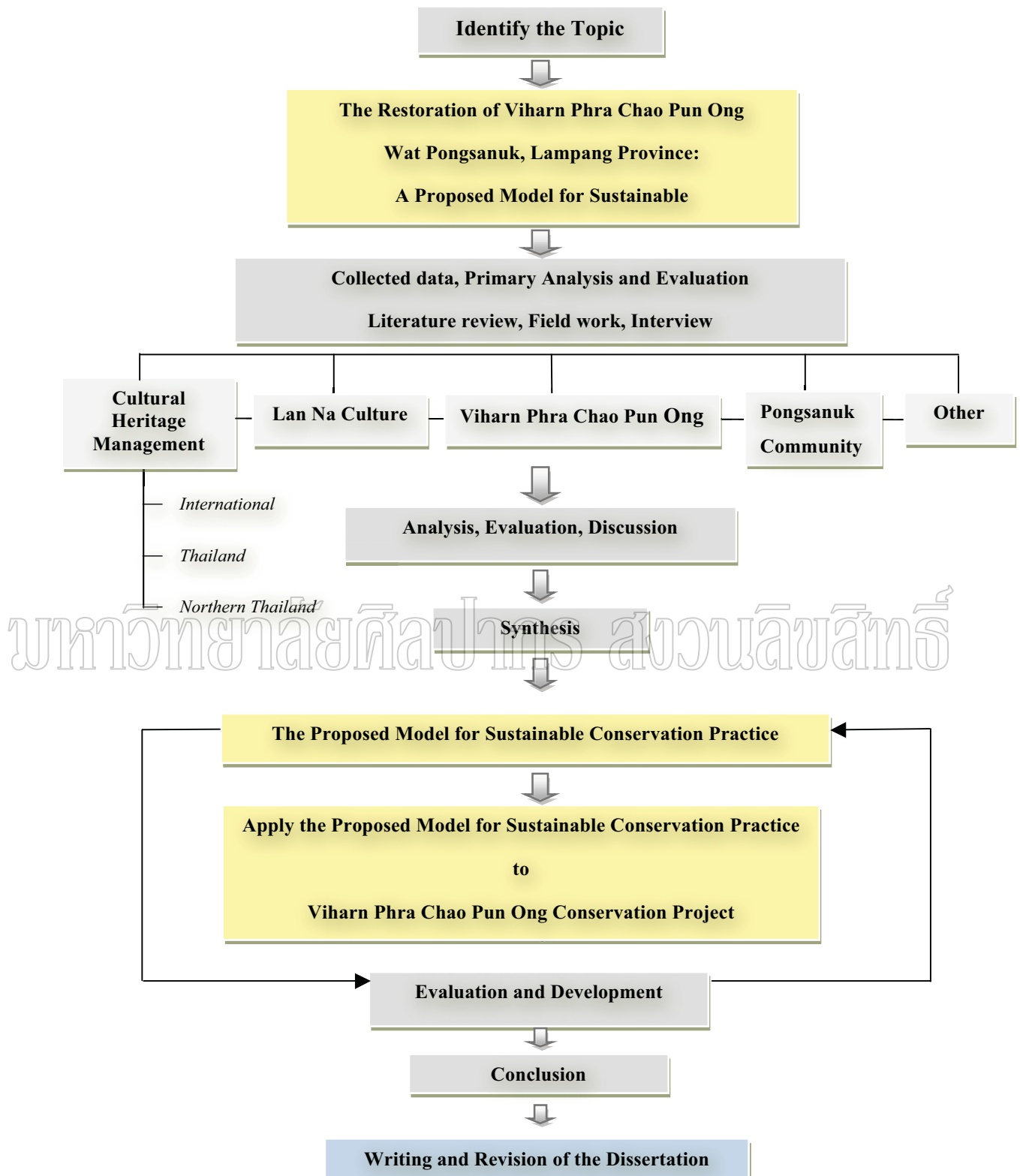


Diagram 1: Process of the study

Scope of the Dissertation

Focus of the Dissertation - to establish an appropriate conservation approach using cultural heritage conservation process and methodology to achieve most effective cultural heritage management particularly designed to suit northern Thai context. This resulted in the proposed model applicable for sustainable conservation practice in northern Thailand. Also emphasized is the spirit of place, the core idea of sustainable cultural heritage management.

Area of Study - the proposed model for sustainable conservation practice was developed and put into practice in the case study of Viharn Phra Chao Pun Ong, Wat Pongsanuk, Lampang Province. As time permitted, it will be tested on other cultural heritage conservation cases in other provinces of northern Thailand within 5 years (time restriction of this dissertation).

Target Groups - can be categorized into two groups of stakeholders related to the cultural heritage conservation in northern Thailand consisting of (a.) internal stakeholder or local people such as monks and the immediate community and (b.) external stakeholders such as the local administrative office, Fine Arts Department of Thailand, scholars, academics and private organizations.

Testing and Applying the Model into Practice - the proposed model for sustainable conservation practice is the model developed from in-depth understanding of Lan Na context. It was tested on the cultural heritage considered both aspect of tangible and intangible. Therefore, in applying the model to any heritage conservation cases in northern Thailand, adapting and fine-tuning the model to suit the needs of the particular. Heritage should be emphasized and taken into considered. Tangible and intangible heritage should also be both valued.

Method of Study - Research methodology used in this dissertation is based on qualitative research. Therefore, the success of the proposed model can hardly be evaluated statistically. However, the real practice case study of Viharn Phra Chao Pun

Ong reflects an obvious outcome on both physical building of Viharn itself and on the mind of the Pongsanuk community. Moreover, the project is well and widely accepted in society, both national and international level.

The qualitative research evaluation is not applied as cultural heritage in northern Thailand relates to mostly the sense of spirit, therefore, the goal of conservation aims to emphasize the spirit of place, the essential part of the conservation sustainability. In any case, as human are different, their behaviors and reactions are diverse and the understanding and appreciation of spirit of place would not be the same. There is no specific evaluation to indicate the success of the outcome.

Limitations of the Study

Time - This dissertation should be accomplished in 5 years while cultural heritage conservation takes some time to accomplish. Therefore, establishing an alternative model will help to guarantees that the outcome is reach to a certain point.

Stakeholders - The alternative model for sustainable conservation practice in this dissertation involves a large number of people. These stakeholders have different background, knowledge, interest, and values, therefore, it is impossible that they share the same level of understanding and appreciation on cultural heritage conservation.

Place (Viharn Phra Chao Pun Ong) - In developing an alternative model, it is necessary to put the case study into real practice. Viharn Phra Chao Pun Ong might not be the perfect case study, but the fact that the locals open up the chance to an outsider like the writer to involve in this conservation. Therefore, this alternative model was developed based on the existence of significance, values and the capability and cooperation of the community.

Definitions

Conservation means the appropriate approach using inter-disciplinary. The process includes preservation, conservation, restoration, adaptation, re-use, relocation, rebuilding, maintaining or replacing while maximizing the traditional techniques. It aims to retain the significances and values especially the spirit of place of the cultural heritage.

Cultural Heritage means property of mankind in the past which reflects the past spiritual effort of human life consists of tangible heritage such as monuments and artifacts; and intangible heritage such as way of life, oral history, myth, tradition, custom and music.

Lan Na (in this dissertation) refers to the eight provinces before 1939 A.D. of northern Thailand comprising of Chiang Mai, Lampang, Lamphun, Phrae, Nan, Phayao, Chiang Rai and Mae Hong Son sharing culture, social values and beliefs. The term also generally refers to ancient kingdom comprising of: the mentioned eight provinces in northern Thailand; part of Shan State in Burma; and Xishuangbanna in Yunnan, southwest China. Northern Thailand refers to the above eight provinces (in Lan Na) after 1939 A.D. (the year Lan Na was under the control of Rattanakosin).

Spirit of Place refers to the unique, distinctive and cherished aspects of a place. The ICOMOS defines the spirit of place as the tangible and intangible elements that give meaning, value and motions of place. It is mentioned that

“...Tangible Heritage projects focus on the physical artifacts led by preceding cultures and civilizations, most commonly including works of architecture and art (ICOMOS, 2008). In the parts of the South East Asia region, some of this tangible heritage is evident in natural geological formations that were adapted and/or decoration by earlier people...”.

(UNESCO, 2004)

Synopsis of Chapters

The dissertation is divided into six inter-related chapters.

Chapter 1 Introduction

This chapter addresses statements and significance of the problem, goal and objectives, hypothesis of this dissertation. The chapter also discusses research methodology, process of the study to demonstrate the scope and limitations of the study and the introduction to other parts of the dissertation.

Chapter 2 Heritage Management and Conservation: Literature Review

This chapter reviews, analyzes and evaluates all key issues and concepts of heritage management and conservation both (2.1) international concept including interpretation, create awareness, local community participation and (2.2) cultural heritage management in Thailand, which includes the cultural heritage management in Thai aspect, analyzing the missing elements in cultural heritage management in the Thai context and finally leading to the cultural heritage management in Thai paradigm.

Chapter 3 Lan Na Cultural and Community Rights

This chapter delineates Lan Na culture which is the key contexts of cultural heritage conservation in northern Thailand. It consists of (3.1) origins of Lan Na culture which mentions about the factors which determine Lan Na culture. This includes Lan Na geographic environment, the agricultural system which implements Lan Na weir irrigation system where delegation of works and cooperation are the key; matriarchal society, the social system where women play a major role in certain area such as spiritual practice; religion and belief - from Animism to Buddhism, how the changing of belief keeps tie the society. (3.2) The present situation of Lan Na culture when there were external impacts such as government, economy and values. The social values changed from spiritual towards materialism leading to the recall of Lan Na culture to bring back Lan Na spirit. Analyzing the Lan Na culture for later applied in developing an alternative proposed model for sustainable conservation practice.

Chapter 4 Participatory Practice through Experience and Knowledge Approach: the Purposed Model for Cultural Heritage Conservation

This chapter introduces the proposed model for sustainable conservation practice developed. It consists of the concept, objectives of proposed model as well as strategy and policy, variable factors and indicators, where the outcome is the proposed model.

Chapter 5 From Model to Practice: Case Study of Viharn Phra Chao Pun Ong Conservation

This chapter shows how the proposed model obtained from the previous chapter was put into real practice in the case study of Viharn Phra Chao Pun Ong (Viharn of the One Thousand Buddhas) at Wat Pongsanuk, Lampang Province. The process includes 4 parts: (Part 1) The study of Viharn Phra Chao Pun Ong - understanding the significance of place. (Part 2) Viharn Phra Chao Pun Ong conservation project - determining the specific context of Viharn Phra Chao Pun Ong conservation project, (Part 3) The proposed model for sustainable conservation practice to the implementation of the Viharn Phra Chao Pun Ong Conservation Project - implementing the actual conservation process in accordance to the model. (Part 4) Evaluations of the implementation of using the proposed model for sustainable conservation practice into practice - problem analysis of putting the model into real case of practice.

Chapter 6 Discussions and Conclusions

The final chapter discusses the experience gained from the project. The achievement of goals and objectives, recognitions gained by local community. The sustainable conservation of cultural heritage is a never-ending process. This dissertation is only an attempt to establish an alternative method; it hopes to open a new chapter for sustainable cultural heritage management in northern Thailand.

Chapter 2

Cultural Heritage Management: Literature Review

Cultural heritage management is always in the interest of every society and is practiced by many conservation organizations worldwide. The concept was first established in Europe before it was widely expanded to other parts of the world and accepted at the international level. The concept explains the reasons and practices for the management of the cultural heritage. As part of the international community, Thailand had received the influence of this heritage management idea. However some adaptations are necessary when applied the concept to Thailand due to different context of the place.

This chapter reviews, analyzes and evaluates all key issues and concepts of cultural heritage management by first attempting to understand the definition of cultural heritage in section 1, and then briefly mentioning the development of the international concept of cultural heritage management in subsection 1.1. It follows by the evaluation and analysis of the contemporary concepts and influences in cultural heritage management in the present time, which includes in 1.2 Cultural heritage interpretation, 1.3 create awareness and local community participation in 1.4 consecutively. The purpose of this is to encourage a clear understanding of cultural heritage management before it is applied and practiced in Thailand.

The chapter continues reviewing how cultural heritage management is usually practiced in Thailand in section 2, subsection 2.1. It follows by the cultural heritage management in Thai aspect in subsection 2.2. Then the chapter analyzes and evaluates the situation in order to find the missing elements of cultural heritage management in Thailand in 2.3. Lastly, suggestions for appropriate cultural heritage management solutions in Thai context are discussed in 2.4.

1. International Concept of Cultural Heritage Management

Culture is “*a set of distinctive spiritual, material, intellectual and emotional features of a society or a social group. In addition to arts and crafts, culture encompasses lifestyles, ways of living together, value systems and traditions*” (UNESCO, 2001). Culture is something that can be variously obtained. (Hooper-Greenhill, 2000: 11) the meaning of cultural has been continually changed and extended. Nowadays, the term comprises of various issues such as way of life, language, religion, arts it also includes economy, politics and technology (Nikom, 1999: 15, 18-21).

Culture always relates to “heritage” which is conceptualized as the meanings attached in the present to the cultural and natural features surviving from the past and is regarded as a form of knowledge defined within social, political and cultural contexts. There are no correct answers about “what is heritage” (Aplin, 2002: 9,13); instead the concept or meaning of heritage varies among the organizations and experts who involved in heritage interventions (Hall, 1997). Heritage is a process of selecting features inherited from the past because of their perceived value to people and/or governments today (Logan, 2007).

Heritage is defined as our entire legacy from the past, what we live with today, and what we pass on to future generations (<http://www.whc.unesco.org>). Heritage can be classified into (a.) natural such as natural featuresⁱ, geological and physiographical formations and precisely delineated areasⁱⁱ and natural sitesⁱⁱⁱ (UNESCO) and (b.) cultural which is what this dissertation is focused on.

The Definition of Cultural Heritage

The definition of cultural heritage is the properties of mankind in the past which reflect the past spiritual effort of human passing from generations to generations. Cultural heritage includes inherited traditions, customs and practices in both tangible as physical form such as monuments^{iv}, groups of buildings^v, sites^{vi}, landscape and every tangible things and intangible as practices, representations, expressions,

knowledge, skills (UNESCO, 2003). It also has the symbolic meaning and significance such as language, music, custom, wisdom, tradition and every intangible heritage perceived through human feelings.

Cultural heritage is an important issue and widely accepted. The interest to conserve cultural heritage exists internationally. Therefore, the international concept of cultural heritage management was established and has been developed for a long period of time. The concept has created various approaches and techniques suitable to the certain time. This following part mentions about those approaches that only relates to this dissertation as follows:

1.1 Cultural Heritage Management

Cultural heritage management can be defined in many aspects. In short, cultural heritage management is to succeed in surviving or in attaining the properties that ancient human passes on to the present generation and to be able to pass on to the next generations. The main elements in cultural heritage management are (a.) the people or society and (b.) the cultural heritage.

Evolution of Cultural Heritage Management

The focus of cultural heritage management has been continually broadened (Bouchenaki, 2005) from “monuments and sites” (Venice Charter, 1964) to more extensive groups of buildings (precincts, towns), vernacular and industrial structures. Then the concept was extended to include intangible heritage (UNESCO the *Convention for the Safeguarding of Intangible Heritage*, 2003); that is, an important sets of ways in which the cultural diversity of the world can be seen. Since then the concept of intangible cultural heritage has become one of the main concerns in the cultural heritage field (Chao-Ching, 2005: cited in [http: www.international.icomos.org /xian20052paper.htm](http://www.international.icomos.org/xian20052paper.htm)) and intangible values embedded in the deep layers of the monuments and sites also started to be explored and discussed.

Cultural heritage management has also come, from the early 1990 A.D. to focus more widely on “cultural landscapes”^{vii} which highlight the interrelationship of culture, nature and the significance of associated spiritual values and the spirit of place^{viii} (ICOMOS, 2008).

Therefore, cultural heritage management is now broader than it was; and it totally cover every entity that having values for human.

Steps in the Management of Cultural Heritage

The cultural heritage management approach was first started by applying scientific and engineering approach to the damaged objects (Venice Charter, 1964). Then anthropological and humanities interests were added, including concerns about the intangible aspect. The current and latest approach seeks to be more holistic in its effort to fully understand the spirit of cultural heritage.

The three processes of management cultural heritage are as follows:

1. **Understanding Significance** by (a.) identify cultural heritage place and its associations, (b.) gather and record information of the place of cultural heritage, sufficient to understand its significance. The types of sources of information that should be used are documentary, oral interview, physical condition and field work. After all the information is collected, then primary analysis takes place as to (c.) assess the significance of the cultural heritage values, by which is meant aesthetic, historic, scientific or social values (Australia ICOMOS Burra Charter, 1999). More understanding of the significance will help understand the past and enrich the present. Once the significance is determined, then (d.) a statement of significance is prepared, and policy is developed which most suits all contexts of that cultural heritage.
2. **Developing Policy** is the step to develop the principle of actions most suitable for the contexts of that particular cultural heritage. The steps include: (a.) identify the obligations arising from the significance, (b.) gather information of other factors affecting the future of the place such as the stakeholders’ needs,

available resources, external factors covering the physical condition of the place. Then (c.) develop and (d.) prepare a statement of policy.

3. **Managing Cultural Heritage Place** in accordance to the policy: (a.) develop strategies, implement strategies through a management plan, recording all details about the place prior to any change. After all the processes have been done while cultural heritage management is achieved, as planned, then (b.) monitor and review (c.) maintenance.

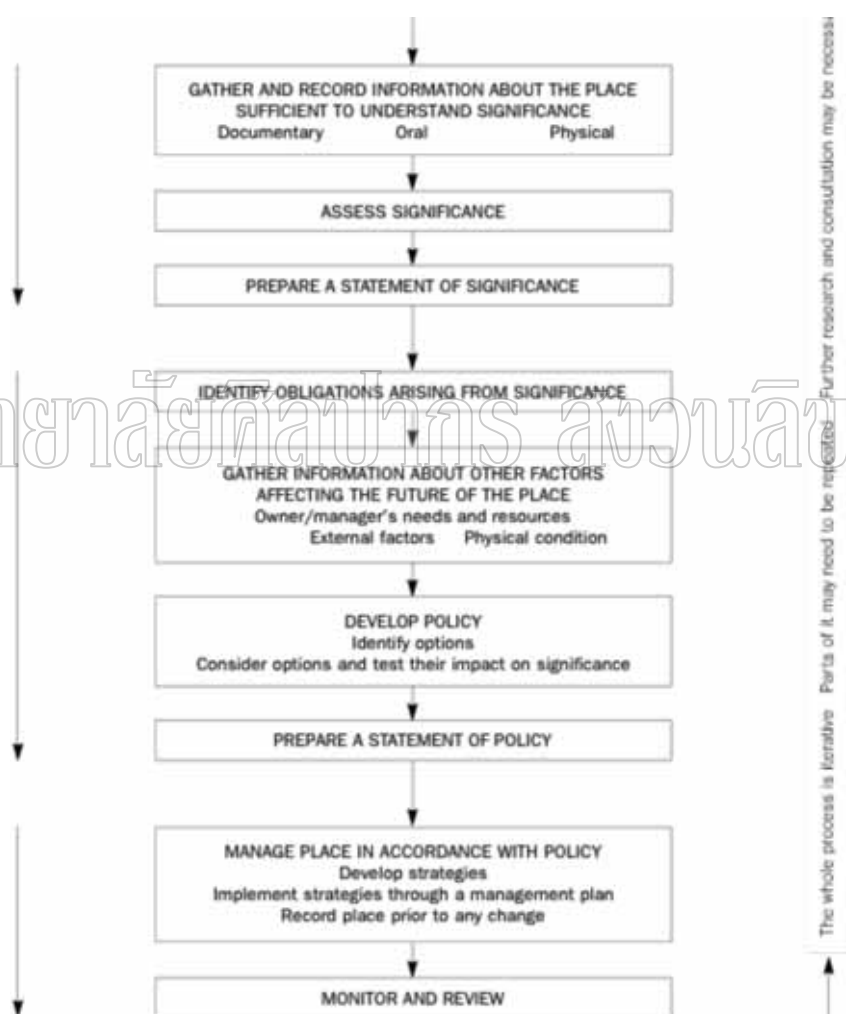


Diagram 2: The Sequence of cultural heritage management according to the Australia ICOMOS Burra Charter, 1999.

The management of cultural heritage is a never-ending process. The whole process is iterative. Each step will be repeatedly practice until the outcome is satisfactory to successive generations. Finally, in order to improve the knowledge of cultural heritage management to suit the context and nature of each place, further research and consultation may be necessary (Australian ICOMOS Burra Charter, 1999: 15).

1.2 Cultural Heritage Interpretation

As the management of cultural heritage includes both tangible and intangible aspects, the main core of the management depends on two issues: (a.) people or society and (b.) the cultural heritage itself. While these two issues are interrelated, the understanding of cultural heritage needs to be enhanced and the best way is to use interpretation.

The goal of cultural heritage Interpretation is to link the people and the spirit of place. It aims to make people understand the significance and value of the cultural heritage. As Interpretation refers to the full range of potential activities intended to heighten public awareness and enhance understanding of cultural heritage site (ICOMOS Charter for the Interpretation and presentation of cultural heritage Sites, 2007).

ICOMOS Charter for the Interpretation and presentation of cultural heritage sites (2007) mentioned that interpretation techniques are vary. They can include print and electronic publications, public lectures, on-site and directly related off-site installations, educational programs, community activities, ongoing research, training, and evaluation of the interpretation process itself.

Heritage interpretation cannot be accomplished without “heritage interpreters” who may be academically, nationalist commercially etc. have an interest in heritage. They can come from all disciplinary and professional fields. They can be teachers, storytellers, photographers, writers, curators, artists, designers, scientists, local or freelance. They are often creative and usually passionate about the site, its history, culture or art. The important thing is that they can share or exchange information,

experience, news or ideas with one another. The example of quality of heritage interpreters is the association for heritage interpretation, a charity association registered in England, Wales and Scotland. According to this association, interpreters reveal hidden stories and meanings; bring places, objects and ideas to life; create thought-provoking and memorable experiences; and connect us with our natural and cultural heritage (<http://www.ahi.org.uk>).

The six principles of heritage interpretation that have remained highly relevant to heritage interpreters across the world are:

- 1.1 Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.
- 1.2. Information, as such, is not interpretation. Interpretation is revelation based upon information. But they are entirely different things. However all interpretation includes information.
- 1.3. Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical or architectural. Any art is in some degree teachable.
- 1.4. The chief aim of interpretation is not instruction, but provocation for the better understanding.
- 1.5. Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase.
- 1.6. Interpretation addressed to children (say up to the age of twelve) should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best it will require a separate program. (Tilden, 1957)

The above meaning and principles of interpretation are only ideas and concepts, and the most important goal is to put them into real practice. Interpretation in real situations can either be in both of formal and informal interventions. The formal interpretation includes scheduled presentations that have clearly articulated themes, goals and objectives with measurable desired outcomes, and they are performed in a

systematical way. The informal interpretation is spontaneous personal interpretive contacts with audiences within a variety of settings always among the practice. It leaves visitors feeling connected, inspired and alive with curiosity of their own. If the understanding of the significance and spirit of cultural heritage place is achieved, the interpretation process has been successful.

1.3 Create Awareness of Cultural Heritage Conservation

“Awareness” involves making participants understand the reality of the environment and situation. (Burns, 1979 cited in Sanoff, 2000: 10-11). The definition of awareness is indefinitely meaning and interpret in many conceptual, such as in Buddhism-awareness mean to be *Mind* in the moment so totally, that there is no movement toward the past, no movement toward the future (Osho, 2001: 29). In this dissertation “awareness” means the knowledge or perception of a situation or realize to significance of cultural heritage. Create awareness is the process to be the expedience to maintain the cultural heritage for the next generations.

Create awareness is a challenge in cultural heritage conservation. Practice in create awareness points in stakeholders participation, and requires practical tools for implementation that is attending to public or community concerns. The main point is how to explain significance of cultural heritage to the public and people in community so that they would be aroused and decide to participate.

Community awareness can rise by network. Different members of the community involve in cultural heritage conservation in different ways and this needs to be understood and respected. Young people find their own ways of engaging with heritage. Heritage can make the past tangible and bring diverse people together to tell their stories. It is part of local and community identity and connects social groups. Sustainable tourism at cultural and natural heritage places may result from sharing these local stories and maintaining the authenticity of the historic environment and its knowledge and traditions. All forms of media - print, visual arts, performing arts, television, radio and Internet - have built greater community appreciation of heritage as demonstrated by many programs across Australia during the reporting period.

Traveling exhibitions also highlight unknown aspects of heritage (<http://www.environment.gov.au/soe/2006/publications/commentaries/heritage/community-awareness.html>).

Create awareness is the essential foundation in conservative cultural heritage. Awareness rising is needed to create a sense of belonging, which helps safeguard the heritage. Local people need to acknowledge what they have at hand and learn their roles, both directly and indirectly, in what they should and could do with the heritage,

Local people have played a significant part in preserving cultural heritage. The create awareness ought to start the campaign with people who live in that cultural heritage area, and the one who is consanguine from that cultural heritage directly, then the community and general public after. Now organizations, which work on cultural heritage, such as UNESCO, agree to approve the significance of create awareness. Nan province in Thailand was selected by UNESCO to take part in the revival project because of its unique Buddhist arts and culture that aims for heritage conservation through revitalizing traditional artisan skills, in particular among religious communities such as Buddhist monks who have changed their roles in modern society, they have always played a significant part in preserving cultural heritage, especially temples (interviewed Montira, 2009).

Cultural heritage is the intelligence that descended to the next generations. Sometimes the intelligence was very hard to acquire even exchange by their life to create that intelligence. If we could not maintain the intelligence, we will lost the body of that knowledge, then we have no inheritance to pass on to the next generation.

Create awareness is to enhance personal experience, and encourage individuals and communities to reflect on their own perceptions of cultural heritage and assist stakeholders in establishing a meaningful connection to it. At the same time, all stakeholders can realize and appreciation the significance and spirit of cultural heritage. People can foster engagement in the need for their protection and conservation.

1.4 Local Community Participation in Cultural Heritage Conservation

Participation is another important aspect in conserving cultural heritage. Local community participation here refers to the practice of allowing the residents of a community, in as much as each resident is capable, to take part in the activities of cultural heritage management from the very beginning of the process including in the areas of decision making, project implementation, and the evaluation of a project's results. Public participation and involvement has been called the best guarantee of proper heritage conservation and management (Li Xia and Guang Ya, 2005: n.p.) because the significance of a place for a local community is a crucial determinant of cultural heritage (Pearson and Sullivan, 2001). The value and survival of cultural heritage cannot come about without locals, their community and social system. Therefore, the sustainability of the cultural heritage management practices is directly related to the people of a particular community and the environment around that community.

Community voices should be allowed into the conservation process to enhance it. Taking into account the decision making process, the voices of a community are required in terms of awareness, determination, practice and predictable to their historic place (Commonwealth of Australia, 1995: 10).

In the local community participation process, the vision of the people is another point of concern. People have their own "vision and knowledge background". That means people have different opinions. The principle of participation holds always that there is no best solution to a planning problem (Sanoff, 2000: 13-14). The principle of managing cultural heritage through local community participation is the same. Each case has a different number of solutions and varies in complexity. The best solution for each project might be a mere "possibility" from the resources available or a "compromise" of a large number of people over different periods.

Participation not only depends on current issues and people's backgrounds but also on many complex and specific factors that contribute to the way projects proceed

such as timing and political, logical, emotional, technological factors as well as economic benefits.

People have many different motivations for co-operating in a heritage project. Some people will participate if they appreciate and believe that the project has a chance to succeed. The aim of a project should be clear so that a “sense of achievement” can be fostered among locals participating in a project. Some people choose to participate if they see what they will get from the project and the possible threats and benefits are clearly presented. Some people need to participate at their own levels of interest and expertise. Various levels of involvement require different types of technical expertise that require varying levels of commitment of time and energy so decision makers should begin the process with a common understanding, which should be encouraged and interpreted through to the higher levels of planning. (Sanoff, 2000). Therefore, it is necessary to different methods of participation for different situations.

In local community participation projects, an atmosphere of exchange should be fostered. Conversations with participants should be respectful and people should be prepared to listen sincerely to others because even though disagreements may arise these differences should not become negative but should be taken as constructive criticism and productive to the overall project of cultural heritage management rather than detrimental to the process.

When interpretation plus awareness plus participation has been achieved, people will feel connected with the spirit of cultural heritage and make cultural heritage management successful. This way of thinking and method for action may be compatible with the present context. However, different locations have contexts specific to that location. The use of this way of thinking should be adjusted to fit local contexts or the situation of the society in question. Thus, for the introduction of ideas about historic preservation for use in cultural heritage management projects in Thailand, it is necessary to understand local contexts, especially in efforts to preserve the sites of Thailand’s past.

2. Cultural Heritage Management in Thailand: Issue and Context

Cultural heritage may be compared to the recording of the history and local wisdom of Thai society. The idea of preserving cultural heritage in Thailand has been around for quite some time. In the past, cultural heritage, both tangible and intangible, were things that came about through the inspiration, craftsmanship, and labor of locals and was a part of their everyday lives. This work of managing cultural heritage, carried out by locals in the character of daily maintenance activities, made cultural heritage clear both as something that could be seen and something in the thoughts of the people. The idea that cultural heritage management exists for the purpose of preserving the value of properties that earlier generations have left behind for the current generation and that can be left for future generations comes to Thailand as one of the influences of Europe, a place from which in the past Thailand has received theory, methods and techniques for practice in many fields. Even though these influences have brought cultural heritage management in Thailand more into line with international standards and made it more systematic, there are still some missing elements that would make it more suitable for the Thai context. The following sections will review, analyze and evaluate the key issues, concepts and contexts of cultural heritage management in Thailand.

2.1 Cultural Heritage Management in Thailand: the Government Authorities

Cultural heritage management, as it has been practiced in Thailand, began in the time of King Rama IV, when Thai society began its reforms of the education system according to influence from the West. Various activities related to the systematic practice of cultural heritage began to emerge. In particular, a government department was created with the responsibility of overseeing the country's cultural heritage. This department has since become the Department of Fine Arts. In the beginning, the Fine Arts Department emphasized the preservation of sites of tangible heritage such as ancient ruins and ancient objects by organizing them into various groups according to type and knowledge about these groups of art was introduced

accordingly. Cultural heritage management, following the Western model, came into Thailand to be used in the maintenance and preservation of arts and culture.

After the change in the system of government in 1932 A.D., cultural heritage became a tool for the construction of the nation and of nationalism. The government thus took control of the power to manage the country's cultural heritage for the entire country and placed it in the hands of the Department of Fine Arts and the Department of Religion in the Ministry of Education. A royal decree on the ancient sites, ancient objects, works of art, and the National Museum ordered that cultural heritage management should be standardized for the entire country.

Since then, cultural heritage management has been a government responsibility and has expanded in scope at the same time as being transferred from one agency to another, including:

(a.) The Fine Arts Department of Thailand (FAD) formerly under the Ministry of Education and now under the Ministry of Culture, the FAD plays an important role in conserving the national heritage from the preservation of historic buildings, including religious ones such as the *Wat* (temple) and religious artifacts and remains, city walls, moats, ancient sites and historic buildings in historic sites to the collection and keeping of artifacts from around the country in Bangkok by the Fine Arts Department. The law that gives the right to the Fine Arts Department to organize and control preservation activities is the *Act on Ancient Monuments, Antiques, Objects of Art and the National Museum* of 2504 B.E. [1961 A.D.]. This Act was updated in 2535 B.E. [1992 A.D.]

(b.) The Department of Religious Affairs, under the Ministry of Education, this department is also important for the conservation of arts, especially for those found in monasteries, which are under the control of the head of the monks in each temple. It was established to conserve and protect the arts from being distorted by misunderstanding or ignorance. There are acts and controls for the operations as presented which are Clergy Act 1962 A.D., *Clergy Declaration on the Control of Artifacts and Pieces of Art Works in Monasteries* 1960 A.D., Ministerial Regulation, Issue No.2 1968, following the Clergy Act 1962 A.D..

(c.) The Department of Treasury. under the Ministry of Finance, the Department of Treasury is in charge of the conservation of the sites, such as moats, city walls, and ancient cities which are located in the Treasury's land. There are acts and controls for the operation which are Treasury Land Act 1975 A.D. and Ministerial Regulation 1976, following Treasury Land Act 1975 A.D..

(d.) The Crown Property Bureau. This office comes under the Bureau of The Royal Household and takes care of cultural properties that belong to the royal family. It works independent of any oversight committee and does not have to follow the standards or laws related to the practice of cultural heritage management.

(e.) The Department of Public Works and Town and Country Planning. This department comes under the Ministry of Interior and is responsible for urban planning and landscaping in all historic sites. It can influence conservation by specifying the areas that should be conserved, as well as controlling the buildings and structures. There are acts and controls for its operations such as the *Country Planning Act of 1975 A.D.* and the revision of 1992 A.D., the *Construction Control Act of 1979 A.D.*, *Ministerial Regulation Issue No. 28 of 1991 A.D.*, the *Revolutionary Council Declaration Issue No. 295 on the highways issued in 1972 A.D.* and the *Code of Laws on Real Estate of 1954 A.D.*

(f.) The National Environment Agency. Coming under the Ministry of Natural Resources and Environment, this agency controls pollution in the cultural heritage environment. The act that was created in 1987 A.D. provides important guidelines to conserve the cultural environment. There are acts and controls for this agency's operations including the Support and Maintenance of Environment Control Act (Revision 1978 A.D.) and the Art and Cultural Environment Conservation Guidelines of 1987 A.D.

Government Agency		Responsibility
The Ministry of Culture, Tourism, Sport	The Fine Arts Department	National Culture Heritage Ancient Building Ancient Objects
	The Ministry of Education	Cultural Properties in Monasteries
	The Ministry of Interior	Landscape of Historic Sites
The Ministry of Finance	The Department of Treasury	Cultural Heritage properties located in the Treasury's land
Bureau of The Royal House Hold	The Crown Property Bureau	Cultural Heritage properties of the Royal Family
The Ministry of Natural Resources and Environment	The Nation Environment Agency	Environment
Thai Government		

Table 1: Government Agency and their Responsibility on Culture Heritage Manage

From the table 1, show the organizations focus on the cultural heritage in the national level. Duty and the responsibility of each organization is separate from each other, strictly to their duty, but some are overlapping in duties between the sections. Thus, too many organizations are assigned to do same work in cultural heritage management and appear that it is the obstacle to it instead.

Presently, the cultural heritage management in Thailand is rather inclined to emphasize in working circularly about policy and planning both with tangible and intangible cultural heritage, cultural landscape, and vernacular architecture etc, i.e. ICOMOS Thailand. Universities have opened the courses in cultural heritage management in hope of educating the new generations, who can manage cultural heritage of their own. Now, the local authorities i.e. Provincial Administration Organization, Sub-District Administration Organization which now had been transferred the duties to conserve all cultural heritage in their own legal constituencies, seem to open up their minds and go hand in hand with each other in planning, create policy etc. The concept to manage the local will come to the new phase of cultural heritage management in Thailand since the implementation of the new law, which assigned the responsibility of cultural heritage management to the local authorities.

2.2 The Normal Practice of Cultural Heritage Management in Thailand

Normally, the duty in cultural heritage management in Thailand is the direct responsibility of the Fine Arts Department, which has many offices and institutes to take care of the details subject below.

The steps of working procedure of cultural heritage management of the Fine Arts Department in Thailand are consisted of:

1. Identify Cultural Heritage Place by.
2. The Fine Arts Department study in archaeology, history, significance of the place, conservation documents are issued and TOR, invitation to bidders are declared.

3. The contractor, bid for the lowest price to conservation (or rebuild the building).
4. The contractor carries out the acquired work within the contract period. Originally, the FAD carried out the works, found it impossible due to lack of manpower and the works have been outsourced to limited numbers of qualified contractors.

Stakeholders of Cultural Heritage Management

The stakeholders of cultural heritage management in Thailand can be divided into 3 groups, they are related as follows:

1. The Government
2. Civil Society Organizations and Volunteers
3. The Public and Local

1. The Government

Government is the autocracy to use the law making policy, strategies and resources for the cultural heritage management. There are many authorities and government agencies whose responsibilities are with heritage conservation. Each of them has different opinions and some responsibilities are overlapped.

List of authorities and government agencies are:

- 1.1 The Fine Arts Department of Thailand
- 1.2 The Religious Affairs Department under the Ministry of Education
- 1.3 The Department of Treasury under the Ministry of Finance
- 1.4 The Department of Public Works, Town and Country Planning under the Ministry of Interior
- 1.5 The National Environment Agency under the Ministry of Natural Resources and Environment
- 1.6 The Crown Property Bureau under Bureau of the Royal Household

2. Civil Society Organizations and Volunteers

Civil society organizations have a role in cultural heritage management also. But these groups have no autocracy to make or repair the site. These groups will do their the task of the specific experts such as urban designer, architect, landscape architect, strategic planner, transport planner, heritage expert, economist, community consultation, environmental planner, marketing and promotion, and visualization and artistic skills etc. When a cultural heritage is threatened, these groups will participant to do their work. Civil society organizations are:

- 2.1 The Arts and Culture Conservation Board within the Association of Siamese Architects under the Royal Patronage - protects, takes care of, and announces news about conservation from collected data. The Board focuses on the historic buildings reported on the list, together with giving awards for excellent architecture so as to promote and support conservation done by local authorities or their owners. Some of them are governmental offices in which case, the law cannot take any action. Their existing conditions and original patterns are partly preserved. Western conservation concepts are not adapted.
- 2.2 The National Committee of International Council on Monuments and Sites, ICOMOS Thailand, works with an advisory committee for the conservation of architectural and cultural heritage (<http://www.icomosthai.org/>). The chairman of the board is also Director General of the FAD, by Charter of ICOMOS.
- 2.3 The Siamese Association, the oldest organization for the arts since the reign of King Rama VI, provides knowledge for the study of the arts.
- 2.4 The Special Project on Archaeology and Fine Arts (SPAFA) of the SEAMEO/UNESCO helps South East Asian countries with regional conservation and workshops.
- 2.5 The Society for the Conservation of National Treasure and Environment (SCONTE) announces and provides news and information for the study of art and culture conservation.

Volunteers are another groups who work for cultural heritage management. These groups are of varying stakeholders such as conservation groups in schools, colleges, universities, and some organizations of the departments which work for the conservation of each province (National Environment Agency, 1987: 51-56).

3. The Public and Local

The public is generally by the people who are related to national cultural heritage in Thailand while the locals in community who have closer relationship with regional cultural heritage and play role of the creator, the habitant and the caretaker. Hence, the locals should have the sense of ownership of the particular heritage and could have vital role of participating in conservation process.

Cultural heritage management in Thailand is mostly a top-down pattern. That is, the authority and government officers are the only parties who manage the cultural heritage. Other stakeholders have no right in such management due to the belief that decision made by government officers should be the most appropriate due to the belief and feeling that the locals are not competent enough.

However, it was found that sometimes the local had asked for the rights to manage their cultural assets so as to keep authenticity and local identity but was usually rejected by the government. Hence, the locals sometimes manage their cultural heritage by themselves without informing related government offices because they may be convicted, as it is illegal to do things with tangible heritage especially those registered in the royal gazette.

The current situations of cultural heritage management in Thailand are: (a.) Lack of understanding of local culture; (b.) Governmental policies which emphasizing on piece-meal concept; (c.) The top-down attitude of administration by the authority; (d.) Recent government (2000-2006 A.D.) policies which stressed economy than

moral issues; (e.) Academic thinking which focuses on untested international theories or principle of conservation; and (f.) the belief that local people are not competent or skillful enough. These are the causes of continuously occurred problems.

2.3 Missing Elements in Cultural Heritage Management in Thailand

Cultural heritage is always in the focus and protected by many organizations world wide. Cultural heritage is based on aspects of human in the past that they want to keep, appreciated and pass on to future generations. These elements reflect their history, and can evoke special meaning for us as an individual or as a member of community.

Although cultural heritage are many aspect but the main core is it's depend on two issues: people and society who created them. As Hall mentioned that “It is us-in society, within human culture- who make things mean, who signify. Meanings, consequently, will always change, from one culture or period to another.” (Hall 1997, cited in Graham et al 2000: 61)

Thailand has a wealth of heritage assets around the country but concept of “Cultural Heritage” is not wide and new for Thai people. Most of Thai people understand significance of “cultural heritage” only one perception: historical significance or “ancient” or “*Khong Kao*” (ของเก่า). That is the main significant issue in Thai people aspect and neglect in other value such as social significant, spiritual value.

As known in Thailand, the Fine Arts Department is the most important responsible organization in the country, the Fine Arts Department of Thailand is response in conservation, maintenance, promotion and distributing information, administration the government offices and related government offices, both in Bangkok and provinces (Sunghitakul, 2006: 22). As Director-General of The Fine Arts Department and President of ICOMOS Thailand mentioned in international conference on “*Sustainable Local heritage Conservation: The Transdisciplinary Approach*” in 2006 that The Fine Arts Department is the strong and independent in the country, aims to be opened for participations by all who are interested and have

knowledge in cultural heritage, especially in monument and site conservation. So that the Fine Arts Department of Thailand can help protect our cultural heritage which is an important issue, honor and pride of our nation.

Thai Historical Monument Conservation is an issue commonly mentioned in central region (Bangkok) and other provinces. Although Thailand has been using international conservation methodology for some time, but some conservation technical problems remain. From the problem analysis, not only technical problems that exist, but also human resources which is considered another main problem.

The period between 1970 A.D. and 2000 A.D. was a time of great activity in the conservation of monument and sites in Southeast Asia (Chapman, 2003: 186). In Thailand the Fine Arts Department play a major role for protect heitage. Before that an initial inventory of the site of Sukhothai, as called for in the 1934 Act on Ancient Monuments, was completed in 1935 A.D. Restorations of key monuments in Sukhothai and Ayutthaya occurred between 1953 A.D. and 1955 A.D. using funds from the State Lottery. The work done during this period has been much criticized as baving been done too quickly and with little concern for authenticity (Peleggi, 2002:39). In 1964 A.D. the government approved a plan for the development of archaeological parks at Sukhothai and at Si Satchanalai and Kamphaeng Phet. Investigations were conducted by Thai archaeologists beginning in 1965; and toward the end of the five-year time-frame allotted for the work, 35 sites were restored and stabilized. UNESCO was asked shortly afterward to provide assistance in a more ambitious park project. But the result of rushed working and problem with local communities were criticized. Monuments themselves were often extremely problematic. Many had been repaired and restored in the 1950 A.D., and some of this work had to be undone. Additionally, nearly all the monuments and other structural features of the sites are of brick, with deteriorated. stucco coverings. Conservation proved - and continues to prove - a very difficult undertaking. Many of the bricks were deteriorated, and stucco is a particularly problematical material to try to preserve in situ. Also, there was, and continues to be a communication problem between the experts and the on-site technicians and managers. Treatments may be prescribed, but masons and park employees often use current construction methods and materials,

including inappropriate cement mortars, for repairs. In the case of fragile brick ruins, the results can appear heavy-handed (Chapman, 2003: 190).

The principal initial criticism came from the academic establishment Srisakara Vallibhotama, a professor of archaeology at Silpakom University (and one of the original team of experts) called the work on Sukhothai' s monuments the "legally authorized" process of destroying ancient and historic sites"(cited in Peleggi, 2002: 41). Writing frequently in the journal *Muang Boran* and *Sinlapa Watthanatham* quarter of a century, Professor Srisakara argued - and continues to argue - that the work at the national parks has jeopardized the authenticity of ancient sites, both in terms of the actual work on the structures and with regards to the overall presentation and interpretation of the monuments. He has been particularly critical of the loss of "local values" in the process of institutionalizing historic remains. Of course, there are built-in shortfall in his agrument. To leavethe site in the hands of local residents, as others have pointed out, will leave the structures subject to environmental degradation. Also, the threat of looting, a persistent problem at all archaeological sites, would not be alleviated were the sites be left to local custodianship (Peleggi, 2002: 33). The failing of the Fine Arts Department approach still repeat the same critical problem until 2009 A.D., in conservation of *Kukut Chedi* which Lamphun locals aganse the Fine Arts Department. Because of the case in conservation in the year 1981 A.D., the cultural authentic properties of the of the *chedi* and communities were smuggled. The Fine Arts Department do nothing about public hearing of this subject in Lamphun or the government offices. So the communities seriously object and the projects was stopped (Khantipong 2009: 16). Thus, there is necessary to take alternative approach for priceless cultural heritage in Thailand.

There is no single way of going about cultural heritage conservation. The key international bodies such as UNESCO, the World Heritage Conservation, ICOMOS and ICCROM. All have to face these problems before, and have to take the problems to the committee to solve the Cultural heritage management along the way

In researcher point of view, critical problem of cultural heritage management in Thailand had a specific characteristic of their own, and the problems that appear are the way to value “the authentic and outstanding value”. They value the things which they wanted to keep between “cultural heritage” which means keeping authentic and value of cultural heritage, spirit of place, and “human”, who is the ordinary people or the owner to be taken part in cultural heritage management or even conservation in tradition, myth and spirit values of communities as important elements, and one of the most essential problem for Thailand is “education”. Why, what, when, where, how and who will make communities people appreciate the authentic value of the cultural heritage and will promote the conservation awareness of cultural heritage much more than the past time.

The principle of key international organizations mention to the balancing of intimate concept of “keeping authenticity and value of cultural heritage” and “community involvement” in cultural heritage management which the researcher take the idea to establishing of a new community-base model in this dissertation, as following:

The sixteenth meeting of the World Heritage Committee, held at Santa Fe, United state of America, issues concerning authenticity of cultural heritage were discussed at length in the context of the test of authenticity found in the Operational Guidelines for the Implementation of the World Heritage Convention. At the suggestion of ICOMOS, the World Heritage Committee requested that the concept and application of authenticity to cultural heritage be further elaborated through international discussions among experts. In Article 1 and 2 of the Operational Guidelines acknowledges the use educational and information programme to strengthen appreciation and respect by their peoples of the cultural and natural heritage.

The Burra Charter has recognised indigenous people, indigenous tradition, myth and spiritual values as important elements of cultural heritage which warrant

protection. It allows each culture own perceived heritage, and promotes protection through an appropriate way upon each culture own context.

As Taylor mentioned (2006: 99) special aspects of authenticity and spirit of places in Asia are addressed in two landmark documents: The Nara Document on Authenticity and Hoi An Protocols, which have profound relevance to the cultural heritage management idea and its application. The Nara Document on Authenticity (International ICOMOS, 1994) has general consensus that authenticity is an essential element in defining, assessing and monitoring cultural heritage and also recognised cultural specificity. Logan (2001) suggests rightly that the document was a powerful voice from the periphery, a veritable watershed. Although conceived in the spirit of the Venice Charter, extends the concept from “ancient monuments” to “living cultures” (Jokilehto). It has shifted the meaning of cultural heritage from fossil sense to living sense. This is the sign of changing cultural heritage conservation from static to dynamic approach (Sutthipisan, 2008: 9). The Nara Document acknowledges the need to respect cultural and heritage diversity and all aspects of belief systems. It proposes that authenticity judgements may be linked to a variety of information sources. These may include form and design; materials and substance; use and function: traditions and techniques: location and setting, “spirit and feeling”. From concept of The Nara Document on Authenticity, the artisans, who understand and appreciate the traditional way of Lan Na daily life, is the important person who can reform the right things in the right way of conservation of the old building, including to find and make the old materials to use in replacing it. And to handover the handicraft to the community people or even the monks to help protecting the cultural heritage in communities, too.

The draft Hoi An Protocols document proclaim in 2000 A.D. by UNESCO Bangkok is an attempt to rectify the woolly nature of the Nara Document (Taylor 2006: 100). The sub-title of the protocols “Professional guidelines for assuring and preserving the authenticity of heritage sites in the context of the cultures of Asia” is an important statement of the recognition of diverse and enduring cultural identities in

Asian countries. The protocols recognise the impact of tourism in Asia and effects on restoration and presentation of heritage places for tourism purposes. The document includes a series of definitions that draw considerably on the Australia ICOMOS Burra Charter. The inclusion of a section on Asian issues is welcome, particularly in the mention of indigenous and minority cultures and the need to find ways of interpreting sites within an appropriate context as a way of engaging visitors.

The importance issues of The World Heritage Committee's Budapest Declaration 2002 were seeking appropriate and equitable balance between conservation, sustainability and development through activities, communication, education, research training and public awareness also involvement of community in identification, protection and management cultural heritage. Which in the way of working in Viharn Phra Chao Pun Ong have to try to let the community to do by themselves and the young generation shows their responsibilities to set up a team, meet the staff to design the administrative cycle, join together to analyze activities. They show how the important the building in the cultural heritage. As cooperation with the other bodies is needed. They have to be made clear before starting the project repair. They do not work alone. Teamwork is the heart of achievement. If the team is inexperienced, specialists must be asked to join the job or equip the junior with staff training and earring. The way of management to determine to conservation in cooperation in every part of the communities which is the same way of the international of the cultural conservation.

UNESCO's conference of *Linking Universal and Local Values: Management a Sustainable Future for World Heritage* on 22-24 May 2003 A.D. in Amsterdam acknowledged value of place to the local peoples is a part of the universal values, not a hierarchy, of a heritage; and both of the values should not be separated. This indicates the focal shift in world heritage from universalism to relativism (Sutthipisan, 2008: 10).

Since the end of the 20th century, the human right on local heritage has become a worldwide issue as the decentralization movement has spread across the field cultural heritage conservation (Siririsak, 2009: 409). Local government and residents began to play a more important role in any process of conservation.

For instance, the significance of the heritage has shifted from the national importance to local distinctiveness whilst local participation has become an essential part in decision making process. UNESCO also mentioned for state party to recognize the duty of ensuring the identification, protection, conservation, presentation and transmission “cultural heritage” and “natural heritage” to future generations. (UNESCO, 1972: 3)

As for Thailand “communities rights” is the same problem crisis, too. The community believes and is told to understand that they have no right to look after the cultural management of their own. This is the most popular problem in the Northern Provinces. The proper way to this crisis is how to educate the right of the community to look after and conserve their property in their community. The following impact of this problem is when the people know nothing of their right for the cultural heritage in their community. They have nothing to have and to hold their own cultural history property. This concept makes this program to be the model for sustainable conservation, which will mention in chapter 4. There is way to take the young generation both internal and external of the community to take participation and build network in conservation by several activities. The activity process in the part of the knowledge for the stakeholder to do by themselves, Finally, make the community strong enough to conservation their property. Then send on their authenticity cultural heritage for the community and people, and handover to the next community also.

The approach espoused in this dissertation is based on community and new generation participation also community rights to solve that problems. This is a recent trend of note among conservation projects in other parts of the world. In fact, the degree of community involvement is one of the criteria for judgments under the UNESCO Bangkok’s Office of Culture’s Asia Pacific Awards program (Engelhardt,

2007: 426) and other such as UNESCO World Heritage Operational Guidelines and the UNESCO Amsterdam conference (2002) that led to the World Heritage Papers No.13, entitled ‘Involving Local Communities in Managing a Sustainable Future for World Heritage’ (UNESCO, 2003: 9). This approach reflects on the increasingly carried out projects by local residents, students, members of congregations or other religious orders. Such projects often better honor original materials and designs and deal more sensitively with the overall characters of sites than the “top-down” approaches. The involvement of the community also helps ensure continued use — a critical aspect of sound conservation practice, as is increasingly understood. This kind of approach has been applied effectively in several projects in rural India and also under the Agha Khan Trust for Culture in places as remote as Mali, Pakistan and Iran (The Cultural Agency of the Agha Khan Development network, 2007).

2.4 Cultural Heritage Management in Thai Contexts

Cultural heritage is the property of mankind in the past that reflects spiritual effort of human life. Two main components of cultural heritage are (a.) tangible aspects consisting of buildings, elements, materials etc.; and (b.) intangible aspects such as belief, thoughts, lifestyle, ritual and culture etc., which make each community distinguished and unique. Both tangible and intangible aspects are equally important in Thailand. In other words, intangible aspects lie beneath the tangibles ones. They are inseparable and incomparable.

However, in Thai contexts, there are some contrasts found in cultural heritage management.

1. To keep the form or physical characteristics of historic sites, tangible aspects are focused especially by the Fine Arts Department, whose conservation principles tend to be based on western concepts. The concern on physical aspects may prolong the cultural heritage but lack of feeling of heritage.
2. Intangible aspects are usually found in the conservation of Buddhist monasteries. All kind of vanishing craftsmanship could be brought back and revitalized, putting the meaning of Buddhism concept that Buddhist should

not let monasteries be deteriorated, hence great chance of making merit in one's lifetime.

This contrast in cultural heritage management is still waiting for the best answer. In other words, there is question of whether conservation should be merit making, or be for conservation sake, or to prolong and keep the monasteries as they are or be for conservation sake?

In northern Thailand, the conservation of cultural heritage by new approaches was firstly done more than 80 years ago by *Khru Ba Srivichai* (ครูบาศรีวิชัย), the venerable and venerated monk of Lan Na. During that period, many Buddhist monasteries were constructed and restored so as to be both merit and to prolong Buddhism. The examples are the main Viharn of Wat Phra That Lampang Luang in Lampang Province and Wat Suan Dok in Chiang Mai Province. However, this was seen unsuitable by *Krom Phraya Dumrongrajanupharb* (กรมพระยาดำรงราชานุภาพ) a noted historian, who studied in western country, because he thought that the addition should not be done to the original form of art and architecture.

Hence, the most appropriate conservation practice in Lan Na should be based on northern Thai contexts. However, both tangible and intangible aspects must be considered.

However, the starting point for conservation, of both occidental and oriental concept is, who do the conservation, not what to be conserved. In addition, conservation process should gradually be done. It should not be rushed or forced anyone to do it.

As a result, public hearings need to be done as parts of cultural heritage management. That is, every related parties or stakeholders should participate. People from academic institutes and people who study in art and culture should study deeply and continuously so that the knowledge gained will be able to cause the sense of belonging and pride to the locals who are the real owner of the cultural asset. However, compromising way out should also be prepared for the conflict of different opinions in conservation.

The Effects of Centralization on Local Identity in Northern Thailand

“Local identity” seems an admirable topic for Thailand. In the past, local communities in every regions of Thailand have their own livelihood and locals had ability and absolute right for managed their own culture and society.

Before the late 1800 A.D., the Thai state was actually a number of loosely aligned kingdoms. Since the central government from “Siam” took over administration powers from all locals ruler, a decline of “local identity” started. Local communities have been affected and cultural and social management has failed because of the lack of community participation. It is the intention of this chapter to analyze the constraints on people’s participation in cultural heritage management and conservation.

Historically, Lan Na used to be an independent kingdom. It has been ruled by Siam, which later became Thailand. The Royal Court of Siam and then the National Government of Thailand are the major influences over Lan Na.

The Parallel Relationship between the State and the Community

The consequences of centralized administration from Bangkok are reflected in almost every aspect of life; for example, the format of governance, the use of forestland and resources, even the irrigation system in northern Thailand. These traditional lifestyles are directly controlled by the state. Several regions in Thailand including the North have unavoidably become the resources for the central state. This has damaged Lan Na’s lifestyle philosophy and impacts upon the management of forest resources, irrigation and most importantly the collaboration of community. Nonetheless, it is the local community, which knows best about its own way of life and has put its local philosophy into practice. Though these matters are intangible and lay beyond the issue of preservation, they should be regarded and taught as knowledge-based subjects since, without their rights, people will not be able to learn and pass on their skills.

One of the simplest administration methods is the “top down” hierarchy system. With this method, it detaches the proper connection between the top administrators and the community, which also restrains the community’s right to raise their voices. As Pearmsak Makarabhirom (2008) mentioned, the results in “Constraints on people's participation in forest management in Thailand” which local suffering from the top-down forest management schemes can be seen nation wide. This restriction has withheld the local community’s right to its forest and water resources. Furthermore it also clouds other requisite rights of the citizen with the lack of state’s assistance. Number of studies have shown that villagers do not gain proper benefits and government do not help them in restoring the forests On the contrary, locals are often used as cheap labor and go into debt as a result of their participation. Moreover, corruption among officials has marred many government-run projects (Techa-artig, 1996). Thus, most have been terminated or have lost momentum because local people neither want nor will participate in them (RDI 1993; Apichai 1994; Sasaki 1999). Consequently, other problems have been exacerbated, such as land tenure, biodiversity loss, cultural degradation, water shortage, and large-scale forest fire.

There is sample documentation of the failure of state-led forest management, so why has there not been a move to more people - centered management approaches? This work argues that resistance to change comes from many sectors and that finding a solution is not just about linking local research to policy processes. However, this needs the open-mindedness of those who hold state’s authority in order to fully support and collaborate with the community.

Cultural heritage is essential part of Thai society. We should not wait until Thailand reaches a critical stage. Experience from the past has been hurtful enough for local communities. Lan Na culture is one part of Thai society. Lan Na has been ruled by Siam or Thailand more than 200 years, but most *Tai Yuan* do not think about the history of oppress or insult in the past. Those elders and Lan Na chiefs no longer have power to conquer their lands or pass over their long-inherited languages and lifestyles. That is why many institutes or Lan Na scholars and local people attempt to study

and conserve their cultural heritage so that it may be and passed on to younger generations.

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

ⁱ Natural features consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view.

ⁱⁱ Geological and physiographical formations and precisely delineated areas, which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation.

ⁱⁱⁱ Natural sites or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty.

^{iv} Architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science.

^v Groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science.

^{vi} Works of man or the combined works of nature and of man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological points of view.

^{vii} Cultural Landscapes have been defined by the World Heritage Committee as distinct geographical area or properties uniquely “..represent[ing] the combined work of nature and of man.” (UNESCO, 2005: 83) This concept has been adapted and developed within international heritage arenas (UNESCO) as part of an international effort to reconcile “..one of the most pervasive dualisms in Western thought - that of nature and culture..” (Pannell, 2006).

The World Heritage Committee has identified and adopted three categories of cultural landscape, ranging from (i) those landscapes most deliberately 'shaped' by people, through (ii) full range of combined works, to (iii) those least evidently 'shaped' by people (yet highly valued). The three categories extracted from the Committee's Operational Guidelines, are as follows:

(i) a landscape designed and created intentionally by man;

(ii) an “organically evolved landscape” which may be a “relict (or fossil) landscape” or a “continuing landscape”;

(iii) an “associative cultural landscape” which may be valued because of the “religious, artistic or cultural associations of the natural element” (UNESCO, 2005).

^{viii} The spirit of place is defined as the tangible (buildings, sites, landscapes, routes, objects) and the intangible elements (memories, oral narratives, written documents, rituals, festivals, traditional knowledge, values, odors), the physical and the spiritual elements, that give meaning, value, emotion and mystery to place. Rather than set apart spirit from place, the intangible from the tangible, and consider them as opposed to each other. The spirit of place is constructed by various social actors, its architects and managers as well as its users, who all contribute actively and concurrently to giving it meaning. Considered as a relational concept, the spirit of place takes on a plural and dynamic character, capable of possessing multiple meanings and

singularities, of changing through time, and of belonging to different groups. This more dynamic approach is also better adapted to today's globalized world characterized by transnational population movements, relocated populations, increased intercultural contacts, pluralistic societies, and multiple attachments to place

(Quebec city declaration, 2008)

The concept of Spirit of Place is linked to the interaction between the material and intangible components of natural settings and/or of those built by humans. This is an essential notion, since by its very definition, a "place" is not just any space, but a space characterized by a singular identity. In this sense, the "spirit" is the vital breath that expresses such identity, resulting from the relationship between a specific culture and the location in which it exists. Among the elements that constitute or have an impact on the "Spirit of Place," the following have been identified:

1. The characteristics of the geographic setting and the natural environment.
2. The natural heritage that has been deemed sacred through the meanings attributed to it by stakeholding communities.
3. The particular way in which, through time, the relationship between communities and their natural environments has evolved, as expressed in cultural landscapes, cities, and in urban and rural spaces.
4. The places appropriated by human beings, such as the urban and rural open spaces, and the stages where community life and its spiritual manifestations are enacted.
5. The built spaces that in a particular way express the solutions given to the needs of human life.
6. The material components that are part of the special identity of urban spaces, such as pavements, landscaping, signs, lighting and street furniture.
7. The various functions and uses which in time have evolved in spaces configured by human beings.

(Declaration of Foz do Iguacu, Brazil, 2008)

Chapter 3

Lan Na Culture and Community Rights

This chapter reflects researcher own's experiences over several years of field working with communities in re-practicing northern Thailand architectural heritage management cases through community rights.

This dissertation is focused on local culture to empower community practice of intangible aspects to create an alternative of sustainable cultural heritage management.

In Lan Na, Dr. Chatthip Nartsupa, a Thai scholar, mentioned that there are two social systems in Thailand: (a.) state and capitalism and (b.) local community (Vittayasakpun: 1991, 83). Although both social systems are dynamic, but their objectives are not similar. While state and its capitalism explicitly put less importance to human and their environment, the local community mainly focus on them. It seems that from the state's point of view, local do not exist and cultural heritage is part of national properties. Therefore, locals are not a part of state consideration nor allow to involve in any step. Examples of cultural heritage management in northern Thailand will be mentioned later.

3.1 Architectural Heritage Management in Northern Thailand

In northern Thailand, there are some contrasts found in architectural heritage management.

1. Methodology used by authority: aims to keep the form or physical characteristics of historic sites, tangible aspects are focused especially by the Fine Arts Department, whose conservation principles tend to be based on western concepts. Also it is believed that the concern on physical aspects can well prolong the cultural heritage. Example cases are:

- (a) The conservation of Chedi Luang Pagoda, Chiang Mai Province. The conservation Chedi Luang Pagoda is the project to restore the highest pagoda (chedi) of Chiang Mai. This center of Chiang Mai pagoda top was collapsed by the earthquake. As part of Chiang Mai 700-year celebration, the central government officially authorized the Fine Arts Department to conserve it. The process includes archaeological excavation, architectural and art study, analysis, actual conservation and landscape architecture improvement. Sivakorn Engineering Company, reliable outsource company, was chosen by FAD to responsible for the project. The company applied the *Act on Ancient Monuments, Antiques, Objects of Art and the National Museum* of 1992 A.D. which emphasizes on retaining original material and architectural style of the pagoda (Sivakorn Engineering Company: 1993, 85). The outcome of the 35 million Baht fund turned out to be “tears” of Chiang Mai people as the spirit of place and ownership was disconnected from cultural heritage caused by lack of local participation and public hearing from Chiang Mai people (Charoenmuang: 1993, 17).
- (b) The conservation of Viharn Lai Kham, Wat Phra Singh, Chiang Mai Province. The Viharn Lai Kham is substantially significant to the nation (Suvanwathana: 1993, 3). This later conservation project raised many questions among academics and Chiang Mai people due to the lesson learnt from the previous Chedi Luang Pagoda conservation. No information nor notice had been given to the temple abbot, monk sect of Chiang Mai, not to mention about any organizations in Chiang Mai. On 30 September 1993, there was a Buddhist ceremony, 2 days before the actual conservation started The conservation methodology was not accepted by academics nor public (Phujudkarn Newspaper No. 905(448), 4 October 1993, 15). The examples of why it was not accepted are: the use of portland cement instead of ancient (lime) mortar, the replacement of the existing floor by marble tiles, the use of craftsmen from Phetchaburi

Province (the province close to the southern part of Thailand) to work on the unique Chiang Mai style of stucco. Moreover, the conservation did not reflect that there was any sufficient research in archaeology, art and architecture.

That conservation project caused academics and Chiang Mai people to collective action against the Fine Arts Department by submitting the letter to its head office requesting to hold the project. It was the first time that meeting was set up in the north, among attenders are Director General of Fine Arts Department, academics, monk sect of Chiang Mai and local Chiang Mai people. Requested by Chiang Mai people to the province, representative from academics were appointed with the purpose of finding a solution to conserve as a mean to preserve identity, material, technique and craftsmanship as well as preserving Buddhist cosmological concept in Lan Na architecture (Suksawasdi and team: 1993). This is considered the second time in northern Thailand after the restoration of Chiang Mai city wall in 1989 A.D. (interviewed Dr. Pibul Jinawath, October 2009) that local people practices their right to take care of their own cultural heritage as they are the one whose sense of ownership is directly associated to their cultural heritage.

2. Methodology used by local community: aims (a.) to focus tangible heritage which is similar to the Fine Arts Department of Thailand. (b.) to rebuild or reconstruct which emphasizes the “completeness” of the building. This concept is based on “belief” in Buddhism to give “*dana*” (ทาน), gift or donation referred to as “*punakirya-vatthu*” (บุญกิริยาวัตถุ) or meritorious action (Payutto, 2003: 70). *Dana* is considered one of the most importance practices of Buddhist for attaining salvation and nirvana (Kaewthep, 2008: 77).

This concept is widely practiced throughout the country. However, the results are the buildings that were modified and do not retain its authenticity. They were treated by the locals as “rebirth” of the building and were compared as a way to prolong the Buddhism to last for 5000 years as well as receive recognition among the locals (Suksawasdi, 1995: 256). This idea is taken more seriously than conserving the building according to conservation practice. Other

similar cases can always be found in northern Thailand. A good clear example happened 80 years ago by temple conservations of *Khru Ba Srivichai*, the venerated monk of Lan Na. During that period, many Buddhist monasteries as practiced in Burma i.e. Bagan, were constructed and restored as to both making merit and to prolong Buddhism.

The examples are the main Viharn of Wat Phra That Lampang Luang in Lampang Province and Wat Suan Dok in Chiang Mai Province. However, this was seen unsuitable by H.R.H. Prince Dumrongrajnupharb, a scholar with western educational background who reformed educational system as a part to establish Thai identity, as any addition should not be included to the original form of art and architecture. (c.) to keep intangible aspects. This case is not famous in other cases of cultural heritage conservation. Interesting example in northern Thailand is conservation of Lan Na house referred as “*Ruen Samai Klang*” (เรือนสมัยกลาง) or the “middle period house” of *Praw Numm* Community (บ้านพร้าวหนุ่ม), Mae Cham District (อำเภอแม่แจ่ม), Chiang Mai Province by their own community (Suksawasdi, 1995: 115). Also the case of conservation the *Mandapa of Phra Borom That Sri Chom Thong* (มณฑปพระบรมธาตุศรีจอมทอง) which the temple and main donor who is Director General of Local Administration chose craftsmen from Chom Thong District, Chiang Mai province as to retain the original style of craftsmanship and technique. This is considered interesting approach in Lan Na conservation. Later in 2001 A.D., when Urban Study and Conrad Adenauer Foundation held a seminar on “Woman and Local and Cultural Management”, the seminar result shared to the same direction of conservation as architectural heritage conservation in northern Thailand that both government approach (Krisin Oonjailin cited in Charornmuang, 2001: 8) and academics approach had concluded that conservation should come from the owner (Charornmuang, 2001: 11, 120) which seemed to be the way to sustainable conservation than the governmental top-down approach.

The mentioned way of thinking had reflected the importance of “community” who is the owner of cultural heritage. Although in practice, it has never been easy especially when there were bad impression from past experiences of working with government in top-down manner which caused many problems (Lualamai, 1986).

Moreover, the impact of state and capitalism social system, also globalization which lessen the role and strength of community. Community was often treated as weak, had no right, no social status, no energy (Nipoj Thienviharn cited in Vittayasakphun, 2002: 29). Human value was decreased to be only labor while community and social institute were a part of marketing. Community was not respected and became fragile before it was then declined (Santasombat, 2003: 43) and unhappy. What is the appropriate role of “community” in cultural heritage conservation then?

Impact of Globalization

มหาวิทยาลัยศิลปากร ส่วนวนิลักษณ์

As mentioned above, now northern Thailand are getting enormous problems both environmentally, socially and psychologically (Ganjanaphan, 2000; Charoenmuang 2001, 2007). This problem happened around the globe. Helena norberg-Hodge, director of the international for ecology and Culture (2009) mentioned that this globalizing path is leading to “monoculture”. The large businesses inevitably have to impose monoculture; it is not possible to adapt to diversity. The globalization is directly linked to using media and advertisement to foster a human monoculture where people worldwide are made to feel inferior to the standards that are fundamentally Western. But it’s also anti-Western, in the sense that there is this image of perfection that the young children feel they cannot live up to. By establishing an unrealistic role model - a global consumer identity - this is responsible for massive increases in self-rejection, and even self-hatred. By subsidizing global trade and global businesses, a government is simultaneously subsidising a path that’s encouraging businesses to use more fossil fuel and technology and fewer people. So the next result is job insecurity, and very, intense competitions for scarce jobs. This combination of

creating an unrealistic role model, the role model of consumer identity, and at the same time, the job scarcity, the unemployment and the competition is increasing worldwide friction and unhappiness.

What she suggested is that we must shift away from these bigger and more global business activities, and support local businesses while promote natural-biological-cultural diversity and identities. Establishing cultural and community role models that are realistic. This might sound utopian, or unrealistic, but the fact is that the unrealistic is to go further and further as we have done up until now.

3.2 Social System and Lan Na Culture

The past of Lan Na history always remains among people in northern Thailand. They are proud of their tangible and intangible heritage. Lan Na art and culture, language and way of life are entirely different from central and other parts of Thailand. But in 1871 A.D Lan Na authorities were diminished from Siam as an impact of the British colonialization expansion from Burma. This crisis could be seen as the critical point to the beginning of Siam centralization proceeded from 1874 A.D and Siamese high commissioners were appointed to Chiang Mai, center of Lan Na which later was incorporated and transformed to be the “*Monthon Phayap*” (มณฑลพายัพ), northern state of Siam in 1892 A.D. The strict governance policy for Chiang Mai was a protective strategy against British and French colonization. In 1932 A.D. Lan Na became to be 8 provinces of Siam (Chiang Mai, Lampang, Lamphun, Phayao, Phrae, Nan, Phayao, Chiang Rai and Mae Hong Son).

In Lampang city, also known as “*Lakorn*” (ละกอน) or “*Wiang Lakorn*” (เวียงละกอน), people normally call themselves “*Khon Muang Lakorn*” (คนเมืองละกอน) or people of Lakorn city, invoking the way in which La Na people conceive their mutual sense of identity people of the cities or “*Khon Muang*” (คนเมือง) - literally “people of the principality” (Isager, 2001: 87). It could also be asserted that the *Khon Muang* or *Tai-Yuan* (ไทยวน) is a Tai ethno-linguistic group which migrated south across the Mekong

River more recently, finally resettling around the region before Chiang Mai was founded (Freeman, 2001: 8-9). A *Muang* was not merely a town or city, but a mutual beneficial unit where people were united by local society and trade. A *Muang* could be a city, a principality or even a country, but was usually defined as a river valley bordered by mountains. Within a *Muang* were many villages, some fortified and given the preface *Wiang*. A *Wiang* with resident senior royalty was called “*Chiang*” such as Chiang Mai. Now *khon muang* could be identified by their *culture* such as traditions, maintain ancestor roots and speak the “*Khum Muang*” local language. As Isager (2001) mentioned that the identity of *Khon Muang* has become more emphasized. *Khum Muang* or Lan Na dialect is spoken commonly and many people, students dress up in traditional northern Thai style every Friday, no doubt as signifiers of “sense of share history and identity” emerged in the North. The sense of shared history among *Khon Muang* is expressed in public space, for example in the two locations in centre of Chiang Mai city that serve the memory of King Mangrai (1239 - 1317 A.D.) and many other folk museums where way of living and Lan Na traditions are displayed.

Khon Muang: Way of Life

Khon Muang way of life are influenced by geological richness of natural resources, blended with animism and later Theravada Buddhism. Their behaviors are then formed by the three mentioned factors. They believe that everything is consisted of 2 essential parts: “body” and “mind” and the two needs to be kept in balance. Human, included, is consisted of body and mind or “*Winyarn*” (วิญญาณ) or soul which *Khon Muang* refers to it as “*Khwan*” (ขวัญ). There are 32 *Khwan* in human body. When one is sick, it is believed that *Khwan* is not in balance or it is lost. Therefore, a ceremony to recall the *Khwan* or “*Hong Khwan*” (ฮ่องกงขวัญ) to the body is performed. This belief of *Khwan* reflects in many rituals and ceremonies of *Khon Muang* that have been practiced for a long time. Rituals are events acted out and performed in public (Tambiah, 1970:35). They are more immediate and binding than myths and legends, which are subject to continuous interpretation (Davis, 1981:103).

Unfortunately, these rituals are gradually vanished by modern way of living, which put more importance of modernism and materialism. The concept of shifting from localization to globalization should be reconsidered. Hence, the most appropriate conservation practice in Lan Na should be based on northern Thai contexts. However, both tangible and intangible aspects must be considered.

Spirit Religion, Matriarchal Societies in Lan Na

In northern Thailand, there are three types of religions or belief of the locals: Buddhism (Mahayana or Theravada); Animism, belief in Animism, “*Phi*” (ผี) or ancestor worship, local traditions/customs, is referred to as the “Spirit of Religion” (Sparkes, 2005: 4). Intermingled with these two aspects is a third element, *Saasanaa Phram* or Brahminism, literally it is the belief in “*Thewada*” (เทวดา) gods or forces of nature such as earth rain, fire, and sky. These concepts were influenced by Hinduism concepts in the 10th to the 12nd centuries through Mon and Khmer Kingdoms (Wyatt, 1984: 20-32). Brahminical spells medicine and ritual techniques added to the original cosmology. Gods of the Hindu pantheon *Thewada* combined with the *Tai* gods, overlapping and supplementing their functions in the cosmology. An example of the *Tai* god is the sky, Phraya *thaen* (พระชาเนน) fused with the Hindu god, *Indra* (พระอินทร์) who sends thunderbolts to Earth.

Animism, the belief in the presence of spirits in natural objects and phenomena, is practiced in Lan Na. The example of the practices can be seen on the offerings when *Khon Muang* go to the temple on Buddhist day, small clod of sticky rice is offered to the Buddha image, Tripitaka chest and a *Kumphun* (กุมภภัณฑ์) or *Yaksa* (ยักษ์), the guardian of pagoda, these three things representing the lord Buddha, the Buddha’s teaching and guardian spirit accordingly. As Lan Na being an agricultural society there is a deep respect for nature and the needs to be in harmony with the nature. *Khon Muang* offers food to the temple or pagoda guardian, natural guardian such as “*Mae Posob*” (แม่โพสพ), the rice goddess who influences the rice crop and “*Thao*

Thung Sii” (ท้าวทั้งสี่) the four guardian deities of the cardinal directions, the influences from Indian beliefs.

During the cool season, there is a tradition of offering wood for burning to keep the Buddha statue warm. It is the time when villagers bring wood or branches of tree, from pine tree in particular, together, then burn them to keep the Buddha comfortable. At the same time, there will be sticky rice grilling and putting robe on the main Buddha image and pagoda as to keep them pleasant. Although one may think that what these villagers done to non-living things seems to have no sense, but it is a way of respect to the hidden spirit that they refer to as “sacred”.

Human beings as well as all living matter have life essences, a vital force which dies when the living organism ceases to function. When the life essence is removed or flees due to fright or influence from evil spirits, the body is weakened and could eventually die. At death one becomes a *Phii*, a spirit or ancestor who watches over the living but can also threaten or bother people. Spirits are also a collection of entities, attached to specific places, such as nature spirits or embodiments of natural powers, often see as negative as in the case spirits in the forest, personifications of diseases or spirits of people who have died in accidents.

Professor Vithi Phanichphant, Director of Tai Study, Naresuan University, said that real *Khon Muang* live in matriarchal society. (Phanichphant, 2005: 3) A matriarchy is a non-hierarchical society in which decisions are made by consensus. The term originates from the Latin “mater” for mother and “archê” for beginning or origin. Lan Na women are heads of households, own property and have rights of inheritance.

The traits of matriarchal societies such as: non violence, veneration of ancestors, close integration/interaction with nature. All of the traits can be seen in the lifestyle of *Khon Muang* who lives in Lan Na Kingdom.

Ancestral worship is also practiced as seen from the family ancestral altar in the guest hall of the main house. The eldest daughter of the family acts as leader of the

family in ancestor worship, or in some cases, act as a medium “*Maa Kee*” (มาจี้). This is a practice in Lan Na and only is performed by women. It is interesting that case study of Pongsanuk community is one of the communities who carry on this practice. During March - June before the Buddhist Lent, women in the community perform spirit dance, paying a respect to their ancestors as part of matriarchal society.

The term “spirit religion” which mentioned earlier is used by Obeyesekere (1988) to describe pre-Buddhist religious practices in Sri Lanka. Spirit religion in Lan Na is coexisted with Buddhism. There is considerable sharing of symbols, the interpretations of which depend on whether the ritual being performed is spirit religion or Buddhist ritual. Spirit religion serve in consolidate feelings against northern Thai mundane insecurities, as Dr. Narujohn Iddhichiracharas (1980: 108), Professor of anthropology of Chiang Mai University mentioned that the northern Thai peoples’ beliefs and practices in supernaturalism at the same time, still believe, and practice Buddhism for their otherworldly well-being wishes. They are superstitious people and being as such they value highly the inequality of power utilized by supernatural spirit. Many benevolent human spirits are Buddhist, which is perceived to give them greater power. The peasants, from time to time, look back to themselves, know their place in the social ladder and feel their powerlessness. They wish to give themselves greater power, and conviction the decisions of their everyday lives. The supernatural spirits help them to achieve this goal.

Buddhism in Lan Na also can be classified as “Folk Buddhism” in that it is primarily ritualistic. Buddhist texts and teachings as well as the principles of *karma* and make merit “*Tum Bun*” (ทำบุญ) has been modified in the context of the village: Pali texts are used as “magical spells”. Make merit is transferred to objects and individuals, and monks conduct rituals involving spirits and *Khwan*. However, Buddhist notions of transmigrate soul, moral teachings and monastic traditions contrast with beliefs of the spirit religion. The close relationship of Buddhist and spirit religion is demonstrated constantly (Young, 1963: 146): the Buddhist amulet worn by children offers the protection as does the magical Pali charm prepared by spirit doctor; Buddhist holy

water, given its sacred nature by the chanting of Dhamma by monks who sit in a circle around the bowl of water, is the same preparing as the magic water prepared by the spirit doctor who blows magical Pali charms into ordinary water and is used in the same way to drive off evil spirit. but Buddhist ritual usually do it for the auspicious.

Buddhist concepts are based on the doctrine of renunciation, differing radically from ancient Tai beliefs. Buddhist doctrine comprises a collection of sayings and teachings of *Gotama* Buddha. He taught the middle way “*Thang Sai Klang*” (ทางสายกลาง) based on the four Noble Truth and a true understanding of the fact that human being are merely a tiny portion of gigantic nature which is controlled by causes and results, might have been the major reason behind the holistic understanding of this force by Lan Na people (Charoenmuang, 2007: 32)

3.3 Lan Na Geographic Environment - Lan Na Weir Irrigation System and Social Capacity

As it is known, Thai people from the past until the present time have lived in the river basins. Agriculture especially rice growing, has been their major means of income and provision for a long time. Historical records confirms that *Khon Muang*, who also live in the basin areas of major rivers (Ping, Wang, Yom and Nan) originating from the high mountains, have learned and practiced *Muang Fai* (เหมืองฝาย) irrigation system management for agriculture for longer than 700 years. Before Phya Mangrai, the first king of Lan Na kingdom who founded Chiang Mai as its capital. There are also documents of ancient Lan Na and other records of Chiang Mai stating that the *Muang Fai* irrigation had long existed in Lan Na during 557 - 657 A.D. (Surarerk, 2006: 44).

People who benefits from the water of *Muang Fai* system help each other constructing weirs or diversion dams to block the waterway in the upper part and digging irrigation canal, known among the northerners as “*Lam-Muang*” (ลำเหมือง) to direct the water to the lower plains. This results in the *Muang Fai* system community

through the formation of an organization of administrators and managers in charge of systematic water usage for cultivation. The work in building weir reflects the cooperation in building and caring the whole weir irrigation system along the water way reflects the belief that weir “belongs to everybody” and thus it should be taken care of by everyone (Vicheankaew, 2003: 123).

The *Muang Fai* or weir system helps ease the administration and develop the agricultural economy. *Muang Fai* system, then make its advantageous for the Lan Na society when compared to hydraulic societies in other regions of the country (Surarererk, 2006: 45). *Muang fai* is made of bamboo cane tied by robes and strengthened by rocks. It is built by the cooperation from the community under the management of the *Muang Fai* administrator who is chosen by the community themselves. Over the year, *Muang Fai* is scoured by swift flowing water over the year and needs to be repaired.

Every *Muang Fai* is created from the needs of water for agriculture, for example, Fai Phyakham in Chiang Mai municipality for the agricultural area of 16,721 rais in the southwest of Chiang Mai city. This *Muang Fai* covers three districts and eight sub-districts in two Chiang Mai and Lamphun Provinces. It was built approximately 80 years ago from the deficiency of water.

When a weir is constructed, it is necessary to have rules and regulations to create an effective management. Because of this reason, *Mangrai Sart* (มังรายศาสตร์) or Phya Mangrai’s rules include the regulations on the matter in great details. No matter how good the irrigation is, misunderstanding and dispute can happen if the rules and regulation are not enforced. The rules and regulations are now known as “*Sanya Muang Fai*” (สัญญาเหมืองฝาย) or *Muang Fai* agreement. This agreement has been developed and adjusted to use in the people’s irrigation system in Lan Na areas until recently.

*Examples of Sanya Muang Fai during Mangrai Dynasty 1839 - 2101 B.E.
(1296 - 1558 A.D.)*

“Section 1: There should be alternation of subjects doing royal services for 10 days, helping the construction of weir and working in the crop fields for another period of 10 days This will be justifiable and go along with old tradition.” and “Besides, when a king rules the country, let him arrange for subjects to serve the throne some and to build the cities, weir and work in the fields some. This will bring happiness and prevent starvation.”

“Section 2: When one of the two farmers owning rice plots next to one another refuses to help his neighbor irrigate the water into the rice plots, and instead, he steals the water from his neighbor. In such case if he is killed by a neighbor, it is justified. If the neighbor has not killed him, the neighbor can request a fine of 1,100,000 bia”.

Muang fai is considered sacred because if there is no Muang Fai, there will be no water. Therefore, there is a shrine for it, known as “Horphee Fai” (หอผีฝาย), to protect the weir. As the local always pay respect to spirits, therefore, they will respect the weir and will not destroy it. The respect has been practiced until now as seen in Phyakam Muang Fai and its shrine in Ping River. In Sanya Muang Fai mentioned about Horphee Fai that:

“...Whoever destroyed the spirit shrine near the weir offends the spirits and can cause destruction of weir. He has to rebuild the spirit shrine and offer proper sacrifice, and then he has to repair the weir...”.

The belief and respect of sacred things is as high value as hardship of the people. Food provided to everybody who helps build the weir indirectly reflects how

secure the society is. It also tells that the weir is shared among people who own or build it and there are rules and regulations which all need to follow.

The interesting parts of this weir irrigation system are “division of labor”, “cooperation”, “equality”, and the respect of “spirit of nature” of the community in managing their resources. As this weir is built by the locals, it reflects how effective how the local can manage their own resources without relying on government or big company. The administration and management is considered strength of Lan Na agricultural society and it has been practiced for over 700 years. When the government discontinued the usage of weir and replaced it with irrigation dam, there is no need for the locals to meet and work together. They then meet only during festivals. The results are some flooding which is the yearly problem in Lan Na. There were requests from locals to re-manage their weir, but the government turned them down.

The main core of weir irrigation system is the direct desire of the locals to make the best use of the precious natural resources. This leads to efficient administration of water; also it reflects the cooperative work of men who normally take care of the hard work in the matriarchal society of Lan Na. This role of men to perform hard work and play the major role when it comes to practice Buddhism while women manage the business of the family as well as lead the part in practicing the spirit belief will then be adapted to the concept of conservation when they all participate but in different role.



Figure 1: The cooperation of locals in building *Muang Fai*, Mae Cham Sub-District, Chiang Mai Province
Source: Subsak Sanyakiatikhun (2007)

3.4 Present - Day of Lan Na Culture

Lan Na identity is a treasure of northern Thai people since time immemorial. With a long history of Lan Na community, cultural heritage are practiced and inherited from generation to generation. Lan Na cultural heritage for a long time have been regarded as the very unique and precious heritage that the ancestors left for the younger generations. In the eyes of people in different communities or foreigners, Lan Na identity is very much worth to be preserved. However, in the age of globalization which has the rapid development of materials, transportation and technology, people from all over the world are connecting and exchanging knowledge, information and culture. Lan Na society inevitably gets the impact of the connected world and many aspects of Lan Na identity have been distorted according to the effects of the globalization and national government.

Current Efforts to Revitalize Lan Na Culture

The turning point of revitalize Lan Na culture was started in 1966 A.D, when Chiang Mai University was established. Lan Na scholars, locals and academics from the university had been reviving Lan Na identity starting from the meaning of the word Lan Na. Over the time, there was continuation of the revival activities by many active groups. This led to the setting up of educational committees to study history in 1966 A.D. when Chiang Mai celebrated its seven-centennial. This celebration was the time Chiang Mai would like other people to recognize the province where they have their own culture.

Many government organizations such as Chiang Mai municipality, communities and schools had encouraged people and students to wear Lan Na traditional clothes on Friday. Many traditions were revived including *Intakin* (Chiang Mai city pillar) ceremony, which was not practiced for over the last 200 years. These revival of old traditions occurred during the same time as the promotion of tourism. When tourists would like to experience something different, culture included, the revival of traditions were strongly emphasis. Many educational institutes were

established including Chiang Mai University faculty of Fine Arts, Social Research Institute and Center for the Promotion of Art and Culture. The mentioned institutes had studied and promoted art and culture of Chiang Mai. The result of these studies was extended not only to other educational institutes and the province, but also other schools, communities and monks in northern Thailand.

With no exception, during 1992-1993 A.D., the Fine Arts Department of Thailand conserved the pagoda at Wat Chedi Luang and Viharn Lai Kham (assembly hall) at Wat Phra Singh in Chiang Mai. Both conservation projects used craftsman from Phetburi Province where school of craftsmanship is different. These caused serious oppositions and turned to be the case which local people refuse any conservation by the Fine Arts Department. That was the first case in Thailand against the work of the Fine Arts Department. From that point on, the Fine Arts Department started being aware of the distinction of local art and the importance of local involvement. In order to implement the mentioned involvement, it should be included in the central government policy and that could take a long period of time and could be very difficult part to change. But it does not necessary mean that it is not possible. However, when the administration is decentralized in Thailand and the local administrative organization has more authority, it means the more opportunity for the locals to protect, care and conserve their heritage which will then be mentioned more in the next topic.

Community Rights - the Wider Context

After the movement in Thailand during 1970 A.D. and 1980 A.D. known as “*Thongthin Niyom*” (localism) - a reaction to the post - 1939 A.D. enforcement of central Thai language when General P. Pibunsongkram practiced state policy of Nationalism through culture causing an order to burn palm leaf manuscript related to Lan Na in Khamphaengphet Province. It is said that the burning flame was even higher than the height of the palm tree (Charuenmuang, 2009: 35). There is no written record of that Lan Na tragedy, the story was only told among people. Therefore, historical evidence can be easily misinterpreted which is always the case. It is

mentioned that there were times when nobles from central moved important documents from Lan Na to Siam. There are high possibilities that many pieces of Thai literature written during Rattanakosin period could be the transliteration of Lan Na literature (Charuenmuang, 2009: 36).

Many Lan Na properties were moved to Bangkok as well as misplaced among Lan Na provinces such as inscription stones from Phayao province and Lampang province were moved to Lamphun province, tremendous number of artifacts from Lampang, Chiang Mai, Phrae, Nan and Chiang Saen were moved to Bangkok. They were then used as decoration in temple cloister such as in Wat Benjamaborpit or Marble Temple where 52 different styles of Buddha images are placed (Prakitnontakarn, 2008: 47). Those Buddha images are highly revered by local people where the image belongs to before they were placed as merely decoration. H.R.H. Prince Damrong Rajaupab explained that it was King Rama V who would like to gather different style of Buddha images so that public people can appreciate them (History of Wat Benjamaborpit, 1998: 161). Moreover, the King also mentioned to Somdej PhraVachirayan Varoros that those Buddha images from different part of Thailand displayed together like in a museum saving many trips of traveling for people (Prakitnontakarn, 2008). The moving of local's revered Buddha images away from the owner was started from the concept of "centralism" and "over-centralism" which occurred during the reign of King Rama VI who viewed the local as underdeveloped and needed to be developed as the central part.

Until the decade, the topic of "community right" became a hot issue among many groups including academics, NGOs, communication and government administrators who have authority to set policy (Sattayanuruk, 2003: 2). Since Constitution of the Kingdom of Thailand, B.E. 2540 (1997 A.D) in Section 46 was practiced which encouraged "indigenous community" to practice their right to conserve their cultural heritage as mentioned as follows:

Section 46

Persons so assembling as to be a traditional community shall have the right to conserve or restore their customs, local knowledge, arts or good culture

of their community and of the nation and participate in the management, maintenance, preservation and exploitation of natural resources and the environment in a balanced fashion and persistently as provided by law.

Until in 2007 A.D. when the Constitution was amended. It was mentioned about “community right” in part 12, section 66 that, *Persons assembling as to be a community, local community or traditional local community shall have the right to conserve or restore their customs, local wisdom, arts or good culture of their community and of the nation and participate in the management, maintenance and exploitation of natural resources, the environment and biological diversity in a balance and sustainable fashion.*

But there was no clear direction or example of how the community can conserve their cultural heritage. Although Thailand research fund supported more than 10 million baths for community rights topic (Sattayanuruk, 2003: 3), regrettably those researches or community right knowledge have never been applied to any organization. The concept of applying community right and its problem will be mentioned in the following chapter.

Chapter 4

Participatory Practice Using the Experience and Knowledge Approach: A Proposed Model for Sustainable Conservation Practice

Projects relating to the conservation of cultural heritage in Thailand are usually initiated by the government or specialized authorities for financial gain. They are often connected to influential persons who are not only in positions of authority but also suspected of abusing their powers to derive personal benefit from the projects. Local communities always play a passive role in these projects. The fact that their voice is rather limited may lead to unsustainable practices in the conservation of cultural heritage.

This chapter offers an alternative model for conserving traditional buildings having cultural value. The model requires the active participation of the local community. It is aimed particularly at creating the most practical management of cultural heritage sites in northern Thailand. The model is, however, expected to be applicable to traditional buildings in other regions of Thailand. The most important aspect of this model is that it strongly encourages participation from local people and an assessment of the spiritual value attached to cultural buildings. It provides an opportunity to explore a new approach in developing a fully integrated cultural heritage management system. It also emphasizes a spiritual connection between the stakeholders and the buildings that are part of Thailand's national heritage. This is because the spiritual significance of Thailand's cultural heritage was based on local wisdom and represented by the physical features of the structures.

4.1 Concept of Participatory Practice Using the Experience and Knowledge Approach: A Proposed Model for Sustainable Conservation Practice

The participatory practice using the experience and knowledge approach focuses on cultural heritage management, in which two critical parts – knowledge about the buildings and the mindset of stakeholders towards the buildings - are taken into account. It supports an investigation into the spiritual values and wisdom inherent in cultural heritage, through self-learning and particularly by undertaking a variety of activities aimed at stimulating fresh perspectives and new attitudes. It is believed that this conservation approach will bring about sustainable cultural heritage management at all levels, involving especially communities, academics, and government organizations.

This proposed model is an integration of the philosophy, principles and development methods inherent in His Majesty King Bhumibol's sufficiency economy theory, the community-culture development approach and the community development theory.

The objective of this research is to encourage local communities and other stakeholders to participate in researching, preserving and developing archaeological sites and resources, thereby creating a cultural community instilled with a "Living Heritage" ambience. Self-reliance and equality would be the cornerstones of such community involvement. There would be a multiplier effect because more and more communities would become aware of the process and opt to become involved, in their own areas. In all cases the informal and informative research and development undertaken at the very start of the project would be in line with the culture of the community, particularly in so far as that culture relates to buildings held in high esteem. The participants and stakeholders in the area concerned would learn to realize the value of existing archaeological and cultural resources. They would develop a sense of belonging and management skills based on the principle of self-reliance. The method of working proposed in this research should, in the long term, not only strengthen the sense of community but also give rise to higher self-esteem among the locals. The results obtained could, moreover, be used as an example in urging the

competent authorities to accept the right of the community to participate in the management of archaeological and cultural resources.

4.2 Basic Principles of the Participatory Practice Using the Experience and Knowledge Approach: A Proposed Model for Sustainable Conservation Practice

Community participation based on the experience and knowledge approach involves three important and necessary factors, namely (a.) humanistic values, (b.) the wholeness paradigm and (c.) experience-based learning and thorough consideration.

Humanistic Values are in keeping with a system of thought that favors the advancement of humanity by its own efforts. Naturally, people are capable of learning and developing their knowledge and skills to reach a higher level of intellect, ethics and aesthetic appreciation. With the right condition of mind, each of us can disengage from our intellectual limitations and selfishness and attain a state of true happiness, love and compassion, leading to a state of absolute freedom from defilement. (Wasi, 2005: forward). People who succeed in this are capable of bringing about intellectual advancement to themselves and others.

Humanistic values also support the idea that all people are equal. People, therefore, have the right to participate in, and make decisions on, any activities that involve them directly. In the case of the management of cultural heritage sites and buildings, the people concerned should be able to take part, from beginning to end, in any investigations into possible solutions to problems. The first to be involved should be those members of the local community who, living on or nearby the archaeological sites and buildings, have a close and direct connection with those sites. They should have an active role in deciding on the future of their cultural heritage, taking in account be their cultural background, environment and interests.

The Wholeness Paradigm is a concept that recognizes the world as an interaction and integration of all forms of existence. It accepts that every type of existence is interconnected and that it forms part of a coherent whole. People should, therefore, treat other people, and their surroundings, with respect, as they are a part of

the broad system. They should also avoid self-centeredness. [Wasi, 2004: 12, see similar thoughts on the wholeness paradigm in books written by David Bohm, Fritjof Capra, Ervin Lazlo and Ken Wilber (about Holistic Paradigm and Systems Theory) as well as the ideas of Buddhadasa Bhiku about *Itappajjayata* (อิทัปปัจจยตา) (conditioned genesis of phenomena)].

Experience-based learning and thorough consideration is a type of learning that involves direct experience and reflective observation. It is a basic learning process of human beings. Scientific research, for example, involves a hypothesis, an experiment and a result. This approach can be applied to religious learning, which encourages believers to experience the state of sacredness by themselves. In the past, Thai artists also used this learning technique to teach their students about crafts by allowing them to practice and learn from experience. At the same time, symbols were often used in Buddhist art in order to teach Buddha's teachings to people at different levels of wisdom.

This type of learning fosters the development of wisdom in each person. It requires a scrutiny of our direct experiences in order to allow the different interpretations gained from thorough observation to be fully understood.

In this learning process, people would familiarize themselves with the concept and then integrate into it their ideas or opinions gained through observation, so as to create a frame of reference or a framework of beliefs. These ideas would then be put into practice, hence active experimentation would take place. The knowledge gained through this exercise would be accumulated and then applied in more complex situations. This would create a cycle where the accumulated experience contributes to the evolution of more sophisticated forms (Wasi, 2004).

4.3 Objectives

The three factors mentioned above bring about the “Participatory Practice Using the Experience and Knowledge Approach” - A Proposed Model for Sustainable Conservation Practice, which is intended to –

1. Develop sustainable cultural heritage conservation in respect of buildings [and

artifacts] relating to the Lan Na period.

2. Give local communities an opportunity to learn about their cultural heritage as well as the spiritual significance and value of the archaeological sites and buildings.
3. Establish a participatory approach to cultural heritage management, with emphasis on the active participation of individuals and communities that have a close and direct connection with the archaeological sites.
4. Create a social network of cooperation among the stakeholders with a view to improve cultural heritage management.

4.4 Strategies

The “participatory practice using experience and knowledge approach” will be applied to activities based on three strategies, which are the stakeholder strategy, the significance and value strategy and the authenticity strategy. These strategies are related and should be implemented simultaneously.

1. The Stakeholders Strategy is aimed at helping stakeholders in the cultural heritage to better understand themselves and other people, and also their respective rights. They will learn to work together as a team in a respectful manner.

2. The Significance and Value Strategy centers on producing, interpreting and disseminating information about the specific cultural heritage. It especially helps stakeholders to have a better understanding about the historical site or building and the conservation efforts, and to realize the significance of the cultural heritage. The knowledge they obtain will thus be applied in the management of the cultural heritage.

3. The Authenticity Strategy is intended to revive the original tangible and intangible characteristics of the cultural heritage. Linked with the ‘stakeholder strategy’ and the ‘significance and value’ strategy, it is an attempt to use all available knowledge to restore the original tangible and intangible aspects of the historical places and present them to stakeholders and the public. In addition, it helps the indigenous community to feel proud of their cultural heritage, since it exemplifies their cultural identity. The local people will then be able to adapt their attitudes and way of life to live in harmony with their cultural heritage and pass this legacy down to

the next generation.

The details of each strategy are discussed below.

The Stakeholder Strategy

Cultural heritage is the legacy of artifacts, heritage buildings and the intangible qualities of a group that is inherited from past generations. People are the restorers and custodians of that heritage, and thus have an important role to play in its preservation. This is particularly true of people who have direct involvement in the management of the cultural heritage. In this strategy, these people are called “stakeholders”. They can be classified into; a.) internal stakeholders and b.) external stakeholders.

1. Internal stakeholders are people who have been directly connected with the site or building for generations on end. They assume the role of custodian who will eventually hand the site or building over to the next generation. In this case, stakeholders would be people who live near the cultural heritage sites, such as villagers and monks.

2. External stakeholders comprise mainly people or academics, organizations in charge of preserving the country’s cultural heritage. They can be government agencies, private companies or organizations, cultural experts or simply people who recognize the value of cultural heritage.

There are three objectives in the stakeholder strategy. The first objective is to involve all stakeholders in the management of the cultural heritage. The stakeholders should be keenly aware of any differences of opinion amongst themselves, and treat each other with respect. Another objective is to encourage internal stakeholders to appreciate their cultural heritage, aspire to preserve it and learn to develop a conservation method that can be passed down to later generations. The last objective of this strategy is to create a social network of cooperation among all the stakeholders with a view to improving the quality of cultural heritage management.

For purposes of getting all stakeholders to work together as a group, it is

essential that they should all realize the importance of their cultural heritage and has a basic knowledge of cultural heritage management at both national and international levels. They would then be able to apply this knowledge appropriately in managing heritage sites. The three objectives should apply at all levels of stakeholder, namely at the individual level, community level, working level and social network level.

At the **individual level**, each person, especially internal stakeholders, should be mindful of their own thinking so that they can develop a deeper understanding of their emotional reactions and open their mind to the aesthetic appeal of cultural heritage. When people with similar aesthetic judgment form a group, a community that values the importance of cultural heritage will emerge.

At the **community level**, people are required to work together as a team. It is, therefore, necessary that they should be aware of their differences relating to opinion, family and educational background, behaviors and aspirations. If people involved in the conservation project realize these differences and are willing to entertain different opinions, they will be able to maintain freedom of thought and overcome disagreements.

At the **working level**, internal and external stakeholders will work together to find guidelines for the participatory action. All activities in the cultural heritage management project will invariably be based on the participatory approach. The experience of each stakeholder will be an important factor in the success of the project. At the same time, friendships will be forged among the participants. More importantly, when participants take a personal interest in the project, they begin to integrate the conservation work into their way of life. This opens the way for an endless expansion of knowledge.

The **social network level** represents an expansion of the hospitable working relationship. It concerns a relationship between stakeholders and the cultural heritage at all levels. This includes the relationship between stakeholders at every level from individuals to broad society, the relationship between stakeholders and the cultural heritage, and the relationship between the stakeholder strategy and other strategies.

These relationships will keep the cultural heritage management system in balance. They will help the stakeholders to integrate their new knowledge into their

consciousness, into their way of life and into the community. They will also contribute to the emergence of a social network of people who are aware of the value of cultural heritage and who are, moreover, ready to share their knowledge with other people or communities having similar interests with the social network as in the concept of Thich Nach Han in “Friends of the Path” (2002: 62).

The stakeholder strategy can be implemented by supporting the participation of the community in the management of cultural heritage sites and buildings. It can also be put into effect by promoting activities that enhance people’s learning experience so that they develop the knowledge and skills they need for that management task.

Additionally, people can be encouraged to practice contemplative thinking, which emphasizes the need for a keen awareness and understanding of past experiences, instead of a solution to the problem, (Caffarella & Barnett, 1994: 39) in order to help people to develop wisdom. Finally, activities should be organized to raise awareness among stakeholders about the value of cultural assets.

It is expected that the stakeholder strategy will result in all participants having a better understanding of their cultural heritage. It is also expected that the participants will integrate their new knowledge into their way of life. The strategy will thus lead to the goal of community participation in the conservation exercise being achieved.

It is also anticipated that the strategy will result not only in the improvement of friendships and trust among the stakeholders, but also in the establishment of a social network of cooperation in terms of the cultural heritage management system.

The success of the stakeholder strategy may be gauged by the number of people in the community taking part in the conservation project, and by an increasing number of cooperative stakeholders. However, the best indicator of success will be the stakeholders’ satisfaction and pride in themselves and their cultural heritage. This will lead them to apply their newly acquired knowledge to their own lifestyles and surroundings.

The Significance and Value Strategy

In this study, significance and value refer to specific qualities that are worthy of

attention in terms of cultural heritage criteria. These qualities can be of aesthetic, historical, scientific or social value. They are an integral part of cultural heritage and relate to aspects such as the position of the archaeological sites and historical buildings, their use, the things they are associated with, the meanings attached to them, the records relating to them, and the other places and objects they are related to.

The objectives of the “significance and value strategy” are to disseminate information about cultural heritage to the public, improve public understanding of the significance of cultural heritage, ensure that the stakeholders apply their newly acquired skills and knowledge in the preservation of their cultural heritage, encourage each stakeholder to integrate those skills and knowledge into their way of life; and develop a social network of cooperation among the stakeholders with a view to improved cultural heritage management.

The “significance and value strategy” can be successfully implemented by studying various aspects of cultural heritage, educating local people about the significance and value of their cultural heritage, and disseminating information about cultural heritage among members of the public. The actual success of the strategy may be gauged from the extent to which local communities improve their knowledge of different types of cultural heritage such as religious structures and Buddhist sculpture and art, and the extent to which the stakeholders have a better understanding of cultural heritage and realize its significance.

The Authenticity Strategy

One of the important aspects of cultural heritage management is the maintenance of the authenticity of the cultural heritage, in terms of both architecture and ambience. Authenticity, in this case, means the original state of the cultural sites and buildings, as evident from, for example, the construction materials, the construction methods, the setting, the workmanship as well as the design, the functions, the symbolic representations and the impressions associated with them.

The guidelines for the maintenance of authenticity include the conservation of tangible aspects using traditional techniques and the revival of the intangible aspects such as knowledge and a sense of belonging. The goals of the authenticity strategy are

to restore old knowledge of cultural heritage and publicize it among local people and the public; preserve the tangible elements of cultural heritage by retaining the most traditional and using modern techniques as needed; and revive the original intangible characteristics of cultural heritage.

Indications of the success of this strategy are to be found in an ability to combine traditional and modern techniques in the conservation work relating to the tangible aspects of cultural heritage. They are also to be found amongst the public generally, but particularly among the inner stakeholders, in the level of knowledge they have of their cultural heritage, and in a heightened appreciation of that heritage.

4.5 The Implementation of the Proposed Model

The process starts with identifying the scope of the project and collecting information, followed by an initial analysis of the local community and the different aspects of the cultural heritage. This is done to understand the social and cultural background of the local inhabitants and the significance they attach to the cultural heritage. An assessment is then made of the actual significance of the cultural heritage. Thereafter, there is a discussion with the local inhabitants of the area, during which facts and information are exchanged. Relevant information is then disseminated among the broader local population via the local community.

The inner stakeholders will use the knowledge obtained from the discussion, and their traditional wisdom, to develop an appropriate plan for the conservation of their cultural heritage. Then they will put this plan into operation. Any problem or obstacle that may arise during the implementation should be discussed and resolved among the inner stakeholders in order to keep the conservation work on track. In all cases the general concept underlying the management and conservation of cultural heritage sites and buildings should remain intact. After the conservation work has been completed, there will be a discussion and an evaluation of the knowledge and experience gained through participation in the project. Information relating to the success of the project will thereupon be made public. The steps in this plan are shown in Diagram 2.

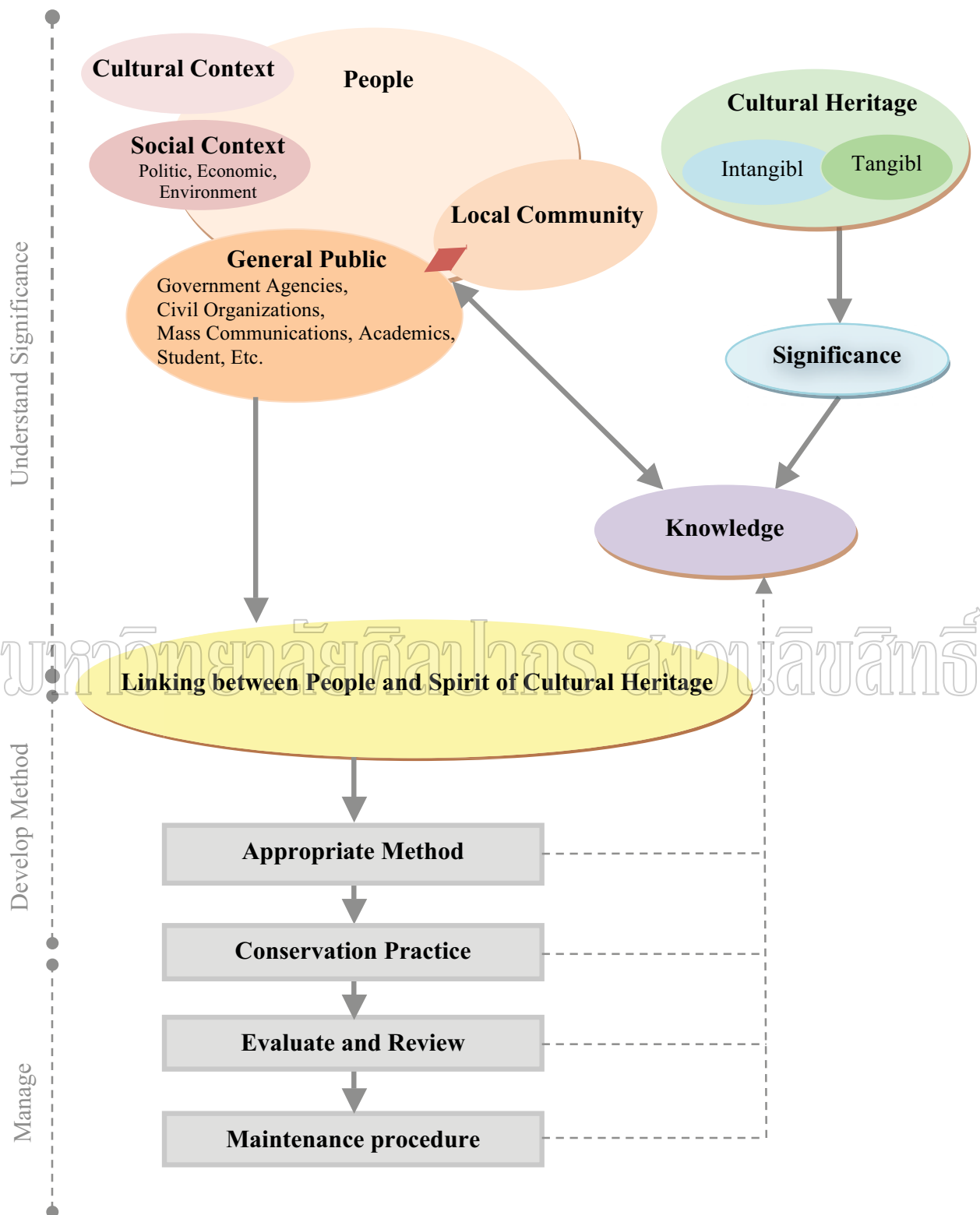


Diagram 3: The implementation of the proposed model

Operational Principles of the Proposed Model

The main principles underlying the participatory practice using the experience and knowledge approach are based on a belief that human beings are capable of learning and developing their intellect, a standpoint that everything in the world is interconnected, and a learning model that relies on the experiences of people involved in the project. To implement the proposed model, the manager in charge of the conservation project is required to conform to the following principles:

1. The conservation project must be based on the participatory approach. Every stakeholder taking part in the conservation project will work as a team member and be given an opportunity to freely expand their experience. In addition, the relationships formed in this project should not only be supportive of the conservation work but also boost team spirit.
2. The team members must become acquainted with contemplative thinking to help them learn to respect themselves, other people and their surroundings.
3. There should be an awareness of differences between people
 - (a.) Realize the differences between each of the participants, in every respect and try to ensure their freedom of thought.
 - (b.) Treat everybody with care, honesty and respect, so as to create a friendly working relationship.
4. Close working relationships between the participants should be developed. These are one of the attributes of a successful conservation practice.
5. Participants should be ready for any problem or unexpected circumstance, which may occur at two levels:
 - (a.) Individual level – the potential of participants may be limited because they lack the confidence to confront problems or accept new experience; and
 - (b.) Group level – the basic problem of developing sustainable friendships.
6. The conservation work should continue after the end of the project. This will pave the way for the sustainable management of the cultural heritage. The conservation work will then also be integrated into the everyday life of individuals and groups.

7. Every step of the process in the proposed model will take place in a logical and natural manner. A natural process is favorable for the development of a better understanding of cultural heritage. When the stakeholders, especially members of local communities, fully realize the significance and the value of their heritage, it is likely that sustainable conservation work will be achievable.

4.6 Recommendations for Applying Participatory Practice Using the Experience and Knowledge Approach: A Proposed Model for Sustainable Conservation Practice in Cultural Heritage Conservation

Participants involved in the conservation project should clearly understand the principle, the vision, the policy and the strategy of the model, particularly the concept that everything is interconnected and the focus on direct experience. Before putting this model into practice, it is necessary to draw up an action plan that accurately reflects both the concept of sustainable conservation practice and the objective of the model.

It is also crucial to understand every aspect of the conservation project because it will help in an analysis of the relationship between each action and its effect. The analysis is useful in predicting how each event or activity will affect the way in which people behave or react and it can lead to the acquisition of new knowledge and a transformation in the attitudes of stakeholders. Since things do not always go according to plan, it is wise to be flexible, and ready to deal with unexpected events, while keeping to the goal of the project.

Both the goals and the distinguishing features pertinent to the field of study should be clearly identified. In addition, it is obligatory to make a study of the cultural site. The study should include environmental, physical, social, and economic aspects. The model is a prototype whereas the action plan should be based on the actual context of each site that is investigated.

Anyone who intends to apply this model should be knowledgeable and have expertise in cultural heritage management. It would be essential for them to be open to different opinions and to be able to compromise. Since the participation of the

stakeholders is a key factor in the success of the project, it would be necessary to keep in mind that everyone has potential to contribute to the project.

Activities based on the model should not be dictated or controlled by any stakeholder or leader, but should rather be decided upon jointly. All stakeholders can realize the significance and the spiritual value of their cultural heritage. All stakeholders must be able to appreciate the tangible and intangible aspects of their cultural heritage.

The expected result from proper cultural heritage management, including the implementation of the model, is a better understanding of the relationship between people and their cultural heritage. This is because the model concentrates on people and the need for them to be knowledgeable not only about the management of the cultural heritage sites, buildings, sculptures, etc. but also about the intangible aspects of their heritage.

In summary, the model is a guideline, rather than a set of hard-and fast-rules for the preservation of cultural heritage. The model focuses on the spiritual dimension of the cultural heritage, and on the need for a deep understanding of that heritage.

The next chapter will show the applied of Participatory Practice Using the Experience and Knowledge Approach with Viharn phra Chao Pun Ong case study.

Chapter 5

From Model to Practice:

Case Study of Viharn Phra Chao Pun Ong Conservation Project

This chapter exemplifies the application of the proposed model for sustainable conservation practice to the actual practice of the conservation of Viharn Phra Chao Pun Ong (Viharn of the One Thousand Buddhas) at Wat Pongsanuk, Lampang Province. The process includes create understanding of significance of the place, develop the model and specify the elements of Viharn Phra Chao Pun Ong Conservation Project. There is also monitoring in accordance to model including create awareness, local community participation and interpretation as well as generating the in-depth knowledge of Viharn Phra Chao Pun Ong. The outcomes of the model was illustrated, analyzed and evaluated the case study of Viharn Phra Chao Pun Ong Conservation Project from the application of the proposed model for sustainable conservation practice to practice.

The adjustment which came along with the use of the model, as well as the obstacles were parts of the conservation process. As the researcher's role was to run the project as a project manager and to be part of the community, any changes in the community during this conservation project were all collected, including the surroundings, attitudes of people, and incidents which took place. However, only the related and significant aspects were focused and mentioned in this study. As a result, this chapter is to magnify the 5-year conservation project which was conducted by the proposed model for sustainable conservation practice.

Part 1 The Study of Viharn Phra Chao Pun Ong



Figure 2: Viharn Phra Chao Pun Ong in 2004 A.D.

1. The Information of Wat Pongsanuk and Viharn Phra Chao Pun Ong

Wat Pongsanuk is located at 60 Pongsanuk Road, Wiang Nua Sub-District, Muang District of Lampang Province, on the left side of the Wang River. This location is also the area of the ancient town of Lampang in the second period and was the heart of the city. This Wat (temple) used to be called Wat Sri Chom Khlai, Wat Chiang Phoom, Wat Don Kaew and Wat Phayao respectively.

History of Wat Pongsanuk derived from Kru Ba Anochidhamma Jindamuni's manuscript and oral source, Kru Ba Anochidhamma Jindamuni was the main Sangha Mandala Administrative of Lampang in charge of four provinces: Lampang; Phayao; Prae and Nan. History of the temple shows that the locals believed that this temple was erected in the same time as Lampang City by King Anantayos, the Mon ruler, 1,300 years ago, evidenced by *hongsa* post in front of the Viharn Phra Chao Pun Ong, which is the symbol of Mon settlement for decades.

Viharn phra Chao Pun Ong, the main focus of this dissertation, is situated at the centre of the community and it represents Mount Meru. It was where people escaped when there were floods during rainy seasons.



Figure 3: Map of Thailand, Source: www.wikipedia.com

Figure 4: Map of Lampang Province, Source: www.wikipedia.com

Figure 5: Map of Wat Pongsanuk, Source: LANNA: Thailand's Northern Kingdom

Viharn Phra Chao Pun Ong

Viharn Phra Chao Pun Ong is located in Wat Pongsanuk compound. The compound consists of Wat Pongsanuk *Nua* (North) and Wat Pongsanuk *Tai* (South). The area between Wat Pongsanuk *Nua* (North) and Wat Pongsanuk *Tai* (South) is man-made mound with steps approaching four sides of the walled terrace, and a stucco gate at the top of the main eastern staircase. Viharn Phra Chao Pun Ong is located on this mound. Locals call the mound where the open-sided *viharn* and other buildings situate as “*Wat bon*” or the upper Wat. Other buildings on the mound include golden pagoda, Reclining Buddha *Viharn* and *hongsa* post.

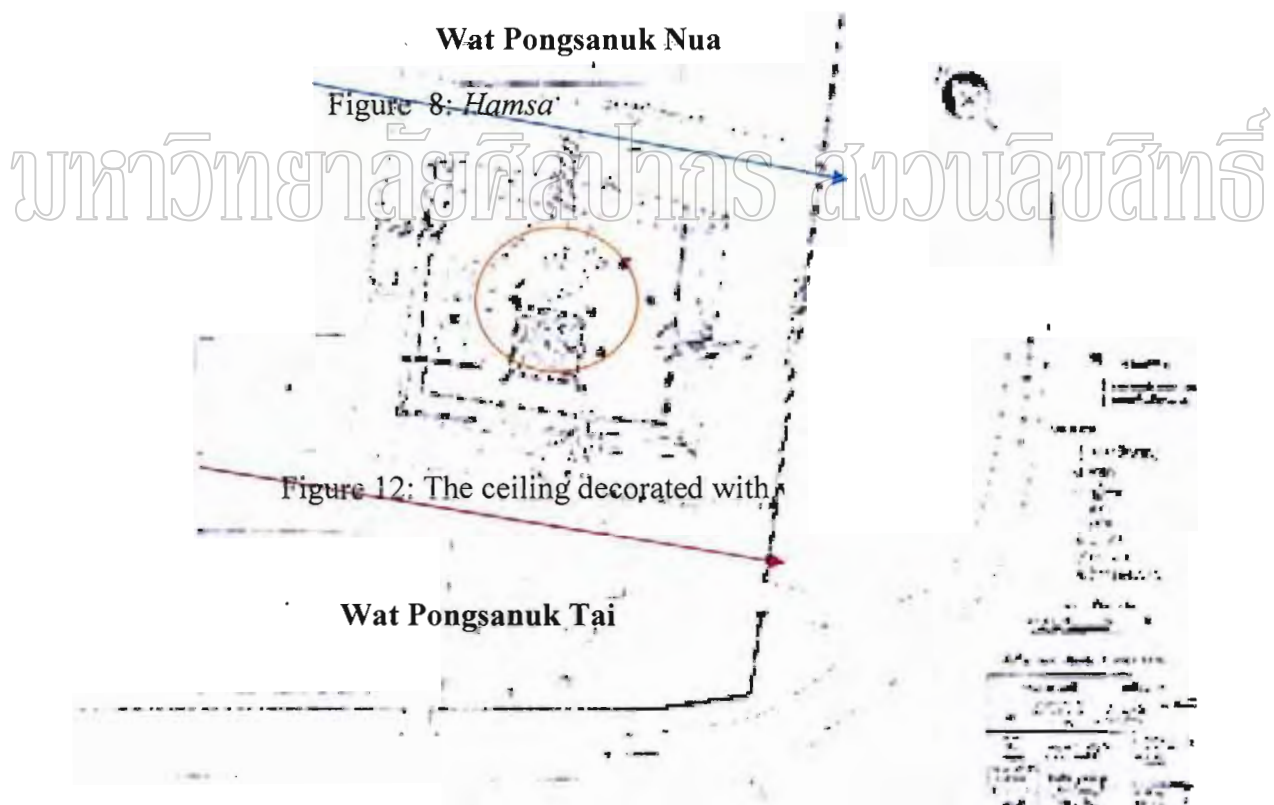


Figure 6: Plan of Wat Pongsanuk
Source: The Fine Art Department of Thailand

History of Viharn Phra Chao Pun Ong

Viharn Phra Chao Pun Ong is a sacred and highly revered building to Lampang people. Also, the building is the unique jewel of Mahayan Buddhism Architecture of Lan Na Kingdom (Woralun, 2008: 53). This recent building estimates to be erected in 1888 A.D. by *Kru Ba Anochidhamma Jindamuni*, the main Sangha Mandala Administrative of Lampang and *Chao Worayanrangsiratchatham*, ruler of Lampang whose son was a friend of *Kru Ba Anochidhamma Jindamuni*.

In the 1947 A.D., after the site was severely damaged during the World War II, locals proceeded to pave the roof, basement and changed some elements, however, due to the lack of knowledge and materials at that time, the current structure is ostensibly less important than it was in the past.

In 1957 A.D., the last time that the building was repaired, oral history said that artisans and villagers from Chiang Saen and Xishuangbanna, Yunnan in southwest China, took part in the reconstruction of the building.

In 1980 A.D., Viharn Phra Chao Pun Ong of Wat Pongsanuk was listed in the Government Gazette series 97, part 123, August 12, 1980 in the Registration of Ancient Monument in Northern Thailand.

2. Physical Development of Viharn Phra Chao Pun Ong

Viharn Phra Chao Pun Ong: Before Change

The concept of the construction of building with multi-level tops, called : “*Ku Da Kharn*” lies the meaning of Indian castle, called “*Prasada*”. *Prasada* is a multi-storey building and each storey can be the resident, like the metal *prasada* which was given to the Lord Buddha. In addition, *prasart* can symbolize Mount Meru or *prasada Phaichayon* of God Indra on Mount Meru.

There are two main types of *prasada*. Stone or brick *prasada* is found in religious buildings in India, which influenced that in Indonesia and Cambodia.

Another type of prasada is made of wood whose architecture is different. Wooden prasada emphasizes on its multi-level tops. This is usually found in northern India and Himalaya like Nepal, and also influenced on that of central Burma and Shan State, leading to northern Thailand.

Viharn Phra Chao Pun Ong Before 1886 A.D.

There has been no clear evidence of when Wat Pong Sanuk Temple was constructed, but there is an evidence of the restoration by *Khru Ba Anochaithammajindamuni*, the venerated monk, about 120 years ago.

From the survey and measurement of the architectural style of Viharn in 1886, it was found that the four porches were extended later, they were not originally built with the main structure.

The original style of Viharn before the restoration in 1886 was in “*Mondop*” or “*Prasada*” style on a square floor plan with four-tiered roof. Each level of the roof was separated by Kho Song, like what were found in Shan State of Myanmar, especially Keng Tung.

The original roofing material was the baked-clay tile. Metal sheet of lead and tin called “*juen*”, and the copper plates called “*jungo*” were also found, on the top-level roof and some parts of the structure.

Roofing with metal sheet could be assumed that it was influenced by Himalayan architecture, such as Nepal, then led to Shan State and Lan Na. From *Phraya Damrongrajanuparb*, gave comment on “*Theo Muang Phama*” (Travel to Burma) that silver or tin plates for roofing is traditional for “*Mondop*” or “*Prasada*” building in Myanmar. Metal roof was also found on religious buildings in rural area of Myanmar, such as Wat Nong Luang Temple. In Thailand, it used to be at Hor Tri or Tripitaka Hall of Wat Duang Dee, Chiang Mai Province. However, at present, zinc coated iron roofing sheet is used instead.

Viharn Phra Chao Pun Ong After 1886 A.D.

The building was also in “*Prasada*” shape with added four porches to the existing “*Mondop*”. From the survey for the conservation project of Wat Pong Sanuk in 2006, it was found that the four porches at four sides of Viharn were added for using space, might be during the conservation project in 1886 by Khru Ba Anochaithammajinda, like many other construction. From the conservation record, it could be assumed that the original Viharn was without the four porches because they were not mentioned in that record.

The assumption for the added porches can be as follows:

- The structure of the four porches were not systematic, and, moreover, pieces of wood that were used were in different size. This is different from the roof whose wooden structure was systematic.
- The ridge-beams of the four porches were put on the main structure with small chisels while the wooden structure of the roof was more stable.
- The frontal roof structure of the four porches was with rafter which was influenced by the central area and found in the following periods.
- The West purline of the four porches was attached with the main roof structure by 45° chiseled wood.
- On the pillars which bear the eaves, the holes for the brackets were prepared. However, they were removed when the posts for the four porches were made. Then the brackets were added later as the ornament, not to bear any loads.
- The naga-style facias made of reinforced concrete were found. This type of architecture and materials, influenced by the central area, were popular during the reign of *Khru Ba Anochaithammajindamuni*, who changed the facias of Wat Lai Hin Luang Temple in 1893.
- From the excavation at the base of the building, many types and sizes of the construction materials were found, especially at the positions of the pillars bearing the roof. They were the evidence of the extension pieces of round-shape laterite with 50 cm. diameter that were found at the base. They were assumed to be used as the posts but had been collapsed.

The roof structure of the four porches was on the main roof structure. It as decorated with “*fuang castle*” made of carved wood. The foot of the castle was on the ridge-beam. the original roofing material could be metal like juen or jungo, but was replaced by baked-clay tiles.

The name “Viharn Phra Chao Pun Ong came after the restoration replacing the old name “Viharn Mee Yod”(วิหารมียอด). The new name is derived from 1,080 Buddha tablets at all sides on the *kho song* of the four porches and the main roof.

Viharn Phra Chao Pun Ong After 1957 A.D.

In 1957 A.D., there was another restoration at Viharn Phra Chao Pun Ong, but not to the main structure. There was the restoration at the deteriorated parts such as removing the deteriorated foot of the wooden pillars and replaced with reinforced concrete instead, and painted the interior wooden parts, building structure as well as the ornament items.

Inside the building was an empty space, so the cage-like bars were introduced to prevent the Buddha images from being stolen.

The base of the building was filled with soil, sand, and gravel, followed by lime stone. The roof was plastered by cement mortar to prevent leakage as the baked-clay tiles could move and open up. The roof was decorated with light bulbs instead of stucco. To use both cement and light bulbs were the introduction of non-decorative items in Lampang conclusion.

Viharn Phra Chao Pun Ong is the architectural heritage which holds its values made by faith in Buddhism. It is not only a sacred place, but also a community centre despite some changes, made by faithful people.

This building is the resource for knowledge as the teacher who holds the knowledge and wait for students to pay attention to such knowledge, along with their interest and imagination.

The measurement of this Viharn brought not only facts for the proper conservation practice, but also the history, culture, and society at different periods. Furthermore, this leads to the relationship between this building to other structures which share the same cultural path.

The conservation project to this building was not only prolonged the existence of the Viharn, the sacred place, but also transferred the knowledge and shared the values held by this architectural heritage. This projects reflected the cooperation and faith made by people of no authority, especially members of the community and students who finally brought about success in the conservation of their heritage which is priceless for people of all generations.

Viharn Phra Chao Pun Ong Physical Evidence

Viharn Phra Chao Pun Ong is the cruciform open-sided building with a three-tier roof built on a 7-meter high brick mound. It is the only remaining *viharn* in northern Thailand built in a cruciform plan with a multi-tiered roof topped with a bell-shaped ceramic, spire and *chatra or hti*, representing Mount Meru and heaven on the man-made mound.

The viharn probably dated more than 120 years ago, it constitutes an outstanding example of the quality of traditional northern Thai artisans, as well as of the close links that the region maintained with culturally related areas in Yunnan in China and Shan State in Burma. The new knowledge from excavating the foundation and basement of viharn found at least three layers of ancient basement that dated back about 300 to 500 years, according to archaeologists.

Roofs and Their Structure

The three-tiered roof is made of unglazed tiles (*kra buang din kho*) covered by cement mortar (the covered cement mortar was believed to be applied in 1957 A.D.).

The cement, tiles and valleys (an intersection of two inclined roof surfaces toward which rainwater flows) have decayed over time and need to be restored. In solving the problem, the local population set up roof stands by penetrating them through the roof, which caused more leaking problem. Fortunately, the project was put on hold by more knowledgeable locals.

The panel under the eaves used to be decorated by 1,080 votive tablets, In 2004, all were missing from the panel, only 25 tablets were kept by the abbot.

Figure 7 Viharn Phra Chao Pun Ong roof covers with cement mortar

The *viharn* roof is highly decorated with many elements such as:

- zinc fretworks of *htis* on top of the centre *viharn*, four on each porched roofs are gilded.
- relic chamber, made of green glazed ceramic in bell shape, is in good condition.
- fretwork windows in vine and animal pattern on *kho song* (panel between three-tiered roofs) designed for light and ventilation, also allow some drops of rain water, which is the main cause of the decay of roof and its structure.
- zinc fretworks of *phayathat* one on top of the centre *viharn* and four on each porched roofs are gilded with gold leaves.
- framed wood paintings on *kho song* are broken and frames are decayed.

Decayed Wood Carvings such as:

- *hamsa* on four corners of the second top roof.
- *kinnorn*, half-human half-bird figure, on four corners of the third level of the roof.
- *pyatthat* (small three-tiered wooden *prasada* form on the inner end of each porched roofs).
- fretwork strip in cloud pattern.
- wooden carved lotus on gables.
- eyebrow pelmet in vine and *thep panom* pattern.
- stucco work on *chofa* (finial in *naga* shape), bargeboard and roof ridges.



Figure 7: *Pyatthat*



Figure 8: *Hamsa*



Figure 9: *Kinnorn*

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Figure 10: Eave and roof valley



Figure 9: Under roof valley in decayed

Ceiling

The white paint wooden ceiling above the four main Buddha images and the *bodhi* tree is decorated with wooden sculpted peacocks and four wood carved lotus flowers inlaid with *juen* (จีน) (lead glass) decayed by the leaking water. The other twenty wood carved lotus flowers are decorated in the inner shed roof. Other decorations of the ceiling are wood carved *garuda*, *naga*, elephant and lion in the east, west, north and south direction respectively. The four mentioned (mythical) animals are the most powerful creatures of wind, water, earth and fire elements respectively.



Figure 12: The ceiling decorated with wooden pieces carved in star pattern

The ceiling decorated with wooden pieces carved in star pattern. Each piece symbolizes the stars of the universe, hence the two peacocks on the east roof structure represent the sun. In addition, the decorative items at this *viharn* could be assumed as the flowers from heaven coming when the Lord Buddha reached the enlightenment.

The lotus at the central point could symbolizes purity as well as specifies that it is a sacred area.

From the measurement for the conservation of this *viharn*, it was found that these decorative items comprise many styles, mostly flowers, decorated with *juen* but were painted by oil paint in 1957 A.D.

Pillar

The thirty-six teak pillars are in round and rectangular shapes. The eight round lotus pillars support the roof and surround the four Buddha images, painted by red lacquer. Wooden lotus capitals part of the pillars have been decayed by rain water, while the pillars are in good condition.

The twenty-eight rectangular pillars support the outer edge of roof. They were possibly lacquered, decorated by stuccoes flower motif and *Kaew juen* (แก้วจีน)(colored tin glass sheet). At the base of the four square cornered pillars are decorated by distinctive wood carved lotus petals, found only at this *viharn*. The base of the rest 20 pillars were possibly made of wood but badly destroyed and were then replaced by cement. Moreover, the pillars and their decorations were destroyed by rain, strong light and other climatic elements, while most stucco decorations were gone.

Bracket

The twenty eight wooden brackets carved in three styles as:

- *Naga* shape on the 8 pillars supporting the four cardinal gables
- *Naga* image on the roof corner pillars
- *Naga* pattern flanks the above *Naga* image on the roof cornered pillars



Figure 13: Lotus-petaled post



Figure 14: Rectangular pillars



Figure 15: Rectangular pillars basement



Figure 16: Round lotus pillars with red lacquer



Figure 17-19: Wooden brackets

Foundation

The foundation is made of brick and the existing concrete was paved on March 6, 1957 as written on the south corner of the cement floor. The foundation is 0.90 meters above the ground. Cracks are found especially from the ground base to the inner pillars caused by humidity from the ground.

Four Buddha Images

The cement base and its decorative elements of the four Buddha images cracked. Out of four images, the one facing east is the only authentic one, the rest were stolen and replaced by newer images. This was the cause of installation of bar around the images. The four Buddha images sitting with their backs against a realistic model of a *bodhi* tree (possibly made of zinc) decorated with pinecones (a unique feature found only at this *viharn*). The pinecones have now decayed.



Figure 20: Buddha Images



Figure 21, 22: Stucco at Buddha base

The Deterioration of the Viharn Phra Chao Pun Ong

Viharn Phra Chao Pun Ong is an edifice of historical value and utmost aesthetic from the graceful and agreeable design. The first major renovation of this structure took place during the time of *Kru Ba Anochaidharmajindamuni* more than 120 years ago which might render the present look of viharn with various architectural modifications.

A renovation took place once again in 1957 but only to the extent of repairing time-worn damages not the physical restructuring. Fifty years has gone in the absence of any fixings leaving the viharn in a worn-out condition as one can witness today. However, there remain traces of the magnificence of this architectural structure and its artistic embellishment but now in gloomy and saddening mood.

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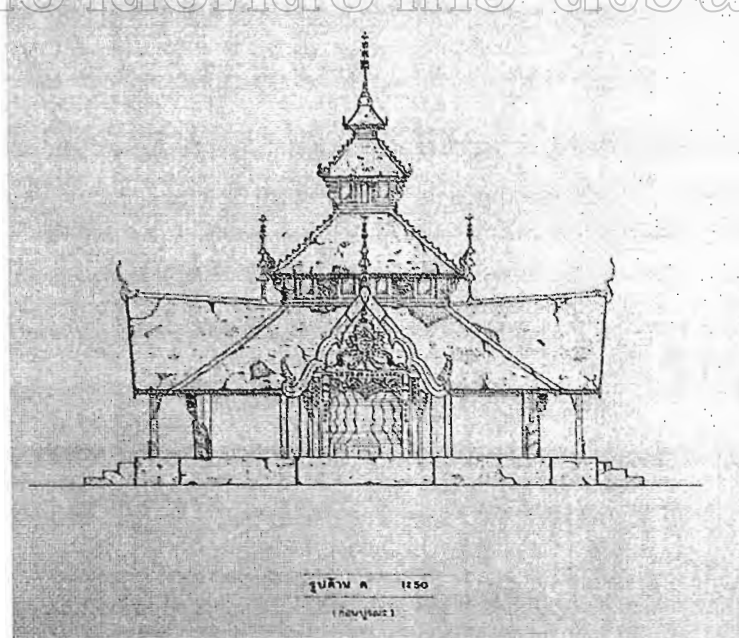


Figure 23: The deterioration of the viharn

The deterioration of the viharn comes from 4 main factors:

1. Time related wearing as reflected by the decaying wooden stanchions in the outer part of the viharn which have been exposed to sunlight and rain for over 120 years. The bottom part of wooden stanchions was finally replaced by reinforced concrete post in the 1957 renovation.

2. The rain splashing and leaking into the building mainly permitted by the opened windows in the second sections of all 4 walls, damaging particularly the wooden roof frame and ceiling. The aging tiles and degenerative roof coating concrete material further increase the chance of rainwater coming into and damaging the building.

3. Moisture from the foundation area which cannot pass through the cement floor, the foot area of building supporting pillars, as well as the plaster base of Buddha image.

4. Termite infestation.

Furthermore, many pieces of building adornment have disappeared or been lost.

Brackets or *Nagathan* (นาคะตัน), literally a legendary serpent penalty, for example, was removed. Meanwhile, those remain surviving but continue aging such as metal tiered umbrella, wood-adorning eaves, stars attached to the ceiling, glass framed color paintings, and plaster art works at the base of Buddha image are such perfect conveyance of Buddhism spirituality and so old that they need immediate conservation attention.

Constructing a new building is an easy task and different entirely from conserving the old one. This viharn is unique in the sense of being only one of this design in Thailand and having been kept in its original features since the time it was put up. It thus becomes too valuable to be replaced by a new building. The intention of the temple community, Buddhist monks, devout Buddhists, as well as public and private sectors to unite their efforts to conserve this historically significant building is therefore a remarkable common initiative of Thai people.

3. Significance of the Viharn Phra Chao Pun Ong

Viharn Phra Chao Pun Ong, Pongsanuk Temple has many significant values, particularly architectural, historical, social and spiritual. The project can prove that to establish a sustainable conservation, community involvement is the key to success as one cannot separate the community from its heritage. Once awareness and pride are created among the community, it will be this group of people who will keep the heritage values and ensure that the heritage will be the source of knowledge for younger generation.

Wat Pongsanuk has many significant values when it comes to the architectural, historical, social and spiritual as follows:

Architectural Value

Viharn Phra Chao Pun Ong represents the highly distinctive teak architecture; moreover, it is the only one in Thailand built in cruciform plan on a mound. It is believed that the wooden viharn is an influence of Chiang Kiang prince palace in Xishuangbanna, Yunnan, in southwest China, mixed with a Burmese temple floor plan with three tiers of roof in the centre and *Phayathat* (small upwards of three-tier roofs in the same size) decorated on the centre of the four cardinal roofs. The viharn constitutes an outstanding example of the high quality work of traditional northern Thai artisans as well as representing the close link that the region maintained with culturally related areas Yunnan in China and Shan State in Burma.

Integrated Material: This viharn was built with 2 main materials which are natural material and industrial materials. Nature materials include teakwood, lacquer, and cinnabar. The teakwood is popularly known as one of the most enduring materials available. They were planted in the Northern region, namely Lampang as national teakwood exporter.

The mixture of lacquer and cinnabar is traditionally used to paint the building in olden days. While industrial materials such as tinplates were used to make Bhodi tree and the leaf ornaments to adorn the throne. Such unique decorative approach was not found elsewhere. Although nowadays tinplate may seem like worthless material, in those days, it was considered rare and exotic. Also there are pinecones ornaments

which are assumed to be brought by those Burmese worshippers who worked in Lampang.

Historical Value

Locals believe that Wat Pongsanuk was founded by King Anantayos. The temple was believed to be the earliest Mon settlement in Lampang area as a satellite town of Hariphunchai Kingdom. King *Anantayos* planned to make this city the twin city of Lamphun. In the Wat Pongsanuk compound lies the second city pillar, erected in 1857 A.D. during the reign of *Chao Worayanrangsiratchatham*, King of Lampang, as it is believed that this was the second centre of the town after moving from the original centre in north of Wang River around the location of Wat Phra Kaeo Don Toa.

Viharn Phra Chao Pun Ong is one of the few surviving examples of traditional wooden architecture left in Thailand, and a conservation of the site employing local, traditional materials and styles, as well as preserving its valuable building, would undoubtedly set an example for future conservation works to be carried on in Thailand.

This viharn is believed to be a replica of Chiang Kiang prince's palace in Xishuangbanna, Yunnan, southwest China.

Social Value

From the past to present, the temple is the centre of the community and an educational institute. Visiting the temple has always been part of Thai life as it is a place to pray, learn and make merits all year round.

During World War II, Thai soldiers believed in the sacred power of the votive tablet from Viharn Phra Chao Pun Ong. They took more with them than 1,000 of the Buddha votive tablets that had decorated the panel of viharn, as they believed that the votives would protect them from harm during war. This belief caused the mass disappearance of votive tablets from the wooden panel. Only 25 votive tablets were left in the end.

The temple remains the fundamental social institution in the town of Lampang, where not only the religious activities but also social life are focused. The conservation of the original structure of the building will reinforce the historical value of the site, stressing the links that its inhabitants maintain with their own past, and in consequence significantly enhancing its current significance for the locals, and enhancing social cohesion among them.

Social Participatory, From the historical record of this temple, it indicates the cooperation of the community, villagers and their leaders, to re-establish this temple. As shown in memorandum of *Kruba Anochidhammajindamuni*, the pass abbot, which mentioned about the merriment during the time this temple was rebuilt in 1866 A.D.. There were royal family of Lampang, merchant, and local worshippers taking part in this grand collaboration.

Religious Value

This viharn also discloses the exceptional relation between Mahayana Buddhism and Teravada Buddhism. Such as: Mahayana Buddhism. This can be seen through the distinctive character of this temple, with its 1080 divine figurines and its name. The name of this temple was given by Kruba Anochidhammajindamuni. The author assumed that Kruba Anochidhammajindamuni wanted the traditional Lan Na morals to be inherited and clarified, as appeared on the platform of Buddha image in 1580 A.D. “to dedicate oneself to Viharn Phra Chao Pun Ton”. This moral was related to Mahayana Buddhism. As “*Aparimita-Dharani*” mentioned about the countless number of Buddha. In Lanna, this evidence was once found. Moreover, this uncountable Buddha devotion was widespread in Tibet and China during the silk-trade era, as seen in the drawings of “*Tun-Huang*” cave which was built as a tribute to “*Ts'ien-fo-tongs*” or Phra Chao Pun Ong (Pellicot, 1903).

Hiyanaya Buddhism, the notable thing is how the four Buddha images in Maravijaya posture on the glass platform sit, with their knees closed and their faces apart in four directions. This implies the four Buddhist monks who came to achieve their enlightenment and declared Buddhism in current era, which are *Gakusanto*,

Konakamana, Kasapa, Kotama who still wait for the Ariyamettriya to achieve his enlightenment in the future. Such style of Buddha images position (sit in four directions) is regularly found in Myanmar.

Despite the small size, Viharn Phra Chao Pun Ong has embodied the ultimate essence of Buddhist sanctuary and the universe with the existence of all four enlightened Buddhist monks, waiting for the enlightenment of Ariyamettri as illustrated in Buddhist prophecy. This temple has passed on the profound Mahayana Buddhist philosophy to Thai community about the immeasurable quantity of existed Buddhist monk who teaches Dharma to humankind and guides them to nirvana. Also, this temple exemplifies the inimitable fine art which reveals universal epiphany, as in Sumeru, mythical animal, the four continents and stellar in the sky. The philosophical Jataka tales are also illustrated discreetly and exquisitely.

Spiritual Value

Wat Pongsanuk is the only temple on the west bank of the Wang River, where five shrines of rulers of Lampang, Phayao and two shrines of locals heroes, who fought against the Burmese died from protecting Lampang, are located. There is also a statue of “*kumpun*” (giant), the guardian of the stupa and viharn area on man made mound. Every year, the Pongsanuk community set up the “spirit dance” to pay respect to hero and ancestor spirits of Pongsanuk community. This tradition has been continuing for approximately 200 years.

Viharn Phra Chao Pun Ong, monks and locals use the building as a sacred place in Buddhist ceremonies such as circumambulation ceremony. As the four bronze Buddha image (representing the past four Buddha in Buddhist concept throne) is decorated with 12 ancient animals such as hawk, elephant, rat, singha represent signs of the zodiac, believing that the building was used in ill-fortune cleansing ceremony of Lampang City. This animal decorative represent vanishing Lan Na belief in astrology. This systems used for prediction in astrology referred to in Lan Na ancient text. In Wat Pongsanuk, This complicated texts were written in mulberry paper by Kruba Anochidhamma Jindamuni more than 120 years.

After study of Viharn Phra Chao Pun Ong, the evaluation of the current situation of the case study of Viharn Phra Chao Pun Ong can be classified into the strength, weakness, opportunity, threat of the Viharn Phra Chao Pun Ong Conservation Project.

The strengths of the Viharn Phra Chao Pun Ong Conservation Project are

- 1) The locals live in matriarchal society with belief in spirits and ancestors, so generosity and esprit de corps are still found generally. In addition, traditional characteristics of living in peace with hospitality as a family help tie to community together.
- 2) According to Buddhism ritual and practice, conservation, preservation and restoration are seen as means to prolong Buddhism.
- 3) Part of the locals understand the value of Viharn Phra Chao Pun Ong and would like to conserve it.
- 4) The locals are open-minded and willing to accept assistance of the outsiders to conserve the Viharn Phra Chao Pun Ong.
- 5) The viharn itself has high significance and values.

The weaknesses of the Viharn Phra Chao Pun Ong Conservation Project are

- 1) Lack of knowledge and understanding in the significance of Viharn Phra Chao Pun Ong among some locals.
- 2) Lack of knowledge of proper conservation.
- 3) Lack of craftsmanship.
- 4) Lack of fund for conservation.
- 5) There were other outside influential factors which could determine locals' decision.
- 6) The Viharn Phra Chao Pun Ong Conservation Project face a dilemma of reconstruction or restoration.

The opportunities of the Viharn Phra Chao Pun Ong Conservation Project are

- 1) There were scholars, experts and knowledgeable people from academic institutes who were willing to help and support Pongsanuk community to find the best conservation methods.
- 2) The lack of fund could be diverted into opportunity as local people needed to find other ways to preserve the viharn instead of constructing a new one.

The Threats of the Viharn Phra Chao Pun Ong Conservation Project are

- 1) The Fine Arts Department seemed to directly obstruct the locals, the real owner of the cultural asset, to take any action unless they were allowed.
- 2) The Fine Arts Department supported the reconstruction rather than the preservation.
- 3) The concept of materialism led the locals to prefer new and modern things to the old ones.

From the evaluation, it was found that the main problem was the lack of understanding and knowledge in conservation as well as the significance or the value of the cultural heritage. However, the lack of fund, like most projects or cases, turned out to become an opportunity as the locals then played many more roles to this participatory approach, not only finding financial support, but also esprit de corps, or whatever support they could give. In other words, the “open-door” approach became one key factor for this conservation project.

Part 2

Viharn Phra Chao Pun Ong Conservation Project

The Viharn Phra Chao Pun Ong is located in Wat Pongsanuk, Pongsanuk community, Lampang Province. Its deterioration was due to its age and leaking roof. In 2004, people in the community agreed to reconstruct the building so that they could reuse it and the building would regain its role of the community center while remaining its values. As Viharn Phra Chao Pun Ong possesses unique and distinctive style of Lan Na architecture. Therefore, to conserve the building is not only preserve this distinctive style of it, but also is a part of prolongation of Buddhism in Thai culture.

Hence Pongsanuk community and the researcher tried to find the most appropriate way to conserve Viharn Phra Chao Pun Ong, focusing on the locals and the spirit, or the value and the sense of place, of the viharn. The locals were those who made decision.

The Objectives of the Viharn Phra Chao Pun Ong Conservation Project

- 1) To find the best way to conserve Viharn Phra Chao Pun Ong to become strong and can be in use again.
- 2) To raise awareness of all stakeholders, especially the members of Pongsanuk community, in terms of significance, value and the spirit or the sense of place of the Viharn Phra Chao Pun Ong.
- 3) To create connection and cooperative network among stakeholders for cultural heritage management.
- 4) To apply the so-called “Participation Approach” to the real practice of cultural heritage management.

Expected Outcomes of the Viharn Phra Chao Pun Ong Conservation Project

- 1) To link the local community to the spirit of Viharn Phra Chao Pun Ong.
- 2) To retain the significance, values and authenticity of Viharn Phra Chao Pun Ong.
- 3) To raise awareness of the locals on the significance and value of Viharn Phra Chao Pun Ong.
- 4) To create the connection of cooperative network in cultural heritage management among stakeholders which finally leads to sustainable cultural heritage management.
- 5) To improve the so-called “Pongsanuk Model” from the experiences obtained from putting the model into practice.

As understanding in the significance of the cultural asset was reached, the proposed model for sustainable conservation practice was then applied so as to (a.) connect all stakeholders to the spirit, or the sense of place, of Viharn Phra Chao Pun Ong, through contemplation and direct experience; and (b.) to strengthen the competency of all stakeholders, especially Pongsanuk community, to reach the spirit of cultural heritage so that it became one part of their lives, then, handover this precious cultural heritage to the next generations.

Policies of the Viharn Phra Chao Pun Ong Conservation Project

Participatory approach was focused, along with the direct experience as human approach and humanistic value were also concerned.

Strategies, Actions and Indications of the Viharn Phra Chao Pun Ong Conservation Project

Strategy 1: Stakeholders Strategy

Stakeholders of Viharn Phra Chao Pun Ong Conservation Project could be divided into:

- (a.) Internal stakeholders comprising of 500 locals and 11 monks; and
- (b.) External stakeholders such as:
 - Fine Arts Department, local administrative organization
 - Private sectors like ICOMOS Thailand
 - Academic and institutes

Actions of Stakeholders Strategy

- 1) To support local community participation.
- 2) To support activities which enhanced authentic learning of the internal stakeholders to be aware of their cultural heritage significance and also form an attachment with it.
- 3) To support activities which enhanced the attachment of both stakeholders with the building through participation in conservation practice.
- 4) To created activities which brought awareness in the value of Viharn Phra Chao Pun Ong

Expected Outcome

- 1) All participants could integrate every related aspects with their potential and finally lead to knowledge and ideal concept of Viharn Phra Chao Pun Ong Conservation Project.
- 2) Stakeholders are enable to contribute and share one's knowledge and expertise based on their capability to establish their own knowledge of cultural heritage suitable for the case.

- 3) Local Community are aware of the significance of Viharn Phra Chao Pun Ong and the sense of ownership are brought back so that who then would like to preserve the cultural heritage to the next generation.
- 4) There are acceptance, trust and belief among stakeholders when working together.
- 5) Conservation network to conserve Viharn Phra Chao Pun Ong

Indications of Stakeholders Strategy

- 1) The number of people in local community who participated in conservation practice.
- 2) Stakeholders on-going activities related to cultural heritage management.
- 3) Increasing number of cooperative stakeholder.
- 4) Stakeholders' satisfaction and pride in both cultural heritage and themselves.

Strategy 2: Significance and Values Strategy

Retain the significance aspect of Viharn Phra Chao Pun Ong, such as: Architectural Significance, Historical Significance, Social Significance, Spiritual Significance that embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects of Viharn Phra Chao Pun Ong.

Actions of Significance and Values Strategy

- 1) Created knowledge about Viharn Phra Chao Pun Ong
- 2) Interpreted significance of Viharn Phra Chao Pun Ong to local community
- 3) Make knowledge on Viharn Phra Chao Pun Ong to General Public

Expected outcomes of Significance and Values Strategy

- 1) Knowledge on Viharn Phra Chao Pun Ong

- 2) The knowledge could be applied for Viharn Phra Chao Pun Ong conservation practice
- 3) Understanding and significance of Viharn Phra Chao Pun Ong were realized and appreciated.

Indications of Significance and Values Strategy

- 1) Levels of knowledge on Viharn Phra Chao Pun Ong were increase.
- 2) Understanding and realization in significance of Viharn Phra Cha Pun Ong
- 3) Respond of stakeholders to reflect understanding in significance of Viharn Phra Chao Pun Ong

Strategy 3: Authenticity Strategy

Authenticity in this project is “original senses of Viharn Phra Chao Pun Ong in both tangible such as: material; construction; setting; workmanship and intangible such as idea; design; use; elements of feeling and association.

Actions of Authenticity Strategy

- 1) Brought back knowledge in Viharn Phra Chao Pun Ong
- 2) Conservation on the Viharn Phra Chao Pun Ong by traditional technique and traditional material.
- 3) Revived intangible aspect of Viharn Phra Chao Pun Ong

Expected outcomes of Authenticity Strategy

- 1) The once-lost knowledge on Viharn Phra Chao Pun Ong could be revived and given back to both local community and general public.
- 2) Conservation of tangible aspects of Viharn Phra Chao Pun Ong was done, especially the focus on combination of traditional approaches and techniques and new technologies.
- 3) Intangible aspects of Viharn Phra Chao Pun Ong were brought back to not only local community, but also general public.

Indicators Authenticity Strategy

- 1) Deep understanding and appreciation in Viharn Phra Chao Pun Ong
- 2) Use of traditional approaches and techniques for the conservation of Viharn Phra Chao Pun Ong
- 3) Increasing number of cultural heritage activities in Pongsanuk community.

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Part 3

The Proposed Model for Sustainable Conservation Practice to the Implementation of the Viharn Phra Chao Pun Ong Conservation Project

Viharn Phra Chao Pun Ong Conservation Project has developed their own procedure by applying the proposed model for sustainable conservation practice to meet the objectives, policies, and strategies of the project while maintains social and cultural contexts. The procedure can be concluded as in following diagram.

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The Viharn Phra Chao Pun Ong Conservation Project

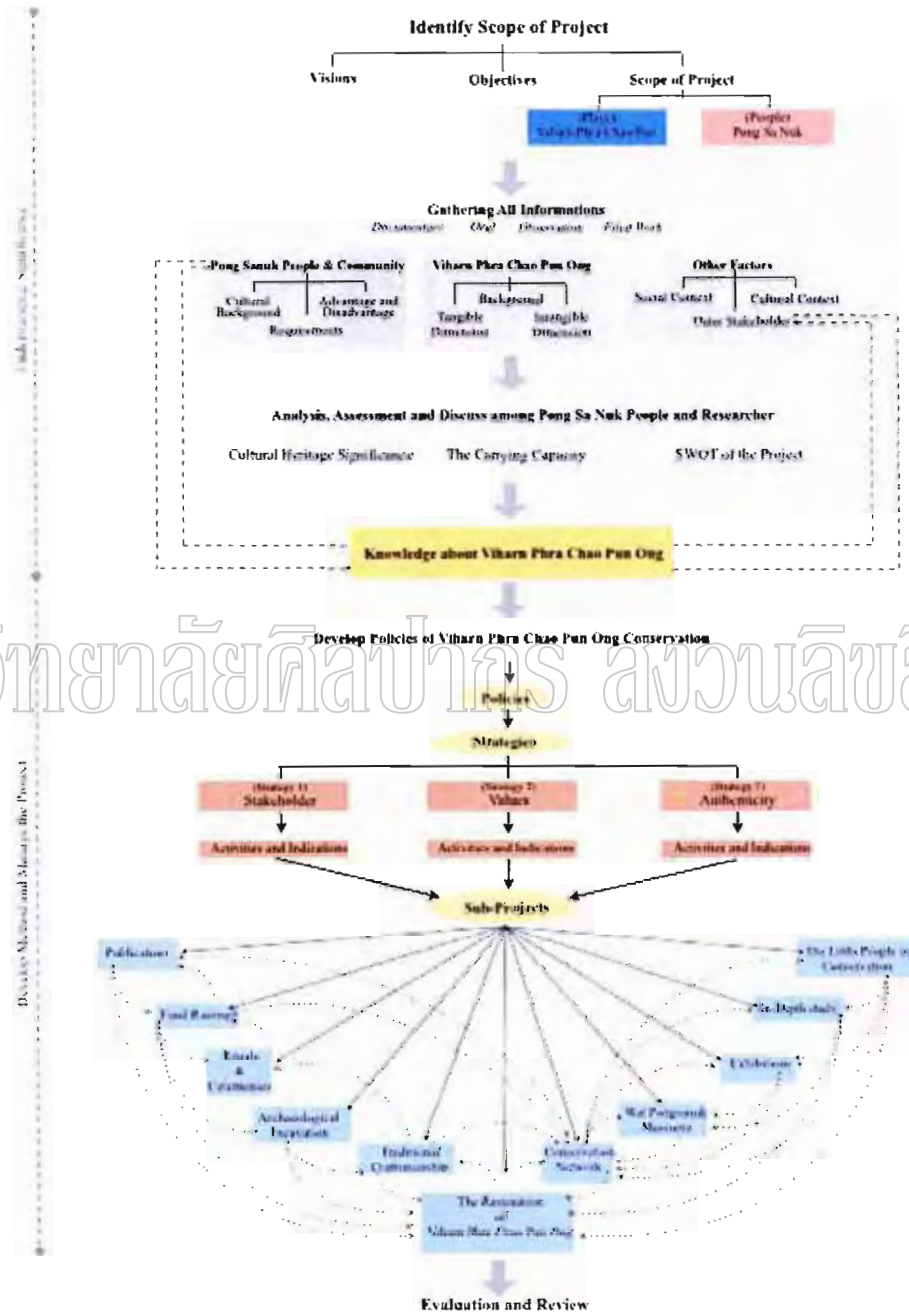


Diagram 4: The Viharn Phra Chao Pun Ong Conservation Project

The Implementation of Viharn Phra Chao Pun Ong Conservation Project

The implementation of the Viharn Phra Chao Pun Ong conservation project could be divided into 4 phases as follows:

	2004	2005	2006	2007	2008	2009
Phase 1 Understanding Significance						
Phase 2 Develop Policies, Strategies						
Phase 3 Conservation Practices						
Phase 4 Evaluations and Review						

Table 2: Duration of time in each phase of the implementation of the Viharn Phra Chao Pun Ong conservation project

Phase 1: Understanding Significance

Objective: To create an understanding of significance as to find out the methods, objectives, goals and working process to make the locals interested in the project.

Time: November 2004 - November 2005

Goal:

- 1) The locals congregated to brainstorm what they needed which could be categorized into:
 - (a) To remove the old viharn then reconstruct the new one; and

- (b) To restore the existing viharn while maintaining traditional characteristics.
- 2) Brainstorming again to exchange their memories of the viharn, then significance and values of the viharn.



Figure 24 -28: Wat Pongsanuk and Pongsanuk Community in the past

- 3) Interpretation significance of Viharn Phra Chao Pun Ong within the community to create awareness through the vision and opinions of both academics and the locals. The researcher played the role as one of the community members.
- 4) Published publication for interpreting the significance of Viharn Phra Chao Pun Ong to local people and external stakeholder, also a part of primary fund raising.
- 5) The locals congregated again to brainstorm what should be the most appropriate conservation method, to reconstruct or to restore it.



Figure 29 - 32: Local community brainstorming

Outcomes of Understanding Significance (Phase 1)

Local people decided to restore the viharn as well as specified the goals, objectives and procedure of the project, with the researcher as one of their members.

Phase 2 Developing Policies and Strategies

Objectives: Develop policy and strategy including activities and indications along with the preparation of resources for conservation project.

Time: November 2004 - November 2005

Goal:

- 1) Exchanged knowledge on cultural heritage management, including traditional and international concept, among the locals and the researcher.
- 2) Brainstormed ideas to develop policies and strategies.

- 3) Specified source of resources and methods used in conservation practice such as experts, knowledge, craftsmanship, materials and fund.
- 4) Public relations of the Viharn Phra Chao Pun Ong Conservation Project and its significance to related parties focused on government agencies.

Outcomes of Developing Policies and Strategies

Participatory approach could be achieved. That is the locals worked together with people from academic institutes. In addition, government agencies paid more attention to Viharn Phra Chao Pun Ong as well as other important or historic sites of Lampang Province such as an ancient gate of the city so as to preserve tangible cultural heritage of the historic areas.

Phase 3: Conservation Practice

Objectives: The conservation practice of Viharn Phra Chao Pun Ong, both tangible and intangible aspects could be accomplished.

Time: June 2005 - July 2009

Goal:

Goal and activities of intangible and tangible aspects were simultaneously processed as sub-projects. Each of them emphasized on different strategy. The mentioned sub-projects are: (1.) Publications, (2.) Networks Creation, (3.) Fund Raising, (4.) Reviving Ritual and Ceremonies, (5.) The Little People in Conservation, (6.) In-depth Study, (7.) Exhibitions, (8.) Wat Pongsanuk Museum, (9.) Reviving Traditional Craftsmanship, (10.) Archaeological Excavation, (11.) The Restoration of Viharn Phra Chao Pun Ong. The implementation of each sub-project be described as following;

1.) Publication Project

Time: September 2005 - July 2009

Objectives:

- (1) To interpret the value of Viharn Phra Chao Pun Ong to public in both local national and international level.
- (2) To make external stakeholders realize the significance of the Viharn Phra Chao Pun Ong.
- (3) To raise fund for the conservation project of the Viharn Phra Chao Pun Ong.

Activities of Publication Project

(1) To publicize Viharn Phra Chao Pun Ong through publications such as:

- Article on “Preserving the Past, One Temple at a Time” in Bangkok Post Newspaper dated 26 September 2005 by Suthon Sukphisit.
- Article on “A Past Worth Preserving” in SAWASDEE magazine, in-flight magazine of the Thai Airways International, Vol. 36 No. 8 August 2006, p. 34-41 by Chris Kucway.
- Article in Muang Boran magazine, Year 32 No. 2.
- Article on “Bridging the past and the present at Pongsanuk Community” in Kor Kon Magazine, Year 4, No. 3 (39) January 2009, p. 46-68 by Klos Buntawee.
- Article on “The Absolutely True Story at Baan Pongsanuk: on Kor Kon Magazine, Year 4, No. 4 (40) February 2009, p. 50-52 by Klos Buntawee.



Figure 33 - 35: Some publications about Viharn Phra Chao Pun Ong

- (2) To make Viharn Phra Chao Pun Ong known among public via television media such as:
- Fm. 100, Chiang Mai University Radio, July 2008
 - Live interview on We TV. Channel 9, Nation Channel, Chiang Mai.
 - “Honorable Person” session, Channel 5, June 2009
 - “Woman to Woman”, Channel 3, June 2009
 - “*Krajok 6 Dan (6-sided Mirror)*”, Channel 7, June 2009
 - Part of ASEAN Documentary by ASEAN Department, Ministry of Foreign Affairs, July 2009

Outcomes

- (1) Viharn Phra Chao Pun Ong was known among public in both local, national and international level.
- (2) Internal and external stakeholders are aware of the significance and value of Viharn Phra Chao Pun Ong.
- (3) Receiving financial supports from publications and donation.
- (4) Received more attention from public on the progress of Viharn Phra Chao Pun Ong Conservation Project.

2.) Networks Creation Project

Focusing on stakeholders strategy, significance and value strategy and authenticity strategy respectively.

Time: December 2005 onwards

Objectives:

- (1) To establish a conservation network of the Viharn Phra Chao Pun Ong Conservation Project.
- (2) To encourage the external stakeholders to be aware of the significance of Viharn Phra Chao Pun Ong.
- (3) To create awareness of cultural heritage and conservation.
- (4) To raise fund.

Activities of Networks Creation Project

- (1) Presenting the issues on Viharn Phra Chao Pun Ong in conferences and seminars related to cultural heritage management, for instance:
 - Presented “Viharn Phra Chao Pun Ong - Model of Local Involvement in Restoration” in seminar in Cultural Survival and Revival in the Buddhist Sangha: Documentation, Education and Training to Revitalize Traditional Decorative Arts and Building Crafts in the Buddhist Temple of Asia Project: Nan Province.



Figure 36: Presented the Viharn Phra Chao Pun Ong Conservation Project in Lampang Province



Figure 37: Presented to Lampang government officer

- (2) Present “Situation of Conservation in Lanna and Viharn Pra Chao Pun Ong” at Mahamala Praabporapuk Room, Silpakorn University.

- Present “Viharn Phra Chao Pun Ong Conservation Project: Community Pride” in International conference on “Sustainable Local Heritage Conservation: The Transdisciplinary Approach”, ICOMOS Thailand Annual Meeting 2006 (ICOMOS Thailand, 2006: 196-205).



Figure 38 - 39: Presented at ICOMOS Thailand Annual Meeting 2006

- (3) Encouraged activities to make Viharn Phra Chao Pun Ong and its significance be known among external stakeholders. The examples of activities include:

- Having local lead and explained about their temple when there were field studies from schools in Lampang.
 - Cooperated in the projects of: Cultural Mapping Project of Lampang, Small-Medium-Large, Lan Kham Lampang, The Revitalization of Lampang Cultural Landscape, Workshop on Urban and Landscape Design of the City of Lampang.
 - Encouraged academic institutes to do field studies to Wat Pongsanuk. For example;
 - Chiang Mai University: Department of Thai Art; Department of Design, Faculty of Fine Arts; Department of Mass Communications, Faculty of Humanities
 - Mae Jo University: Department of Landscape Architecture, Faculty of Architecture.
 - Rajabhat University, Chiang Rai: Architecture Program, Faculty of Industrial Technology.
 - Yonok University and Inter-Tech Institute, Thammasart University, Lampang.
 - Silpakorn University: Department of Interior Design, Faculty of Decorative Arts. etc.
- (4) Set up activities and traditional rituals and ceremonies that created cooperation and connection among the locals, and among locals and external stakeholders such as cleaning and documentation of wooden Buddha images, *tang dham luang* ceremony, pagoda bathing ritual, spirit dance. and Buddhism and traditional ritual.



Figure 40 - 44: Cleaning and documentation of wooden Buddha images activity

- (5) Set up activities that created network and cooperation among local craftsmen such as learning the technique of application of lacquer and cinnabar on architecture among wood carvers from Mae Ta District, Lamphun, artisans who restored ubosot from Phayao and Lampang Province, and technicians from Fine Arts Department; learning of woodcarving and restoration techniques from The Oriental Dara-Dhevi Hotel, Chiang Mai, CherGreen Co., Ltd. (the FAD outsource company). The purpose of the latter group was to restore Shan style of ubosot at Wat Srirongmuang, Lampang Province and Wat Chomsawan in Phrae Province.



Figure 45: Network and cooperation among local craftsmen



Figure 46: Local craftsmen sharing the traditional technique

Outcomes of Networks Creation Project

- (1) Conservation and interest public network were established. Among the members are: army; policemen; officers from Lampang Municipality; students. They are willing to assist according to their capabilities such as policemen took care of security for the temple, army provided labors in some occasions, municipality facilitated, provided infrastructure.
- (2) The Viharn Phra Chao Pun Ong Conservation Project became the inspirations for those who are interested in cultural heritage management who then applied it to their communities or related work such as Mahachulalongkornrajavidyalaya University include cultural heritage management in its curriculum, Pratupa Community in Lamphun where conservation network was then established.
- (3) Pongsanuk community took pride of being the owner of cultural heritage and take care of Viharn Phra Chao Pun Ong and visitors.



Figure 47 - 50: Pongsanuk community in the Viharn Phra Chao Pun Ong Conservation Project

- (4) External stakeholders took pride of being a part of Viharn Phra Chao Pun Ong Conservation Project.
- (5) Internal and external stakeholders were aware of the significance and value of Viharn Phra Chao Pun Ong.
- (6) Received a financial support from Lampang Municipality in setting up Rattananurak Manuscript Chest Museum.
- (7) The local became the leader in revitalizing traditional culture of Lampang and moreover were able to provide knowledge on such culture to other organizations such as conservation of jataka painting banners at Wat Baansak, Jae Hom District, Lampang Province.
- (8) The locals were eager to learn and exchanged knowledge on cultural heritage such as reading old palm leaf manuscript from Wat Baan Aeum, Lampang.

3.) Fund Raising Project

The project was initiated from limited budget of locals, then fund raising plan was third stage for the project. Fund has been raised since the first year of the project in 2005 mainly from *thod kathin* ceremony (once-a-year ceremony when laypeople give robes to monks and raises fund for the temple), other sources of fund comes from the proceeds of book/ postcard sale as well as photo exhibits. Some raw materials like teak wood were donated by one member of the community who appreciate on what conservation team has been working on.

Finally, private organizations and government agencies lend the helping hand for the project on the two years of *thod kathin*. Emphasized on value, authenticity and stakeholder strategy respectively.

Time: October and December 2005, October of 2006, October of 2007, October of 2008

Objectives: To raise fund for Viharn Phra Chao Pun Ong Conservation Project

Activities:

- (1) Pongsanuk community arranged *thod kathin* to raise fund during the year of 2005-2008. In addition, exhibitions, lectures were first time introduced during this ceremony and used to create understanding of the significance of Viharn Phra Chao Pun Ong.
- (2) Published books and postcard sets of Viharn Phra Chao Pun Ong to be used as part of fund raising during other events such as meeting, seminar related to cultural heritage management.
- (3) Set up traveling exhibitions with lecture sessions to create awareness and understanding of the importance of Viharn Phra Chao Pun Ong. At the same time, raise fund through the sale of publications and exhibits.
- (4) Requested supports from private organizations.

Outcomes of Fund Raising Project

- (1) Received partial fund for the Viharn Phra Chao Pun Ong Conservation Project.

- (2) Received a sum of money from general public, government and private organization including Government Pharmaceutical Organization, Thai Beverage Public Company Limited, and many anonymous donors.
- (3) Received support from private organizations:
 - “Wat Pongsanuk” book and postcard set publishing from Monop Silapi;
 - space in Nimmanhaemin Art and Design Promenade event to publicize and raise fund through exhibition and sale of publications;
 - photo prints of “Before and After Conservation” exhibits from Photo Bug, photo lab;
 - “The Little People in Conservation” book publishing from ICOMOS
 - The traveling exhibits print and space for “The Little People in Conservation” from The Association of Siamese Architects under Royal Patronage.
 - Special discount of pest control paint, Bora-Care, from Chiang Thai Trading Company Limited.

4.) Reviving Ritual and Ceremonies Project

Emphasized on stakeholder, value and authenticity respectively.

Duration : 2005 - 2009 and onwards

Objective:

- (1) To enhance local community relationship through rituals and ceremonies.
- (2) To gather knowledge of traditional rituals and ceremonies.
- (3) To revive the old traditional rituals and ceremonies.
- (4) To motivate monks, novices and local to be aware of the relationship between traditional ritual, ceremonies and their way of life.
- (5) To create harmony and revive cooperation of work under the concept of “work in cooperation to reach one goal” where people, together, are helping each other in doing one thing, a normal practice among Lana people.

Activities of Reviving Ritual and Ceremonies Project

- (1) Brainstormed ideas among Pongsanuk community to revive the traditional rituals and ceremonies.
- (2) Exchanged knowledge of traditional rituals and ceremonies among Pongsanuk and its neighboring communities.
- (3) Applied the knowledge obtained from monks, novices and community's study in preparing traditional rituals and ceremonies.
- (4) Actual arranged traditional ritual and ceremonies using “work in cooperation to reach one goal” concept.

Outcomes of Reviving Ritual and Ceremonies Project

- (1) The knowledge of traditional rituals and ceremonies were revived.
- (2) Traditional ritual and ceremonies were performed including *Tang dham luang* (the annual ceremony performed during the end of Buddhist Lent when monk sermons continuously for 24-hour), pagoda bathing ritual, spirit dance and *kathin* (the ceremony when robes are given to monks shortly after the Buddhist Lent).



Figure 51, 52: The reviving of the traditional rituals and ceremonies of Pongsanuk community

- (3) Viharn Phra Chao Pun Ong was reused to performed traditional rituals and ceremonies. The building has regained its role as the center of community.

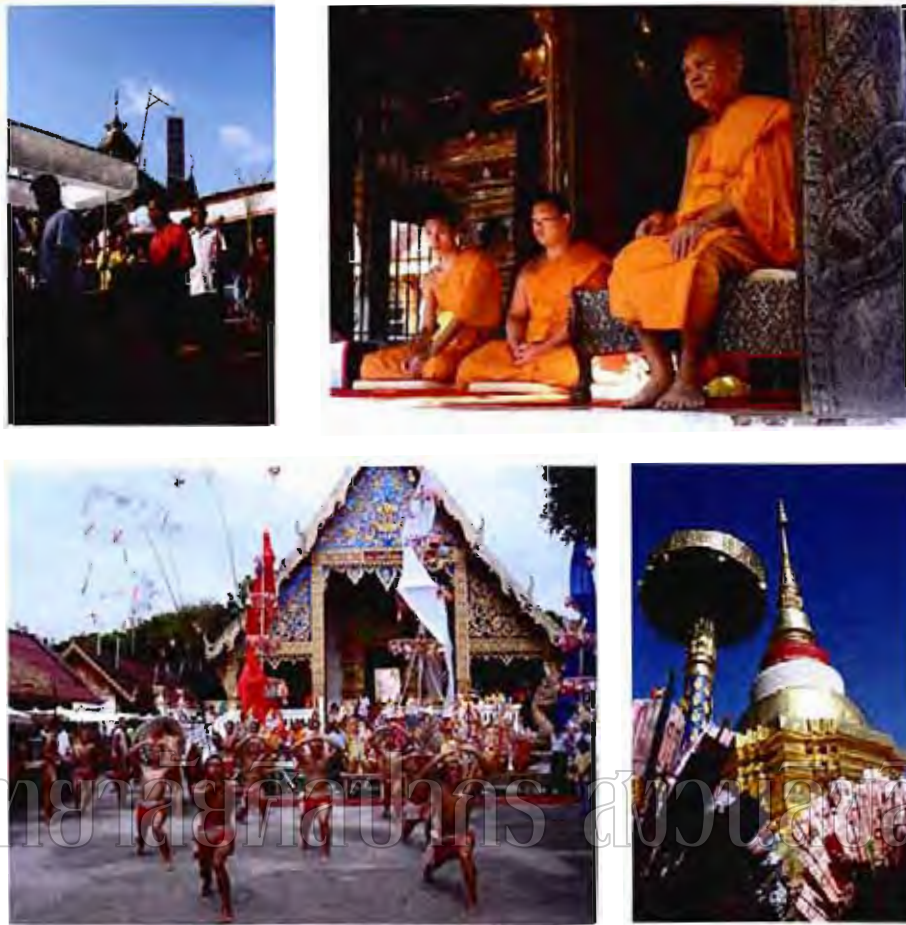


Figure 53 - 56: The reviving of relationship among Pongsanuk People ,
Viharn Phra Chao Pun Ong and Wat Pongsanuk in traditional rituals
and ceremonies.

- (4) Local community are aware of the relationship of Viharn Phra Chao Pun Ong, their way of life and the traditional rituals and ceremonies linking to the spirit of place.



Figure 57, 58: The community cooperatively working together

- (5) External stakeholders whose ancestors were members of the community returned to assist the conservator team in Viharn Phra Chao Pun Ong Conservation Project.



Figure 59: The descendant of Lampang Royal family who returned to Wat Pongsanuk

- (6) The old rituals and ceremonies were successfully revived which are intangible heritage of Viharn Phra Chao Pun Ong and Pongsanuk community.
- (7) The Pongsanuk community has exchanged attitudes and experiences and made the members who were against the conservation process be aware of the significance and value of Viharn Phra Chao Pun Ong and agree to retain the most authenticity of the building.

- (8) Pongsanuk community starts being a host when there are conservation team and visitors.

5.) The Little People in Conservation Project

Emphasized mainly on stakeholder strategy, then on value and authenticity respectively.

Duration: 19-27 March 2006

Objectives:

- (1) To create a cultural heritage management network aiming on the member of younger people who will keep practicing the cultural heritage management in the future.
- (2) To learn and to apply the academic knowledge of cultural heritage management of art and architecture to the real case of conservation.
- (3) To exchange and enhance knowledge, opinions, skills during the process of work using inter-disciplinary approach.
- (4) To transmit the knowledge and implement an idea of development with conservation mind to the younger generation in the network.
- (5) To open an opportunity for the local, as a host, to provide knowledge and to let younger generation practice in the real conservation case. Also be able to exchange ideas among the two parties.

Process and Detail of the Project:

The Little People in Conservation team consists of 44 students from Thai Art Department, Faculty of Fine arts, Chiang Mai University; Architectural Heritage Management and Tourism, Faculty of Architecture, Silpakorn University; and the Faculty of Industrial Technology, Chiang Rai Rajabhat University. Supports of the project are: Pongsanuk community; The Establishing Project of Lan Na (Tai) study in Cultural Development; Preservation and Continuation of Architecture and Tradition Institute, Naresuen University, Phayao; The Association of Siamese Architects under Royal Patronage; ICOMOS Thailand; Chiang Mai City Art and Culture Centre; Lankum Lampang Project; and private companies such as Viriya Insurance, Nine Granite.

Activities created include:

- (1) Cleaning the Viharn Phra Chao Pun Ong
- (2) Architectural measurement of Viharn Phra Chao Pun Ong
- (3) Data collection of architectural components and decorative elements of Viharn Phra Chao Pun Ong
- (4) Presented the progress of the project to the community.



Figure 60 -63: The activities of The Little People in Conservation project

Outcome of the Little People in Conservation Project

- (1) The interest in cultural heritage management among young generation were successfully motivated.
- (2) The detail of the temple architectural knowledge was obtained

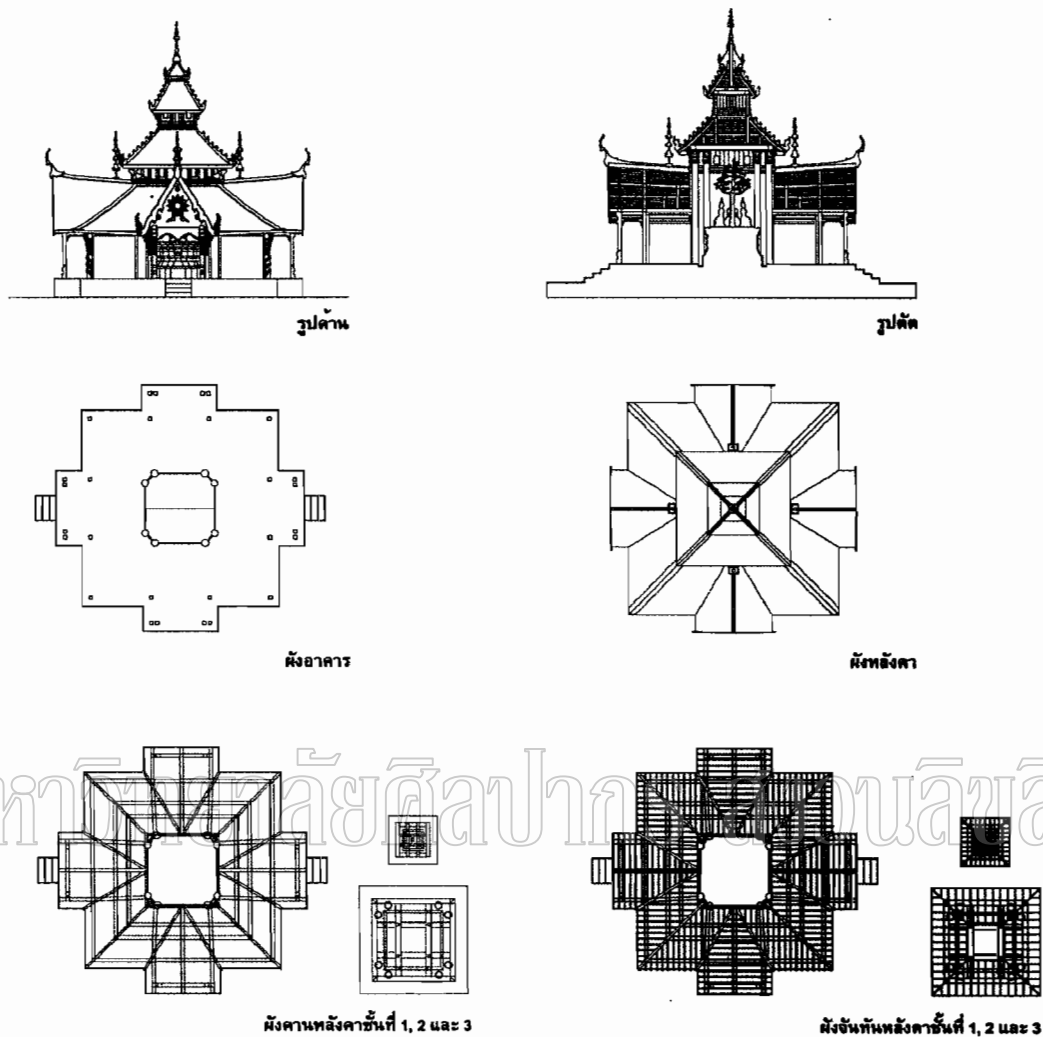


Figure 64: Drawing of Viharn Phra Chao Pun Ong
(by the Little People in Conservation Group)

- (3) Gained experience from the real conservation practice of Viharn Phra Chao Pun Ong.
- (4) The following sub-projects were created:
- The Study of Physical Elements of Viharn Phra Chao Phan Ong and *Mon Doi* (man-made mound) of Wat Pongsanuk (see Appendix A).
 - The Making of 3-Dimensional Model of Viharn Phra Chao Phan Ong and 2-Dimensional Layout Plan for the Conservation (see Appendix 2).

- Viharn Phra Chao Phan Ong and *Mon Doi* (man-made mound) 3-Dimensional (see Appendix A).

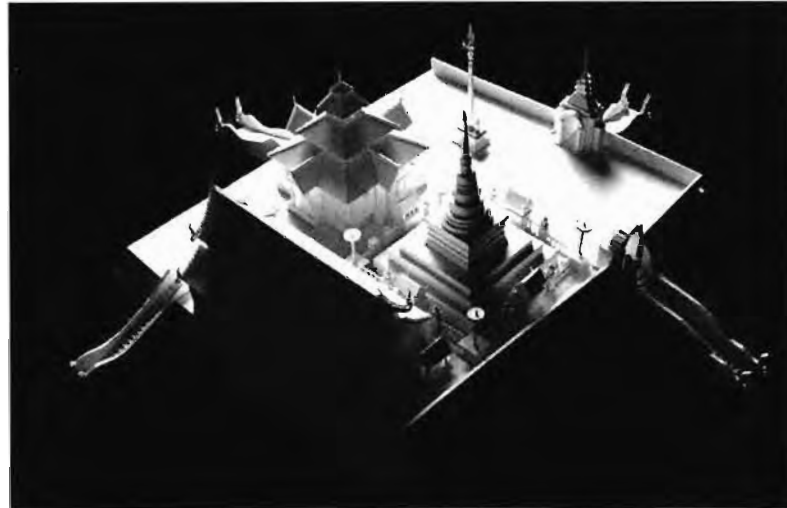


Figure 65, 66: Model of Viharn Phra Chao Pun Ong

- (5) Young generation had learned the process of conservation which applies the international concept and adjusted it to suit the local context (see Appendix A).
- (6) Young generation applied the knowledge and experiences learned from participated the project to cultural heritage in their own community, inspired to further their study and continue working in related field. Examples of studies conducted by undergraduates from Universities of Rajabhat Chiang Rai, Silpakorn (Interior Design and Architecture) respectively: The Study of Hmong Ethnic Architecture and The Restoration of Hmong Ethnic Houses in Chiang Rai; The Study of

Architecture, Interior, Decoration and Furniture of Wang Lee Community; The Project of Registration of Old Buildings in Lampang. (see Appendix A)

- (7) Young generation (undergraduates) from Department of Thai Art, Faculty of Fine Arts, Chiang Mai University further studied in-depth in: architecture, decorative elements and their meanings of Wat Pongsanuk. The detail of the studies are: manuscript chest, wooden Buddha image, ancient moat and wall, decorative motifs and elements such as *hamsa*, paintings. Wooden Buddha image was studied further and selected as thesis of one postgraduate.
- (8) Established a cooperative network among young generation in cultural heritage management under the name of “The Little People in Conservation” (see Appendix B).

After the workshop, those young conservators became more experienced conservators, designers, researchers etc. who had created a lot of related projects in the form of chain reaction.

Such projects were done by young people who do not have authority or money, but only willingness to help. What they got in return was also not money, but happiness and merit.

In addition, the sub-projects done by these young conservators were strong enough and could be the inspiration for projects even performed by authorities, especially the government. These young people did not only perceived how Pongsanuk has been, but also lead the members of the community to realize their cultural assets with pride, and moreover, be ready to keep up such pride with the tidal change in our contemporary society.

6.) In-depth Study Project

Emphasized mainly on value, then on authenticity and stakeholder strategy respectively.

Duration: 2005 - 2009

Objectives:

- (1) To create an in-depth knowledge of Viharn Phra Chao Pun Ong and its context.
- (2) To apply the knowledge obtained to Viharn Phra Chao Pun Ong Conservation Project.
- (3) To build a data base of local art, culture, architecture and wisdom related to Viharn Phra Chao Pun Ong and communities in Lampang Province.

Activities:

- (1) Encouraged the local community including monks, novices, general public and young people to study Viharn Phra Chao Pun Ong in any inspired aspects.
- (2) Encouraged the academics, younger generation who have interest in Viharn Phra Chao Pun Ong and Wat Pongsanuk to do the study according to their capability.

Outcomes of the In-depth Study Project

- (1) Acquired in-depth knowledge of the development of Viharn Phra Chao Pun Ong (see Appendix C).
- (2) Acquired in-depth knowledge of the significance and value of Viharn Phra Chao Pun Ong and Buddhist artifacts in Lampang Province such as *Phra Bhot* (jataka painting banner) at Wat Pongsanuk, the decorative motif on *heeb tham* (Buddhist dhamma manuscript chest) in Lampang and the spiritual dance of Pongsanuk community (see Appendix A for all examples).

7.) Exhibitions Project

Emphasized on stakeholder, value and authenticity strategy respectively.

Duration:

- (1) 2005-2008 Traveling Exhibition titled “Wat Pongsanuk - the Jewel of Lan Na Architecture” October 2005, Wat Pongsanuk



Figure 67: Traveling Exhibition titled “Wat Pongsanuk – the Jewel of Lan Na Architecture”

- 3-5 December 2005, Nimanhaemin Art and Design Promenade, Chiang Mai
- 7 December 2005 - 17 January 2006, Chiang Mai City Art and Cultural Center, Chiang Mai

- (2) Traveling Exhibition titled “The Little People in Conservation”(see appendix A)

- 14 May - 14 June 2007, Art Gallery, Faculty of Architecture, Silpakorn University, Bangkok
- 1-6 May 2007, Architect’50, IMPACT Arena, Muang Thong Thani, Pratum Thani Province
- 14 - 30 May 2007, Silpakorn University, Bangkok
- 29 June - 30 August 2007, Chiang Mai City Arts and Cultural Center
- 15 September - 30 October 2007, Wat Pongsanuk
- 4 June - 15 July 2008, Wat Pongsanuk

Objectives:

- (1) To publicize Viharn Phra Chao Pun Ong Conservation Project to the general public.
- (2) To interpret the significance and value of Viharn Phra Chao Pun Ong to general public.
- (3) To transmit knowledge obtained from in-depth studies of The Little People in Conservation to the public.
- (4) To provide an opportunity for Pongsanuk community present their cultural heritage and their participation to public.

Activities of Exhibitions Project

- (1) Set up temporary exhibitions at Wat Pongsanuk.
- (2) Set up traveling exhibitions at art gallery, Faculty of Architecture, Silpakorn University; Impact Arena, Muang Thong Thani, Prathum Thani Province; and Chiang Mai City Art and Cultural Center, Chiang Mai.



Figure 68: Traveling exhibitions at Silpakorn University



Figure 69: Traveling exhibition at Impact Arena,
Muang Thong Thani



Figure 70: Traveling exhibition at Chiang Mai City
Art and Cultural Center

- (3) Set up permanent exhibition at Wat Pongsanuk.



Figure 71,72: Exhibition at Wat Pongsanuk

Outcomes of the Exhibition Project

- (1) Attracted Public interest to view traveling exhibition while made the process of the Viharn Phra Chao Pun Ong Conservation Project known to public in national and international level.
- (2) Pongsanuk people and young generation learned new techniques in presentations including 3-dimension of the building of viharn, exhibition display. Moreover, the 3D envisioned the local and help them decide on cultural heritage management process while retain most authenticity i.e. tile color, viharn pillars.
- (3) Pongsanuk community including young generation learned how to present their participation in the conservation process.

8.) Wat Pongsanuk Museum Project

Emphasized on value strategy, stakeholder and authenticity respectively.

Duration: 2006 - 2009

Objectives:

- (1) To manage artifact collections including cataloguing, storing in a safe and secured place.
- (2) To care and preserve the artifacts.
- (3) To share the knowledge of caring and preserving the artifacts among the local.
- (4) To make the knowledge of the artifacts become known to children, general public both within and the neighboring community.

Goal of Wat Pongsanuk Museum Project

- (1) Brainstormed the ideas of setting up Wat Pongsanuk museum from Pongsanuk community.
- (2) Pongsanuk community cooperatively prepared the space for the museum and also raised fund.
- (3) Pongsanuk community together with academics and some other stakeholders such as photographer manage the artifact collections and selected the ones to be used in display.

Outcomes of Wat Pongsanuk Museum Project

- (1) Be able to establish 4 museums at Wat Pongsanuk including:
 - Manuscript Chest Museum
 - Rattananurak manuscript chest museum
 - Jataka Paining Banner Museum

- Exhibition room of Viharn Phra Chao Pun Ong Conservation Project and other in-process project.



Figure 73: Interpreting activity at Wat Pongsanuk Museum

- (2) Pongsanuk community be able to register, basic repair and store the artifacts in safe and secured place and be able to share the knowledge to neighboring community.



Figure 74: Preparation of Wat Pongsanuk Museum

- (3) Created capacity building local museum network in other communities such as Mae Ta, Baan Luk, Pa Jum, Baan Nong in Lampang. The Pongsanuk museum is a member of the Princess Maha Chakri Siridhorn Archeology Center and UNESCO Museum Capacity Building.



Figure 75: Pongsanuk Museum network

- (4) Created a network by Inter-tech Institute aiming to set up a data base of Lampang artifacts with the support of Pongsanuk monk and community.

9.) Reviving Traditional Craftsmanship Project

Emphasized on the authenticity strategy prior to value and stakeholder strategy accordingly.

Duration: 2005-2009

Objectives:

- (1) To collect knowledge of traditional craftsmanships
- (2) To revive the traditional craftsmanship.
- (3) To put the traditional craftsmanships into practice in conserving the Viharn Phra Chao Pun Ong.
- (4) To carry on traditional craftsmanships.

Goal:

- (1) Brainstormed ideas from Pongsanuk community to find a suitable way to revive traditional craftsmanships
- (2) Exchanged the knowledge of traditional rituals and ceremonies among Pongsanuk and the neighboring community.
- (3) Analyzed scientifically the rare traditional material of juen glass.
- (4) Applied the traditional craftsmanships in conserving the restoration Viharn Phra Chao Pun Ong.

Outcomes of Reviving Traditional Craftsmanships Project

- (1) Be able to revive the old knowledge of traditional craftsmanship including:
 - the use of lacquer and cinnabar on the building,



Figure 76: *Irvingia malayana* mixed with lacquer and cinnabar.

- The use of the oil extracted from wild almond (*irvingia malayana*), an ancient technique, when mixed with lacquer and cinnabar. This knowledge was obtained from Wat Nambor Luang, Sanpatong District of Chiang Mai,
- The reproduction of traditional fermented mortar (*tung* oil, *sataichin* mortar and *fang* wood which turns red when it is soaked in water) instead of the present day cement,

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์



Figure 77: The reproduction of *sataichin* mortar

- The use of *juen* glass in the building decoration.



Figure 78: Wat Pongsanuk' monk and people are collecting *unfunction juen glass* of temples in Chiangmai. These juen glass almost be exporte to Japan.

- (2) Be able to applied the traditional craftsmanships in the conservation of Viharn Phra Chao Pun Ong along with the new technique.
- (3) Be able to retain the tangible authenticity of Viharn Phra Chao Pun Ong.
- (4) The Pongsanuk community obtained knowledge in traditional craftsmanships and be able to provide the knowledge to other neighboring communities.



Figure 79: Provide the traditional conservation knowledge to Wat La Muen in Meng Hai, Xishuangbanna, Yunnan Province in southwest China.

- (5) Created **network and cooperation** among local artisans in **traditional craftsmanship, techniques** in conservation other ancient temple buildings such as **Wat Phra That Lampang Luang, Wat Pa Prao in Lampang; Wat Bot in Chiang Mai; Wat Baan Luk and Wat Pratupa in Lamphun; and many temples in Phayao** before the network and cooperation was expanded to **Wat La Muen in Meng Hai, Xishuangbanna, Yunnan Province in southwest China.**

10.) Archaeological Excavation Project

The archaeological excavation emphasized on value strategy, authenticity and stakeholder strategy accordingly.

Duration: 2007-2008

Objectives: To do further research on the history of Viharn Phra Chao Pun Ong which was not studied before including the year it was built, technique used for the base of the viharn and the man-made mound where the viharn was built.

Goal:

- (1) Requested a permission from Fine Arts Department to excavate (no permission was granted, neither nor rejection)
- (2) Consult the conservation team and its network to find skilled archaeologists who turned out to have ancestors who were a part of Pongsanuk community.
- (3) Archaeological excavated, recorded and summarized.



Figure 80: Archaeological excavation

- (4) Report the archaeological excavation finding to community and general public.

Outcomes of Archaeological Excavation Project

- (1) Discovered new knowledge of Viharn Phra Chao Pun Ong as follows:
 - The new knowledge from excavating the foundation and the basement of *viharn* found out that there are at least 3 layers of ancient basement which can be dated back to approximately 300 – 500 years by two archaeologists (Woralun, 2008: 54).

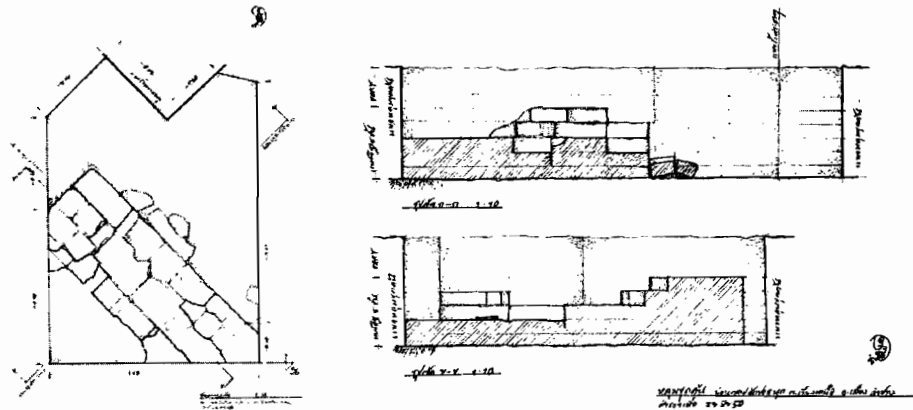


Figure 81: Plan and Sections of the foundation and the basement of *viharn*

- Suggested man-made mound age of approximately 500 year.
 - Technique of the man-made mound is brick.
 - Able to link the relationship between the *viharn* and other deserted wat or temple in Lampang Province as they shared the same axis of north-south.
 - Technique used in building the *khong* gate (the entrance arch gate) of Wat Pongsanuk is alternate ceramics and brick.
- (2) Applied the knowledge to the conservation and interpretation of Viharn Phra Chao Pun Ong.
 - (3) Enhanced the knowledge of the province age, temple architectural techniques in building, cultural routes of communities in the past.

11.) The Restoration of Viharn Phra Chao Pun Ong Project

The conservation of Viharn Phra Chao Pun Ong is based on the concept of “Viharn Phra Chao Phan Ong is like an old lady whose beauty still exists.” Therefore, applying thick makeup is not suitable, instead, we should take care of her so that she will stay in good health. Therefore, the authentic and aesthetic aspects are the most concern for conservation project.” (Vithi, 2006). In Viharn Phra Chao Pun Ong conservation, the emphasis was placed on preserving the authenticity of the building,

process, techniques, rituals based on authenticity strategy, then value and stakeholder strategy accordingly.

Process duration: 2007 - 2008

Objectives: To retain all significances and values of Viharn Phra Chao Pun Ong while the building remains strong.

Goal:

- (1) Brainstormed to produce ideas from the local in conservation duration, allocation of resources, fund and allocation raised from other sub-projects.
- (2) Selecting skilled artisan who understand and has experience in restoring ancient Lan Na temple architecture based on his conservation attitude.
- (3) Selecting sources and materials for the best quality.
- (4) Take part in physical conservation of Viharn Phra Chao Pun Ong based on traditional technique and applied the knowledge learned during the conservation. Simultaneously introduced and trained monks, novices and the community on craftsmanship and technique so that the knowledge pass on the present generation who will then take care of their cultural heritage.



Figure 82-84: All process of physical conservation of Viharn Phra Chao Pun Ong based on traditional technique

- (5) Publicizing the progress of the conservation of the Viharn Phra Chao Pun Ong to the conservation network and general public.
- (6) Evaluating the conservation of Viharn Phra Chao Pun Ong.

Technical Issues of Restoration

The project use theme “*Conserve most of the original elements and add new one as necessary*”. Viharn Phra Chao Pun Ong restoration technique is complicated work. There are four options in conservation technique which are:

- **Restore** - only essential parts while maximizing the use of original materials or equivalent and techniques such as brackets.
- **Replica** - the decayed materials and elements with the new ones, using same kind of original material and techniques. For example, lotus-pedal pillar, roof eave.
- **Add New Technique** - to maintain and interpret layer of time which:
 - Add small piece of aluminium about 12 x 120 centimetres put under tile for protect heavy rain and hailstone.
 - Changed wooden open valley (gutter) from V shape to U shape and added stainless valley flashing in case of heavy rain.
- **Revive the Original Technique** - found during restoration work:
 - The original technique of applying golden pattern on red cinnabar is revived on the 8 round pillar next to the four bronze Buddha images.

Use of Appropriate Building Materials, Artisan, and Restoration Techniques

Viharn Phra Chao Pun Ong is one of the few surviving examples of local traditional architecture left in Thailand. One of the main problems hindering preservation efforts in Thailand is the lack of skilled personnel to take charge of preventive work. This problem affects both knowledge on conservation work, and on local traditional Buddhist arts, artistic and craft traditions are almost lost.

This project is taking concern in values of the building, then finding conservation team was another challenge for the project. Due to the lack of Lampang artisans, after 6 months seeking conservation artisan, a worker team from the nearby city, Chiang Mai has been found. The head of team, Mr. Benjamin Suta, who once

stayed in monkhood for years and learned about Northern Buddhist art and craftsmanship during the time. He and his team have a reputation in conservation traditional buildings in northern Thailand.

The project received advice from Thai and foreign scholars who have experience in conservation such as: Acharn Buncha Chumkesorn; Acharn Vanida Pungsunthorn; Assoc. Prof. Prasong Aiemanun from Faculty of Architecture, Silpakorn University. Acharn Vithi Panichphant, director of Art and Culture of Mekong Sub-Region Project, Naresuan University; Prof. Dr. William S. Logan and Prof. Dr. Donald Ellesmore, Deakin University Australia; Prof. Dr. Ken Taylor, National University Australia and Prof. Dr. William Chapman, University of Hawaii, Manoa

Use of Appropriate Materials

The project emphasizes on using original materials such as: teak wood, *juen* which is no longer available in Thailand now, also satay chin (Northern Thailand stucco), lacquer and gilded work.

In traditional technique, the craftsmen made their own satay chin at site, the head of craftsmen learned this technique from *Prakru Weruwan Pitak* (last abbot of Phra Buddha Phart Tak Pha who was the leader of monk craftsmen in Lumphun Province). He also learned about this ingredient which use in Ping and Wang valley, The importance of *satay chin* is not ingredient but the pounding technique to mix it and use it on different surface. In this case, the project use bee wax as a layer before applying satay chin. This ancient pounding technique and satay chin add the values in conserving the viharn.

New Elements and Creative Technical Solutions Respect Building's Character

The project also use creative technique in 3 cases

- Add small pieces of aluminum sheet approximately 12 x 120 centimeters put under tile for protecting heavy rain and hailstone.
- Changed wooden open valley from V shape to U shape and added stainless valley flashing above for ensuring that can stand heavy rain.

- Add glass behind row bar of ventilating windows on metal top tier roof to protect the building from rain.



Figure 85-89: Viharn Phra Chao Pun Ong before and after conservation

Outcomes of the Restoration of Viharn Phra Chao Pun Ong Project

- (1) Be able to retain all significances and values of Viharn Phra Chao Pun Ong while the building is secured.
- (2) Pride among local community which led to participation in conservation.
- (3) Pride, as a part of Viharn Phra Chao Pun Ong Conservation Project, among all stakeholders when the project was accomplished.

- (4) Viharn Phra Chao Pun Ong turned to be a learning place for cultural heritage management where it was recognized both local and national level.

Phase 4: Evaluations and Review

Objective: Evaluate the accomplishment of Viharn Phra Chao Pun Ong Conservation Project. Evaluate and review the conservation process of Viharn Phra Chao Pun Ong and apply the knowledge and experiences to other conservation projects.

Process time: October 2008 - May 2009

Goal: The process and activities taken during phase 4 include:

- (1) Discuss the accomplished outcome of the Viharn Phra Chao Pun Ong conservation process among Pongsanuk community.
- (2) Make the Viharn Phra Chao Pun Ong Conservation Project known among general public for suggestion and feedback.
- (3) Submit the Viharn Phra Chao Pun Ong Conservation Project to national and international level leading to: two awards of excellency in 2009 from the Association of Siamese Architects under Royal Patronage in conservation and conservation organization (The Little People in Conservation); and award of merit in 2008 from UNESCO Asia-Pacific Cultural Heritage Conservation.

Outcomes of the Viharn Phra Chao Pun Ong Conservation Project

- (1) The accomplish of the Viharn Phra Chao Pun Ong Conservation Project has created a pride and satisfaction among Local people as the owner of the place The conservation team (Little People in Conservation) and its

network, as a part of the project, Government organizations in Lampang, as a supportive stakeholder, they then applied the project as a cultural heritage management model to other cultural heritage in Lampang. General public of Lampang are proud of their cultural heritage in the province.

- (2) The Viharn Phra Chao Pun Ong Conservation Project is a model that inspired cultural heritage management in other districts in Lampang and Lamphun Province.
- (3) From the national organization, Viharn Phra Chao Pun Ong Conservation Project received: two awards of excellency in 2009 from the Association of Siamese Architects under Royal Patronage in conservation and conservation organization (The Little People in Conservation).
- (4) From the international organization leading, the project received an award of merit in 2008 from UNESCO Asia-Pacific Cultural Heritage Conservation.
- (5) Wat Pongsanuk was chosen as a place for UNESCO for the Asia-Pacific Museum to Museum Capacity Building in 2009.

Outcomes of using the Proposed Model for Sustainable Conservation Practice into the Viharn Phra Chao Pun Ong Conservation Project Practice

Conservation Practice in the Viharn Phra Chao Pun Ong Conservation Project is a time-consuming process and it is not an easy task to accomplish. Conservation practice should be performed in different perspectives while both tangible and intangible should be taken into account. The process should be gradually developed but spontaneously until it will be a part of the community. This is the case of Viharn Phra Chao Pun Ong Conservation Project which aims to create the understanding of the significance and return the spirit of cultural heritage place to stakeholders especially the Pongsanuk community.

The three strategies: stakeholders; significance and value; and authenticity interrelated through sub-projects of the Viharn Phra Chao Pun Ong Conservation Project. Linked by all strategies to create awareness among all stakeholders to understand the significance and value of Viharn Phra Chao Pun Ong and be able to connect to spirit of the heritage by themselves.

The ability to link the people to the spirit of cultural heritage is considered a success of the Viharn Phra Chao Pun Ong Conservation Project. The outstanding outcomes can be seen on the people's spirit of the local and all stakeholders which also reflect on the success of the conservation of the tangible heritage itself.

The outcomes of the Viharn Phra Chao Pun Ong Conservation Project can be evaluated in 3 topics as follows:

1.) Achievement of Stakeholders Strategy

Local community participation in conservation practice is created. All members of the conservation team including academics, scholars, photographer etc. worked together and provided all possible knowledge and cooperation while the local community supported in any process they were able to. This cooperation and participation created their own knowledge and conservation practice of their cultural heritage. From the beginning of the process until the end, there are numerous numbers of people involved in the project. Most importantly, all stakeholders are satisfied and proud of being a part of the conservation practice of Viharn Phra Chao Pun Ong (see Appendix).

The behavior of stakeholders obviously showed the changing attitudes towards conservation creating a new paradigm and way of thinking in cultural heritage. Local stakeholders were more open and appreciated aesthetic of their cultural heritage which result in trust towards the external stakeholders.

Both internal and external stakeholders including young generation are able to confidently deal with the situation. Also they are able to bring up their most capability.

The increasing number of people besides the local community involved in conservation practice from the beginning led to a conservation network and cooperation of the Viharn Phra Chao Pun Ong Conservation Project and cultural heritage management in northern Thailand. The network was expanded later to national level. Although the conservation project was accomplished and achieved the proposed objectives, but members of the project network have been maintaining good relationship and providing assistance and support among themselves and others. The support is not only on cultural heritage, but also their living condition as practiced in the past among the people who shared the same belief.

The good part of the conservation network is the fact that it consists of young generation whose interest normally lay on modern items, not religion. During the conservation project, they were inspired to further study of the Buddhist art i.e. jataka painting banners, and will be the group of people who will keep on cooperation to retain their architectural and cultural heritage. They, together with the elderly's guidance, will be helpful for the following generations.

2.) Achievement of Significance and Value Strategy

Local people and all stakeholders understand and aware of the significance and value of the Viharn Phra Chao Pun Ong (see Appendics) as reflected on their willingness to participate in any process they are capable of even though their background is not related to conservation.

The Viharn Phra Chao Pun Ong Conservation Project adds values to the Viharn Phra Chao Pun Ong building in: educational value, associate value and economic value. Pongsanuk community becomes and outdoor classroom for many organizations and institutions such as Cultural Landscape Management of the Ministry of Culture, Lan Kham Lampang Project. The other good example are Lampang Cultural Mapping, supported by Lampang Municipality, which aims to help local people live happily with their cultural heritage and Association of Siamese Architects under Royal Patronage who prepared data base for the conservation of old buildings in Lampang. Viharn Phra Chao Pun Ong itself has turned to be a learning place for cultural heritage conservation, community-based museum, Buddhist art, architecture

and rituals. Moreover, it has attracted many tourists and visitors, creating income for the community and province.

The Viharn Phra Chao Pun Ong Conservation Project has created many fields of knowledges and be the important source of cultural heritage for Lampang Province. The enthusiastic of the local to revive the old knowledge had inspired other communities in the province and the nearby to revive their own knowledge.

3.) Achievement of Authenticity Strategy

The knowledges from the Viharn Phra Chao Pun Ong Conservation Project was brought back not only to Pongsanuk temple and community, but also to the general public. These in-depth knowledges enhance the understanding of both cultural heritage in Lampang and in Lan Na.

The conservation techniques are: 1.) restore only essential parts while retain the most original or equivalent materials and techniques; 2.) replica the decayed materials and element with the new ones, using the same kind of original material and techniques; and 3.) add new technique to maintain and interpret layer of time. All the mentioned techniques aim to ultimately revive the original techniques.

The example of the first technique is the main Buddha images throne base made of brick and cement, then decorated with stucco. Physical study found that there was a water drain believed to be used in Buddha bathing ritual. The base was deteriorated by water leaking from the drain. The techniques used were cleaning by natural resources such as the use bamboo stem cut into four and used the cut edge to clean *jeun* glass (semi-mirror of which one component is lead, the production was discontinued). The damage part of the base was fixed to regain the complete form of it. The example of the second technique can be found on: brackets of which two were missing. The study shown that there are 3 styles of brackets put in specific positions of the 36 pillars, the original material of wood and carving technique were applied while the old *juen* glass were purchased with difficulty as it has been no longer available. Finally, the example of the third case is the aluminum strip placed under each rows of tiles to prevent the tiles from breaking when there is a hail storm.

Not only the tangible heritage which the conservation project takes part, the intangible aspect of Viharn Phra Chao Pun Ong, Wat Pongsanuk and Pongsanuk community were revived and brought back to the local and general public. These can be seen in the increasing activities related to cultural heritage of Wat Pongsanuk and its community.

At present, Pongsanuk Community becomes an outdoor classroom for many organizations and institutions, such as Cultural Landscape Management of the Ministry of Culture, Lan Kham Lampang Project, which aims at helping local people live happily with their cultural heritage, Lampang Cultural Mapping, the preparation of a data base for the conservation of old buildings by Association of Siamese Architects.

Viharn Phra Chao Pun Ong of Wat Pongsanuk is just a small building, but can cause the chain reaction to other sections by young people, whose good future can be reached by their cooperation.

In the future, these young people will keep on such cooperation to retain their architectural and cultural heritage. They will be the elder whose guidance will be helpful for the following generations.

The conservation of the cultural assets is very important. For Thailand, strong cultural resource is also significant. Fortunately, Thailand has strong cultural resources which can be generally found, in every region, in forms of art, architecture, language, literature, and music. Each of them has its own identity, depending on its origin. Hence, a lot of fields of related studies must be researched. To support such studies is not that impossible or too hard. Everyone in the community, comprising the locals, merchants, students, as well as people from academic institutes can be the teamwork of young generation to conserve the cultural heritage.

The conservation project of Viharn Phra Chao Phan Ong of Wat Pongsanuk is one example of conservation work started from the local need and then led to a group of local people and young generation, who would like to conserve architecture and art.

The beginning of this conservation project can be considered the beginning of the research for knowledge and wisdom done by local people and young generation, who studied it and, moreover, caused the chain reaction.

There are other local people and young generation, in other communities of Thailand who would also like to conserve art and culture. Even though the projects of young generation are small, their cooperation and responsibility in what they can do are very helpful and needed for the present society.

The cooperation among local people and young generation is able to create the connection for the conservation of cultural heritage. Their connection will them become a strong bridge to their own sustainable development in the future.

Impact of Using the Proposed Model for Sustainable Conservation Practice into the Viharn Phra Chao Pun Ong Conservation Project Practice

Since 2006, the Viharn Phra Chao Pun Ong Conservation Project has effected many communities, temples and organizations starting from the first traveling exhibition "*Pongsanuk - the Jewel of Lanna Architecture*", done by a professional photographer. Then the workshop of three universities which lead to the second traveling exhibition "*The Little People in Conservation*". Lectures, Books and postcards were part of the two mentioned exhibitions impressing many people who learned about the project. Visitors came directly to the site were also impressed by how this project has been initiated and done giving them the impact of how conservation should be conducted which is conserving the property instead of rebuilding the new one base on the proper study. For more detail of selected activities, please see appendix,

The latest case reflecting the impact of Viharn Phra Chao Pun Ong Conservation Project is Mae Ta Archeological and Conservation Project, Lampang Province:

The Mae Ta Archeological and Conservation Project applies Viharn Phra Chao Pun Ong Conservation Project concept in creating awareness among the locals, the project aims to document, preserve the artefacts of 44 temples in Mae Ta District, Lampang Province, with the cooperation of the Northern Thailand Archeological Centre, Chiang Mai University and Pongsanuk community.

The Mae Ta Archeological and Conservation Project objective is to empower the local community to play a leading role of protecting, conserving, presenting and managing the site and artifacts in the same way as Viharn Phra Chao Pun Ong Conservation Project. It is the first time that the practice of conservation is implemented by the locals (Pongsanuk Temple and her community) to other wat (temple) and community (Mae Ta).

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Part 4

Evaluations of the Implementation of

Using the Proposed Model for Sustainable Conservation Practice

into Practice

In implementing the model into real practice, it is essential to view the overall aspects of the project which includes tangible and intangible, the internal and external factors. Moreover, it is the work that involves mainly with people who have emotions and feelings, different levels of capability, understanding and faith. The most difficult process in putting the so-called “Pongsanuk Model” to practice in the Viharn Phra Chao Pun Ong Conservation Project is the acceptance of the stakeholders differences, their understandings and expectations. Therefore, extreme compromise is maintained when participatory approach is applied.

During the process, although there was a systematic plan but the process needs to be flexible and adjustable to the unexpected situations that may occur while the objectives remain. The plan should be treated as a guide but not a restriction when practice.

Advantages of “Pongsanuk Model”

- (1) The “Pongsanuk Model” can be applied to real situation. It can be initially applied by the owner of the cultural heritage (the local), not only restricted to the government organization like FAD as practiced in the past.
- (2) There is no fixed nor restriction process in the so-called “Pongsanuk Model”, therefore, it can be adjusted according to the situation.
- (3) The “Pongsanuk Model” is based on Lan Na culture which fits the nature of the local people in northern Thailand.
- (4) From learning by doing in the real practice, it creates direct experiences and in-depth thinking process in different perspectives leading to a new

paradigm, way of thinking and people response. For example, changing the attitude of the local from receiving support into participating in conservation process, then finally supporting others in the on-going activities in Mae Ta District. In the real practice, local assisted in all steps they are capable of such as learning the old craftsmanship and technique, facilitated the team.

- (5) The positive thinking of the “Pongsanuk Model” changes crisis to opportunity. The examples can be found in the cases of: lack of fund, causing the need to raise fund through traveling exhibition, publication, publicity which then led to developing conservation network; and lack of knowledge which then created knowledge in different fields and network among scholars and academics.
- (6) The “Pongsanuk Model” emphasizes on management both the cultural heritage and simultaneously intangible elements including created awareness, provided knowledge and understanding cultural heritage significance and values among stakeholders. The latter process created individual transformation which then led to sustainable management of cultural heritage.
- (7) The “Pongsanuk Model” is the process on good intention by a large group of people who shared the same goal. When it was put into practice, there were happiness, merit and pride among them. It also created a network and inspired many people who got involved leading to the on-going conservation practice.
- (8) The “Pongsanuk Model” is the process of an inter-disciplinary group of people creating an in-depth and wide perspective of knowledge, led to a new approach in conservation.

Disadvantage of the “Pongsanuk Model”

- (1) The proposed model for sustainable conservation practice is time-consuming process based on the real situation. The aim of the project is doing good things for the temple and society, not for money or any award. Therefore, the expected outcomes from applying the so-called are merit and happiness in return.
- (2) The outcomes of the proposed model for sustainable conservation practice cannot be indicated by money or tangible elements, but it can be shown by mind and spirit of the stakeholders. On the contrary, the model’s aim focused on the intangible heritage which then results in the success of the tangible heritage.
- (3) It is impossible to apply the proposed model for sustainable conservation practice to any case if there is a lack of trust and mutual relationship among internal and external stakeholders.
- (4) It should be taken into consideration that when dealing with a large group of people and letting local community participate in conservation, there will be different expectations, capability, leading to barriers, problems as well as uncontrollable factors.
- (5) Implementing the proposed model for sustainable conservation practice, as it always deals with many people with different expectations, extremely compromise is an ideal policy.

Chapter 6

Discussion and Recommendation

Discussion

The Viharn phra Chao pun Ong Conservation project offers an alternative model for cultural heritage conservation, which can be applied to other temple particularly in Lan Na, or cultural heritage management cases in Thailand. Experiences obtained from both establishing the “Participatory Practice through Experience and Knowledge Approach” and the conservation of Viharn Phra Chao Pun Ong demonstrate how the conservation process relies mainly on the locals if it is to be sustainable. It is true that the desire to conserve should come from them and their participation is major factor in determining sustainability, also important is the other stakeholders’ support and involvement. The dissertation also points out that spiritual value of the place, sense of ownership, local community participation, and their knowledge in cultural heritage are the significant factors for the success of the cultural heritage conservation.

In the case study of Viharn Phra Chao Pun Ong, the success of the heritage conservation is come from the strong sense of ownership of the local community, which can be seen in their attempts to conserve their cultural heritage from seeking for advice from academics. Then, a conservation network has been developed among the local community, academics, scholars, government authorities and private sectors. The network becomes a cultural heritage conservation team called “Little People in Conservation”, their name reflecting the fact that they comprise young people who do not have high status or authority in Thai society. Their goal is to promote the importance of Thai indigenous architecture and try to protect it for the following generations. The group took part in fund raising, architectural measurement, evaluating the building condition and conservation detail, finding traditional

craftsmanship, technique and materials, and basing their actions on respecting local knowledge and beliefs. The core of cultural heritage management in this case study is the fact that the academics listened to the locals and learned about what the heritage means to them and what were expected from the conservation. Then the academics put themselves into the locals' situation and applied the most suitable conservation processes while encouraging all stakeholders to get involved and ensuring that recognition is given to everyone. This then created a mutual relationship among all stakeholders.

As Logan observed,

It is time, too, to recognize more fully that heritage protection does not depend alone on top-down interventions by governments or the expert actions of heritage industry professionals, but must involve local communities and communities of interest. It is imperative that the values and practices of communities, together with traditional management systems, are fully understood, respected, encouraged and accommodated in management plans and policy documents if heritage resources are to be sustained in the future. Communities need to have a sense of “ownership” of their heritage; this reaffirms, their worth as a community, their ways of going about things, their “culture”. (Logan in Smith and Akagawa, 2009: xiii).

There are lessons learnt from the involvement of the case study, which are:

- (a.) To work with a large group of people, one should respect, trust, be friendly, be complimentary, be positive responses and avoid confrontations to local participants. In the case of Viharn Phra Chao Pun Ong, The Little People in Conservation first had to earn the trust of the local residents and monks. The cultural heritage conservation team had to consider in fair-shared benefits among participants and listen to the voice from the local community, even though these manners need more efforts and times.
- (b.) Some adjustments to the application of international concept in cultural heritage

conservation are necessary in order to make the most appropriate approach for the local Thai context; which tangible, with limited studies, is emphasized as part of making merit, It is also important to respect local ways of thinking and belief.

(c.) In the cultural heritage conservation process, the balance between the old skills and the new techniques of craftsmanship must be respect. So in cases where new materials are added, this is done by using maximum authentic skills and techniques.

(d.) Mass media can be utilized as a tool for cultural heritage interpretation. In the case study *Bangkok Post*, the English newspaper in Thailand; *Sawasdee*, the in-flight magazine of Thai Airways International; and Chiang Mai local magazines have been used as the cultural heritage interpretative tools.

(e.) The creation of a conservation network based on mutual relationship among each party is the most important lesson. The network includes different parties of local community and the younger generation leading to sustainable cultural heritage management.

(f.) Spiritual value embedded in heritage place is the significant role in conservation of the place. Restoration of the value has to be done simultaneously with conserving physical quality of the place.

In addition, cultural heritage conservation involves working with many different people. Understanding and respecting each other are the key elements to manage heritage conservation. Flexible attitude and manner while achieving the objectives are important for heritage manager.

Conclusions and Recommendations

From an independent kingdom of Lan Na to 8 provinces of northern Thailand under the central government, Lan Na local wisdom and traditions had been declined. Locals then became dependent. This dissertation is based on the belief and respect of the local wisdom and traditions and bring them back as an important part to maintain

the balance of intangible and tangible aspects of cultural heritage management as most cases done by the authority in Thailand tends to neglect it. Important issues in Lan Na culture relevant to cultural heritage conservation in northern Thailand have been considered and applied to the conservation practice. The issues include Lan Na cooperative work in ancient weir irrigation system, the locals practice in Buddhism and spiritual belief, the role of men and women in Lan Na society, the community right. The study shows that, like human, cultural heritage has both 'body' and 'soul' ('tangible' and 'intangible') and both needs to be maintained. If one is neglected, the other would not survive. Therefore, 'participatory and interdisciplinary practice through experience and knowledge' is used, to let locals understand the significance and value of their cultural heritage which leads them to supportively participate in conservation. The role of local community, government agencies, non-governmental organizations were reviewed. They then work cooperatively to increase the degree of community involvement in conservation practice. The participatory approach creates pride to, most importantly, the locals and encourages them to safeguard their own cultural heritage in sustainable way. The mentioned approach was put into a model and practice in the case study of Viharn Phra Chao Pun Ong conservation project. It has achieved its goals and objectives and earned recognition in the levels of international, national and most importantly local. While this conservation project was accomplished, it just open up a new chapter for other conservation projects.

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Appendices

Appendix A

The Little People in Conservation Sub-Projects

The “*khon tua lek kub karn arurak*” or the “Little People in Conservation” activities (*khon tuo lek kub karn arurak* means lesser people and their cultural conservation deeds, a tiny segment of the society, having no working authority but possessing a conservation mind) consist of 10 sub projects:

1. The Study of Physical Elements of Viharn Phra Chao Phan Ong and Mon Doi (Man-Made Mound) of Wat Pongsanuk
2. The Making of 3-Dimensional Simulation Model of Viharn Phra Chao Phan Ong and 2-Dimensional Layout Plan for The Conservation
3. Viharn Phra Chao Phan Ong and Mon Doi (man-made mound) 3-Dimensional Model
4. Viharn Phra Chao Phan Ong and Man Made Mound Animation
5. The Study of “*Phra Bhot*” (Jataka Painting Banners) at Wat Pongsanuk
6. The Study of the Ornaments on “*Heeb Tham*”, Cases for Buddhist Scripture in Lampang Province
7. The Study of Spiritual Dancing: A Rite to Reflect Negotiation in Social Power
8. A Case Study of Chao Fa Chiang Rai: From Spirits of The Nobles to Those of Grandparents, Under The Complex Dimension
9. The Project on the Interior Design of Wat Pongsanuk Museum as a Partial Fulfillment of The Course of Thai Motif in Interior Design, Faculty of Decorative Arts, Silpakorn University
10. The Project on Listing Heritage Buildings in Lampang Province

1. The Study of Physical Elements of Viharn Phra Chao Phan Ong and *Mon Doi* (Man-Made Mound) of Wat Pongsanuk

The measurement of Viharn Phra Chao Phan Ong and Man Made Mound of Wat Pongsanuk was aimed to be the data base for the conservation project, initiated in 2006 as the network for conservation practice.

This activity comprised student of the Faculty of Architecture, Silpakorn University, the Faculty of Fine Arts, Chiang Mai University, and the Faculty of Industrial Technology, Chiang Rai Rajabhat University. The activity was run by more senior students who were to teach the younger. The goal and result of the activity were first considered, followed by data collection process. Students from the Faculty of Architecture, Silpakorn University did the measurement of Viharn Phra Chao Phan Ong and were also the staff to guide students from Chiang Rai Rajabhat University who were assigned to measure the layout plan. The meeting for the results and suggestions was done every night.

From the measurement, the data was manually collected and used as the outline, then was done by the computer as a digital data base, by another group of students.

The learning process, between teacher and students, and among students themselves, who were from different places, brought them understanding in architecture which was totally apart from what they studies in classrooms, especially in term of generosity and how to behave or live with differences.

Another result of this activity was the learning process, especially how to work in group of differences, apart from architectural work like design and its floor plan. The greatest result brought by this project was the inspiration given to young people who are the key factors for the future development.

2. The Making of 3-Dimensional Simulation Model of Viharn Phra Chao Phan Ong and 2-Dimensional Layout Plan for the Conservation

The model of Viharn Phra Chao Phan Ong and the layout plan of *Mon Doi*, the location of the Viharn, were result from the workshop which was done in 2006 A.D. to create the network for architectural heritage conservation.

The data from the measurement of the Viharn was agreed to be used for the model of the Viharn, with 1:50 scale. It was helpful to be useful in terms of creating much more understanding in architectural aspects of the Viharn itself.

The model was capable of presenting the concept of conservation to the community for helping community make decision. For example, people could imagine how the Viharn would be in such colors or the use of the bake – clay tiles.

The model of the layout plan comprised all important components on “*Mon Doi*” (มอนตอย), including Viharn Phra Chao Phan Ong, with 1:100 scale. It was to present not only the location of each religious building on “*Mon Doi*”, but also to interpret the relationship among buildings.

In addition, the model of the layout plan was also aimed to be the tool for learning of community and to introduce the concept of cultural landscape of the temple. That is, the Viharn is valuable in terms of architecture and history. The new building constructed adjacent to the Viharn can devalue the Viharn, so the new constructed one should be relocated. The model of the layout plan could also help imagine how that area would be if the new building was relocated.

The model of most the Viharn and the layout plan will be displayed in the museum and the cultural heritage interpretation centre of Pongsanuk which will be created in the future.

3. Viharn Phra Chao Phan Ong and *Mon Doi* (man-made mound) 3-Dimensional

Master's Degree students of Thai architecture agreed to present the simulation of Viharn Phra Chao Phan Ong in terms of the location and the building structure of the Viharn to the locals by 3 dimensional program.

However, to use 3 dimensional with Thai architecture was quite complicated as it was designed for mostly Western architecture. To use 3dimensional for the Viharn need to adapt the program, with limitations. The simulation, the result, was helpful for the dicision on the conservation to the Viharn, especially in terms of visual pollution, budget and investment, and cultural landscape management in the future.

The data for 3 dimentional simulation was from the measurement done by students from the Faculty of Architecture, Silpakorn University and the program of Architecture, Chiang Rai Rajabhat University. The data was used for Autocad program, then followed by Sketch Up program, done by Master's Degree students who had worked with notebook computers for a week in the Viharn, whose structure was complicated, along with restoration for many times. When details were needed, the measurement team did it abruptly and gave information in another team who worked on computers on time.

The simulation was very advantageous, especially in terms of creating understanding and imagination on the Viharn and surrounded area to the locals. Different layers could be added or removed to show how the Viharn and its area would be. In addition, the 3 dimensional layout plan could also be used for other area if the locals were interested.

4. Viharn Phra Chao Phan Ong and Man Made Mound Animation

The results from Sketch Up program done by the computer team were also applicable and more advantageous when they were need as parts of an animation film. Two aspects were considered: the layout plan of Viharn and its surrounded area; and the structure and construction process of the Viharn.

The animation films were presented to local community and other related lectures for the understanding and interpretation of Viharn Phra Chao Phan Ong. They will also be used in museum and Interpretation Centre of the temple in the future.

5. The Study of “Phra Bhot” (Jataka Painting Banners) at Wat Pongsanuk

The jataka painting banners, Lampang locally called “*Toong Khao*” (ตุงคำว), is a long piece of cloth like a flag used for one Buddhist rite to teach Buddhist thoughts through tale to people. The oldest *Toong khao* of Lan Na was found at the Chedi of Wat Dok Ngoen in Hod District, Chiang Mai Province.

Toong khao of Wat Pongsanuk is around 120 years old, the period of Khru Ba Anochaithammajindamunee, the most prosperous time of Wat Pongsanuk. At present, there are 59 pieces of *Toong Khao* at Wat Pongsanuk, and can be categorized into two main groups:

- *Toong khao* made of paper, comprising 12 tales about the previous live of the Lord Buddha, on 35 pieces of paper; and
- *Toong khao* made of cloth, comprising 13 tales, on 24 pieces of paper.

The details of each tale were different, so the number of pieces of paper or cloth was also different. The painting on phra bhot on the upper part was different from the lower one. That is, the painting on the upper part described the tales about the previous lives of the Lord Buddha, reflecting social and local contexts like costumes, architecture, lifestyles, ritual which were influenced by central region.

The settings of the tales on *Toong khao* were the wood and the palace, with drawing and painting and techniques. However, it was found that some architecture found in *Toong khao* looked like Viharn Phra Chao Phan Ong and the shrine for monks of Wat Pongsanuk.

6. The Study of the Ornaments on “*Heeb Tham*”, Chests for Buddhist Scripture in Lampang Province

“*Heeb Tham*”, locally called “*Heed Tham*”, is a chest to keep Phra Tri Pidok, Buddhist scripture, like that of the central region, but with the lid at top. Heeb Tham found in Lampang reflected strong intention and faith of people to Buddhism. The ornament on each case was done neatly and elaborately. This could also stimulate strong faith and feeling to Buddhist words.

Heeb Tham found at Wat Pongsanuk, both in the north and the South side, are rhombus – shape cases with lid. The structure was not very complicated as the emphasis was on its strength and use. The case itself can be separated from its base.

“*Chard*” (ชาด), natural red from plant, or glass, were used for the ornament. This type of case was used a lot in Lan Na, and its form was called “*Loong*” (ลู่ง). In addition, the ornament on *Heeb Tham* found in Lampang was also done as stories of Lord Buddha, angelic congregation, group of people, etc.

Two types of technique used for the ornament are found, which are the ornament with “*Chard*” and with “*Juen*” (จิ้น) or colorful glasses. However, at present this type of cultural assets seems to be neglected due to the tide of globalization and Westernization.

Hence, this study was successful in raising awareness and sense of belonging of people, especially Lampang people, to be mindful with pride in their cultural heritage, along with the local wisdom given by their predecessors.

7. The Study of Spiritual Dancing: A Rite to Reflect Negotiation in Social Power

The study on “Spiritual Dancing: a Rite to Reflect Negotiation in Social Power” explained ritual and beliefs under the contexts of social, cultural, economical, and political changes, based on historic evidences and information. The assumption of this study is that to pay respect to the spirits of the nobles can support negotiation in social power better than to pay respect to the spirits of ancestors which are restricted to only some families or groups of people.

At present, to pay respect to the spirits ritual in Lan Na has been diminishing, when compare to the past, due to changes in lifestyle and society. In addition, to pay respect to the spirits of the noble is found much more than to pay respect to the spirits of grandparents of their families.

8. A Case Study of Chao Fa Chiang Rai: From Spirits of The Nobles to Those of Grandparents, Under The Complex Dimension

For Pongsanuk Community, there is not only Wat Pongsanuk which is the community centre, but there are also spiritual shrines where people pay respect to the spirits who protect the community, comprising *Hor Mom Chao Thao* and *Ajarn Mahawan* (อาจารย์มหาวรรณ), *Hor Phra Muang Tu* (หอพระเมืองตู่), *Hor Phra Muang Kaew* (หอพระเมืองแก้ว), and *Hor Chao Lin Kaan* (หอเจ้าลั่นก่าน).

Generally, the representative of the spirit of ancient, called *maa khee* (แม่ชี), is usually the successor. However, the representative of the spirit of the noble is not necessary to be the successor, he or she can be from other family or even from other village. For Pongsanuk Community, there are both the spirits of the nobles and ancestors. The representatives of the spirits of the nobles have been transferred through people of three generations, whose characteristics were specified.

There are 12 spirits with one shrine situated for them all. This is different from other traditions as the shrine must be separated for each single spirit. The shrine of these 12 spirits belong to the “*Tanbutr*” family and does not open to public like other

shrines of other communities. This is one evidence of how close the relationship between the ancestors and people at present is.

At present, Mr. Anukul Siriphan, leader of Pongsanuk community is the medium or “*Maa Kee*”, the third generation of the representative of ancient spirit. He is the “*Maa Kee*” of “*Chao Fa Chiang Rai*” (เจ้าฟ้าเชียงราย). He has been the medium since he was 12 years old and used to be the representative of the spirit of “*Chao Jaray Noi*” (เจ้าจเรน้อย) and “*Chao Khun Suek*” (เจ้าขุนศึก). He is now the leader for the traditional dancing for ritual in Lampang and Chiang Mai, such as the rite to pay respect to Phya Mangrai, to Lampang city pillar, to “*Phya Kham Lue*” (พระยาคำลือ), to “*Chao Phor Pratu Pha*” (เจ้าพ่อประตูผา), and to “*Chao Khor Mue Leak*” (เจ้าขอมือเหล็ก).

Under laid this belief and tradition is the relationship between power and knowledge of both human being and the spirit. That is, the representatives be very skillful in such tradition as they have learned it from the grandparents who were also the representatives of the ancestors and the nobles.

However, there are changes to this tradition made by social and economical contexts. The role of the spirits of ancestors decreases while that of the nobles increases due to the belief that the spirits of the nobles are able to respond human needs of the present social structure. For instance, it is believed that the spirits of the nobles are able to relieve a lot more sufferings of people.

However, for this study, this tradition in Lampang Province was just a case study of *Chao Fa Chiang Rai* and the respect made by local people at present. The change towards the tradition of “*Tanbutr*” family could not be generalized to this tradition and culture of Lan Na society in general.

9. The Project on the Interior Design of Wat Pongsanuk Museum as a Partial Fulfillment of The Course of Thai Motif in Interior Design, Faculty of Decorative Arts, Silpakorn University

From the field studies to Wat Pongsanuk and other cultural resources in Lampang Province, the student of the Faculty of Decorative Arts, Silpakorn University were inspired to create the project on the interior design of Wat Pongsanuk

for the course “Thai Motif in Interior Design”. The goal of this project was to adapt the design to the museum and Interpretation Centre of Wat Pongsanuk. The old building was renovated and used for the exhibition which displayed the information of the conservation of Viharn Phra Chao Phan Ong, wooden Buddha images, a case for Buddhist scripture, and pieces of jathaka banners picture.

In addition, the knowledge in Lan Na art and culture that the students gained was inspired to be part of their thesis in terms of contemporary design.

10. The Project on Listing Heritage Buildings in Lampang Province

From the workshop for the conservation of Viharn Phra Chao Phan Ong, the field studies in Lampang Province, and the activities with local community, it was found that area along the Wang River was the location of many buildings which were worthwhile being conserved as there could be threats to them such as over development. In addition, the Association of Siamese Architects under the Royal Patronage launched the project for the competition of proposing heritage buildings to be listed. Hence, “*Ratsadabhisek*” (รัชกาลที่๖) Bridge and “*Sao Jindarat*” (เสาชิงช้า) Building were proposed as they hold the historic value of Lampang Province.

Both the bridge and the building were then listed in 2007 as the architecture which are worthwhile being conserved. They help enhance the value of the local heritage to the national level. The conservation and management plan of these two construction were aimed to be proposed to related stakeholders for the real application.

Appendix B

The “Khon Tuo Lek Kub Karn Anurak” or “The Little People in Conservation” Traveling Exhibition

The exhibition consequential to a training workshop for conserving Viharn Pra Chao Pun Ong with the objective to create awareness and network in conserving national architectural heritage among students, local villagers, Buddhist monks, and the interested individuals from different backgrounds, beginning at Wat Pongsanuk community in Lampang Province.

Our determination is not only to conserve a particular building structure but ultimately to “cultivate conservationists,” the little people in the large society who treasure their heritage in architecture, art and culture.

These little people will grow from the stage of seedling to that of stately branching tree and when they join in network into unity they all form a forest full of shade and tranquility. One day when they have grown up they can act to cherish and protect the innumerable highly valuable art works in architecture, fine arts, and culture that their ancestors have handed down in a constructive and holistic nature for the benefit and blessing of the future generations.

Many individuals and agencies have contributed to such conservation activities including:

- Pongsanuk Community;
- Monk Sects;
- Thai Art Department, Faculty of Fine Arts, Chiang Mai University;
- Architectural Heritage Management and Tourism, Faculty of Architecture,

Silpakorn University;

- Faculty of Interior Arts, Silpakorn University;

- The Establishing Project of Lan Na (Tai) study in Cultural Development,

Preservation and Continuation of Architecture and Tradition Institute, Nresuen University, Phayao;

- Viriya Insurance Co.;

- The Association of Siamese Architects under Royal Patronage;

- ICOMOS Thailand;

- Chiang Mai City Art and Culture Center;

- 9 Granite Co.Ltd;

- Lankum Lampang Project;

- Freelance Photographer and etc.

The exhibition was a mobile program intended to arouse the sense of conservation need at the local level and to generate chain reaction and eventually it provided inspiration for many project such as study *Jataka* banners painting, study on manuscript chests motifs, project on the design decoration of Manuscript Chest museum at Wat Pongsanuk, and project on conservation and interpretation of cultural heritage in Mae Kong watershed.

Although “The Little People in Conservation” is a small project, the enormous contribution and response from people of all works have gave it a pride and a recognition of spiritual value in our local heritage. The little people embracing students, monks, villagers, the academic, mass media photographers are tied together with their friendly spirits, forming a bridge to walk to the future. The achievement may not be so great but the feeling of having pride and companionship is more than precious to everyone.

Appendix C

Selected Activities on Viharn Phra Chao Pun Ong Conservation Project

Date	Activities	Supporter
August 2005	Cleaning, photographing and documenting the 12 ancient manuscript chests (more than 120 years) founded in the abbot's quarter.	Angela Srisomwongwathana
September 2005	Documentation and photographing the 58 old cloth and paper <i>Jataka</i> painting banners found, one influential school of paintings.	Angela Srisomwongwathana
26 September 2005	Article in "outlook" Bangkok-Post about Pongsanuk Conservation by Mr. Suthon Sukphisit.	Bangkok-Post
October 2005	First published Viharn Pra Chao Pun Ong book.	Manop Silpee
3-5 December, 2005	"Wat Pongsanuk – the Jewel of Lanna Architecture" photographic exhibition at Nimmanhemindra Art Street, Chiang Mai province.	Angela Srisomwongwathana
17,24 December 2005	Present "Lanna Architecture and Viharn Pra Chao Pun Ong".	Chiang Mai City Arts and Culture Center and Project Photographer
7 January 2006	Present "Viharn Pra Chao Pun Ong Project" at Chiang Mai City Arts and Culture Center.	Pongsanuk Community
3 February 2006	Present "Situation of Conservation in Lanna and Viharn Pra Chao Pun Ong" at <i>Mahamala Praabporapuk</i> Room, Silpakorn University.	Silpakorn University
18 February 2006	Moved, Cleaned, Documenting ancient 186 Buddha Images from the ceiling of Viharn Pra Chao Pun Ong and stored them in storing room next to the abbot's quarter.	Monks, locals, the Fine Arts Department, photographer and students from Thai Art Department, Fine Arts Faculty, Chiang Mai University, The Fine Arts Department
2 March 2006	Live interview on We TV. 9, Nation Channel Chiang Mai in the topic of "Viharn Pra Chao Pun Ong- Model of Local Involvement in Restoration"	We TV. 9, Nation Channel Chiang Mai, Faculty of Architecture - Chiang Mai University
21-27 March 2006	Restoration Workshop at Wat Pongsanuk, Lampang with monks, locals and 44 students from three universities. The workshop includes: - Site information gathering. - Architectural measurements of viharn and the man-made mould where the viharn is situated. - Viharn Pra Chao Pun Ong physical evidence. - Historical data collection by interviewing the community locals. - Presenting the week-long work to the locals and monks using 3D computerized presentation.	Chiang Mai University -Thai Art Department, Fine Arts Faculty Silpakorn University – • Thai Architecture Department, Architectural Heritage Management and Tourism, • Architecture Faculty and Decorative Design Faculty • Rachaphat Chiang Rai University - Architecture Department • Naresuan University • Pongsanuk Community
23 June 2006	Presented in the topic of "Viharn Phra Chao Pun Ong - Model of Local Involvement in Restoration" at Nan Province.	Nan Province

August 2006	-Article on “A past worth preserving”: Viharn Pra Chao Pun Ong - Model of Local Involvement in Restoration, published on Sawasdee magazine, with 110,000 circulations. It is considered rare for this kind of magazine to do this type of article. -Article of “Viharn Pra Chao Pun Ong” published in Muang Boran magazine.	<ul style="list-style-type: none"> • SAWASDEE magazine, Thai airways. • Muang Boran magazine
18-20 October 2006	<i>Maha jataka</i> sermon (once-a-year most important sermon after Buddhist Lent, this sermon usually lasts 24 hours). It is the first time reviving the old tradition after discontinuation for so many years. It is the time that the old <i>jataka</i> banners are hung around the outside of viharn.	<ul style="list-style-type: none"> • Monk sect of Lampang • Lampang Municipality
22 October 2006	<i>Thod Krathin</i> Ceremony (once-a-year ceremony when laypeople give robes to monks and raises fund for the temple). There have an exhibition explaining the conservation and environment plan using model of the temple after conservation, for example, replace all cement blocks on the ground by sand, as it used to be, modify building beside main viharn to manuscript chest museum.	<ul style="list-style-type: none"> • The Government Pharmaceutical Organization • Thai Beverage Public Company Limited • Pongsanuk Community
13 December 2006	Ph.D candidate from Bangkok came to excavated two archaeological sites at the temple.	local and lecturers from department of Thai Art, Faculty of Fine Arts and department of History, Faculty of Humanities, Chiang Mai University.
April 2007	Locals and monks of Pongsanuk community built old traditional bamboo weaving bridge across Wang River during <i>Song Kran</i> ceremony.	Lampang Municipality
May 2007	<ul style="list-style-type: none"> • <i>Khon tuo lek kub karn Anuruk</i>, “The Little People in Conservation” Pongsanuk conservation project traveling exhibition first held in at “Architect’07” at Impact Areena, Muang Thong Thani. • Published <i>Khon tuo lek kub karn Anuruk</i> books, with 2,000 copies. This aims to create awareness and appreciation of treasure and pride of Thailand and chain reaction among another conservation projects and researches of universities. • “The Little People in Conservation” second exhibition held at Silpakorn University. 	<ul style="list-style-type: none"> • The Association of Siamese Architects under Royal Patronage • ICOMOS Thailand. • Thai Art Department, Faculty of Fine Arts - Chiang Mai University • Architectural Heritage Management and Tourism, Architecture Faculty and Decorative Design Faculty - Silpakorn University.
June 2007	“The Little People in Conservation” third exhibition held at Chiang Mai City Art and Cultural Center.	<ul style="list-style-type: none"> • Chiang Mai City Art and Cultural Center • Faculty of Fine Arts
December 2007	Took artisans from Pongsanuk to Yunnan China for temple conservation training.	
April 2008	Archaeological sites on man-made mound.	Northern Archaeological Center-Chiang Mai University
22 May 2008	Opened South Manuscript Chest Museum.	<ul style="list-style-type: none"> • Lampang Municipality • Thai Art Department, Faculty of Fine Arts • Northern Thailand Archaeological Center - Chiang Mai University • Pongsanuk Community

Appendix D

Interview Young Conservator “The little people in Conservation”

The Beginning of Young Conservators at Wat Pongsanuk

As Mr. Boonyakorn Wachirathiench (Lecturer of Silpakorn University, He studied in Thai Architecture program at that time) mentioned there might be only few conservation works which were from the cooperation among the locals, academic people, and students who care for art and culture, the heritage of the nation, but they might be only one conservation work which was done by students of three universities from two regions. Even though Viharn Phra Chao Phun Ong is just a small building, it is a historic site which holds the historic and social value as the centre of Pongsanuk Community.

Anxiety came to every one because we were just students who lacked work experience, and, moreover, had to work with other people whom we had never met before, despite the under laid fact that we and they had the same intention.

Anxiety became lessened when we got to know one another. Friendship came instead after we worked altogether. Differences were not obstacles at all.

The workshop comprised three main activities: to learn Lan Na architecture and art in Lampang, to study the architecture of Viharn Phra Chao Phan Ong of Wat Pongsanuk, and to adapt Lan Na architectural heritage as the basis for contemporary design.

The field trips were at temples and cultural resources in Lampang, which were mostly affected by the Burmese, as well as the visit at Kad Kong Ta, the trading area in the past. Every place we went were the outdoor classrooms which taught us to realize the values held by our cultural heritage, by eye – witness realization and sentiment by heart.

Each lecture by guest speakers stimulated our opinion in the discussion for the conservation, our aim, as there was no ready – to – use manual or formula for

conservation practice. Every proposed ideas must be logical and respect the site and its values.

After the discussion, the guidelines for the conservation, with realization of strengths and weaknesses, were as follows:

1. Reconstruction with same types of original materials
2. Reconstruction with new types of material
3. Simulation with the display of the original pieces of the Viharn in the museum
4. Restoration or adaptation with same types of original materials
5. Restoration or adaptation with new types of materials
6. Reinforcement to the Viharn

It could be seen that conservation can be done differently. However, for Viharn Phra Chao Phan Ong, it is a living historical site as it is the community centre and for ritual. So, its values one of great concerns.

Our discussion led to the conclusion that we must respect the values and the authenticity of the Viharn. As a result, the proper solution was to keep the originals and to replaced the deteriorated parts by new pieces which were of the same type of the original materials. However, for other conservation works, other guidelines might be more suitable than what we decided for Viharn Phra Chao Pun Ong.

Authenticity, in every single context, must also be concerned. However, one objective of the conservation was strengthen the building structure with aesthetic aspects. As a result, we need to find compromising ways for both conservation and development while authenticity is retained.

Details in architecture of the Viharn were also considered carefully as they had been developed through time. For example, the facia was influenced by the central region, so it was a doubt if it should be changed to in Lan Na style or not, or the change should be done at the one side while leaving the other sides which were of the same style of the existing one, to be the evidence of the development from the central region. Also, the baked – clay tiles were coated to prevent leakage, so should we coat the file again or let the baked – clay tiles be uncoated.

Every guidelines and thoughts were helpful in different ways, but the best one should be the most adaptive while the values of the site were retained. However, we

just proposed practical options. The decision makers were the members of Pongsanuk Community because they were the real owner.

One good way to understand the Viharn was to do the measurement. The details we got were prepared for the following steps. We worked under limited time, with our goal which was to present what we had done, with solutions for the Viharn, to people in the community.

After we got details of the Viharn from the measurement, we sketched and drew, followed by the 3 dimensional works before the presentation. The details covered the site location and Viharn Phra Chao Phan Ong itself.

We got the response from the presentation. A 3 dimensional presentation helped increase understanding and clear picture of the Viharn. We all felt that although the members of Pongsanuk Community did not understand everything, we were satisfied to see their sense of belonging was stirred, which led to the willingness and participation in the real conservation in the following time.

On that day, people in the community paid attention to the presentation made by young conservators like us. We all, both the locals and students, did not know what the future will bring, but we were quite sure that our cooperation will bring good future to the Viharn and us all.

Appendix E

The Community of Conservation Interest Network

From the workshop for the conservation project of Viharn Phra Chao Phan Ong of Wat Pongsanuk, many young people were willing to join the project to conserve the evidence of their culture made by their predecessors. The projects brought also knowledge and pride to these young people.

To let the local community manage their cultural heritage, with advice from academic institutes and organizations, could stimulate the sense of belonging to the locals. They felt that they were able to choose the best things to their community and they were parts of the conservation to what their ancestors.

This project was different from others which were done by the government. That is, the locals were separated from their cultural assets and did not belong to their own place or assets. Hence, they could not participate in their heritage, which needs to be managed by the government only.

Contrarily, at present, network of community of conservation interest comprising the locals, students, and their teachers, were able to prove that just small pieces of rock can be paved as a bridge. Even though that bridge is not a huge one, it is pride of achieving something worthwhile, will be time honoured.

There are also other groups, whose role seem like that of community of conservation interest. That is, they aim to conserve their cultural heritage, especially at the local level. They are, for example, ICOMOS Thailand, the Association of Siamese Architects, the Garland, the National Discovery Museum Institute, etc. The goal of these groups is also to retain architectural and cultural heritage, and, moreover, prepare the sustainable development in the future.

The conservation project done by Pongsanuk community is also the simulation and inspiration for conservation in other communities, especially in Northern Thailand, as well as neighboring countries, such as the conservation of Viharn Wat La Muen, Muang Ham, in Xisuangbanna, China, with cooperation from the UNESCO.

It could be seen that just groups of young people without authority are inspired enough to conserve their cultural heritage despite the lack of high levels of skills and knowledge. However, in the future, when these young people grow up, they can be the main groups who will bring retention of architectural and cultural heritage to the successive generations.

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Autobiography

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|-----------|---|
| 1984-1988 | Bachelor of Arts (Thai Art) Faculty of Fine Arts, Chiang Mai University |
| 1988-1993 | Master of Arts (History of Architecture) Faculty of Architecture, Silpakorn University |
| 2004-2009 | Doctor of Philosophy Candidate, in Architectural Heritage Management and Tourism, Faculty of Architecture, Silpakorn University |

Work Experience

- Lecturer - Department of Thai Art, Faculty of Fine Arts, Chiang Mai University
- Viharn Phra Chao Pun Ong Conservation Project
- Community Interest of Pongsanuk Community and The Little People in Conservation Group
- Author of several books

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