



**THE MANAGEMENT PLAN OF HISTORICAL BUILDING: SAISUDDHA – NOBHADOL  
BUILDING IN SUAN SUNANDHA RAJABHAT UNIVERSITY**

มหาวิทยาลัยศิลปากร By สงวนลิขสิทธิ์

**Jitima Kiatrasamee**

**An Independent Study Submitted in Partial Fulfillment of the Requirements for the Degree  
MASTER OF ARTS  
Program of Architectural Heritage Management and Tourism  
( International Program)  
Graduate School  
SILPAKORN UNIVERSITY  
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The Graduate School, Silpakorn University has approved and accredited the Research Project title of “The Management Plan of Historical Building: Saisuddha – Nobhadol Building in Suan Sunandha Rajabhat University” submitted by Ms.Jitima Kiatrasamee as a partial fulfillment of the requirements for the degree of Master of Arts in Architectural Heritage Management and Tourism.

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This research project aims to propose the management plan for Saisuddha –  
Nobhadol historical building in Suan Sunandha Rajabhat University. It is the significant  
building that was built in colonial style as a royal residence of H.H. Princess Saisavali  
Bhiromya. This building is one of the six historic buildings of Suan Sunandha Palace still  
existed in Suan Sunandha Rajabhat University. The construction of the palace followed  
King Rama V’s initiation to use the palace as his private garden and the residence of his  
consorts and daughters when he died.

The scope of this research project includes the history of Suan Sunandha Palace,  
the cultural significance, conditions of Saisuddha – Nobhadol Building, and management  
plan for the use of the building as Chao Wang Learning Center.

The methodology of the research is based on historical documentary, physical  
evidences, site survey and interview with related people. The analysis of all information  
lead to the proposed management plan. Conclusion and recommendations for the future  
research are also included.

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Program of Architectural Heritage Management and tourism Graduate School, Silpakorn University Academic Year 2008

Student's signature .....

The Research Project Advisor's signature .....



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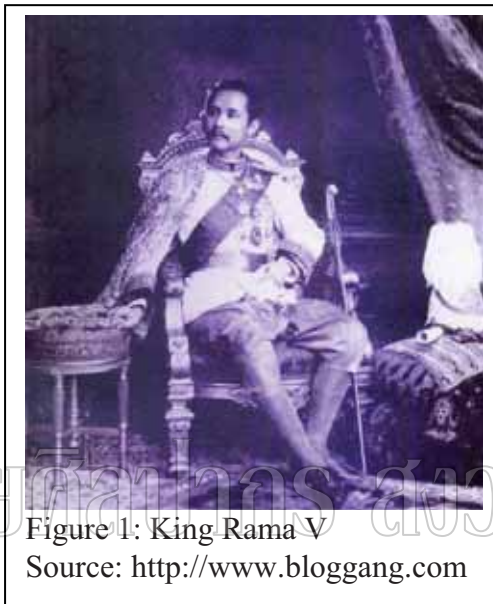
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## Chapter 1

### Introduction



In 1899, during the reign of King Rama V of Siam, the king ordered the building of Wang Suan Dusit (Dusit Palace) in Dusit District, Bangkok, Siam as the summer palace<sup>1</sup>. After that, in 1903<sup>2</sup>, he moved from the Grand Palace to reside in Suan Dusit Palace with the queen, consorts, concubines, daughters and sons as the permanent residence by the reason that in the Grand Palace lacked in open space area that prevent the ventilation which then could cause him and his court sickness<sup>3</sup>.

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<sup>1</sup> Suan Sunandha Rajabhat Institute, Chao Nai Tee Koey Prathap Nai Wang Sunandha, (Bangkok: n.p., 1986), 30.

<sup>2</sup> Kana Poo Jad Tum Nang Sir Prha Tee Nang Vimanmek, Wang Dusit: Plai Rachakan [Online], found 17 May 2007. Available from <http://www.geocities.com/athens/troy/1991/Viman290.htm>

<sup>3</sup> Meepolki, Sara. Racha – Samnak Fai Nai Samai Rattanakosin, (Bangkok: Museum Press Publisher, 2008), 222.

Then, in 1908, after the king came back from his second visit to Europe, he had an idea to build his private garden similar to the garden at Bernstorff Palace in Denmark<sup>4</sup>. This private garden was called Suan Sunandha (Suan means garden). This garden was located in the plot of land next to Suan Dusit Palace to the west. The king himself planned the garden landscape as a forest garden and 32 royal residences inside the garden<sup>5</sup>. The 32 royal residences was built for the reason that when he past away, his consorts who did not have children and those who had only daughters would have their own residences far away from the area that the next king might use in his official capacity because they might face problems when he died. So, he had to prepare the residences for them.<sup>6</sup>

In 1910, the king Rama V passed away, the construction of Suan Sunandha was finished only the garden part but not 32 royal residences. However, the King Rama VI ordered the continuation of construction all residences, a throne hall and finished in 1919 but nobody come to reside because the inner royal court of King Rama V still resided in Dusit Palace<sup>7</sup>. After that 2 year later, in 1921, H.H. Princess Saisavali Bhiromya, one of the important King Rama V consorts had diabetes and she liked to have a place of her own and relaxing by doing garden, so the princess moved from Dusit Palace to permanently reside with her daughters in her royal residence at Suan Sunandha Palace. Moreover, some female royalties of King Rama V also moved following the princess to reside in 32 residences in the palace. It makes the palace as the biggest inner court community in that time. Furthermore, H.H. Princess Saisavali Bhiromya ordered the construction of Nippakarn School<sup>8</sup> for the ladies – in – waiting who were in the palace to study general subjects such as Thai language, English language, history and etc. In this period, 1921 - 1932, Suan Sunandha Palace was the

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<sup>4</sup> Silpakorn University, Faculty of Architecture, The Master plan: Suan Sunandha Rajabhat Institute, (n.p., 2003), 7

<sup>5</sup> Wirojthamma – Koon, Kittipong, Suan Sunandha, (Bangkok: Amarin Printing and Publisher, 2007), 48.

<sup>6</sup> Ibid., 44 - 45

<sup>7</sup> Surasawadee, Chantana. The Preservation and Environment in living Monument at Suansunantha Grand Palace, (n.p., 2000), 8

<sup>8</sup> Ibid.



learning center for all ladies – in - waiting who then became the perfect lady. It was, moreover, the last period of an absolute monarchy regime.

After the revolution in 1932, all people who lived in Suan Sunandha Palace moved out from the place. This beautiful palace was abandoned and became a thick forest. All buildings became old and deteriorated<sup>9</sup>.

Five years later, 1937, Suan Sunandha Palace was separated into 3 parts for education proposes namely 1. The Institute of Administration Development, with the department of Local Administration, Ministry of Interior, 2. Dusit finishing School which then was changed to be Suan Dusit Rajabhat University, 3. Suan Sunandha Vitayalai School which then becomes Suan Sunandha Rajabhat University.

Since 1937, due to the fact that this place was assigned to be an education institute, almost royal houses were destroyed and replaced by new buildings in modern style. Canals and ponds were filled to be a road and for using as an activity space for students. However, there are 6 existing royal residences in Suan Sunandha Rajabhat University. There are Tamnak Princess Adorn Dibyanibha (Adorn Dibyanibha Building), Tamnak Chao Chom Uan and Chao Chom Tam (Uan Arch Tamtawan Building), Tamnak Princess Suddhasininart (Saisuddha - Nobhadol Building), Tamnak Princess Chudharatana Rajakumari (Chudharatanaporn Building), Tamnak Princess Bismaya Bimalasatya (Bismaya Bimalasatya Building) and Tamnak Princess Sasibongse Prabai (Sasibongse Prabai Building). After that, on October 2, 1998, six royal residences existing in Suan Sunandha Rajabhat University and all of them were registered as ancient monument by the Fine Arts Department.

At present, six royal residences are in different uses, but in this research project, the author selected Tamnak H.H. Princess Saisavali Bhiromya (Saisuddha - Nobhadol Building) where is recently used as Thai art and cultural museum and its office, the president office, public relations office and Thai medicine center to study and set appropriate management plan to be Chao Wang Learning Center.

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<sup>9</sup> Ibid.,9

### **Statement of problem**

According to the recently used of the Thai arts and cultural museum, there are not many visitors from the lack of good management plan to attract the visitors. In the part of president office and public relation office, there are not properly used. The historical building such as Saisuddha – Nobhadol building should have the appropriate use to represent the certain period of Thai society and culture. To raise awareness about the cultural significance found in this building, this research aims to set the management plan as Chao Wang Learning Center.

### **Goals and objectives**

- a. To study the history of Suan Sunandha Palace
- b. To study the cultural significances of Suan Sunandha Palace
- c. To study the general conditions of Saisuddhan – Nobhadol Building
- d. To study the decay conditions of Saisuddha – Nobhadol Building
- e. To set the management plan for Saisuddha – Nobhadol Building

### **4. Scope of the study**

The scope of this research is to study the history of Suan Sunandha Palace and its significance, the general conditions and decay conditions of Saisuddhan – Nobhadol Building in Suan Sunandha Rajabhat University. Management plan will be suggested.

### **5. Research methodology**

- a. Data collection: The collected data are from academic documents and related studies or vicinal researches about the history, including the physical information of buildings, to interview and questionnaire related persons.
- b. Data analysis
- c. Conclusion: The management plan is prepared.

### **6. Process of the study**

- a. The collection of related information and documents
- b. The survey of the site

- c. The data analysis and evaluation
- d. The conclusion of the proposed the management plan

## 7. Definitions

In The Burra Charter,<sup>10</sup> the meaning of place, cultural significance, fabric, conservation, maintenance, preservation, restoration, adaptation and use were explained as follows:

Place	Place means site, area, land, landscape, building or other work, group of buildings or other work, and may include components, contents, spaces and view.
Cultural significance	Cultural significance means aesthetic, historic, scientific, social value for the part, present or future generation.
Fabric	Fabric means all the physical material of the place, including components, fixtures, contents, and object.
Conservation	Conservation means all process of looking after a place so as to retain its cultural significance.
Maintenance	Maintenance means the continuous protective care of the fabric and setting of a place, and is to be distinguished from repair.
Preservation	Preservation means maintaining the fabric of the place in its existing state and retarding deterioration.
Restoration	Restoration means returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.
Adaptation	Adaptation means modifying a place to suit the existing use or a proposed use.

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<sup>10</sup> The Australia ICOMOS. Charter for Places of Cultural Significance: The Burra Charter. Canberra: International Council of Monuments and Sites, 1999.

Use	Use means the function of a place, as well as the activities and practices that may occur at the place.
Chao Chom	Chao Chom is the only title held by the royal wives who were born as commoners (Mom Rajawongse and below). <sup>11</sup>
Chao Chom Manda	Chao Chom Manda is the royal wives who were born as commoners but they were successful in producing a child for the king. <sup>12</sup>
Chao Wang	Chao Wang means lady – in – waiting.
Lady – in – waiting	A lady – in – waiting is a woman from the aristocracy or upper classes, who acts as a companion to a queen or princesses. <sup>13</sup>

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<sup>11</sup> Wikipedia., Thai royal and noble titles, [Online], found 10 February 2008. Available from [http://en.wikipedia.org/wiki/Thai\\_royal\\_and\\_noble\\_titles](http://en.wikipedia.org/wiki/Thai_royal_and_noble_titles)

<sup>12</sup> Ibid.

<sup>13</sup> The University of Birmingham and Collins Cobuild., Collins Cobuild English Dictionary, (London: Haper Collins Publishers, 1995), 928.

## Chapter 2

### Related Documents and Case Studies

#### Related Documents

1. The Australia ICOMOS. Charter for Places of Cultural Significance: *The Burra Charter*, 1999

*The Burra Charter* provides guideline for the conservation and management of place of cultural significance (cultural heritage place).

2. The UNESCO, *Hoi An Protocols* for the Best Conservation Practice in Asia, 2001

*The Hoi An Protocol* provides a forum for discussion of issues relating to authenticity in the consolidation, restoration and reconstruction of physical heritage sites in Asia, including historic towns, buildings and monuments as well as archaeological sites.

3. Nueng Nilrat, Mom Luang, *Chi – Vit Nai Wang 1 & 2 (The Memorial Stories in Suan Sunandha Palace)*, 2007

The author wrote these books from her memory when she was a governess of H.R.H Princess Nibha Nobhadol, Princess of Udong in Suan Sunandha Palace. The books provides information about people who lived in the palace, both female royalties and their governors. Moreover, these two books show the way of life of the period.

4. Dallen J. Timothy & Stephen W. Boyd, *Heritage Tourism*, 2003

This book provides information, examples of the heritage places around the world, and development of heritage tourism which consists of heritage attractions, conservation of the past, management of heritage tourism, heritage interpretation, etc.

5. Chantana Surasawadee, Ms., *The Preservation and Environment in Living Monument at Suansunantha Grand Palace*, 2000

This research provides guidelines for the preservation of six buildings which have been registered as ancient monuments at Suan Sunandha Rajabhat University.

### Case Studies

At present, there are many historical buildings that were adapted and reused as the museums for both educating and entertaining purposes. However, many museums failed to attract visitors because of inappropriate management plan. The two museums that are presented below are were selected due to their contrast in management plan:

1. the case study that there is insufficient appropriate management plan, i.e. The Royal Thai Army Museum, and
2. the case study that have an appropriate management plan, i.e. Museum of Siam.

#### 1. The Royal Thai Army Museum (The RTA Museum)

The RTA museum is located in a historical building, built in 1906 AD and was known as the Chulachomkloa Royal Military Academy (Jor – Por – Ror Academy). It is located on Rachadamnoen Road. The three – storey building combines architectural styles of Thai and European. This historical building is recognized as being of board cultural significance. Nowadays, the RTA museum is used as an education and entertainment center for infinite educational experience in the context of historic events and wars in Thai territory for general audience. In addition, it is also the venue to connect between the army organization and general public as this place would educate the public to understand the crucial role of the Royal Thai Army in defending Thai territory and sovereignty. Therefore, all Thai people should be proud and try to conserve the significance of the place in the long run.

However, the study on the museum management has found that under some situations there is poor management and there seems to be some problematic issues of the museum. These can be summarized as follows:

- The statutory constraints of military policy and regulation

Since the museum is located within the military boundary of the Royal Thai Army Headquarters, which is the main office for the chief army commanders with high security protection, all visitors entering into this area will be screened. The museum does not open for individual visitors and walk – in visitors because of the security regulations. In order for the visitors to visit this museum, they shall visit it in organizational groups and the visit reservation shall be made at least 3 days in advance. Many regulations have made it inconvenient for visitors.

- Unsatisfied numbers of general public visitors

With the difficulty of general public to access to the museum area, and the security system of the military guards at the main entrance of the Royal Thai Army Headquarters, this has made people to feel nervous and embarrassed when entering into the site.

- Ineffective descriptions displayed within the museum

At present, the sources of acquisition and the significance of each museum object have not been described at the displays. Currently, what has been done to those museum objects is that only the brief history of provision and the previous of weapon used is displayed whereby most local visitors are still confused with the descriptions. Hence, these descriptions shall make no sense to foreigners.

- The lack of necessary facilities provided to audiences

In the museum, interpretative centers such as a visitor center and a recreational area to facilitate the interpretation among visitors are currently unavailable at the site. Beside this, necessary facilities such as the food court, parking lot, toilets are also needed to be provided.<sup>1</sup>

All of these have shown that The Royal Thai Army Museum is lack of an appropriate management plan. There is a need to adapt the plan for the better management of the museum and for attracting people for a visit.

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<sup>1</sup> Supachokeauychai, Tavorn. The management of interpretation for the Royal Thai Army Museum., 2008.





Figure 2: The Royal Thai Army Museum I  
 Source: <http://www4.sac.or.th>

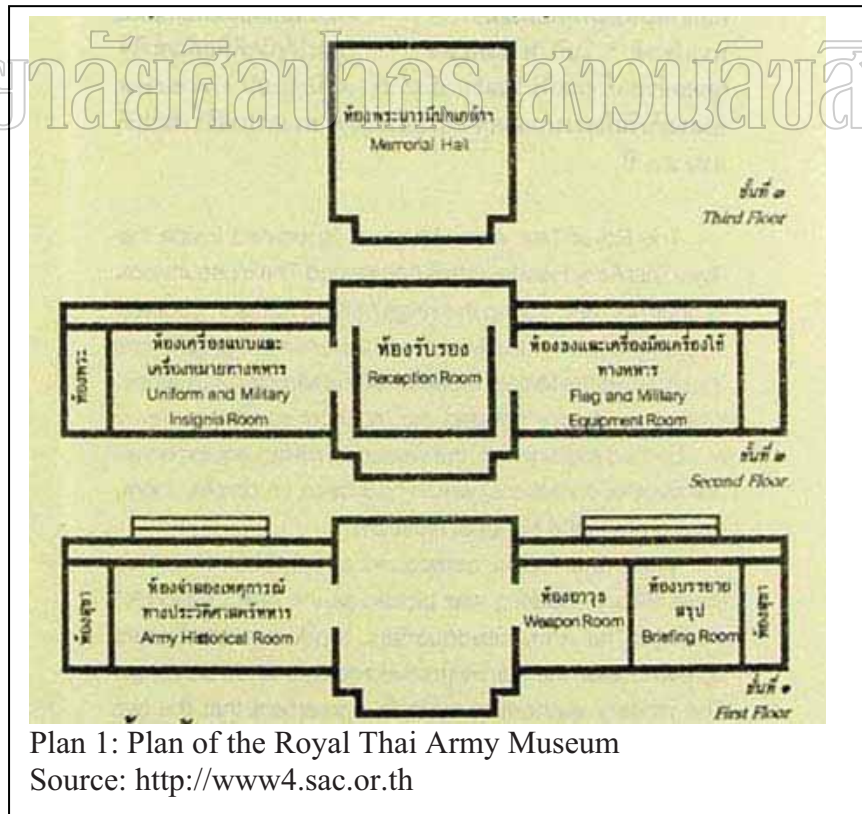






Figure 3: The Royal Thai Army Museum2  
Source: Photos by Tavorn Supachokeaueychai

## 2. Museum of Siam

The Museum of Siam is under the National Discovery Museum Institute (NDMI) and supported by Thai government. The project of Museum of Siam was started in August 2003 in order to be the new learning place in Thailand. The government has chosen an abandoned heritage building to be the museum. The chosen heritage building is the Ministry of Commerce building built in the reign of King Rama VI. It is a three - storey building in western style. It is located on Sanam Chai Road, Phra Nakhon, Bangkok, Thailand. The examples of characteristics of the museum are as follows:

- To be a modern and topflight museum in Thailand
- To use ideas of the interpretation by using the story presentation
- To educate every generation of people both Thai and foreigner visitors
- To use an idea for making interaction between visitors and exhibitions
- To use multimedia as the interpretations
- To have an effective plan and skillful management
- To give opportunities to general people, researchers, communities and societies to join

The process of Museum of Siam's project, which included developing the master plan, conducting conservation, restoration and preservation works for the Ministry of Commerce building, including museum and exhibition works, was managed by the expertise teams. For example, the building conservation and restoration work was conducted by Stonehenge Co., Ltd. whereby this firm has experiences in historical conservation in Thailand. The museum and exhibition work as well as the master plan were managed by the well-known international company with many successful works in the world, Lord Cultural Resources Co., Ltd.

The Museum of Siam Project was completely finished in the beginning of year 2008 and had a grand opening on April 02, 2008. The museum is a three – storey building consisting of 17 exhibition rooms in various themes such as Immersive Theater, Typically Thai, Introduction to Suvarnabhumi, Buddhism, Founding of Ayutthaya, War Room, Thailand Tomorrow, etc.

The new museum has been publicized by mass media and many people are interested to visit the museum. From the survey, it is found that the number of visitor

is at a satisfied level and most of visitors are Thais. When the visitors visit the Museum of Siam, they can learn and gain knowledge from using these cool interpretation tools. Furthermore, they can touch, play and take photos of anything and at anywhere in the museum. Moreover, the museum is located in the area which is easy to access by public transportations and private vehicles whereby the visitors can park their vehicles in the museum's parking lots.

Although, this is the new museum, with the appropriate management plan consisting of building conservation and restoration, marketing plan, interpretation plan, etc., these can attract many visitors. As a result, the number of visitors has become continuously increasing everyday.



Figure 4: Museum of Siam

Source: <http://www.whoweeklymagazine.com>

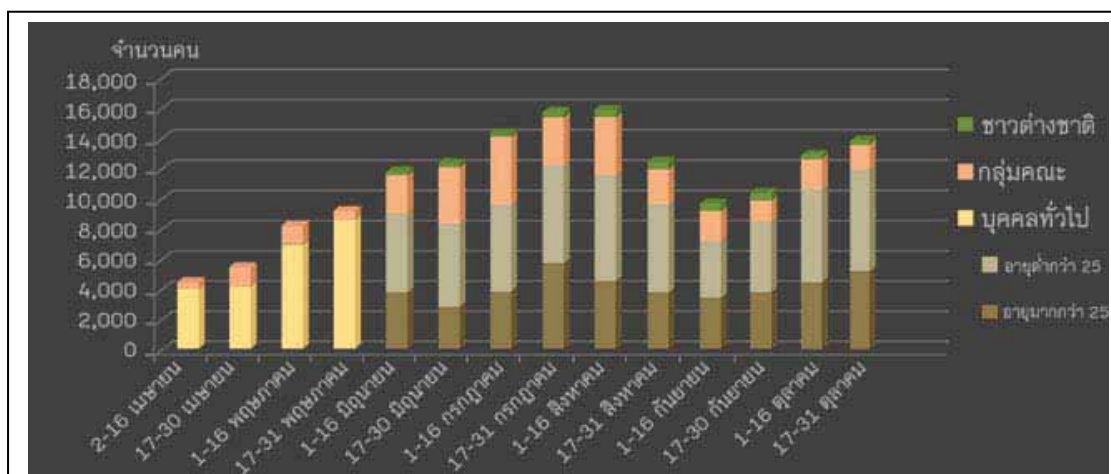


Figure 5: The numbers of visitor of Museum of Siam

Source: <http://www.ndmi.or.th>





Figure 6: The Museum of Siam: interactive interpretations  
Source: <http://www.whoweeklymagazine.com>

From the two case studies above, the successful management plan of the Museum of Siam is considered as guidelines for Saisuddha – Nobhadol building, the historic building of Suan Sunandha Palace in Suan Sunandha Rajabhat University as Chao Wang Learning Center

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## Chapter 3

### The History

In the past (Ca. 1897 - 1937)

Location

Suan Sunandha Palace

Dusit sub-district

Bangkok, Siam



Figure 7: The Siam Map A.D 16-17  
Source: [http:// www.dcothai.com](http://www.dcothai.com)

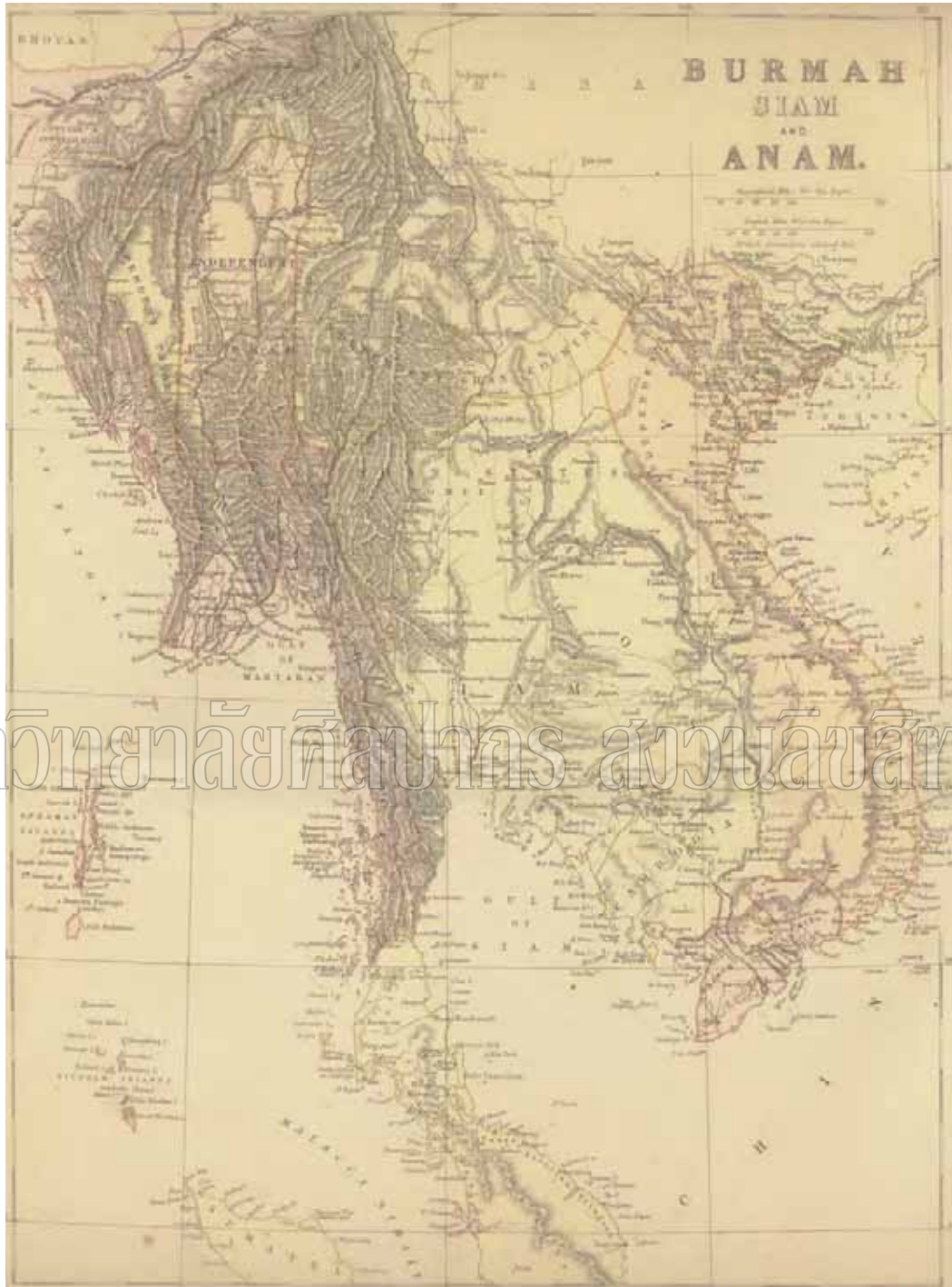


Figure 8: The Siam Map A.D 18  
Source: [http:// www.dcothai.com](http://www.dcothai.com)





Figure 9: The Siam Map, Bangkok A.D 18  
Source: [http:// www.dcothai.com](http://www.dcothai.com)

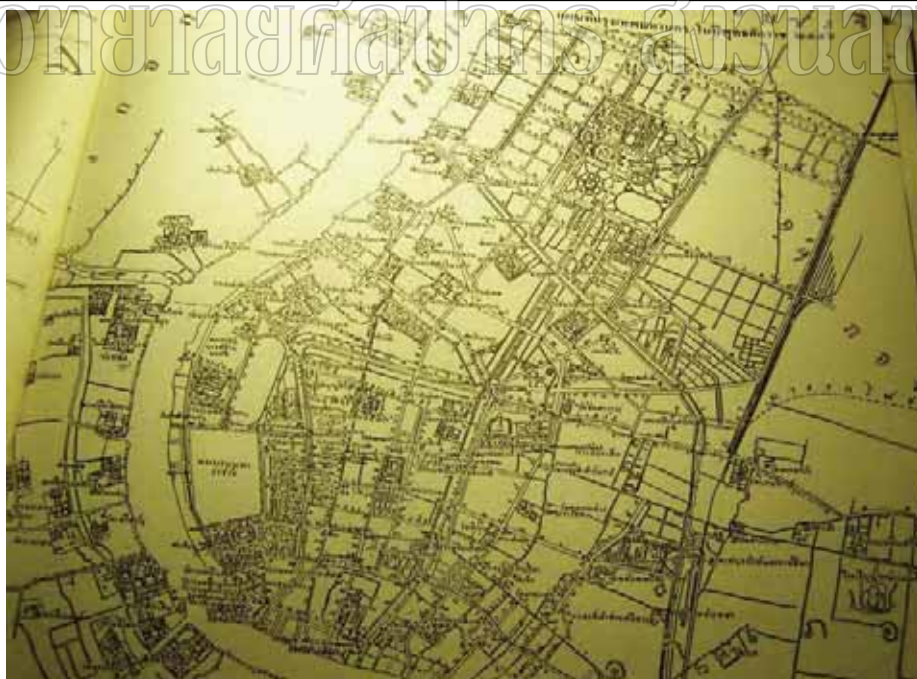


Figure 10: Bangkok map Ca.1903  
Source: The illustrations book: Architecture of Ruttanakosin. 1982





Figure 11: Bangkok map, Suan Dusit. Ca.1903

Source: The illustrations book: Architecture of Ruttanakosin, 1982

Overall area of Suan Sunandha Palace is 122 Rais (1 Rai = 1,600m<sup>2</sup>).

Its boundary was surrounded by:

The north was next to Rachavitee Road.

The south was next to U – Tong Road.

The east was next to Nakornratchasima Road.

The west was next to Samsean Road.

### History of Suan Sunandha Palace

Due to the royal tradition of the kingdom of Siam (in the period of Chakri dynasty), when the king succeeded to the throne, his official residence is called the grand palace, whose location is next to the temple of emerald Buddha. The king used it as a permanent royal residence where he resided with queens, consorts, daughters and inner courtiers who were ladies of the court. This tradition was practiced until the reign of King Rama IV when he started to construct another palace in the other provinces, for example, he initiated the construction of Phra Nakhon Khiri Palace at

Petchburi province to accommodate receiving foreign royal guests and also used as his summer palace.



Figure 12: Phra Nakhon Khiri Palace at Petchburi province  
Source: <http://cha-am-beach.blogspot.com/>

During the reign of King Rama V (A.D 1868 - 1910), King Rama V still resided in the Grand Palace until his first visit to Europe in 1897. While he spent time there, he visited several royal palaces, country houses and also private garden of leaders of European countries and he was very impressed in them. After he came back, he had an idea to construct a new palace which also included a royal garden for relaxing in the summer similar to what he had seen in Europe. The other pressing reason was because the Grand Palace was crowded with buildings like royal residences and throne halls, but lacked in open space area and that prevent the ventilation which then could cause him and his court sickness<sup>1</sup>.

<sup>1</sup> Meepolki, Sara. Racha – Samnak Fai Nai Samai Rattanakosin, (Bangkok: Museum Press Publisher, 2008), 222.



Figure 13: The Grand Palace was crowded of buildings  
Source: The architectural pictures of Ratanakosin, 1982



Figure 14: In the Grand Palace is lack of shady area  
Source: The architectural pictures of Ratanakosin, 1982

Therefore, in 1898, he started to buy a plot of land which was the area for farming from Padung Krungkasame canal to the east of Samsen canal and the area nearby the rail way from his private royal treasury. The king named this area as

“Tambon Dusit” and called his royal residence that “Wang Suan Dusit” (Dusit Palace)<sup>2</sup>.

After that, he ordered the construction of a big temporary royal pavilion made of teakwood on 28 Oct, 1899 and he resided with a queen, some of consorts, concubines and daughters as a symbolic gesture. Then, in 1901, he ordered the removal of The Mantaduratanaroja throne hall which had been constructed in The Jutadhurajathan Palace, Si Chang Island in Chon Buri province to be reassemble in Dusit Palace and gave it a new name as “Vimanmek throne hall”. It was and is the biggest teakwood pavilion in the world.<sup>3</sup> The king and his royal family came to reside in this throne hall permanently in 1903.<sup>4</sup>



<sup>2</sup> Kana Poo Jad Tum Nang Sir Prha Tee Nang Vimanmek, Wang Dusit: Wang Dusit [Online], found 17 May 2007. Available from <http://www.geocities.com/athens/troy/1991/Viman210.htm>

<sup>3</sup> Wirojthamma – Koon, Kittipong. Suan Sunandha, (Bangkok: Amarin Printing and Publisher, 2007), 40

<sup>4</sup> Kana Poo Jad Tum Nang Sir Prha Tee Nang Vimanmek, Wang Dusit: Plai Rachakan [Online], found 17 May 2007. Available from <http://www.geocities.com/athens/troy/1991/Viman290.htm>





Figure 16: Vimanmek throne hall  
Source: <http://learners.in.th/blog/journey/63481>

After that, in 1904, he had Abhisek Dusit throne hall constructed as an administration hall. Then, he had Ampornsathan throne hall constructed as his private residence, as well as group of minor palaces for his inner royal members. The construction of gates, canals and road were added in later year.<sup>5</sup>



Figure 17: Abhisek Dusit throne hall  
Source: <http://learners.in.th/>

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<sup>5</sup> Ibid.



Figure 18: Ampornsathan throne hall  
Source: <http://203.155.220.217/dusit/travel.html>

When Ampornsathan throne hall was finished, he moved from Vimanmek throne hall to reside there permanently until he died in October 23, 1910.

When he visited Europe for the second time in 1907, he visited country houses and royal gardens of the leaders of countries such as Chateaus in Rambouillet district in France, the Villa Nobel in San Remo and Bernstorff Palace in Denmark. Those visits gave an inspiration for him so much as when he came back to Siam he realised that the area of Ampornsathan throne hall was crowded and was not a private area anymore, so he wanted to have a new garden created which was later became to be know as “Suan Sunandha”. The garden was actually a plot of land next to The Suan Dusit Palace and was acquired at the same time using his private money from the royal treasury.<sup>6</sup>

<sup>6</sup> Wirojthamma – Koon, Kittipong. Suan Sunandha, (Bangkok: Amarin Printing and Publisher, 2007), 40



Figure 19: Château de Rambouillet Rambouillet district in France 1  
Source: [http://www.rambouillet.com/rambouillet/gb/ville\\_de\\_rambouillet.htm](http://www.rambouillet.com/rambouillet/gb/ville_de_rambouillet.htm)



Figure 20: Château de Rambouillet, Rambouillet district in France 2  
Source: <http://www.ramboliweb.com/chateaurambouillet/index.asp>



Figure 21: Chateau de Rambouillet's picture  
Source: <http://www.menustory.com>



Figure 22: Chateau de Sauvage,  
Rambouillet District, France  
Source: [www.all-free-photos.com](http://www.all-free-photos.com)





Figure 23: The Garden in Chateau de Rambouillet, Rambouillet District, France  
Source: [www.all-free-photos.com](http://www.all-free-photos.com)



Figure 24: King Rama V was visiting the forest garden around Château de Rambouillet  
Source: Hai Damrong Krang Klai Baan, 1997



Figure 25: Villa Nobel in San Remo  
Source: Hai Damrong Krang Klai Baan, 1997





Figure 26: King Rama V went to visit the garden in Villa Nobel 1  
Source: Hai Damrong Krang Klai Baan, 1997



Figure 27: King Rama V went to visit the garden in Villa Nobel 2  
Source: Hai Damrong Krang Klai Baan, 1997



Figure 28: King Rama V looking at the back garden of the Villa Nobel and relaxing in a chair.

Source: Hai Damrong Krang Klai Baan, 1997

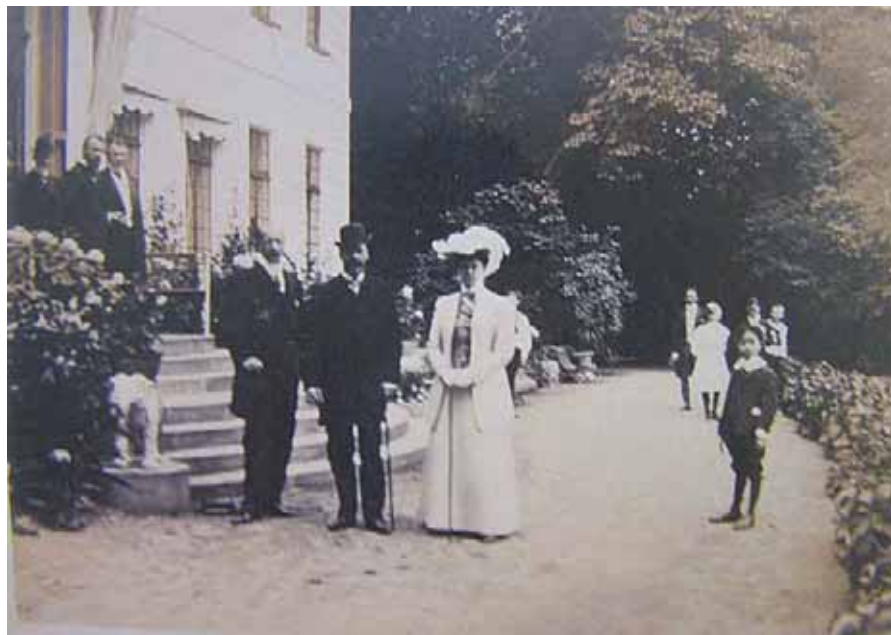


Figure 29: Bernstorff Palace in Denmark 1

Source: Hai Damrong Krang Klai Baan, 1997



Figure 30: Bernstorff Palace in Denmark 2  
Source: www.all-free-photos.com

In 1908, after King Rama V came back from his second visits Europe, he himself planned the physical landscape in the Suan Sunandha Garden for an example, he initiated a gate from Tanon Bui (Tanon means street or road) from Suan Dusit Palace to Suan Sunandha Garden called Pradoo Seisea (Pradoo means door or gate). After that, King Rama VI gave a new name to the gate as “Pradoo Sunandha - Tawan”.<sup>7</sup>

Originally, Suan Sunandha Garden is a shady and cool plot of land King Rama V named it by using his late wife’s name, Queen Sunandha Kumariratana, as the memorial.<sup>8</sup> He created this garden emphasizing peaceful atmosphere of forest garden where he could relax similar to the garden of royal families in Europe.<sup>9</sup>

<sup>7</sup> Surasawadee, Chantana. The Preservation and Environment in living Monument at Suansunantha Grand Palace, (n.p., 2000), 7 – 8.

<sup>8</sup> Suan Sunandha Rajabhat Institute, Chao Nai Tee Koey Prathap Nai Wang Sunandha, (Bangkok: n.p., 1986), 34 – 35.

<sup>9</sup> Silpakorn University, Faculty of Architecture, The Master plan: Suan Sunandha Rajabhat Institute, (n.p., 2003), 7



Figure 31: H.M. Queen Sunanda Kumariratana  
Source: National Archives of Thailand

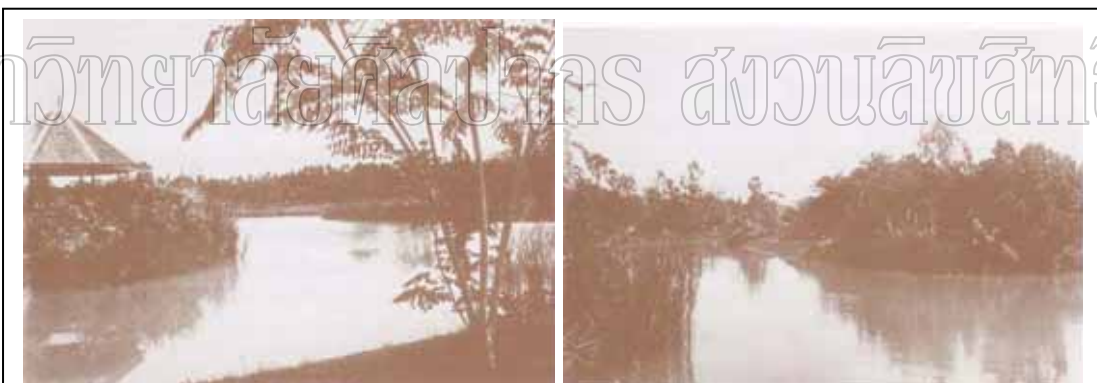


Figure 32: A shady and cool palace in Suan Sunandha Palace  
Source: National Archives of Thailand

Later, he envisaged to include several Palaces, residences to be built inside Suan Sunandha garden for the reason if and when that he past it away, his consorts who did not have children and those who had only daughters would have their own residences far away from the area that the next king might use in his official capacity because they might face problems when he died. So, he had to prepare the residences for them.<sup>10</sup>

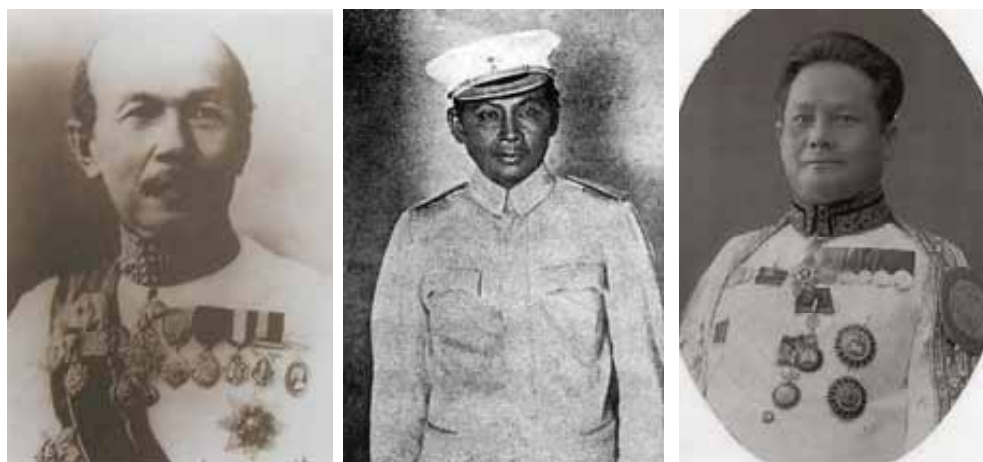
<sup>10</sup> Wirojthamma – Koon, Kittipong. Suan Sunandha, (Bangkok: Amarin Printing and Publisher, 2007), 44 – 45.







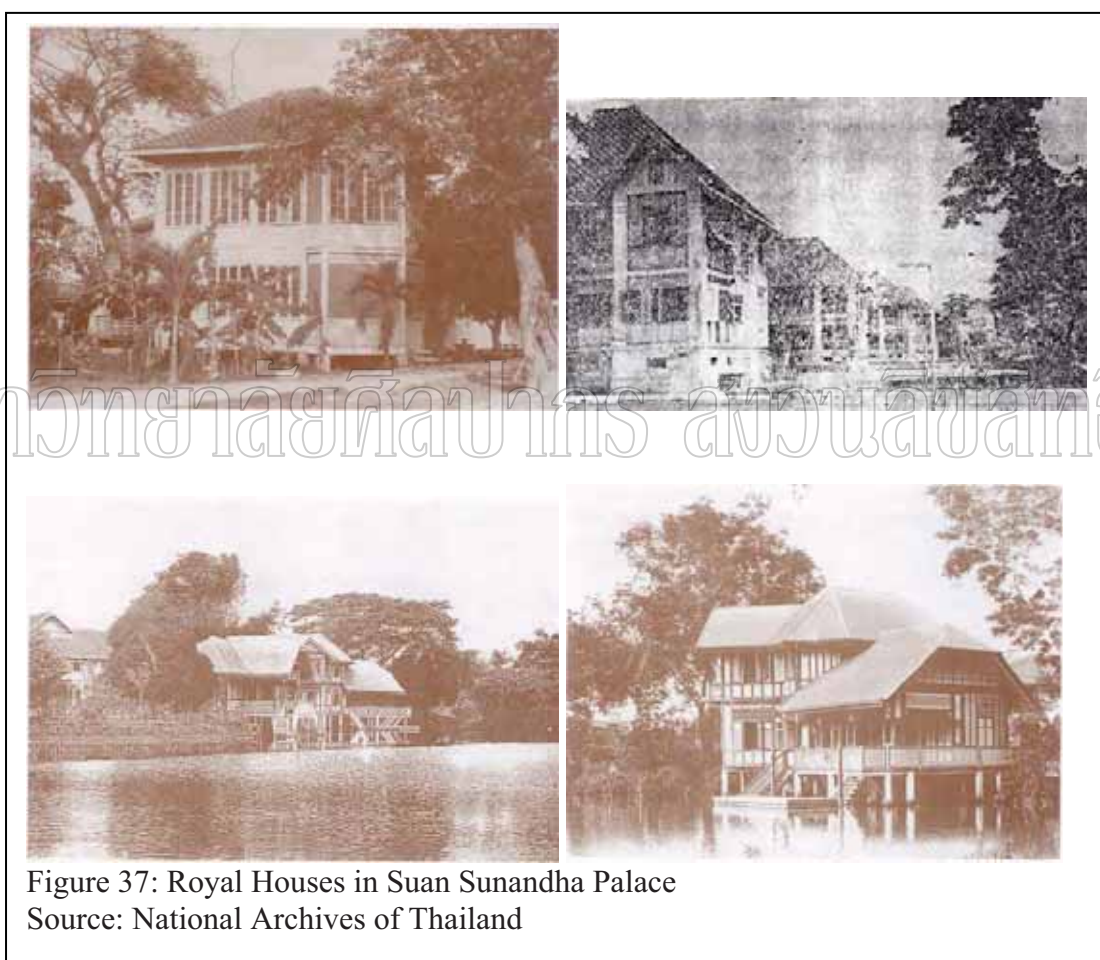
At the beginning, King Rama V designed the landscape at Suan Sunandha by emphasizing the theme of a forest garden. He also employed a foreigner for a plan of the landscape. The King managed everything with a help from Chao Praya Yommarach (Pan Sukhum) as his secretary for this project. Praya Warapongpipat was also assigned to supervise for the construction of for streets, bridges, gardening, floating royal houses and a landing float.<sup>11</sup>



Left, Figure 34: Chao Praya Yommarach (Pan Sukhum)  
Middle, Figure 35: Praya Warapongpipat  
Source: <http://th.wikipedia.org>  
Right, Figure 36: Praya Prachakornkitvijarn (O Amarttayakul)  
Source: National Archives of Thailand

<sup>11</sup> Surasawadee, Chantana. The Preservation and Environment in living Monument at Suansunantha Grand Palace, (n.p., 2000), 8

However during King Rama V's reign, only some parts of landscape construction were not fulfilled and all of the royal houses were not built. After the King passed away in Oct 23, 1910, King Rama VI accessed to the throne. He continued his father wish by ordered the construction of Suan Sunandha garden and building they were complete. Chao Praya Yommarach was the director of the project and Praya Prachakornkitvijarn took over of the charge of building 32 royal houses during 1911-1919.<sup>12</sup>



At the beginning of the year 1919, when Suan Sunandha Palace was completed, the palace was left empty for nearly two years, because the inner courtesan, the members of the royal family and royal consorts of the late king were still lived in the Dusit Palace. In 1921, H.H. Princess Saisavali Bhiromya, one of the

<sup>12</sup> Ibid.

important King Rama V consort had diabetes and she liked to have a place of her own and relaxing by doing gardening, so she asked King Rama VI for permission to move from the Dusit Palace to Suan Sunandha Palace.<sup>13</sup> When the news spread, the other royal female members, the royal consorts and concubines of King Rama V also would like to join her.<sup>14</sup>

The queen was interested in education so she built Nibhakarn School near her royal house. Her daughter, H.R.H Princess Nibha Nobhadol, Princess of Udong, was the manager of the school. The princess set an educational program and employed competent teachers, both Thais and foreigners from other schools to teach at the school. Moreover, after students graduated from Nibhakarn School, she supported them to study for higher degree.<sup>15</sup>

Traditionally, in the past, Thai people usually sent their daughters to study in the palace.<sup>16</sup> Suan Sunandha Palace is an important community as a school for ladies. During the period when H.H. Princess Saisavali Bhiromya lived in Suan Sunandha, it was a beautiful place and the last center of lady court in an absolute monarchy regime during 1921-1932.<sup>17</sup>

### **Construction plan in the past**

King Rama V set the construction plan of Suan Sunandha Palace by himself and assigned Chaopraya Yommarach to implement it as follows:<sup>18</sup>

1. The garden area was expanded to the canal on the side of Samsean Road. The canal was also expanded and used as the ditch in the area of the palace.

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<sup>13</sup> Ibid.

<sup>14</sup> Silpakorn University, Faculty of Architecture, The Master plan: Suan Sunandha Rajabhat Institute, (n.p., 2003), 11.

<sup>15</sup> Surasawadee, Chantana. The Preservation and Environment in living Monument at Suansunantha Grand Palace, (n.p., 2000), 8

<sup>16</sup> Suan Sunandha Rajabhat Institute, Chao Nai Tee Koey Prathap Nai Wang Sunandha, (Bangkok: n.p., 1986), 57.

<sup>17</sup> Ibid., 59

<sup>18</sup> Silpakorn University, Faculty of Architecture, The Master plan: Suan Sunandha Rajabhat Institute, (n.p., 2003), 8 – 9.



2. In the West of the canal (Samsean Road side) there was a 4 meter wide road by the canal side for the police to walk around to guard the palace.
3. A small door called Pradoo Sunandha - Tawan was constructed between Suan Bua (the lotus garden) and Suan Si Rue - doo (the four-season garden).
4. For the landscape layout, a large canal, called "the Duan River", was dig along the right angle of the area. The canal size varied. The widest part was approximately 40 meters.
5. At a corner of the canal, a pavilion was built, thus the river view could be seen from both to the North and to the East.
6. A floating house in the north of the canal was built.
7. A small hill for growing high trees was created in the southwest to provide shade in the afternoon.
8. The royal houses for his daughters were built at the north of the garden.
9. The land behind the royal houses was designated to be garden area similar to The Bernstorff Palace in Denmark. Next to a garden is a meadow.
10. North of the meadow, a forest area was assigned to the style of the Petit Trainon style of The Versailles Palace.
11. There was an orchard in the east.
12. Outside the forest, a horticultural garden was built.
13. The size of the garden is 320 meters wide and 520 meters long.



### **Building Characters and landscape in Suan Sunandha Palace**

In order to irrigate and facilitate the flow of the water from the pond inside the palace, a small canal was dug connecting to the Chaopraya River next to the Tha pier. A flood gate was built at the junction between the canal and the west wall. From the big pond, there is a canal that was dug in the curvature line following the north wall and finished at Duang Dow Road. Along the canal banks, there were 32 royal houses

for daughters of the King, the king's consorts, Chao Chom (king's concubines) and Chao Chom Manda (king's concubine who gave birth to a prince or princess).<sup>19</sup>

Moreover, in front of the H.H. Princess Saisavali Bhiromya' residence there is a hill, using the soil that was dug up from the construction of the canals and the pond, where a lot of kinds of tree were grown. It made this hill an outstanding place as through it was a beautiful natural mountain. Under the hill, there was a tunnel for safe keeping royal utensils used by the sovereigns or a prince.<sup>20</sup>

The inside wall was located parallel with U-Thong Road. The distance between two walls, the inside and the exterior wall along the U – Thong Road was 40 meters. There were residence area of royal pages and female guards (Khlon) in the space within the two walls.<sup>21</sup>

The map from the National Chronicle Department shows that the architect who was responsible for the landscape plan and 32 royal houses plan is Mr. A Rigassi. He is an Italian architect who came to work as a government official in The Sukara - Bhibhan Department (Sanitary Department). He started to draw a building landscape plan on June 16, 1911 and drew the plan of royal houses in 1913. This group of royal houses was called "Suan Sunandha Villa".<sup>22</sup>

Suan Sunandha Villa has 4 types of residences. There are following:

1. "F" type. These were big royal mansions for 2-3 high ranking royal ladies. The royal residences of these mansions were;
  - 1.1. H.R.H. Princess Sukhumala Marasri
  - 1.2. H.R.H. Princess Sai Savarindira
  - 1.3. H.H. Princess Saisavali Bhiromya.

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<sup>19</sup> Ibid., 9

<sup>20</sup> Ibid., 11

<sup>21</sup> Ibid.

<sup>22</sup> Surasawadee, Chantana. The Preservation and Environment in living Monument at Suansunantha Grand Palace, (n.p., 2000), 13.



2. “C” type. These were big royal mansions for 2-3 royal ladies

2.1. The royal residence of H.R.H Princess Hemavadi

2.2. The royal residence of H.R.H. Princess Voralaksanavadi

2.3. The royal residence of Chao Chom Manda Saer



Left, Figure 41: H.R.H Princess Hemavadi  
 Middle, Figure 42: H.R.H. Princess Voralaksanavadi  
 Right, Figure 43: Chao Chom Manda Saer  
 Source: Suan Sunandha, 1994



3. “D” type. These were small royal mansions for royal lady who live alone.
  - 3.1. The royal residence of H.R.H Princess Sasibongse Prabai
  - 3.2. The royal residence of H.R.H. Princess Bismaya Bimalasatya
  - 3.3. The royal residence of H.R.H Princess Chudharatana Rajakumari
  - 3.4. The royal residence of H.R.H Princess Adorn Dibyanibha
  - 3.5. The royal residence of Chao Chom Manda Orn
  - 3.6. The royal residence of H.R.H Princess Oraprabandha Rambai
  - 3.7. The royal residence of Chao Chom Uan



Left, Figure 44: H.R.H Princess Sasibongse Prabai  
 Middle, Figure 45: H.R.H. Princess Bismaya Bimalasatya  
 Right, Figure 46: H.R.H Princess Chudharatana Rajakumari  
 Source: Suan Sunandha, 1994



Left, Figure 47: H.R.H Princess Adorn Dibyanibha  
 Middle, Figure 48: Chao Chom Manda Orn  
 Right, Figure 49: H.R.H Princess Oraprabandha Rambai  
 Source: Suan Sunandha, 1994



Figure 50: Chao Chom Uan  
Source: Suan Sunandha, 1994

4. “E” type. These were small royal houses for 2-3 royal ladies.

4.1. A royal house of Mom Rajawongse Sadab Ladavalaya (Chao Chom Sadab) and Mom Rajawongse Chiat Ladavalaya (Chao Chom Chiat)

4.2. A royal house of Chao Chom Eam

4.3. A royal house of Chao Chom Erb

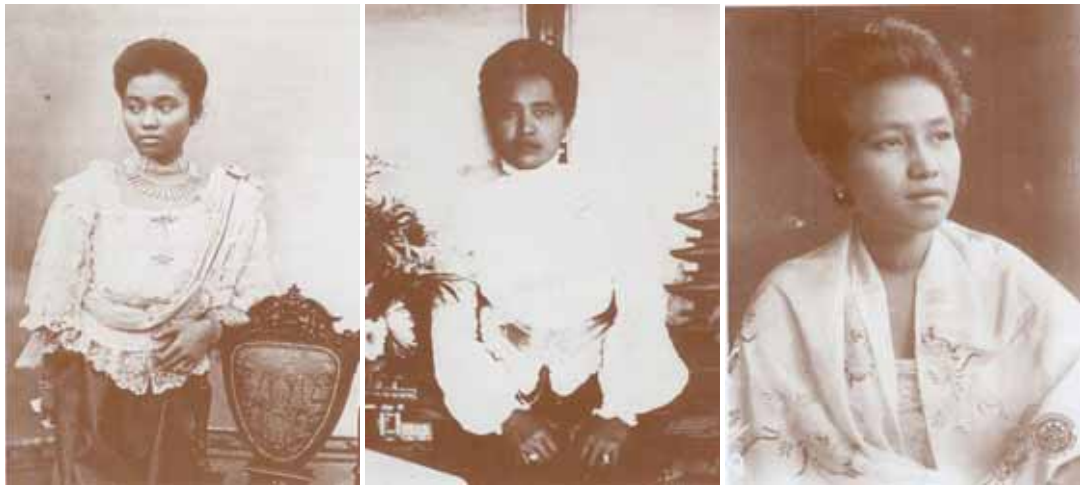
4.4. A royal house of Chao Chom Arb

4.5. A royal house of Chao Chom Saer

4.6. A royal house of Chao Chom Kaew

4.7. A royal house of Chao Chom Noi

4.8. A royal house of Khun Tao Kaer



Left, Figure 51: Chao Chom Sadab  
 Middle, Figure 52: Chao Chom Eam  
 Right, Figure 53: Chao Chom Erb  
 Source: Suan Sunandha, 1994

# มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์



Left, Figure 54: Chao Chom Arb  
 Right, Figure 55: Chao Chom Saer (Left)  
 Source: Suan Sunandha, 1994



มหาวิทยาลัยศิลปากร อนุรักษ์ศิลปกรรม

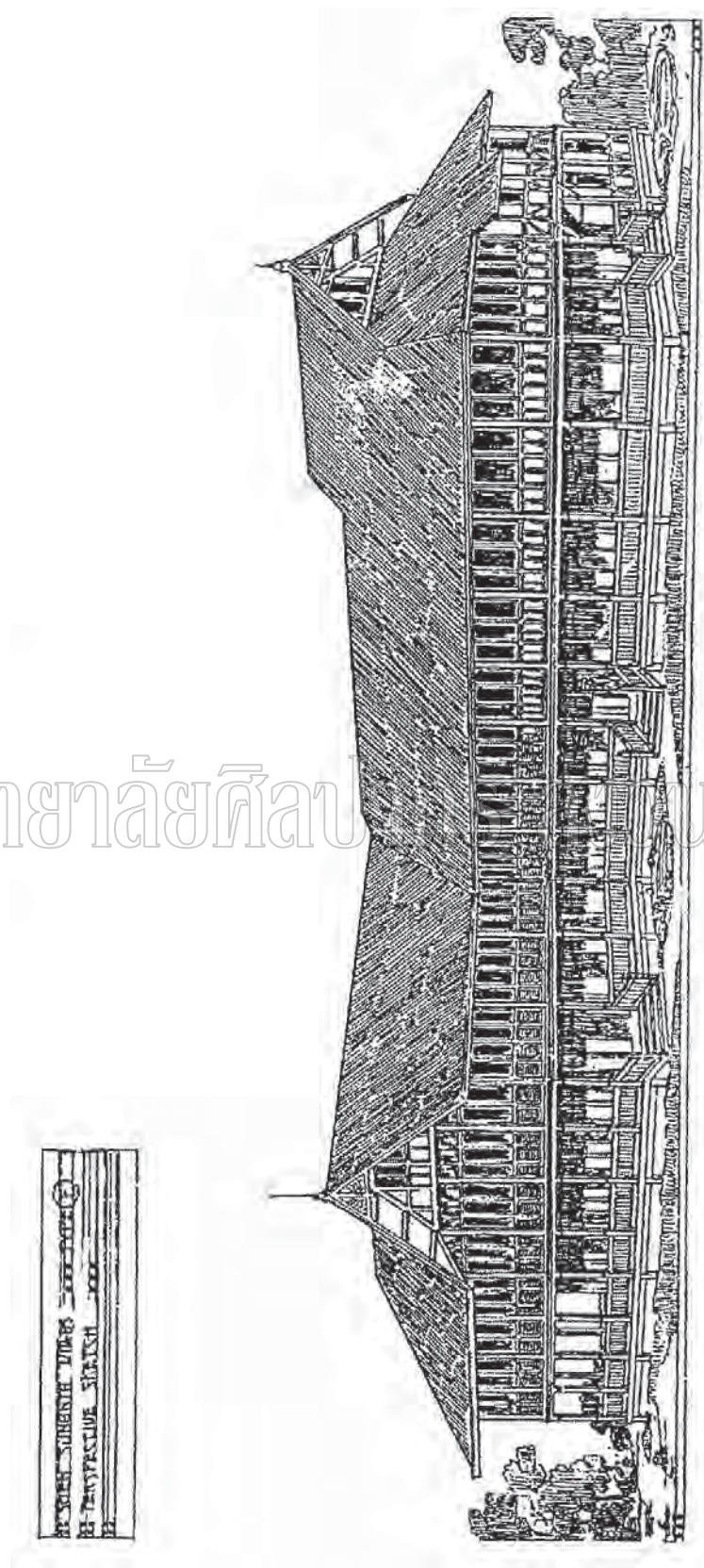
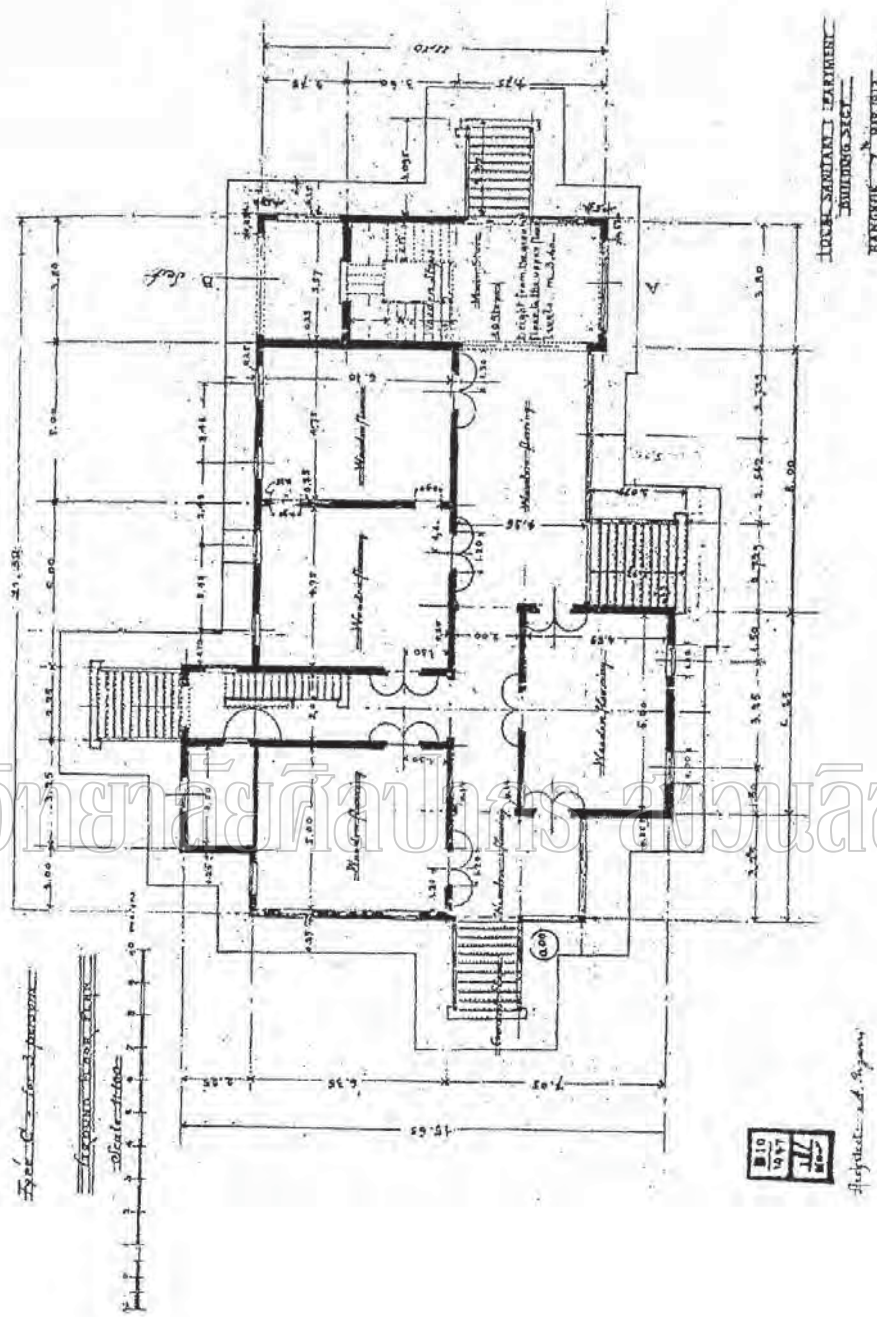


Figure 56: Sketch of type “F” character  
Source: National Archives of Thailand

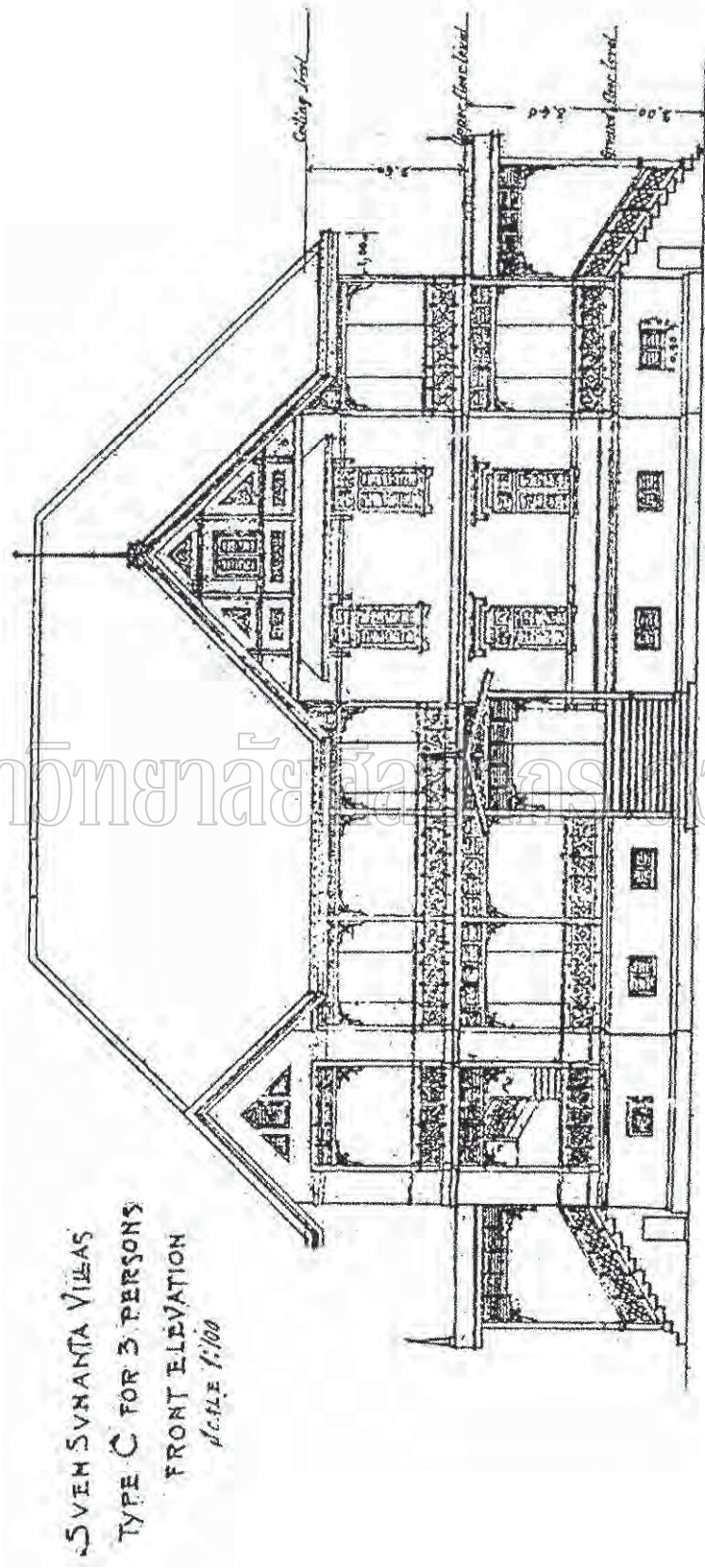


Plan 4: The original ground floor plan in "C" character that was designed by Mr.A Riggasi in March 1913  
Source: National Archives of Thailand

มหาวิทยาลัยศิลปากร ศูนย์อนุรักษ์ศิลปกรรมชาติ







Plan 6: Front elevation of type "C" character  
Source: National Archives of Thailand

มหาวิทยาลัยศิลปากร วังวลีขสิทธิ์

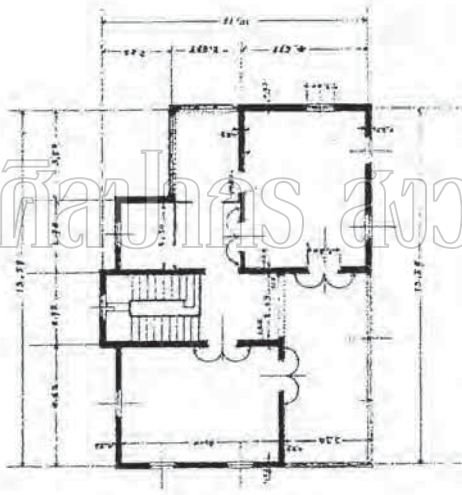






มหาวิทยาลัยศิลปากร ส่วนศิลปกรรม

Сучетъ Сувайста...  
—Type E for person—



—1800-1810...  
Building...  
Boston, Mass...  
A. F. Johnson

1. ฟูม เอ...  
พ.ศ. 2456 (ค.ศ. 1913)  
หน้า 1

Plan 9: The original the first floor plan in “E” character  
Source: National Archives of Thailand

มหาวิทยาลัยศิลปากร ศูนย์อนุรักษ์ศิลปกรรมชาติ



Plan 10: Front elevation of type "E" character  
Source: National Archives of Thailand





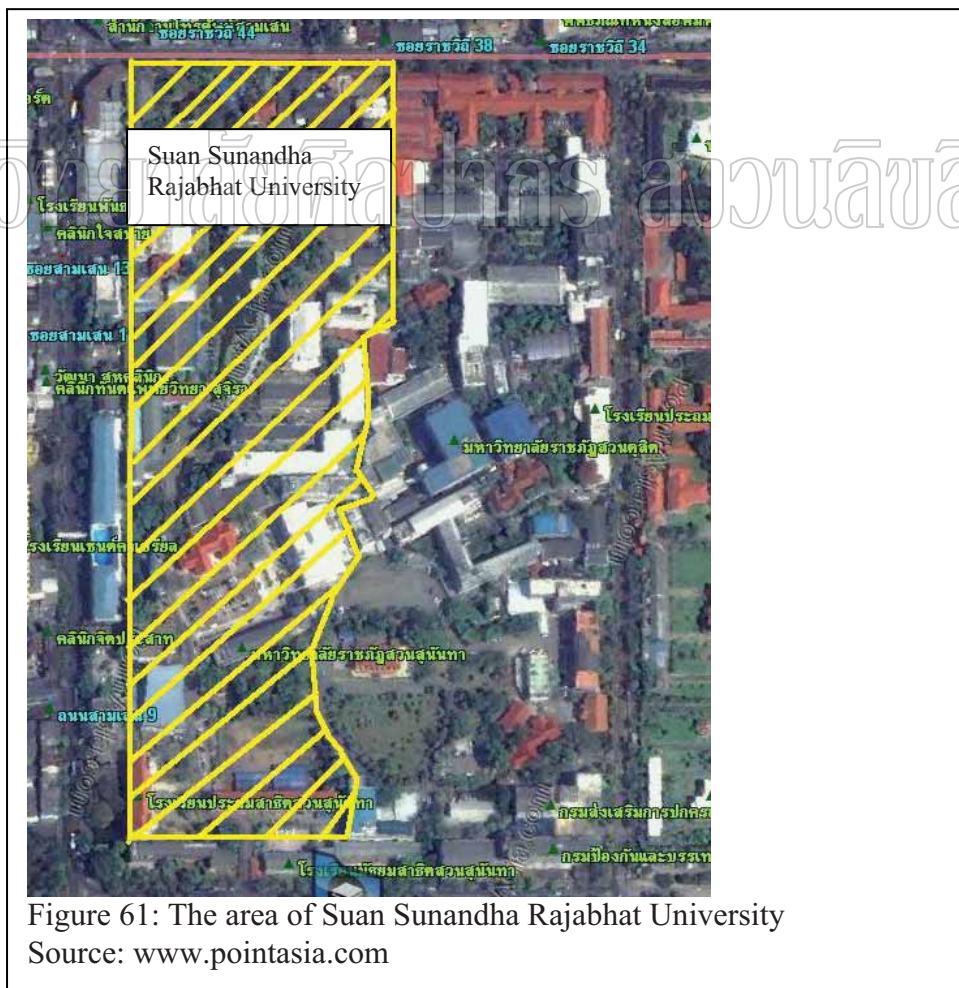
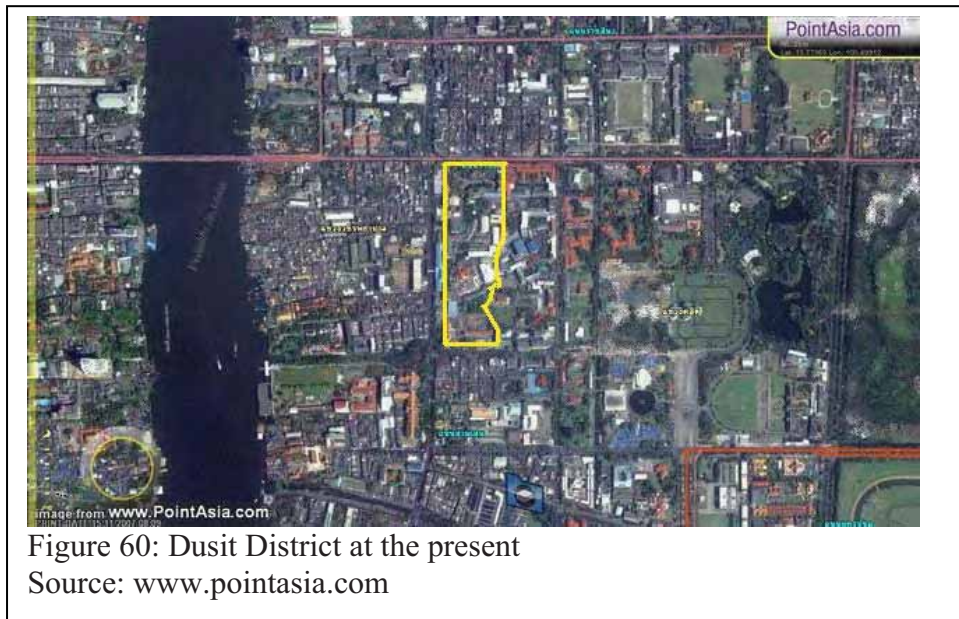
At present (A.D 1938 - present)

### Location

Suan Sunandha Rajabhat University  
No.1 U-Tong Road,  
Dusit District, Bangkok  
Thailand







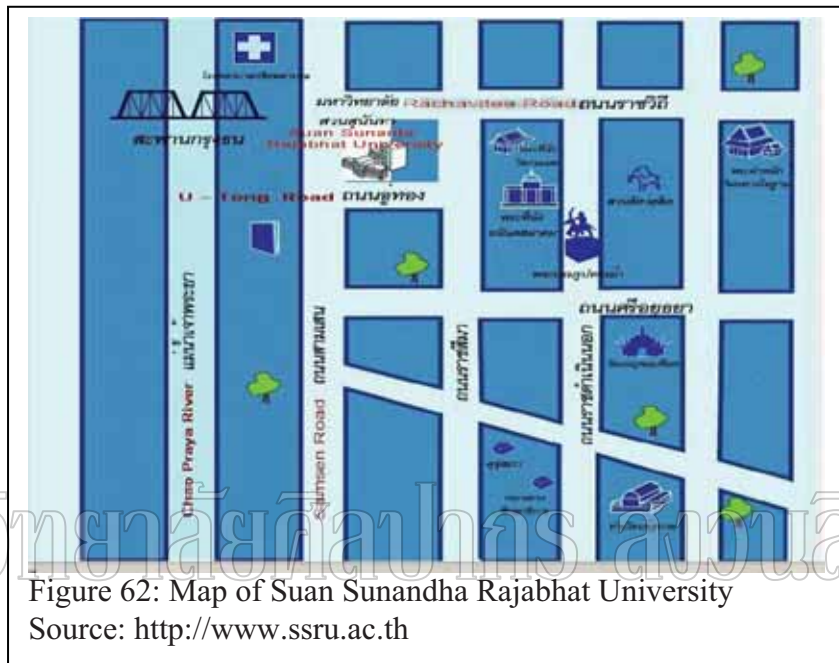
There is a connected area as follows:

The north is connected to Rachavitee Road.

The south is connected to U – Tong Nok Road.

The east is connected to Suan Dusit Rajabhat University.

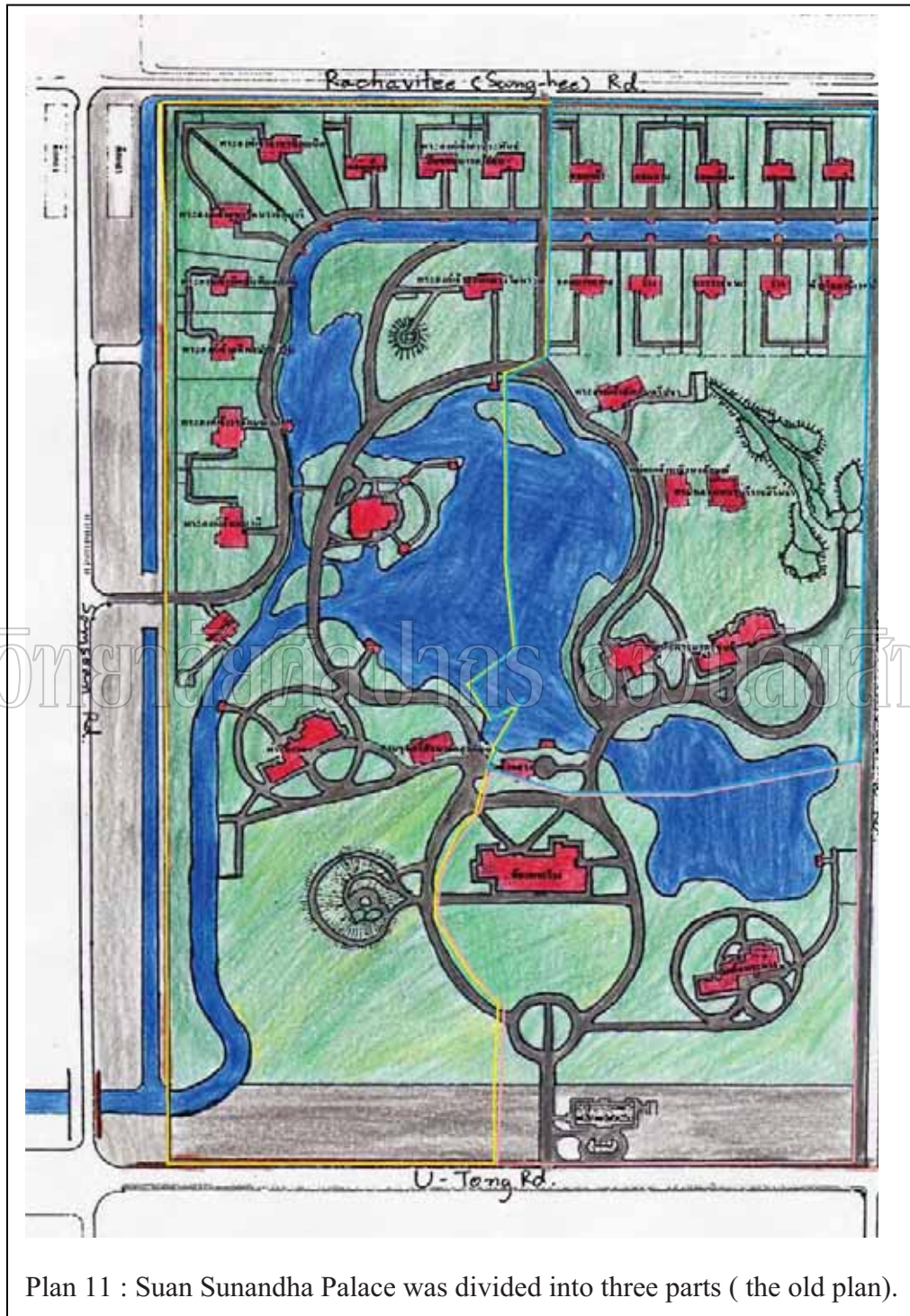
The west is connected to Samsen Road.

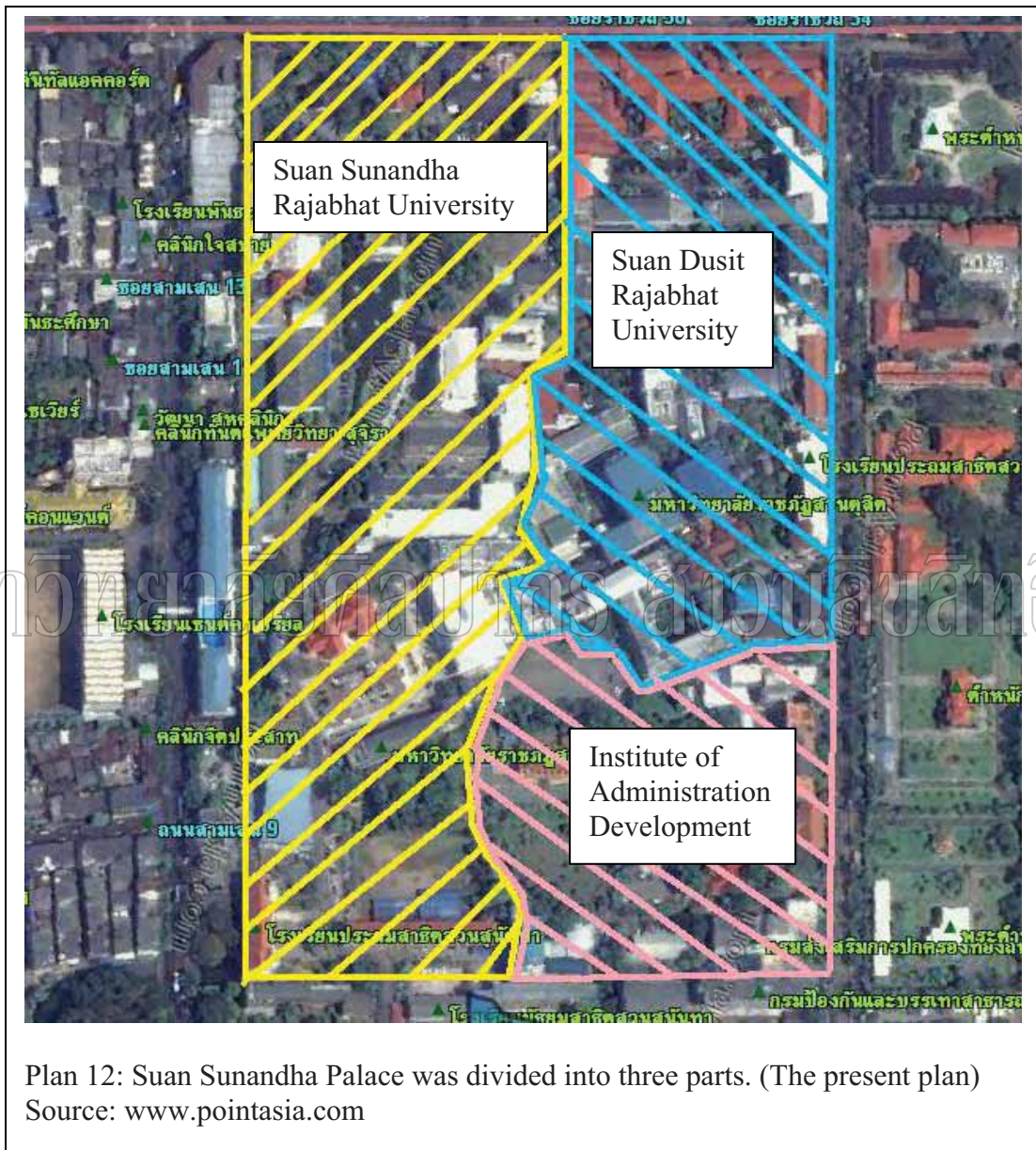


#### Size of Area

A territory of Suan Sunandha Palace in the reign of King Rama V was 122 Rais (1 Rai = 1,600m<sup>2</sup>), which was later in 1932 separated for the use as institutes for supporting education purposes, i.e. the Institute of Administration Development, Suan Dusit Rajabhat University and Suan Sunandha Rajabhat University, which was 62 Rais 20 square wahs (1 wah = 4 m<sup>2</sup>) at present.







Plan 12: Suan Sunandha Palace was divided into three parts. (The present plan)  
Source: [www.pointasia.com](http://www.pointasia.com)



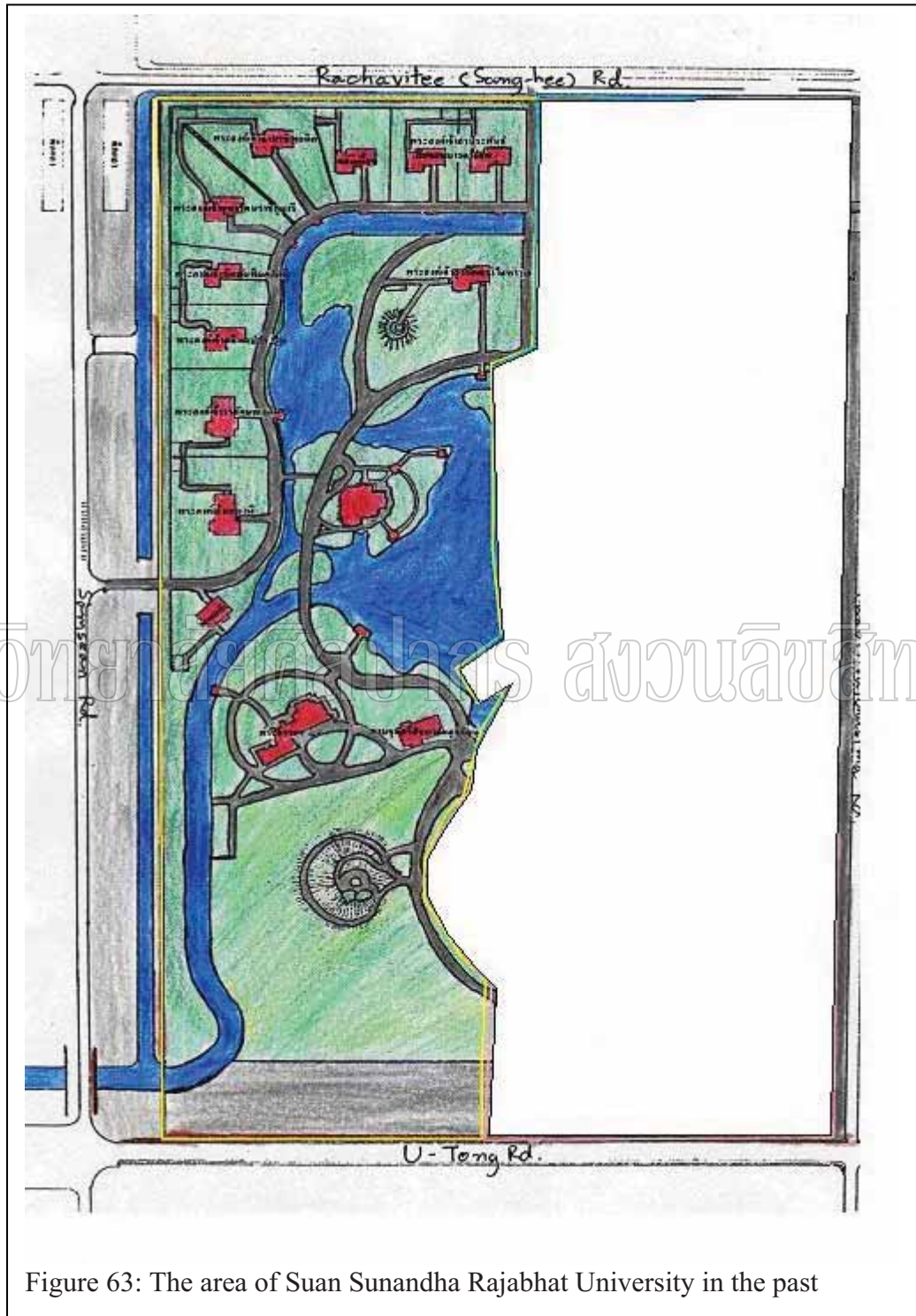
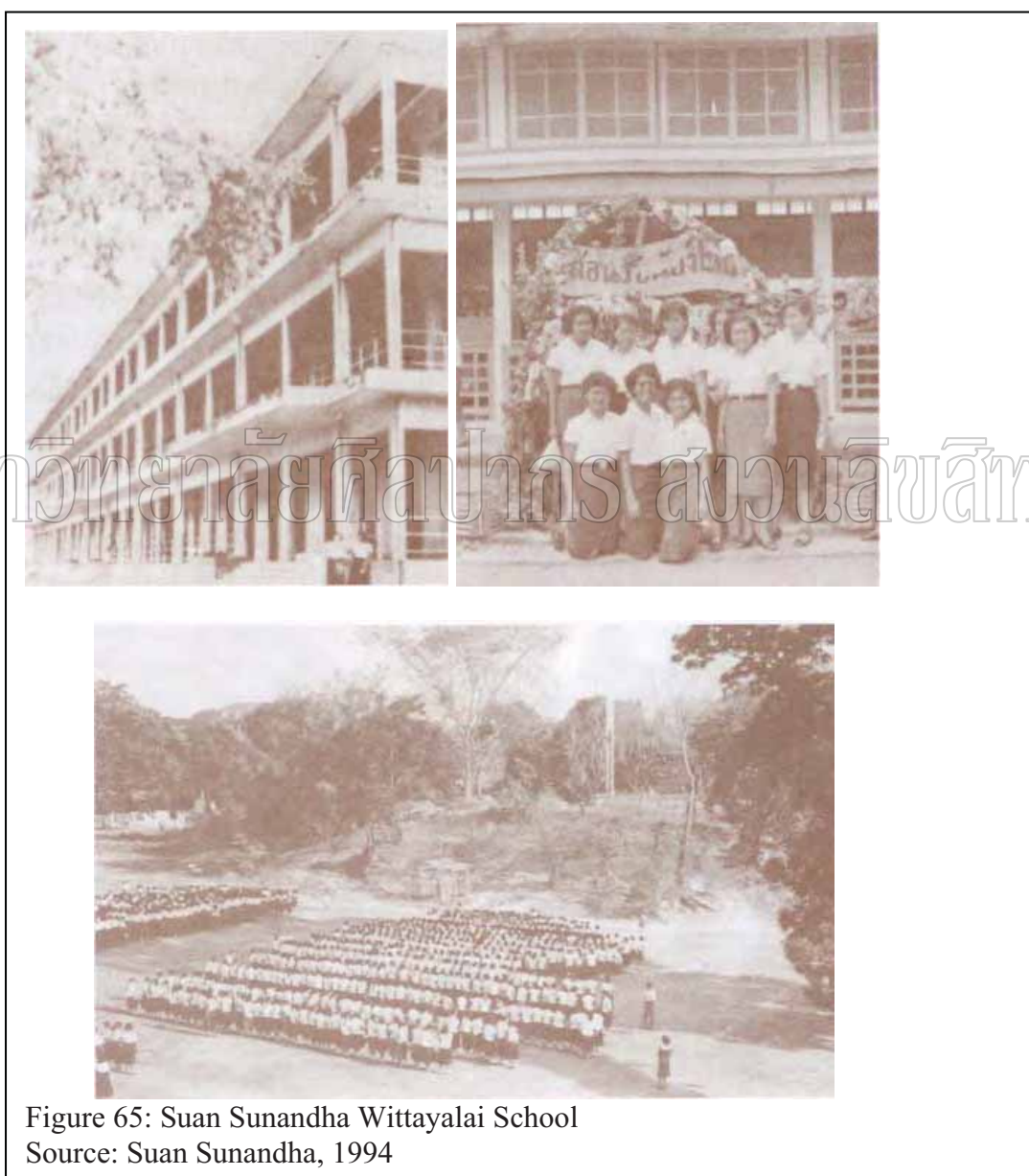


Figure 63: The area of Suan Sunandha Rajabhat University in the past





After the political revolution in 1932, everybody who lived in Suan Sunandha Palace had to move out. Suan Sunandha Palace had been abandoned. The beautiful place changed into an untidy forest. The royal houses were ruined. Until 1937, during King Rama VIII's reign, the cabinet of the government decided to use Suan Sunandha Palace as educational institutes for the Institute of Administration Development, Dusit finishing school and Suan Sunandha Wittayalai School.<sup>23</sup>



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<sup>23</sup> Ibid.,39

Since 1937, everything in Suan Sunandha Palace has been changed to support education. Many royal houses were destroyed and replaced by new buildings in modern style. In 1958, the Ministry of Education promoted Suan Sunandha Wittayalai School as Suan Sunandha Teacher's College. Later it became Suan Sunandha Rajabhat Institute in 1995 and Suan Sunandha Rajabhat University in 2003.<sup>24</sup> Nowadays, there are six royal residences existing in Suan Sunandha Rajabhat University and all of them were registered as ancient monument by the Fine Arts Department on October 2, 1998.

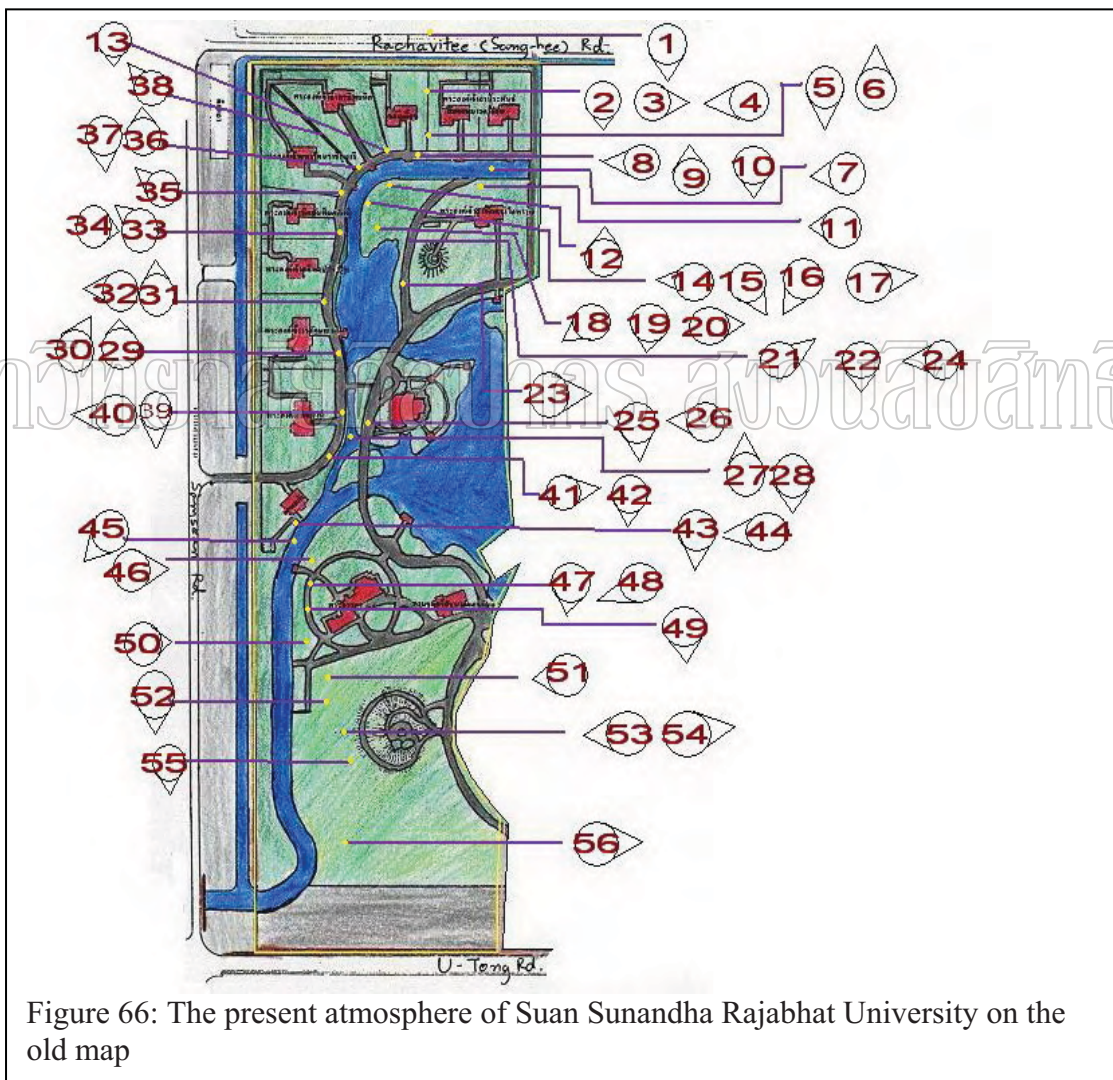
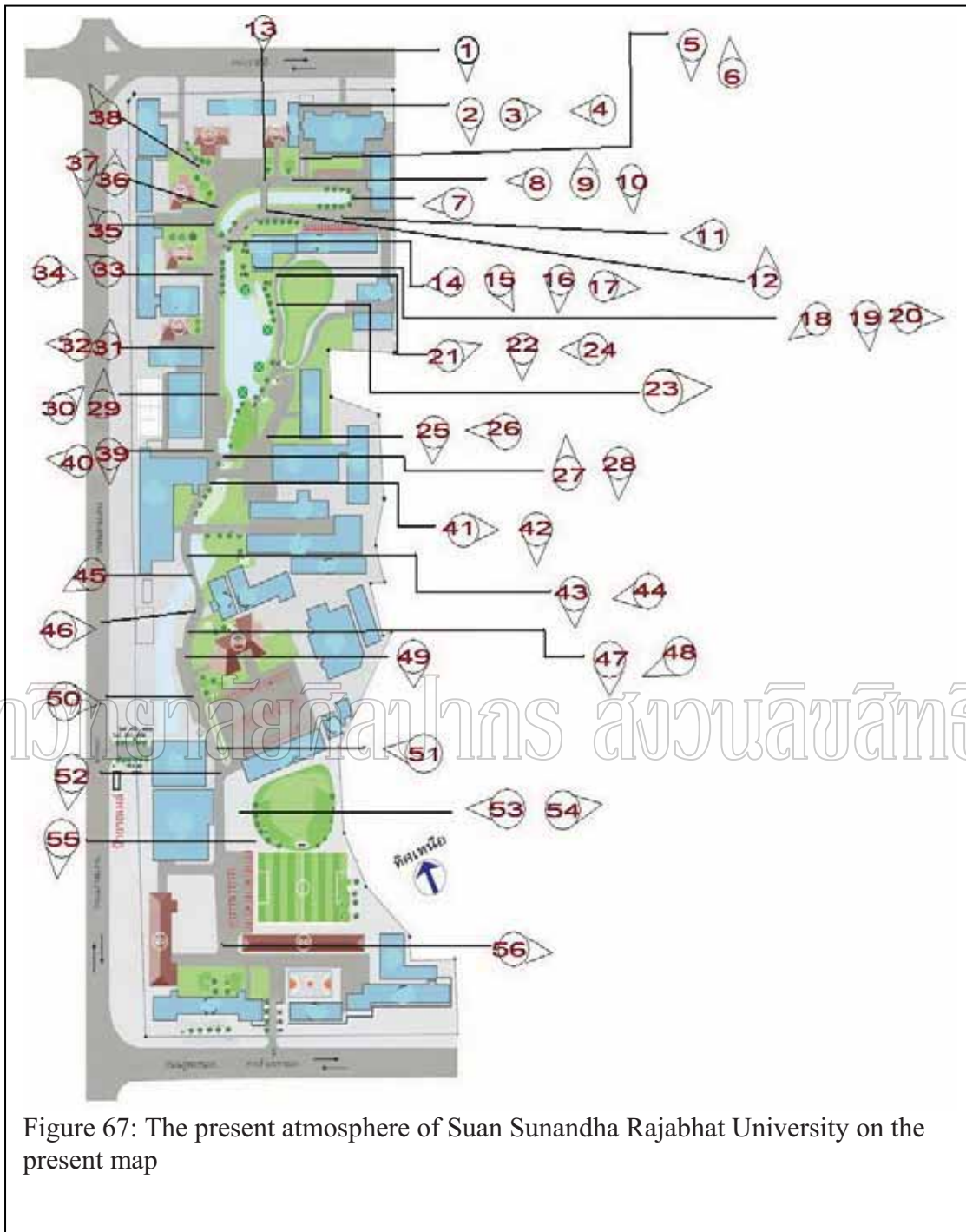


Figure 66: The present atmosphere of Suan Sunandha Rajabhat University on the old map

<sup>24</sup> Wirojthamma – Koon, Kittipong. Suan Sunandha, (Bangkok: Amarin Printing and Publisher, 2007), 53





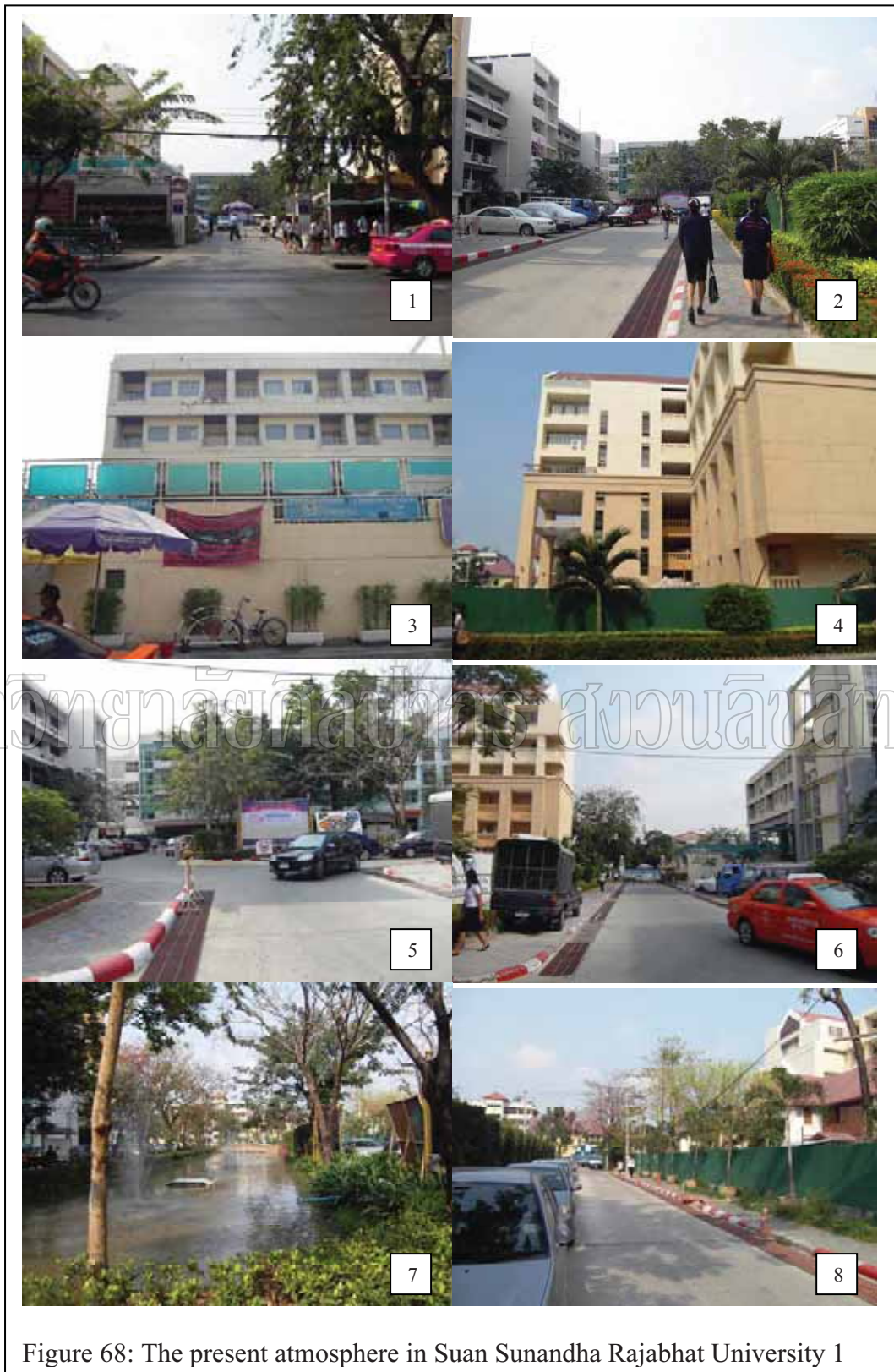










Figure 70: The present atmosphere in Suan Sunandha Rajabhat University 3





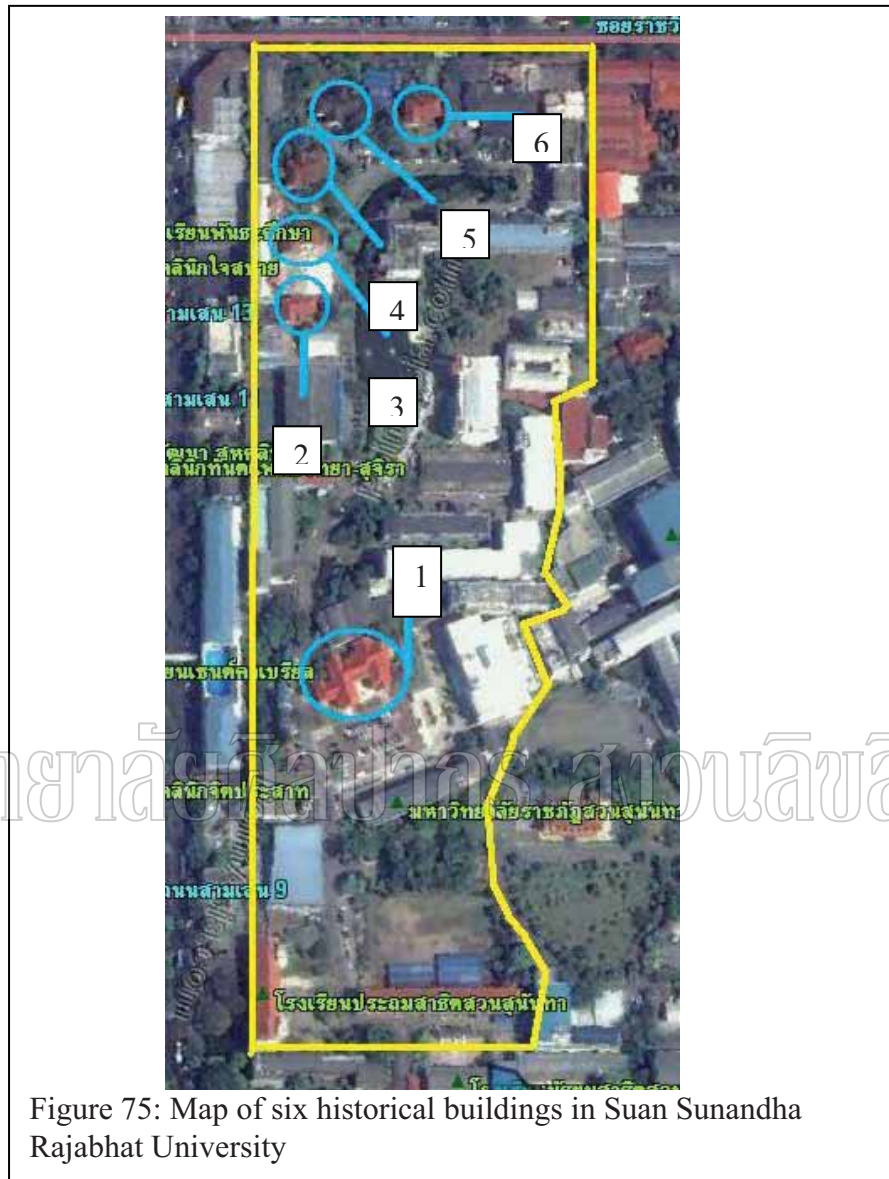












มหาวิทยาลัยราชภัฏสวนสุนันทา

Figure 75: Map of six historical buildings in Suan Sunandha Rajabhat University

The six historical buildings in Suan Sunandha Rajabhat University are:

1. “Saisuddha – Nobhadol Building” was the royal residence of H.H. Princess (Phra Vimada Ther Phra Ong Chao Saisavali Bhiromya Piya Maharaj Padivarada) Saisavali Bhiromya, Princess (Krom Phra) Suddhasininart. At present it is used as an administration office and an art and cultural center.

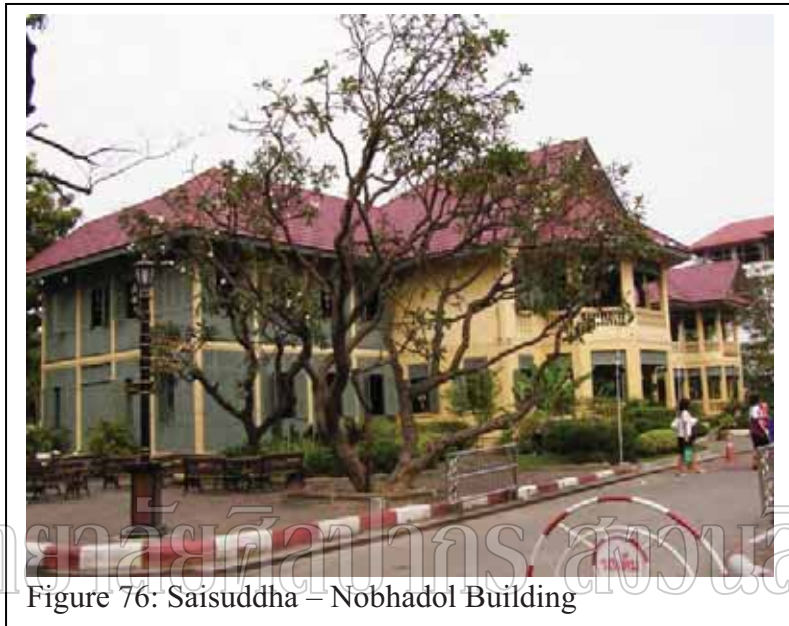


Figure 76: Saisuddha – Nobhadol Building

2. “Sasibongse Prabai Building” was the royal residence of H.R.H Princess Sasibongse Prabai. At present it is used as an office of student affairs.



Figure 77: Sasibongse Prabai Building



3. “Bisamai Bimalsat Building” was the royal residence of H.R.H. Princess Bismaya Bimalasatya. At present it is used as an educational building of The Faculty of Industrial Technology.



Figure 78: Bisamai Bimalsat Building

4. “Chudharatanaporn Building” was the royal residence of H.R.H Princess Chudharatana Rajakumari. At present it is used as a musical classroom



Figure 79: Chudharatanaporn Building

5. “Adorn Dibyanawas Building” was the royal residence of H.R.H Princess Adorn Dibyanibha. At present it is not in use.



Figure 80: Adorn Dibyanawas Building

6. “Uan Ard Thamtawan Building” was the royal residence of Chao Chom Uan. At present it is not in use.



Figure 81: Uan Ard Thamtawan Building

In this research project, only one historic building was selected for the study of its existing conditions and the development of an appropriate management plan for Chao Wang Learning Center. That building is Saisuddha – Nobhadol Building, which used to be the residence of H.H. Princess Saisavali Bhiromya, the most important person in Suan Sunandha Palace at that time. The building is located in a good location and appropriate space, without visual pollution from new modern buildings, which affect the other five historic buildings.

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

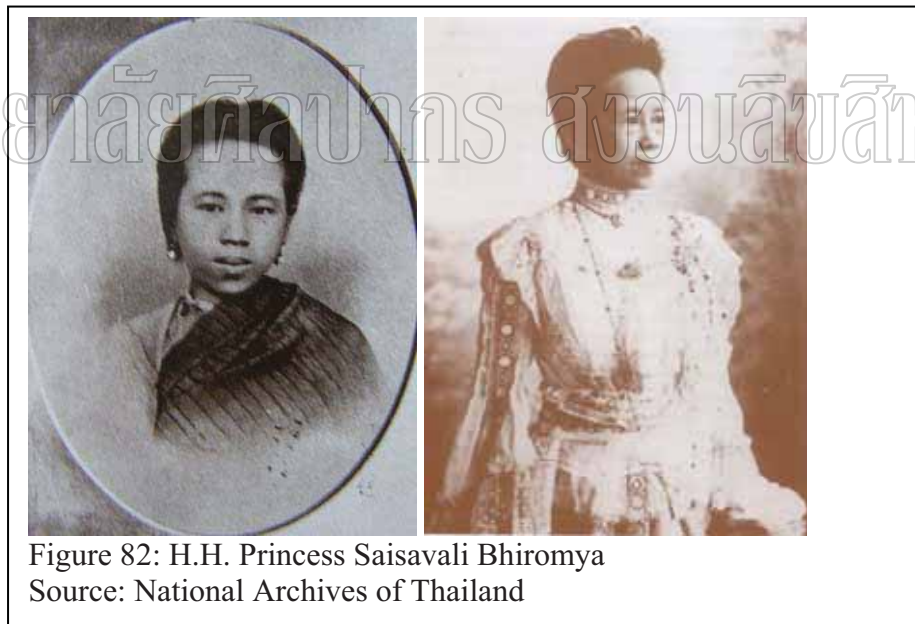
## Chapter 4

### Cultural Significance

#### Cultural Significance

##### Historical values

- In the past, the royal residences in Suan Sunanta Palace were approximately 30 consorts and daughters of King Rama V, and H.H. Princess Saisavali Bhiromya was the highest ranking and respected among her peers.<sup>1</sup>



- Many Royalties who lived in the palace had historically important roles such as:

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<sup>1</sup> Meepolki, Sara. Rajasamnak Fai Nai Samai Rattanakosin, (Bangkok: Museum Press Printing, 2008), 258.



1. H.H. Princess Saisavali Bhiromya (Phra Vimada Ther Phra Ong Chao Saisavali Bhiromya Piya Maharaj Padivarada Princess Krom Phra Suddhasininart) was known as one of the most skillful cook of Siam.<sup>2</sup>

During the reign of King Rama V, she was a person in charge of cooking for the king during his private time. She always had ideas for inventive cooking and this made her the king's favorite.<sup>3</sup> Moreover, she led the management of “Wong Maho – Ree” (Thai classical string band)” to perform in front of the king. Later, in the reign of the King Rama VI and King Rama VII, her residence in Suan Sunanta Palace was known as the best finishing school for girls and young women of prominent background. The princess was also extolled as a leading botanist because she had interest and passion for studying and growing plants of native and exotic origin.

The king's fondness for her was shown from the fact that he usually invited her during his private trips both in Siam and abroad, such as Singapore trip in 1880 and Java Island trip in 1901. Furthermore, when the princess did not go with him, he still showed his affection by buying her some souvenirs that he thought she would like. For example, when the king went to Venice and saw beautiful laces, the popular fashion in Europe at the time, he bought it for her in spite of the high price. The evidence of this gesture is presented in the king's letter to H.R.H Prince Damrong Rajanupab<sup>4</sup> as follows:

“ถึงกรมดำรง

ฉันได้มีความกำเริบ กล่าวหาญซื้อเสื้อสเปนพัดและเครื่องแต่เสื้อคราวนี้ห่อ

หนึ่ง ได้สั่งทำเสื้อไว้อีก ๖ ตัว จะส่งภายหลังในชื่อเธอ รวมด้วยกันทั้งหมดเป็นเงิน

<sup>2</sup> Veerasilchai, Sansanee. Look Keaw Mear Kwan, (Bangkok: Matichon Publishing House, 2008), 265.

<sup>3</sup> Ibid., 266

<sup>4</sup> Ibid., 272 - 274

ถึง ๘๐๐ ปอนด์ ขอให้ช่วยรับส่งที่เจ้าสายด้วย ที่แข็งใจซื้อเล่มนี้ ด้วยความรักนี้กว่า ให้ได้เป็นคนมั่งมีสักชาติหนึ่ง....”

“To Krom Damrong

I have a braveness to buy a package of fan and decorative lace works, and also order 6 blouses, which will be send to your name. The total cost of which was as high as 800 Pounds. When you receive the package, please send it to Chao Sai (H.H. Princess Saisavali Bhiromya). That I brought the lace was due to worthlyness of my love and want to spoil myself once in a blue moon.”

The king also knew that the princess loved to collect and grew some kinds of plants so he always bought them for her. The evidence is found in the king’s letter to H.R.H. Princess Nibbha Nobhadon, the princess’s daughter<sup>5</sup>, as follows:

ได้ซื้อต้นไม้ มีกล้วยไม้ดอกแดงเป็นต้น ฝากภาให้แม่

Had bought orchid which bloomed in red. Please took it to your mother. and

...มีต้นไม้ดีๆมาก ดูซื้อต้นไม้ที่งามและที่ไม่เคยมีให้พระยารัชฎาส่งเข้าไปที่แม่...

กล้วยไม้ขาวงามนัก ขอให้แม่จัดการรักษาให้ดี

“...There were many nice plants had selected and bought those beautiful and rare flowering plants and send them via Phraya Ratchada to your mother.... The white orchid in particular, was so impressive please tell your mother to take really good care of it.”

<sup>5</sup> Ibid., 274

2. H.R.H Princess Nibha Nobhadol, Princess of Udong, she is the youngest daughter of H.H. Princess Saisavali Bhiromya. She was the private secretary of King Rama V. Her important status was known from the 43 letters which the king sent to her while he was visiting Europe for the second time in 1907. All the letters, with the total length of 1,850 pages, were later collected and became a famous narrative historical book called “Klai Baan” (Far from Home).<sup>6</sup>



Figure 83: H.R.H Princess Nibha Nobhadol, Princess of Udong  
Source: National Archives of Thailand



Figure 84: The cover of the book “Klai Baan”  
Source: <http://www.tarad.com/>

<sup>6</sup> Wirojthamma – Koon, Kittipong. Suan Sunanta, (Bangkok: Amarin Printing and Publisher, 2007), 74.

The evidence that shows the warm relationship between the king and the princess was the messages in these letters as follows:

...จดหมายพ่อนี้ ได้ตั้งใจจะเขียนความรู้สึกในใจอันเป็นส่วนตัว...

...พ่อจัดหลังตู้ ตั้งพระปางห้ามสมุทรนครมุนหนึ่งต้น ไม้ญี่ปุ่นปลุกกระดางกราบ เขา

จัดสำหรับเรือสองกระดาง กับพระรูปทูลกระหม่อมปู่ รูปลูกอ่านหนังสือ รูป

ปราสาทราชมณเฑียร...

The meaning of this message was that he wanted to express his inner feeling to be know especially to the princess. He described the important things that he brought with him during his visit to Europe, including a Buddha image, King Rama IV's picture, the princess' picture, the picture of the palaces, etc.

มหาวิทยาลัยศรีนครินทรวิโรฒ สงวนลิขสิทธิ์

พ่อคิดถึงลูกจริงๆ ถ้าได้มาเที่ยวจะสนุกนัก

The king really missed the princess. He thought that if she were with him, it could have been an enjoyable trip for her.

“พ่อช่างอยากให้ลูกมาจริงๆ”

The king really wanted her to be with him during this trip.

“...พ่อคิดถึงลูกเหลือประมาณทีเดียว สารพัดในการหนังสือที่เคย ต้องทำเองทั้งสิ้น

จนนอนฝันไปว่า ให้หญิงน้อยอ่านหนังสือ Development of the European

Nations ให้ฟัง (เพราะพ่อกำลังอ่านอยู่) นอนฟังสบายเพราะนอนจริงๆ นึกเปลี่ยน

ใจที่ไม่มีใครช่วยในการหนังสือ ยังไม่ลืมคิดถึงแต่สักวันหนึ่งเลย...”

The king missed the princess so much especially with the matter at hands such as reading a book entitled “Development of the European Nations”. If the princess were with him, he could listen to the princess's reading while he could lay down



and relax. Not only that, she would be a great help to him every aspects of paper work.

3. Mom Rajawongse Sadab Ladavalaya (Chao Chom Sadab); was the last concubine of King Rama V. Her duty was to sing songs when the king wanted to relax or to sleep She had such a melodious voice that the king composed a poem to praise her.<sup>7</sup> The poem is as follows:

แม่เสียงเพราะเอ๋ย

น้ำเสียงเจ้าเสนาะ

เหมือนหนึ่งใจพี่จะขาด

เจ้าร้องลำน่า ยิ่งซ้ำพิศวาส

พี่ไม่วายหมายมาด

รักแม่เสียงเพราะเอ๋ยฯ

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

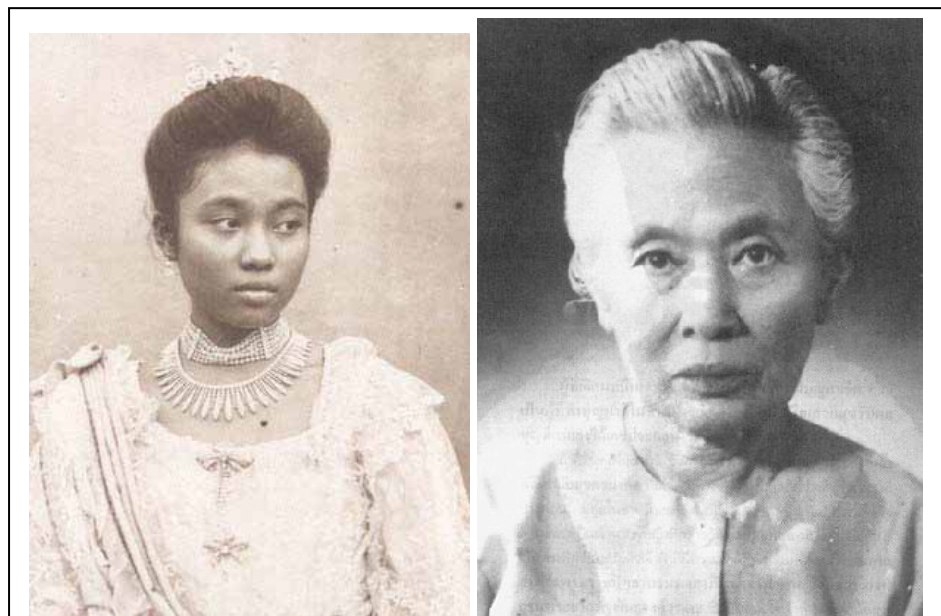


Figure 85: Mom Rajawongse Sadab Ladavalaya (Chao Chom Sadab)  
Source: <http://th.wikipedia.org>

<sup>7</sup> Ibid., 116

When the king passed away in 1910, in the royal funeral ceremony, she was a lead singer to sing a sad song of the ceremony (in the past era, it was the tradition of the royal funeral ceremony to have a group of females singer to sing a sad song to express a feeling of losing and sorrow. The group was called “Nang Rong Hai”. However, this tradition was cancelled by King Rama VI). The lyrics of the sad song are:

“พระร่มโพธิ์ทอง พระพุทธเจ้าข้าเอ๋ย

พระทูลกระหม่อมแก้ว พระพุทธเจ้าข้าเอ๋ย

พระเสด็จไปสู่สวรรค์ชั้นใด ละข้าพระบาททุกลไว้ พระพุทธเจ้าข้าเอ๋ย

พระทูลกระหม่อมแก้ว พระพุทธเจ้าข้าเอ๋ย

พระยอดฟ้า พระสุเมรุทอง พระพุทธเจ้าข้าเอ๋ย

พระทูลกระหม่อมแก้ว พระพุทธเจ้าข้าเอ๋ย

พระเสด็จผ่านพิภพแห่งใด ข้าพระบาทจะตามเสด็จไป พระพุทธเจ้าข้าเอ๋ย

พระทูลกระหม่อมแก้ว พระพุทธเจ้าข้าเอ๋ย

พระทูลกระหม่อมแก้ว พระพุทธเจ้าข้าเอ๋ย”

The meaning is “Oh Your Majesty, I shall follow you wherever in the heaven you are”.

Moreover, she was one of the favorite concubines of King Rama V, as the king had presented her with “Kamlai Maas” (a pure golden bracelet) inscribed with the poem composed by himself on its surface. The poem is as follows:

กำไลมาศชาตินพคุณแท้ ไม่ปรวนแปรเป็นอื่นยอมยี่นสี่  
 เหมือนใจตรงคงคำร่ำพาที จะร้ายดื้อขอให้เห็นเป็นเสียงทวย  
 ตาปูทองสองดอกตอกสลัก ตรึงความรักไว้อย่าให้หาย  
 แม้นรักร่วมสวมใส่ไว้ติดกาย เมื่อใดวายสวาทอดจึงถอดเอย



Figure 86: Kamlai Maas  
 Source: <http://www.pantip.com/library>

Moreover, Saruttanusorn book shows that when the King Rama V visited Europe for the second time, he composed poems which expressed his love and described his daily life to send to her.<sup>8</sup> The examples are shown in the appendix<sup>9</sup> :



Figure 87: The cover of Saruttanusorn book  
 Source: [www.su-usedbook.com](http://www.su-usedbook.com)

<sup>8</sup> Krai – Rurk, Nana. Buang Lank Prabard Somdej Pra Chulajomkao Chao Yu Hua Sadej Prabhat Europ, (Bangkok: Matichon Publishing House, 2008), 348 - 352.

<sup>9</sup> Appendix B, page 182

Furthermore, when she was one of the residences in Suan Sunanta Palace, she invents a Thai food that is still famous to this day. It is called “Nam Prik Long Rue”.

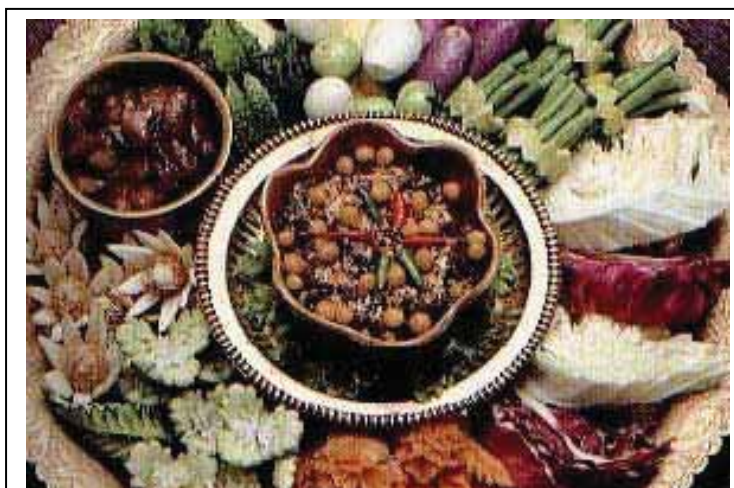


Figure 88: Nam Prik Long Rue  
Source: <http://www.lasalle.ac.th>

4. H.R.H Princess Adorn Dibyanibha. When she resided in Suan Sunanta Palace, she set up a band which was the first female Thai classical string band. It was the only band that stayed in Suan Sunanta Palace until the revolution in 1932.



Figure 89: H.R.H Princess Adorn Dibyanibha  
Source: National Archives of Thailand

- During the reign of King Rama VI and King Rama VII, the kings usually came to visit and had a tea party and dinner with H.H. Princess Saisavali



Bhiromya. Also King Rama VIII and King Bhumibhon (the present king) came to visit the princess at her royal residence in Suan Sunanta Palace when they were only little princes.



Figure 90: King Rama VI  
Source: <http://th.wikipedia.org>



Figure 91: King Rama VII  
Source: <http://th.wikipedia.org>



Figure 92: H.R.H Princess Kanlayaniwattana, King Rama VIII and King Bhumibhon when they were to be prince and princess  
Source: <http://th.wikipedia.org>

- Saisuta – Nobodon Building was the last residence of H.H. Princess Saisavali Bhiromya. She died in this building from lymphatic cancer on June 24, 1929, at the age of 66 years old.
- The military revolution in 1932, which abolished absolute monarchy and put the king under constitution, all royalties who lived in Suan Sunanta Palace had to move out due to the uncertainty situation. Hence, a brief historical significance of the palace had come to the stop after a glorious period.

### Social Value

- In the period that Suan Sunanta palace was used as a residence of female royalties and their lady – in - waiting, this palace was a school to teach young women about Thai traditional art and culture skill such as Thai food, Thai dessert, flower arrangement and embroidery, Thai perfume making and needlework. All skills have been passed on to the new generations who are their descendants. Apart from the education on Thai traditional art and cultural skills, there was a follow up general education school called “Nippakarn School,” which was built by H.H. Saisavali Bhiromya and managed by H.R.H Princess Nibha Nobhadol. It was a school where lady – in - waiting learned Thai and English language, as well as arithmetic and history.
- Suan Sunanta Palace was the last center of lady court and the best lady institute in the absolute monarchy regime during 1921-1932. This is confirmed by an observation from Mom Rachawong Seangsoon Ladawan in a book named “Suan Sunanta Nusorn”<sup>10</sup> as follows:

....จนเป็นที่เลื่องลือในยุคนั้นว่า กุลธิดาที่ได้ผ่านเข้ามาอยู่ในสำนักพระวิมาดาเธอฯ แล้ว เป็นต้องได้รับการอบรมให้เป็นผู้เพียบพร้อมด้วยคุณสมบัติ สมแก่ความเป็นกุลสตรีทุกประการ โดยเหตุนี้ บรรดาพระบรมวงศานุวงศ์ ข้าราชการชั้นผู้ใหญ่และผู้มีศักดิ์มีสกุลทั้งปวง

<sup>10</sup> Ladawan, Seangsoon, Mom Rachawong Suan Sunanta Nusorn, np, 9.

ในยุคนั้นจึงนิยมส่งธิดาเข้าไปถวายตัวให้ทรงชุบอุปัถม์ก็เป็นจำนวนมาก แม้พระบรมวงศ์ซึ่งดำรงพระเกียรติอันสูงส่ง เช่นสมเด็จพระเจ้าบรมวงศ์เธอกรมพระยาดำรงราชานุภาพ ก็ได้ส่งพระธิดาเข้าไปถวายให้พระวิมาดาเธอฯ ทรงอุปถัมภ์บำรุงและอบรมสั่งสอนถึง ๒ พระองค์....

...It was well-known at that time that all ladies – in – waiting of H.H. Saisavali Bhiromya’s family in Suan Sunanta Palace would be trained to be the best ladies with perfect qualities and complete skills. Thus, all other royalties, prominent senior government officials, and upper class families had a favored trend towards sending their daughters to be lady – in - waiting of H.H. Saisavali Bhiromya, including high-ranking royalties like H.R.H. Damrong Rajanubhat, who sent two of his daughters to the princess.

#### Aesthetic Value

- According to, the good location and architectural style, the colonial style of Saisuta – Nobadon Building make the visitors feel appreciative.
- The authenticity of material and the fabrics of the building make visitors feel the sense of place. In other words, the “nostalgic atmospher” is aroused when visiting this place. Moreover, there have an authenticity in the location, the building located in the same place from the past until now.
- In the golden age of Suan Sunanta Palace, there was a very beautiful place with a big lawn and a curved road in front of the residence of H.H. Saisavali Bhiromya. By the sides of the road were beautiful flower plants, including hundreds of roses. In the east of the residence, there was a big orchid nursery for the collection of great orchids both from Thailand and foreign countries. Mom Rachawong Seangsoon Ladawan described in her journal that the beautiful landscape around H.H. Saisavali Bhiromya’s residence was most beautiful when the flowers blossomed, giving vibrant colors and sweet fragrance all over the place:

“สวยงามยิ่งนักจนหมดสติปัญญาที่จะพรรณนาอย่างใดอย่างหนึ่งให้ฟังจึงจะนึกภาพได้”<sup>11</sup>

“The place was so beautiful that I am at the end of my wits to portray its beauty and recreate its image.”

Apart from the great surroundings of H.H. Saisavali Bhiromya’s residence, every area in Suan Sunanta Palace was also a beautiful place as Khunying Krongthong Surasawadee, who once observed Suan Sunanta Palace in its golden age, wrote in her journal “Suan Sunanta Mau Rake Pird”<sup>12</sup> as follows:

...ข้าพเจ้าว่าสมเป็นสวนสวรรค์สำหรับเหล่าสนมกำนัล มีสุ่มทุมพุ่มไม้ คลอง เกาะ แอ่งน้ำ ใหญ่น้อย มีต้นไม้ขนานชนิด ไม้ดอก ไม้ใบและไม้เถา อย่างที่หาที่อื่นไม่มี เพราะพระมเหสี เจ้าจอม หม่อมห้ามล้วนเสาะแสวงหามาประดับประดา ตอนเช้ามีดอกไม้หอมระรื่นไปทั่ว ทุกฤดูดอกไม้บานสลบกัน ไปตลอดปี กรรมการหล่นเกลื่อนตามพื้นดิน ยามรุ่งอรุณกลิ่นสายหยุด มณฑาไชยมา ตามลม ปลุกให้คนตื่นแต่เช้าด้วยความชื่นบาน วิ่งแข่งกันไปเก็บดอกไม้...

... I think that it was the celestial garden for a consort, concubines and ladies – in – waiting. The place consisted of bushes, canals, islands, small and big ponds, as well as various kinds of plants: flowering plants, foliage plants and climbers, the rare ones which were sought after and acquired by the female royalties. In the morning, the sweet fragrance of flowers filled in the air in the palace. These flowers blossomed one after another in each season all year round. The night jasmine blooms, dropped and scattered on the ground; while at the first light of day, the smell of Sai – Yud (a flowering climber of the family Annonaceae) and Monta (a flowering shrub of the family Magnoliaceae) was blown along the wind, waking everybody up in the cheerful mood early morning before they raced to pick the flowers.

<sup>11</sup> Ibid.

<sup>12</sup> Surasawadee, Krongthong. *Suan Sunanta Mau Rake Pird*, (Bangkok., np, 1962), 5.





Figure 93: The Night Jasmine  
Source:  
<http://byfiles.storage.live.com>



Figure 95: Sai – Yud  
Source: <http://www.settrade.com>



Figure 94: Monta  
Source: [www.bloggang.com](http://www.bloggang.com)

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Figure 96: The forest condition in Suan Sunanta Palace in the past  
Source: Suan Sunanta Nai Adeet

## Chapter 5

### Site Analysis

#### General physical conditions of the Saisuddha – Nobhadol Building

##### Surrounding area of the building

Saisuddha – Nobhadol Building has its surrounding area as follows:

The north is next to the academic building.

The south is next to the parking lot.

The east is next to a small park.

The west is connected by an inside road.

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Figure 97: The north is next to the academic building.



Figure 98: The south is next to the parking lot.

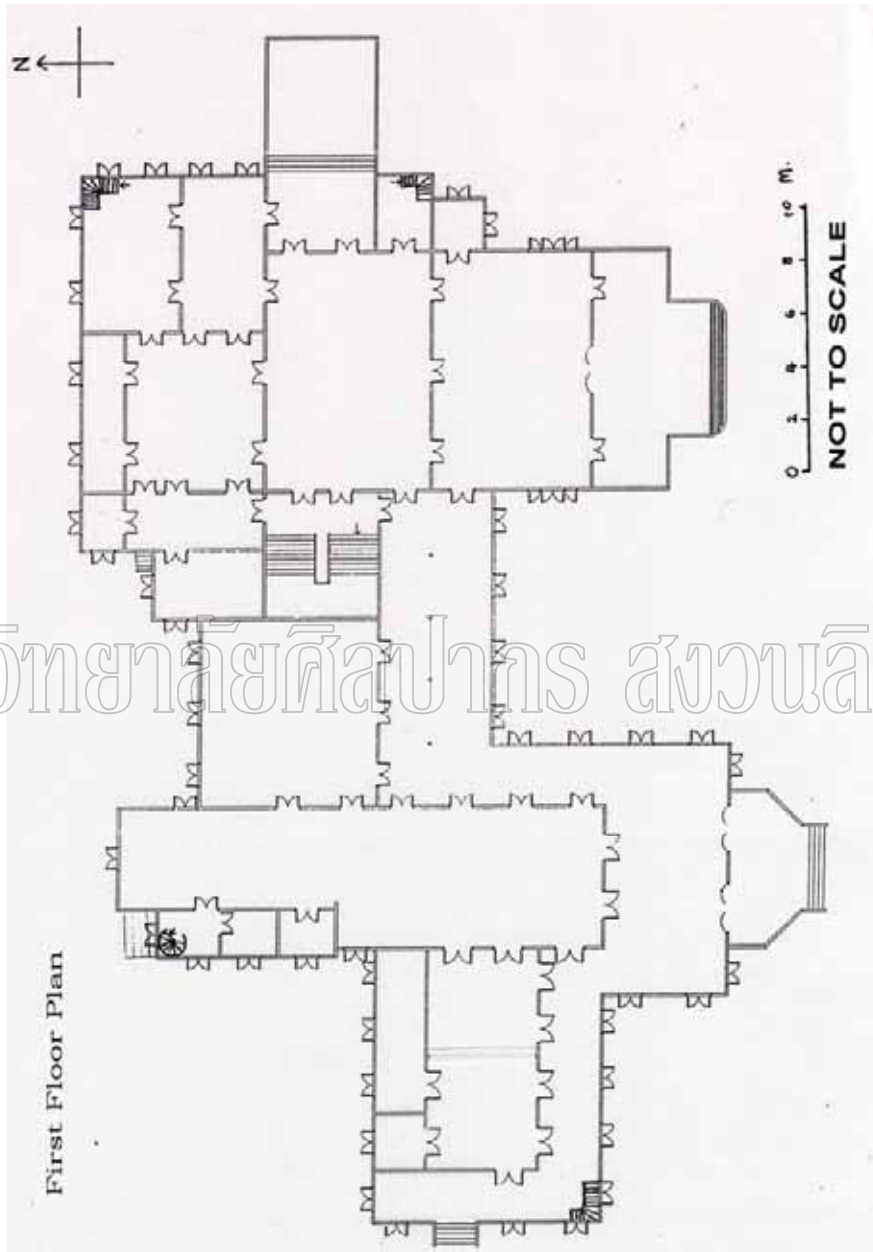


มหาวิทยาลัยเทคโนโลยีพระจอมเกล้าธนบุรี

Figure 99: The east is next to a small park.



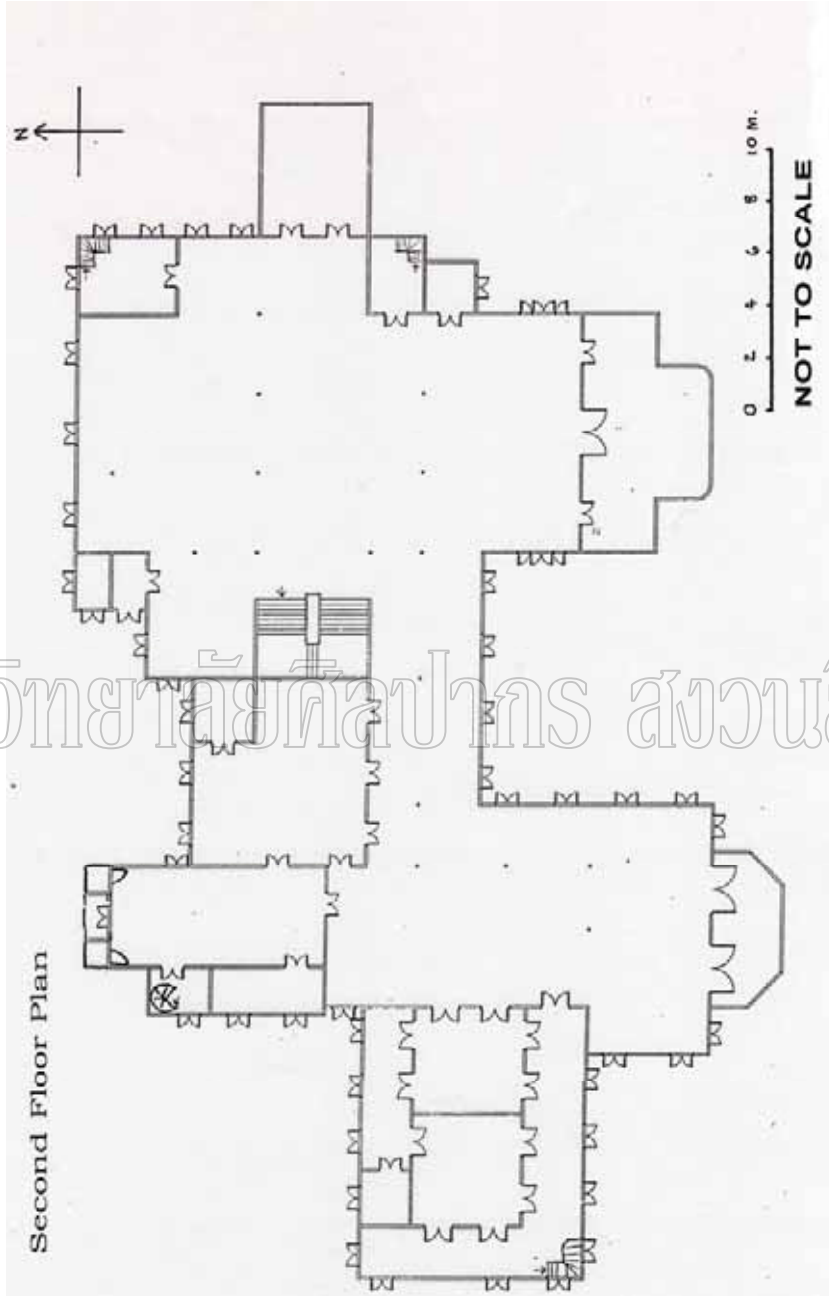
Figure 100: The west is connected by an inside road.



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Plan 13: The first floor plan  
Source: The plan was adapted from the research doc. "The Preservation and Environment in Living Monument at Suan Sunantha Grand Palace, 2000"





Plan 14: The second floor plan  
Source: The plan was adapted from the research doc. "The Preservation and Environment in Living Monument at Suansuanantha Grand Palace, 2000"

มหาวิทยาลัยศิลปากร ส่วนอนุรักษ์มรดก

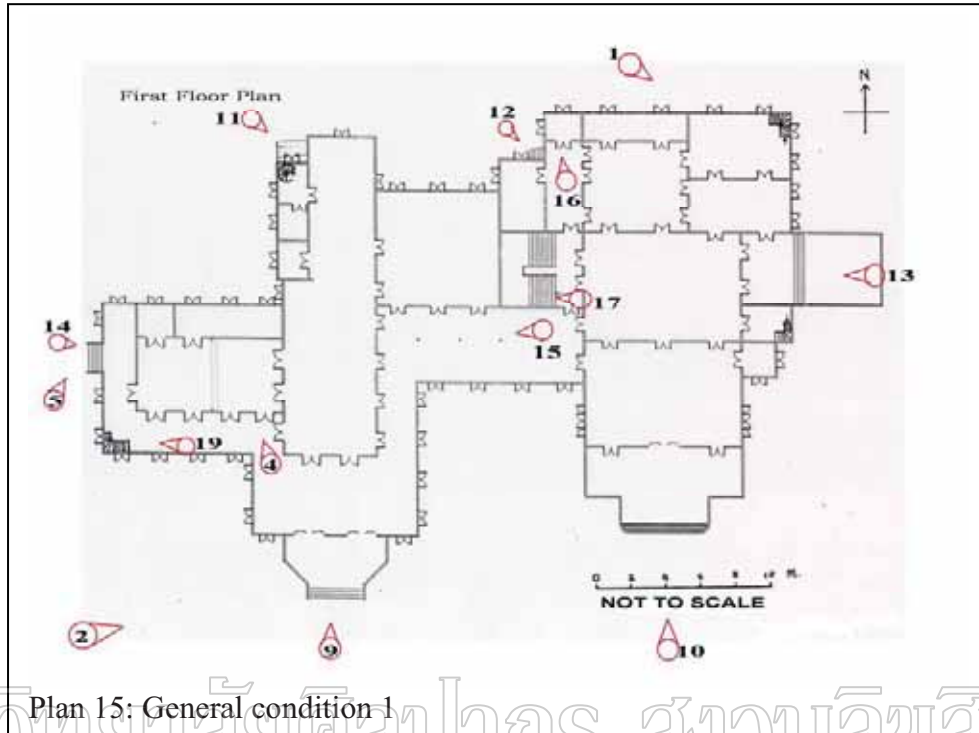
Saisuddha – Nobhadol building is a two-storey building built from brick masonry, reinforced concrete frame and teak wood. It has approximately 2,122 square meters of usable space. The first floor of the building was lifted up 0.80 meters above the ground level. The height of the second floor is about 3 meters from the first floor with the same height of the floor to ceiling of the second floor. Underneath the first floor, there are openings which functions as air vents at intervals around the base of the building. The architectural style is colonial style which was popular during the reign of King Rama VI. The roof was designed in mixed forms between gable roof and hip roof with probably red tiles made from asbestos - cement sheets but was replaced by red of CPAC Monia Roof Tiles. The eaves are double fascia boards and jutted out around 1 meter from the building. The wall was built from two materials: brick masonry and teak wood. The windows and doors are in rectangular shape; most of them have wooden louvers for good ventilation. The rectangular shape of the doors can be divided into three types: half-glass doors, louver doors and paneled doors, while the windows consist of 112 louvered wooden windows and two curled-steel windows in leaf pattern<sup>1</sup>. Both the exterior and the interior wall finishing were painted in yellow and green. The building has two porches with marble stairs functioning as the main entrances in the south, and above each porch, there is a terrace covered with different styles of roof design. Moreover, there are also several exterior marble stairs: one in the east, one in the west, and two in the north. (see figure 101 – 109, page 93 – 95)

As for the interior, teak wood floor was used both on the first and the second floor except the floor in the two toilets, which were covered by ceramic tiles. The building has one main and three minor staircases and also a spiral staircase, all of them were made of teak wood; structures and balusters as well. The ceiling of the house can be separated into 3 styles. The first is coffer style with recessed square panels and mix recessed square and octagonal panels. The second is regular style made from timber planks. The rest of the house, the underside of the floor is exposed

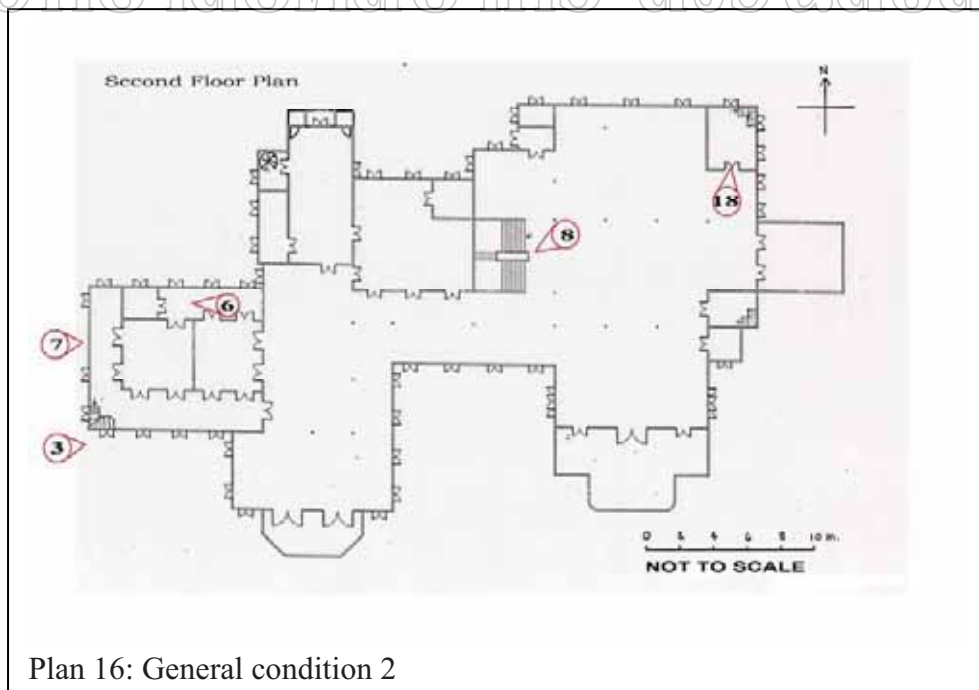
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<sup>1</sup> Chantana Surasawadee, The Preservation and Environment in living Monument at Suansunantha Grand Palace, (n.p., 2000), 8

showing the supporting wooden joists and the floor planks. Moreover, on the second floor, there are four terraces covered with ceramic floor tiles and concrete balusters.



Plan 15: General condition 1



Plan 16: General condition 2

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Figure 101: General condition 1  
 First floor of the building was lifted up 0.80 meters above the ground level and underneath the first floor, there are openings which functions as air vents at intervals around the base of the building.

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Figure 102: General condition 2  
 The architectural style of Saisuddha – Nobhadol Building is colonial style.





Figure 103: General condition 3

The roof was designed in a mixed forms, gable roof and hip roof with red of CPAC Monia Roof Tiles. The eaves are double fascia boards and jutt out around 1 meter from the building.



Figure 104: General condition 4, three styles of doors

Left: A half-glass door

Middle: Louver doors

Right: A paneled door



Figure 105: General condition 5, two styles of windows

Left: The louvered wooden windows

Right: A curled – steel window in leaves design



Figure 106: General condition 6.  
Two porches with marble stairs functioning as the main entrances in the south. Above each porch, there is a terrace covered with different styles of roof design.



Figure 107: Two marble stairs in the north



Figure 108: A marble stair in the east

Figure 109: A marble stair in the east



Figure 110: The teak wood floor inside the building

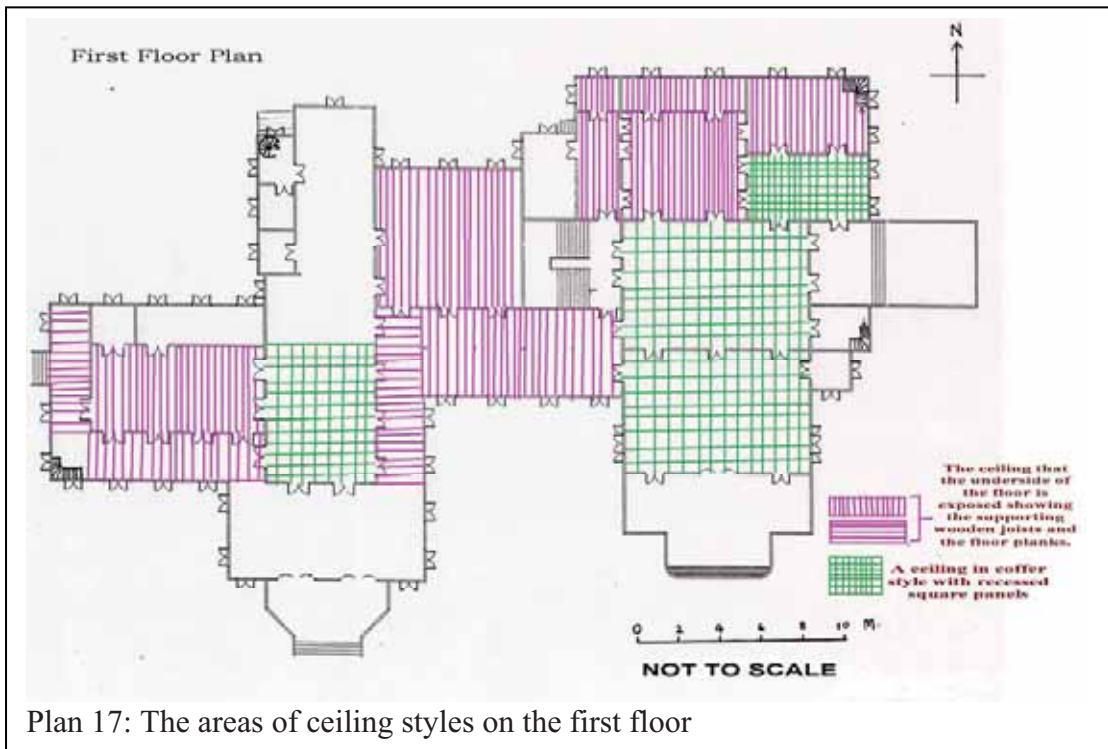


Figure 111: The new ceramic floor tiles of the toilets



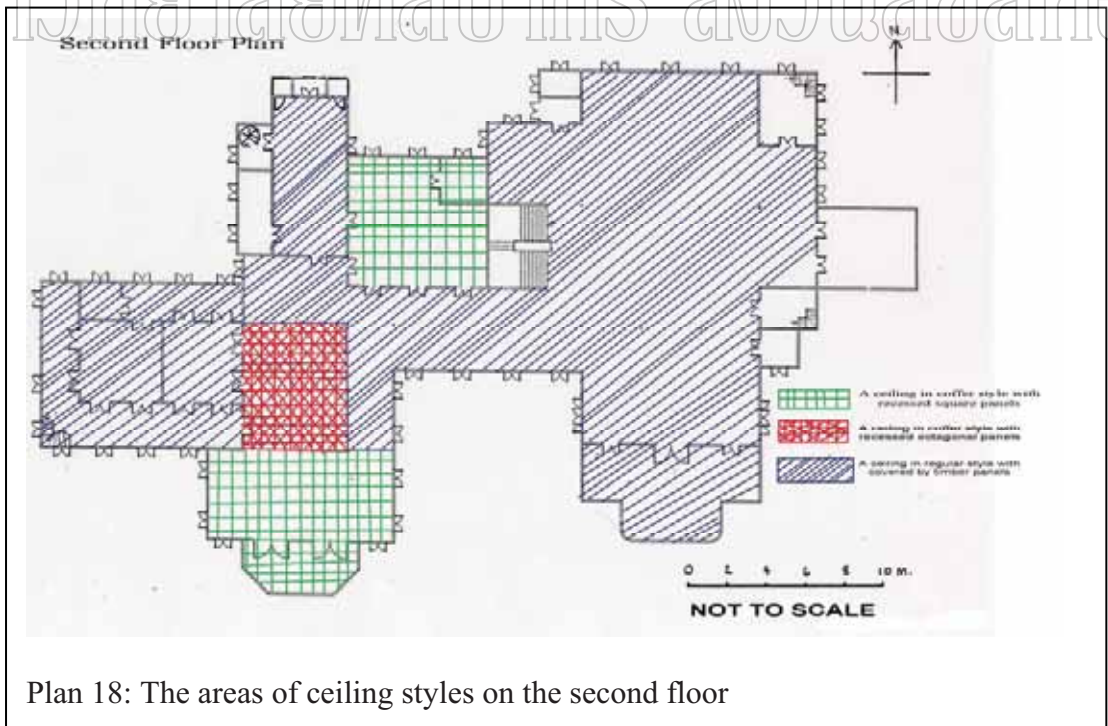
Figure 112: The staircases inside the building  
Left: The main staircase  
Middle & Right: The minor staircases





Plan 17: The areas of ceiling styles on the first floor

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Plan 18: The areas of ceiling styles on the second floor





Figure 113: The ceiling in coffer style

Left: A ceiling in coffer style with recessed square panels

Right: A ceiling in coffer style with recessed between octagonal and square panels

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Figure 114: The ceiling in regular style. It made from timber planks



Figure 115: The ceiling that the underside of the floor is exposed showing the supporting wooden joists and the floor planks.

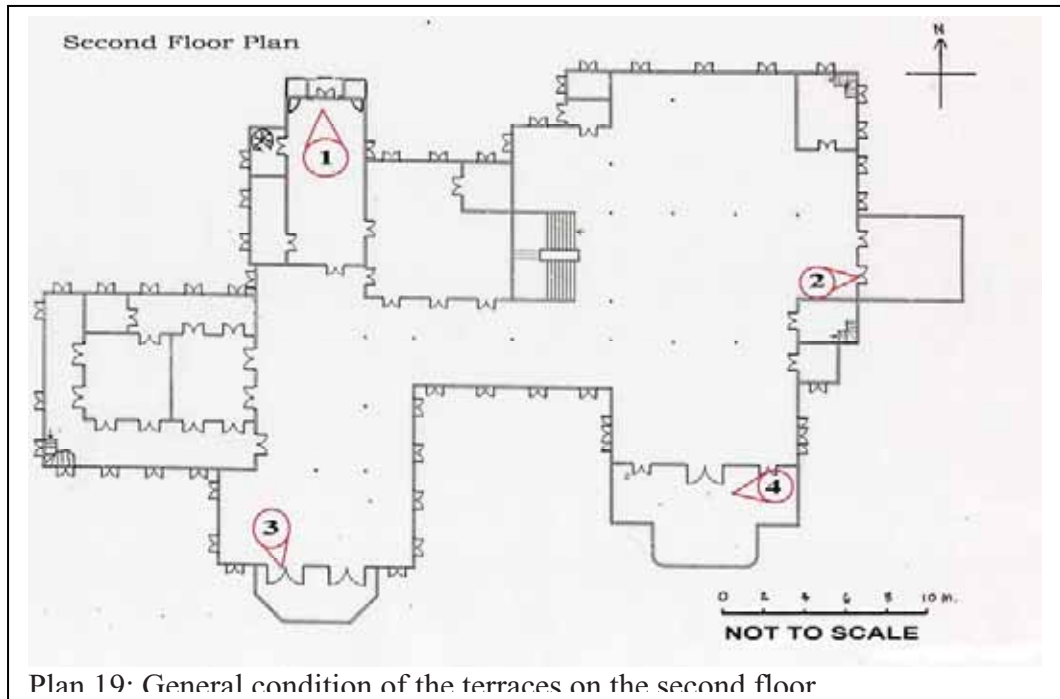
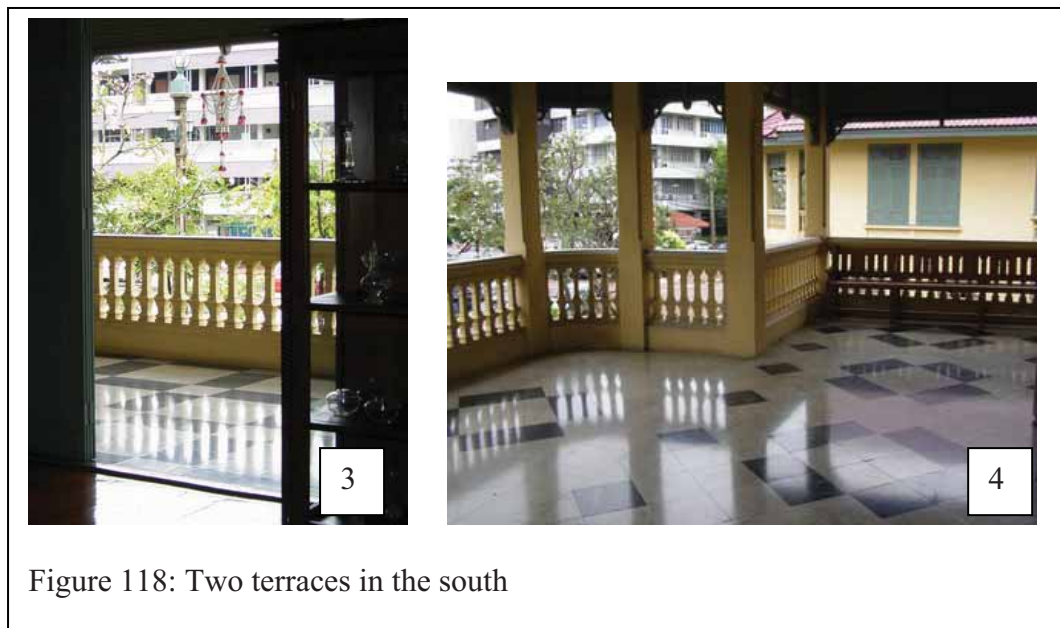


Figure 116: The terrace in the north



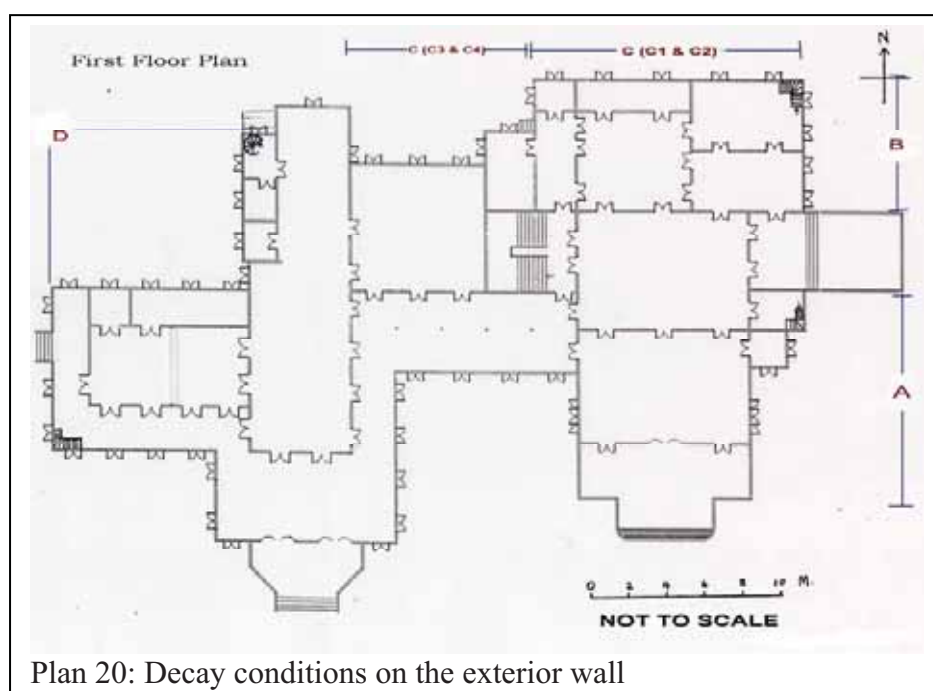
Figure 117: The terrace in the east



### Decay conditions

From the observation, it is found that Saisuddha – Bobadon building has fallen into decaying conditions at various parts of the building. There are as follows:

1. Exterior wall: The lime cement exterior wall is in quite poor condition. Dampness, cracks, and plants can be observed, and the topcoat layer of the paint has peeled off.



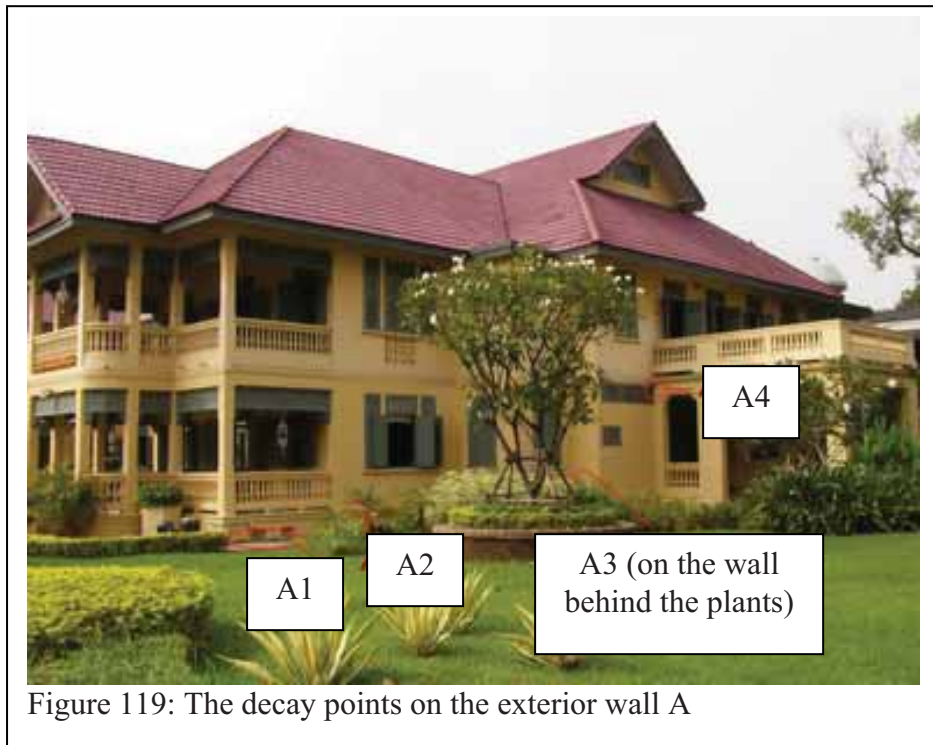


Figure 119: The decay points on the exterior wall A

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

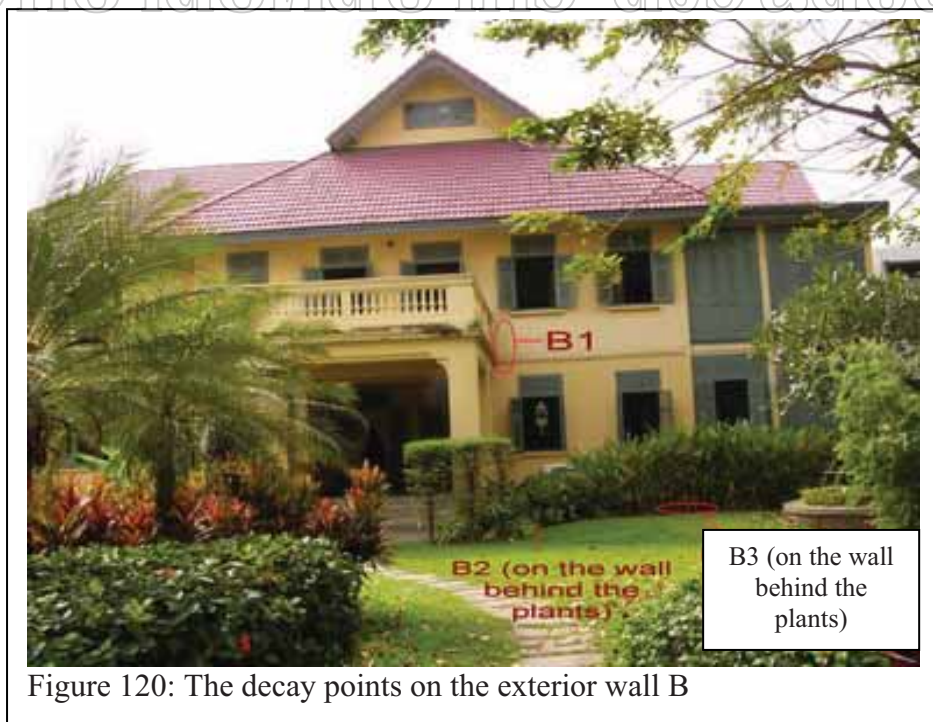


Figure 120: The decay points on the exterior wall B



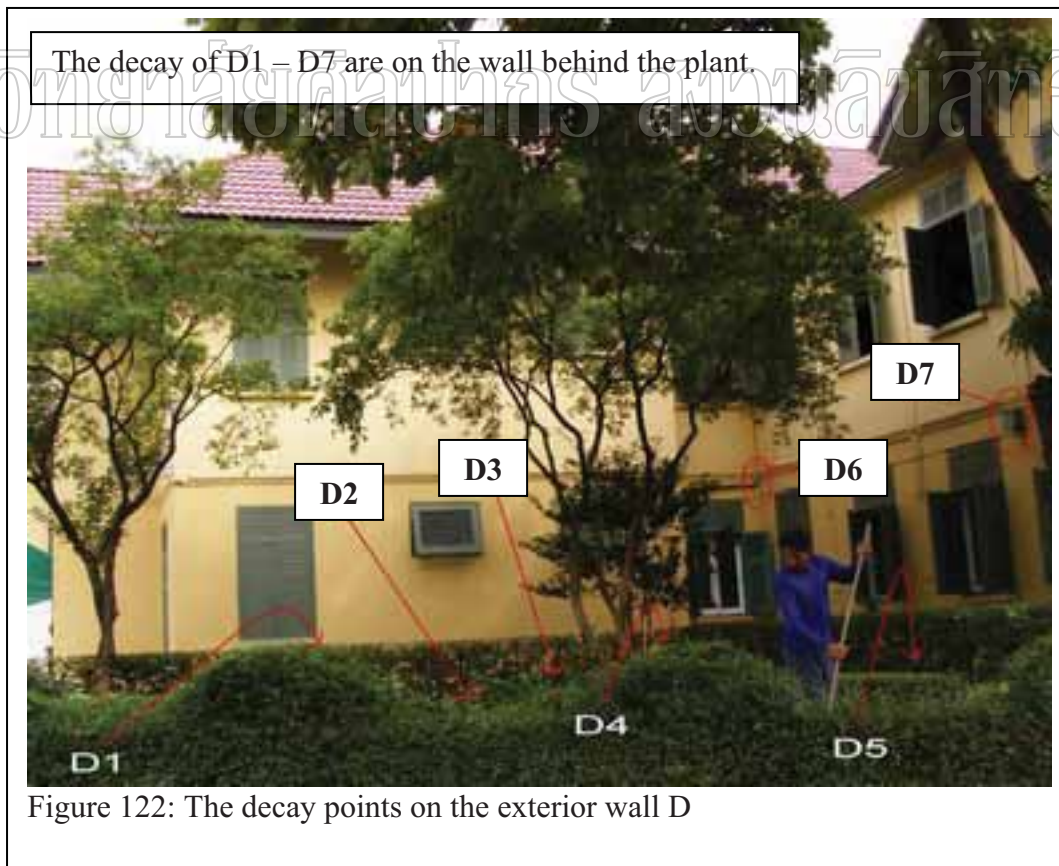
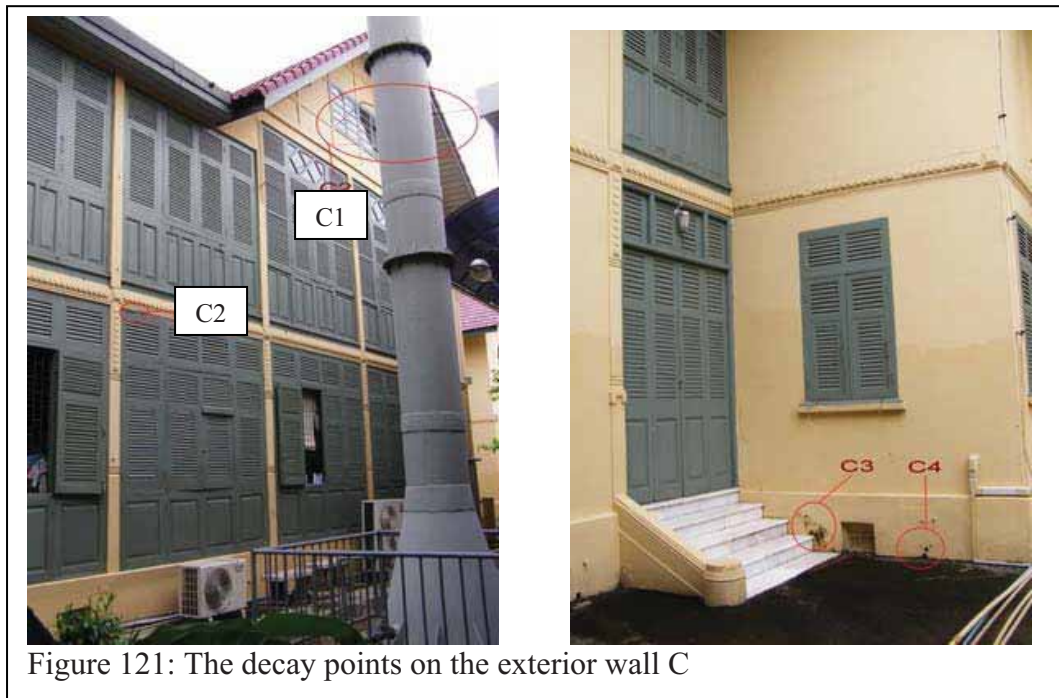
























Table 1: The decay conditions on the exterior wall

 = Low level of decays (quite good condition)  = Moderate level of decays (moderate condition)  = High level of decays (poor condition)			
	Decay's Picture	Decay Level	Decay Condition
Wall A A1			- Plants
A2			- Paint peeled – off top coated layer
A3			- Plants - Dampness
A4			- Plants - Dampness - Cracks



<p>Wall B</p> <p>B1</p>			<ul style="list-style-type: none"> <li>- Dampness</li> <li>- Cracks</li> </ul>
<p>B2</p>			<ul style="list-style-type: none"> <li>- Paint peeled – off top coated layer</li> </ul>
<p>B3</p>			<ul style="list-style-type: none"> <li>- Plants</li> <li>- Bad water pipe setting</li> </ul>
<p>Wall C</p> <p>C1</p>			<ul style="list-style-type: none"> <li>- Bad electrical line setting</li> </ul>

C2			<ul style="list-style-type: none"> <li>- Crack</li> </ul>
C3			<ul style="list-style-type: none"> <li>- Black stain due to dampness</li> </ul>
C4			<ul style="list-style-type: none"> <li>- Dampness</li> <li>- Plants</li> </ul>
Wall D D1			<ul style="list-style-type: none"> <li>- Plants</li> </ul>
D2			<ul style="list-style-type: none"> <li>- Plants</li> <li>- Bad water pipe setting</li> </ul>



D3			<ul style="list-style-type: none"> <li>- Dampness</li> <li>- Bad water pipe setting</li> <li>- Bad air – conditioner pipe setting</li> <li>- Black Stain</li> </ul>
D4			<ul style="list-style-type: none"> <li>- Dampness</li> <li>- Bad water pipe setting</li> <li>- Bad air – conditioner pipe setting</li> <li>- Black Stain</li> </ul>
D5			<ul style="list-style-type: none"> <li>- Dampness</li> <li>- Bad water pipe setting</li> </ul>
D6			<ul style="list-style-type: none"> <li>- Bad air – conditioner pipe setting</li> </ul>

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D7			<p>- Bad electrical line setting</p>
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2. Interior wall: The condition of interior wall is poor. The wall is destroyed by dampness, with some cracks and bad setting of electrical wires. Some of the topcoat paint layers have also peeled off.

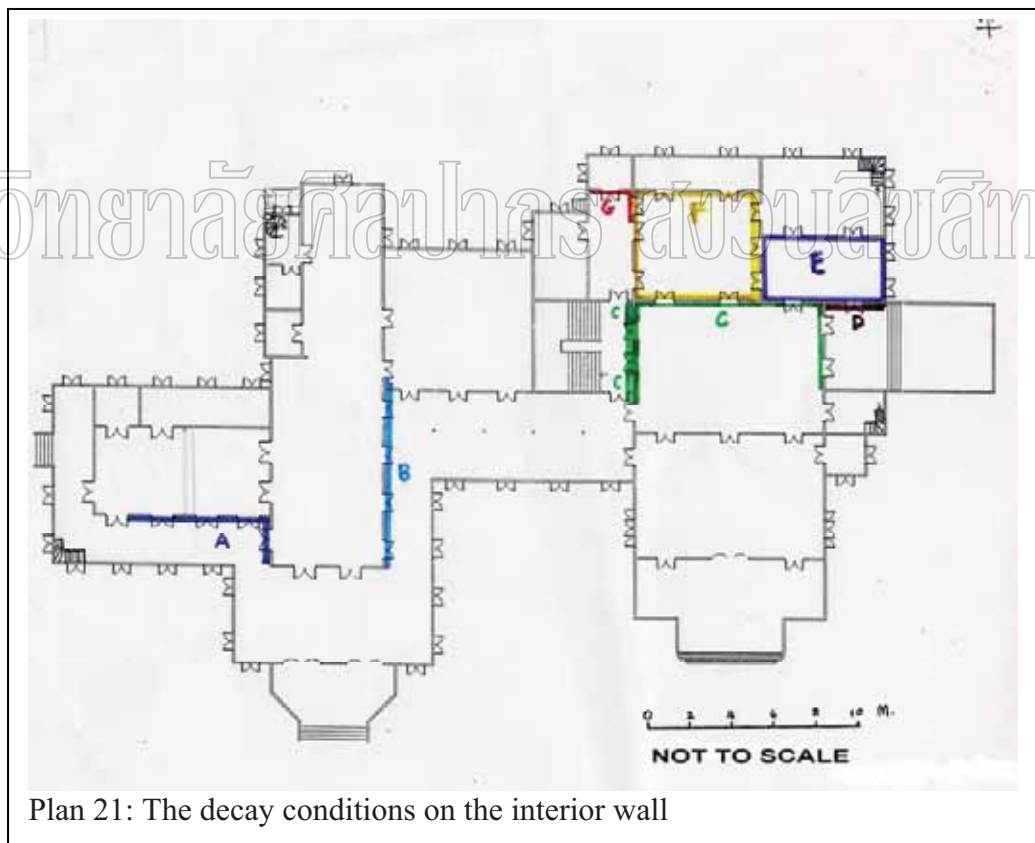










Table 2: The decay conditions on the interior wall


	Decay's Picture	Decay Level	Decay Condition
Wall A			<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>
			<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>
			<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>
			<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>

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			<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>
			<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>
<p>Wall B</p>			<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> <li>- Cracks</li> </ul>
			<ul style="list-style-type: none"> <li>- Bad electrical line setting</li> </ul>









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Wall C			<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>
			<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>
			<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>
			<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>

มหาวิทยาลัยศิลปากร สาขาวิชาศิลปกรรม









		<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>
		<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>
		<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>
		<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>

Wall D			<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>
			<ul style="list-style-type: none"> <li>- Dampness</li> <li>- Crack</li> </ul>
			<ul style="list-style-type: none"> <li>- Dampness</li> <li>- Crack</li> </ul>
Wall E			<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>

		<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>
		<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>
		<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>
		<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>
		<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> </ul>

มหาวิทยาลัยศิลปากร สงขลา



			<ul style="list-style-type: none"> <li>- Dampness</li> </ul>
			<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>
			<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>
Wall F			<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>





มหาวิทยาลัยศิลปากร ส่วนอนุรักษ์มรดก

		<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>
		<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>
		<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>
		<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>

มหาวิทยาลัยศิลปากร สาขาวิชาศิลปกรรม

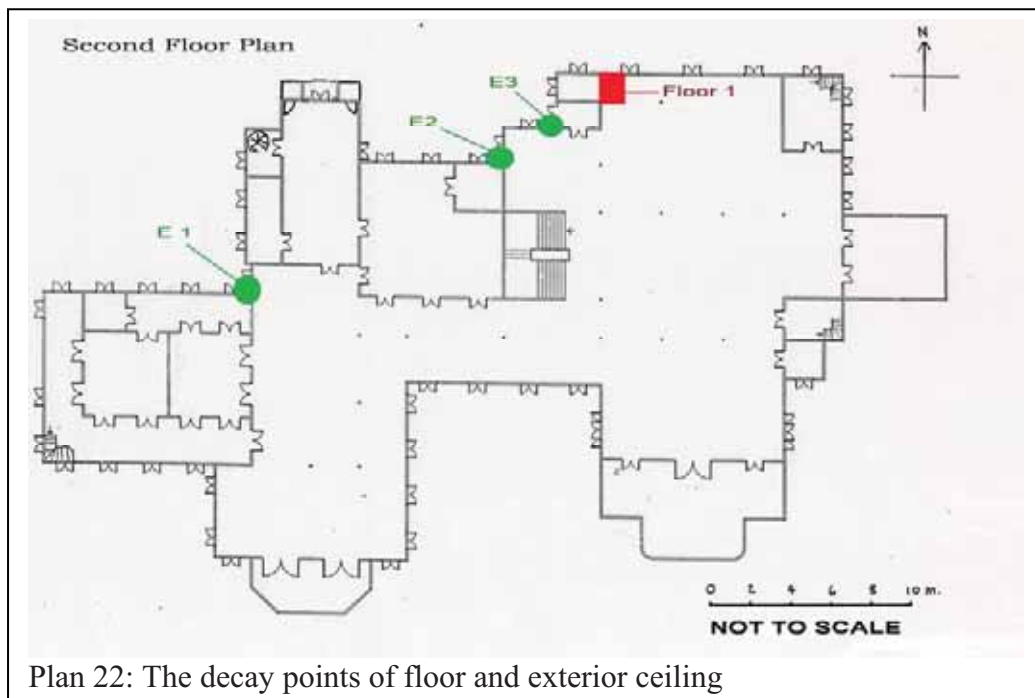
			<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>
			<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>
			<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>
<p>Wall G</p>			<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>

มหาวิทยาลัยเทคโนโลยีพระจอมเกล้าธนบุรี

		<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>
		<ul style="list-style-type: none"> <li>- Peeled – off top coated paint layer</li> <li>- Dampness</li> </ul>

มหาวิทยาลัยศิลปากร ส่วนวิจัย

3. Floor: The wooden floor is in good condition, but a few parts have scratches and cracks from furniture moving.



Plan 22: The decay points of floor and exterior ceiling











Figure 123: The decays on the floor

4. Exterior ceiling: The structure of exterior ceiling is made of wood. Its condition is quite poor. The wooden parts have many black stains and decays from leaked rain water.

Table 3: The decays of the exterior ceiling

	Decay's Picture	Decay Level	Decay Condition
E1			<ul style="list-style-type: none"> <li>- black stains</li> <li>- decays from leaked rain water</li> </ul>

E2			<ul style="list-style-type: none"> <li>- decays from leaked rain water</li> </ul>
E3			<ul style="list-style-type: none"> <li>- black stains</li> </ul>

5. Exterior stairs: The six exterior marble stairs are in good condition although there are some scratches, cracks and decay made by plants.

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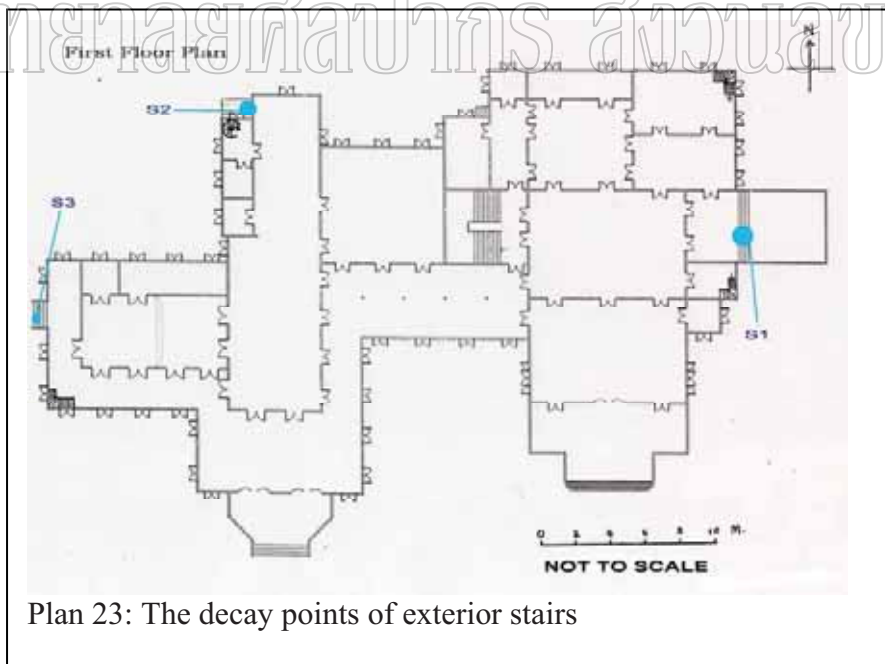


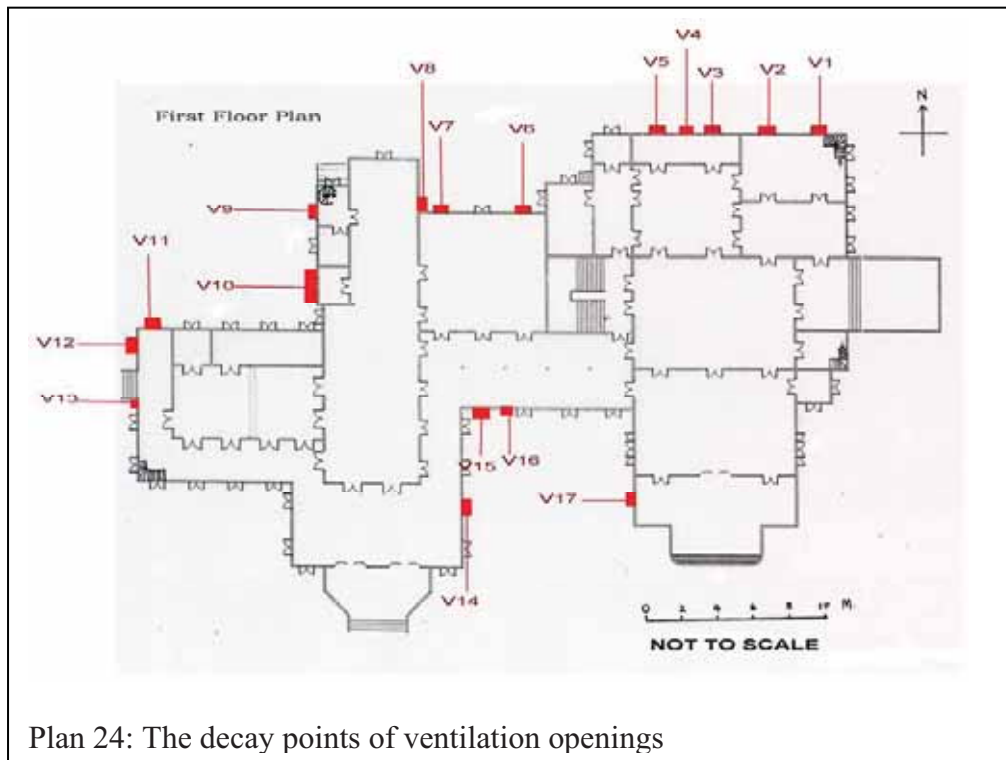


Table 4: The decays of the exterior stairs

	Decay's Picture	Decay Level	Decay Condition
S1			<ul style="list-style-type: none"> <li>- crack</li> <li>- scratch</li> </ul>
S2			<ul style="list-style-type: none"> <li>- plant</li> </ul>
S3			<ul style="list-style-type: none"> <li>- crack</li> <li>- break</li> </ul>

6. Ventilation opening: There are several 30 x 38 cm<sup>2</sup> plaster ventilation openings in the walls of the basement which adjoined to the ground. Almost all ventilation openings are in poor conditions as a result of bad attitude of maintenance crew, vandalism and growing plants.





<sup>22</sup> Chantana Surasawadee, The Preservation and Environment in living Monument at Suansunantha Grand Palace, (n.p., 2000), 8













Plan 24: The decay points of ventilation openings









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Table 5: The decays of the ventilation openings







	Decay's Picture	Decay Level	Decay Condition
V1			<ul style="list-style-type: none"> <li>- material destroyed by ignorant</li> <li>- Bad air – conditioner pipe setting</li> </ul>
V2			<ul style="list-style-type: none"> <li>- material destroyed by ignorant</li> </ul>

V3			<ul style="list-style-type: none"> <li>- material destroyed by ignorant and replaced by new material</li> </ul>
V4			<ul style="list-style-type: none"> <li>- material destroyed by ignorant</li> <li>- Bad air – conditioner pipe setting</li> <li>- bad drain setting</li> </ul>
V5			<ul style="list-style-type: none"> <li>- material destroyed by ignorant and covered by an electrical case setting (MDB)</li> </ul>
V6			<ul style="list-style-type: none"> <li>- material destroyed by ignorant</li> <li>- bad drain setting</li> </ul>
V7			<ul style="list-style-type: none"> <li>- plants</li> </ul>



V8			<ul style="list-style-type: none"> <li>- material destroyed by ignorant</li> <li>- bad electric line setting</li> </ul>
V9			<ul style="list-style-type: none"> <li>- material destroyed by ignorant</li> <li>- bad electric line setting</li> </ul>
V10			<ul style="list-style-type: none"> <li>- material destroyed by ignorant and covered by brickwork</li> </ul>
V11			<ul style="list-style-type: none"> <li>- material destroyed by ignorant</li> </ul>

V12			<ul style="list-style-type: none"> <li>- material destroyed by ignorant</li> </ul>
V13			<ul style="list-style-type: none"> <li>- material destroyed by ignorant and replaced by new material</li> </ul>
V14			<ul style="list-style-type: none"> <li>- material destroyed by ignorant</li> </ul>
V15			<ul style="list-style-type: none"> <li>- material destroyed by ignorant</li> </ul>

<p>V16</p>			<ul style="list-style-type: none"> <li>- material destroyed by ignorant</li> <li>- bad electric line setting</li> </ul>
<p>V17</p>			<ul style="list-style-type: none"> <li>- material destroyed by ignorant</li> <li>- bad electric line setting</li> </ul>
<p>V10</p>			<ul style="list-style-type: none"> <li>- material destroyed by ignorant and replaced by new material</li> </ul>

7. Terrace: This building has four terraces. The terrace at the east is in quite poor condition because it is damaged by roots of plants, but the other terraces are in good condition.

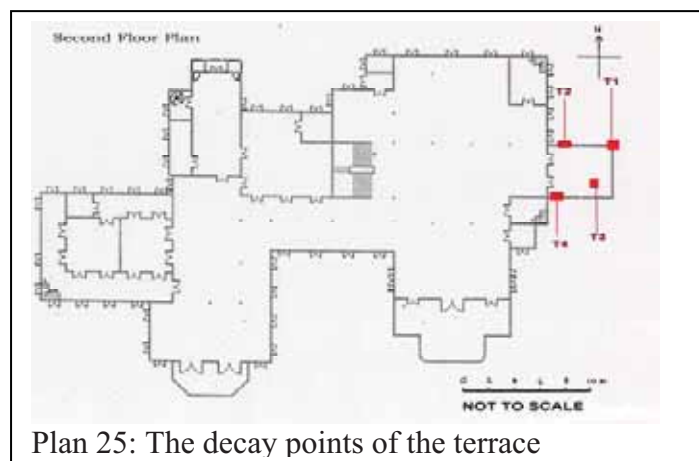








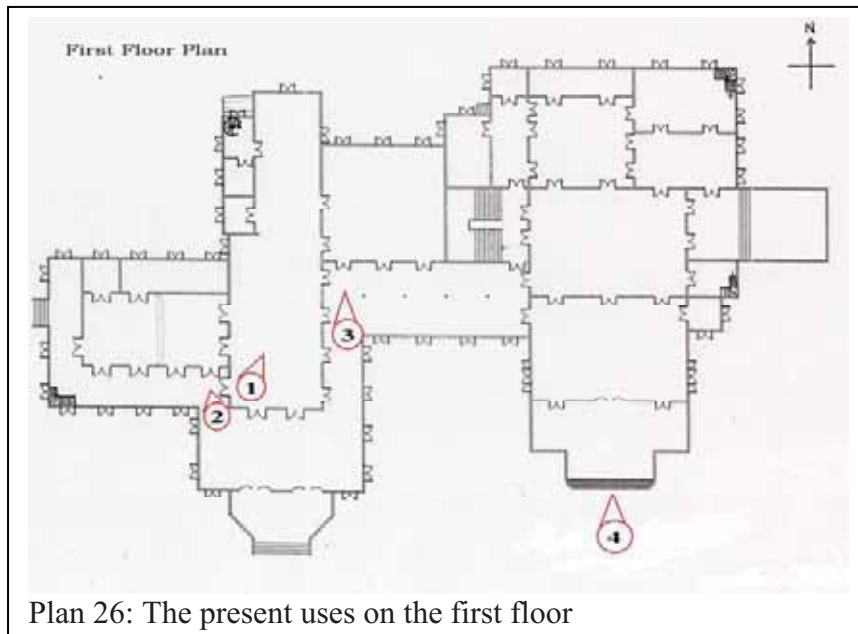


Table 6: The decays of the terrace

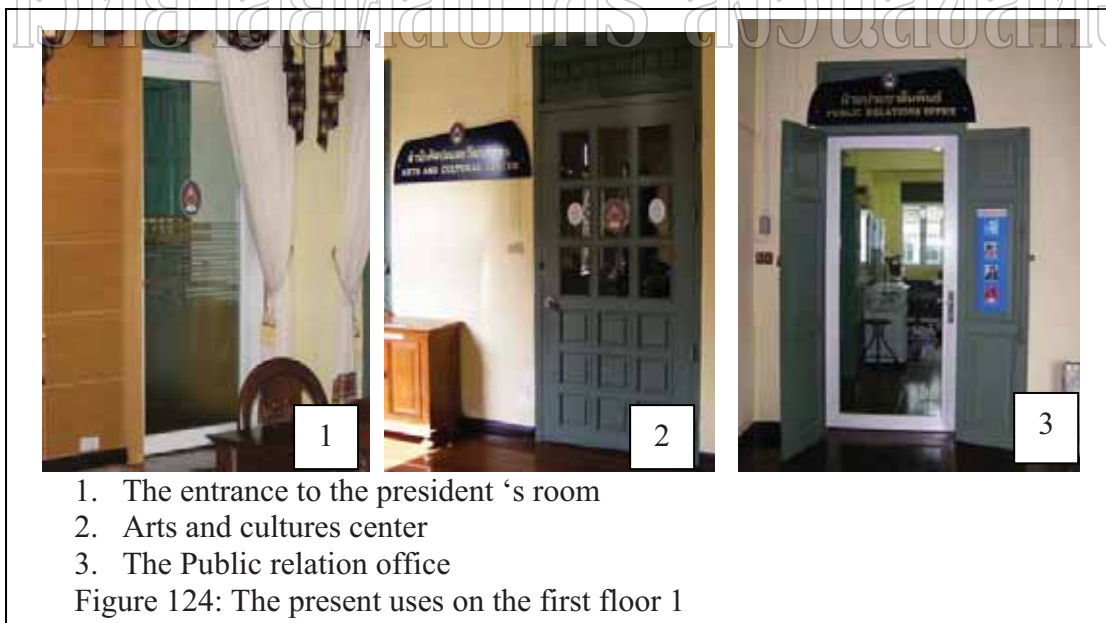
	Decay's Picture	Decay Level	Decay Condition
T1			- plants
T2			- plants
T3			- black stains - plants
T4			- Peeled – off top coated layer

### The building's present use

On the first floor, the overall space is separated into four parts. The first part is used as the president's office, the second part is the office of Thai Art and Culture Center, the third part is the office of the public relation department, and the last part is Thai traditional medicine center. On the second floor, there is Thai Art and cultural Museum.



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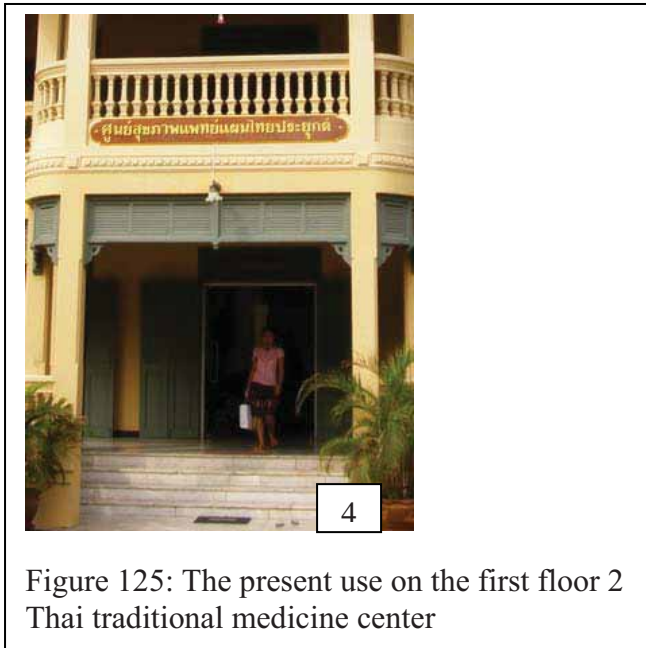
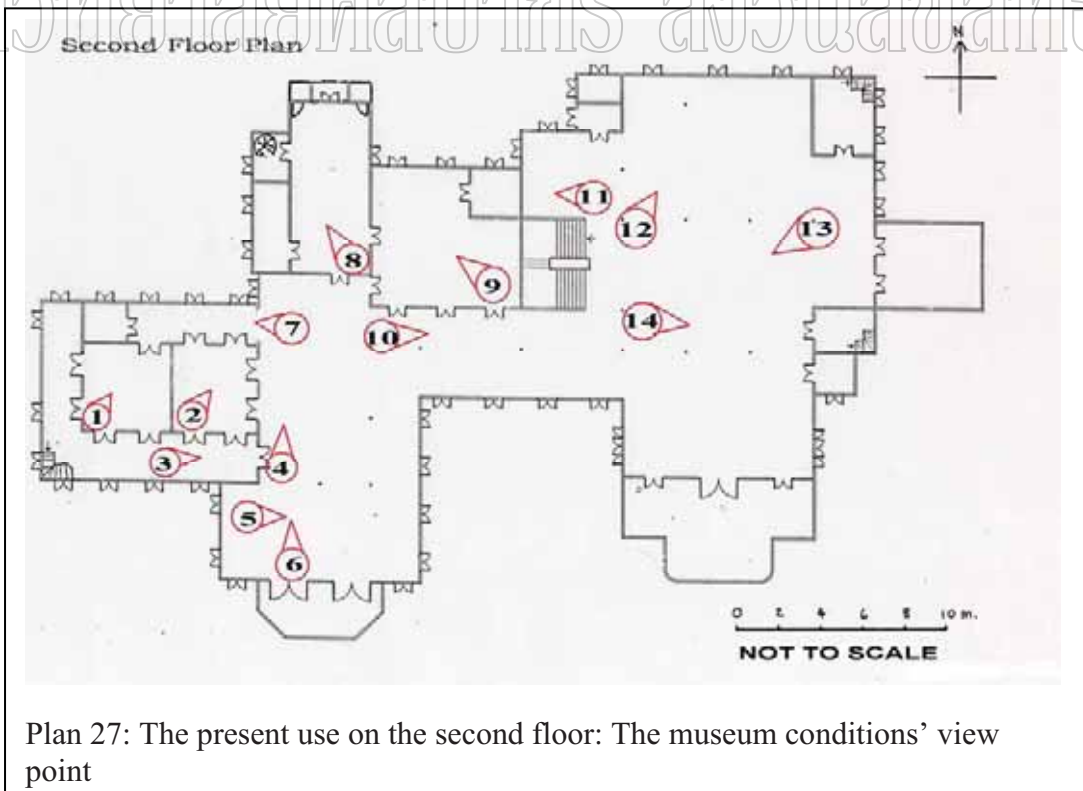


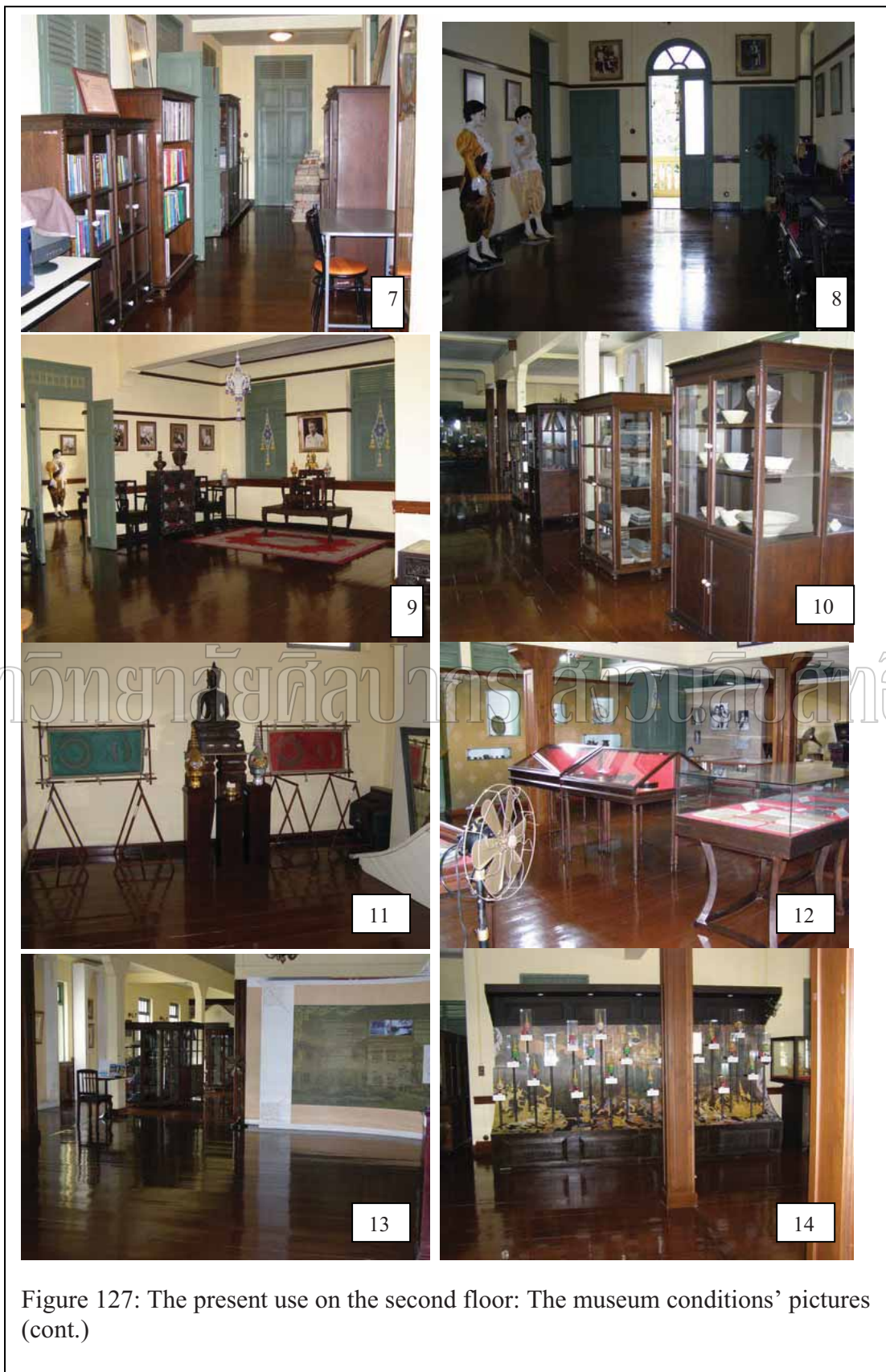
Figure 125: The present use on the first floor 2 Thai traditional medicine center

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Plan 27: The present use on the second floor: The museum conditions' view point





### **The assessment of the building's present use**

The museum on the second floor, the staff of the Thai Art and Cultural Center and the administration board tried to manage and promote the museum by using the brochure and the university's website<sup>3</sup>. However, those two interpretation tools are not successful. Actually, the museum should be able to educate visitors, but this museum cannot because of the lack of appropriate and more interesting interpretation tools. Hence, this museum cannot attract visitors at all.

Moreover, the part of offices on the first floor, there are not only deterred the cultural significances of the place, but also from the questionnaires' results (the questionnaires' results will explained in the next paragraph) it is one of the causes to make the visitors feel unwelcome since most of the entire floor is used as official space where as little area is use for visitor (Traditional Thai medicine center).

According to the preliminary check of the awareness by providing the questionnaire<sup>4</sup> to a hundred students in Suan Sunandha University, it was found that 80% of them do not know the history of Suan Sunandha Palace. Although 14% of them said they know this site, they misunderstand it. Only 6% of them know what this palace is, but none of them know that this building used to be the residence of H.H. Princess Saisavali Bhiromya, furthermore 12% thought this building belonged to Queen Sunandhakumarirat. 76% of them do not know that the building was registered by the Fine Arts Department. 83% has never visited the museum, and 52% of them said they do not know there is a museum on the second floor. 23% of them thought that it is the president's office so it is the private area while 8% thought that there is nothing to attract or interest them. However, 98% of them said they are willing to visit the museum if the museum provides them some more activities about Thai art and culture. Results of the questionnaire are shown in the charts below.

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<sup>3</sup> The Sample of the Suan Sunandha Thai Arts and Clture' website and brochure are shown in Appendix C, page 184

<sup>4</sup> The questionnaire is shown in Appendix D, page 185



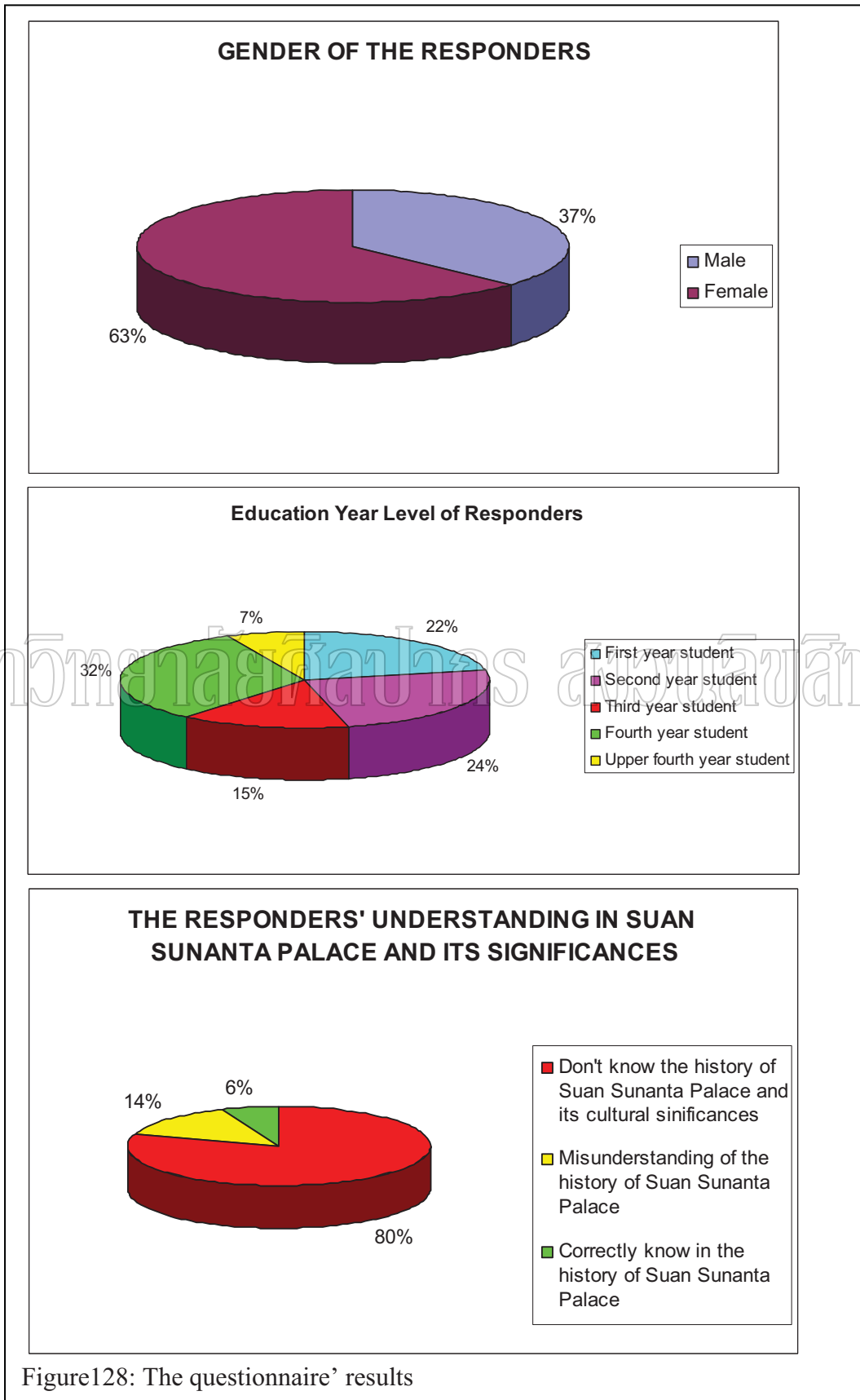
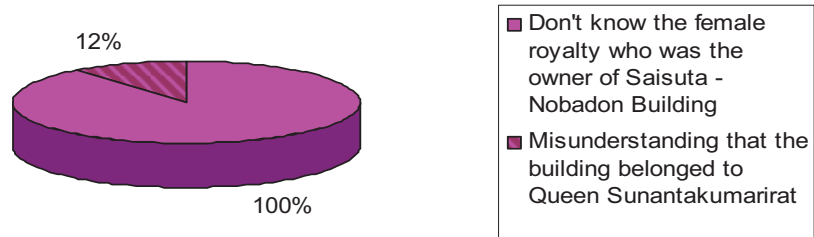


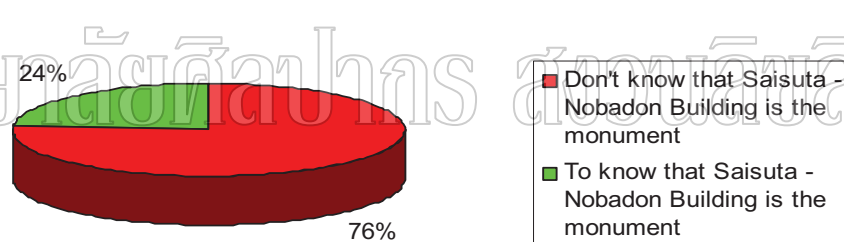
Figure128: The questionnaire' results



**THE RESPONDERS' UNDERSTANDING ABOUT THE FEMALE ROYALTY WHO WAS THE OWNER OF SAISUTA - NOBADON BUILDING**



**THE RESPONDERS' UNDERSTANDING THAT SAISUTA - NOBADON BUILDING IS THE MONUMENT**



**HAVE THE RESPONDERS EVER VISIT THE ART AND CULTURE MUSEUM ON THE SECOND FLOOR IN SAISUTA - NOBADON BUILDING?**

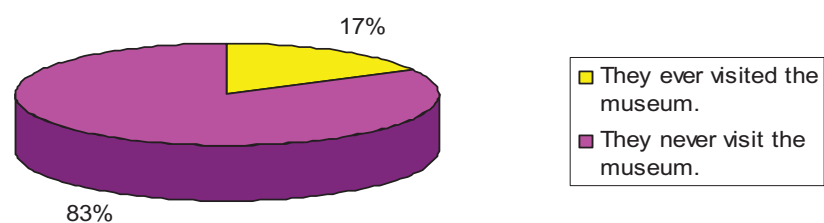
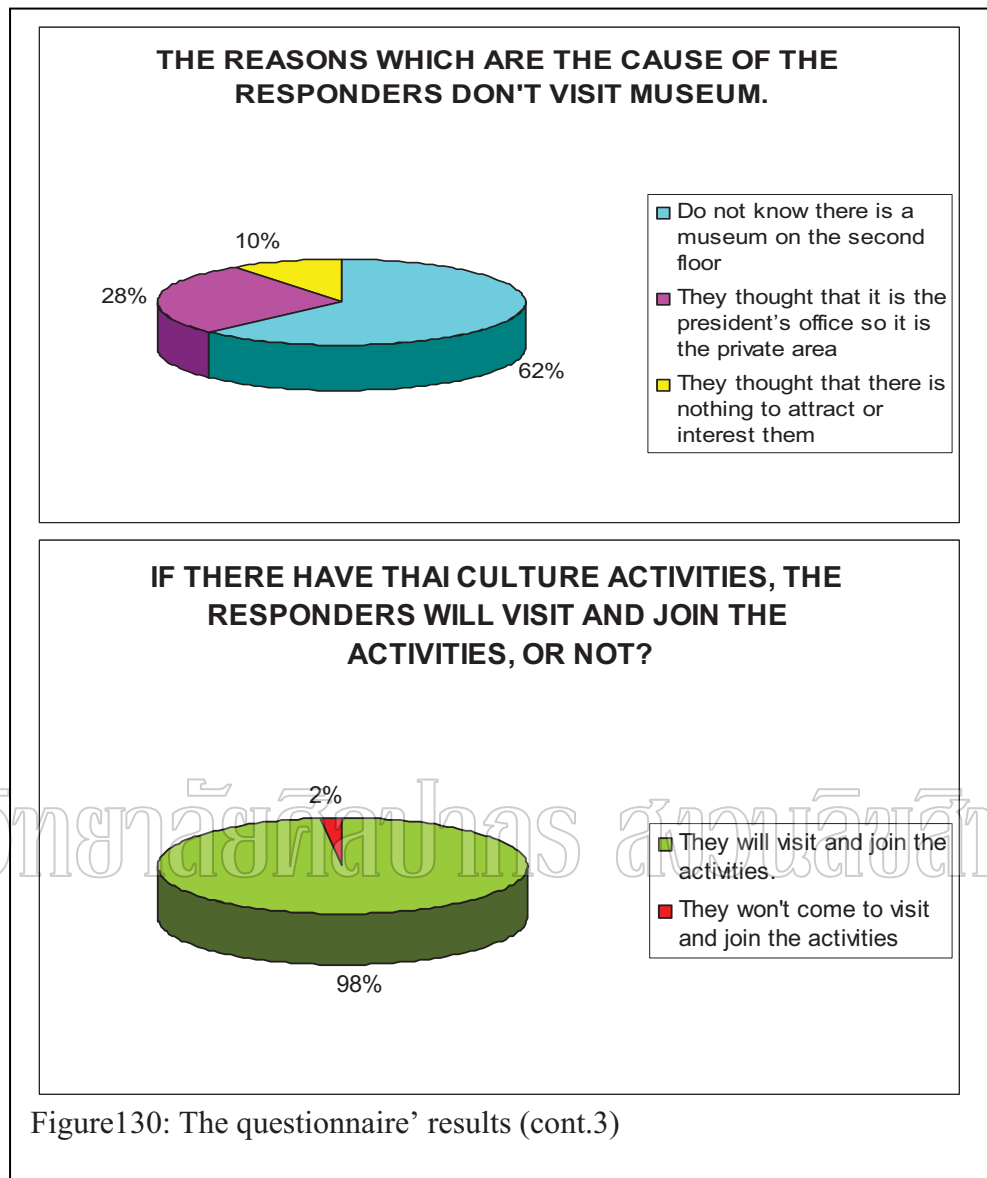


Figure129: The questionnaire' results (cont.2)



As a result, it can be summed up that the lack of appropriate management, especially effective interpretation tools to both attract visitors to visit the museum and give fact about the palace, is the focal aspect for this site.

## **Chapter 6**

### **The Management Plan of Saisuddha – Nobhadol Building**

It could be seen from the cultural significance and worthy status of Saisuddha – Nobhadol building, Suan Sunandha Palace, the existing deteriorated conditions, as well as, the lack of proper maintenance of the building cause a lot of decays. It is evident that an appropriate management plan should be urgently introduced to handle the situation. This management plan aim not only to primary suggestions for solving problems, but also reintroduce the glorious past of the significance in term of the Thai history to public by managing the site to become Chao Wang Learning Center. In other words, the problems which devalue the site should be more concerned, such as the improper use, so that the cultural significance, or type of value found, can be retained.

#### **Stakeholders**

Ownership: The Crown Property Bureau

User / Project runner: Suan Sunandha Rajabhat University

Related organization: The Fine Arts Department

Public: University students and staff

**The project's name:** Chao Wang Learning Center (C.W.L.C.)

**The project's theme:** The revival of the glorious past of Suan Sunandha Palace

**Site boundary:** The only significant building

#### **Vision**

To introduce and revitalize some of the culture of the bygone era that are still worthwhile to conserve and educate the general public.

### **Mission**

Chao Wang Learning Center consists mainly of Suan Sunandha Palace's Saiuata – Nobhadol building as a museum and also a learning center in order to interpret the palace's history and its cultural significances. Chao Wang learning center has a role to introduce the Suan Sunandha lady – in – waiting's skills which are still priceless and unique hence should be realized and educate the Thai people both present and next generations.

### **Target Group of the visitor**

1. Thai people in every learning generation
2. Foreign tourist in general

### **Location**

Saisuddha – Nobhadol Building, Suan Sunandha Rajabhat University, Dusit district, Bangkok

### **Transportation**

1. Private vehicle: From the Victory Monument, visitors can go straight on Rachavitee Road and turn left to Suan Sunandha Rachabhat University. The building is in Suan Sunandha Rajabhat University.
2. Public bus: Visitors can get there by non – air conditioned bus number 3, 9, 12, 16, 28, 30, 32, 33, 51, 64, 108, 110 and air – conditioned bus number 3, 12, 16, 28, 32, 505, 515, 524, 539 and 542. (see [http://www.bmta.co.th/th/bus\\_info.php](http://www.bmta.co.th/th/bus_info.php) ,or call 184)

### **Parking lot**

Visitors can park their vehicle in Suan Sunandha Rajabhat University, but the limited area for parking could be a problem. However, this historical building is easily access by public buses.

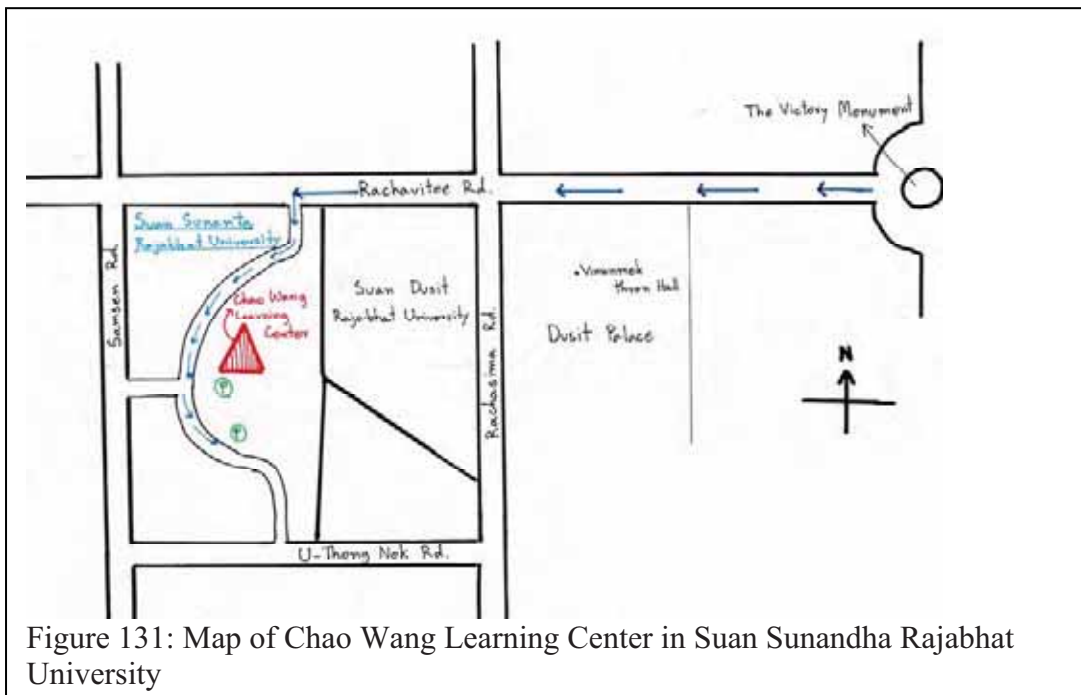


Figure 131: Map of Chao Wang Learning Center in Suan Sunandha Rajabhat University

#### **Duration Time / Office hours:**

Open: Tue – Sun, 8.30 a.m. – 17.00 p.m.

#### **The proposed project's form**

Chao Wang Learning Center can be both Suan Sunandha Palace museum and learning center focusing on the lady – in – waiting's skills which are consisted of the arts of Thai traditional music, Thai food and dessert, flower arrangement and embroidery, Thai perfume making, and needleworks. Visitors can learn history and cultural significance of Suan Sunandha Palace and they can take courses on those Arts depending on their interests. Moreover, this can be a new tourist attraction where tourists both Thais and foreigners who are interested in particular Arts and culture, can visit and join the activities. The administrated process of the learning center will be monitored by the university's teachers or officers and run by students.



### Organization chart

The administration and organization chart of the proposed C.W.L.C. is presented below:

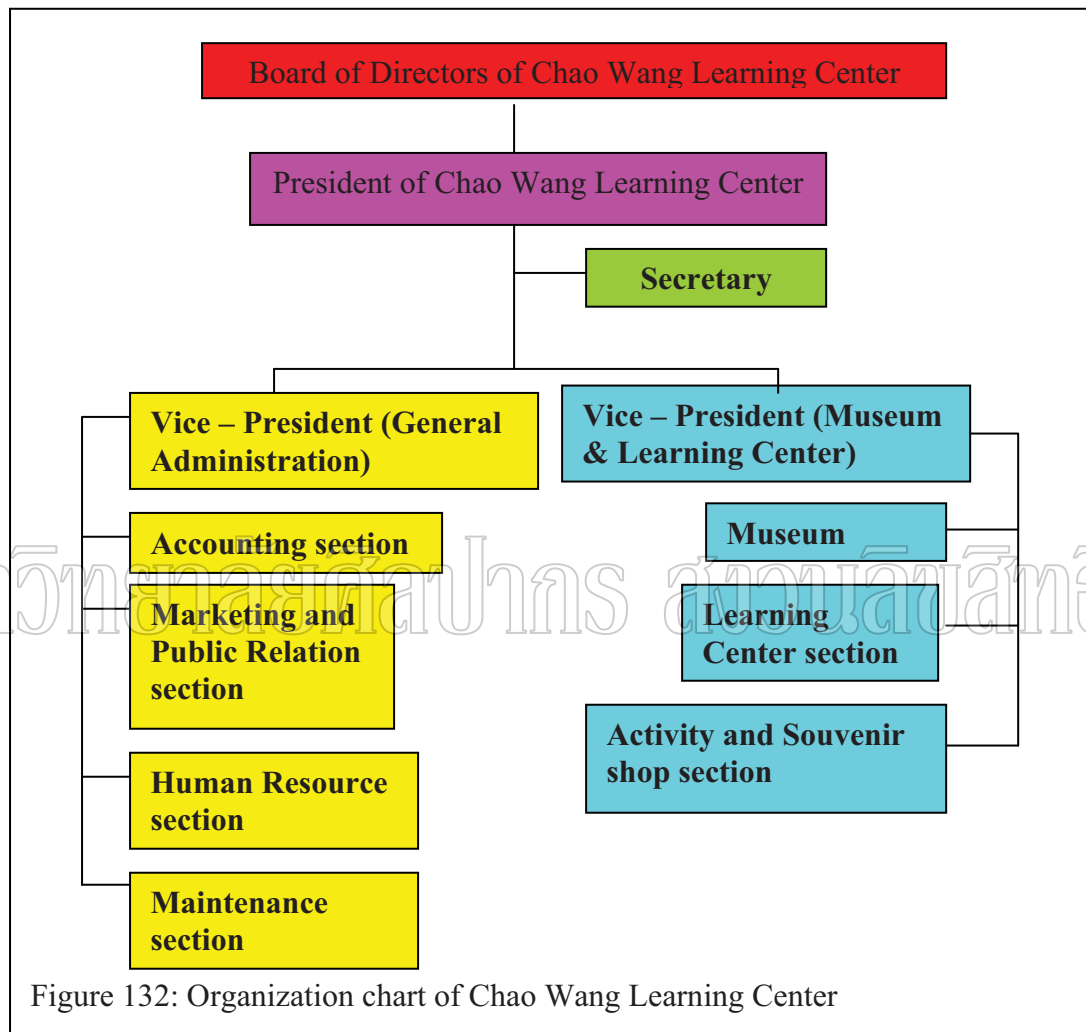


Figure 132: Organization chart of Chao Wang Learning Center

**Work Breakdown Structure of C.W.L.C.**

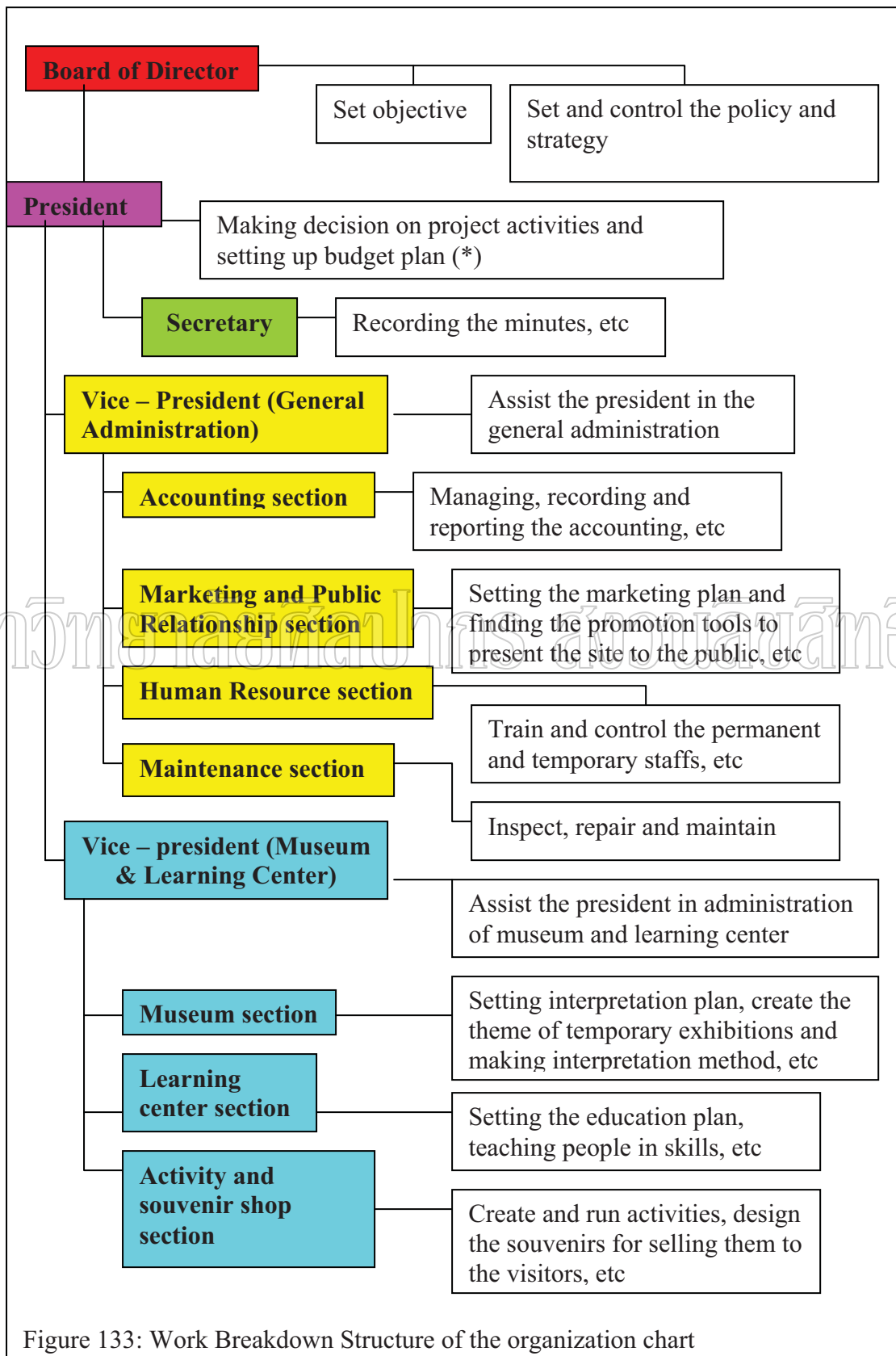


Figure 133: Work Breakdown Structure of the organization chart

### The management process for setting up of Chao Wang Learning Center (\*)

1. Marketing plan
  - 1.1. SWOT Analysis
  - 1.2. Promotion Tools
  - 1.3. Product Strategy
2. New arrangement for the present user
3. Building Renovation for Chao Wang Learning Center
  - 3.1. Restoration
  - 3.2. Maintenance
    - 3.2.1. Cleaning
    - 3.2.2. Inspection for future repairs
4. Interpretation plan
  - 5.1. Interpretation tool
5. Building adaptive reuse plan
  - 5.1. The suggested plan for the uses Saisuddha – Nobhadol Building as Chao Wang Learning Center
  - 5.2. Chao Wang Learning Center route layout for visitors
6. Evaluation and assessment

### Process schedule of Chao Wang Learning Center

Table: Process schedule of Chao Wang Learning Center

Process	Month												
	1	2	3	4	5	6	7	8	9	10	11	12	
Marketing plan	←→												
New arrangement for the present user		←→											
Building renovation			←→										



- The site is not far from the parliament, a hotspot which can be involved in a political crisis as the recent incident on Thursday Oct 7<sup>th</sup> 2008 indicates.
- Limited parking space can be another problem for visitors who go to the site by their private vehicles.
- Limited toilets can also be problem for visitor, especially on weekends and holidays.

### **Opportunities**

- The office of Bangkok Tourism Division sets the policy to support and promote the new tourist attraction in Bangkok.
- The Ministry of Culture supports the policy for traditional Thai activities.
- The mass media, especially those run by the government, such as the TPBS channel prepare the policy to support and promote Thai culture.

### **Threats**

- The fluctuating on economic crisis, cost of living, especially the high oil price can deter the tourism as a whole.
- The on - going political crisis in Thailand makes the visitor avoid the visit to the site due to its location.
- The world crises such as terrorist activities and epidemics can be detrimental to the influx of the number of tourists as well as their spending.

## **1.2. Promotion Tools**

There are many ways to make Chao Wang Learning Center become better known as one of an attraction in Bangkok. Mass media such as internet are one an effective tools to be used. The others mean are also effective, there are as follows:

1. Making connection with related organizations such as the Ministry of Culture, the Ministry of Tourism and Sports, and the Office of Bangkok Tourism Division to include Chao Wang Learning Center in their promotion for tourist attraction, especially for historical and cultural tourism, in Bangkok.
2. Making arrangement with other nearby tourist attractions by creating a traveling route. Price strategy can be considered. For example, if visitors buy



ticket for Vimanmek, the Royal Residence, they will get discount when buying the ticket of Chao Wang Learning Center.

3. Send the press releases to tour companies to make Chao Wang Learning Center be one of their destinations.
4. Increase awareness of the public of C.W.L.C. via published media such as preaw magazines, especially those related to art and culture.
5. Present Chao Wang Learning Center via the traveling programs in TV channels, for example “Wherever” on Thai TV Color Channel 3 and “Art & Culture” and “Teaw Thai Tong Loke” on Modern Nine TV, channel 9. Connect with The office of Bangkok Tourism Division for helping to promote Chao Wang Learning Center as a new tourist attraction.
6. Promote Chao Wang Learning Center via the Internet, by creating its website where visitors can get to know the site and can also buy the ticket. The press releases can also be sent to other websites.

### 1.3. Marketing Strategies

The marketing strategies for Chao Wang learning Center can be as follows:

#### 1.3.1 Product Strategy

- *Product differentiate*, to find out the outstanding and different aspects of the product. For Chao Wang Learning Center, its cultural significance of the site makes it remarkable by itself. Moreover, the proposed project which involves introducing the skills of lady-in-waiting, in there original setting is unique by itself, hence its authentic qualities make this project in this category.
- *Product mix*, to create types of qualities for the product. For Chao Wang Learning Center, types of activities could be created here to serve the original purposes of the site as a place to train lady’ skills, such as Thai food and dessert, Thai traditional music, flower arrangement and embroidery, Thai perfume making and needleworks.

#### 1.3.2 Human Resource Strategy

Suan Sunandha Rajabhat University have an important role in organizing programs for students, that study for Tourism Management

Program, Traditional Thai Music Program, Liberal Arts, and other related fields by including in the curriculums the composedly training as interns in various activities in this center. Cause for volunteers is also on offer to interest groups such as “Friend of C.W.L.C.” All staff and volunteers of the C.W.L.C. must take those compulsory training courses, such as the site history, care and maintenance of historical site, etc.

## **2. New arrangement for the present users**

The site has been used as the president’s office, Thai traditional medicine center, and public relations’ office which must be moved to the more appropriate places before the Saisuddha – Nobhadol Building could be prepared for the new use, as Chao Wang Learning Center. This preparation should be 2 months at least before the starting of the renovation of the building.

## **3. Building renovation**

- The new element or alteration should have as little visual impact on the historic character of a building as possible.

- Temporary accessibility components should be:

- Reversible,
- Not destroy historic fabric
- Materials and/or colour that has the least visual impact on the historic structure.

- Renovation for rooms such as museum and classroom must be done appropriately.

- The physical conservation of Saisuddha – Nobhadol Building: The conservation of this building should be focused on restoration and long – term maintenance.

### **3.1. Restoration**

#### **3.1.1. Causes of decay**

##### **3.1.1.1. Dampness**

The building is in the moderate conditions. However, it suffers from damage caused by dampness both from rain water and underground level.

- The location of the building: Saisuddha – Nobhadol building is located 600 meters from the Chao Praya River and 20 – 25 meters from a ditch which is in the area of the university. Moreover, there is a water gate to control water level. The lowest water level is 51 cm. from the road level, and the highest water level is 77cm. This can indicate that the level of the underground water is rather high<sup>1</sup>.
- Rising dampness from underground water to the wall: As the building is located not far from water sources, hence moisture is another cause of rising dampness from the base to the wall, resulting in deteriorates building materials.<sup>2</sup>
- Rain water: Due to the lack of gutter, rain always brings water to the wall.

#### 3.1.1.2. Plants and weeds

Dampness is another cause of growing plants and weeds, the chain reaction. Their growing and expanding roots resulting in cracks of building materials.

#### 3.1.1.3. Negligence from user

The negligence from user, due to the lack of knowledge in using historic buildings, is one of the big causes of decay. The clearly – seen deteriorated part is found in the ventilation, which is mentioned in chapter 5.

### **The decayed parts of Saisuddha – Nobhadol building which need restoration.**

According to “the Burra Charter” by Australian ICOMOS, “restoration means returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the

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<sup>1</sup> Chantana Surasawadee., The Preservation and Environment in Living Monument at Suansunantha Grand Palace., 2000

<sup>2</sup> Ibid.

introduction of new material.”<sup>3</sup> The suggestions for restoring the decay are as follows:

- The decay from dampness should be solved and restored by the professional engineers and architects.
- It is necessary to restore and repaint both the exterior and interior walls.
- The exterior walls and the exterior ceiling where there are black stains need to be cleaned.
- The flower pots on the terrace should be removed because they can cause dampness, as well as plants and weeds.
- Appropriate reinstallation of electricity both outside and inside of the building for security reasons as well as avoiding visual pollution should be considered.
- Air – conditioning system and water supply system should be reinstalled.
- Weeds or plants on the exterior walls, the exterior stairs and ventilation openings must be removed.
- The decay on the floor must be repaired with the same original material.
- Leaks on the exterior ceiling must be repaired.
- Decayed ventilation openings should be replaced by the same materials.
- Decoration for the furniture should be properly set in the building.

### 3.2. Maintenance

“Maintenance means the continuous protective care of the fabric and setting of a place, and is to be distinguished from repair”<sup>4</sup>. The maintenance of this historical building consists of two parts: cleaning and inspection.

#### 3.2.1. Cleaning

- Cleaning is a vital part of maintenance; it does not involve the removal of any fabric or the introduction of new materials.<sup>5</sup>

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<sup>3</sup> The Australia ICOMOS. Charter for Places of Cultural Significance: The Burra Charter. Canberra: International Council of Monuments and Sites, 1999.

<sup>4</sup> Ibid.

- Cleaning's guidelines were represented on the Queensland Government's website<sup>6</sup> as follows:
  1. Ensure that the cleaning is necessary. Overcleaning of older building can cause problems.
  2. Maintenance plan should identify areas requiring special care, e.g. special finishes not normally found in modern buildings; fragile area like rusted metal; and areas containing fabric of potential danger like asbestos.
  3. Select the cleaning method that is appropriate for the job and the condition of the substrate.
  4. Understand the dangers of some cleaning methods and guard against them.
  5. Generally avoid strong alkalis or strong acids or any method that is abrasive.
  6. Use cleaning as an opportunity to check the condition of finishes.
  7. Seek advice if in doubt.
- The cleaning plan for this historical building can be concluded in the tables<sup>7</sup> as follows:

Table: The frequency of cleaning

Item	Material	Task	Frequency
Floors	Hardwood	Sweep	Daily
		Mop	Weekly
		Polish	Monthly
	Tiles	Sweep	Daily
		Mop	Weekly

<sup>5</sup> Environmental Protection Agency, Queensland Government, Cultural Heritage, Building Maintenance: Cleaning [Online], found 12 February 2008. Available from <http://www.epa.qld.gov.au>

<sup>6</sup> Ibid.

<sup>7</sup> All tables about cleaning and inspection are adapted from [www.epa.qld.gov.au](http://www.epa.qld.gov.au).



		Wash	Monthly
	Terrace floors	Sweep	Weekly/ As needed
		Mop	Weekly/ As needed
		Wash	Monthly/ As needed
	Mable	Sweep	Daily
		Mop	Weekly
		Wash	Monthly
		Polish	Monthly
Walls	Painted plaster	Dust	Weekly
		Brush down	Three – monthly
		Wash	Six – monthly
	Painted timber	Dust	Weekly
		Wash	Monthly
Ceiling	All material	Dust	Monthly
Door	Painted timber	Dust	Daily
		Wash	Weekly
	Glass	Clean	Weekly
Window	Painted timber	Dust	Daily
		Wash	Weekly
	Painted Steel	Dust	Daily
		Wash	Weekly

Table: The cleaning notes

Item	Material	Cleaning notes
Floor	Hardwood	Sweep. Damp mop for grime. Apply paste or liquid wax polish, rub into surface with a dry cloth and when dry buff with a polish machine. Remove accumulations of polish by dry rubbing with a medium steel wool pad or wet rub with a medium steel wool pad, dipped in liquid polish and when dry, buff with a polishing machine.
	Tiles	Sweep. Damp mop for grime. Wash with warm water and detergent and rinse with clean water. Squeegee to remove surplus

		water.
	Terrace floor	Sweep. Damp mop for grime. Take care with washing edge boards to avoid water dripping to spaces below.
	Marble	Sweep. Damp mop for grime. Wash with warm soapy water. Rinse with clean water and dry with a soft cloth. Apply a thin coating of wax cream and polish with a soft cloth or a polish machine.
Walls	Painted plaster	Clean dust with soft brush. Wash with warm water and weak detergent. Rinse with clean water and dry with soft cloth.
	Painted timber (ext.)	Clean dust with soft brush. Wash with warm water and weak detergent. Rinse with clean water.
	Painted timber (int.)	Clean dust with soft brush. Wipe with damp cloth and dry with soft cloth
Ceiling	All material	Clean dust with soft brush.
Doors & Windows	Painted timber	Wash with warm water and weak detergent using a soft brush. Rinse with clean water.
	Glass	Wash with dilute alkaline solution or clean water and wipe with damp chamois.
	Painted Steel	Clean with warm soapy water. Dry with a soft cloth and polish with a soft cloth.

### 3.2.2. Inspection for the future repairs

The inspection plan was set to observe the cause of decays of this historical building. “The frequency of inspections will be influenced by rates of decay and deterioration. Buildings that have been poorly maintained will require more frequent inspections.”<sup>8</sup> The inspection of Saisuddha – Nobhadol building and its frequency will be shown in the table as follows:

Table: The inspection of the building

Item	Building element	Inspection notes	Frequency
Structure	Brick masonry	Check all cracks and record them. Seek advice from a structure engineer for large cracks.	Six monthly
	Hard wood	Check for cracks, leakage and sags points	Six monthly

<sup>8</sup> Ibid.

Fabric	Brickwork	Inspect for loose, broken or missing mortar joints and bricks. Check if the brickwork is crumbling or has surface salts – this can indicate a moisture problem.	One yearly
	Timber	Check for cracks, leakage and sags points	Six monthly
	Generally	Inspect area for grime, growing plants and bird excretion.	Three monthly
Roof	Generally	Check the roof fabric by using binoculars. Look for slipped or broken tiles and missing or loose flashings near chimneys or parapets.	Six monthly
Eaves	Generally	Inspect the eaves where the bird can nest, and for surface stains to fascia and soffit that indicate roof failure.	Six monthly
Ceiling space	Generally	Check for animals. Inspect the leakage and cracks	One yearly
Joinery	Doors	Inspect for loose or decayed sash joints and broken or cracked glass, panel and putty. Check internal and external faces around doors for stains and plants that can indicate failed flashings.	One yearly
	Windows	Inspect the loose or decayed sash joints and broken or cracked panel and putty. Inspect the rushing of curved steel windows. Check internal and external faces around windows for stains and plants that can indicate failed flashings.	One yearly
Painting	Generally	Inspect paint deterioration. Stains can indicate a moisture problem.	One yearly
Others	Sewerage	Inspect sumps for damaged grates and ensure these are not draining surface water.	One yearly
	Water	Inspect tapes for drips and ease of operation. Are tapes and surface – run pipes	One yearly

		secured to walls or support? Look for wet area property ground and gardens during dry period – this can indicate a broken pipe	
	Electricity	Check if light bulbs are blown or the fittings damaged, and if fittings are well secure to walls. Inspect electrical line for security.	One yearly

#### 4. Interpretation plan

Interpretation was a means of explaining the history and significance of an historic site to the people who visited it, and of allowing them to achieve a better understanding.<sup>9</sup> Another definition was represented by Tilden<sup>10</sup> as “an educational activity which aims to reveal meaning and relationships through the use of original objects, by first-hand experience, and by illustrative media, rather than simply to communicate factual information”. Also, he showed six fundamental principles when discussing interpretation. They are follows:

- Any interpretation that does not somehow relate what is being displayed or described to something within the personality of experience of the visitor will seem sterile.
- Information, as such, is not interpretation. Interpretation is revelation based upon information.
- Interpretation is an art which combine many arts whether the material presented are scientific, historical or architectural.
- The chief aim of interpretation is not instruction but rather provocation.
- Interpretation should aim to present a whole rather than a part and must address itself to the whole person.
- Interpretation addressed to different visitor segments should follow a fundamentally different approach.

<sup>9</sup> Light, D., Heritage as Informal Education, Heritage, Tourism and Society (London, Printer, 1995)

<sup>10</sup> Tilden F., Interpreting Our Heritage, 3<sup>rd</sup> ed., (Chapel Hill: Uni. North Carolina Press, 1977)

From the above two definitions, it could be concluded the interpretation proposed by Tilden, is best suited to the work that being studied by the author since, it is encompassing both tangible and intangible values.

#### **4.1. Interpretation tools that could be undertaken at Chao Wang Learning Center**

As had been proposed the target visitors are people of every generation, various interpretation tools should be considered.

1. Information center: At the main entrance, there should be an information center as a ticket booth with provision of basic information. Visitors can also register course on Thai art and culture here.
2. Information on courses of Chao Wang Learning School: The courses are to provide ladies – in – waiting’s skills practiced at Suan Sunandha Palace, such as Thai food and dessert, flower arrangement and embroidery, Thai perfume making and needleworks, etc.
3. Staff and volunteers: Trained personal should be prepared, especially their knowledge of the site, such as history, cultural significance, and hosting skill.
4. Tour guides: Tour guides should be informative and can also entertain visitors to avoid boredom. They should be trained for both Thai and foreign visitors of different language and ages.
5. Brochures: The brochure should be of interesting design to attract people, so much that it could be kept as souvenir by itself. The message on the brochure should consist of the brief history of Suan Sunandha Palace, introduction with details of Chao Wang Learning Center, pictures of the museum and its brief explanation, map, office hours, and contacts. Moreover, the brochures should be provided at appropriate points, such as at the information center, as well as outside the site to promote and attract visitors such as at the office of Bangkok Tourism Division and its information center, the Tourism Authority of Thailand, museums or other tourist attractions, etc.





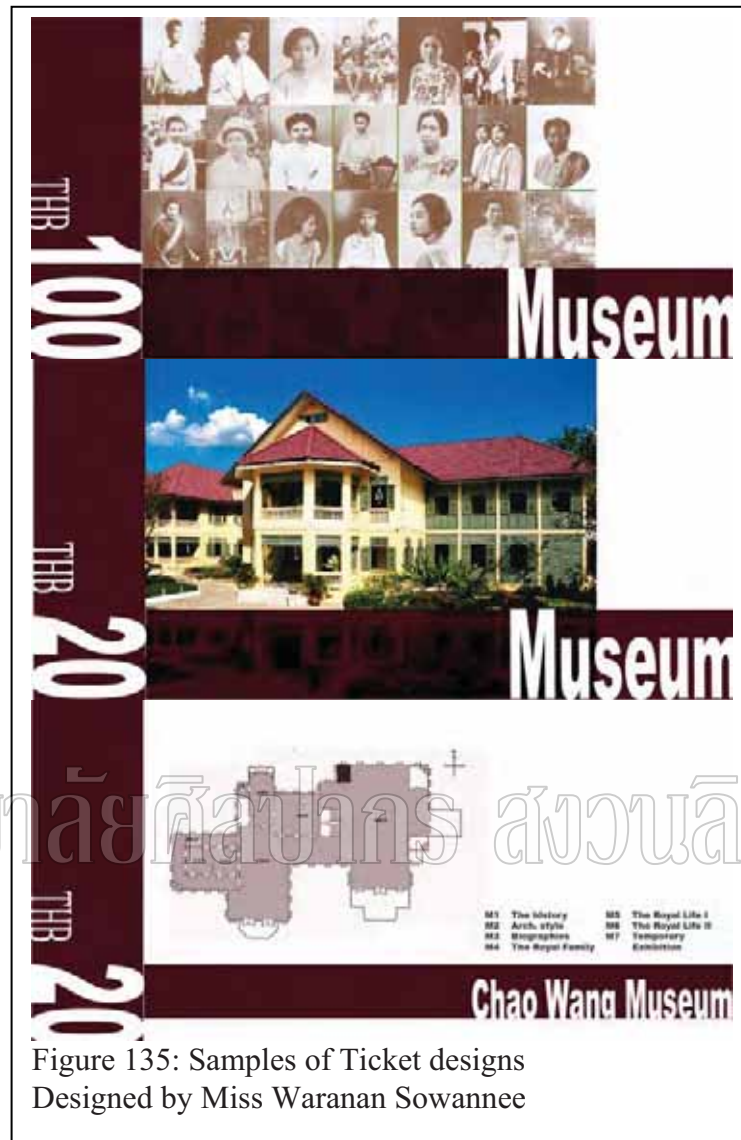


Figure 135: Samples of Ticket designs  
Designed by Miss Waranan Sowannee

7. Booklet: The booklet can be provided to visitors when they bought the ticket to. The contents of the booklet can contain details of the museum, like its short history and pictures. The booklet may be prepared for both adult and children, in different forms for better understanding especially that of children's. Booklet is one tool to remind visitors of this historical site.



Figure 136: A sample of booklet design  
Designed by Miss Waranan Sowannee

8. Exhibition: The themes of the display in the museum should introduce the visitor to the item belonging to the epoch. For objects that can be grouped, such as the water-color paintings by the ladies – in – waiting of H.H. Princess Saisavali Bhiromya, ancient objects which were both authentic and donated by the supporters such as old books, antique photographs and gramophones, ancient gramophone records, old paraffin lamps, etc. They can be set into different periods by mean of mixing permanent and temporary display.
9. Signs: The signs inside the building should consist of fingerposts, signs for prohibition and signs for details of exhibition.

Fingerpost: This type of sign is mainly to attract visitors to the site.

The fingerposts should set in appropriate places along the roads. Texts and symbols on the fingerposts should be big and clear enough, in appropriate colors for texts and symbols.

Signs for prohibition: The symbols of international standard should be used and placed in appropriate area inside the building.

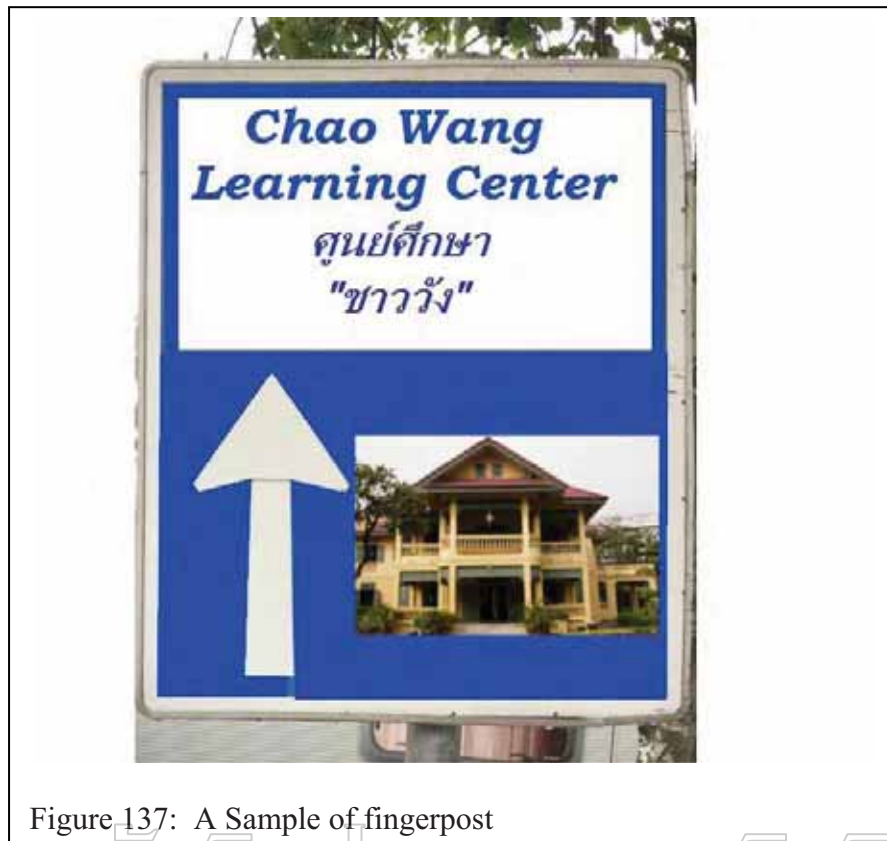


Figure 137: A Sample of fingerpost

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์



Figure 138: Samples of prohibited signs

Source1: <http://farm4.static.flickr.com>

Source2 - 3: <http://www.clker.com/cliparts>

Source4: <http://commons.wikimedia.org/>

Source5: <http://www.designofsignage.com/index.html>

Signs for details of exhibition: This type of sign should be on appropriate points. In other words, their positions should not be too high, low and far for reading.

10. Messages: The message to explain the displayed objects should be in both Thai and English versions, as well as main European, Asian languages. The message should be precise and concise. The texts should be in appropriate size and font whose colors and backgrounds do not obstruct the reading.
11. Multimedia: Modern technology like multimedia can increase visitors' interest especially the young generation, for example, the use of digital frame to display pictures of the site, interactive displays.



Figure 139: Samples digital frame

Source1: [www.letsgodigital.org](http://www.letsgodigital.org) and Source2: <http://dheera.net>

12. Website: The website to promote Chao Wang Learning Center should be created, consisting of its history, exhibitions, details of courses, activities, map and contacts.
13. Souvenirs: The design of souvenirs must attract visitors. Moreover, they should be able to remind visitors of the visit to the site. The examples of souvenirs are such as pieces of paperweight in different forms, bookmarks, postcards, key rings, magnets, pins, T – Shirts, Thai perfume, cotton bags etc.
14. Activities: The yearly-planned activities should be prepared to create for enrich visitors' experience. The examples can be as follows:



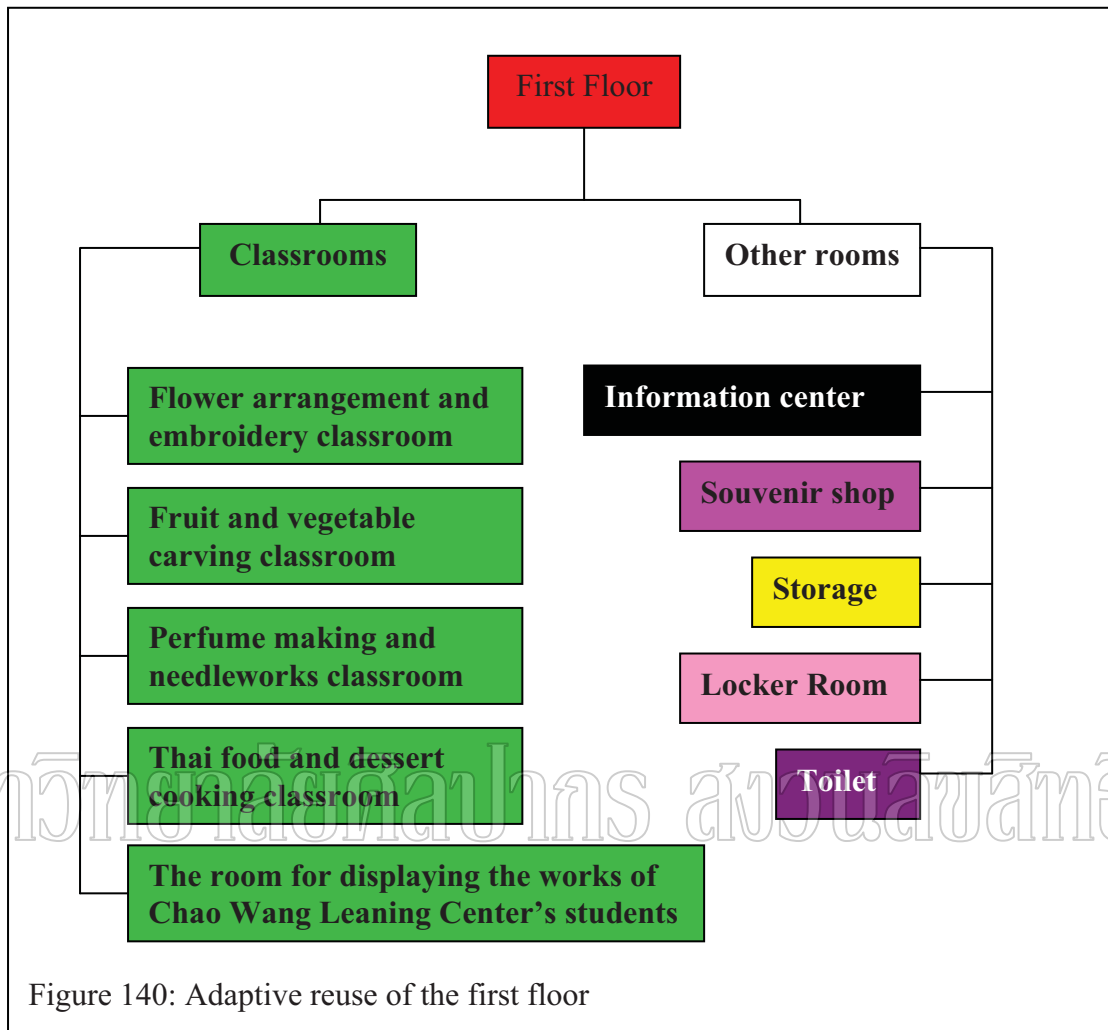
Table 7: Chao Wang Learning Center yearly plan 2009

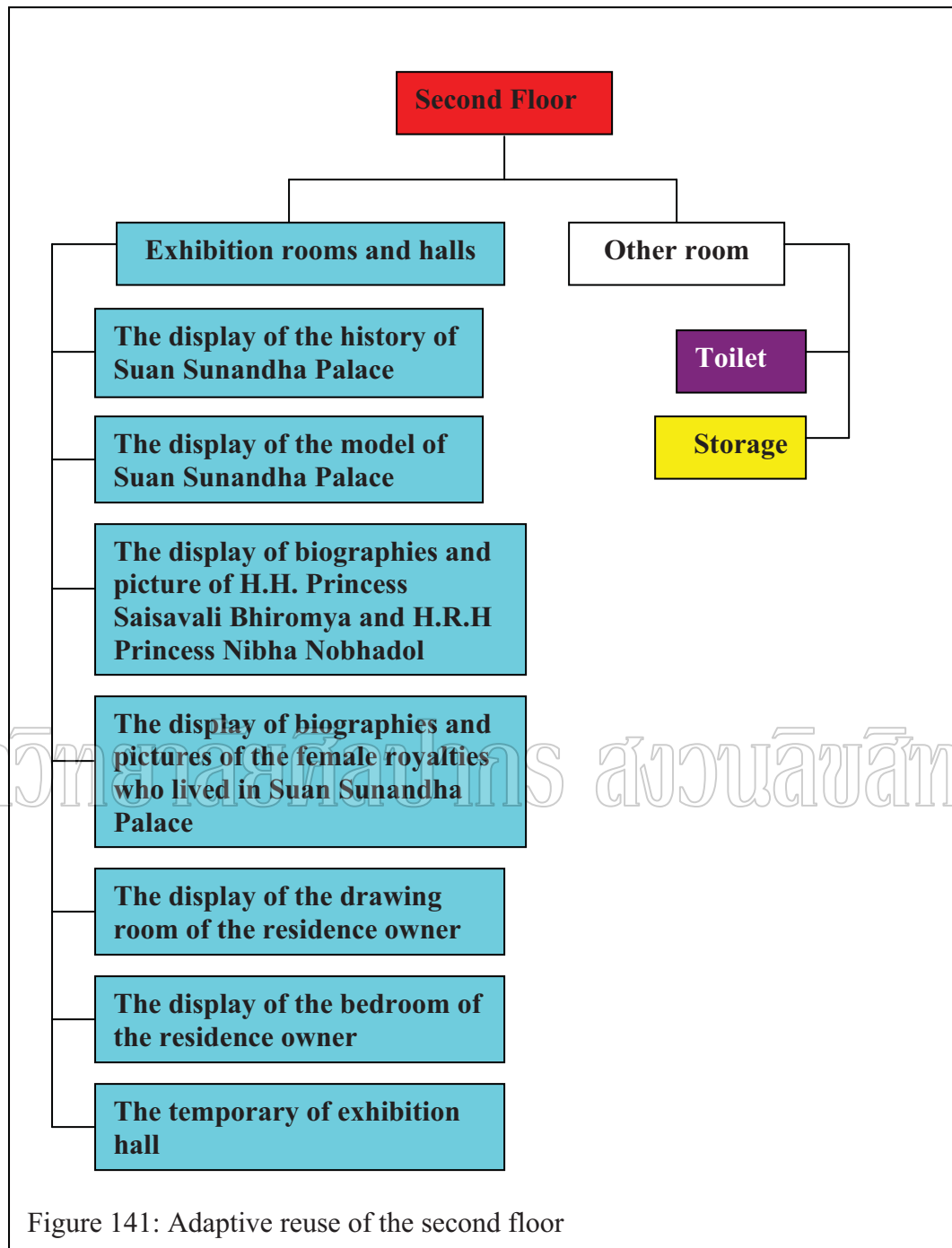
Month	Duration	Special Day / Theme	Activity
January	10 January 2009	Children's Day	Traditional Thai children dressing contest, painting contest, and traditional Thai plays.
February	9 February 2009	Makha Bucha Day	Offering food to monks and making merit by inviting both monks and people from the communities nearby to the site along with the exhibition of the history of Makha Bucha Day.
March	18 – 24 March 2009	Chao Wang Food Festival	Thai food and dessert contest, demonstration of cooking. Thai food and dessert, along with sharing experience on Thai food and dessert from experts, as well as shops from different restaurants.
April	13 – 15 April 2009	Songkran Festival	Celebration of traditional Thai New Year.
May	13 – 19 May 2009	Chao Wang Handicraft Festival	Chao Wang handicrafts contests and exhibition.
June	26 – 28 June 2009	Sunthorn Poo Memorial Day	Poem composing, poem and prose reading contests.
July	15 – 21 July 2009	Suan Sunandha Palace Floral Festival	Fair of flora in Suan Sunandha Palace exhibition.
August	14 – 16 Aug 2009	Traditional Thai Cosmetics Fair	Traditional Thai cosmetics conference, exhibition inviting experts who come to share knowledge as well as the committee for Traditional Thai Cosmetics contest.
September	4 – 14 Sep 2009	Suan Sunandha Palace Memorial Festival	The seminar on Suan Sunandha Palace history, with exhibition of ancient photos of Suan Sunandha Palace, as well as traditional Thai dressing contest and photo contest.
October	23 Oct 2009	Chulalongkorn Memorial Day	Exhibition about King Rama V.

November	2 Nov 2009	Loy Kratong Day	Making Kratong contest, Nang Nobamas Contest (Miss Loy Kratong Contest).
December	2 – 8 Dec 2009	Traditional Thai Music Festival	Thai Traditional Music conference, with shows of traditional Thai bands, musicians, and traditional Thai music contest.

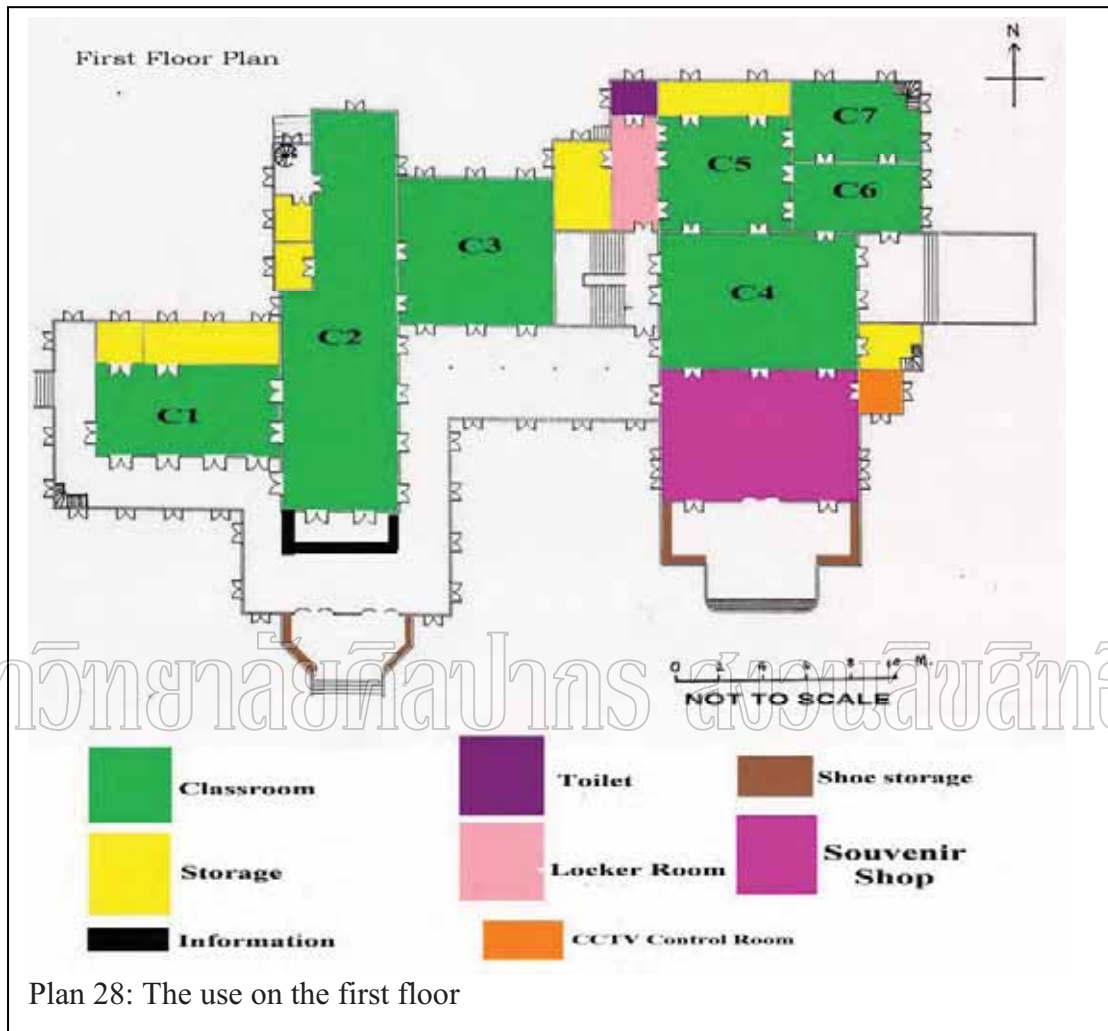
### 5. Building adaptive reuse plan

According to, the evidence at hand, the royalties who lived in this building used the second floor as their private residence (bedroom and drawing room), and used the first floor as working and training area for their ladies in waiting. So, for this project, Saisuddha – Nobhadol building will be separated into two sections. The first floor will be used as the classrooms for supporting lady in waiting skills' courses and the souvenir shop to sell Chao Wang Learning Center's souvenirs to the visitors. The second floor will be used as the museum for interpreting the significances of Suan Sunandha Palace to the visitors.





### 5.1. The suggested plan for the use of Chao Wang Learning Center in Saisuddha – Nobhadol Building



#### Information Center (Black color)

The information center should be at the main entrance which is the first part when the visitors arrive.

#### Classrooms (Green color):

- C1: This room can be used as Thai perfume making and needleworks classroom for the people who are interested in these skills.

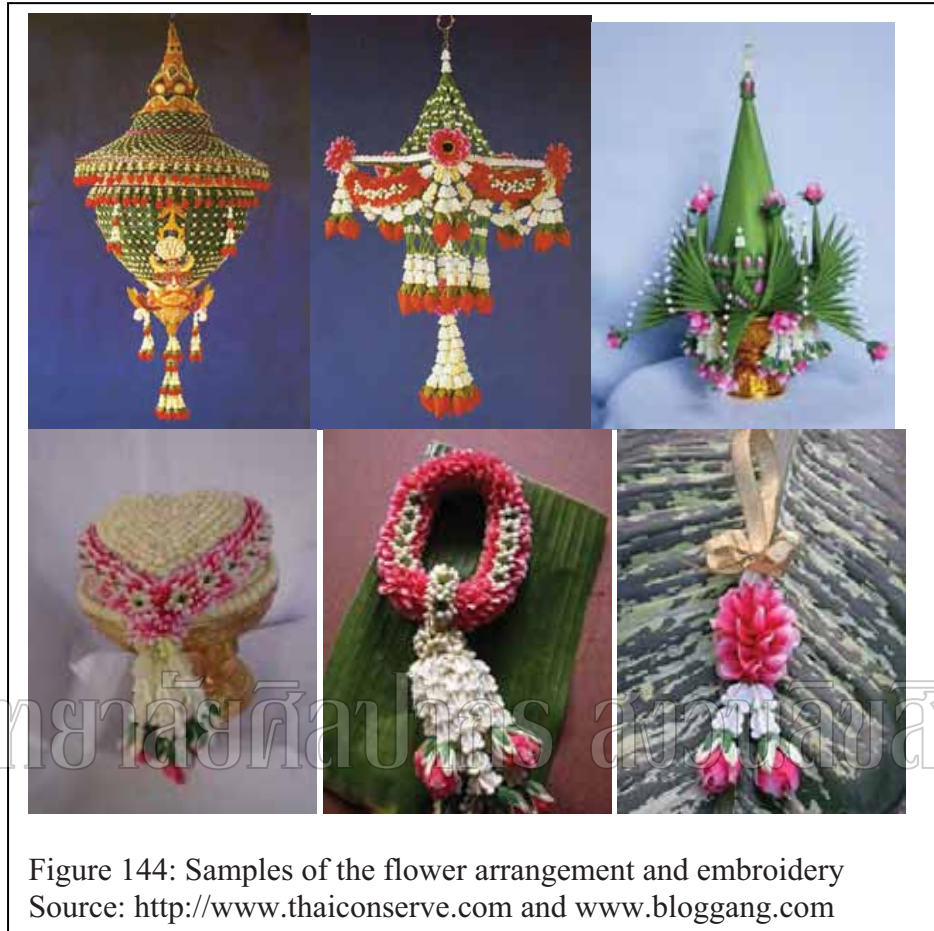




- C2: This room will be used as the fruit and vegetable carving classroom for any person who is interested in these skills.



- C3: This room will be used as the flower arrangement and embroidery classroom for any person who is interested in these skills.



- C4: This area can be used to display the works of Chao Wang Leaning Center's students
- C5 – C7: This room can be used as Thai food and dessert cooking classroom for the students who are interested in this skill.



All of the classroom except C5 – C7, can be assigned to different classes depending on the number of the attendences.

**The souvenir shop (Pink color)**

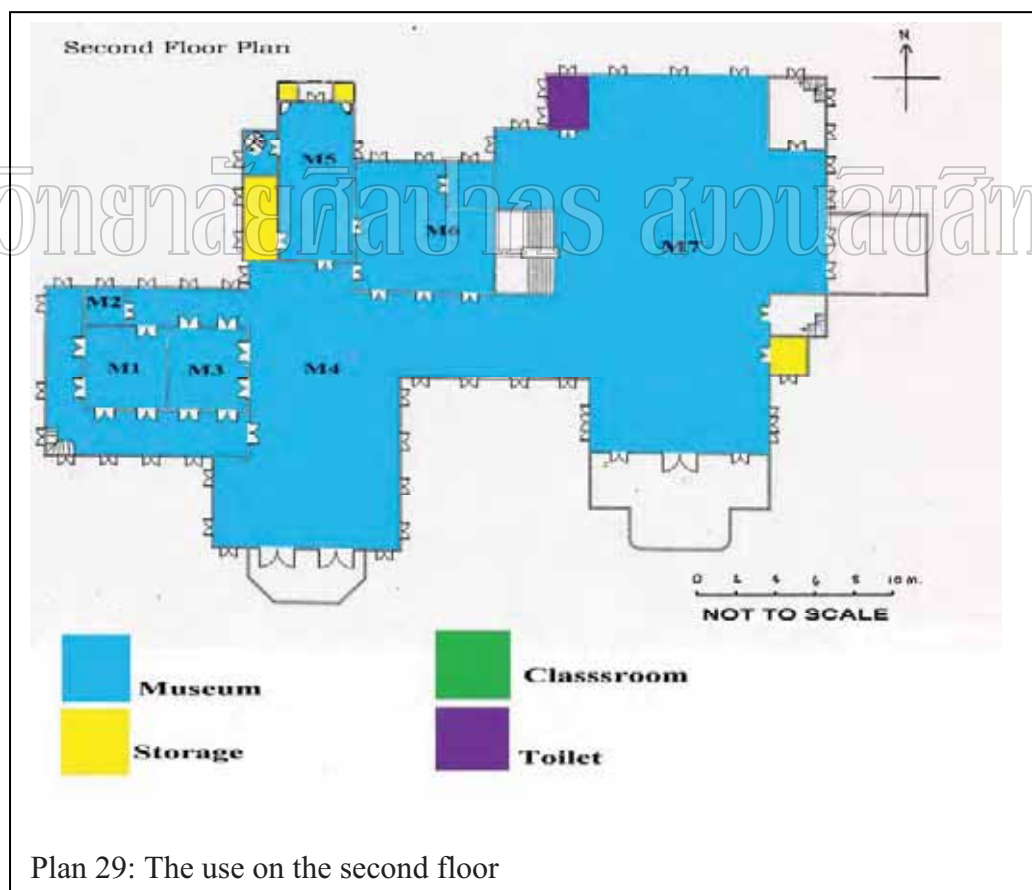
The souvenir shop will be the place to sell varieties Chao Wang Learning Center’s souvenirs to the visitors.

**The Locker room (Rose – Pink color)**

It is the room for keeping belongings of the staff of Chao Wang Learning Center.

**The storage (Yellow color)**

The storages will be used for keeping antiques which are used in temporary exhibition hall, and the equipments of Chao Wang Learning Center.



**Exhibition halls in the museum zone (Blue color):**

Due to the limited space in each exhibition room and hall used as museum, the number of visitors should not be higher than 10 persons per

group and the duration for the visit for each group should be about 15 minutes in rota because, visitors can learn more information of C.W.L.C. by reading the booklet that provided when they brought the ticket.

- M1: As this room is the first area when visitors arrive at the museum, this room will be prepared for the display of the history of Suan Sunandha Palace.
- M2: This room will display the model of Suan Sunandha Palace which portrays the plan and architectural style of the palace in King Rama VI period (1910 – 1925 AD.).
- M3: As this building was the residence of H.H. Princess Saisavali Bhiromya and H.R.H Princess Nibha Nobhadol, this room will present their biographies and pictures so as to enhance the atmosphere and stimulate the sense of place to visitors.
- M4: In the past, Suan Sunandha Palace was not only the residence of H.H. Princess Saisavali Bhiromya and H.R.H Princess Nibha Nobhadol, but also the residence of some female royalties who were consorts and daughters of King Rama V. So, this room will present the biographies and pictures of them as well.
- M5: According to the interview with Mom Luang Neung Nilrat<sup>11</sup> who was once one of lady – in – waiting of both princesses, it can be concluded that this room used to be the drawing room of the residence owner. So, this room will be set as the house museum displaying authentic pieces of furniture used during that period.
- M6: It can be concluded that this room used to be the bedroom of H.H. Princess Saisavali Bhiromya. So, this room will be a house museum displaying authentic pieces of furniture used in this room at that time.
- M7: This hall will display the temporary exhibition which will be circulated due to different activities or events of each month.

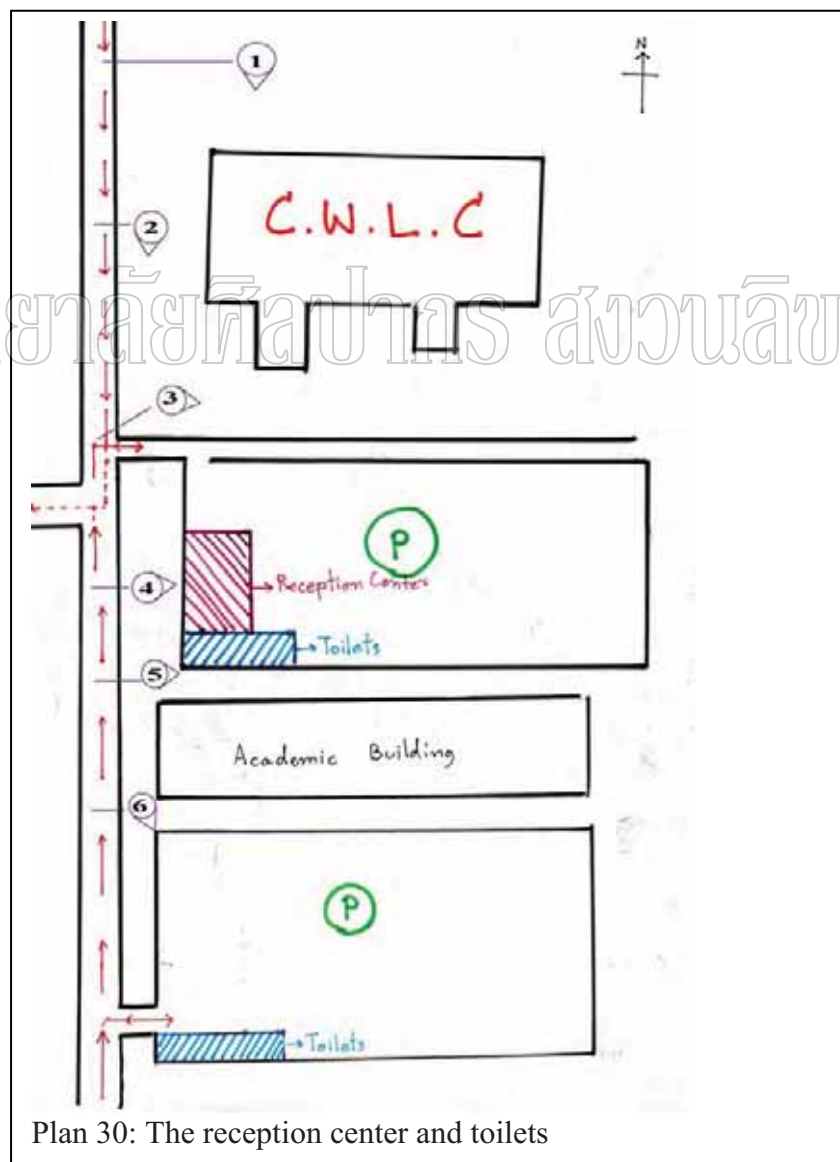
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<sup>11</sup> Private interview with Mom Luang Neung Nilrat in November 21, 2007



Moreover, security reasons, Closed-circuit Television System (CCTV) should be installed in appropriate area in the building along with 24 hours services of security officers.

In addition, the accommodation as the toilet is necessary to considerate for prepare it enough to support visitors. The toilets could be constructed in the parking area and designed them in appropriate architectural style. Furthermore, the reception center could be built in the space of parking are where is in front of the building and not far from the entrance to C.W.L.C. The reception center will be the place for the visitors wait for visiting the learning center.

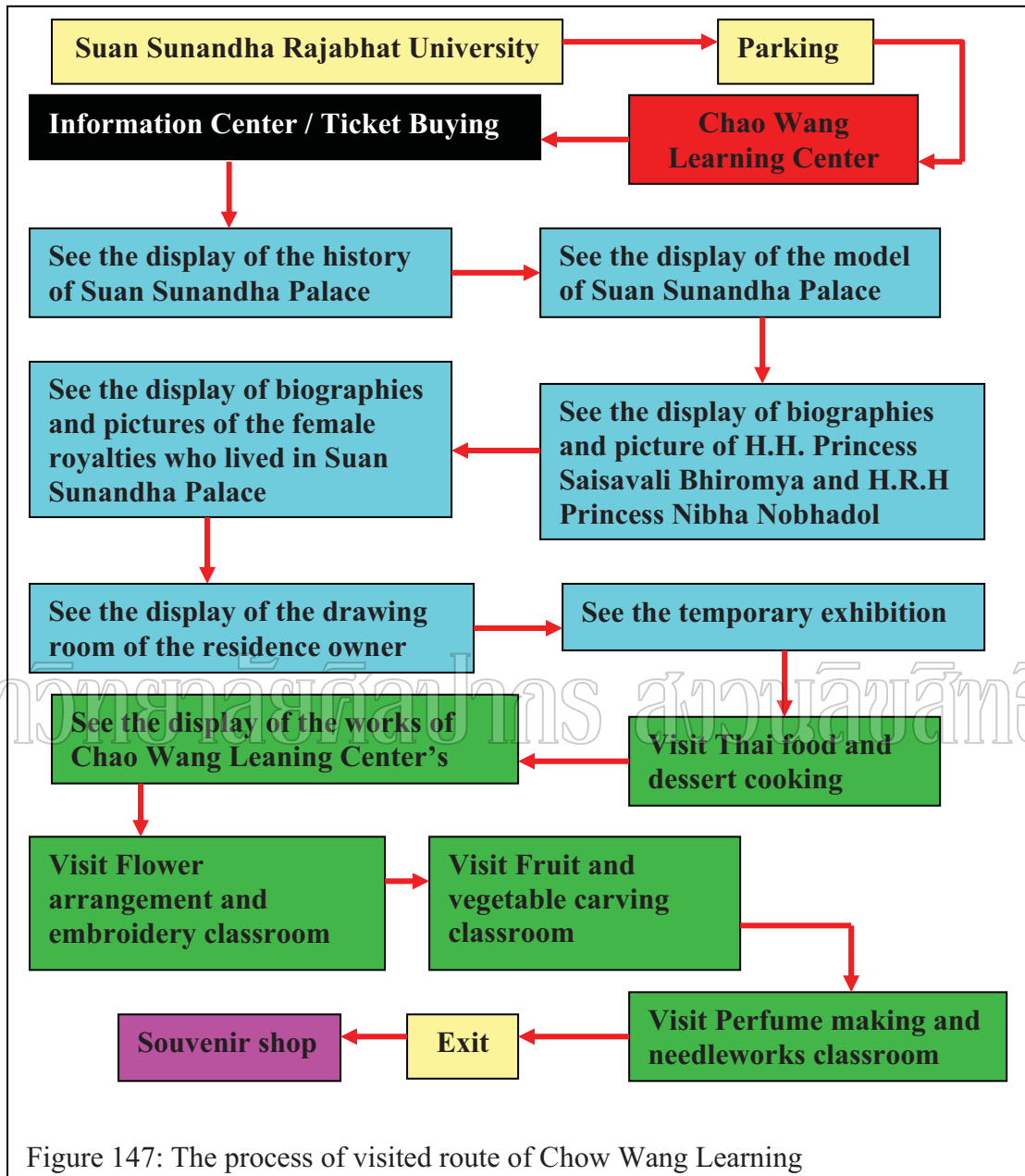


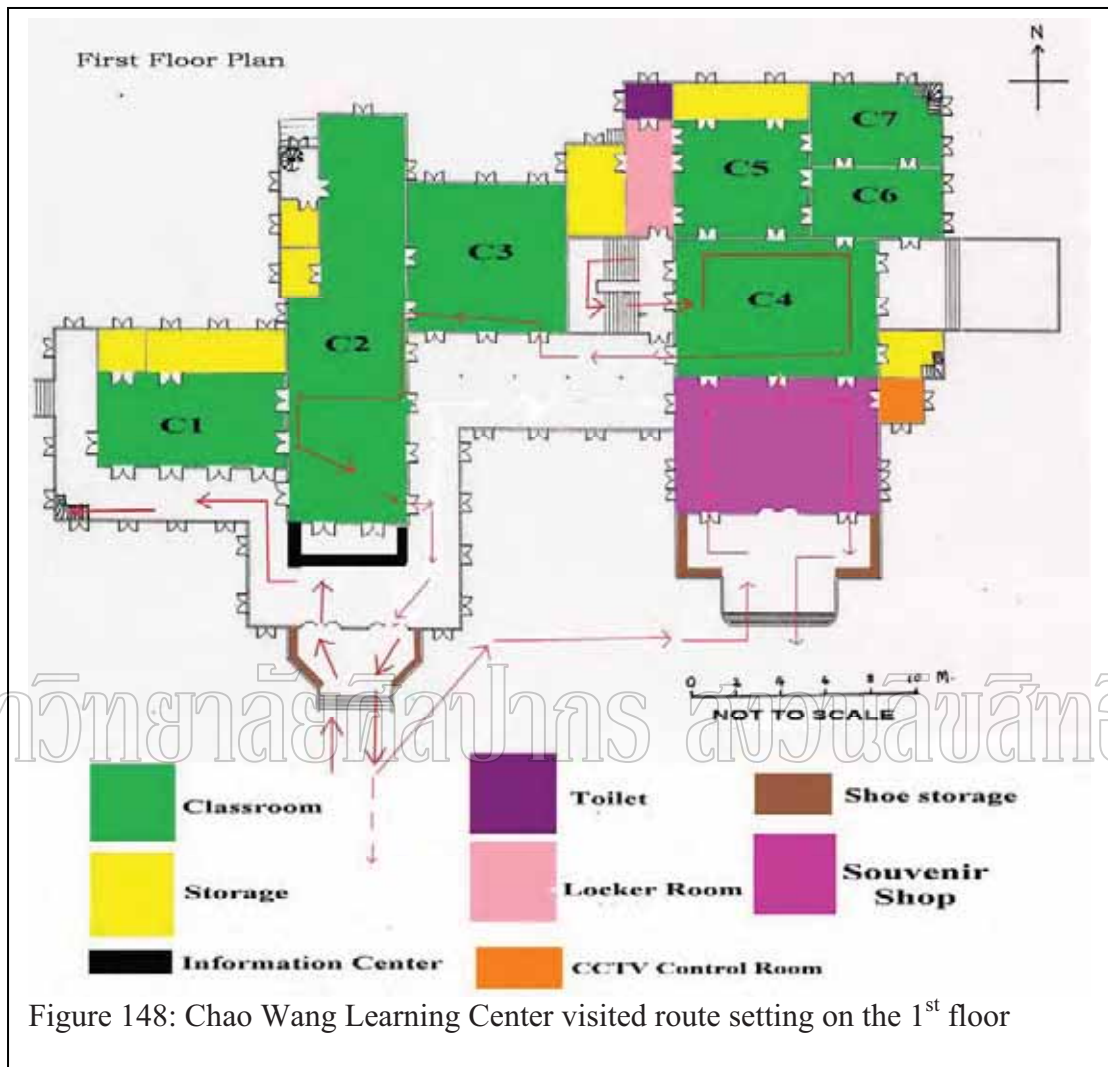




## 5.2. Chao Wang Learning Center visited route setting

C.W.L.C. route setting for visitors will be presented by a diagram and maps. These consisted of the visiting route process of C.W.L.C. (Figure 133, page 157), the visiting route setting on the 1<sup>st</sup> floor (Figure 134, page 158) and the visiting route setting on the 2<sup>nd</sup> floor (Figure 135, page 159).





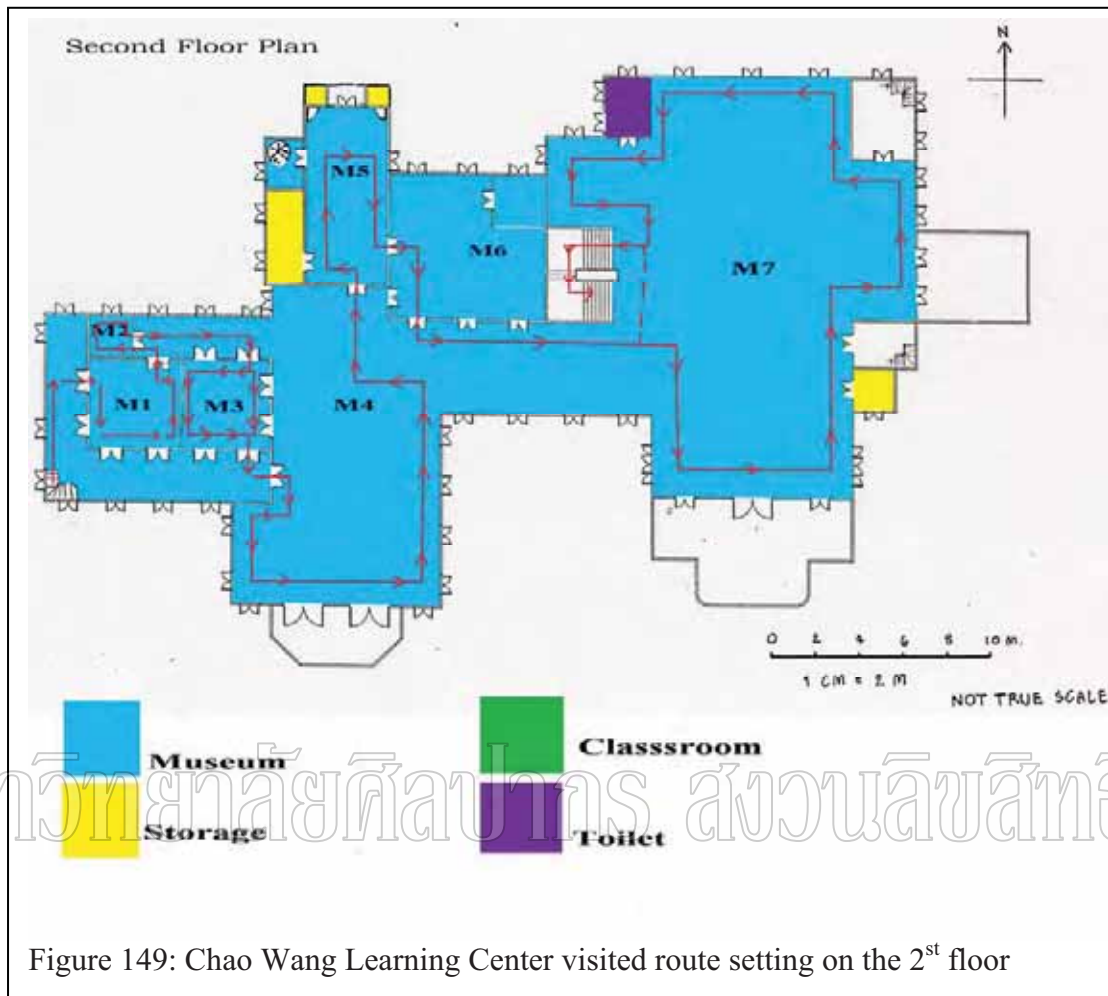


Figure 149: Chao Wang Learning Center visited route setting on the 2<sup>st</sup> floor

## 6. Evaluation of Chao Wang Learning Center

An assessment program for Chao Wang Learning Center should be prepared, for both the program runners as well as visitors. Types of evaluation forms for visitors can be various such as the questionnaire after the visit, the interview, the number of revisit. The feedback and response from visitors will be evaluated for the program runners to improve all of the function of the center at haft year intival during the period of trial and error of 2 years after which the evaluation and review of the center can be performed on a yearly basis. The goal is to make the center as one of the best tourist attraction.

## Chapter 7

### Conclusion and Recommendations

#### Conclusion

This research project, the management plan for historical building of Saisuddha – Nobhadol building, focuses on the study of the history of Suan Sunandha Palace, the cultural significance of Suan Sunandha Palace, general conditions, and decayed conditions of Saisuddha – Nobhadol Building and its present use. The management plan is proposed for the building to be use as Chao Wang Learning Center with the aims to introduce and revitalize some of the culture of the bygone era that is still worthwhile to be conserved as well as being the source of education for general public.

The study of the history of Suan Sunandha Palace is presented in term of the background of the palace by presenting King Rama V's motivation and initiation to construct the palace, the continuous construction of the palace during the reign of King Rama VI, the glorious period of Suan Sunandha Palace, the palace after political revolution in 1932, until it is Suan Sunandha Rajabhat University at present.

The presentation of the cultural significance of Suan Sunandha Palace comprises of historical value, social value, aesthetic value and scientific value. Those value show conclusively that it is the significant site and should be conserved in appropriate way.

The site analysis consists of the study of general physical conditions and decay conditions of Saisuddha – Nobhadol Building, as well as its present use. This historical building is a two – storey building made of brick masonry, reinforced concrete frame and teakwood. It is in colonial style which was popular during the reign of King Rama VI. However, many decayed parts are found, both exterior and interior walls, floors, exterior ceiling, exterior stairs, and ventilation openings. At present, the first floor of the building is used as the office of the university's president, Thai Art and Culture office, the Public Relations office and the Traditional



Thai Medicine Center. On the historical building is not appropriate due to the lack of interpretation of the site which then lead to lack of appropriation. Hence, the cultural significance cannot be retained.

The questionnaires were used as a tool for primary checking of students of which a hundred of Suan Sunandha Rajabhat University's students were randomly asked about the knowledge of Suan Sunandha Palace and Saisuddha – Nobhadol building. It was found that over 80 percent of the students do not know anything about the history of Suan Sunandha Palace. From the observation of both the present use and the result of the survey, the appropriate management plan is proposed in order to interpret the cultural significance of Saisuddha – Nobhadol Building as the Chao Wang Learning Center.

The management plan for Chao Wang Learning Center is meant to provide the primary suggestions to solve various problems and to reintroduce and revive the glorious past of Suan Sunandha Palace comprising marketing plan, new arrangement for the present users, building renovation for Saisuddha – Nobhadol Building, interpretation plan, building adaptive – reuse plan for Saisuddha – Nobhadol Building, and evaluation and assessment program of the proposed center.

Suan Sunandha Rajabhat University who is the main stakeholder of the Saisuddha – Nobhadol Building can utilize this project as the guidelines in there attempt to fulfill its role in supporting culture which is one of the 4 main duties of any university by at least enhancing the significance of Suan Sunandha Palace and Saisuddha – Nobhadol Building.

### **Recommendations**

With in the compound of Suan Sunandha Rajabhat University, there are not only Saisuddha – Nobhadol building that is the historic building, but there are also other five historical buildings that were the residences of some female royalties. Despite the fact that the beautiful physical condition of those historic buildings are destroyed by the construction of the new buildings in contrasting style that were with in their vicinity. The culture significance of those building are still existed like Saisuddha – Nobhadol building. The researchers who are interested in historic buildings can study the significance of those five historic buildings and to find the ways to conserve and manage them while interpreting their significance to the public.

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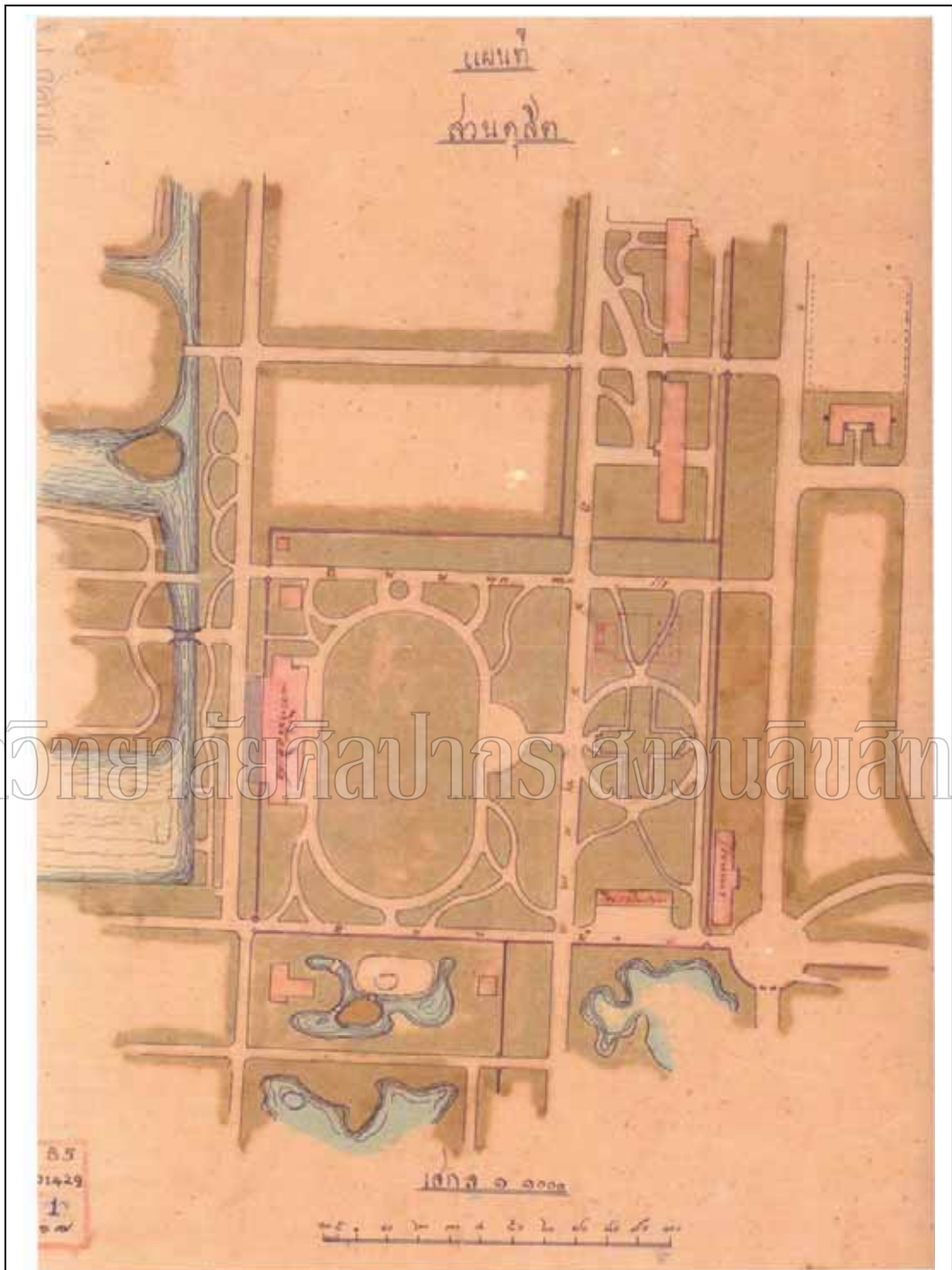
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มหาวิทยาลัยศิลปากร ส่วนลิขสิทธิ์

Figure 154: Suan Dusit  
Source: The National Archives



Figure 156: Dusit Palace and Suan Suanata  
Source: Dusit Palace, 2002

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

## Appendix B: Samples of poems in Saruttanusorn book

บทที่๑

เพลงพระยาโศก ๓ ชั้น

ออกซำ

ถึงยามค่ำจำเข้าเคบินหาย

เก้าอี้แคบแนบแขนยพอกาย

จักรระบายลมรินถวิลวัง

เพลงหกบท ๓ ชั้น

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์  
ที่เคยอยู่เคยเห็นอยู่เป็นนิจ

ต้องปลดปลิดสะวางไว้ข้างหลัง

มานอนเดียวเปลี่ยวแคะแต่ลำพัง

ขาดคนนั่งปฏิบัติพิศวิเอย ฯ

บทที่๓

เพลงลมพัดชายเขา ๓ ชั้น

กำดัดดึกนี้กคะนั่งถึงโคมฉาย

เฝ้าใจหายเหตุผลกลใดหนอ



คิดร้อยอย่างช่างกระไรจิตใจคอ

ใจจะฝ่อเสียเพราะหนักหัดไม่ลง

ดีกว่าเจ้ายังจางนางรัก

เมื่อจ้อเจื่อนเป็นอนภักดิ์พราเสงหลง

หรือใจนางต่างชนิดคิดกันตรง

เวียนพะวงเกินการสงสารเอ๋ย

บทที่ ๔

มหาวิทยาลัยศิลปากร เพลงออกทะเล ๓ ชั้น สงวนลิขสิทธิ์  
สายสมร

แต่จำจรงจากเจ้าแสนเศร้าหมอง

ด้วยไร้ผู้คุ้มสำหรับประคับประคอง

ล้วนขุนข้องเคืองเคียดเป็นนรินทร์

ยามกินอาศัยใช้ฝรั่ง

ยามนอนนั่งเหลือนอนจนนึกขัน

มีแต่เงอะง่วงงุนทุกวัน

ไม่เสกสรรสร้างวาระอาเอ๋ย

Appendix C: The Sample of the Suan Sunandha Thai Arts and Clture' website and brochure



Figure 157: Suan Sunandha Thai Arts and Culture' website  
Source: www.ac.ssru.ac.th.

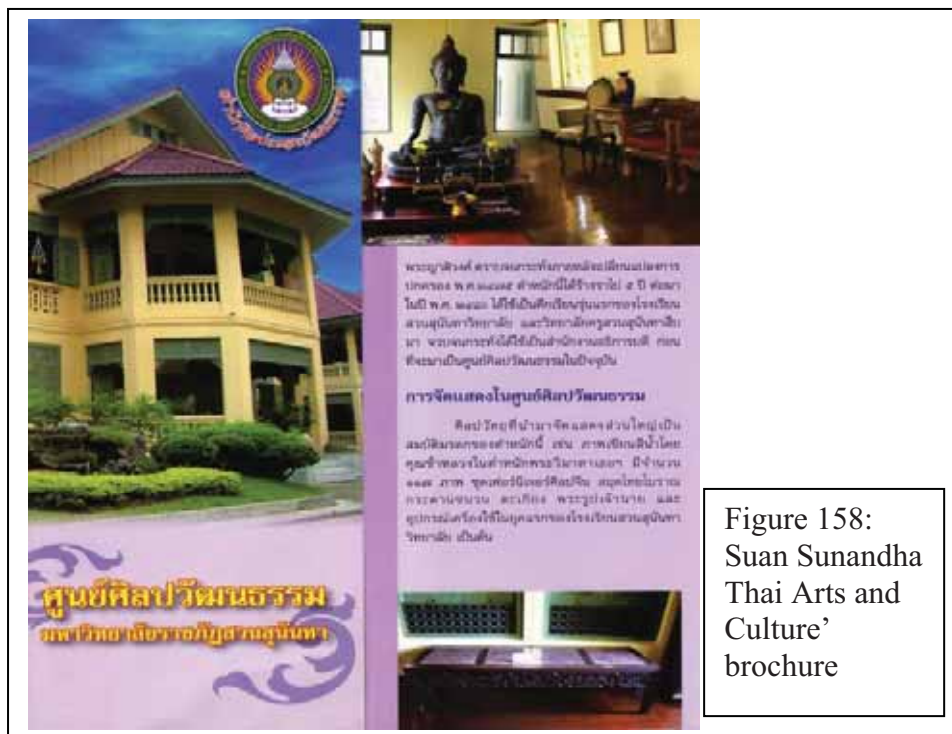


Figure 158: Suan Sunandha Thai Arts and Culture' brochure

## Appendix D: The questionnaire

1. เพศ  
.....ชาย .....หญิง
2. อายุ  
.....15 – 25 .....26 – 35 .....36 – 45 .....46 – 60 .....60 ขึ้นไป  
.....ปี 1 .....ปี 2 .....ปี 3 .....ปี 4 .....ปี 4 ขึ้นไป
3. ความเกี่ยวข้องกับตัวอาคาร  
.....นักศึกษามหาวิทยาลัยราชภัฏสวนสุนันทา .....บุคคลภายนอก
4. ท่านพอจะรู้ถึงประวัติและความสำคัญของวังสวนสุนันทาหรือไม่  
.....รู้ .....รู้ว่า.....  
.....ไม่รู้ เพราะ.....
5. ท่านรู้หรือไม่ว่า ในอดีต อาคารสายสุธานภดล เคยเป็นที่ประทับของใคร  
.....รู้ เคยเป็นที่ประทับของ.....  
.....ไม่รู้
6. ท่านรู้หรือไม่ว่า เจ้านายที่เคยประทับในอาคารสายสุธานภดล มีความสำคัญต่อประวัติศาสตร์ไทย  
อย่างไร ทางด้านไหน  
.....รู้มีความสำคัญคือ.....  
.....ไม่รู้
7. ท่านเคยเข้าไปในอาคารสายสุธานภดลหรือไม่ และถ้าเคย ท่านรู้สึกอย่างไร  
.....เคย รู้สึก.....  
.....ไม่เคย เพราะ.....
8. ท่านรู้หรือไม่ว่า ปัจจุบัน อาคารสายสุธานภดล ถูกใช้งานเป็นอะไร  
.....รู้ อาคารถูกใช้เป็น.....  
.....ไม่รู้
9. ท่านรู้หรือไม่ว่าอาคารสายสุธานภดลได้รับการขึ้นทะเบียนเป็น โบราณสถานจากกรมศิลปากร  
.....รู้ .....ไม่รู้
10. ท่านเคยขึ้นไปเยี่ยมชมพิพิธภัณฑ์ บนชั้นสองของอาคารหรือไม่ และท่านรู้สึกอย่างไร  
.....เคย รู้สึก .....ชอบ .....เฉยๆ .....ไม่ชอบ .....อื่นๆ.....  
.....ไม่เคย เพราะ(ตอบได้มากกว่า 1 ข้อ)  
.....ไม่รู้ว่าพิพิธภัณฑ์ .....ไม่คิดว่าจะมีสิ่งใดน่าสนใจ  
.....เป็นห้องทำงานอธิการบดีจึงไม่อยากเข้าไป
11. ถ้ามีการจัดกิจกรรมที่น่าสนใจต่างๆทางด้านวัฒนธรรมไทยเพิ่มมากขึ้นในตัวอาคาร ท่านจะเข้าไปใช้บริการหรือไม่  
.....จะไปใช้บริการ .....ไม่ใช้บริการ เพราะ

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